

THE ENDLESS SUMMER



*Department of
English*

Summer 2014



First Session: May 27– July 3 (Memorial Day Observed May 26th)

101	JB	Writing 1	M-F	9:40 - 10:55	Gomes
101	JX1	Writing 1	ARR - Online	ARR - Online	Schindler
101	JX2	Writing 1	ARR - Online	ARR - Online	Quirici
101	JX3	Writing 1	ARR - Online	ARR - Online	Yearous-Algozin
201	JC	Writing 2	M-F	11:20 - 12:35	Duncan
201	JX1	Writing 2	ARR - Online	ARR - Online	Garg
201	JX2	Writing 2	ARR - Online	ARR - Online	Miller
201	JX3	Writing 2	ARR - Online	ARR - Online	Zigon
201	JX4	Writing 2	ARR - Online	ARR - Online	Parrott
202	JX	Advanced Writing: Technical	ARR - Online	ARR - Online	Matteson
207	JX	Intro Writ Poetry/Fiction	ARR - Online	ARR - Online	Anderson
242	JX	American Writers II	ARR - Online	ARR - Online	Almanza
301	JR	Criticism	M W	6:30 - 9:40	Hubbard
374	JR	The Bible as Literature (E)	M W	6:30 - 9:40	Feero
380	JX	New Media	ARR - Online	ARR - Online	Reid, A.
398	JT	Ethics in Journalism	T Th	6:30 - 9:40	Biehl

Second Session: June 23 - August 1

101	KX	Writing 1	ARR - Online	ARR - Online	Romans
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Third Session: July 7 - August 15 (Independence Day Observed July 4th)

101	MX1	Writing 1	ARR - Online	ARR - Online	Feldmar
101	MX2	Writing 1	ARR - Online	ARR - Online	Grujic
101	MX3	Writing 1	ARR - Online	ARR - Online	Manuratne
201	MC	Writing 2	M-F	11:20 - 12:35	Todd
201	MX1	Writing 2	ARR - Online	ARR - Online	Bhattacharya
201	MX2	Writing 2	ARR - Online	ARR - Online	Brown
201	MX3	Writing 2	ARR - Online	ARR - Online	Garg
201	MX4	Writing 2	ARR - Online	ARR - Online	Lakoff
202	MB	Advanced Writing: Technical	M-F	9:40 - 10:55	Siehnel
221	MX	World Literature	ARR - Online	ARR - Online	Kornberg-Weiss
354	MX	Life Writing	ARR - Online	ARR - Online	Reid, R.
357	MX	Contemporary Literature	ARR - Online	ARR - Online	Conte
438	MT	Film Directors	T TH	6:30 - 9:40	Schmid

General Education Writing Skills Requirement

COURSE	SAT	ACT	AP EXAM	
ENG 101	Up to 570	Up to 26		Students who place into ENG 101 must take ENG 201 after successfully completing ENG 101. Upon successful completion of ENG 201, students will also receive General Education Humanities credit.
ENG 201	580-720	27-31	4 or 5 on ENG C AP exam	Students placed directly into ENG 201 by SAT or ACT score will complete the writing requirement, and take an additional course for the Humanities requirement. Students who have ENG 101 credits—whether from the course at UB or an equivalent transfer course or from a score of 4 or 5 on the AP Language and Composition exam—will, upon completing ENG 201, finish both Humanities and writing requirements.
EXEMPT	730-800	32 & above	4 & 5 or 5 & 5 (two exams)	Students who are Exempted from the Writing Skills Requirement must still fulfill the Humanities requirement.

Course Objectives

In ENG 101, students will

- gain familiarity with learning approaches connected to successful writing
- compose in a variety of academic, professional, and civic contexts, including digital environments
- undertake a productive writing practice, including revising
- make and support arguments
- acquire an introductory understanding of rhetorical analysis
- practice critical and evaluative reading

understand the role of conventions in different genres

In ENG 201, students will

- practice library research methods
 - evaluate primary and secondary sources
- compose a researched argument

Through ENG 101 and 201, students will

- be introduced to the humanistic discipline of rhetoric
- investigate questions of the humanities through rhetorical study

ENG 201 Themes

ENG 201 is taught under six separate themes. In theory, this will grant students a chance to choose a theme that appeals to them. Ultimately, we also understand that students are often constrained to select courses on the basis of the availability of open seats and on the basis of their schedules. For that reason we have directed our instructors to define their themes as capaciously as possible, to invite students in from all disciplines and interests. Below you will find the theme descriptions.

Media and Image

From Twitter to pirated music, from 24-hour news to smartphone tags, we are surrounded by media. How do we access media? How do we use media? How are we influenced by it? How do trends in these media reflect and bring about commercial, technological, political, and social changes? Beneath the umbrella of this theme, specific sections may cover topics that include celebrity culture, news coverage, and representations of race, gender, and/or nature in popular media.

American Life

From the Golden Arches to the Golden Gate, from Hollywood to YouTube, this class will explore the concept of American Life. Various topics may include popular music, television and film, literature,

government and democracy, advertisements, crime, history, and language. This class will strive for an understanding of American culture, from both American and international perspectives.

Science, Technology, and Society

How do science and technology change our definition of what it means to be human? Where does it expand our understanding and where does it limit how we see ourselves and the society around us? What implications do these issues have for politics, economics and society, ethics and the law. Topics explored under this theme could include food, bioethics, environment, social media and information technology, and cognitive science.

Justice and Equality

At a time when economic inequality is rising and evidence persists of discrimination on the bases of race, gender, disability, religion, socioeconomic status, and sexual orientation, coming to an understanding of complex and subtle interactions between distinct subgroups of the population, the legal system, and politicians has become more challenging, exciting, and essential. Sections under this theme might cover the prison system, access to quality education, anti-bullying statutes, gender equity, and immigrant rights and deportation.

Cultural Imagination

This theme centers around narratives constructed by our culture as a whole, whether they be myths, dreams and fantasies, or beliefs and assumptions about how our world works. Narrowly understood, myths are sacred and sometimes false stories; broadly understood, they are modes of knowing that construct, articulate and make visible both existing and alternative worlds. We will explore and study these myths and stories by looking at the importance they hold in a number of different areas, including psychological, historical and sociological. Our purpose is to better understand the roles that these stories, these imaginings and constructions, play in our lives and our understanding of experiences.

The Changing World

One of the hottest terms to enter our contemporary lexicon is “globalization,” but it remains in the popular imagination a vague label for the enormous changes is global dynamics. Courses under this heading may explore human migration, refugees, war, global commerce, worldwide communication, “global Englishes,” and the growing water crisis. Keeping in mind how the dynamics between local and global are in great flux, students in this course may conduct ethnographies and become involved in service learning as a part of their coursework and research projects.



First Session: May 27 - July 3 (Memorial Day Observed May 26th)

101 JB - Writing 1
Daniel Gomes
M-F 9:40 - 10:55
Reg. No. 12526

101 JX1 - Writing 1
Melissa Schindler
Arranged - Online section
Reg. No. 10678

~~101 JX2 - Writing 1~~
~~Marion Quirici~~
~~Arranged - Online section~~
~~Reg. No. 12026~~

101 JX3 - Writing 1
Joseph Yearous-Algozin
Arranged - Online section
Reg. No. 12027

Students who place into ENG 101 must take ENG 201 after successfully completing ENG 101. Upon successful completion of ENG 201, students will also receive General Education Humanities credit. Placement scores for ENG 101 for the SAT are up to 570, and on the ACT are up to 26.

201 JC - Writing 2
Heather Duncan
M-F 11:20 - 12:35
Reg. No. 10399

201 JX1 - Writing 2
Shubhangi Garg
Arranged - Online section
Reg. No. 10679

201 JX2 - Writing 2
Todd Miller
Arranged - Online section
Reg. No. 10598

201 JX3 - Writing 2
Tina Zigon
Arranged - Online section
Reg. No. 12029

201 JX4 - Writing 2
W. Dustin Parrott
Arranged - Online section
Reg. No. 12723

Students placed directly into ENG 201 by SAT or SAT score (SAT 580-720, ACT 27-31, 4 or 5 on ENG C AP Exam) will complete the writing requirement, and take an additional course for the Humanities requirement. Students who have ENG 101 credits—whether from the course at UB or an equivalent transfer course or from a score of 4 or 5 on the AP Language and Composition exam—will, upon completing ENG 201, finish both Humanities and Writing Requirements.

COURSE REPEAT POLICY

Please be advised that English 101, 102, and 201 have been designated as '**limited enrollment**' courses. Self-registration in these courses in the Fall and Spring semesters will be limited to those students who are taking the course for the first time; repeat enrollments during Spring and Fall will not be allowed.

Students who plan to repeat one of these courses for any reason should plan to register for the course during one of the summer sessions.

Repeat enrollment refers to registration by a student who was previously enrolled in the course at UB, or who transferred an equivalent course to UB, and who received a letter grade of A, B, C, D or F and qualified values thereof (e.g., A-, D+) or a grade of P, S, U, I, J, N or R.

The only case in which a student may self-register for a repeated course is when the student has taken an Administrative Withdrawal for an entire previous semester, so that all the grades for that semester were registered as W.





202 JX—Advanced Writing: Technical— CANCELED

Travis Matteson

Arranged - Online section

Reg. No. 10400

This course is designed as a workshop in the various genres of technical communication. By producing and analyzing documents such as memos, business letters, technical instructions, resumes and cover letters, and proposals, students will gain vital skills and knowledge for the workplace and across multiple disciplines. The goal of the course is to encourage students to move through various genres and discourses, recognizing the rhetorical demands unique to each situation, such as audience, organization, visual design, and style. A significant portion of the course will focus on visual rhetoric, including communication using images, tables, charts, etc. Additionally, since this is an online course, students will focus on achieving proficiency in various forms of digital communication, including email and social media, culminating in a final project in which the students will apply their learning to produce a technical proposal in the form of a digital slidecast.



207 JX - Intro Writ Poetry/Fiction

Emily Anderson

Arranged - Online section

Reg. No. 12580

Vladimir Nabokov once reflected that “a writer should have the precision of a poet and the imagination of a scientist.” This introductory course is specifically designed for beginning writers who would like to take the first steps towards exploring the craft of poetry and fiction. Students will be introduced to the fundamental vocabulary and basic techniques of each genre. Throughout the semester, the class will also be presented with a diverse group of readings to study and emulate in order to kindle our own imaginative strategies. No prior writing experience is necessary.

Through a series of linked exercises and related readings, ENG 207 will introduce students to fundamental elements of the craft of writing poetry and fiction. We will study differing modes of narration (the benefits of using a 1st person or a 3rd person narrator when telling a story, or how an unreliable narrator is useful in the creation of plot). We will examine character development (why both “round” and “flat” characters are essential to any story), as well as narrative voice (creating “tone” and “mood” through description and exposition), and think about “minimal” and “maximal” plot developments. We will consider the differences between closed and open forms of poetry. The use of sound and rhythm. We will try our hand at figurative language and consider how imagery is conveyed through our choice of words. We will study prosody and the practice of the line.

Selected readings will expose you to a variety of poetic forms, fictional styles and narrative models. Assigned exercises will give you the space to practice and experiment with unfamiliar forms. Students will also be given the opportunity to meet with visiting poets and fiction writers at Poetics Plus and Exhibit X readings on campus and in downtown Buffalo.

It may come as no surprise that Nabokov also noted that he has “rewritten—often several times—every word I have ever published.” This introductory course is designed to be the first step on the long journey of literary practice.





242 JX - American Writers II - American Literature from 1865 to the Present

Maria Almanza

Arranged - Online section

Reg. No. 12574

What you have to do is enter the fiction of America. Enter America as fiction.

Jean Baudrillard, *America*

The purpose of this course is to introduce students to major trends, writers, and literary movements in American literature from 1865 to the Present. We will cover Realism, Naturalism, Modernism, and Postmodernism. Alongside these literary movements, we will consider the changing social and cultural landscape of the U.S. Our readings will be informed by a broader discussion of historical events such as the Civil War, the end of slavery, the great migration, the rise of industry and mass culture, World War I and II, and the civil rights movement. In order to develop your reading of literature, we will hone in on various literary forms and genres and develop your skills in close reading by attending to stylistic aspects of the texts, such as: diction, imagery, figurative language, plot, meter, irony, dialogue, and metaphor. In addition, we will discuss how to write about literary texts.

Because a survey course covers so much ground, we will seek to continually return to a few central questions: How is "America" defined and redefined in the literature of the past one hundred and fifty years? How did American writers conceive of the fundamental changes in the way people lived, thought, saw, and understood the world? And most importantly, what is this imagined space of America and who are its people?

Our readings will feature short stories, novels, plays, and poetry by authors like Walt Whitman, Mark Twain, Charlotte Perkins Gilman, Langston Hughes, W.E.B Du Bois, Zora Neale Hurston, William Faulkner, Flannery O'Connor, Toni Morrison, Leslie Marmon Silko, Junot Diaz, and Gloria Anzaldúa. We will utilize the Norton Anthology of American Literature: Eighth Edition Vols. C, D, E. Requirements for this course include online blog posts, informal reading quizzes, one midterm exam, and two formal essays.

301 JX - Criticism — CANCELED

Professor Stacy Hubbard

M W 6:30 - 9:40

Reg. No. 12562

How is a literary critic like Sherlock Holmes? What is the relationship between detection, interpretation, and persuasion? In what sense are adaptations a form of interpretation?

In this six-week course, we'll focus on the figure of the ultimate detective, Sherlock Holmes, by way of exploring the intricacies of literary and film interpretation and the varieties of critical approaches. We'll read one of Arthur Conan Doyle's important influences, Edgar Allan Poe, as well as some of the riddle poems of Emily Dickinson, before moving on to a collection of the original Holmes stories and their adaptations and revisions in fiction (such as Laurie R. King's *The Beekeeper's Apprentice*), film (Holmes as depicted by Basil Rathbone & Robert Downey Jr.) and television series (Jeremy Brett's Holmes, the BBC *Sherlock*, CBS's *Elementary*). Along the way, we'll explore how feminism, queer theory, disability studies, post-colonial studies, deconstruction, psychoanalysis, historicism, and film studies can be brought to bear on the Holmes canon in order to open up different dimensions of interpretation / detection. We'll also think about the reception of the Holmes stories over time, from early readers to literary theorists to contemporary online fandoms.

The goal of this course is to make you a more informed and perceptive reader/viewer of literature and film and literary/film theory and criticism. The course will also help you to develop as a writer of your own critical texts. **CONTINUED...**





A serious interest in college level study of literature is assumed, as well as some literary background, either independent reading or 200-level literature courses; you should also have completed your university writing requirement—ENG 101-201—and be ready for advanced writing assignments. Students will spend some time learning to analyze the rhetoric and structure of critical essays and to locate and make use of historical, critical and theoretical sources for research papers. Writing requirements consist of frequent informal assignments and exercises both in and out of class (some on our discussion board or class blogs), one short essay, and one substantial research essay completed in stages. There will be daily reading quizzes. Diligent attendance and informed and thoughtful participation are required.

374 JR - The Bible as Literature *

Rick Feero (feero@buffalo.edu)

M W 6:30 - 9:40

Reg. No. 10887

* This course will satisfy an earlier literature requirement.

The Bible remains the most ubiquitous of books, but as such it may also be imperceptible as a text, present in clichéd forms, banished to a religious realm, or hidden in popular and literary allusions. We don't know what we think we know. Hence, to borrow a phrase from Marcus J. Borg, we'll attempt to "read the Bible again for the first time."

This course will center on close readings of selected Biblical texts, including, Genesis/Exodus, Proverbs, Job, Jonah, Esther, Amos, Mark and the gospels, Romans, and Revelations. As the course title implies, we will focus on the literary aspects of the Bible—problems of genre, structure, literary devices – with some considerations of composition and authorship, historical background and setting as it bears on our reading. In short, we will explore the world of the text, beginning with the perspective that the Bible produces meaning through varied and overlapping literary forms (such as narrative, prophecy, and parable) and literary strategies (such as metaphor, allegory and hyperbole). Our approach will thus be situated between two perspectives, noting the traces of multiple sources and intentions uncovered by previous forms of Biblical criticism—two divergent creation stories opening and resurfacing in the stories of Genesis; older collections of saying and parables incorporated into and disrupting the narrative of Mark—but using newer forms of criticism to see this disorder as inherent to and productive of a wider literary meaning. In short, we will be primarily engaged in a poetics rather than a hermeneutics.



Required Texts:

Robert Alter and Frank Kermode, *The literary Guide to the Bible*

King James Bible (see External Links for downloading selections. You may consult other translations, but our reading, writing and class activities will be based on the KJV because of its own importance as a literary text and source)

Additional material via Blackboard, Library Course Reserve, and the internet

Requirements and Grading:

Class participation, discussion board, assigned blog entries, informal in-class writing, and class annotated bibliography [30%]

Four weekly journal (approximately 2 pages each – due Thursdays/Fridays) [30%]

One 5 – 6 page paper (using some secondary sources) [30%]

Reflective end of term journal entry (3 pages) [10%]





380 JX - New Media
Professor Alex Reid
Arranged - Online section
Reg. No. 11736

Games Studies



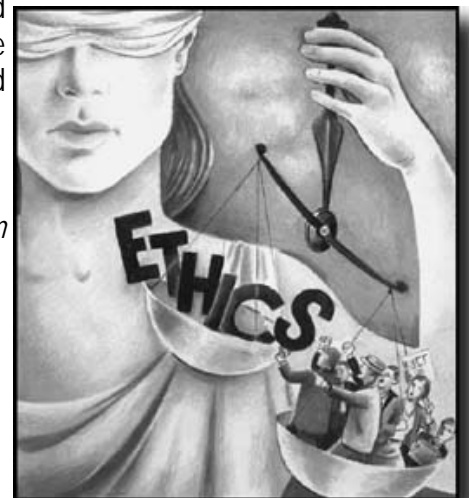
Since the appearance of the Atari 2600 video game console in 1977, video games have become an increasingly common feature of our lives. Today, we play games on our televisions through more advanced consoles, dedicated handheld devices, personal computers, and on our mobile phones. We play games online with millions of co-players, in augmented reality, and with our bodies without controllers. In other words, video games have proliferated and mutated into a vast ecology of media, interactivity, and genre. Over the last 20 years, the interdisciplinary study of video games has developed into a full-blown area of scholarly practice, including many practices with their origins in English and the humanities (as well as other methods from the social sciences, computer science, engineering, and other fields).

This online course will introduce the methods and foundational scholarship in games studies. We will play a number of games ourselves (you will not be required to purchase any specific games or devices, other than what is typically needed to participate in an online class). In addition to developing an ability to analyze and interpret video games, we will also discuss the potential social and cultural uses of video gaming beyond entertainment. Readings will include Ian Bogost's *How To Do Things With Videogames*, Jane McGonigal's *Reality is Broken*, and other essays. Course work will include online discussions, reading responses, and a final research project.

~~398 JT - Ethics in Journalism~~ CANCELED
Jody Kleinberg-Biehl
T Th 6:30 - 9:40
Reg. No. 12818

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? The answer to these and other ethical dilemmas can be found during a semester of Ethics in Journalism. Students will study a range of scenarios, real and hypothetical; debate the instructor and each other; be part of a panel that takes a position and defends it; and learn from the experiences and mistakes of journalists who have come before. Every person has a moral compass. This class will help you find yours.

This course counts as an English Elective, as well as toward the Journalism Certificate Program.





Third Session: July 7 - August 15 (Independence Day Observed July 4th)

101 MX1 - Writing 1
Soma Feldmar
Arranged - Online section
Reg. No. 12028

101 MX2 - Writing 1
Ana Grujic
Arranged - Online section
Reg. No. 11992

101 MX3- Writing 1
Salwatura Manuratne
Arranged - Online section
Reg. No. 12527

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201 MC - Writing 2
Macy Todd
M-F 11:20 - 12:35
Reg. No. 12528

201 MX1 - Writing 2
Shayani Bhattacharya
Arranged - Online section
Reg. No. 11597

201 MX2 - Writing 2
Clair Brown
Arranged - Online section
Reg. No. 10068

201 MX3 - Writing 2
Shubhangi Garg
Arranged - Online section
Reg. No. 11967

201 MX4 - Writing 2
Jeremy Lakoff
Arranged - Online section
Reg. No. 12529

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Repeat enrollment refers to registration by a student who was previously enrolled in the course at UB, or who transferred an equivalent course to UB, and who received a letter grade of A, B, C, D or F and qualified values thereof (e.g., A-, D+) or a grade of P, S, U, I, J, N or R.

The only case in which a student may self-register for a repeated course is when the student has taken an Administrative Withdrawal for an entire previous semester, so that all the grades for that semester were registered as W.





202 MB - Advanced Writing: Technical

Allison Siehnel

M-F 9:40 - 10:55

Reg. No. 11567

Because the business world is increasingly concerned with the accuracy of written materials at all levels (not only in professional reports but also in something as minute as the inter-office email), this course will teach you technical writing that is effective in its clarity and accuracy, as well as efficient in its brevity and vividness. Our work focuses on three specific genres: job-seeking materials, instructional aides, and professional proposals and reports. Concern for audience, purpose, and context will inform your rhetorical choices of content, form, and voice as you complete assignments in these three areas. Attention to such issues will distinguish your writing as technical-- that is, crafted with conventional techniques and within specific contexts for particular audiences and purposes. In this course, you will be provided with multiple examples from which you will hone your own skills in writing with this style.

221 MX - World Literature

Morani Kornberg-Weiss

Arranged - Online section

Reg. No. 12573

"The world is not enough
But it is such a perfect place to start"

– Shirley Manson

Although traveling, most broadly defined, is the movement from one physical place to another, it is also the exhilarating journey towards new and uncharted territories. As Greek poet Constantine Cavafy wrote in his poetic allusion to Homer's *Odyssey*: "As you set out on the journey to Ithaka, / wish that the way be long, / full of adventures, full of knowledge."

This course invites students to embark on their own adventure through the reading of literature from a wide variety of cultures. We will explore literature from the nineteenth and twentieth centuries and travel around the globe – from China to Chile, from Argentina to Israel/Palestine, from Nigeria to India, and beyond – while remaining attentive to aesthetic style, literary genre, and periodization. We will examine how writers negotiate between personal narrative and their own cultural, historical, social, and political moments and the *ways* in which they record them.

Since this course revolves around "world" literature, we will begin by asking: how do we define the world? (Or maybe: how do we define the nation?) These questions might seem somewhat simple, but, if we think about the interconnected nature of the "world" that accelerated in the nineteenth century as empires were expanding at a rapid rate, we begin to realize that literary periodization is intricately interwoven and complex. We will therefore consider the conditions that make writing possible, especially after two world wars, European colonialism, vast immigration and trade, through new means of transportation, technological advancements, and the growth of new cities.

We will quickly learn that while writers engage with their own personal and public "worlds" (notice the plurality here), they simultaneously rely on other cultures and histories for their art. The world, then, entails that various traditions entwine. This will provide a challenging framework when we try to distinguish between local tradition and world writing as a globally interconnected phenomenon.

Students will engage with a wide range of texts, including poems, novels and graphic novels, short stories, and films. Requirements include: participation in online discussion boards, weekly reading assignments, short response papers, one formal essay, and one research paper.

Morani Kornberg-Weiss would be happy to answer any questions about the course. Email her at: moraniko@buffalo.edu





354 MX - Life Writing
Rhonda Reid
Arranged - Online section
Reg. No. 12563

Writing is one way in which we have the opportunity to see through the eyes of others and reach beyond the limitations of our situation. How is knowledge made from experience? How can personal accounts of experience give us a different sort of historical perspective? What are the power dynamics involved in whose voices get heard and whose stories enter into the realm of historical record? These are just some of the questions we will explore as we read and write in the genres of life writing. In this course we specifically explore the autobiographical and memoir and personal essay genres. Our readings might include:

Night by Elie Wiesel
Angela's Ashes, by Frank McCourt
When I Was Puerto Rican by Esmeralda Santiago
Essays by David Sedaris and Annie Dillard
Excerpt from Thoreau's *Walden*

Writing will include digital journaling, an interpretive paper, a textual memoir, as well as a multi-media presentation that combines images and text to represent personal perspectives.



357 MX - Contemporary Literature
Professor Joseph Conte
Arranged - Online section
Reg. No. 11568

This installment of Contemporary Literature will examine the revival of the social novel prompted by Jonathan Franzen and exemplified by his recent book, *Freedom* (2010), which depicts a middle-American dysfunctional family. His brand of social realism is characterized by the objective representation of recognizable types (ourselves, only slightly embellished), in a prose style that mimics the contemporary vernacular (our voices, barely, if at all, embellished), and encompassing conflicts (the discontents of family and married life; substance abuse and psychological debilities; loneliness in a time of social media) that are ordinary, if only slightly more desperate than our own.

In point of contrast, we'll then read Zadie Smith's prize-winning debut novel, *White Teeth* (2000), which stirs together a postmodern fabulist style with a multinational and multiethnic cast of characters in London, England. More self-conscious in its bearing and more attuned to global culture and its transnational conflicts, Smith's novel will in both style and content allow us to evaluate two prominent strains in contemporary fiction beyond the often insular American market.

As both of these novels are substantial in length, we'll spend approximately half of the brief summer session with each, supplementing our reading of the texts with required nonfiction essays on the social novel and multicultural literature. Because this course will be conducted online through UB Learns, students will be required to participate in weekly graded discussion assignments. In addition to these short responses, there will be two 5-7 page essays that will be likewise submitted through UB Learns.





438 - Film Directors

Professor David Schmid

Tuesday/Thursday 6:30 - 9:40

Reg. No. 12530

The aim of this class is to watch and discuss a representative sample of films from the long and distinguished career of the great director Alfred Hitchcock (1899-1980). You will learn why Hitchcock is considered to be one of the supreme masters of the film genre, what the major themes and concerns of his work are, and how to approach and analyze a Hitchcock film. Along the way, we will discuss such subjects as auteur theory, film history, and cinematic technique. Throughout the class, we will emphasize how Hitchcock himself and his films have come to embody the possibilities of cinema.

Films We will watch and discuss the following films:



The 39 Steps (1935)
Rebecca (1940)
Shadow of a Doubt (1943)
Spellbound (1945)
Rope (1948)
Strangers on a Train (1951)

Rear Window (1954)
Vertigo (1958)
North By Northwest (1959)
Psycho (1960)
The Birds (1963)
Marnie (1964)

Secondary Reading

Unless otherwise indicated in the syllabus, all secondary reading is available through UB Libraries online course reserve. I would recommend that you read the relevant secondary reading **after** watching the film in question, just in case it contains any spoiler information!

Class Requirements

1. Class attendance.
2. Participation in class discussion.
3. A series of short (3 pages) written responses to each film.
4. One 7-9 page paper.



General Instructions for ALL online summer English courses:

Students in the English department's online summer curriculum will experience entirely web-based instruction (with the possible exception of some required books, depending on the course and section). Students will work in an online course management system (e.g. Blackboard) where they will submit assignments, receive instructor feedback, access course materials, and participate in discussions and other course activities. As with all six-week summer courses, our online courses are very labor intensive. The typical face-to-face summer course meets for more than six hours per week. Students will be expected to spend a similar amount of time each week engaged in web-based activities, in addition to the reading and writing assignments that are conventionally done outside of class.

Students are responsible for providing their own Internet access. Courses will require students to have fairly up-to-date computers (e.g. Windows XP, Vista, or 7 or Mac OS 10.2 or higher) and current versions of web browsers. Additional, free plug-ins may be required, depending on course content (e.g., Adobe PDF Reader, Flash Player, etc.). These will be available for download from the web. No specialized software or specialized technical knowledge is required for these courses.





* Incomplete Grade Policy *

The grace period for incomplete grades has decreased to 12 months.

Incomplete grades
assigned for (semester):

Fall 2013
Spring 2014
Summer 2014

Will default in 12
months on:

December 31, 2014
May 31, 2015
August 31, 2015



Did you know...



Employers in many diverse fields - including business, law, government, research, education, publishing, human services, public relations, culture/entertainment, and journalism - LOVE to hire English majors because of their:

- ability to read and write effectively and articulately
- excellent verbal communication and listening skills
- capacity to think critically and creatively
- comprehensive knowledge of grammar and vocabulary
- ability to weigh values and present persuasive arguments

PLUS, knowledge about literature allows for intelligent conversation at work dinner meetings and functions.

Go English Majors!



