

THE ENDLESS SUMMER



***Department
of English
Summer 2015***



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 26– July 3 (Memorial Day Observed May 25th)

101	JC	Writing 1	M-F	11:20 - 12:35	Grujic
101	JX1	Writing 1	ARR - Online	ARR - Online	Nashar
101	JX2	Writing 1	ARR - Online	ARR - Online	Matteson
101	JX3	Writing 1	ARR - Online	ARR - Online	Quirici
201	JB	Writing 2	M-F	9:40 - 10:55	Fetter
201	JC	Writing 2	M-F	11:20 - 12:35	Godley
201	JX1	Writing 2	ARR - Online	ARR - Online	Garg
201	JX2	Writing 2	ARR - Online	ARR - Online	Lakoff
201	JX3	Writing 2	ARR - Online	ARR - Online	Romans
201	JX4	Writing 2	ARR - Online	ARR - Online	Miller
202	JX	Advanced Writing: Technical	ARR - Online	ARR - Online	Siehnel
207	JX	Intro Writ Poetry/Fiction	ARR - Online	ARR - Online	Gould
221	JR	World Literature	M W	6:30 - 9:40	Park
301	JX	Criticism	ARR - Online	ARR - Online	Stott
354	JX	Life Writing	ARR - Online	ARR - Online	Reid, R.
374	JX	The Bible as Literature (E)	ARR - Online	ARR - Online	Feero
438	JT	Film Directors	T TH	6:30 - 9:40	Schmid

Second Session: June 22 - July 31 (Independence Day Observed July 4th)

101	KX	Writing 1	ARR - Online	ARR - Online	Todd
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Third Session: July 6 - August 14

101	MB	Writing 1	M-F	9:40 - 10:55	Pamula
101	MX1	Writing 1	ARR - Online	ARR - Online	Park
101	MX2	Writing 1	ARR - Online	ARR - Online	Shin
101	MX3	Writing 1	ARR - Online	ARR - Online	Schindler
201	MC	Writing 2	M-F	11:20 - 12:35	Squires
201	MX1	Writing 2	ARR - Online	ARR - Online	Park
201	MX2	Writing 2	ARR - Online	ARR - Online	Mangat
201	MX3	Writing 2	ARR - Online	ARR - Online	Bragadottir
202	MX	Advanced Writing: Technical	ARR - Online	ARR - Online	Gomes
253	MX	Novel	ARR - Online	ARR - Online	Kim
357	MX	Contemporary Literature	ARR - Online	ARR - Online	Conte
380	MX	New Media	ARR - Online	ARR - Online	Reid, A.



First Session: May 26 - July 3 (Memorial Day Observed May 25th)

101 JC - Writing 1
Ana Grujic
M-F 11:20 - 12:35
Reg. No. 12030

101 JX1 - Writing 1
Claire Nashar
Arranged - Online section
Reg. No. 10566

101 JX2 - Writing 1
Travis Matteson
Arranged - Online section
Reg. No. 11650

101 JX3- Writing 1
Marion Quirici
Arranged - Online section
Reg. No. 11651

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201 JB - Writing 2
Kyle Fetter
M-F 9:40 - 10:55
Reg. No. 10343

201 JC - Writing 2
James Godley
M-F 11:20 - 12:35
Reg. No. 12489

201 JX1 - Writing 2
Shubhangi Garg
Arranged - Online section
Reg. No. 10567

201 JX2 - Writing 2
Jeremy Lakoff
Arranged - Online section
Reg. No. 10502

201 JX3 - Writing 2
Brad Romans
Arranged - Online section
Reg. No. 11653

201 JX4 - Writing 2
Todd Miller
Arranged - Online section
Reg. No. 12178

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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

Allison Siehnel

Arranged - Online section

Reg. No. 10344

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.

207 JX - Intro Writ Poetry/Fiction

Declan Gould

Arranged - Online section

Reg. No. 12075



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.





221 JR - World Literature: Aesthetics of Revenge

Eon Joo Park

M W 6:30 pm - 9:40 pm

Reg. No. 12499

We are living in a flood of revenge narratives. From the Code of Hammurabi, "an eye for an eye" to Japanese Samurai's revengeful killings and to Quentin Tarantino's *Kill Bill* series, revenge stories seem to traverse across historical, cultural, and national boundaries. But how can we appreciate each revenge plot? When can we assertively say that revenge is successfully performed? In this course, we will explore world literature and cinema with the premise that vengeance is a specific artistic form. In turn, while critically examining the motivations for retaliation and the social identities of avengers, we will focus primarily on the artistic drive behind revenge. Our survey will include six different categories of creative orchestrations of vengeance: the play within a play, poetics of vengeful cursing, infanticide, female arson, torture and imprisonment. We will interrogate these creative "revenge compositions" by analyzing different cultural productions from Ancient Greece and Rome, Britain, Chile, the Dominican Republic, the U.S., as well as South Korea, Japan and onto Nigeria.



Gogo: Kill Bill, Volume 1

301 JX - Criticism

Professor Andrew Stott

Arranged - Online section

Reg. No. 12566

Criticism is the language that seeks to mediate between art and society, making sense of aesthetic practices through interlocution that re-casts and energizes them with new perspectives. The aim of this course is to introduce you to the many varieties of critical voices and critical discourse, while providing you with the tools to become a skilled reader of literary texts, and an intelligent cultural critic.

The focus of the course will be a class blog that will take the form of an online journal of the arts. The blog will feature a variety of different sections or "departments," just as you might find in a weekly periodical, including art, film, literature, and society. Each student will write for each section using a different critical voice and method, from short, blog-style comments, to a formal researched essay.

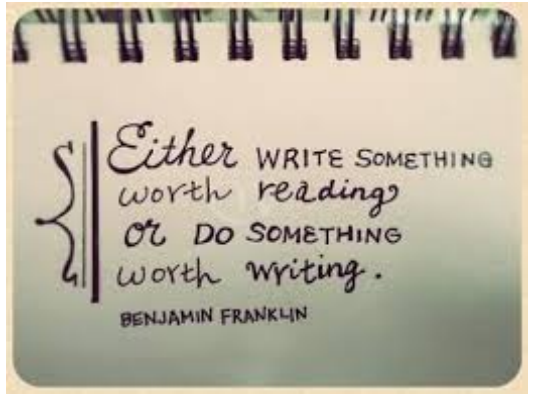
We will take as our objects of study different forms of media from "high" art to popular culture - a film, a novel, some music - and develop our critical languages through secondary reading, conversation, and, most importantly, writing.





354 JX - Life Writing
Rhonda Reid
Arranged - Online section
Reg. No. 12063

This course focuses upon the memoir. Students will read memoirs and essays focused upon the issues related to their construction. For the final project each student will have the opportunity to write their own memoir.



374 JX - The Bible as Literature * (E)
Rick Feero (feero@buffalo.edu)
Arranged - Online section
Reg. No. 10735

* 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."

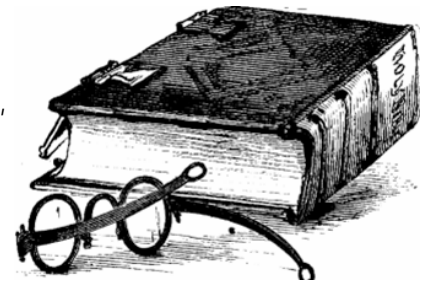
This course will center on close readings of selected Biblical texts, including, Genesis/Exodus, Proverbs, Job, Jonah, Esther, Amos, Mark and the gospels, Romans, and Revelations. As the course title implies, we will focus on the literary aspects of the Bible--problems of genre, structure, literary devices – 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%]





438 JT - Film Directors
Professor David Schmid
Tuesday/Thursday 6:30 - 9:40
Reg. No. 12034

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.





Third Session: July 6 - August 14 (Independence Day Observed July 4th)

101 MB - Writing 1
Natalia Pamula
M-F 9:40 - 10:55
Reg. No. 12488

101 MX1 - Writing 1
Kyungran Park
Arranged - Online section
Reg. No. 11652

101 MX2 - Writing 1
Yoon Ha Shin
Arranged - Online section
Reg. No. 11618

101 MX3- Writing 1
Melissa Schindler
Arranged - Online section
Reg. No. 12031

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201 MC - Writing 2
David Squires
M-F 11:20 - 12:35
Reg. No. 12032

201 MX1 - Writing 2
Eon Joo Park
Arranged - Online section
Reg. No. 11297

201 MX2 - Writing 2
Ajitpaul Mangat
Arranged - Online section
Reg. No. 10063

201 MX3- Writing 2
Gudrun Bragadottir
Arranged - Online section
Reg. No. 11596

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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 MX - Advanced Writing: Technical
Daniel Gomes
Arranged - Online section
Reg. No. 11271



No description available at this time.

253 JX - Novel
Min Young Kim
Arranged - Online section
Reg. No. 12500



Everyone reads novels and thinks they know what a novel is. And yet defining the novel genre is not so simple, for the form of the novel has been elusive and fluid from the very beginning; even the word "novel" broadcasts its newness. In fact, different authors explored in their own ways the shape of the genre, reflecting and molding various expectations from their reading communities.

This compels us to ask the following questions: Why did the novel come into being at all? What did the novel specifically respond to? Why weren't other types of prose fiction of the time sufficient? What is the "novelty" of the novel? Is it different in other historical and cultural contexts?

When Robinson Crusoe finds a footprint on what he thought was a deserted island, he sees something, a mark in the sand, that abruptly changes his perception of reality. Likewise, what we read in this course will inevitably change our perspectives about our common language and make us aware of its variegated history and the multiplicity of what in fact constitutes what we think of as the "Western canon."

From *Frankenstein*, to *Heart of Darkness*, to Coetzee's *Foe*, we will explore questions about what makes us creatures and what makes us human, where the boundary between good and evil—or dream and reality—is marked, and how different authors "write back" to each other, across the centuries and across the globe, as we trace changes in popular reading habits, representations of community, and the form of the novel itself.





357 MX - Contemporary Literature
Professor Joseph Conte
Arranged - Online section
Reg. No. 11272

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.

380 MX - New Media
Professor Alex Reid
Arranged - Online section
Reg. No. 12490



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*, Bonnie Nardi's *My Life as a Night Elf Priest*, and other essays. Course work will include online discussions, reading responses, and a final research project.





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*** Incomplete Grade Policy ***

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

Incomplete grades assigned for (semester):

Fall 2014
Spring 2015
Summer 2015

Will default in 12 months on:

December 31, 2015
May 31, 2016
August 31, 2016





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!



Adopt the pace of nature..

Her secret is patience. ~Ralph Waldo Emerson

