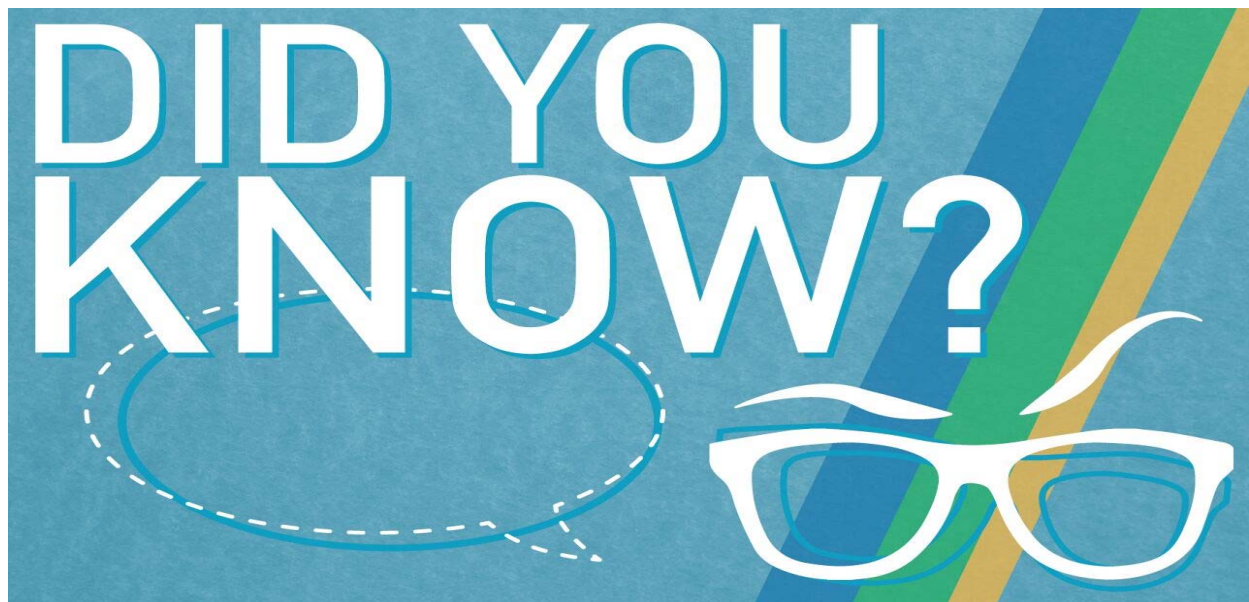


Department of English Summer 2019





In addition to an **English BA**, **English minor**, **Global Film minor**, the **Journalism Certificate**, and the **Creative Writing Certificate**, The English Department is excited to share that we now also offer the following additional programs:



English BA/MA - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.

More information:

<http://www.buffalo.edu/cas/english/graduate/master-program.html>



UB Teach - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an **English BA** and an **English Education EdM** in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).

More information: <http://ed.buffalo.edu/teaching/academics/ub-teach/english.html>



3+3 Accelerated BA-J.D (English/Law program)

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required.

We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.

Eligible students must take the LSAT no later than January of their junior year and must apply to UB School of Law (via the Law School Admission Council) no later than February 1 of their junior year of undergraduate studies. Following the receipt of all required admission materials, the School of Law will review and arrive at an admission decision. The School of Law's Admissions Committee reserves the right to request and conduct an in-person admissions interview prior to arriving at a final admission decision.

More information: <http://www.law.buffalo.edu/admissions/3-plus-3.html>

**Memorial Day observed May 27th, Independence Day observed July 4th*

First Session: May 28– July 5

199	JX	UB Seminar: <i>Video Games & Digital Culture</i>	ARR - Online	Reid, A.
207	JX	Intro Writ Poetry/Fiction (CL-2)	ARR - Online	Sharp
256	JT	Film: <i>The World of the Horror Film</i>	T Th (evening) 6:30 - 9:40	Schmid
285	JX	Wrt. in the Health Sciences (CL-2)	ARR - Online	Whiting
301	JX	Criticism	ARR - Online	Hubbard
357	JX	Contemporary Literature	ARR - Online	Miller, S.
374	JX	The Bible as Literature (E)	ARR - Online	Feero

Third Session: July 8 - August 16

202	MX	Technical Communication (CL-2)	ARR - Online	Nashar
207	MX	Intro Writ Poetry/Fiction (CL-2)	ARR - Online	Lowman
209	MX	Writing About Science (CL-2)	ARR - Online	Dickson
350	MX	Literature of Migration	ARR - Online	Conte, J.
379	MX	Film Genres	ARR - Online	Miller, S.



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 2018
Spring 2019
Summer 2019

**Will default in 12
months on:**

December 31, 2019
May 31, 2020
August 31, 2020





First Session: May 28 - July 5

199 JX - UB Seminar: Video Games & Digital Culture

Professor Alex Reid

Arranged - Online section

Reg. No. 12566

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 gaming consoles with significant computing power, 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). Though video games represent only a fraction of our rapidly expanding digital culture, they provide an excellent opportunity for investigating many of the larger challenges and opportunities digital media present. We will examine the social, ethical issues related to the representations of gender, race, and sexuality in video games and in video game online communities. We will also investigate the aesthetic, literary, and rhetorical operation of video games as an emerging medium of communication used not only for entertainment but also for education, journalism, political commentary, and a range of other purposes.

207 JX - Intro Writ Poetry/Fiction (CL-2 Course)

Travis Sharp

Arranged - Online section

Reg. No. 12601

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 *Continued...*





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.

256 JT - Film - Monsters, Slashers, and Demons: The World of the Horror Film

Professor David Schmid

Tuesday/Thursday (eve) 6:30-9:40

Reg. No. 12149

Horror film is one of the most enduring, varied, and complex of all popular cultural genres. This class is designed to give students a sense of what horror film is, what it does, and how it does it in all the genre's bloody glory. Beginning with its roots in German Expressionism, we'll watch many of the greatest horror movies ever made and look at all the major subgenres: the monster movie, the psycho thriller, the slasher movie, stories of demonic possession, the haunted house movie, found footage films, and feminist horror. Along the way, we'll also discuss such subjects as directing, casting, lighting, camera technique, stardom, special effects, and the emotions of fear, disgust, and desire. In other words, the class is designed to appeal to anyone who loves film in general as well as horror film in particular.

Robert Wiene, *The Cabinet of Dr. Caligari* (1920)

James Whale, *Frankenstein* (1931)/*Bride of Frankenstein* (1935)

Don Siegel, *Invasion of the Body Snatchers* (1956)

Alfred Hitchcock, *Psycho* (1960)

George Romero, *Night of the Living Dead* (1968)

William Friedkin, *The Exorcist* (1973)

Tobe Hooper, *The Texas Chainsaw Massacre* (1974)

John Carpenter, *Halloween* (1978)

Stanley Kubrick, *The Shining* (1980)

Daniel Myrick and Eduardo Sanchez, *The Blair Witch Project* (1999)

Jennifer Kent, *The Babadook* (2014)

Jordan Peele, *Get Out* (2017)

285 JX - Writing in the Health Sciences (CL-2 Course)

Kezia Whiting

Arranged - Online section

Reg. No. 12604

This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations.

301 JX - Criticism - Textual Secrets

Professor Stacy Hubbard

Arranged - Online section

Reg. No. 11939

Do literary texts keep secrets? If so, what kinds of secrets are these? Is it our job as readers and critics to uncover these secrets? Or should we approach a text with some other purpose besides solving or revealing what lies “beneath” or “within” its words?

In this course, we'll investigate these questions and many more. We will discuss a number of *Continued...*





key theoretical concepts and approaches to the analysis of literature (New Critical, post-structuralist, historicist, reader-response, feminist, psychoanalytic, race theory, etc.) and will read some classic and recent works of criticism and theory that have helped to shape the field. We will also consider the specific strategies of analysis appropriate to different genres as well as practicing methods of rhetorical and historical reading and textual analysis.

The goal of this course is to make you a more informed and perceptive reader of both literature and literary criticism, and to help you develop as a writer of your own critical texts. Our literary readings will include one short novel (Joseph Conrad's *The Secret Sharer*), several short stories, and a selection of poems by various poets from John Keats and Emily Dickinson to Langston Hughes and Wallace Stevens. We will spend some time learning to analyze the rhetoric and structure of critical essays and to locate and make use of historical and critical sources for research papers. Writing requirements consist of frequent informal assignments and exercises, participation in a discussion board, one 3-page analytical essay, and one 10-12 page research essay completed in stages.

A serious interest in college level study of literature will be assumed, as well as some literary background, either independent reading or 200-level literature courses. Students should have completed the ENG 105 requirement before taking this course and must have a reliable internet connection (on-line participation will be required during each session in order to get credit for attendance).

357 JX - Contemporary Literature: *The Body Since Last Year*

Professor Steven Miller

Arranged - Online section

Reg. No. 12561

There is no better time than the summer to catch up on some of the best books from the last few of years! This course will offer an opportunity to read some of the most exciting and thought-provoking books published in 2018 and 2019. Among the many possibilities, we will focus on stories—novels as well as memoirs—that teach us something new about how various aspects of the contemporary world—climate change, racism, sexual violence, obesity, mental illness, real or imagined social and political upheaval—transforms our relationship to our own bodies. Readings might include: Tommy Orange, *There There*; Ottessa Moshfegh, *My Year of Rest and Relaxation*; Ling Ma, *Severance*; Han Kang, *The White Book*; Kiese Laymon, *Heavy: An American Memoir*; Esi Eduguyan, *Washington Black*; Leni Zumas, *Red Clocks*; Tara Westover, *Educated: A Memoir*; Oyinkan Braithwaite, *My Sister the Serial Killer*.

374 JX - The Bible as Literature * (E)

Rick Feero (feero@buffalo.edu)

Arranged - Online section

Reg. No. 10560

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, Samuel, Amos, Mark and the gospels, I Thessalonians, 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, *Continued...*





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 literary meaning. In short, we will be primarily engaged in a poetics rather than a hermeneutics.

Required Texts:

- Tod Linafelt, *The Hebrew Bible as Literature: A Very Short Introduction* (Oxford University Press, 1st ed. 2016)
- Kyle Keefer, *The New Testament as Literature: A Very Short Introduction* (Oxford University Press, 1st ed. 2008)

King James Bible

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%]

Third Session: July 9 - August 17

202 MX - Technical Communication (CL-2 Course)

Claire Nashar

Arranged - Online section

Reg. No. 12605

This course introduces students to the rhetorical practices of technical communication as they are employed generally across a range of scientific and technical fields and professions including technical reporting, online documentation, and visual and oral presentations. Course Prerequisites: ENG 101: Writing 1, ENG 105: Writing and Rhetoric, or credit for the Communication Literary 1 requirement.

207 MX - Intro Writ Poetry/Fiction (CL-2 Course)

Nicole Lowman

Arranged - Online section

Reg. No. 12602

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.

Continued...





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.

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209 MX - Writing About Science (CL-2 Course)

Nathaniel Dickson

Arranged - Online section

Reg. No. 12603

Reading and analysis of essays on scientific topics written for a general audience, and practice writing such as essays. Writing for non-scientists about specialized scientific work.



350 MX - Literature of Migration

Professor Joseph Conte

Arranged - Online section

Reg. No. 12567

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious “better life”; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as “real Americans”—and an ethnic heritage that they wish to honor and sustain but which marks them as always an “other.” Here we encounter the hyphenated status of the preponderance of “natural born” American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.

In our somewhat compressed summer session, we will view films and read a selection of fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska’s novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, “rich

Continued...





abundance,” but not a single Mafioso. *Mount Allegro* (1989), Jerre Mangione’s memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its “imported from Italy” values, and yet desperate to find recognition as an authentic version of “Americanness.” Colm Tóibín’s novel *Brooklyn* (2009) introduces us to the postwar generation of Irish immigrants in the borough of Brooklyn in the 1950s. Although it may not strike us as radical now, her interethnic marriage to an Italian immigrant, and the conflicting draws of remigration and family ties bring Eilis Lacey to crisis. Finally, we’ll view the documentary film *Fire at Sea* (*Fuocoammare*, 2016), directed by Gianfranco Rosi, which was nominated for an Academy Award for Best Documentary Feature. The film is set on the tiny island of Lampedusa, off the coast of Sicily, during the European migrant crisis, and contrasts the migrants’ dire and often deadly Mediterranean crossings from north Africa to the ordinary life of the islanders.



As this is an online course, our weekly blogs and discussions of ethnicity, identity, and migration will be shared and critiqued among class members in UB Learns throughout the semester.

379 MX - Film Genres: Documentary Film: On the Margins of Law and Society

Professor Steven Miller

Arranged - Online section

Reg. No. 12562

In recent years, with the rise of reality television and memoir culture, the genre of documentary film has gained in popularity and relevance. In order to help understand this aspect of contemporary culture, this course will provide students with a brief primer on the history and formal characteristics of documentary film. After some introductory reading and viewing, we will privilege films that portray individuals who, whether by force or by choice, live at odds with the law or on margins of society. In addition, we will watch some fiction films about life on the margins that incorporate documentary techniques. Films might include: Errol Morris, *The Thin Blue Line*; Joshua Oppenheimer, *The Act of Killing*; Shirley Jackson, *Portrait of Jason*; James Marsh, *Man on Wire*; Orson Welles, *F is for Fake*; Chantal Ackerman, *Jeanne Dielman, 23 quai du commerce, 1080 Bruxelles*; Josh Aronson, *Sound and Fury*; Richard Press, *Bill Cunningham: New York*; Albert Maysles, *Grey Gardens*; Robert Epstein, *The Life and Times of Harvey Milk*; Terry Zwigoff, *Crumb*.





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! 😊





Chris Allen