Department of English Summer 2021

Why UBThisSummer?

- Flexibility: Learn anytime, anywhere! Remote courses offer the flexibility you need.
- Deeper connections: Classes meet for extended periods during a short term, allowing you to build collegial relationships with your classmates and professor. The quality of interactions with students and instructors is consistently identified by both students and faculty as one of the best parts of their summer term experience.
- Singular focus: Taking just one course will allow you to master difficult material by focusing your attention on a single subject. The intensive formation is ideal for learning subjects that require repeat practice and rehearsal (i.e. foreign languages and public speaking).
- An opportunity to explore: Take a course of interest, experience a new and exciting discipline or apply for an internship. Learn in an innovative teaching environment that encourages inquiry and analysis.
- Lighten your academic load. Fulfill a course requirement. Improve your GPA.

Need more reasons to enroll? Taking a course, or two, during summer session can help you:

- Complete graduation and major requirements.
⇒ Finalize graduation requirements for an earlier graduation.
⇒ Complete course requirements for your major.
- Improve your academic progress and course load.
⇒ If you previously experienced academic difficulty, UBThisSummer is an opportunity to get back on track, supporting the UB pledge to undergraduates for Finish in 4.
⇒ Retake a resigned or failed course.
⇒ Take the prerequisites for course(s) you plan to register for in the fall.

Please note: *Summer courses are not eligible for Excelsior Scholarship funding. However, summer credit hours can be applied to Excelsior Scholarship eligibility requirements.*

Types of Classes

As you review your spring schedule, you may come across modes of instruction that are unfamiliar or new to you. We want to make sure students, faculty and staff understand how UB defines the common terms and phrases used to describe various modes of academic delivery. "Instruction Mode" refers to the manner in which we provide typical classroom activities involving instructors and students, such as lectures, discussions and group engagement. Instruction Mode does not refer to out-of-class requirements such as homework, reading, studying, writing assignments, take-home examinations or similar.

A note on remote coursework: Students should understand that any course with a remote component contains the same academic learning outcomes and access to distinguished faculty as is customary for an in-person class. At UB, this means that students may use the UB Learns powered by Blackboard platform

to view their course syllabus, submit assignments, and engage with faculty and classmates. Faculty may choose to use other platforms to provide additional academic participation.

Common Terms

"**Synchronous**" describes remote courses that occur at a set day and time. At UB, this means all faculty and students will participate in the course at the same time per the schedule. Course information will be shared during this scheduled time. All students are required to participate in class activities at the scheduled time. You will know your class is synchronous because there will be a specific day and time listed on your class schedule.

"**Asynchronous**" describes remote courses that do not occur at a set day and time. At UB, this means students are able to participate in and complete their coursework on their own schedule. Faculty may provide recorded lectures or videos for review. Students may also be asked to participate in discussion boards with their classmates. You will know your class is asynchronous because there will not be a specific day and time listed on your class schedule.

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):	Will default in 12 months on:
Fall 2020	December 31, 2021
Spring 2021	May 31, 2022
Summer 2021	August 31, 2022

Memorial Day observed May 25th, Independence Day observed July 4th

First Session: June 1 – July 9

202	J	Technical Writing (CL-2)	Remote	Greer
204	J	Writing About the Environment (CL-2)	Remote	Eales
207	J	Intro Writ Poetry/Fiction (CL-2)	Remote	Cox
256	J	Film: *The World of the Horror Film*	Remote	Schmid
285	J	Writing in the Health Sciences (CL-2)	Remote	Whiting
310	J	Shakespeare, Late Plays (Early Lit)	*Remote	Schiff
		*(*Remote - Synchronous , M-F 10:00a - 11:15a)*		
350	J	Literature of Migration	Remote	Conte
379	J	Film Genres	Remote	Miller, S.

Third Session: July 12 - August 20

205	M	Writing for Change (CL-2)	Remote	Sloan
209	M	Writing About Science (CL-2)	Remote	Ha
210	M	Professional Writing (CL-2)	Remote	Goyal
308	M	Early Modern Drama (Early Lit)	*Remote	Schiff
		*(*Remote - Synchronous , M-F 10:00a - 11:15a)*		
367	M	Psychoanalysis and Culture (Criticism/Theory)	Remote	Miller, S.

202 J - Technical Communication (*CL-2 Course*)
Amy Greer
Remote
Reg. No. 12521

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.

204 J - Writing about the Environment (*CL-2 Course*)
Simon Eales
Remote
Reg. No. 12522

This course will explore kinds of writing related to environmentalist expression and action, both activist and professional. Students will develop a rhetorical understanding of what makes various forms of communication effective, to be able to produce their own environmentalist communication and respond to that of others. We will consider film representations of responses to climate change, and analyze visual culture¿s capacity to induce social change. Finally, students will produce a paper in a genre and on a topic of their own choosing, and write a reflective essay about what they hope to accomplish with their paper, who it is for, how it is related to their professional or activist plans, and how it addresses concerns raised throughout the semester related to writing about the environment. Engaging, informative and relevant writing is possible for anyone willing and able to devote work and attention to it; it is collaborative; and it is the result of multiple drafts. Good writing about the environment is the result of curiosity, research, passion, and logical, critical thinking based on trustworthy evidence and expertise. These are the principles on which the class is based.

207 J - Intro Writ Poetry/Fiction (*CL-2 Course*)
Brent Cox
Remote
Reg. No. 12048

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.

256 J - Film - Monsters, Slashers, and Demons: The World of the Horror Film
Professor David Schmid
Remote
Reg. No. 11758

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, F*rankenstein* (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 J - Writing in the Health Sciences *(CL-2 Course)*
Kezia Whiting
Online section
Reg. No. 12051

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.

310 J - Shakespeare, Late Plays (E)
Professor Randy Schiff
Remote - Synchronous , M-F 10:00a - 11:15a
Reg. No. 12755

William Shakespeare's plays stand at the heart of English literary studies, offering a window into Renaissance refashioning of the past for a vibrant theatrical culture. Our course will consist of close engagement with seven plays from Shakespeare's later career. We will explore the poisonous atmosphere of a self-destructing family in *Hamlet*; follow the identity and gender play of *Twelfth Night*; probe the toxic world of amoral ambition in *Macbeth*; study the explosive emotional and identity conflicts of *Othello*; engage with the narcissism, ingratitude, and madness of *King Lear*; watch lust and duty collide spectacularly in *Antony and Cleopatra*; and see deception, desire, and oppression wondrously mixed in *The Tempest*. Most classes will involve lecture and discussion on Zoom, but for the third class for each play we will meet on UB Learns discussion boards for text-based conversations. Exams will be open-book and done via email during class time. Students will be expected to attend regularly and participate in class; create one discussion thread; make one formal presentation; write two term papers; and take two exams.

*This course satisfies an Early Literature Requirement

350 J - Literature of Migration
Professor Joseph Conte
Remote
Reg. No. 12034

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 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 film *The Immigrant* (2016), directed James Gray, in which two sisters from Poland arrive at Ellis Island in 1921 intent on pursuing the American Dream, only to face indignities and moral dilemmas in order to survive in the United States.

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. ENG 350 Literature of Migration may fulfill the General Education Designations for Diversity Learning, Global Pathway, or Thematic Pathway.

379 J - Film Genres - *Documentary Film: On the Margins of Law and Society*
Professor Steven Miller
Remote
Reg. No. 12774

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.*

Third Session: July 12 - August 20

205 M - Writing for Change   *(CL-2 Course)*
Jacob Sloan
Remote
Reg. No. 12523

This course introduces students to the written genres and rhetorical practices utilized by change agents and advocates who champion social causes. Change writing can take a wide variety of forms, such as letters, essays, poster art, blog posts, proposals, and speeches, to name just a few. In the process of composing in different genres to address timely local issues, students study the psychology of change, research local communities, and meet with the stakeholders they hope to learn from and influence. Major assignments include letters, reports, grant proposals, and speeches.

209 M - Writing About Science *(CL-2 Course)*
Hyoseol Ha
Remote
Reg. No. 12050

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.

210 M - Professional Writing *(CL-2 Course)*
Shantam Goyal
Remote
Reg. No. 12432

An investigation of genres of professional and workplace communication that are common across the business world including memos, progress reports, and presentations. Contemporary professional communication occurs across media platforms and through a variety of devices, as such this course addresses a range of digital and visual communication strategies.

308 M - Early Modern Drama (E)
Professor Randy Schiff
Remote - Synchronous , M-F 10:00a - 11:15a
Reg. No. 12754

Our course will survey Early Modern theater by exploring seven plays by five playwrights: William Shakespeare, Christopher Marlowe, Thomas Kyd, Elizabeth Cary, and John Webster. We begin with Marlowe, the first superstar of English Renaissance theater, who stages the spectacular rise and fall of an over-ambitious intellectual who sells his soul to the devil in *Dr. Faustus*. We next explore Kyd's seminal *Spanish Tragedy*, which made revenge, ghosts, and slaughter mainstays of the early modern stage. We then turn to comedy, comparing two works by Shakespeare: after traversing a forest of lovely adventure leading to marriage in *As You Like It*, we will study the twisted sexuality and deception of *Measure for Measure*. We then turn to two tragedies featuring women: we will go to ancient Israel to witness women wield power and combat prejudice in Cary's *Tragedy of Mariam*, and then explore

Webster's staging of desire, sexism, classism, and conspiracy in *The Duchess of Malfi*. Finally, we will investigate Shakespeare's intriguing blending of comedy and tragedy in *The Winter's Tale*. Most classes will involve lecture and discussion via Zoom, but for the third class for each play we will meet on UB Learns Discussion Boards for text-based conversations. Exams will be open book, taken via email attachment during normal class-time. All students will be required to participate in class discussion; make one class presentation on Zoom; create one discussion thread; write two term papers; and take two exams.
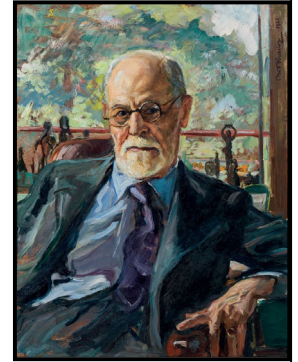
This course satisfies an Early Literature Requirement

367 M - Psychoanalysis and Culture*: Freud, Sexuality, and Gender Politics*
Professor Steven Miller
Remote
Reg. No. 12773

This course will provide students with a brief introduction to Sigmund Freud's theory of sexuality in relation to contemporary issues in gender politics. During the first several weeks, students will have to opportunity to acquaint themselves with and discuss Freud's primary texts on sexuality such as *Studies in Hysteria* and *Three Essays on the Theory of Sexuality*, in addition to a range of shorter studies on sexual difference and the development of gender identity. In order to clarify how relevant—if at all—Freud's theories remain in the 21st century, we will spend the final weeks of the class reading more recent texts that build on Freud's work and that dismantle some of his central ideas in order to do justice to the full range of sexualities and gender or transgender experience.

Readings in this section of the course might include texts by Judith Butler, Judith Herman, Shulamith Firestone, Leonard Shengold, Patricia Gherovici, Paul B. Preciado, and Makenzie Wark.

***This course satisfies a Criticism/Theory requirement***

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! ☺
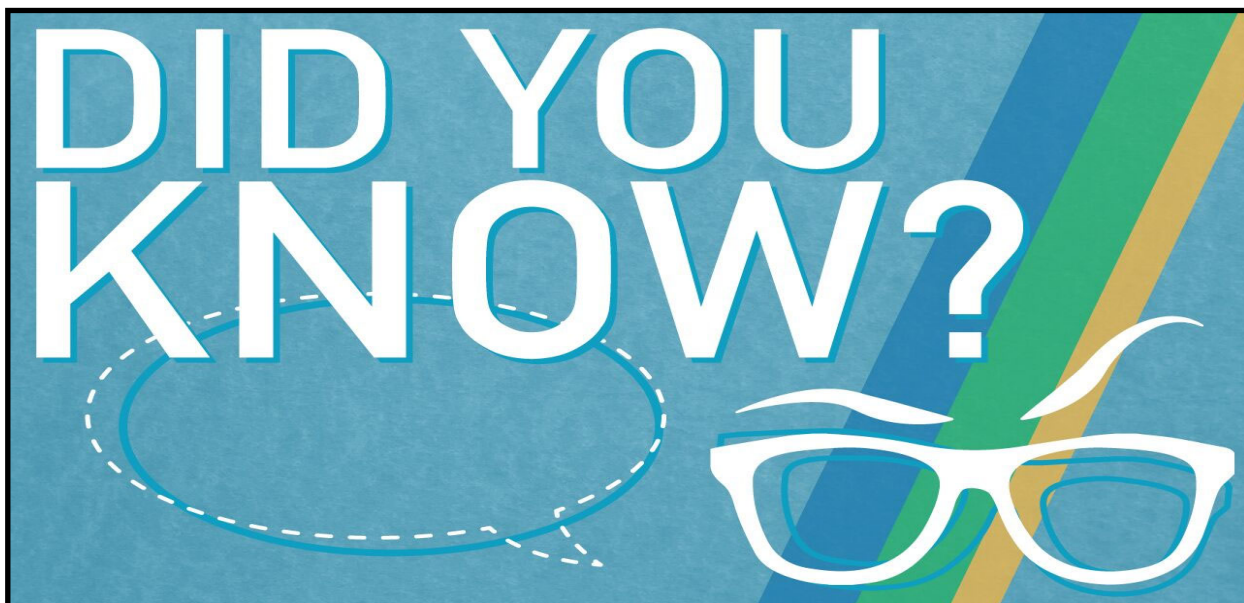
In addition to an **_English BA_**, **_English minor_**, **_Global Film minor_**, the **_Journalism Certificate_**, and the **_Creative Writing Certificate_**, The English Department is excited to share that we now also offer the following additional programs:

▶ **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

Department of English Summer 2019

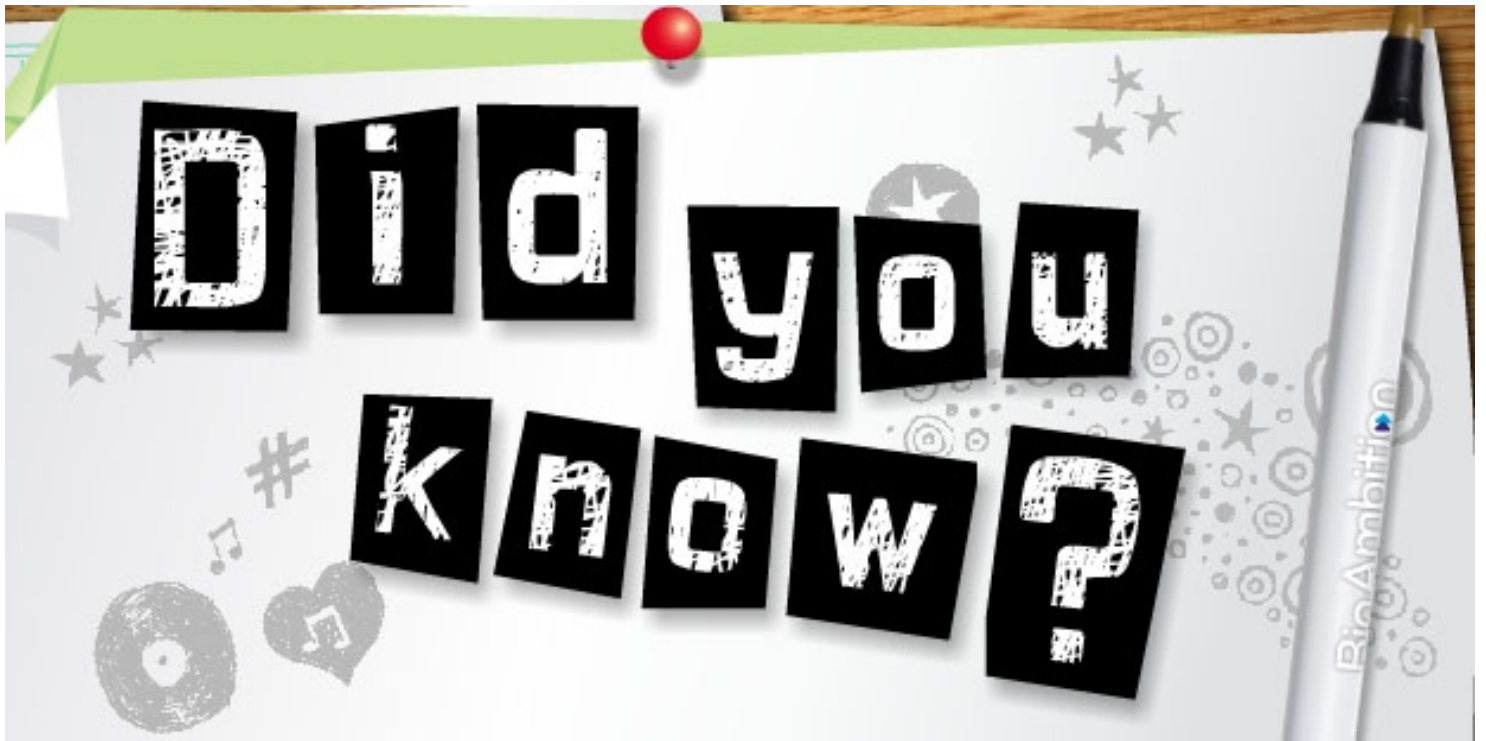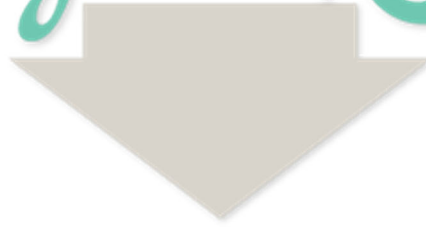**Department of English Summer 2019**

Global Film Minor

The Global Film Minor in the **Department of English** offers UB undergraduates the opportunity to discover **vibrant cinematic traditions and innovations from around the globe**. There is no requirement that Global Film minors be English majors; **our minors come from all departments** across UB.

Courses in this minor will introduce students to **audiovisual analysis**, artistic forms, and cultural practices in a **range of countries**, and **novel forms of cinematic storytelling**. Students will gauge the impact of **new and emerging technologies on contemporary cinema** and explore developments in **international film production**, reception, exhibition, and distribution.

The Minor will also provide students with **a unique perspective on contemporary social and political issues**, such as immigration, gender and sexuality, disability, human rights, and climate change. An understanding of global issues and exposure to different cultures through the medium of film will strengthen students' **intercultural communication competence** and enhance their ability to participate in our increasingly **networked world**, thus facilitating the development of their careers in the **international marketplace**.

The minor consists of two required courses at the 200 level (6 credits) and four courses (12 credits) at the 300-400 level. Students may also take one course in film production to fulfill the upper division credits for the minor (see the list below).

ENG: 256 Film; 378 National Cinemas; 379 Film Genres; 381 Film Directors (Buffalo Film Seminar); 382 & 384 Shakespeare in Film 1 and 2; 440 Film Theory; 441 Contemporary Cinema; 442 Modernism and Film

DMS: 213 Immigration and Film; 305/306 Film Analysis; 333 World Cinema; 341 Intermediate Video; 388 Screenwriting; 403/404 Advanced Documentary Production; 405/406 Ethnographic Film and Media; 409 & 410 Non Fiction Film; 441/442 Advanced Video Production

RLL: FR 341 Topics in French Film; ITA 429 Italian Cinema; SPA 408 History of Spanish Cinema; SPA 435 Mexican Cinema; ITA 430 Italian Directors; SPA 221 Spanish Conversation through Film

TNS: AAS 253 Blacks in Film 1; AAS 254 Blacks in Film 2; AAS 417 Black Aesthetics

For more information, please contact the Global Film Minor Coordinator, Assistant Professor Tanya Shilina-Conte at tshilina@buffalo.edu or the English Undergraduate Secretary, Nicole Lazaro at nmlazaro@buffalo.edu