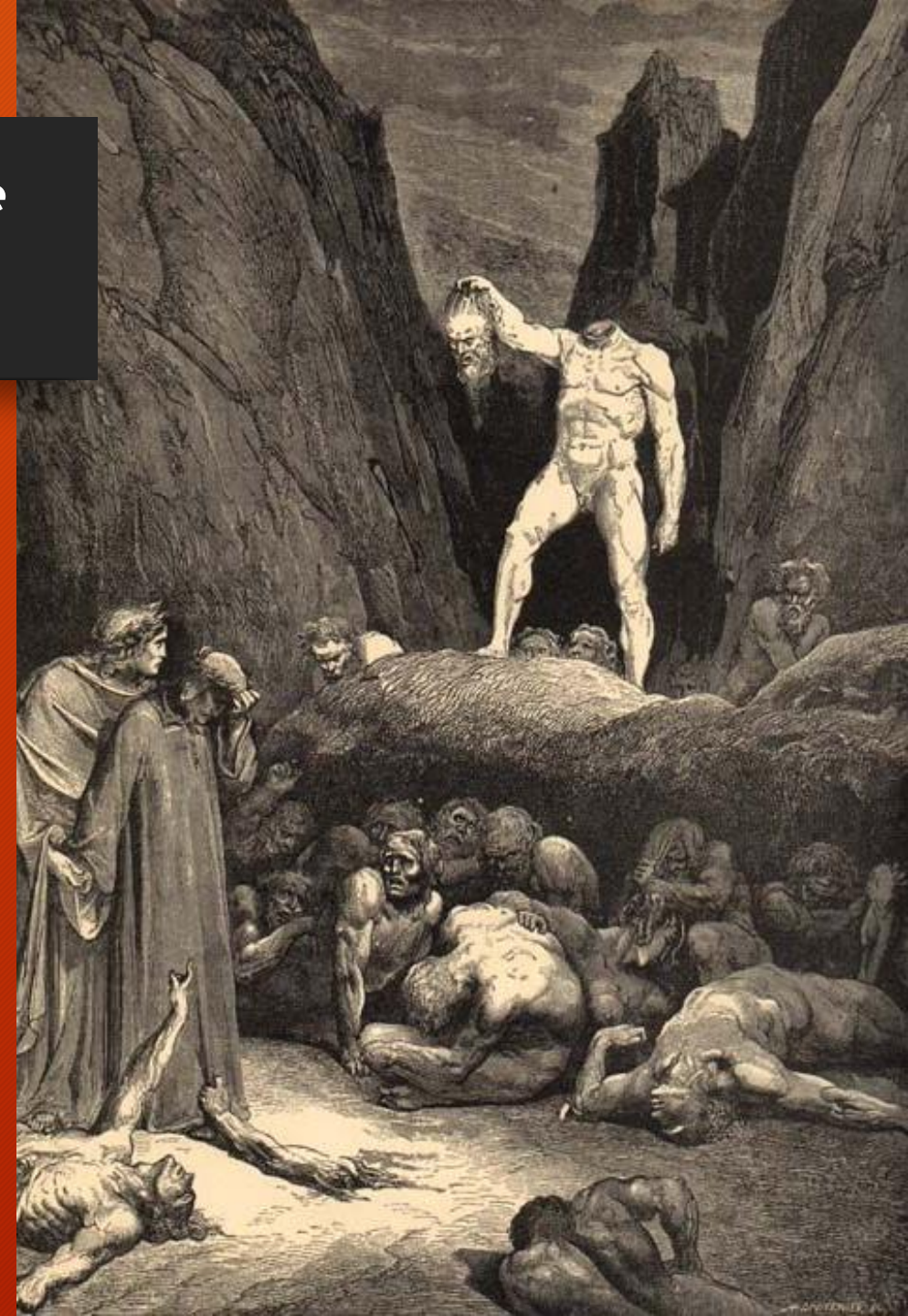


Buffalo State  
English  
Department

Spring 2022 Course Offerings

**ENGLISH 131 Medieval and Renaissance World Literature**  
2901 9:00-9:50 AM MWF Ketchum 113 Gregg Biglieri

In surveying a wide range of readings from Medieval and Renaissance World Literatures, we will sample from a veritable feast of stories from around the globe, including Dante's *Inferno*, *The Arabian Nights*, Boccaccio's *Decameron*, Murasaki Shikibu's *Tale of the Genji*, and Cervantes's *Don Quixote*. We will spend our time swimming in what Salman Rushdie calls the Sea of Stories: "The Water Genie told Haroun about the Ocean of the Streams of Story, and even though he was full of a sense of hopelessness and failure the magic of the Ocean began to have an effect on Haroun. He looked into the water and saw that it was made up of a thousand thousand and one different currents, each one a different colour, weaving in and out of one another like a liquid tapestry of breathtaking complexity; and Iff explained that these were the Streams of Story, that each coloured strand represented and contained a single tale. Different parts of the Ocean contained different sorts of stories, and as all the stories that had ever been told and many that were still in the process of being invented could be found here, the Ocean of the Streams of Stories was in fact the biggest library in the universe. And because stories were held in fluid form, they retained the ability to change, to become new versions of themselves, to join up with other stories and so become yet other stories..."



# ENGLISH 147 INTRODUCTION TO DIVERSE LITERATURES

3618 1:40-2:55 PM TR Buckham A223 Lorna Perez



This introductory course will focus on writing by diverse authors, with a particular focus on authors whose work is intersectional, interrogating categories of race, ethnicity, gender, sexuality, class, and ability. We will be paying special attention to authors from American Indian, African American, Latinx, and Asian American communities. Some texts we may consider include Elizabeth Acevedo's *The Poet X*, Colson Whitehead's *Underground Railroad*, Julie Otsaka's *The Buddah in the Attic*, Alison Bechdel's *Fun Home*, Mohsin Hamid's *The Reluctant Fundamentalist*, and Ericka Wurth's *Crazy Horse's Girlfriend*. We may also look at some short stories or essays as we begin the course.

This class fulfills both the IF Humanities and Diversity Requirements, and is open to students in all majors and of all class standings. The course meets Tuesdays/Thursdays 1:40-2:55.

## ENGLISH 160 INTRODUCTION TO LITERATURE AND FILM

2924 12:00-12:50 PM MWF TECHNOLOGY 258 Rafika Merini

### TOPIC: Adaptations of French novels

The fusion of literature and film, as evidenced in French Cinema is, in part, the result of the modernist heightened awareness of the narrative essence of human existence. This awareness entails that it is not so much the story's meaning that matters as it is its style or the manner in which it is conveyed.

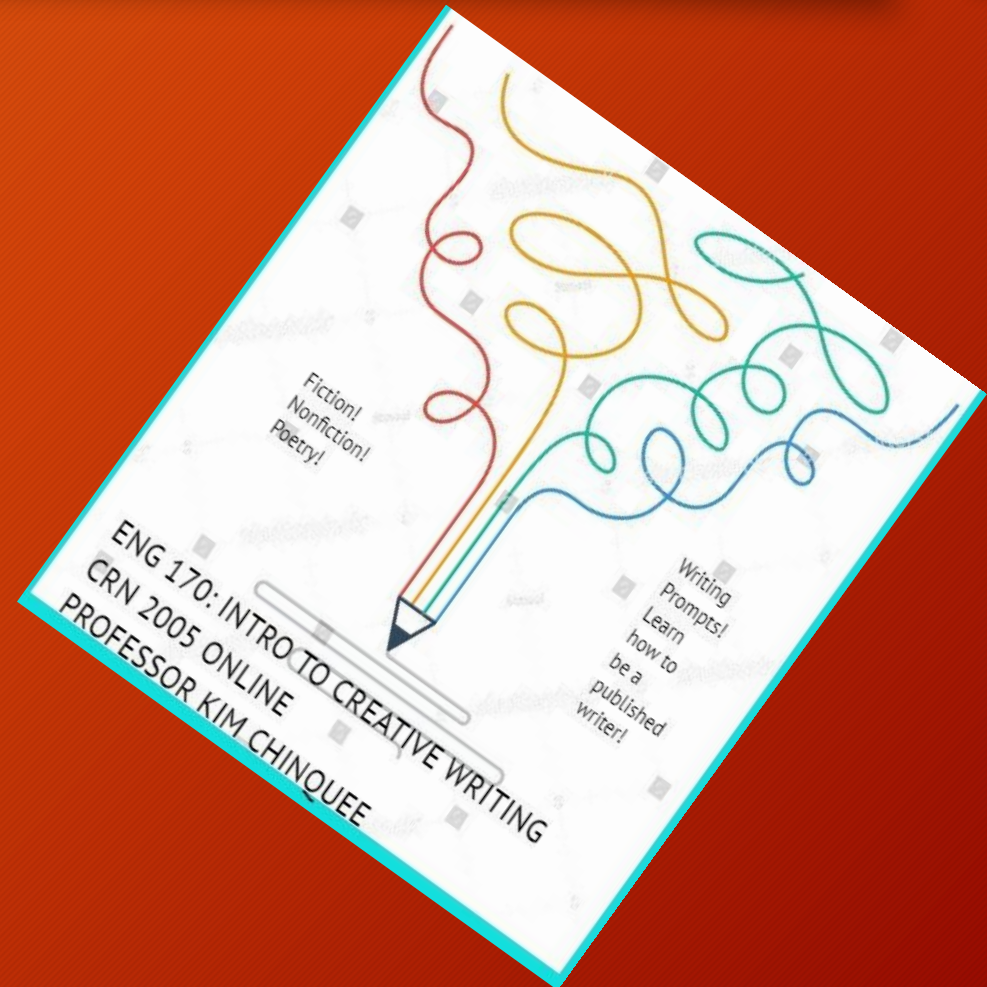
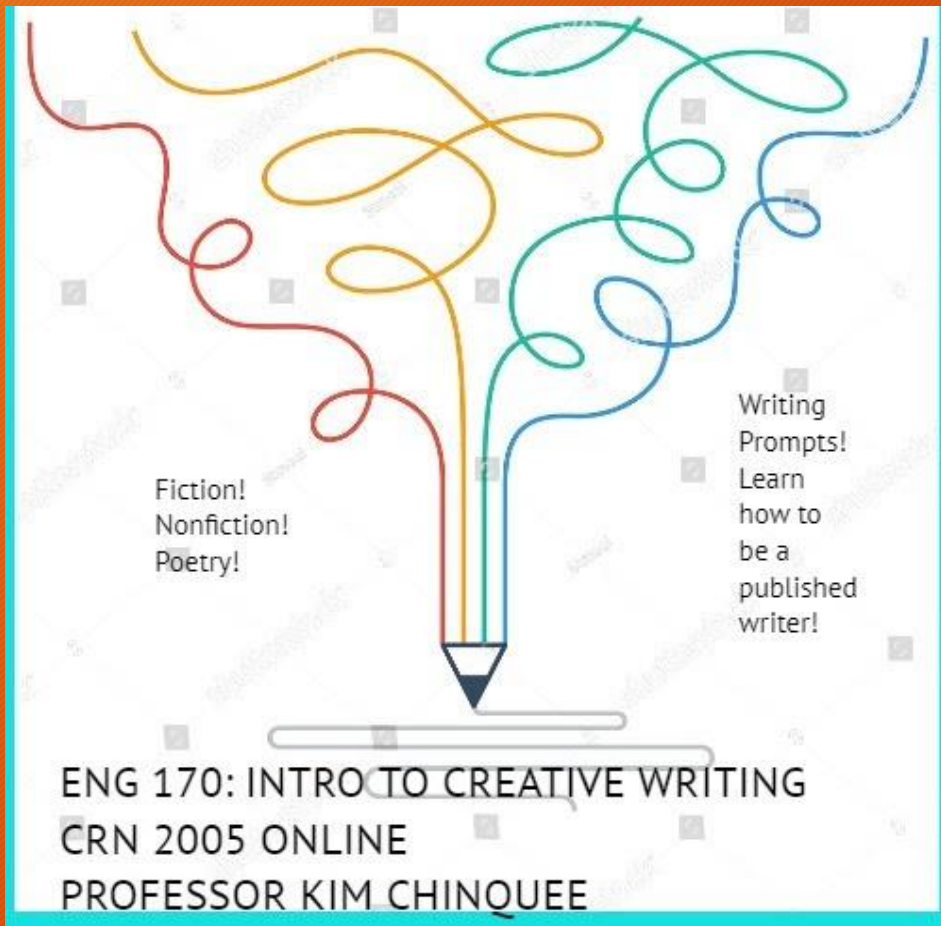
This course is a study of important works of fiction and their film adaptations in order to develop an appreciation of the variety and richness of French literature and French cinema as an art form.

Comparative and socio-historical approaches to issues of cultural diversity, gender, race/ethnicity, and social class will be used to analyze and critique major film adaptations of novels, as well as the novels themselves.



# ENGLISH 170 INTRODUCTION TO CREATIVE WRITING

2005 ONLINE Kim Chinquee

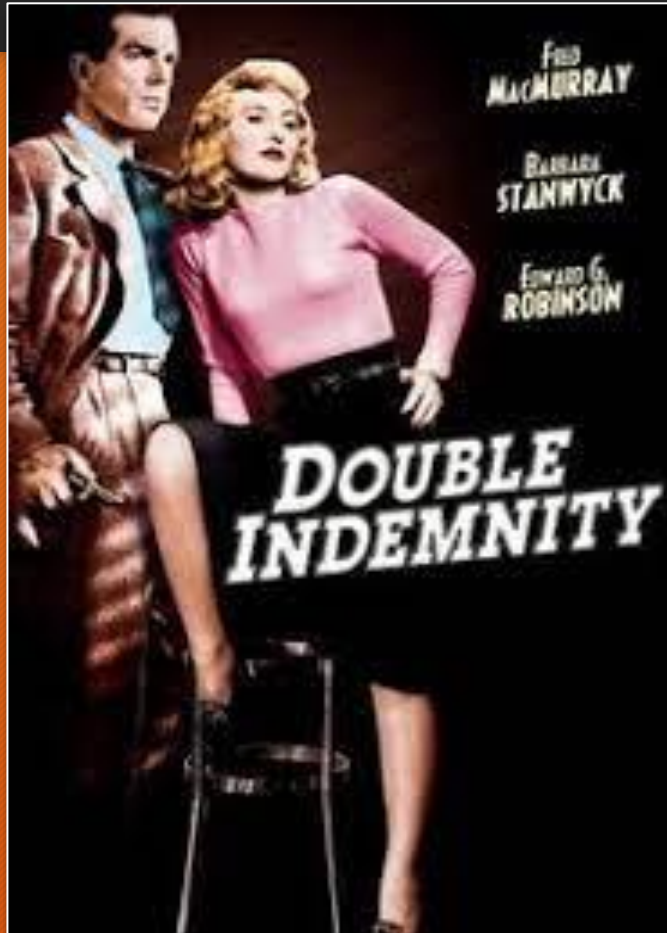


**ENGLISH 190 INTRODUCTION TO LITERATURE:**  
**Literature, Gender, and Power**  
1972 10:00-10:50 AM MWF Ketchum 218  
Mark Fulk

We will explore through poetry, the novel, drama, and creative nonfiction the ways that literature represents the empowerment (or lack thereof) through the properties of gender that the literature enacts. In our exploration, we will consider the formal features of literature and consider how most effectively to write our analysis in ways that empower us as readers and writers ourselves.



ENG 205 HISTORY OF CINEMA I  
1839 ONLINE John Reich



How do historical changes affect movies? How do changes in ideology and society affect movies? Why were certain movies made? This course provides the student with an understanding of cinema history from 1890 to 1960. Students will examine answers to these questions, along with the trends in cinema's aesthetic forms, technical breakthroughs, innovators, cultural antecedents, and social impact.

# ENG 205 HISTORY OF CINEMA I

2902 1:40-2:55 PM TR TECHNOLOGY 258 Macy Todd



At the end of the nineteenth century a series of mechanical innovations in France would in large part determine the course of media for over a century. Léon Bouly, a struggling inventor, devised the world's first film camera intended for projection in 1892. By naming it the cinematograph, he gave the world the term "cinema." Two years later, he would be forced to sell the patent on the device in order to pay debts, and the brothers Lumiere, themselves trying to make ends meet at a struggling photographic plate factory, would take a chance on the prospect of publicly displaying moving images. By stealing the mechanical innovation of perforated film from animator Charles-Émile Reynaud, the Lumiere brothers devised a lightweight and reliable camera that could also project the films it recorded. On a cold and Rainy 28 December 1895 film history was born at the Grand Cafe on Boulevard des Capucines in Paris, where the Lumiere brothers staged the first movie viewing. This class will look at the vast cultural and artistic reverberations this event produced throughout the first half of the twentieth century, and in the process attempt to connect the material struggles of fin de siècle French inventors with the celebrity culture of the studio system and Hollywood.



**ENG 210 BRITISH LITERATURE TO 1700: Early British  
Literature & the Nature of Erotic Desire**

1395 12:00-12:50 PM MWF Ketchum 218 Mark Fulk

We will examine through our study of British literature from its beginnings to 1660 the role that eros plays in representations of various forms of love, religious and secular and everything in between. Authors may include Chaucer, Julian of Norwich, Shakespeare, Herbert, Sidney, and others.



ENG 220 AMERICAN LITERATURE TO 1865  
2275 ONLINE Tim Bryant

A fearful yet hopeful survey of early American literature. All readings are freely available online, linked by the instructor, and include poems by Anne Bradstreet, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* by herself, *Wieland; or, The Transformation* by Charles Brockden Brown, stories by Edgar Allan Poe, poems by Phillis Wheatley, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*, stories by Nathaniel Hawthorne and Herman Melville, essays by Ralph Waldo Emerson and Henry David Thoreau, and poems by Walt Whitman and Emily Dickinson.



**ENG 231 WOMEN IN LITERATURE: WOMEN AND THE HOME**  
**2903 1:00-1:50 PM MWF Ketchum 218 Mark Fulk**

We will examine the nature of women's relationship to home and homeplaces. Through novels, poetry, and memoir, we will ask both how the home becomes a place for women's oppression and how women have used the home as a site for resistance.



## ENG 241 AFRICAN-AMERICAN LITERATURE SINCE 1940

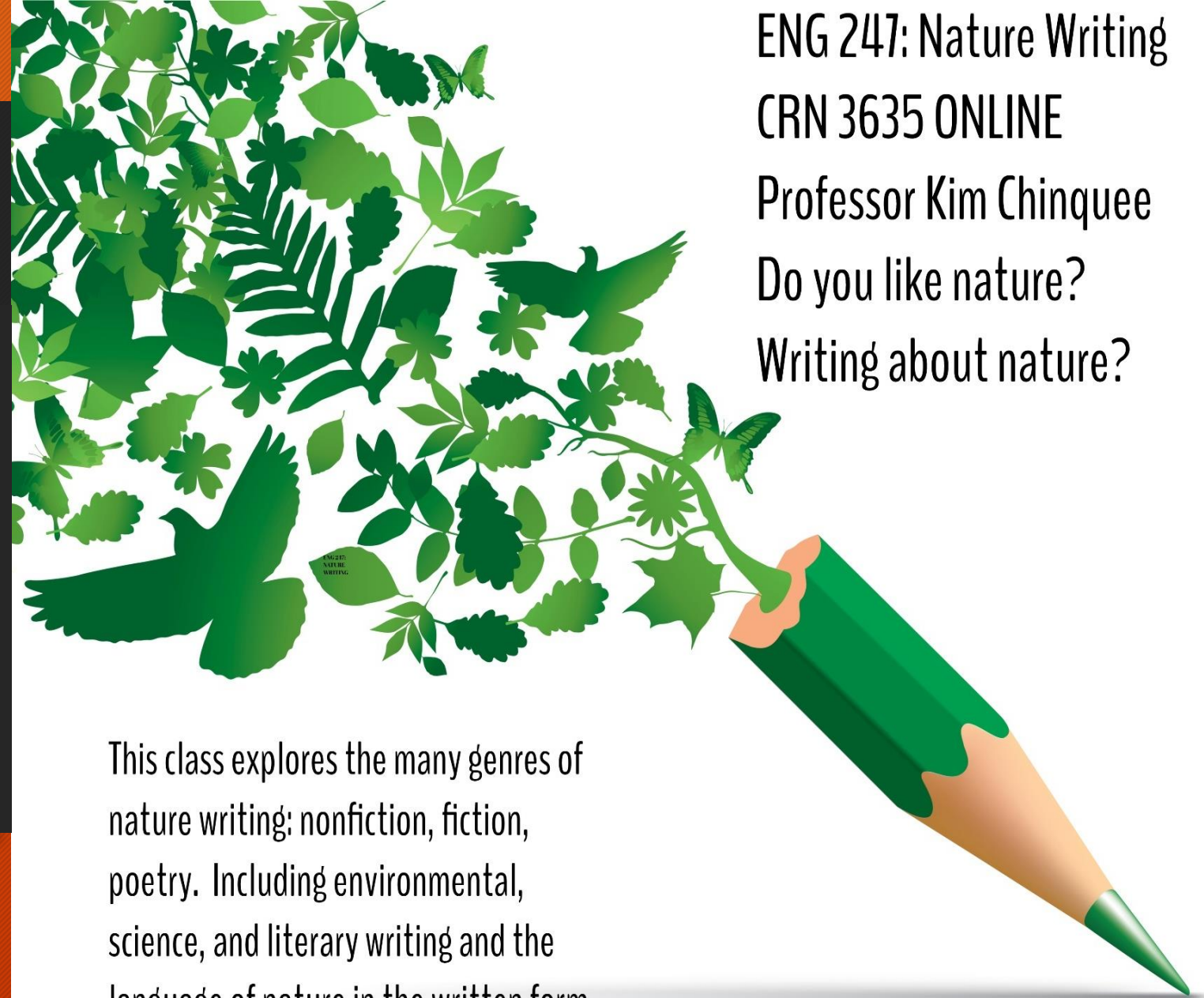
2426 9:00 AM-9:50 AM MWF TECHNOLOGY 258 Jennifer Ryan-Bryant



Beginning from Ralph Ellison's observation in *Invisible Man* that "I lived in the darkness into which I was chased, but now I see. I've illuminated the blackness of my invisibility—and vice versa," we will consider what constitutes a specifically black tradition in the United States by focusing on the literature's politics, musical elements, and historical context. Radical writers like Ellison, Amiri Baraka, Gwendolyn Brooks, James Baldwin, Sonia Sanchez, August Wilson, Alice Walker, Kyle Baker, and Toni Morrison articulate the concerns of the Civil Rights Movement, women's rights, the increasing stratification of US economic classes, and the diversification of the academy; challenge the limits of traditional forms like the slave narrative; and experiment with the innovative possibilities of jazz.

Prerequisites: CWP 101 and 102. Satisfies the American literature, the minority literature, or the diversity requirement.

**ENG 247  
3635 ONLINE  
Kim Chinquee**

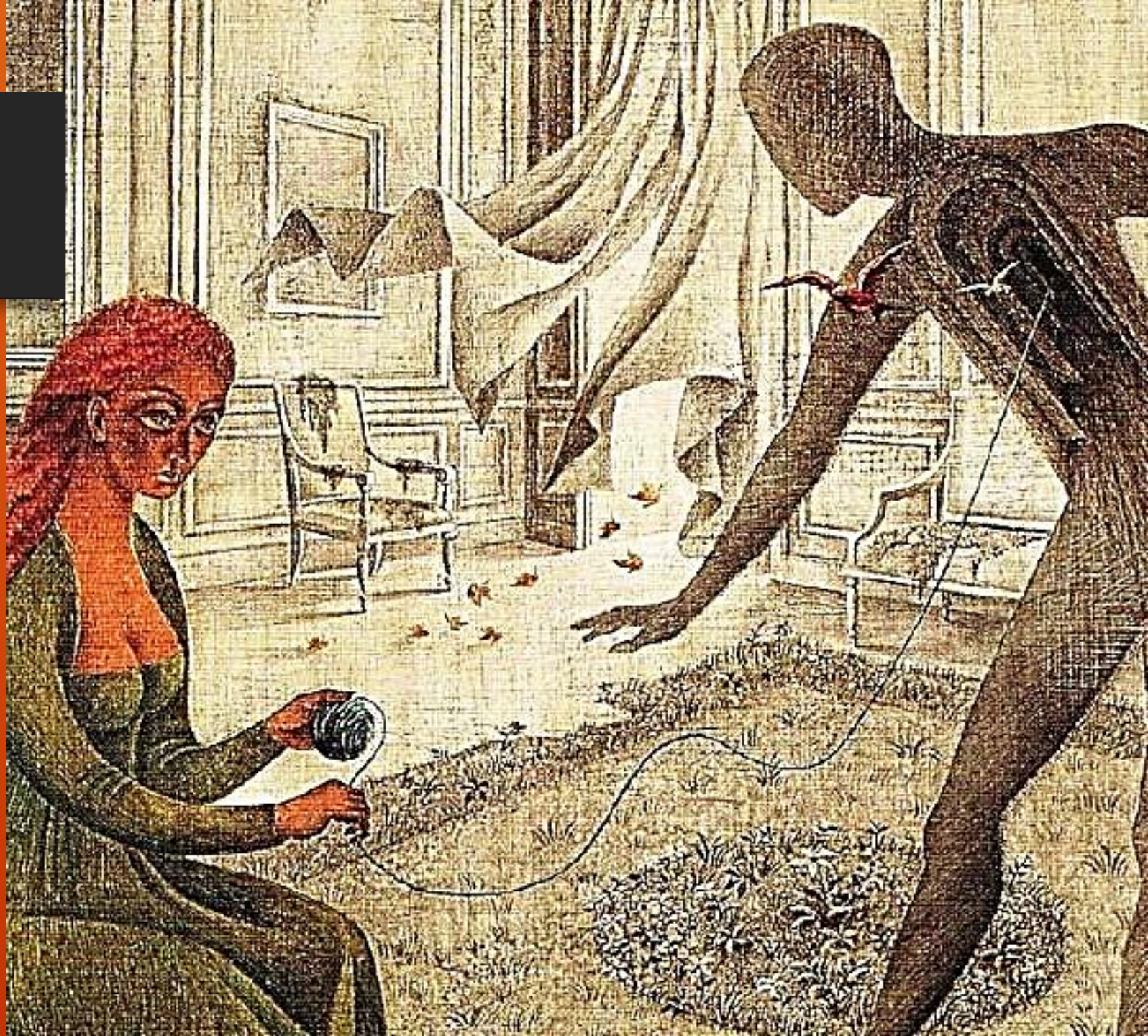


**ENG 247: Nature Writing  
CRN 3635 ONLINE  
Professor Kim Chinquee  
Do you like nature?  
Writing about nature?**

This class explores the many genres of nature writing: nonfiction, fiction, poetry. Including environmental, science, and literary writing and the language of nature in the written form.

ENG 255 THE SHORT STORY  
2913 ONLINE Tim Bryant

A curious investigation of minimalistic and weird stories in which little is said and much left to the imagination. You will need your own copy of *The Weird* anthology edited by Ann & Jeff VanderMeer; all other readings are freely available online and linked by the instructor.



## ENG 260 CHILDREN'S LITERATURE

2904 2:00-2:50 PM MWF Ketchum 218

Angela Fulk



This course is designed for students who are interested in presenting literature to children ages 12 and below. Students will read a selection of critically-acclaimed children's literature, preparing written reviews of each assigned text and choosing a picture book to present orally to the class. There will be midterm and final exams, both in take-home essay format. The only course prerequisite is having sophomore, junior, or senior status.

# ENG 260 CHILDREN'S LITERATURE

3902 ONLINE Barbara Bontempo

## CHILDREN'S LITERATURE SPANS CENTURIES AND CULTURES

It is *The Very Hungry Caterpillar*, *Harry Potter*, and *The Diary of a Wimpy Kid*.

It is *The Snowy Day*, *The Turtle of Omar*, and *American Born Chinese*.

It speaks to children in English, Hebrew, Arabic, Swahili, Spanish...

It is gentle and rough; truthful and fantastic.

It rocks children to sleep and gives them nightmares.

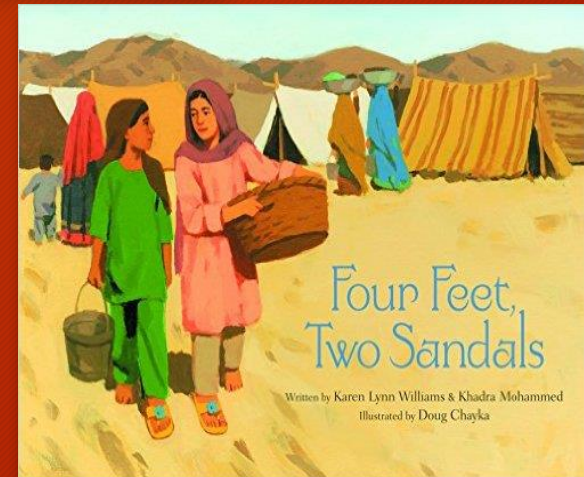
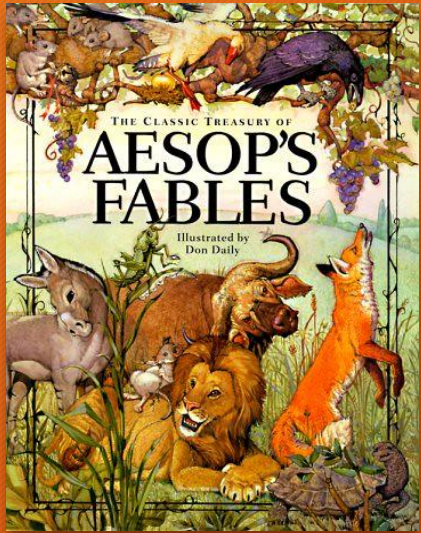
It is as classic as Aesop's Fables, and as contemporary as *And Tango Makes Three*.

But most of all:

**IT IS THE GATEWAY TO LIFELONG READING AND LITERACY!**

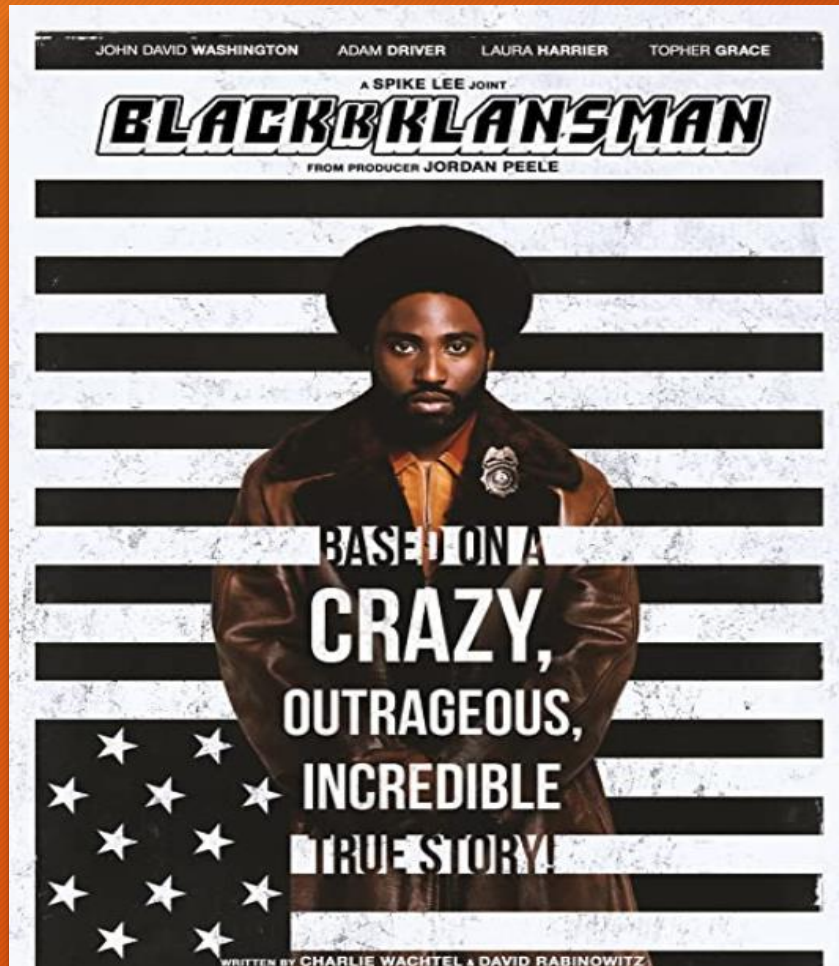
ENG 260 explores the history and evolution of Children's Literature, identifies its major genres and types, suggests criteria for selecting and evaluating children's books for their literary merit and developmental appropriateness. Students will read a wide selection of children's works both fiction and non-fiction by diverse authors, identify scholarly and educational resources in the field of Children's Literature, including the role of the library and librarians, and address issues of cultural diversity, gender concerns, disability portrayal, the digital technology, censorship/ intellectual freedom.

This course requires 100% on-line asynchronous participation through Blackboard. Discussion Board Forum is the primary mode of response to the literature and for interaction with instructor/ peers. There will be a mid-term exam, a literary analysis paper, and a choice of Creative Response or Design of a Classroom or Library Activity.





ENG 303 LITERATURE IN THE FILM  
3639 ONLINE Geraldine Bard



As it has been estimated that approximately sixty percent of all films ever made have been adapted from literary forms, it is appropriate to therefore look at the process of the adaptation of literary works to film. This course is designed to acquaint students the strategies employed by a motion picture director who adapts literary works such as the novel, the short story, the play, and works of non-fiction into film. The course provides specific insight into the methods used to adapt a work originating in a written medium to an audio-visual medium with emphasis placed on viewing literature and film as two separate art forms which require two distinct methods of communication with an audience.

## ENG 304 FORMS OF THE FILM TOPIC: HORROR

2878 10:50-12:05 PM TR Ketchum 302 Macy Todd

Have you ever tried not to cry during a sappy movie? Or been surrounded by friends who don't find a movie funny when you do, and tried not to laugh? One of the great strengths of narrative film is its ability to affect us at the level of our bodies beyond our conscious control. Trying to command ourselves not to cry or laugh is hopeless - the movie "knows" us better than we do. The genre that perhaps best exemplifies this relation is Horror, a brand of film that sells itself by giving its audience an uncontrollable negative physical sensation. Yet in spite of moral panics, censorship, changes in taste, and the supposed unpleasantness of the entire genre, Horror films attract mass audiences generation after generation. In this class we will look at the formal and social developments of the Horror genre in order to ask how it has developed and why moviegoers have always paid good money for a decent scare.



## ENG 305 CREATIVE WRITING: NARRATIVE

2716 11:00-11:50 AM MWF Ketchum 302 Ed Taylor



How do you make fiction, for the first time, or how do you make what you're already writing better? Take this class and find out, through reading (including written texts, song lyrics and visual media), instrumental and exploratory writing, and fiction writing, along with small and large group workshopping and discussion. Get your story on!

## ENG 306 CREATIVE WRITING: POETRY

2718 1:00-1:50 PM MWF Ketchum 302 Ed Taylor



“it is difficult/to get the news from poems/yet men die miserably every day/for lack/of what is found there”—find out what William Carlos Williams meant in this class designed to provide an introductory but formal engagement with what is found in poetry and how to make poetry that can blow the top of someone’s head off (so to speak).

**ENG 307 PEER TUTORING**  
**2719 3:00-4:15 PM MW**  
**Ketchum 302 Maggie Herb**

In this course, we will explore the theories that inform the teaching of writing, particularly in the one-to-one context of a writing center. We will reflect on our own experiences and challenges as writers to help us better understand how to approach teaching and tutoring. We will explore best practices for teaching and tutoring writers from multiple disciplines, contexts, and abilities. Finally—and most importantly—this course will include a practicum in the Writing Center, in which students will observe tutors in action, practice tutoring on their own, and engage in critical reflection on these experiences.

Prerequisites: CWP 102

Note: Successful completion of this course is required for employment as a peer tutor at the Writing Center.



## ENG 309 TEACHING AND EVALUATING WRITING

3640

9:25-10:40 AM TR

Ketchum 315

Katherine Macro

Prerequisite: CWP 102.

Methods for teaching and evaluating writing. Includes exploration of self as a writer in a writing workshop setting in order to be a teacher of writing. Course is for designed for education majors.

## ENG 314 CHAUCER

3641 1:00 -1:50 PM MWF Ketchum 111 Angela Fulk

This course is dedicated entirely to the writings of the 14th-century poet Geoffrey Chaucer. It will include a number of his lesser-known works, as well as large selections from his famous Canterbury Tales. All selections will be read in the original Middle English, and students will be asked to memorize the opening lines of the Canterbury Tales. There will be a series of quizzes, plus a midterm exam, a final exam, a short analytical paper, and a researched term paper. This course fulfills the Major Figures requirement, or can alternatively be used toward the British literature requirement. ENG 190 is a prerequisite.



# ENG 317 SHAKESPEARE FOR FUTURE TEACHERS

2054 3:00-4:15 PM MW TECHNOLOGY 160 Katherine Macro

Prerequisite: ENG 190 or permission of instructor.

Course designed for education majors to explore Shakespearean texts taught in Middle and High School settings. Emphasis on strategies for teaching and understanding Shakespeare using interactive pedagogy.



**ENG 322 REPRESENTATIVE WRITERS: Brooks/Merrill**  
3642 12:00-12:50 PM MWF TECHNOLOGY 358  
David Ben-Merre

Brooks/Merrill

Fulfills upper level and Major Author requirements

We will read closely two great American poets of the 20<sup>th</sup> century and consider how they influenced and were influenced by the worlds around them. You will be asked to think about poetry in ways that you've (perhaps) never considered in order to look at poetic language and its relationship to the world with a whole new set of eyes and ears. It's all here: language, nature, religion, sexuality, pain, death, and love!



# ENG 354 ETHNIC-AMERICAN MINORITY LITERATURES

1660 11:00-11:50 AM MWF TECHNOLOGY 258 Jennifer Ryan-Bryant

Speculative Fiction from 25 Extraordinary Writers

∞ A ∞  
PEOPLE'S  
FUTURE  
OF THE  
UNITED  
STATES

Edited by Victor LaValle and John Joseph Adams

In this course, we will examine tensions that exist between characters' fidelity to cultural traditions and their investigations of American ideals in Native, African-American, Japanese-American, Jewish, Indian, Latinx, Arab-American, and other narratives. We will read novels by Louise Erdrich, Toni Morrison, David Guterson, Chaim Potok, Bharati Mukherjee, and Alicia Gaspar de Alba, as well as several short stories from Victor LaValle's and John Joseph Adams's anthology of queer diverse speculative fiction, *A People's Future of the United States*, in which characters attempt to maintain meaningful connections with their ethnic heritage even as their United States lifestyles pose challenges to family beliefs. Our studies will focus on several key moments in the history of American ethnic experience, including transatlantic slavery; the Japanese-American internment camps created during World War II; the long-term effects of the Holocaust; the victimization of women living at the US-Mexican border; and government-designed Native American reservations. We will explore issues of national identity, separatism, passing, assimilation, intergenerational conflict, gender roles, religious freedom, and sexuality, as we examine the conflicts and advantages that cultural mixing produces. Prerequisites: CWP 101 and 102. Satisfies the American literature, the minority literature, or the diversity requirement.

**ENG 385 GENDER AND SEXUALITY:**  
**The Nature of Masculine Desire in Literature**

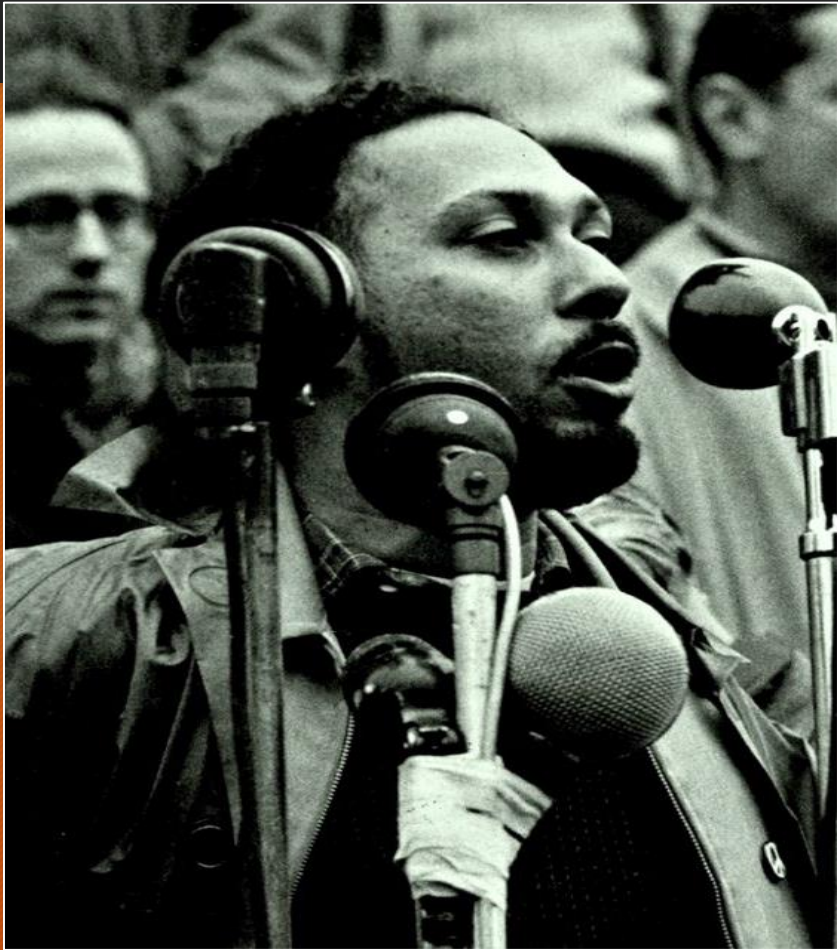
3644 9:00-9:50 AM MWF Ketchum 218 Mark Fulk

Our topic for exploration in Gender and Sexuality studies this term will be the articulation and limits of masculine desire (hetero and homo) in literature from Shakespeare to the present. We will include a deep dive into theory, and will explore in our study poetry, drama, and fiction to understand the nature of masculine desire as well as its misogyny and its utopian elements.



# ENG 390 LITERARY CRITICISM AND THEORY

1361 4:30-5:45 PM TR TECHNOLOGY 258 Macy Todd



We live in a time defined by the failure of scientific truth to provide for the social good. The wild success of misinformation - the enormous stakes of the propaganda war being played out in cyberspace in front of our faces - demand a more flexible approach to public epistemology. When the Facebook meme supersedes the CDC new modes of discourse must be engaged. One underdeveloped theme in our culture is the power of narrative to compel audiences. In this class we will attempt to develop a very practical skill: the ability to articulate clearly the experience of the confrontation with literature. To do so we will make a survey of historical perspectives on this confrontation which will allow us to think of the material of a text in different ways—ultimately opening new points of entry for inquiry. At the end of the course students will be able to utilize a variety of approaches to a single work of literature, and in so doing provide novel perspectives on the major issues that define our present world.

**ENG 402 ADVANCED CREATIVE  
WRITING: NARRATIVE**  
3645 3:05-4:20 PM TR  
Ketchum 302 Kim Chinquee

ENG 402: Advanced Creative Writing: Narrative  
CRN 3645  
Tues, Thurs, 3:05-4:20 Ketchum Hall  
Professor Kim Chinquee



Do you like telling stories? Making things up? This class is a workshop in advanced fiction writing and will examine elements of craft, to include point-of-view, structure, character, setting, tone, plot, and theme. We will also study published work, the literary market, and discuss avenues for publishing.

## ENG 442 AMERICAN NOVEL TO 1900

3646 10:50 AM-12:05 PM TR Ketchum 318 Tim Bryant

The gothic in 18<sup>th</sup>- and 19<sup>th</sup>-century American novels, including *Wieland; or, The Transformation* by Charles Brockden Brown, *The Narrative of Arthur Gordon Pym of Nantucket, Comprising the Details of Mutiny and Atrocious Butchery on Board the American Brig Grampus, on Her Way to the South Seas, in the Month of June, 1827. With an Account of the Recapture of the Vessel by the Survivors; Their Shipwreck and Subsequent Horrible Sufferings from Famine; Their Deliverance by Means of the British Schooner Jane Guy; the Brief Cruise of this Latter Vessel in the Atlantic Ocean; Her Capture, and the Massacre of Her Crew Among a Group of Islands in the Eighty-Fourth Parallel of Southern Latitude; Together with the Incredible Adventures and Discoveries Still Farther South to Which That Distressing Calamity Gave Rise* by Edgar Allan Poe, *The Quaker City; or, The Monks of Monk Hall: A Romance of Philadelphia Life, Mystery, and Crime* by George Lippard, *Moby-Dick; or, The Whale* by Herman Melville, *The House of the Seven Gables: A Romance* by Nathaniel Hawthorne, *Uncle Tom's Cabin; or, Life Among the Lowly* by Harriet Beecher Stowe, and *The Turn of the Screw* by Henry James.



## ENG 447 SELECTED TOPICS IN DIVERSE LITERATURES

TOPIC: Comparative Neo-Slave Narratives

3647 3:05-4:20 PM TR Ketchum 320 Lorna Perez



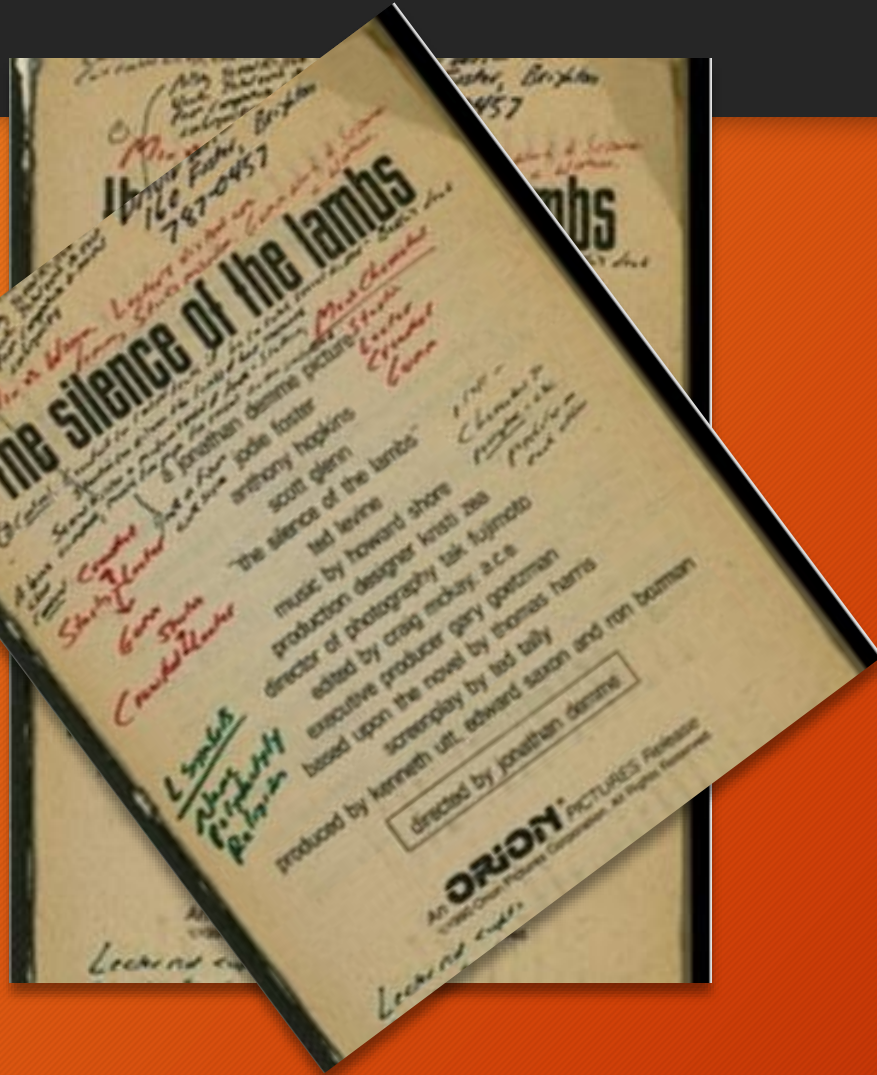
*“Every negro walk in a circle. Take that and make of it what you will. A circle like the sun, a circle like the moon, a circle like bad tidings that seem gone but always, always come back.” --Marlon James, *The Book of Night Women**

This course will focus on Neo-slave Narratives—those texts written by contemporary authors which explore the period of chattel slavery—from across the transatlantic world. By looking at contemporary representations of slavery from various locations in the African Diaspora, including texts situated in the United States, the Caribbean, the slave castles of Africa, and the ships of the transatlantic passage, this course positions slavery as a world-shaping system. Some of the novels we may be considering are Toni Morrison’s *Beloved*, Octavia Butler’s *Kindred*, Maryse Condé’s *Windward Heights*, Marlon James’s *Book of Night Women*, Yaa Gyasi’s *Homegoing*, and Isabella Allende’s *Island Beneath the Sea*, and J. California Cooper’s *Family*. This fulfills an upper division requirement in the English major. This course meets T/Tr from 3:05-4:20

Students registering for ENG 447 will need a prerequisite override. Please send the override request through Banner to Dr. Perez or contact her directly at [perezll@buffalostate.edu](mailto:perezll@buffalostate.edu)

# ENG 490 ENGLISH SEMINAR: TEXTUAL EDITING

2722 2:00-2:50 PM MWF Ketchum 328 Lisa Berglund



- This seminar will introduce you to the art and science of textual editing: the process of preparing a manuscript or previously printed work for publication and creating a “copy text” with explanatory notes. Among the topics we will cover are bibliographical research methods, reading early modern printed texts, reading handwritten and typewritten texts, the handling and curation of rare books and manuscripts, editing texts for different audiences, collation of texts, variorum editing, and writing a research proposal. We will visit several rare book rooms and special collections libraries. Your final project will be an original edition of a short text such as a letter or a poem.



ENG 491: Seminar for Writing Majors  
CRN 3074, Tues, Thurs 1:40-2:55  
Ketchum 302, Professor Kim Chinquee

**ENG 491 SEMINAR FOR WRITING  
MAJORS**  
3074 1:40-2:55pm TR  
Ketchum 302 Kim Chinquee



This class involves revising (your) manuscripts and submitting to agents and publishers. We will explore the market and study potential job opportunities and other career avenues for writers. (This is a capstone course for writing majors.)

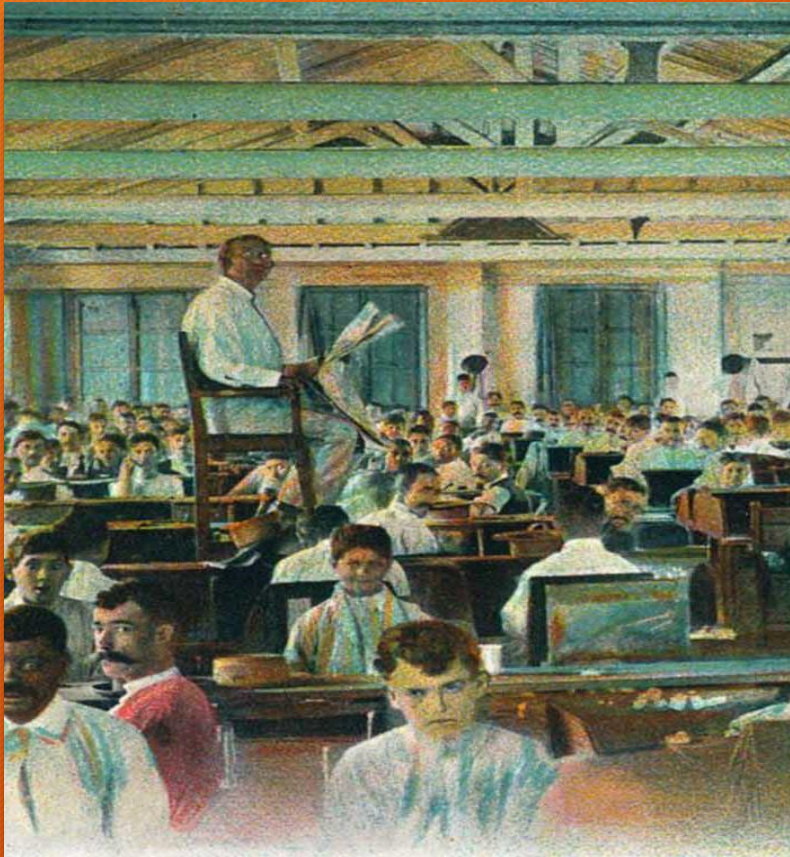
ENG 641 STUDIES IN THE NOVEL  
3666 4:30-7:15 PM R Ketchum 113  
Tim Bryant

The dystopic in 20<sup>th</sup>- and 21<sup>st</sup>-century American novels, including *The Iron Heel* by Jack London, *It Can't Happen Here* by Sinclair Lewis, *The Demolished Man* by Alfred Bester, *The Man in the High Castle* by Philip K. Dick, *Babel-17* by Samuel R. Delany, *The Dispossessed: An Ambiguous Utopia* by Ursula K. Le Guin, *The Fifth Head of Cerberus* by Gene Wolfe, *The Female Man* by Joanna Russ, *Neuromancer* by William Gibson, *The Sparrow* by Mary Doria Russell, *The Parable of the Talents* by Octavia Butler, *Area X: The Southern Reach Trilogy* by Jeff VanderMeer, and *Future Home of the Living God* by Louise Erdrich.



## ENG 644 LITERATURE AND IDEOLOGY

3667 7:25-10:05 PM M Ketchum 328 Macy Todd



What is Ideology? The question dreaded by college students has perhaps never been more important, as the gap between people's lived experience and their belief about their realities continues to broaden due in large part to the success of digital media propaganda. Further complicating the issue is that ideology is often presented in English courses as something that literature resists, or revolts against. In order to examine ideology in the present, this course will look at literature at the beginning of the twentieth century, when many of the media lessons that inform our present environment were learned through observation of publishing and the modernist literary marketplace. Studying ideology and literature means asking the difficult question of how beloved novels, poems, and short stories have reproduced late capitalist conditions that oppress vulnerable populations. We must ask, as Raymond Williams does, how "the painfully acquired techniques of significant disconnection" so quickly became "the merely technical modes of advertising."

# OTHER SPRING 2022 ENGLISH CLASSES

## ENGLISH 130 BIBLICAL AND CLASSICAL LITERATURE

1601 ONLINE Johanna Fisher

Works selected from Biblical literature and from Latin and Greek literature before Constantine.

## ENGLISH 151 INTRODUCTION TO POETRY

2581 ONLINE SYNCHRONOUS TR 1:40-2:55 PM Peter Ramos

2906 1:00-1:50 PM MWF Ketchum 320 David Ben-Merre

2947 2:00-2:50 PM MWF Technology 258 David Ben-Merre

Verbal and formal techniques of English and American poetry. Prosody, verse forms, conventions, genres, diction, and imagery. Social and historical contexts. Representative authors and periods.

## ENGLISH 170 INTRODUCTION TO CREATIVE WRITING

2049 4:30-5:45 PM TR Ketchum 302 Peter Ramos

Prerequisite: [CWP 101](#) or [CWP 102](#).

An introduction to the craft of fiction, nonfiction, poetry and other forms of creative writing.

## **ENGLISH 190 INTRODUCTION TO LITERATURE**

2824 10:50-12:05 PM TR Ketchum 109 Barish Ali

The basic types of responses to literature; the defining characteristics of poetry, fiction, and drama; as well as the skills of close reading of literary texts. Students should take this class immediately after completing the freshman writing requirement or within the first year of transferring into the English major.

## **ENGLISH 200 FIELD EXPERIENCE IN ENGLISH EDUCATION**

2210 9:25-10:40 AM TR Ketchum 218 James Cercone, Kristen Pastore-Capuana

Prerequisites: Standing in the English Education Major or Post Baccalaureate Certification Program. Introduction to the secondary school as an institution and to the teaching of English as a profession. Required observations of teaching English and other areas, 7-12. Limited experimentation with teaching secondary English.

## **ENGLISH 201 CRAFT OF WRITING**

2911 11:00-11:50 AM MWF Ketchum 100 Tamara Rabe

Prerequisite: CWP 102. Demystifying the act of writing by studying, discussing, and practicing models of the composing process.

## **ENG 206 HISTORY OF CINEMA II**

2907 ONLINE Aimee Levesque

This course provides the student with an understanding of cinema history since 1960. Students will examine representative trends in cinema's aesthetic form, technical breakthroughs, key innovators, cultural antecedents and cultural impact.

## **ENG 221 AMERICAN LITERATURE SINCE 1865**

2135 HYBRID online Thursdays 3:05-4:20 PM TR Ketchum 315 Peter Ramos

A study of topics, themes, and authors in American literature after the Civil War.

## **ENG 230 COMPARATIVE LITERATURE**

1727 ONLINE Barish Ali

Comparative analyses of the ways in which literary periods, genres, movements, and social forms are shaped by the languages and cultural contexts through which they come into being.

## **ENG 231 WOMEN IN LITERATURE**

The images of women in literature as they reflect attitudes about women and their roles. Emphasis on authors and eras varies with instructors.

2425 ONLINE Johanna Fisher

3886 ONLINE Peter Ramos TOPIC: Women Writers and Poets in American Literature

## **ENG 255 THE SHORT STORY**

Various examples of influential short fiction produced around the world since the nineteenth century. Familiarizes students with various literary techniques involved in the craft of short fiction.

3637 ONLINE Barish Ali

## **ENG 260 CHILDREN'S LITERATURE**

Prerequisite: Sophomore, junior, or senior status. Types of children's literature, with attention to the principles of book selection and reading interests of children.

1997 ONLINE Aimee Levesque

## **ENG 300 WRITING FOR THE PROFESSIONS**

Prerequisite: CWP 102 or equivalent. Practice for students who wish to improve their competence in writing and editing for a variety of professions.

2715 ONLINE Mark Hammer

2825 1:40 PM-2:55 PM TR Ketchum 328 Michele Ninacs

### **ENG 311 TEACHING LANGUAGE**

1404 4:30-5:45 PM MW Rock 204 Hilary Lochte

Prerequisite: CWP 102. English-language teaching strategies for secondary education majors. Grammar, usage, and mechanics instruction; the history of English; the right to one's own language; sociopolitical dimensions of language; discussions of correctness within a range of discourse levels; instruction in family-literacy practices.

### **ENG 345 WORLD LITERATURE AFTER 1945**

2134 9:25 AM -10:40 AM TR Bacon 215 Aimable Twagilimana

Prerequisite: ENG 190 or permission of instructor. Post-World War II literature around the globe. Poetry and fiction along with the cultural background of at least two continents.

### **ENG 353 AMERICAN INDIAN LITERATURE**

1023 10:00 AM-10:50 AM MWF Rock 302 Allison Siehnel

Selected aspects of traditional sacred and secular tales and contemporary American Indian literature in its cultural, historical and aesthetic contexts.



### **ENG 370 FOUNDATIONS OF LANGUAGE**

1406 10:50 AM-12:05 PM TR TBA Aimable Twagilimana

The structure of language with emphasis on English, relation to speech and writing. Language families and their relationships. Language change. Significance of regional and social dialects.

### **ENG 409 WRITING GRANTS AND PROPOSALS**

2045 ONLINE Michele Ninacs

The study of writing grants and proposals for science, industry, and the nonprofit sector.

### **ENG 461 YOUNG ADULT LITERATURE**

1003 1:40-2:55 PM TR BUCKHAM A210 Hilary Lochte

Prerequisites: ENG 190 and 3 credit hours of literature, or permission of instructor. Literature appropriate to students in grades 7-12.

### **ENG 462 SEMINAR IN STUDENT TEACHING FOR ENGLISH EDUCATION**

2050 4:30 PM-7:15 PM M HOUSTON 214 Katherine Macro

Prerequisite: Permission of instructor. Corequisite: ENG 464/465. Planning, instruction, assessment, reflective practice and classroom management strategies for the secondary English Education teacher. Includes comprehensive support for planning and completing the edTPA requirement.

## **ENG 463 METHODS, MATERIALS, AND PROFESSIONAL DEVELOPMENT FOR TEACHERS OF ENGLISH**

1310 3:00-8:40 PM W HOUSTON 214 Kristen Pastore-Capuana

Prerequisites: EDF 303, ENG 200; minimum cumulative GPA of 2.75 in major. Methods and materials necessary to become an effective teacher of English. Includes secondary school curriculum, New York State standards for the language arts, planning, assessment, and classroom management. Additional emphasis on professional development with on-site observations, practice teaching sessions, and interactions with public-school teachers and personnel.

## **ENG 623 LITERATURE OF CONTINENTAL EUROPE**

2724 4:30-7:15 PM M Rockwell 302 Aimable Twagilimana

Prerequisites: Graduate status; English or English Education major or permission of instructor. Selected periods, writers, forms, movements, and theoretical approaches.

## **ENG 693 RESEARCH IN THE TEACHING OF ENGLISH**

2079 4:30-7:15 PM W Ketchum 100 James Cercone

Prerequisite: Graduate status; English, English Education major or MAT English track. Introduction to research and research methodology. Students write a project or thesis proposal as part of class activities.

## **HUM 100 INTRODUCTION TO HUMANITIES**

Introduction to some central topics in the humanities. Humans' attempts to give meaning to their lives through literary, philosophical, and creative expression.

3887 Topic: Crime & Punishment ONLINE Barish Ali

2286 10:00-10:50 AM MWF Rockwell 204 David Ben-Merre

2905 Topic: Romantic Love 4:30-5:45 PM TR Ketchum 219 Deborah Hovland

## **HUM 200 HISTORY OF RHETORIC**

Rhetorical theory and practice from Aristotle to the present. Techniques of rhetorical analysis, critical thinking and oral presentation.

2046 ONLINE Mark Hammer