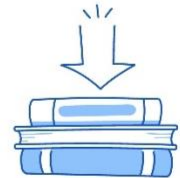
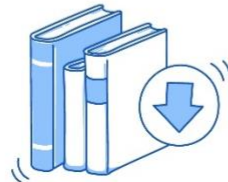


# English Department Course Catalog

FALL 2026



**BUFFALO STATE  
UNIVERSITY**

## English Department

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# Undergraduate Courses

# ENG 147: Intro to Diverse Literature

---

Dr. Jennifer Ryan-Bryant  
TR 10:50am-12:05pm  
3 Credits  
CRN 1996



In this course, we will read novels, short stories, and poetry by writers who represent a range of diverse ethnic, gender, sexual, religious, professional, and personal identities. Together we will investigate the historical events, social conditions, and cultural practices that inform the literature. Our readings and discussions will cover a wide range of topics, including the transatlantic slave trade, Native boarding schools, racial passing, detention schools, post-9/11 social climates, emotional disabilities, immigrant experiences, sexual identities, and popular culture. Class discussions will center on the many different strategies that these authors use to make arguments on behalf of social justice and to describe underrepresented identities. We will also explore their works' challenges to the literary canon, their formal innovations, and the texts' recurring themes. Readings may include Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Jewelle Gomez's *The Gilda Stories*, Linda Legarde Grover's *The Dance Boots*, Helen Oyeyemi's *Boy Snow Bird*, Ocean Vuong's *On Earth We're Briefly Gorgeous*, and Colson Whitehead's *The Nickel Boys*.

---

## Notes

This course can be used as an elective for the English, Writing, and English Education Majors. This course is required for the Diverse Literatures Minor.

# ENG 151: Intro to Poetry

---

Dr. Lisa Berglund  
MW 3:00pm – 4:15 pm  
3 Credits  
CRN 1363



“Poets have been mysteriously silent on the subject of cheese.” -  
G.K. Chesterton (1874-1936)

We will read and discuss poems from six centuries of literature,  
emphasizing the technique of close reading.

---

## Notes

This course can be used to fulfill the Arts general education requirement as well as counting as an elective for the English Major, Writing Major, and English Education Major. This course can also count as an elective for the Literary Studies Minor.

# ENG 160: Introduction to Literature & Film

---

Dr. Geraldine Bard  
Online, Asynchronous  
3 Credits  
CRN 1966



This course explores the relationship between literary works and their motion picture adaptations. The course acquaints students with film as an artistic medium that frequently serves as a vehicle for stories originating in literary works such as novels, and plays. Students will examine the creative and technical methods filmmakers employ when translating language-based literary texts into visual and auditory experiences. Through the comparative study of literary works and their film adaptations, the course investigates both the structural elements shared by literature and film and the significant differences that distinguish them as two distinct modes of communication. The importance of film adaptation as an area of study is reflected in the fact that an estimated fifty percent of feature films are derived from preexisting literary sources.

---

## Notes

This course can count as an elective for the English, Writing, and English Education Majors. Also counts as an elective for the Film Studies Minor. This course can also fulfill the Humanities Gen Ed requirement.

# ENG 170: Intro to Creative Writing

---

Professor Ed Taylor  
MWF 2:00pm-2:50pm  
3 Credits  
CRN 1620

Through reading, writing, and workshops we will explore the craft of narrative in poetry and fiction. Required texts include Ursula K. Le Guin's *Steering the Craft* and additional readings free and online.

---

## Notes

This course can count as an elective for the Writing and English Education Majors. Also counts as an elective for the Writing Minor. This course can fulfill the Arts Gen Ed requirement.

# ENG 170: Intro to Creative Writing

---

Professor Joey Nicoletti

MW 4:30pm-5:45pm

3 Credits

CRN 1621

This class is designed to provide an introductory but formal engagement with creative writing: creative writing prose and poetry. Together we will focus on basic aspects of imagination, craft, and revision, and we'll use examples of other writers' work (fellow students and others) to inform the development of voice and vision in your writing. We will also focus on reading as a writer. The class will be transactional, highlighting interaction between instructor and students, and among texts and readers. Class activities will focus on invention and daily writing and the sharing of writing and include full group and small group discussion of class writing and assigned texts; individual and collaborative writing and revising; and full group and small group workshopping. We will examine the basic elements of creative nonfiction, fiction, poetry, and other forms of creative writing.

Writing for the class will include exploratory personal writing, instrumental writing (analysis, evaluation and self-evaluation and reflection), and imaginative writing ("creative" writing). We will write in class individually, in pairs and in other collaborative groupings. All in all, we will read, create, discuss, discover, and have a great time.

---

## Notes

This course can count as an elective for the Writing and English Education Majors. Also counts as an elective for the Writing Minor. This course can fulfill the Arts Gen Ed requirement.

# ENG 171: Portrait Magazine Editing & Production

---

Professor Julio Valentin

T 12:15pm-1:30pm

1 Credit

CRN 2231

Creating, assembling, and editing the materials required for the production of *Portrait Magazine*, the Student-led Literary Arts Journal of Buffalo State.

---

## Notes

This course counts as an elective for the Writing Major and Minor. This is a 1-credit course that can be taken up to 4 times for credit.

# ENG 190: Introduction to Literary Interpretation

---

Dr. Barish Ali

TR 9:25am-10:40am

3 Credits

CRN 1613

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.

---

## Notes

This course is a requirement for the English, Writing, and English Education Majors; it is also a requirement for the Literary Studies Minor and English Education Minor. Also fulfills the Humanities Gen Ed requirement.

# ENG 190: Introduction to Literary Interpretation

---

Professor Sara Kovacsi  
MWF 11:00am-11:50am  
3 Credits  
CRN 1912

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.

---

## Notes

This course is a requirement for the English, Writing, and English Education Majors; it is also a requirement for the Literary Studies Minor and English Education Minor. Also fulfills the Humanities Gen Ed requirement.

# **ENG 200: Field Experience in Secondary English Education**

---

Dr. James Cercone / Dr. Kristen Pastore-Capuana

TR 9:25am-10:40am

3 Credits

CRN 1169

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.

---

## **Notes**

This course is required for the English Education Major, Minor, and Postbaccalaureate Certificate. Major, Minor, and Postbaccalaureate status required to register. Requires classroom observation and tutoring hours. Class often meets off campus at schools. Allow time for commute before and after class. It is not recommended that you schedule any class directly before or after this course.

# ENG 201: The Craft of Writing

---

Professor Tamara Rabe  
MWF 12:00pm-12:50pm  
3 Credits  
CRN 1970

Demystifying the act of writing by studying, discussing, and practicing models of the composing process.

---

## **Notes**

Prerequisite: CWP 102. This course is a requirement of the Writing Major and Minor. It can also be used as an elective for the English Education Major.

# ENG 205: History of Cinema I

---

Dr. Macy Todd  
MWF 10:00am-10:50am  
3 Credits  
CRN 1371



Topic: Cinema as Industry.

On a cold and rainy 28 December 1895 film history was born at the Grand Café on Boulevard des Capucines in Paris, where the Lumiere brothers staged the first movie viewing. 25 years later the richest man in the world was a film actor. This class will examine the meteoric rise in the popularity and power of moving images, and how their technology and reception continues to impact our world.

---

## Notes

This class counts as an elective for the Writing Major, English Education Major, and the Film Studies Minor. It also fulfills the Humanities Gen Ed requirement.

# ENG 220: Topics in American Literature

---

Dr. Peter Ramos  
MW 3:05pm-4:20pm  
3 Credits  
CRN 1240



Topic: American Identities.

The “discovery” of the New World—the land that includes what would become the United States of America—occurred as a direct result of Western Europe's desire to expand trade routes and acquire foreign resources. This of course came with a heavy cost to the indigenous peoples who were already here and the people from parts of Africa who were brought here against their will as enslaved humans. Nonetheless and in contrast to Europe's feudal societies, when this country was founded, one of its most radical characteristics according to the founding documents was (and still is) that citizenship was not to be defined according to ethnic or cultural identities; that is, provided (back then) that you were a white male, you could become a participating citizen of this country. This has changed some in the last 250 years, though the original injustices continue to hurt and haunt us.

This fact has always complicated the idea of American “culture.” In the area of literature, particularly, it has always been difficult to say what makes American writing “American.” That this country was “founded” by people who came from other countries is a fact that has become synonymous with what it means to be an American—a dangerous definition that enables and promotes long-held racist beliefs. So, what is American culture in the first place, and again, if such a culture exists, how would we define it? For similar reasons, more and more people have begun to question whether there is such a thing as American literature. This is one of the questions we will ask in this course. If we can agree that

there is such a literature, the next question will be, “how do we define it?” Aren’t there many American identities, and if so, can they all be generalized into one? This might not be an easy question to answer.

We will begin the course with two famous texts written just as this nation was forming itself and after Europe’s Enlightenment has already begun: *The Declaration of Independence* and *The Autobiography of Benjamin Franklin*. Central to our questions concerning the nature of American culture and literature is the idea of “sympathy.” After discussing sections of Adam Smith’s *The Theory of Moral Sentiments* in order to define the term, we’ll explore texts that develop this idea of “sympathy,” as well as some questions this idea raised in many of this country’s writers and inhabitants: “how are we connected?”; “Can I feel what you feel?”; “If I can’t, how can I know you?”; “How can I trust you?”; “If I can’t know or trust you, how can we exist together in a democracy?” Such questions continue to pose difficulties in our often-divided country, and in this light, we will read Susanna Rowson’s *Charlotte Temple*.

By mid-(19<sup>th</sup>) century, slavery was already threatening to dissolve the Union and send the country into civil war. Such a national conflict would come a decade later, and we will read a Slave Narrative that was published the year the war began: *Incidents in the Life of a Slave Girl* by Harriet Jacobs (1861). We will enter the 20<sup>th</sup> century by reading Kate Chopin’s novella, *The Awakening* (1899), Zora Neale Hurston’s *Their Eyes Were Watching God* (1937), Philip Roth’s *Goodbye, Columbus* (1959) and possibly *Autobiography of a Brown Buffalo* by Oscar Zeta Acosta (1979).

---

## Notes

This course counts as an elective for the English, Writing, and English Education Majors. It also counts as an elective for the Literary Studies Minor.

# ENG 230: Comparative Literature

---

Dr. Barish Ali

Online, Asynchronous

3 Credits

CRN 1682

This course will investigate the relationships among fashion, sexuality, and identity as they are articulated in various works of world literature. While it is generally believed that clothing was first created in order to provide warmth and protection, anthropologists have argued that one of the first functions of clothing was ornamental in nature. Many of these ornaments had religious symbolism and many others were sexual. While we will take up texts that focus on both, our main interests will focus on the latter. Indeed, a quick examination of the semiotics of almost any woman's magazine will show how especially today fashion is promoted alongside advice on sex. In addition to our study of "mainstream" representations of fashion, we will also look at how various subcultures define themselves in accordance to particular costumes. Nathaniel Hawthorne's *The Scarlet Letter*, Pierre Choderlos de Laclos' *Les Liaisons Dangereuses*, and Virginia Woolf's *Orlando* will provide us with the necessary historical perspective. More recent texts, such as Manuel Puig's *Kiss of the Spiderwoman* and Lauren Weisberger's *The Devil Wears Prada*, will help us to examine the fashion in film and the contemporary fashion industry.

---

## Notes

This course counts as an elective for the English Major, Writing Major, and English Education Major. It also counts as an elective for the Literary Studies Minor.

# ENG 231: Women in Literature

---

Dr. Mark Fulk  
MWF 1:00pm-1:50pm  
3 Credits  
CRN 1338



We will examine how women write about their body and the experience of embodiment. Among the topics/issues we will explore writings about abortion before Roe v. Wade, radical feminist interrogations of how female bodies function in Western, Capitalist society; the aging body; radical fiction that tries to situate the body in new ways through language; and poetry about lesbian experience.

---

## Notes

This course counts as an elective for the English Major, Writing Major, and English Education Major. It also counts as an elective for the Literary Studies Minor, and the Women, Gender, and Sexuality Studies Minor. This course can be used to fulfill the Diversity general education requirement.

# ENG 240: African American Literature to 1940

---

Dr. Aimable Twagilimana

TR 1:40pm-2:55pm

3 Credits

CRN 2313

We will read broadly in African American literature to explore the historical, cultural, and political forces involved in the emergence and development of the African American literary canon. Along the way, we will discuss how culture, race, and gender informed the African American text from the second half of the eighteenth century to 1940. We will draw on past and present discourses including but not limited to literary linguistics, postcolonial theory, feminism, speech act theory, Afrocentricity, Black Nationalism, and protest literature to explore the many ways in which African Americans have expressed and recorded their experience in America. We will analyze excerpts from the works of Phillis Wheatley, Olaudah Equiano, Frederick Douglas, Harriet Jacobs, Booker T. Washington, W.E.B. Du Bois, James Weldon Johnson, and various Harlem Renaissance authors (Jean Toomer, Claude McKay, Langston Hughes, Countee Cullen, Zora Neale Hurston, and more if time permits).

---

## Notes

This course counts as an elective for the English, Writing, and English Education Majors. It also counts as elective for the Literary Studies Minor, and Diverse Literatures Minor. This course can fulfill either the Diversity or Humanities Gen Ed requirement.

# ENG 243: Intro to Latinx Literature

---

Dr. Lorna Perez  
TR 3:05pm-4:20pm  
3 Credits  
CRN 2528

Introductory study of themes, ideas, and movements in Latinx literature from the mid-nineteenth century to the present.

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## Notes

This course counts as an elective for the English Major, Writing Major, and English Education Major. It also counts as an elective for the Literary Studies Minor, and Diverse Literatures Minor. This course can also fulfill the Diversity general education requirement.

# ENG 250: Literary Movements

---

Dr. Mark Fulk  
MWF 10:00am-10:50am  
3 Credits  
CRN 2530



In this course, we will examine Second Wave Feminism, which concerned the desire for equal rights for women socially, politically, and legally, and the literature (broadly construed) that was produced as a result. We will examine the myths created that led women to reconceive their social roles including the key works of fiction and the essay that created this change. Then, we will examine how Second-Wave feminism was critiqued and indeed fractured when its heterosexual, white, middle-class/privileged status was critiqued by writers of the working class, lesbian, and African American identity. Finally, we will examine the writings that tried to-and ultimately failed-to make pornography illegal, perhaps the last great battle of Second-Wave Feminism.

---

## Notes

This course is required for the English Major and counts as an elective for the Writing Major and English Education Major.

# ENG 254: Culturally Diverse American Literature in Secondary Schools

---

Dr. Kristen Pastore-Capuana

TR 1:40pm-2:55pm

3 Credits

CRN 1997

Focus on diverse American literature taught in secondary English classrooms. Readings drawn from traditional and non-traditional literary texts and popular media representing a wide range of American voices and experiences. This course addresses the role that culturally diverse literature plays in American schools and its incorporation across content areas.

---

## Notes

Prerequisite: CWP 102. This course is a requirement of the English Education Major and can also fulfill the Diversity general education requirement.

# ENG 255: The Short Story

---

Dr. Tim Bryant

MWF 12:00pm-12:50pm

3 Credits

CRN 2142

H.P. Lovecraft famously wrote, "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown. These facts few psychologists will dispute, and their admitted truth must establish for all time the genuineness and dignity of the weirdly horrible tale as a literary form. Against it are discharged all the shafts of a materialistic sophistication which clings to frequently felt emotions and external events, and of a naively insipid idealism which deprecates the aesthetic motive and calls for a didactic literature to uplift the reader toward a suitable degree of smirking optimism. But in spite of all this opposition the weird tale has survived, developed, and attained remarkable heights of perfection; founded as it is on a profound and elementary principle whose appeal, if not always universal, must necessarily be poignant and permanent to minds of the requisite sensitiveness. *Renounce your fears! Reject materialistic sophistication!! Repudiate smirking optimism!!! Read Weird and New Weird short stories with us.*

---

## Notes

This course counts as an elective for the English Major, Writing Major, and English Education Major. It also counts as an elective for the Literary Studies Minor. This course can fulfill the Arts Gen Ed requirement.

# ENG 266: Writing the Personal: Essay, Memoir, and Autobiography

---

Dr. Anna Zeemont

MWF 11:00am-11:50am

3 Credits

CRN 3195

Introduction to writing in personal forms—including the essay, memoir, and autobiography—and the use of such forms in diverse disciplinary contexts; students will compose personal essays, memoirs, autobiographies, and autoethnographies, as well as writing in digital forums such as blogs and other social media.

---

## Notes

This course is a can be used as an elective for the Writing Major, Writing Minor, and English Education Major.

# ENG 300: Writing for the Professions (2 Sections)

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Professor Mark Hammer

MWF 2:00pm-2:50pm / Online Asynchronous

3 Credits

CRN 1913 / CRN 2200

Practice for students who wish to improve their competence in writing and editing for a variety of professions.

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## Notes

This course is a requirement for the Technical Writing Certificate. This course also counts as an elective for the Writing and English Education Majors, as well as the Writing Minor.

# ENG 302: Technical Writing

---

Dr. Keira Hambrick  
TR 10:50am-12:05pm  
3 Credits  
CRN 1509

Technical Writing is the art of explaining complex ideas simply so that users can easily understand and act upon information. In this course, you'll learn principles of plain language and accessibility alongside strategies for document design and formatting—such as using headings, visuals, and other elements—to guide users through your work. Through a series of short exercises and real-world projects, you'll apply these skills to create a variety of deliverables, such as instructions, infographics, proposals, reports, and multimodal content. You'll also conduct usability testing to ensure your documents are easy to access, navigate, and understand.

---

## Notes

This course is a requirement for the Technical Writing Certificate. This course also counts as an elective for the Writing Major, and English Education Major, as well as the Writing Minor.

# ENG 303: Literature in Film

---

Dr. Macy Todd  
MWF 11:00am-11:50am  
3 Credits  
CRN 1900



Topic: Robert Bresson. One of the most famous and influential directors of his time, and nearly forgotten in the present, Bresson's signature shots are honed to the point of razor sharpness. This class will look closely at his habit of adapting portions of larger literary works, examining five of his most famous films through their source material written by Dostoevsky, Tolstoy, Bernanos, and others.

---

## Notes

This course counts as an elective for the English Major, Writing Major, and English Education Major. This course also counts as an elective or as one of two optional required courses for the Film Studies Minor.

# ENG 305: Creative Writing: Narrative

---

Professor Ed Taylor  
MWF 1:00pm-1:50pm  
3 Credits  
CRN 1640

Prerequisite: CWP 102. The writing of narrative. May be taken for credit up to three times with permission of the instructor.

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## **Notes**

This course can be used as an elective for the Writing Major and the Writing Minor. This course is one of two options for a requirement in the English Education Major. This course is a requirement for the Film Studies Minor.

# ENG 309: Teaching and Evaluating Writing

---

Dr. Kathie Macro  
TR 9:25am-10:40am  
3 Credits  
CRN 1914

This course focuses on the application of current research in teaching and evaluating writing; readings focus on pedagogy and the teaching of writing across the curriculum. In this course we will explore who we are as writers, as well as how we use that to help us teach young writers.

---

## Notes

This course is for education majors; it is required for Social Studies and English Education Majors and is a secondary methods course (7-12).

# ENG 311: Language, Literacy, and Culture in English Teaching

---

Dr. Hilary Lochte  
MW 3:00pm-4:15pm  
3 Credits  
CRN 1172

How we use language and multiliteracies. Theories of language use. History of language instruction; the right to one's own language; sociopolitical dimensions of language; the role of English instruction in social justice contexts; antiracist and antibias language instruction. Requires observations of teaching English and other areas, 7-12.

---

## Notes

This course is required for the English Education Majors and English Education Minors.

# ENG 315: Shakespeare

---

Dr. Lisa Berglund  
MWF 12:00pm-12:50pm  
3 Credits  
CRN 2531



Topic: Comedies, Histories, Sonnets.

How do Shakespeare's history plays and comedies treat the themes of English nation-building, leadership and authority, and gender and sexual identity? What is the relationship between 16<sup>th</sup>-century stagecraft and Shakespeare's artistic choices? How does the form of the Shakespearean sonnet encapsulate the writer's moral and erotic imagination? We will use both critical and creative assignments to address these questions.

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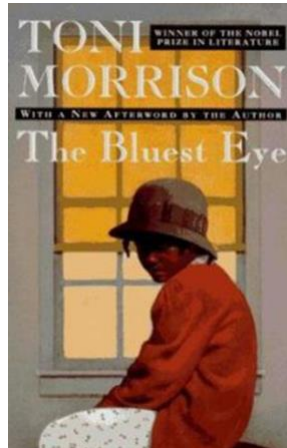
## Notes

This course can be used to fulfill the Major Figure requirement of the English Major. If this class is not used for the Major Figure requirement it can also fulfill a pre-1900 literature elective in the major, or just a standard elective if pre-1900 electives are not needed. It can also count as an elective for the Writing Major and English Education Major, as well as the Literary Studies Minor.

# ENG 322: Representative Writers

---

Dr. Jennifer Ryan-Bryant  
TR 9:25am-10:40am  
3 Credits  
CRN 2532



Topic: Toni Morrison.

Toni Morrison's position as one of the most important writers in history was assured even before she received the Nobel Prize for Literature. Many people have commended the narrative messages and style of her fiction, particularly her Pulitzer Prize-winning novel *Beloved*. Her experimental, nonlinear depictions of African American history and daily life have redefined the Western literary canon. However, she has also been accused of sentimentalizing history, slighting the concerns of certain social groups, and repeating themes and characters. Such outpourings of both praise and censure suggest that she has experienced the "clash of cultures" (in her words) that marks society's attempts to make sense of innovating thought. In this course, we will study the first nine of Morrison's novels in order to grapple with her now mythic literary presence. Our studies will focus on the novel's portrayals of the many complex manifestations of American racial identities. We will also examine the ways in which historical periods such as slavery, the Great Migration, and Black Power helped to shape her decisions about character development and narrative style.

---

## Notes

This course can be used to fulfill the Major Figure requirement of the English Major. This class can also be used as an elective for the Writing Major, English Education Major, and Literary Studies Minor. In this iteration of the course, it may also count for the Diverse Literatures Minor.

# ENG 327: Editing & Publishing Elm Leaves Journal

---

Professor Ed Taylor  
MWF 12:00pm-12:50pm  
3 Credits  
CRN 2147

The applied and historical study of all stages of literary publishing since the founding of Poetry: A Magazine of Verse in 1912 including an understanding of both the function of the magazine as a literary force and the interaction of design and text. Practical application via lab hours devoted to editing, designing, and distributing ELJ (Elm Leaves Journal), SUNY-Buffalo State's literary magazine.

---

## Notes

This course can be used as an elective for the Writing Major and the Writing Minor. It can also be used as an elective for the Technical Writing Certificate.

# ENG 345: Topics in World Literature

---

Dr. Aimable Twagilimana

TR 10:50am-12:05pm

3 Credits

CRN 2315

We will read broadly in literatures from Africa, Asia, and Europe, focusing on representative works and on what made them successful interpretations of their times. We will explore how authors' philosophical, cultural, and political contexts affected their writings and how our own perspectives in 2026 shape our understanding of them. We will start off with explorations into the cultural, philosophical, and linguistic ideas that shaped the twentieth century's architectures of knowledge, and how these in turn informed the literatures of the period defined by this course. These critical paradigms include existentialism, human rights discourse, colonial discourse, postcolonial theory, orientalism, feminist criticism, and postmodern theory.

---

## Notes

This course fulfills the World Literature requirement in the English Education Major. This course also counts as an elective for the English Major, Writing Major, and Literary Studies Minor.

# ENG 354: Ethnic American Minority Literature

---

Dr. Barish Ali

TR 10:50am-12:05pm

3 Credits

CRN 2055

This course will ask: *what is it that makes an “American”?* Our preliminary response to this question will focus on definitions of race, ethnicity, and citizenship through classroom discussions and close readings of short texts by Frederick Douglass, Zitkala-Sa, Richard Wright, and Amy Tan. We will set the tone for the course, therefore, by exploring what it means to be an American who writes from a putatively “ethnic” position (African American, Native American, Asian American, Jewish American, etc.). This will also draw us into an inevitable discussion on the boundary that separates race from ethnicity. The aim of the course, however, is not to read a literary text as “representative” of each ethnic group (i.e. a novel that is representative of the Asian American experience or a poem that is representative of the Native American experience, and so on). Indeed, any notion of a monolithic ethnic group with inherent organic unity is itself a flawed one once we consider how many minorities in the United States are hybrid—that is, members of two or more ethnic groups. Accordingly, we will be looking at how texts from different historical eras help to define the experience of ethnicity, race, and citizenship in a given historical moment. We will read texts by James Baldwin, John Okada, Jhumpa Lahiri, Michael Gold, and others.

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## Notes

This course is a requirement of the English Education Major and is one of two options to fulfill a requirement of the English Education Minor. It also counts as an elective for the English Major, Writing Major, Diverse Literatures Minor, and Literary Studies Minor. This course can fulfill the Diversity general education+ requirement.

# ENG 356: Speculative Fiction

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Dr. Tim Bryant

MWF 10:00am-10:50am

3 Credits

CRN 2348

*What if the world were different? What if it were better? How could it be so?* Speculative Fiction poses questions like these to help us imagine a better world. Long after Plato imagined *The Republic* and Sir Thomas More wrote his *Utopia*, SF has evolved to represent the variety of human communities, experiences, and ideals from diverse perspectives. This course will explore utopian and dystopian worlds in contemporary SF. *What if you joined us?*

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## Notes

This course counts as an elective for the English Major, Writing Major, and English Education Major. It also counts as an elective for the Diverse Literatures Minor and the Literary Studies Minor. This course can fulfill the Diversity general education requirement.

# ENG 362: Children's Literature

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Dr. Angela Fulk

MWF 11:00am-11:50am

3 Credits

CRN 2232

An introduction to children's literature, both fiction and nonfiction, from classic to contemporary. This course examines principles and concerns of literary quality, critical theory, and the historical development of children's literature. Attention is also given to the role of technology and multimodalities in children's literature.

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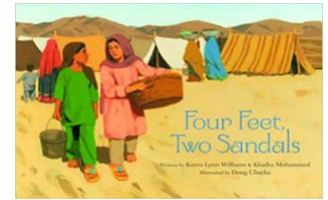
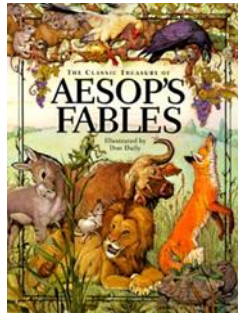
## Notes

This course counts as an elective for the English Major, Writing Major, and the English Education Major. It can also count as an elective for the Literary Studies Minor.

# ENG 362: Children's Literature

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Dr. Barbara Bontempo  
Online Asynchronous  
3 Credits  
CRN 2233



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*, *Harold and the Purple Crayon*, 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; it gives them nightmares.

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

But most of all Children's Literature is the gateway to lifelong reading and literacy.

This course explores the history and evolution of Children's Literature, identifies its major genres and types, and provides criteria for selecting and evaluating children's books for their literary merit and developmental appropriateness. In this class students read a wide selection of children's works (both fiction and non-fiction) written by diverse authors and identify scholarly and educational resources in the field of Children's Literature, including the role of the librarian, the teacher, and the parent. The course addresses issues of cultural diversity, gender identity, disability portrayal, digital technology, and censorship/intellectual freedom. This course is 100% online asynchronous on the Brightspace platform. Discussion Board Forum is the primary mode of response to the readings, and for interaction with the instructor and peers. There will be a mid-term exam, a literary analysis or research paper, and a choice of creative response or design of a classroom/library learning activity.

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## Notes

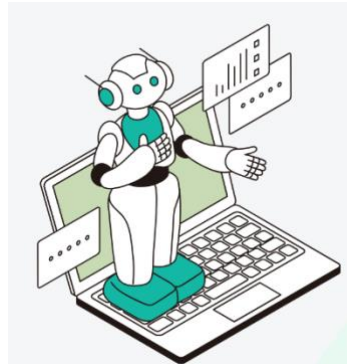
This course counts as an elective for the English Major, Writing Major, and the English Education Major. It can also count as an elective for the Literary Studies Minor.

# ENG 389: Writing & AI

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Professor Mary Beth Sullivan  
MW 4:30pm-5:45pm

3 Credits  
CRN 2534



AI usage in writing has become an incredibly popular topic since ChatGPT and other large language models (LLM) became publicly available in the last few years. We have alternately been warned that nobody will create anything themselves, that everything we create will be stolen, that we may not be trusted even when we create texts, that bots will eventually supplant all writing and creativity, and that AI is destroying the planet. In this class, we will start to cut through the noise around AI technologies and examine how LLMs work as well as their benefits and limitations, consider how we might use AI ethically as a writing tool, and practice prompt engineering for a variety of academic and professional composing contexts. We will also examine broader ethical questions surrounding AI, including its impacts on people, culture, the environment, and creative and professional work. By the end of the course, you will develop your own perspective on ethical AI use in writing, including what these tools enable and what they may limit. While you will form your own conclusions and approaches, everyone in the class will experiment with AI-assisted writing and prompt engineering as part of that process.

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## Notes

Prerequisites: CWP 102 or equivalent. This course can count as an elective for the Writing Major, Writing Minor, and Technical Writing Certificate.

# ENG 410: Composition & Rhetorical Theory

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Dr. Keira Hambrick

TR 3:05pm-4:20pm

3 Credits

CRN 3193

Writing is not neutral; it reflects, reshapes, and is itself reshaped by the audiences, cultures, and power structures it encounters. In this course, we'll begin by examining the forces that shape writing in any context: audiences, genres, and the communities in which writing circulates. You'll investigate how cultural norms, institutional expectations, and power dynamics influence what counts as "good writing" and "good writers," and you'll learn how to navigate and challenge these forces. Along the way, you'll engage in the full writing process (from brainstorming and drafting to feedback, revision, and editing) as you apply these ideas directly to your own work. Flexible assignments will invite you to experiment across creative, critical, and professional genres and modalities. By the end of this course, you'll have a portfolio of writing tailored to your goals, showing that you not only understand how writing works, but can *make it work* strategically across contexts.

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## Notes

Prerequisites: Satisfactory completion of CWP 102 or equivalent. This course is required for the Writing Major. It can also count as an elective for the Writing Minor and the Technical Writing Certificate.

# ENG 450: Topics in the Study of Poetry

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Dr. Peter Ramos

MWF 2:00pm-2:50pm

3 Credits

CRN 2536

Reacting to what he considered the flaccid, formulaic characteristics of popular American poetry in the first decades of the twentieth century, Ezra Pound borrowed an ancient dictum and applied it to Modern verse: make it new. In ways Pound both anticipated and could not have imagined, numerous unique schools of poetry throughout the twentieth century have transformed the craft of verse, as well as our understanding of it. In this course, we'll examine the ways in which American poetry has made itself (and re-made itself) new since the turn of the last century. Tempting as it is to think of Modern poetry as a twentieth-century phenomenon, however, we'll begin by reading the verse of two American poets who set the precedents for it in the middle of the nineteenth century: Emily Dickinson and Walt Whitman. We'll then cover poetry from the many influential movements in American verse that proceeded afterwards, including Imagism, Modernism, the Harlem Renaissance, Black Mountain poetry, the Beats, the New York School, Confessional poetry, the Deep Image, Black Arts, and feminist poetry. Although each of these movements took on an identity of its own, we will examine the ways in which many of them overlapped with and influenced other movements. Class discussions—as well as your writings—will focus on the historical context of the movements, as well as the particular techniques and forms of the poems themselves.

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## Notes

Prerequisite: Upper-level status or one course in English. This course can be used as an elective for the English Major, Writing Major, and English Education Major. It can also be used as an elective for the Literary Studies Minor.

# ENG 452: Gilbert and Sullivan

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Dr. Lisa Berglund

MWF 2:00pm-2:50pm

3 Credits

CRN 3194

Topics in the Study of Drama: Gilbert and Sullivan and Victorian Culture.

The operettas of W.S. Gilbert and Arthur Sullivan were arguably the most popular theater works of the Victorian era, not only because of their brilliant comedy and irresistible music, but also because they so cleverly satirized and celebrated the literary forms and political debates of the 19<sup>th</sup> century. We will study several of the G&S operettas alongside the poems, novels, and other works that inspired them. Topics include the British Navy, the aesthetic movement in poetry and art, feminism and the education of women, and “sensation satisfaction,” as well as the operettas *HMS Pinafore*, *Patience*, *Princess Ida*, *Ruddigore*, and *Utopia Limited*.

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## Notes

Prerequisites: Upper-level status or one course in English. This course can count as an elective for the English Major, Writing Major, and English Education Major. This course can also count as an elective for the Literary Studies Minor. This instance of the course can count as a pre-1900 literature elective. It may also count to fulfill the Major Authors requirement of the English Major.

# ENG 461: Young Adult Literature

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Dr. Hilary Lochte  
TR 10:50am-12:05pm  
3 Credits  
CRN 1610

Literature appropriate for students in grades 7-12.

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## **Notes**

This course is required for the English Education Major. This class can also count as an elective for the English Major, Writing Major, and Literary Studies Minor.

# ENG 463: Methods, Materials, and Professional Development for Teachers of English

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Professor Valerie Reppi

R 4:30pm-10:00pm

6 Credits

CRN 1379

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.

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## Notes

Prerequisites: SPF 303, ENG 200; minimum cumulative GPA of 2.75 in major. This course is required for the English Education Major and the English Education Postbaccalaureate Certificate. This course includes required on-site observations of classrooms.

# ENG 464/465: Student Teaching in Middle/Junior High/High School English

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Dr. Kathie Macro

MTWRF 8:00am-4:00pm

6 Credits

CRNs (464) 1669, 2316 / (465) 1668, 2317

Full-time practice teaching, five days a week for seven weeks in a middle school/junior high school situation and another seven weeks in a senior high school situation. College supervision biweekly. Elementary extension students only teach one seven-week situation.

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## Notes

For ENG 464: Corequisite: ENG 466. Prerequisite: ENG 200, ENG 309, ENG 463, SPF 303, SPF 403, and EDU 416; minimum cumulative GPA of 2.75 in English; and professional education courses.

For ENG 465: Prerequisites: ENG 200, ENG 309, ENG 463, SPF 303, SPF 403, and EDU 416; minimum cumulative GPA of 2.75 in English; and professional education courses.

# ENG 466: Seminar in Student Teacher English

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Dr. Kristen Pastore-Capuana

W 4:30pm-7:15pm

3 Credits

CRN 2148

Planning, instruction, assessment, reflective practice and classroom management strategies for the secondary English Education teacher.

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## Notes

Prerequisite: Instructor permission. Corequisite: ENG 464.

# HUM 100: Introduction to Humanities

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Dr. Peter Ramos

MWF 11:00am-11:50am

3 Credits

CRN 2185

The American Short Story

We'll be reading a selection of (mostly) American short stories, possibly including and not limited to ones by Gabriel García Márquez; Toni Morrison; William Faulkner; James Baldwin; Charlotte Perkins Gilman; Raymond Carver; Flannery O'Connor and others.

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## Notes

This course can be used to fulfill the Humanities general education requirement.

# HUM 100: Introduction to Humanities

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Dr. Aimable Twagilimana

TR 9:25am-10:40am

3 Credits

CRN 2236

This course will explore self-knowledge and the relationship between the self, the community, and the nation. We will start off with explorations into Emotional Intelligence (EI) and then proceed to read a number of literary and philosophical texts using EI as a critical lens.

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## Notes

This course can be used to fulfill the Humanities general education requirement.

# Graduate Courses

# ENG 601: Research In Literature & Language

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Dr. Mark Fulk  
M 4:30pm-7:15pm  
CRN 1244



This course provides the foundation for what we do for the master's in literature. We will focus on how and what to research in literary studies. We will examine how to use close textual reading to develop our ideas and approaches. We will look at how various texts and genres raise issues including book history and production. To arrive at these ends, we will examine "problem" texts from many genres including plays, poems, novels, memoirs and polemics to the end of not just teaching you how to research (and utilize the various databases available to you) but how to compile, edit, and submit that research and ultimately ways to make the research meaningful to you.

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## Notes

Prerequisites: Graduate status; English or English Education Major or permission of the instructor. This course is required for the English M.A. and the English B.A./M.A. Combined Pathways program.

# ENG 621: American Literature

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Dr. Lorna Perez

T 6:00pm-8:40pm

CRN 1757

Selected periods, writers, forms, movements, and theoretical approaches.

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## Notes

Prerequisites: Graduate status; English or English Education major or permission of the instructor. This course can fulfill the American Literature course requirement in the English M.A.

# ENG 639: Studies in Literary Genres

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Dr. David Ben-Merre  
R 6:00pm-8:40pm  
CRN 2537



Topic: Lyric Poetry

Existing as it does between history and genre, between words and the body, the “lyric” has continually defied definition. The British philosopher J.S. Mill deemed it “the utterance that is overheard.” William Wordsworth famously called it “the spontaneous overflow of powerful feelings.” For Edgar Allen Poe, the only criterion was that it be brief. This seminar will examine what is at stake in various approaches to lyric poetry. Poets to be determined in consultation with the class.

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## Notes

Prerequisites: Graduate standing or permission of the instructor. This course can fulfill the Genre Study course requirement in the English M.A.

# ENG 644: Ideology & Literature

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Dr. Macy Todd  
W 7:25pm-10:00pm  
CRN 3196



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. We must ask, as Raymond Williams does, how “the painfully acquired techniques of significant disconnection” so quickly became “the merely technical modes of advertising.”

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## Notes

Prerequisites: Graduate status; English or English Education major or permission of the instructor. This course can fulfill the Literary Studies Course requirement of the English M.A.

# ENG 691: Advanced Study in the Teaching of English

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Dr. James Cercone  
W 4:30pm-7:15pm  
CRN 3197

Advanced course in the teaching of English language arts (middle school through senior high) that includes methods and materials for teaching literature, language, and writing, with emphasis on the integration of the language arts; explore current theory and research in the context, methods, materials and evaluation of English.

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## Notes

Prerequisites: Graduate status; English or English Education major, or permission of instructor. This course is required for the English Education M.S.ED program.

# ENG 692: The Teaching of Writing

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Dr. Kathie Macro  
M 4:30pm-7:15pm  
CRN 2149

This is an advanced course in the teaching of writing discussing philosophical, psychological, and sociological foundations needed to teach writing. Teaching writing can take many forms. The way we approach this pedagogy has the power to shape the present and future lives of our students at all ages. Teaching writing is not simply about teaching students to form complete sentences or well-formed paragraphs using text-based evidence to perform well on tests. It is about helping students to find their voices, to learn a craft, and to foster growth and creativity within the ability to express themselves clearly; it is equally challenging and rewarding. To best prepare us for this work, and help us to grow, we will work in four key areas this semester.

We will:

1. Examine the historical and current theoretical foundations that undergird our work as teachers of writing.
2. Study research in the teaching of writing to identify best practices for the 21<sup>st</sup> century classroom.
3. Consider our own practices and development as writers by engaging in our own writing, connecting our identities as writers to our identities as teachers.
4. Create, develop, or improve upon, our own philosophies as teachers of writing that are grounded in theory and employ best practices.

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## Notes

Prerequisites: Graduate status; English, English Education major, or permission of instructor. This course is required for the English Education M.S.ED and the English Education Postbaccalaureate Certificate.