

BUFFALO STATE UNIVERSITY

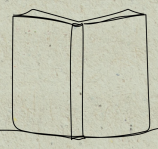
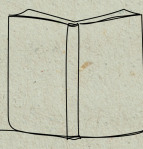
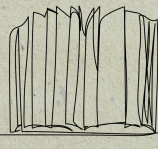
**ENGLISH
DEPARTMENT**



✦ FALL 2025 ✦

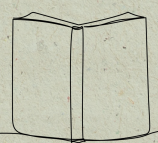
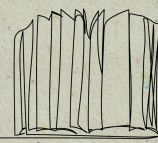
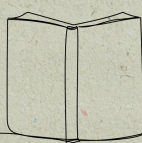
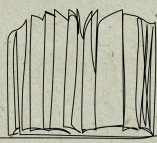
COURSE CATALOG

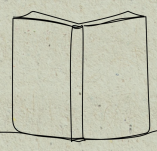
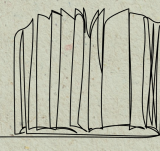
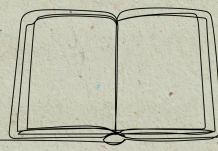
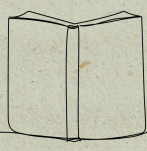
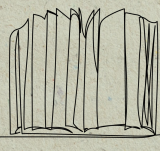




COURSE LISTING

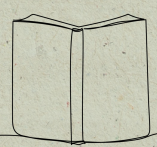
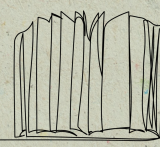
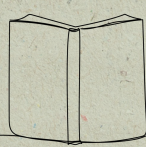
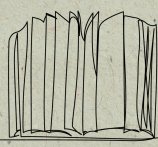
- ENG 147 Intro to Diverse Lit
- ENG 151 Intro to Poetry
- ENG 160 Intro to Literature & Film
- ENG 170 Intro to Creative Writing
- ENG 171 Portrait Magazine Editing & Production
- ENG 190 Intro to Literature
- ENG 200 Field Experience in Secondary English Education
- ENG 201 The Craft of Writing
- ENG 205 History of Cinema I
- ENG 220 American Literature to 1865
- ENG 230 Comparative Literature
- ENG 231 Women in Literature
- ENG 240 African American Literature to 1940
- ENG 243 Intro to Latinx Literature
- ENG 245 Writing About the Arts
- ENG 250 Literary Movements
- ENG 254 Culturally Diverse American Lit in Middle & High School
- ENG 255 The Short Story
- ENG 300 Writing for the Professions
- ENG 302 Technical Writing

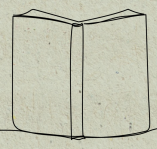
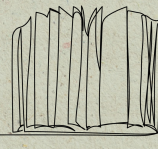
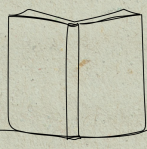
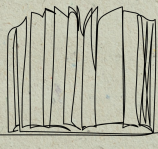




COURSE LISTING

- ENG 303 Literature in Film
- ENG 304 Forms of Film
- ENG 305 Creative Writing: Narrative
- ENG 309 Teaching and Evaluating Writing
- ENG 311 Language, Literacy, and Culture in English Education
- ENG 315 Shakespeare
- ENG 322 Representative Writers
- ENG 327 Editing and Publishing Elm Leaves Journal
- ENG 345 World Literature After 1945
- ENG 354 Ethnic American Minority Literature
- ENG 356 Speculative Fiction
- ENG 362 Children's Literature
- ENG 389 Topic Course
- ENG 403 Advanced Creative Writing: Poetry
- ENG 410 Composition & Rhetorical Theory
- ENG 450 Topics in the Study of Poetry
- ENG 461 Young-Adult Literature
- ENG 463 Methods, Materials, and Professional Development for Teachers of English
- ENG 464/465 Student Teaching: English Education
- ENG 466 Seminar in Student Teaching





COURSE LISTING

- ENG 601 Research in Literature and Language

- ENG 621 American Literature

- ENG 639 Studies in Literary Genres

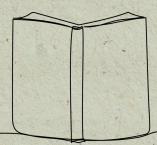
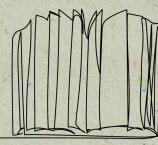
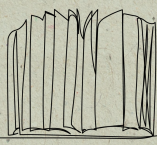
- ENG 645 Literature & Social Justice

- ENG 692 The Teaching of Writing

- ENG 694 Teaching Literature (7-12)

- HUM 100 Intro to Humanities

- HUM 200 Intro to Rhetoric





Instructor: Barish Ali

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 2096

ENG 147

Intro to Diverse Literature

Introductory survey of diverse literatures of the United States with an emphasis on literatures by marginalized communities including ethnic and racial minority writers, LGBTQ+ writers, women writers, and members of under-represented groups.





Instructor: Mark Fulk

Day(s): MWF

Time: 12:00PM - 12:50PM

CRN: 1389

ENG 151

Intro to poetry

We will spend this semester reading various English poets from the Renaissance to the present and discussing why they write poetry. We will analyze their poems formally as well as thematically, focusing on the reasons behind authors' choices and adaptations of various poetic forms like the sonnet.





Instructor: Liz Mariani

Day(s): TR

Time: 1:40PM - 2:55PM

CRN: 2524

ENG 151

Intro to poetry

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.



ENG 160

Intro To Literature & Film

Special Topic:
Pride & Prejudice &
Pop Culture



Jane Austen's novel *Pride and Prejudice* (1813) has become a global phenomenon through its myriad adaptations in film and other texts, which include parodies and allusions in more recent works. In this course, we will read carefully this classic text as well as published fan fiction and watch various film adaptations from (but not limited to) America, Great Britain and India. We may include in our reading and watching not only adaptations of the original novel but others that are shaped by or allude to *Pride and Prejudice*; these may include Hallmark Channel movies, *Pride and Prejudice and Zombies*, *The Jane Austen Book Club*, and *Austenland*. In reading and watching these and other works, we will be assessing what Austen and her quintessential text means about her times, the construction of Britishness, and our own times which look back to hers with varying degrees of nostalgia.



Instructor: Tamara Rabe

Day(s): MWF

Time: 10:00AM - 10:50AM



CRN: 1661

ENG 170

Intro To Creative Writing

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





Instructor: Joey Nicoletti

Day(s): TR

Time: 4:30PM - 5:45PM



CRN: 1662

ENG 170

Intro To Creative Writing

This class is designed to provide an introductory but formal engagement with creative writing: creative 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.





Instructor: Johanna Fisher

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 2552

ENG 170

Intro To Creative Writing

This course offers members an opportunity to explore the methods and techniques of creative writing. Students will both read literature and create various genres that define the term literature. This means that students will engage in creating original work representative of the short story, poetry, narrative and non-fiction.





Instructor: Kara Maloney

Day(s): T

Time: 12:15PM - 1:30PM

CRN: 2403

ENG 171

Portrait Magazine Editing & Production

THIS IS A 1-CREDIT COURSE

Portrait is a student run and published literary magazine. In this course students work together to gather submissions, edit, design, and create Portrait Literary Magazine. Students run workshops on writing, publishing, copyright, and feedback for other authors on campus, as well as host readings for student work. In Fall, students produce a digital magazine, and a print magazine in Spring. All students are listed as editors on the final released product.





Instructor: Angela Fulk

Day(s): MWF

Time: 11:00AM - 11:50AM

CRN: 1653

ENG 190

Intro to Literature

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.





Instructor: Aimable Twagilimana

Day(s): TR

Time: 9:25AM - 10:40AM

CRN: 1992

ENG 190

Intro To Literature

This course will emphasize the development of close reading skills. It will provide you with the vocabulary and skills needed to talk and write about literature. Some of the questions we will be asking at the outset include: what is literature? Why do people read literature? How does a literary text create meaning? What kind of space does literature create? What kind of knowledge does literature produce? After these preliminary questions, we will then systematically review the vocabulary associated with different genres. You will get many opportunities (in the form of classroom discussions, short responses/papers, and exams) to practice close readings of literary texts particularly from the genres of poetry, drama, and fiction. Within the last two weeks of the semester, I will provide a quick overview of more specialized approaches to literary interpretation. These include (but are not limited to) historical and biographical criticism, the psychological approach, new criticism, deconstruction, new historicism, reader-response criticism, feminist criticism, Marxist criticism, and cultural studies.





Instructors: Jim Cercone &
Kristen Pastore -Capuana

Day(s): TR

Time: 9:25AM - 10:40AM

CRN: 1180

ENG 200

Field Experience In Secondary English Education

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. Offered every semester.





Instructor: Ed Taylor

Day(s): MWF

Time: 2:00PM - 2:50PM

CRN: 2061

ENG 201

The Craft Of Writing

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





Instructor: Macy Todd

Day(s): MWF

Time: 2:00PM - 2:50PM

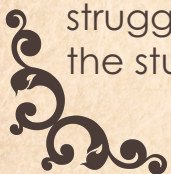
CRN: 1397

ENG 205

History Of Cinema I



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 220

Instructor: Peter Ramos

Day(s): MW

Time: 3:00PM - 4:15PM

CRN: 1256



American Literature

To 1865 Topic: Love and Death in
the American Novel





Critic Leslie A. Fiedler makes the following claims in his seminal work, *Love and Death in the American Novel*, originally published in 1960:

Between the novel and America there are peculiar and intimate connections. A new literary form and a new society, their beginnings coincide with the beginnings of the modern era and, indeed, help to define it. We are living not only in the age of America but also in the Age of the Novel, at a moment when the literature of a country without a first-rate verse epic or a memorable verse tragedy has become the model of half the world. [...] [T]he novel and America did not come into existence at the same time by accident. They are the two great inventions of the bourgeois, Protestant mind at the moment when it stood, on the one hand, between Rationalism and Sentimentalism, and on the other, between the drive for economic power and the need for cultural autonomy.

Taking cues from Fiedler's book, we will begin by reading and discussing an example of the Seduction Novel genre from the 18th century: Susanna Rowson's *Charlotte Temple*. We will continue into the mid- 19th century with the sentimental novel genre, (blended with that of the Slave Narrative) by reading and analyzing Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861). Then, entering the fatalistic genre of American Realism and Naturalism, we will read and discuss Kate Chopin's *The Awakening* (1899).

Entering the "Love and Death Among the Ruins"- genre that starts in the Modernist era, we will read F. Scott Fitzgerald's *The Great Gatsby* (1925), Ernest Hemingway's *The Sun Also Rises* (1926), Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Philip Roth's *Goodbye, Columbus* (1959).





Instructor: Barish Ali

Day(s): N/A

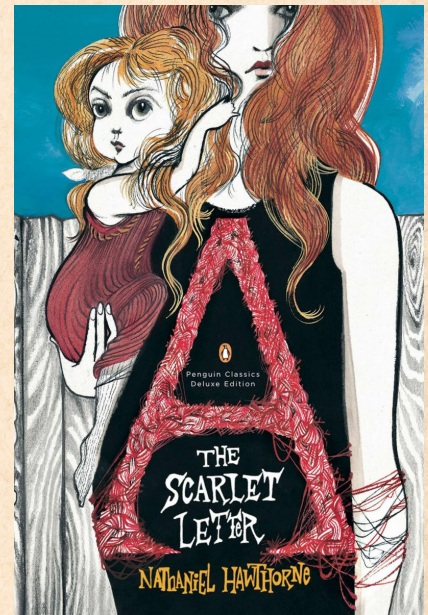
Time: Online Asynchronous

CRN: 1731

ENG 230

Comparative Literature

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 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. Nathaniel Hawthorne's *The Scarlet Letter* and Pierre Choderlos de Laclos' *Les Liaisons Dangereuses* will provide us with the necessary historical perspective; Virginia Woolf's *Orlando* will show us how our clothing can affect our feelings, and vice versa, over different historical periods; and 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 fashion and the fashion publication industry in the twentieth century.





Instructor: Sara Kovacsi

Day(s): MWF

Time: 12:00PM - 12:50PM

CRN: 1364

ENG 231

Women in Literature

One of the major criticisms of the current women's rights movement is that the conversation has been dominated by white, cis-gendered women, while BIPOC and trans women have felt excluded from the conversation. In this course, we will explore texts that examine feminism and women's rights through the lens of intersectionality, while examining the political and social structures that have prevented women of color from having their voices heard. The authors are diverse, as well as the texts themselves, which range from graphic novels to poetry. The authors whose work we will be studying include: Kelly Sue DeConnick, Samina Ali, Julia Alvarez, Edwidge Danticat, and Alicia Gaspar de Alba Through their work we can critically examine the ways in which women's rights and voices are being restricted in the present day.





Instructor: TBD

Day(s): TR

Time: 3:05PM - 4:20PM

CRN: 2347

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.





Instructor: Aimable Twagilimana

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 2526

ENG 240

African American Literature to 1940

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 Douglass, 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). All texts will be OERs (posted in Brightspace).





Instructor: Lorna Perez

Day(s): TR

Time: 3:05-4:20PM

CRN: 3251

ENG 243

Intro to Latinx Literature

In this overview course on Latinx Literature, we will be looking at writing from the major Latin groups in the United States: Chicano/Mexican American, Boricua/Puerto Rican, Cuban, Dominican, and Central American. The course will focus primarily on contemporary writing and will feature works Reyna Grande, Dahlma Llanos Figueroa, Jeanine Capo Crucet, Junot Diaz, and Hector Tobar. This course can fulfill the Humanities and Diversity requirements.





Instructor: Kim Chinquee

Day(s): TR

Time: 3:05PM - 4:20PM

CRN: 3252

ENG 245

Writing About The Arts

Practicum in writing about the arts. Teaches skills essential to developing a discerning critical eye and to communicating critical insights in various forms of writing about the arts. Includes participation in projects that highlight both traditional and contemporary subjects and approaches to arts criticism.





Instructor: Jennifer Ryan-Bryant

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 3253

ENG 250

Literary Movements

Topic: Postmodernism

Critic Brian McHale defined the evolution of American literature from modernism to postmodernism in terms of a shift from epistemological to ontological modes of thought. Many American authors writing post-1950 raise questions about the nature of being via experimental structures, fragmented character personae, and meta-textual commentary. Such questions respond both to the uncertainties of the post-/intra-war world and to the gradual displacement of historical knowledge by media saturation. In this course, we will study some of the literary and critical texts that investigate such concerns in provocative ways, which may include Paul Auster's *City of Glass*, Mark Danielewski's *House of Leaves*, Don DeLillo's *White Noise*, Tyehimba Jess's *Olio*, Toni Morrison's *A Mercy*, Thomas Pynchon's *The Crying of Lot 49*, and Karen Tei Yamashita's *Tropic of Orange*. Important questions for our studies will include: What structural elements and themes identify a piece of writing as postmodern? How do writers understand the agenda and characteristics of postmodernist literature differently? How does postmodernist literature respond to contemporary cultural anxieties and historical developments? What modernist elements does the literature retain?





Instructor: Kristen Pastore-Capuana

Day(s): TR

Time: 1:40PM - 2:55PM

CRN: 2097

ENG 254

Culturally Diverse American Literature in Middle and High School

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 of culturally diverse literature plays in American schools and its incorporation across content areas.





Instructor: Tim Bryant

Day(s): MWF

Time: 11:00AM - 11:50AM

CRN: 1360

ENG 255

The Short Story

Edgar Allan Poe decreed that a story's brevity was vital to its "single effect." Later writers have followed Poe's decree, some to imply the muted truths lingering within realistic stories, others to suggest the existence of unspeakably incomprehensible realities. We will explore variations upon the single effect from realism, minimalism, and flash fiction to metafiction, literature of the fantastic, and the weird.





Instructor: Michele Ninacs

Day(s): TR

Time: 4:30PM - 5:45PM

CRN: 1993

ENG 300

Writing for the Professions

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





Instructor: Mark Hammer

Day(s): N/A

Time: Online Asynchronous

CRN: 2360

ENG 300

Writing for the Professions

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



Instructor: Mary Beth Sullivan

Day(s): N/A

Time: Online Asynchronous

CRN: 1547

ENG 302

Technical Writing



Technical writing is a unique segment of professional writing that deals with translating technical or complicated ideas or procedures into plain language for a lay audience. This writing is direct, clear and succinct. In this course, we will develop technical communication skills, including using AI composing to create a variety of deliverables such as manuals, infographics, technical documentation and social media posts to create inclusive, effective texts.



Instructor: Macy Todd

Day(s): MW

Time: 3:00PM - 4:15PM

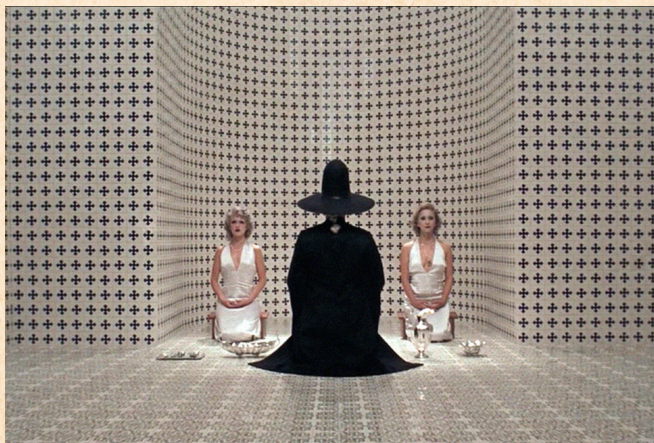
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ENG 303

Literature in Film

Disney managed to build a terrifying authoritarian corporate conglomeration in part by taking violent, startling material from the Germanic folk tradition, neutering it, and delivering it through movie theaters into the spongy apperceptive faculties of good people all over the world. Therefore, one of the most successful tasks in the history of cinema has been to normalize challenging literary material by bringing it squarely into the fold of dominant culture.

However - this is not all that cinema is capable of. In the right hands it can do the opposite: take normative work and make it alien. Rather than producing images that settle anxieties, it can produce images that provoke them. Rather than eliding the troubling elements of print, it can emphasize them. Rather than appeasing audiences, it can confront them. In this class we will study adaptations from directors Koji Yamamura, Sergei Parajanov, David Lynch, and Luis Buñuel (among others) that challenge both societal and cinematic norms.



ENG 304

Forms of Film

Instructor: Geraldine Bard
Day(s): N/A
Time: Online Asynchronous
CRN: 2528



Forms of Film-Film Genre is dedicated to the study of American genre films. Such films are definable as commercial features which, through repetition, and variation, tell similar stories, featuring familiar characters in similar situations. Genre films have long been a favorite of many film lovers who enjoy seeing films which are reminiscent of others that they have seen and enjoyed. In this course, we aim to identify the principles that govern the following film genres: action-adventure, comedy, epic, film noir, horror, musical, science fiction and fantasy, suspense, and war.



Instructor: Kim Chinquee

Day(s): TR

Time: 1:40PM - 2:55PM

CRN: 1683

ENG 305

Creative Writing: Narrative

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





Instructor: Maggie Herb

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 1995

ENG 309

Teaching and Evaluating Writing

Methods for teaching and evaluating writing. Includes theories of composition and rhetoric, approaches to teaching composition, ways to respond to writing-in-progress and completed texts, methods of measuring growth, and means to evaluate writing performance.





Instructor: Hilary Lochte

Day(s): MW

Time: 3:00PM - 4:15PM

CRN: 1183

ENG 311

Language, Literacy, and Culture in
English Education

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.





Instructor: Tony Chase

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 3254

ENG 315

Shakespeare

Shakespeare's work:
the sonnets, tragedies,
histories, comedies,
and romances.





Instructor: Mark Fulk

Day(s): MWF

Time: 10:00AM - 10:50AM

CRN: 3255

ENG 322

Representative Writers

Topic: Wordsworth and Byron

This course fulfills upper-level credit as well as pre-1900 British literature.

In this course we will examine the ways two of the major Romantic era writers write their biography. Our primary reading this term will be Wordsworth's 1805 *Prelude*; or the *Growth of the Poet's Mind* and Byron's satiric epic *Don Juan* (left incomplete at his death in 1824). We will examine these works within the overall context of their life and career, focusing on how these works shape the authors' biographies, thinking about how (and when) we craft our own self-revelations poetically today.





Instructor: Kim Chinquee

Day(s): W

Time: 4:30PM - 7:15PM

CRN: 2286

ENG 327

Editing and Publishing Elm Leaves Journal

The applied and historical study of all stages 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.





Instructor: Aimable Twagilimana

Day(s): TR

Time: 1:40PM - 2:55PM

CRN: 2530

ENG 345

World Literature After 1945

Our reading of "Modern World Literature" will focus on the philosophical, cultural, and literary representations and interpretations of the period after World War II. We will read broadly in literatures from around the world, focusing on literatures of Africa, Asia, the Middle East, the Caribbean Islands, and continental Europe, and on what made them successful works of literary imagination. We will explore how issues in the authors' countries affected their writings and how our own literary, cultural, and ideological contexts in 2025 affect our reading of them. Readings will include Albert Camus's *The Plague*, Chinua Achebe's *Things Fall Apart*, Tayeb Salih's *Season of Migration to the North*, Italo Calvino's *If on a Winter's Night a Traveler*, and Gabriel Garcia Marquez's *One Hundred Years of Solitude*, as well as short stories and poems by African, Afro-Caribbean, and Asian authors.





Instructor: Barish Ali

Day(s): TR

Time: 9:25AM - 10:40AM

CRN: 2173

ENG 354

Ethnic American Minority Literature

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 is 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.





Instructor: Tim Bryant

Day(s): MWF

Time: 12:00PM - 12:50PM

CRN: 2628

ENG 356

Speculative Fiction

What if the world were different?
What if it were better? Speculative Fiction poses questions like these to help us imagine a better world. Long after Plato first described the utopian Republic, 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?





Instructor: Angela Fulk

Day(s): MWF

Time: 10:00AM - 10:50AM

CRN: 2404

ENG 362

Children's Literature

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.





Instructor: Barbara Bontempo

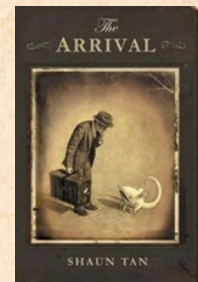
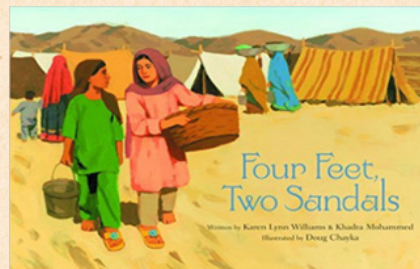
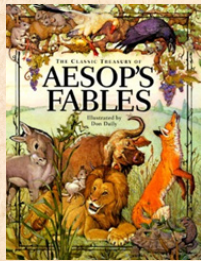
Day(s): N/A

Time: Online Asynchronous

CRN: 2405

ENG 362

Children's Literature



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 Oman*, 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: Children's Literature IS THE GATEWAY TO LIFELONG READING AND LITERACY!

ENG 362 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. Students will read a wide selection of children's works (both fiction and non-fiction) written by diverse authors, 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. Children's Literature is 100% online asynchronous on the Brightspace platform. 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 or research paper, and a choice of Creative Response or Design of a Classroom/Library Learning Activity.





Instructor: Keira Hambrick

Day(s): TR

Time: 9:25AM - 10:40AM

CRN: 3259

ENG 389

Food Writing: Crafting a Feast of Words

“Good food is like music you can taste, color you can smell. There is excellence all around you. You need only be aware to stop and savor it.” – Chef Auguste Gusteau, *Ratatouille*

“In writing as in food, we are communicating with others, telling them something whether through our perspective, technique, or subject.” – Silvia Killingsworth, *Best American Food Writing 2022*

Enroll in ENG 389 to explore the art and craft of food writing. In this course, you'll hone your skills across multiple genres, from reviews and recipes to food histories, journalism, memoir, cookbooks, and more. Whether you're a writing major or interested in food systems, sustainability, and food justice, this class will inspire you to craft your own feast of words. Join us and discover the power of food writing to teach us that food is always more than just a meal.





Instructor: Ed Taylor

Day(s): MWF

Time: 1:00PM - 1:50PM

CRN: 3260

ENG 403

Advanced Creative Writing: Poetry

Creative workshop for students experienced and/or talented in the writing of poetry.





Instructor: Anna Zeemont

Day(s): MW

Time: 3:00PM - 4:15PM

CRN: 1282

ENG 410

Composition & Rhetorical Theory

Contemporary composition and rhetorical theory with an emphasis of the theory of discourse communities.

Students develop skills in producing critical, theoretical, creative, and rhetorical discourse.





Instructor: Jennifer Ryan-Bryant

Day(s): TR

Time: 9:25AM -10:40AM

CRN: 3261

ENG 450

Topics in the Study of Poetry: Radical Black Poetry

In this course, we will investigate Black poetry written after the Harlem Renaissance in two major movements: the Black Arts Movement and Black Lives Matter literature that is also linked to other twenty-first-century protests. Poets in both groups acknowledge and reject their Western literary precedents, seeking to revise conventional poetic forms, to represent lesser-known histories, to create new expressive modes, and to argue on behalf of specific steps toward social justice. Our studies will include the work of Amiri Baraka, Sonia Sanchez, Nikki Giovanni, Carolyn Rodgers, Ishmael Reed, Michael Harper, Etheridge Knight, Haki Madhubuti, David Henderson, Yusef Komunyakaa, Wanda Coleman, Harryette Mullen, Jayne Cortez, June Jordan, Rita Dove, Lucille Clifton, Patricia Smith, Jericho Brown, Elizabeth Alexander, Natasha Trethewey, Claudia Rankine, Terrance Hayes, and/or Clint Smith, among other possibilities. We will pay special attention to the work's historical motivations and its engagement with cultural contexts like jazz, feminism, mass incarceration, political martyrdom, war, mourning, and Black creativity.





Instructor: Hilary Lochte

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 1650

ENG 461

Young Adult Literature

Literature appropriate to
students in grades 7-12.





Instructor: Deborah Bertlesman

Day(s): R

Time: 3:00PM - 8:40PM

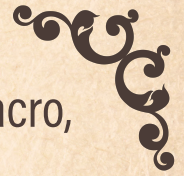
CRN: 1409

ENG 463

Methods, Materials, and Professional Development for Teachers of English

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.





Instructors: Kathie Macro,
Kevin Starr

Day(s): MTWRF

Time: 8:00AM - 4:00PM

ENG 464/465

English Education Student Teaching for Middle and High School

CRNs

ENG 464: 1716, 1967, 2532, 3324

ENG 465: 1715, 1846, 2533, 3323

Full-time practice teaching, five days a week for seven weeks in a middle school/junior high/senior high school situation. College supervision biweekly. Elementary extension students teach one situation. Required for upper-division students in secondary English. ENG 464 required for elementary education extension students.





Instructor: Kristen Pastore-Capuana

Day(s): W

Time: 4:30PM - 7:15PM

CRN: 2287

ENG 466

Seminar in Student Teaching for English Education

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





Instructor: Macy Todd

Day(s): M

Time: 7:25PM - 10:00PM

CRN: 1261

ENG 601

Research in Literature and Language

Part of the function of memory is to obscure ambiguity and confusion. The ability to speak about art often depends on the elision of how strange it is to encounter a poem, a novel, or a movie. This class will restore the strangeness of that encounter, pose questions from the position of unknowing, and develop rhetorical tools to address the materiality of literature.





ENG 621

American Literature


Topic:
Definitions of
American: Ethics and
Examination

Instructor: Peter Ramos

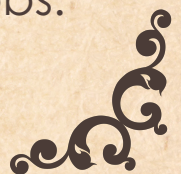
Day(s): W

Time: 7:30PM - 10:00PM

CRN: 1814



Course description: We will read seminal American texts including and written after the Declaration of Independence. We will also concentrate on the relationship between ethics and the imagination. Texts may include the following: In The American Grain by William Carlos Williams, Studies in Classic American Literature by D.H. Lawrence, The Autobiography of Benjamin Franklin, Notes on the State of Virginia by Thomas Jefferson, The Power of Sympathy by William Hill Brown, The Coquette by Hannah Webster Foster, Selected Writings of Emerson, Walden by Henry David Thoreau, Senses of Walden by Stanley Cavell, Uncle Tom's Cabin by Harriet Beecher Stowe, Narrative of the Life of Frederick Douglass and Incidents in the Life of a Slave Girl by Harriet Jacobs.





Instructor: Lorna Perez

Day(s): T

Time: 6:00-8:40PM

CRN: 3262

ENG 639

Studies in Literary

Genres Topic: Rewriting the Canon

In this course we will consider the phenomenon of the canonical rewrite, by examining texts that, to paraphrase Virginia Woolf, continue one another. In doing so, we will consider what tensions are revealed between the texts. Some questions we will consider are: what assumptions, ideologies, and power dynamics are embedded in the original, that are challenged by the responding text? How does the rewrite amplify, reshape, and revisit the original? Moreover, why has this response been one largely undertaken by under-represented people and what do these interventions suggest? In engaging this literature, we will be taking a global approach, and in so doing think about what the power dynamics are between centers of power and their peripheries. Some texts we will consider will be *Jane Eyre* with *Wide Sargasso Sea*; *Wuthering Heights* with *Windward Heights*; *The Great Gatsby* with *Bodega Dreams*; *Robinson Crusoe* with *Foe*; *The Adventures of Huckleberry Finn* with *James*. This course may fulfill the genre or the world literature requirement.





Instructor: Jennifer Ryan-Bryant

Day(s): R

Time: 4:30PM - 7:15PM

CRN: 3263

ENG 645

Literature & Social

Justice Topic: The Literatures of Lynching

In this course, we will examine the rich literary traditions that have arisen in response to the intense concentration of racial violence in the United States. Our studies will address the history of slavery and its aftermath, including abolition, Reconstruction, Jim Crow segregation, mass incarceration, Civil Rights, Black nationalism, and more recent social movements like #BlackLivesMatter and #SayHerName. In particular, we will investigate the literary genres that address specifically the personal, social, and political consequences of lynching, including the lynching drama; sentimental fiction; sonnets, ballads, and songs; public policy statements; realist fiction; and the postmodernist novel. We will also consider the types of violence directed toward Native presence and clashes among the nation's various cultural groups. Finally, we will discuss the reasons why women have played central roles in various anti-lynching movements. Key questions for our class will include: What role can art play in combating social injustice? When does a political argument become a work of literature? How have American literary movements helped to reshape public attitudes about racial identity? Readings may include Ida B. Wells's *The Light of Truth*, Charles Chesnut's *The Marrow of Tradition*, Louise Erdrich's *The Plague of Doves*, Percival Everett's *The Trees*, Lewis Nordan's *Wolf Whistle*, Kathy Perkins and Judith Stephens's *Strange Fruit: Plays on Lynching by American Women*, Jean Toomer's *Cane*, Jesmyn Ward's *Sing, Unburied, Sing*, and poetry by Langston Hughes, Richard Wright, Lucille Clifton, Wanda Coleman, and Patricia Smith, among others. Prerequisite: graduate status or admission into the English BA/MA Combined Pathway program.





Instructor: Kathie Macro

Day(s): M

Time: 4:30PM - 7:15PM

CRN: 2289

ENG 692

The Teaching of Writing

Advanced course in the teaching of writing discussing the philosophical, psychological, and sociological foundations needed to teach writing; the relation of forms of thinking, rhetoric, and communication theory to writing; the management of a writing program; introduction to research in the teaching of writing.





Instructor: James Cercone

Day(s): W

Time: 4:30PM - 7:15PM

CRN: 3264

ENG 694

Teaching Literature (7-12)

Intensive study of the theoretical and pragmatic concerns of developing a response-based, student-centered literature classroom. Students explore different types of literature and critical perspectives and apply this knowledge in the creation of lessons and in teaching sessions.





Instructor: Tim Bryant

Day(s): MWF

Time: 10:00AM - 10:50AM

CRN: 2343

HUM 100

Intro to Humanities

What we play and how we play it reveals how we become and remain human. This section of HUM 100 explores the history and practice of play in many cultures in order to discover the social and personal significance of different ways of playing. Students will read and write about various forms of play, learn a few games, and use basic principles of game design to make their own games that help us play at being more fully human.





Instructor: Peter Ramos

Day(s): MW

Time: 4:30PM - 5:45PM

CRN: 2408

HUM 100

Intro to Humanities

Topic: American Short Stories

We'll be reading a selection of 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.





Instructor: TBA

Day(s): TR

Time: 10:50AM - 12:05PM

CRN: 3265

HUM 100

Intro to Humanities

An introduction to the disciplines of the humanities, with emphasis on how human beings have sought to give meaning to their lives through philosophical and creative expression. The relevance of humanistic thinking to ongoing contemporary issues.





Instructor: Michele Ninacs

Day(s): TR

Time: 1:40PM - 2:55PM

CRN: 1858

HUM 200

Intro to Rhetoric

In this discussion and project-based course, students will examine the ways that world views are created and conveyed using written, visual, and other communicative means. Students will analyze a variety of rhetorical artifacts, including past and current social commentary cartoons, essays, speeches, objects, and images, in order to consider what beliefs these artifacts are consciously and subconsciously encouraging in the viewer.

