



Buffalo State University English Department

*Spring 2024
Course Catalog*

For questions contact english@buffalostate.edu

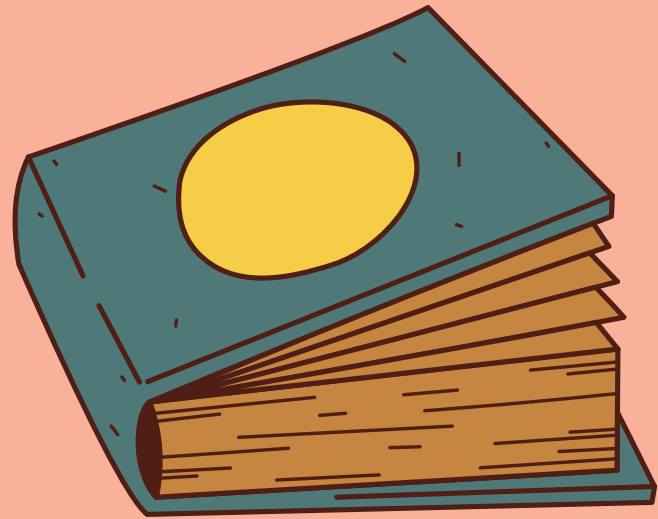
ENG 130: Biblical and Classical Literature

Johanna Fisher

Online Asynchronous (CRN 1440)

Works selected from Biblical
literature and from Latin and
Greek literature before Constantine.
Offered every semester.





ENG 131: Medieval and Renaissance Literature

Angela Fulk

MWF 1:00PM - 1:50PM (CRN 3283)

An introduction to world literature of the medieval and renaissance periods. Offered annually.

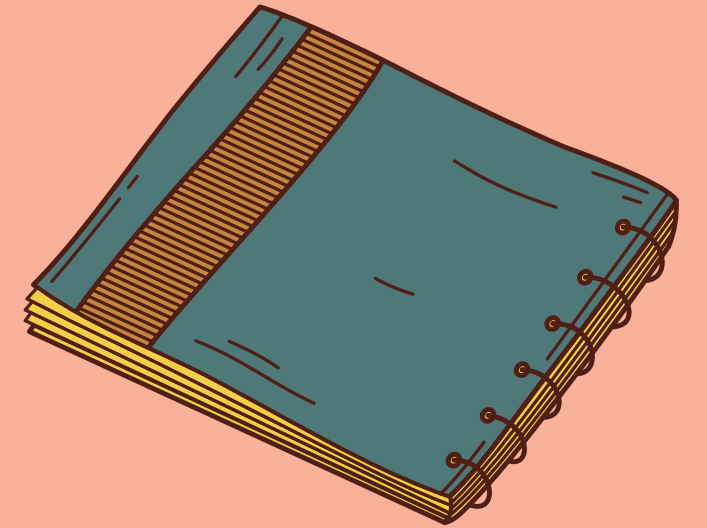


ENG 151: Introduction to Poetry

David Ben-Merre

TR 3:05PM - 4:20PM (CRN 3284)

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. Offered every semester.



ENG 151: Introduction to Poetry

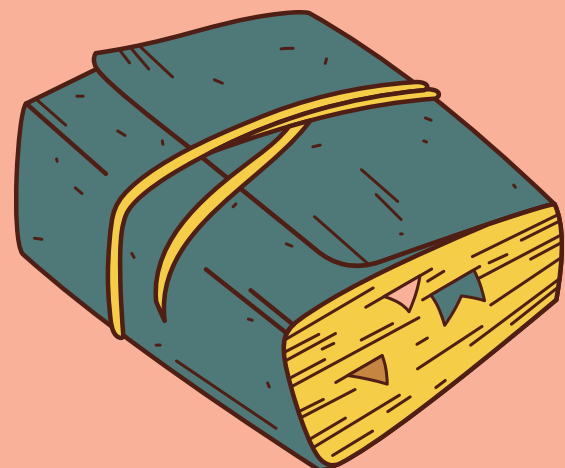
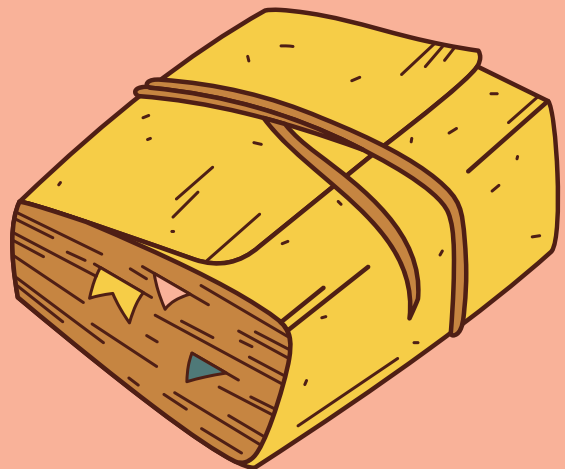
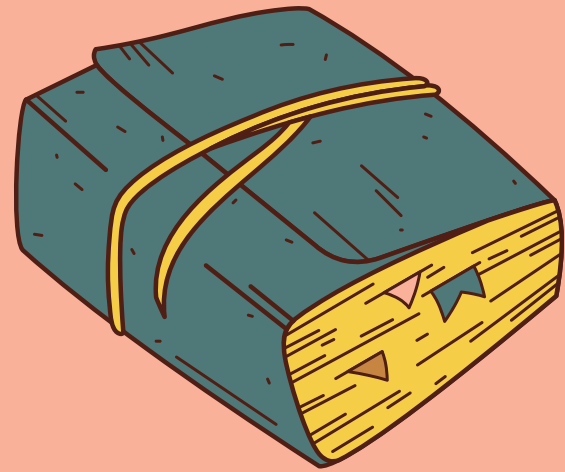
Johanna Fisher

Online Asynchronous CRN 3284

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. Offered every semester.





ENG 160: Introduction to Literature and Film

Rafika Merini

TR 3:05PM - 4:20PM (CRN 1577)

TOPIC: Contemporary Adaptations of Popular Novels.

"This course is a study of important works of fiction and their film adaptations seeking to develop an appreciation of the variety and richness of cinema as an art form. Such a fusion of literature and film being the result of film directors' awareness of the narrative essence of human existence, aesthetics or the style in which a given interpretation of the literary work is conveyed, will be as important a focus of the course as the novels themselves.

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



ENG 170: Introduction to Creative Writing

Timothy Bryant

TR 10:50AM - 12:05PM (CRN 1742)

Through reading, writing, and workshops we will explore the craft of narrative in poetry, flash fiction, and the short story. Required texts include Shapard's Sudden Fiction, Le Guin's Steering the Craft, and additional readings free and online.

The Four Undramatic Plot Structures

I. IGNORING THE MONSTER	II. ERRONEOUS ACCUSATION	III. THE ENIGMA UNSOLVED	IV. DIMINISHING DESIRE
			
THE HERO IS CONFRONTED BY AN ANTAGONISTIC FORCE AND IGNORES IT UNTIL IT GOES AWAY.	THE PROTAGONIST IS ACCUSED OF WRONGDOING, BUT IT'S NOT A BIG THING AND SOON GETS SORTED OUT.	THE HEROINE IS FACED WITH A PROBLEM BUT IT'S REALLY, REALLY DIFFICULT SO SHE GIVES UP.	A MAN WANTS SOMETHING. LATER HE'S NOT SO SURE. BY SUPPERTIME HE'S FORGOTTEN ALL ABOUT IT.

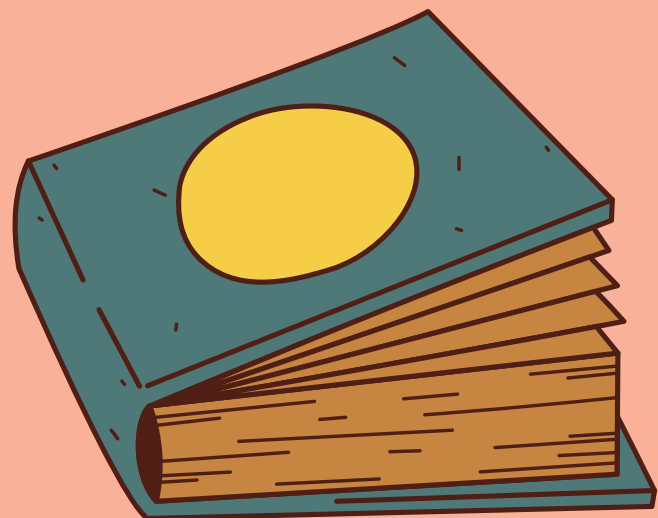
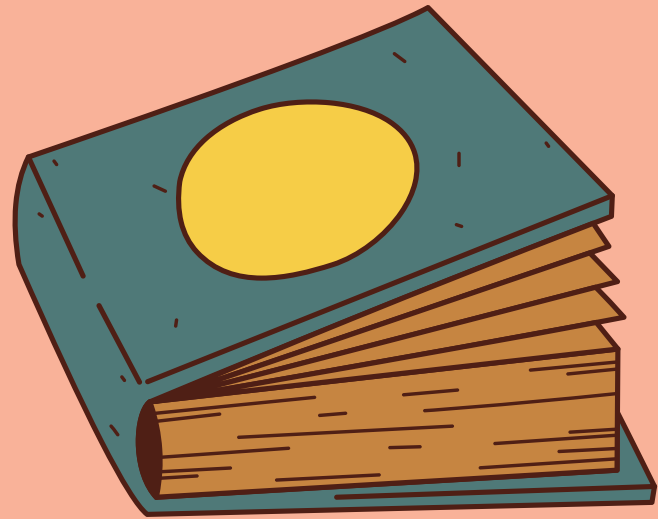
ENG 170: Introduction to Creative Writing

Edward Taylor

MWF 1:00PM - 1:50PM (CRN 2613)

Creative writing is not, as Nobel Prize laureate Ernest Hemingway said, sitting at a typewriter and opening a vein. It's a series of processes and tactics and strategies, and skills ("skill" comes from an Old Norse word meaning a physical act practiced until mastered). This class focuses on those processes, tactics, and strategies of prose and poetry, through reading (including written texts, song lyrics and visual media), instrumental and exploratory writing, and creative writing, along with small and large group workshopping and discussion.



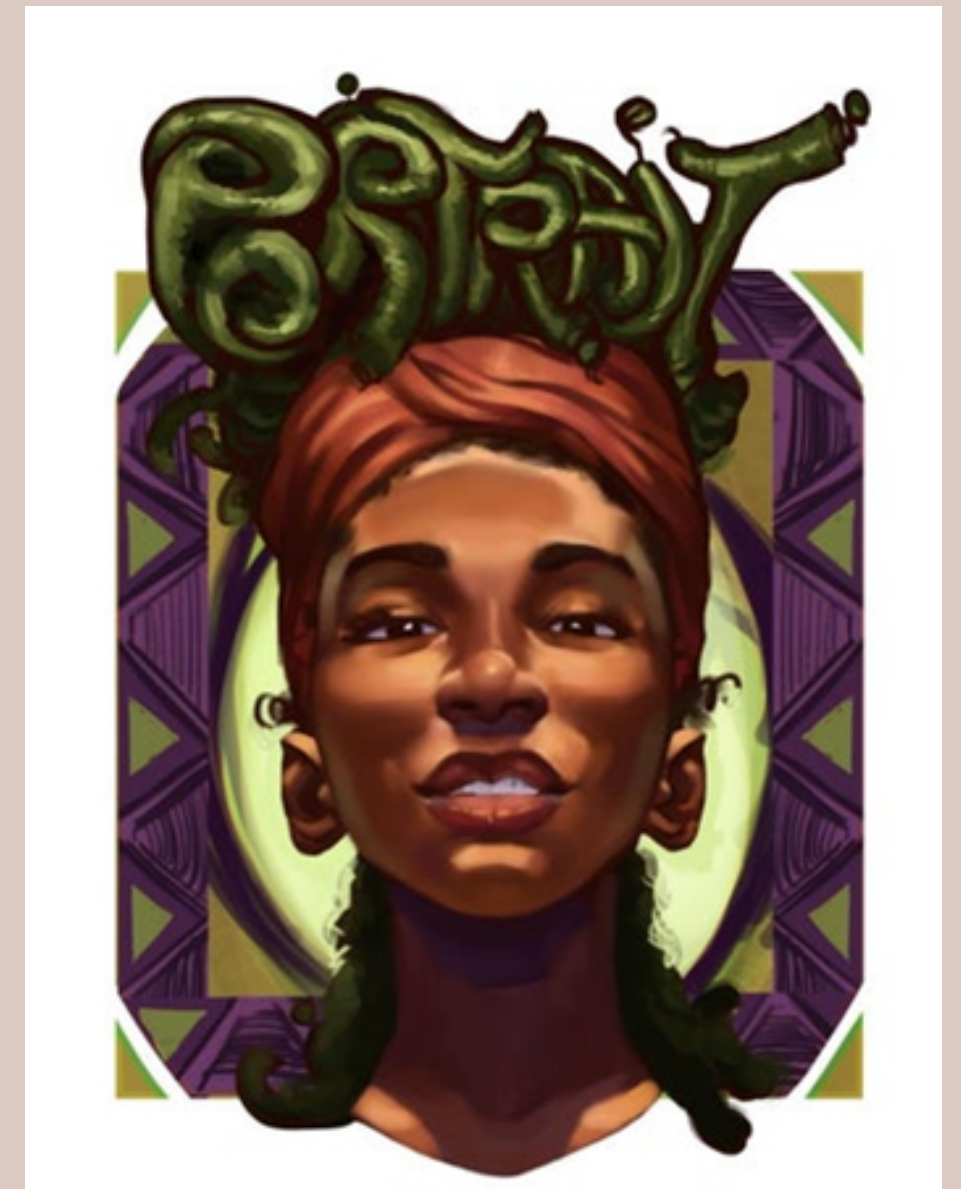


ENG 171: Portrait Magazine Editing and Production

Roy Bakos

T 12:15PM - 1:30PM (CRN 3341)

In Portrait Magazine Production and Editing, students will work together to produce our Literary Magazine, The Portrait. This class is a practicum in that the majority of work is done in groups in all facets of magazine production including editing, gathering submissions, layout, working with programs to paginate the book, printing, and producing artwork, prose, and poetry. We put a magazine out digitally in the Fall Semester and in print and digitally in the Spring Semester each year. Welcome to Portrait!



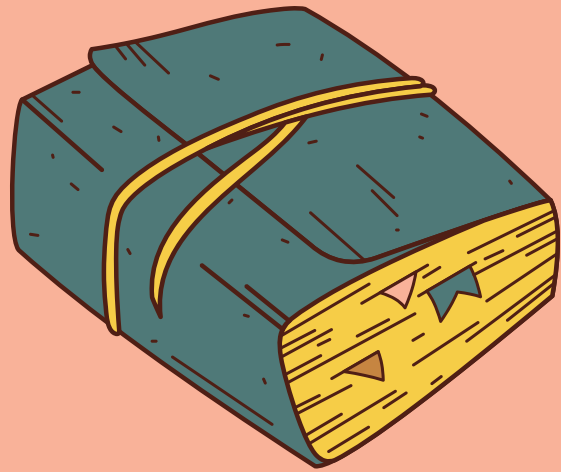
ENG 190: Introduction to Literature

Barish Ali

TR 1:40PM - 2:55PM (CRN 1724)

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. Offered every semester.

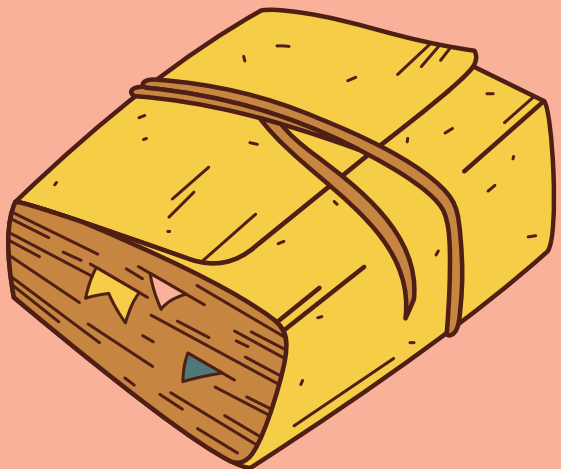




ENG 190: Introduction to Literature

Barbara Bontempo

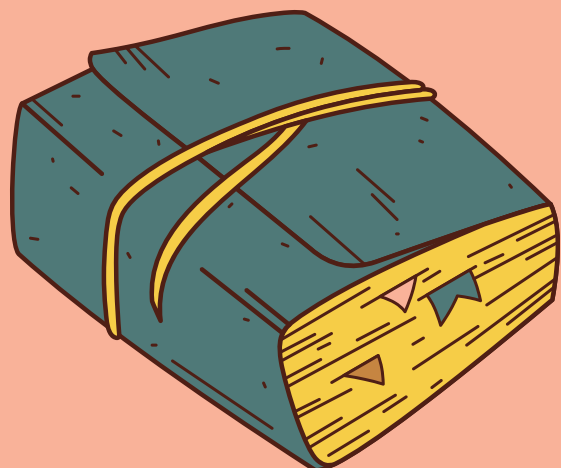
Online Asynchronous (CRN 2261)



ENG 190 is a three-credit hour, writing-intensive course required for English and English Education majors, and for Childhood Elementary/Exceptional Education majors with a Concentration in English, as well as other related majors. It also fulfills a HUM Core requirement and hones skills applicable to various work/career paths: communication skills in reading, writing, critical thinking, and the study of human relationships.

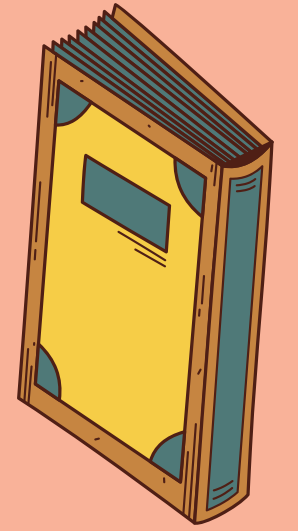
ENG 190 serves as an introduction to the skills and strategies of literary analysis and interpretation, and to the conventions and vocabulary of literature and provides the foundation for subsequent study in the field of Literary Studies as well as real-world experiences. Readings focus on genres of short story, poetry, and drama, and include a broad range of works (both classic and contemporary) with an emphasis on relationships and cultural issues. Renowned authors represent a diversity of backgrounds.

The primary goal of the course is the development of skills in close reading and literary interpretation. Students will have opportunities to read/discuss/ write about literature formally and through personal and creative responses to the works. Visual (YouTube videos, PowerPoint presentations, Internet articles), and auditory (podcasts) materials supplement the anthology and the Brightspace Learning Modules.

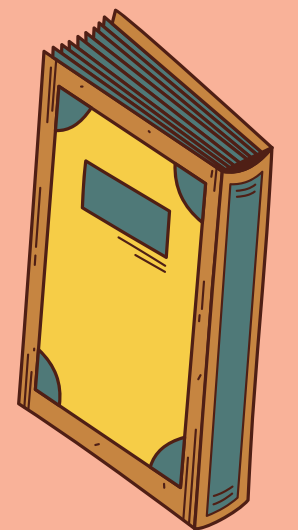
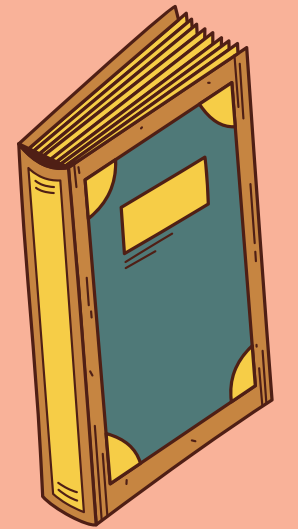




ENG 200: Field Experience in Secondary English Education
James Cercone & Kristen Pastore-Capuana
TR 9:25AM - 10:40AM (CRN 1853)



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.



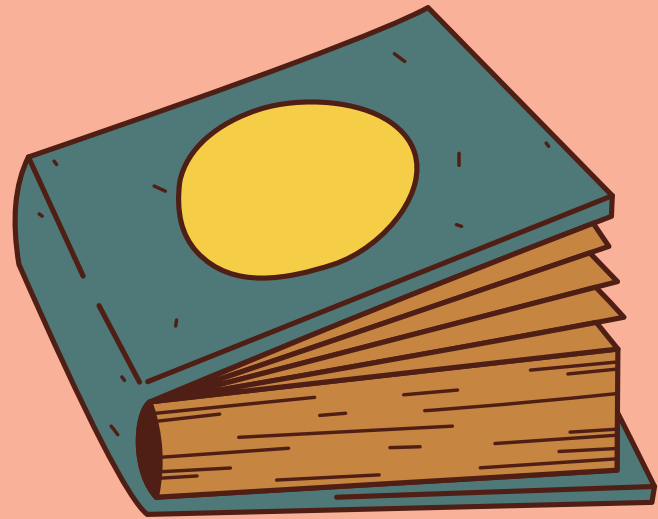
ENG 201: The Craft of Writing

Tamara Rabe

MWF 9:00AM - 9:50AM (CRN 2181)

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





ENG 205: History of Cinema I

Aimee Levesque

Online Asynchronous (CRN 1626)



This course provides the student with an understanding of cinema history from 1890 to 1960. Students will examine trends in cinema's aesthetic forms, technical breakthroughs, innovators, cultural antecedents, and impact. Offered every semester.

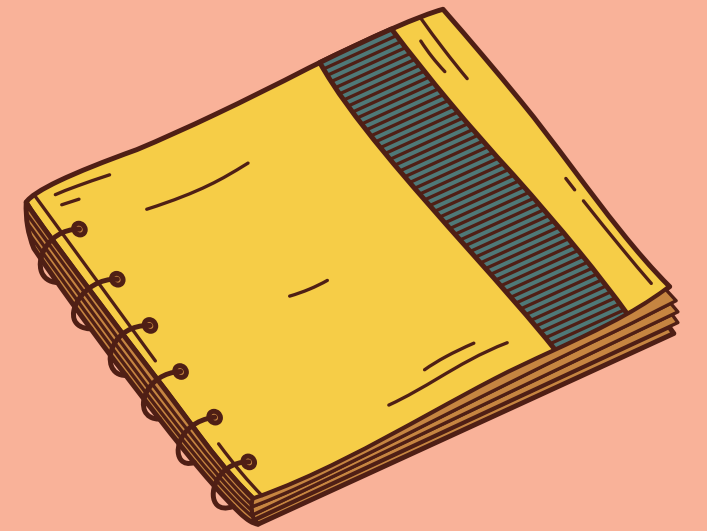


ENG 212: British Literature Since 1914

Macy Todd

MWF 11:00AM - 11:50AM (CRN 3289)

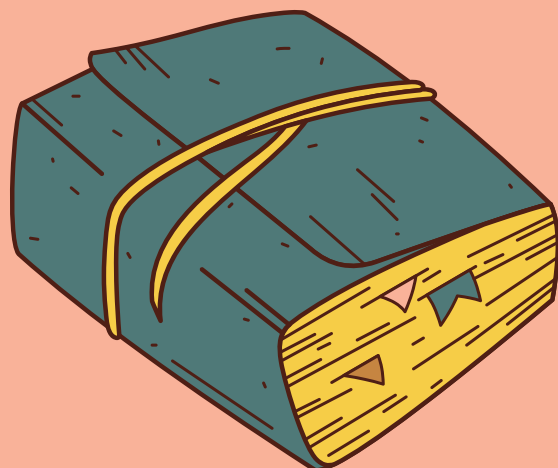
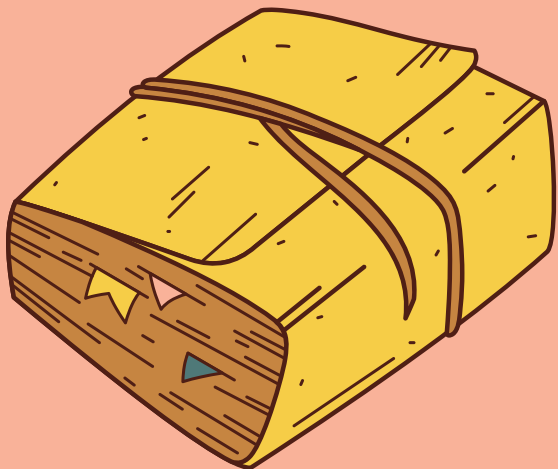
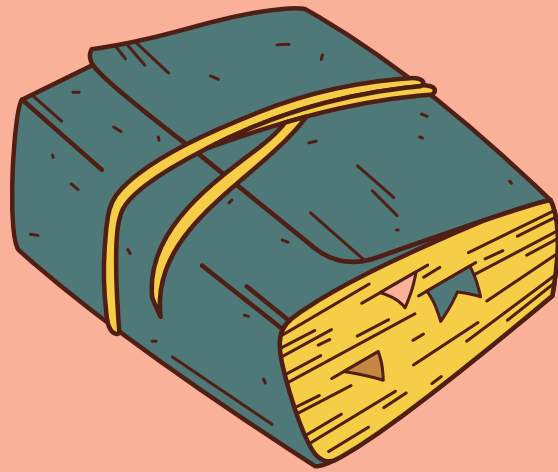
An overview of important movements in British literature from the late Victorian period through contemporary literature, such as Fabianism, Modernism, Marxism, Aestheticism, The Movement and the Angry Young Men, postmodernism, post-Empire writing, Black British writing, and women's and queer literature. Offered occasionally.



ENG 220: American Literature to 1865

Peter Ramos

MW 3:00PM - 4:15PM (CRN 1892)



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 price to the indigenous peoples who were already here. Eventually, when this country was founded, one of its most radical characteristics was (and still is) that citizenship was not to be defined according to ethnic or cultural identities. Provided you were not (back then) a slave, a woman, or a Native American, you could become a participating citizen of this country, regardless of your ethnic or cultural background.

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. Some have argued that American literature is mostly about this process of assimilation, the process by which a person becomes “American-ized.” But this explanation assumes we would know what American culture is 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 or not 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?”

We will begin the course with *A True History of the Captivity and Restoration of Mrs. Mary Rowlandson*, published in 1682 and written by the wife of a prominent Calvinist-Puritan minister. We’ll then move on to two famous texts written just as this nation was forming itself: *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 not, 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 particular light we will read Susanna Rowson’s *Charlotte Temple*, Hannah Webster Foster’s *The Coquette*, as well as essays and prose by Ralph Waldo Emerson and Henry David Thoreau.

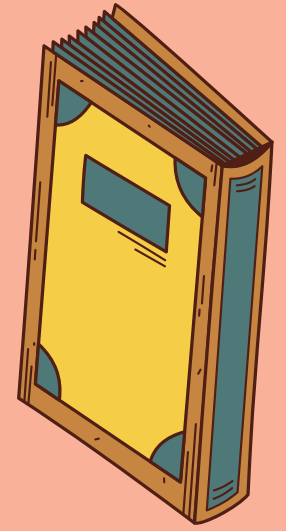
By mid-(19th) century, slavery was already threatening to dissolve the Union and send the country into civil war. Such a national conflict would come a decade later, but we’ll read the book responsible, as Abraham Lincoln once half-jokingly noted, for starting the Civil War: Harriet Beecher Stowe’s *Uncle Tom’s Cabin*. We’ll then read a text from one who escaped the bonds of slavery: *Narrative of the Life of Frederick Douglass*. From the nineteenth century on, slavery (and by extension, race) would continue to be one of the most important topics in our nation’s discourse, in our literature and our politics, and we’ll end the course by reading two texts related to this subject by Herman Melville.



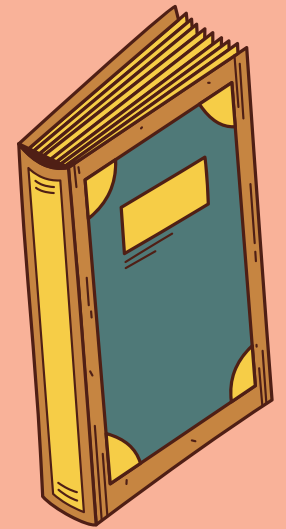
ENG 230: Comparative Literature

Gregg Biglieri

MWF 9:00AM - 9:50AM (CRN 3292)

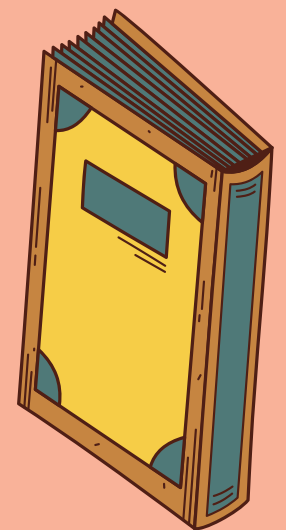


What if you woke up one morning and discovered that everyone else in the world was gone? Recently, I've become fascinated by books about what happens if you suddenly find yourself all alone in the world. Where does this idea come from? Why choose to write about a subject it is difficult even to imagine? What would you do if you were in this situation? How would you survive the sheer reality? We will read novels written by women, such as Jacqueline Harpman, Marlen Haushofer, and Kay Dick, who grapple with how to live through experiencing such awesome solitude.



On a parallel track, I've also been drawn (and would welcome the opportunity of drawing you) toward a new genre sometimes referred to as New Latin American Gothic Horror. I'm wondering why this genre is flourishing now, at this moment in history? Does the genre of gothic horror offer a way indirectly dealing with the return of repressed political violence? These are some of the questions we will be asking as we read books by writers such as Samanta Schweblin, Mariana Enriquez, Nona Fernández, and Carmen Maria Machado.

Be prepared to read strange, fascinating, eerie texts whose language will make your skin crawl but just might lead us into the new and unknown worlds of the future—the one we're living now.



ENG 231: Women in Literature

TBA

MWF 12:00PM - 12:50PM (CRN 2560)

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



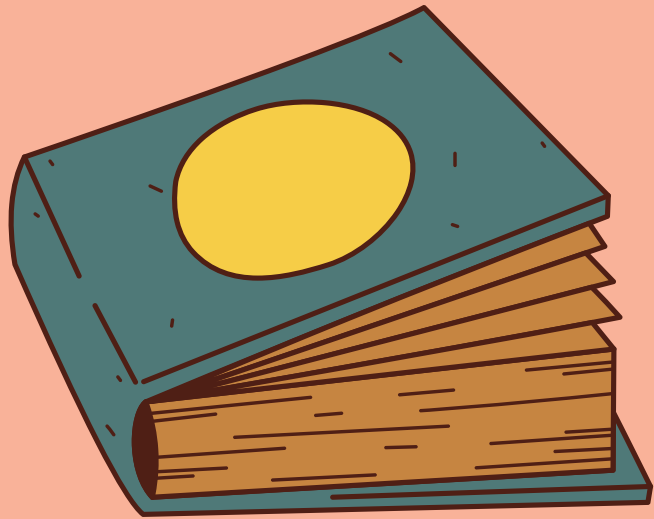
ENG 241: African-American Literature Since 1940

Jennifer Ryan-Bryant

MWF 9:00AM - 9:50AM (CRN 1979)

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

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



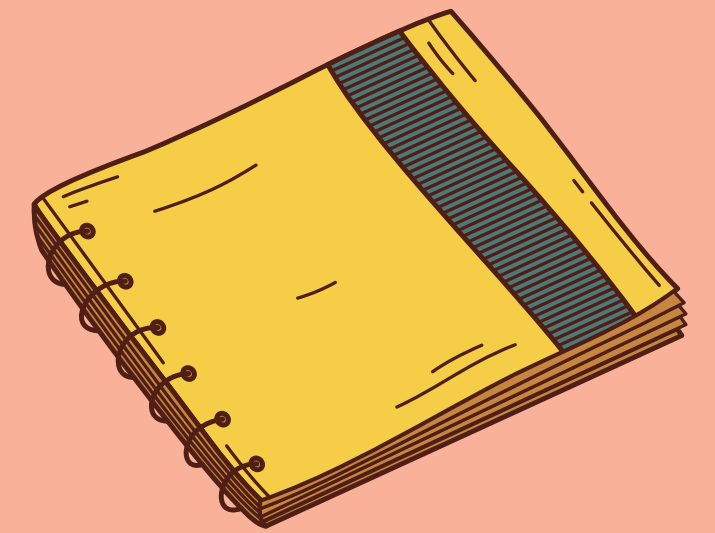
ENG 243: Introduction to Latinx Literature

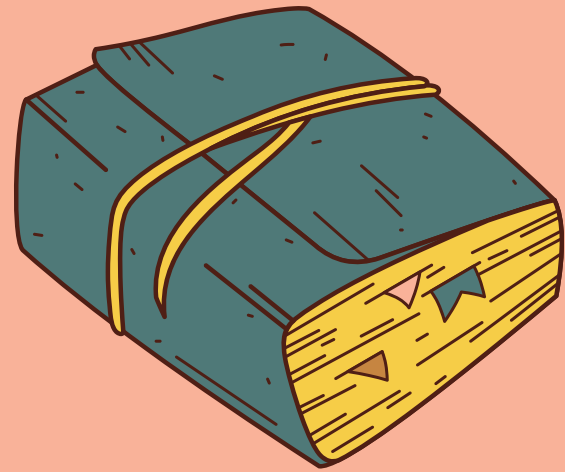
Lorna Perez

TR 1:40PM - 2:55PM (CRN 2396)

This course examines the literary production of the four major Latina/o groups in the United States: Chicano/a/Mexican American, Puerto Rican, Cuban and Dominican. This body of literature, written in English by US based writers, reveals the profound connections between the nations of what Jose Marti called "Our America", and further speaks to the unique historical and social positions of different Latino/a groups in the United States. Some of the authors we will be considering are Reyna Grande, Esmeralda Santiago, Chantel Acevedo, Junot Diaz and Hector Tobar.

This course fulfills the IF Humanities & Diversity



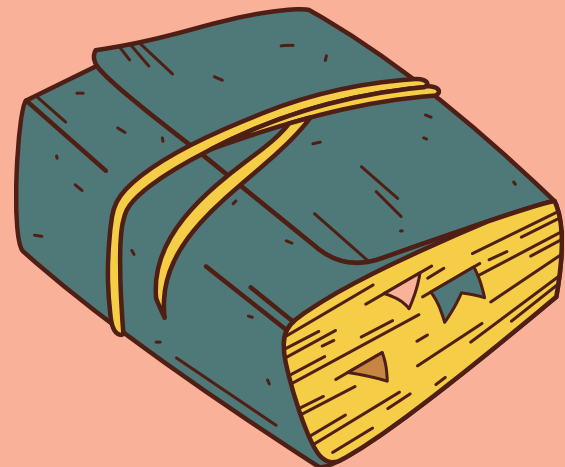
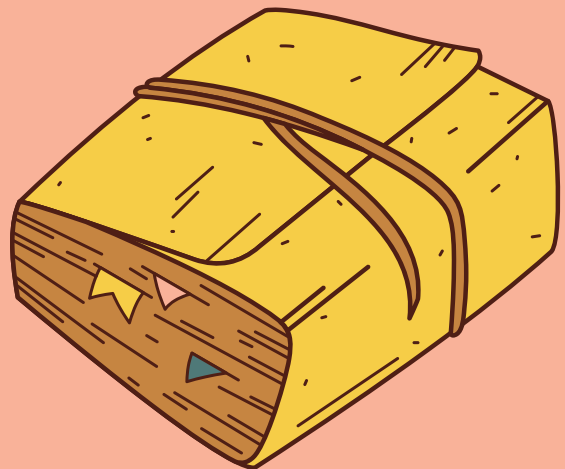


ENG 245: Writing About the Arts

Macy Todd

MWF 10:00AM - 10:50AM (CRN 3293)

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. Offered annually.



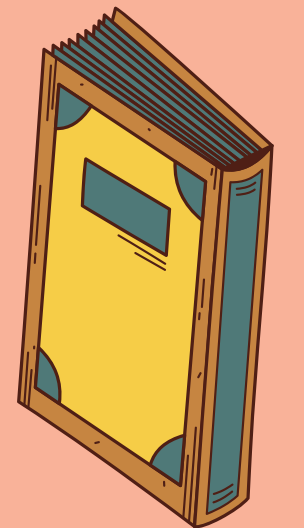
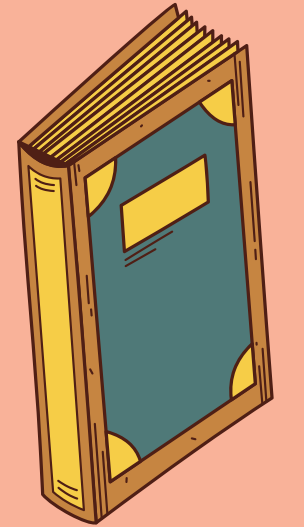
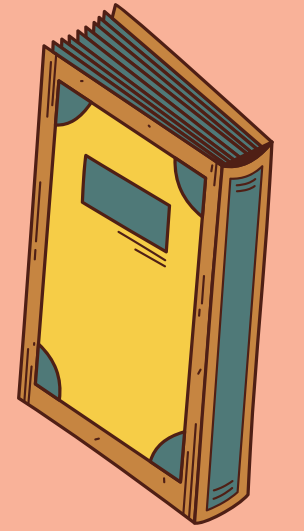


ENG 250: Literary Movements

Macy Todd

MWF 1:00PM - 1:50PM (CRN 3294)

Study of a literary theme, genre, author, period, or theoretical approach. Offered every annually.



ENG 255: The Short Story

Gregg Biglieri

MWF 12:00PM - 12:50PM (CRN 3295)

Various examples of influential short fiction produced around the world since the nineteenth century.

Familiarizes students with various literary techniques involved in the craft of short fiction. Offered every semester.





ENG 300: Writing for the Professions

Mark Hammer

Online Asynchronous (CRN 2117)

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

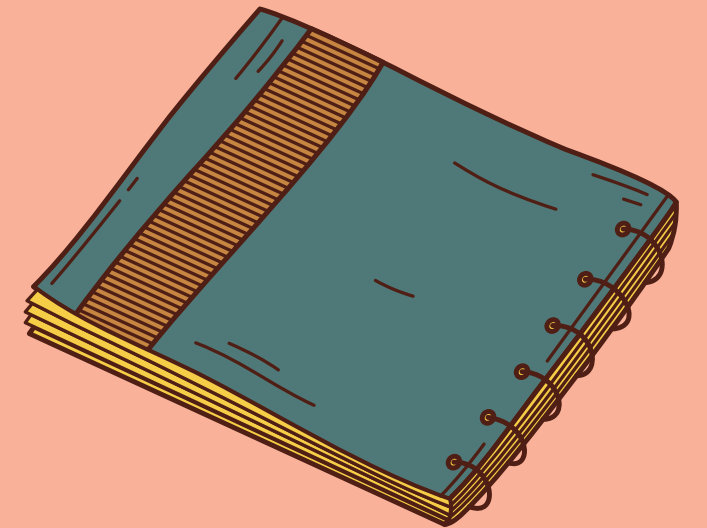
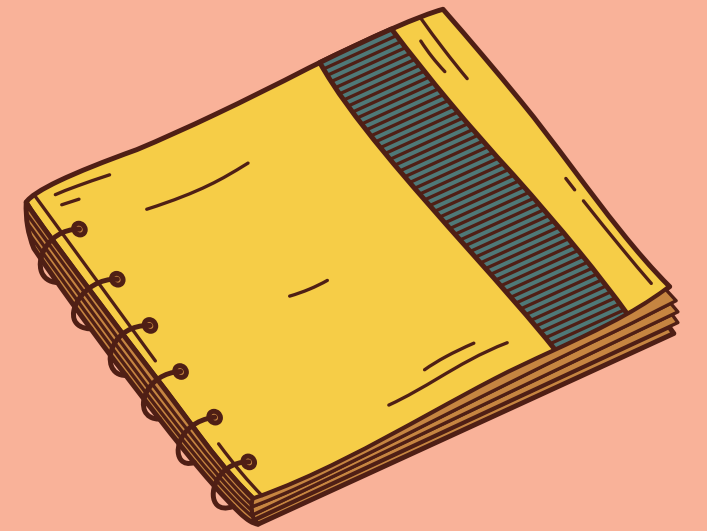


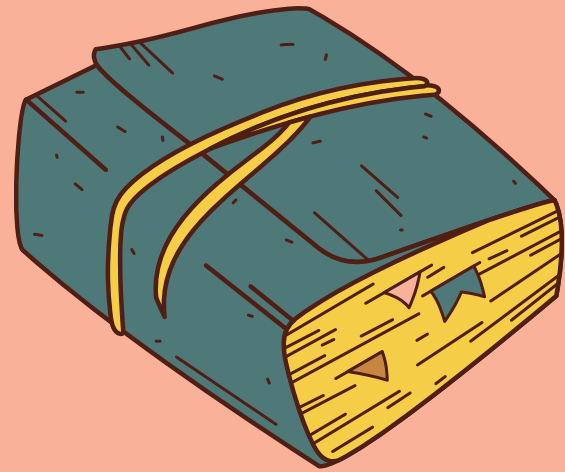
ENG 300: Writing for the Professions

Michele Ninacs

TR 3:05PM - 4:20PM (CRN 2160)

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



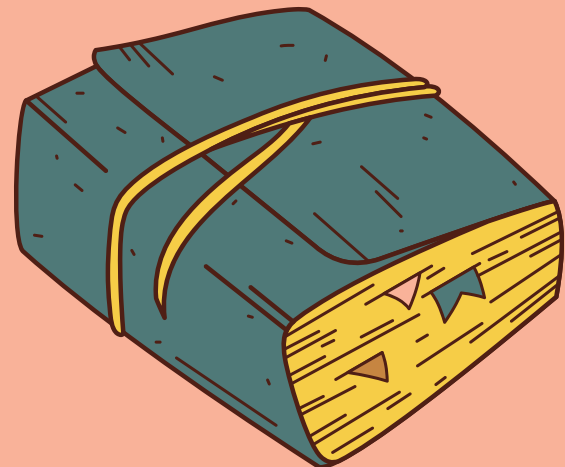
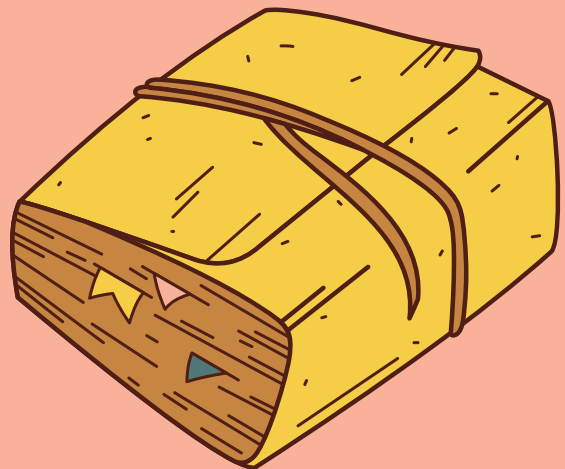


ENG 301: Advanced Composition

Michele Ninacs

TR 1:40PM - 2:55PM (CRN 3296)

Practice in writing academic papers. Writing assignments emphasize stylistic strategies, diction, disciplinary conventions, revision and research. Offered occasionally.

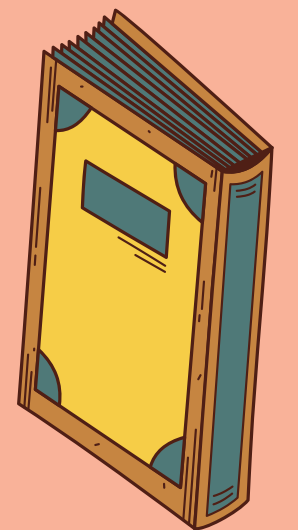
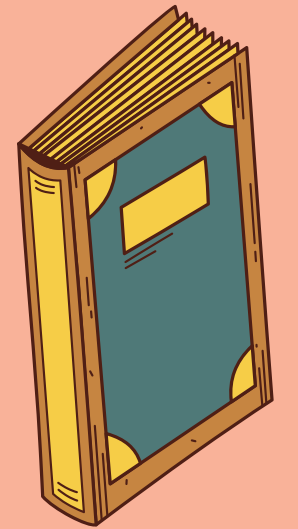
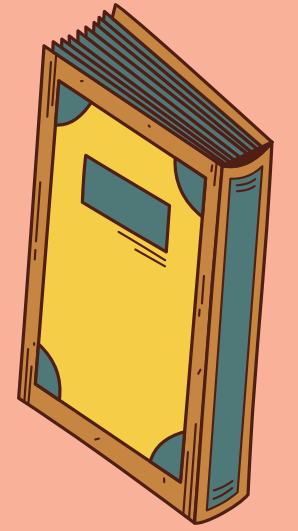




ENG 302: Technical Writing

Mary Beth Sullivan
Online Asynchronous (CRN 3297)

Tech 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 across a variety of genres, including manuals, technical documentation and social media with the goal of creating inclusive, ethical and effective texts.

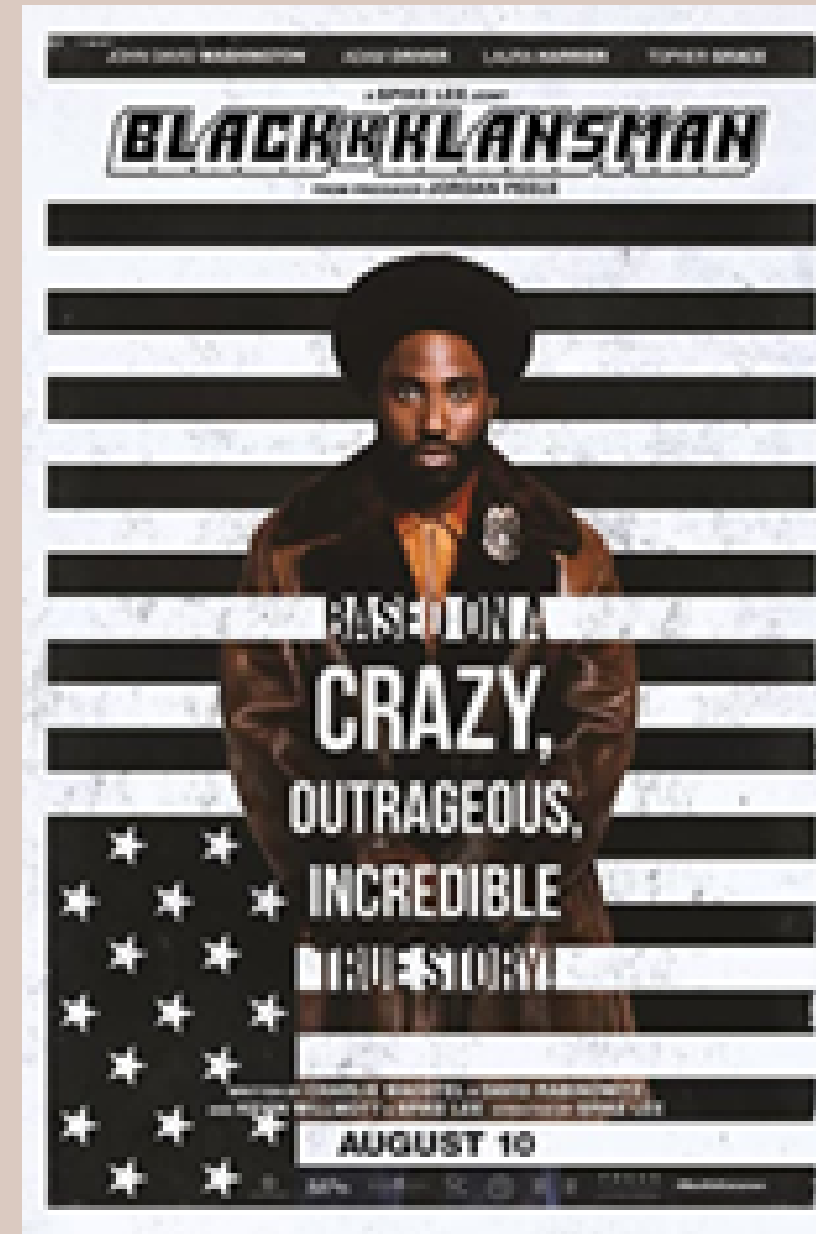


ENG 303: Literature in Film

Geraldine Bard

Online Asynchronous (CRN 2272)

Course Overview: It has been estimated that approximately sixty percent of all films ever made have been adapted from literary forms. This course is designed to acquaint students with the motion picture viewed as a vehicle for literary works such as the novel, the short story, the play, and works of non-fiction. The course will provide insight into the methods used to adapt a work originating in a written medium, to an audio-visual medium with emphasis placed on the literature and film as two separate art forms, comprising two distinct methods of communication and cultural documents.



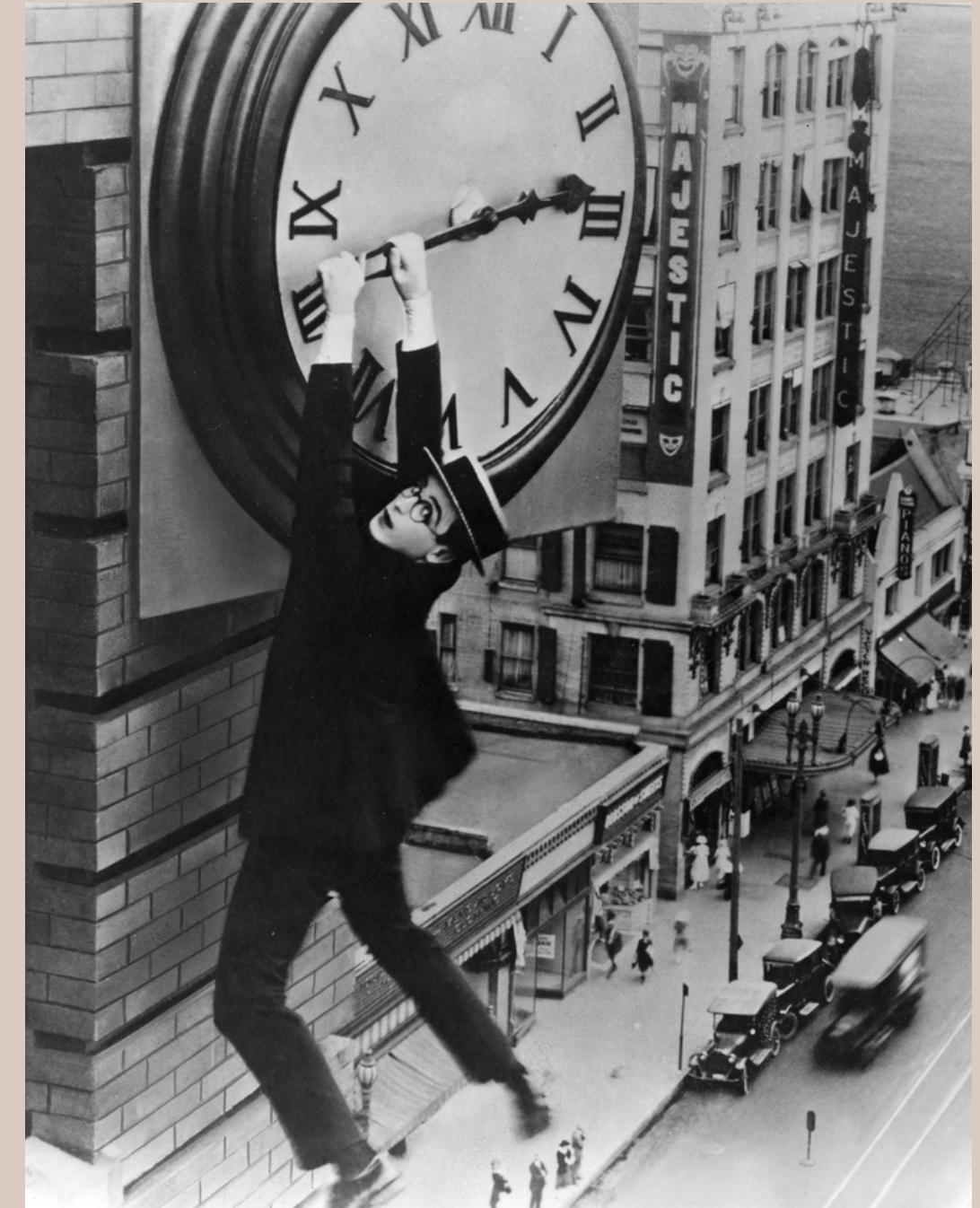


ENG 304: Forms of Film

Timothy Bryant

Online Asynchronous (CRN 3298)

Time defines film like no other art. This course explores temporality in films from popular genres like mystery, romance, and the fantastic. We will examine how genre and time influence film's various functions as art, communication, and social document. We will also look, through a cinematic lens, at the eclipse on or around April 8. Required texts include Friedman's *An Introduction to Film Genres* and additional readings free and online.

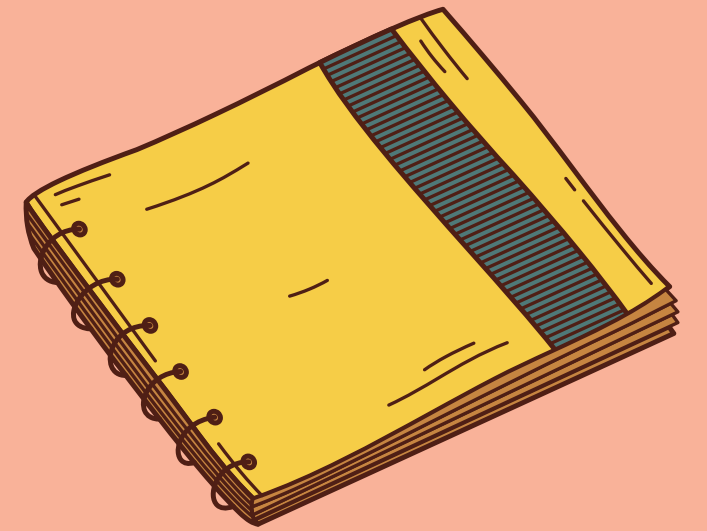


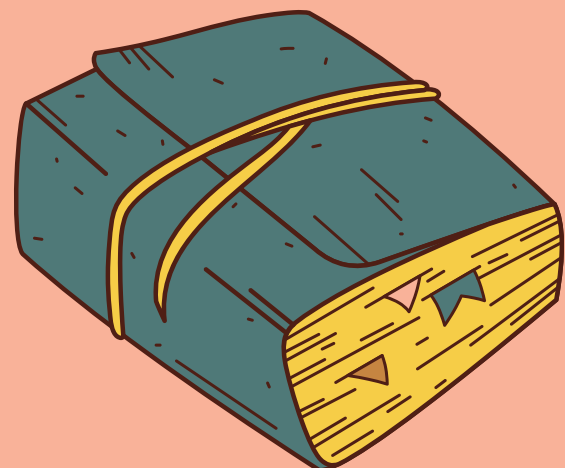
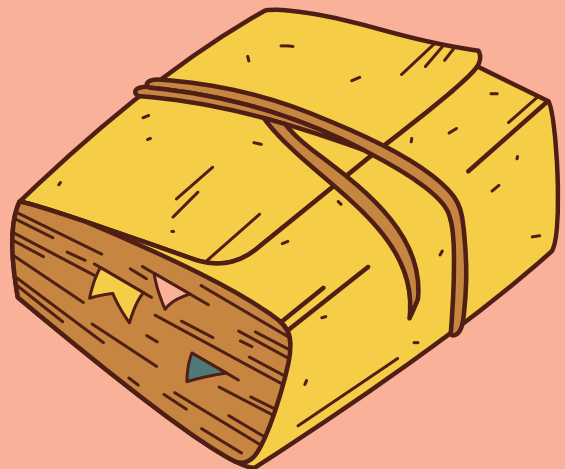
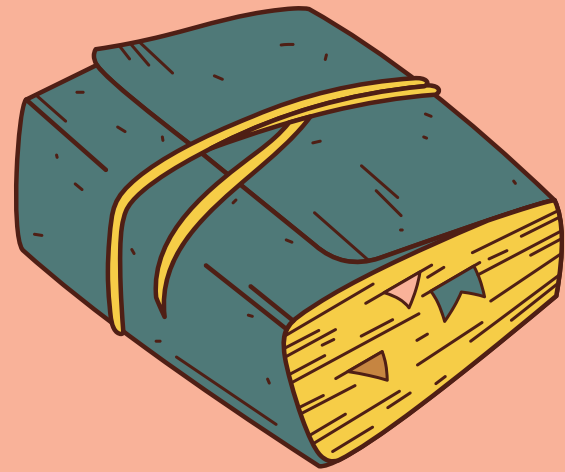
ENG 305: Creative Writing: Narrative

Kim Chinquee

Online Asynchronous (CRN 2323)

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



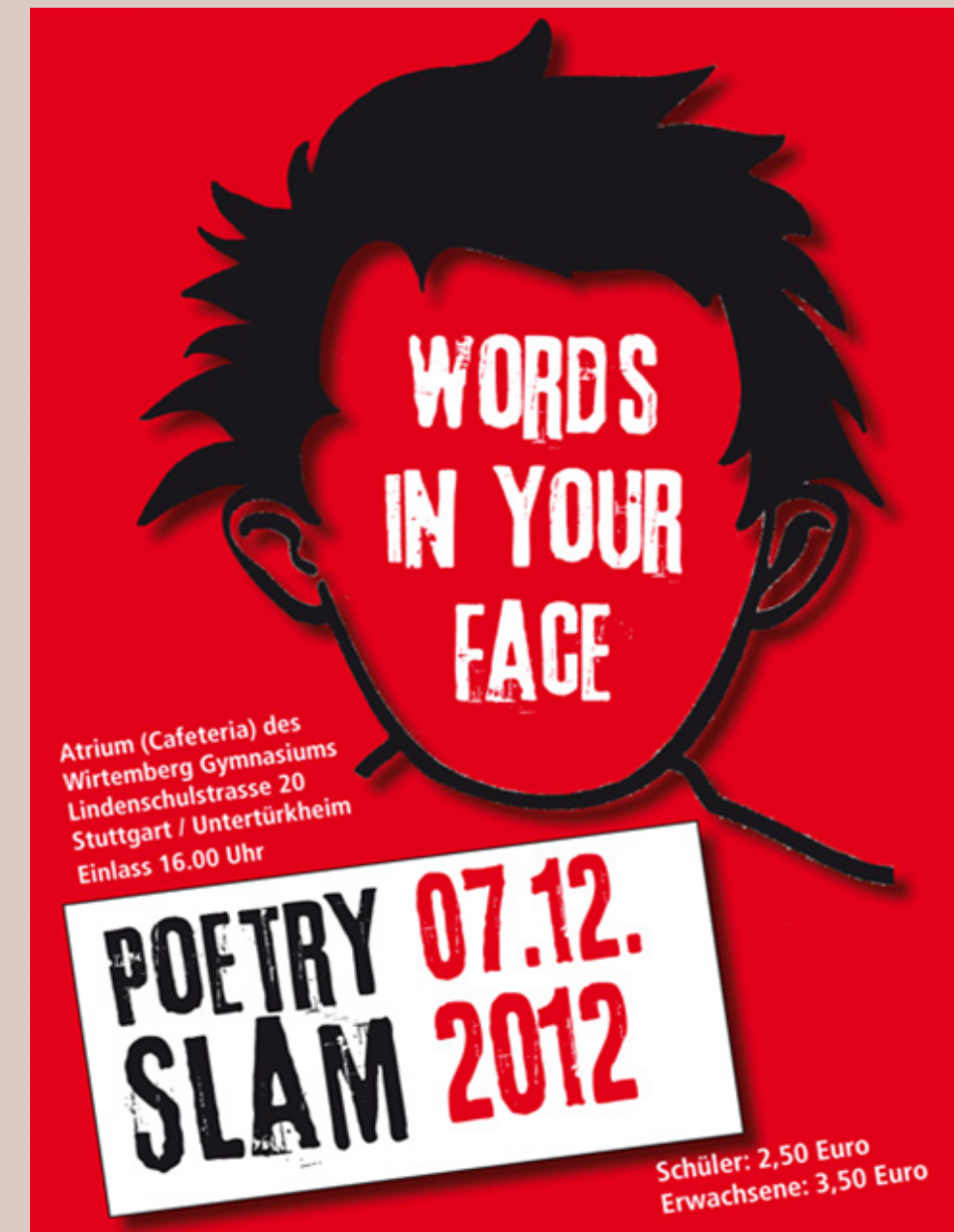


ENG 306: Creative Writing: Poetry

Edward Taylor

MWF 2:00PM - 2:50PM (CRN 2118)

“it is difficult/to get the news from poems/yet men [sic] die miserably every day/for lack/of what is found there”—find out what William Carlos Williams meant in this class designed to provide an introductory but rigorous engagement with what is found in poetry and how to create it, through reading (including written texts, song lyrics and visual media), instrumental and exploratory writing, and poetry writing, along with small and large group workshopping and discussion.



ENG 307: Tutoring and Teaching Writing

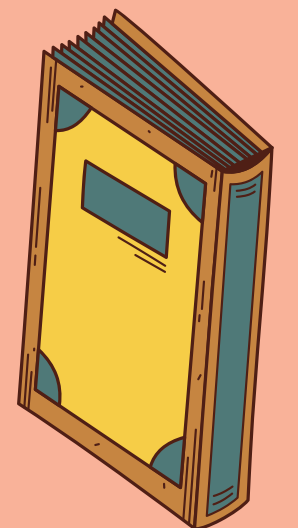
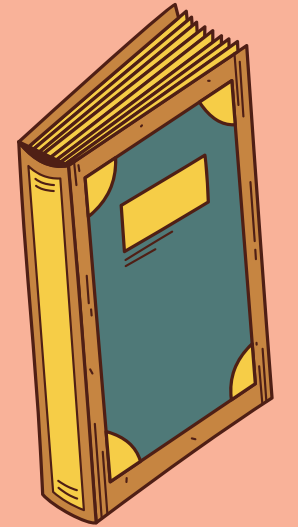
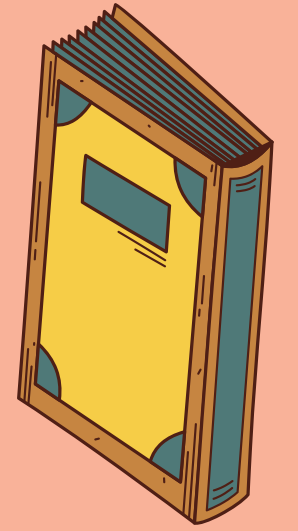
Margaret Herb

TR 4:30PM - 5:45PM (CRN 2119)

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

Prerequisites: CWP 102

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



ENG 309: Teaching and Evaluating Writing

Katherine Macro

TR 9:25AM - 10:40AM (CRN 2273)

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.





ENG 311: Language, Literacy and Culture in English Teaching

Hilary Lochte

MW 3:00PM - 4:15PM (CRN 1296)



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.

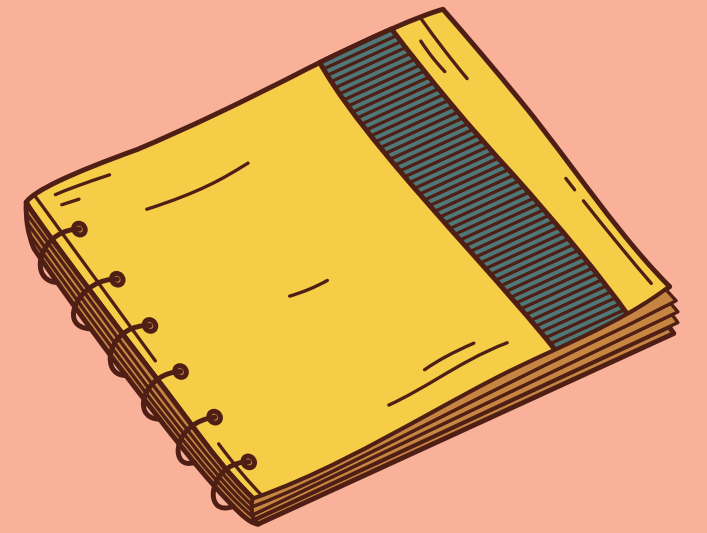


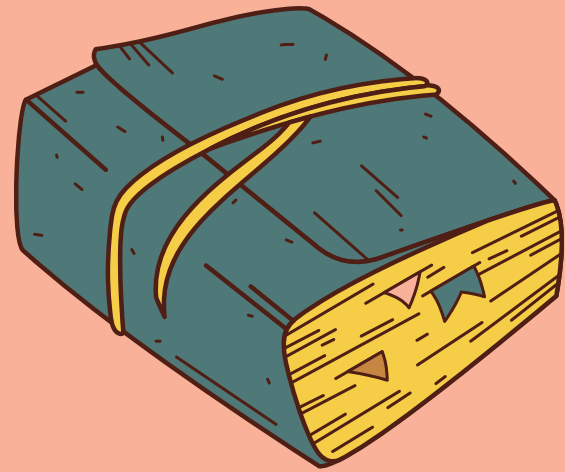
ENG 317: Shakespeare for Future Teachers

Katherine Macro

MWF 10:00AM - 10:50AM (CRN 1771)

Intensive study of the Shakespeare plays most often taught in high school English classes. Emphasis on strategies for teaching Shakespeare and on particular needs of high school teachers in multicultural settings.



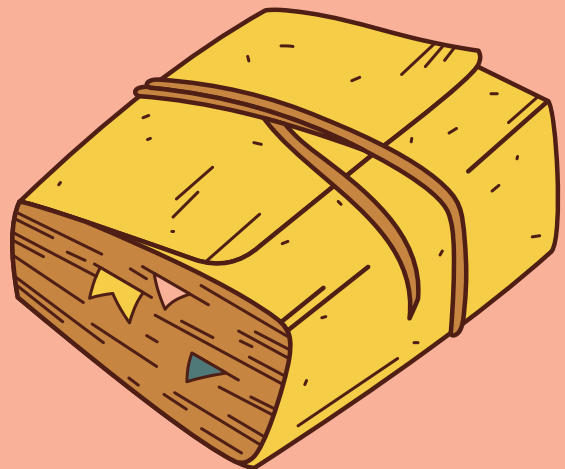


ENG 322: Representative Writers

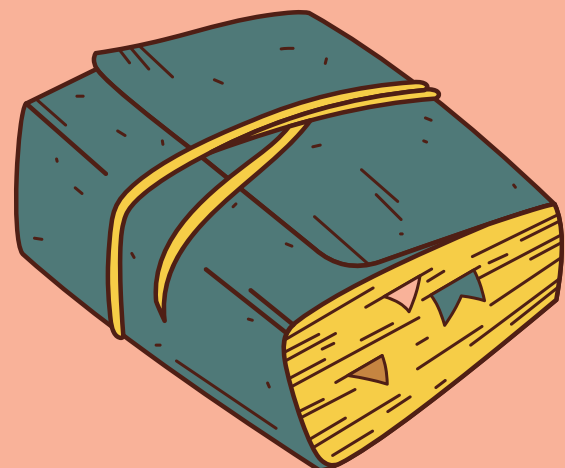
David Ben-Merre

TR 4:30PM - 5:45PM (CRN 3299)

Topic: James Joyce & Virginia Woolf



Selected works of a single writer or group of related writers. Supplemental readings of other writers of the period. This course may be taken more than once for credit when content varies.

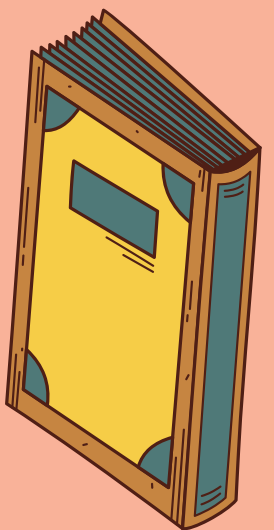
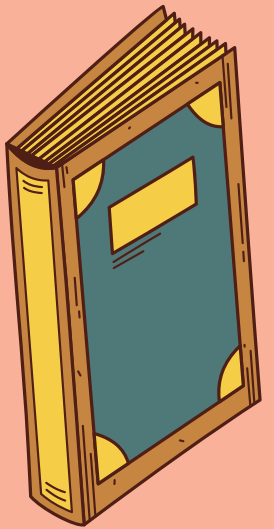
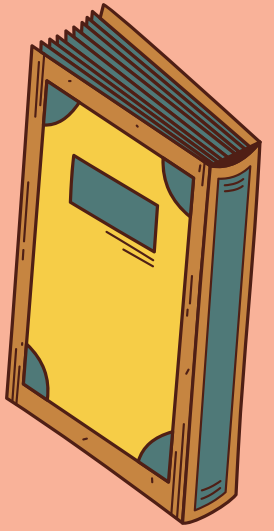


This course will fulfill the British Literature requirement in the Old English major and in the English Education Major.



ENG 325: Creative Non-Fiction
Kim Chinquee
MW 4:30PM - 5:45PM (CRN 3300)

Reading and writing creative nonfiction,
an essay form that consciously uses the
stylistics features of fiction and poetry.



ENG 329: Digital Literacies in the 7-12 English Classroom

Milly Clark

TR 6:00PM - 7:15PM (CRN 2413)

Approaches for integrating technology into the English language arts. Emphasis placed on 21st-century literacies, multimodal composing, and reading and writing instruction from a new literacies perspective. Additional focus on the ELA as student content creation and distribution through digital platforms for composing, publishing and sharing student work.





ENG 353: American Indian Literature

Timothy Bryant

TR 9:25PM-10:40PM CRN 3301



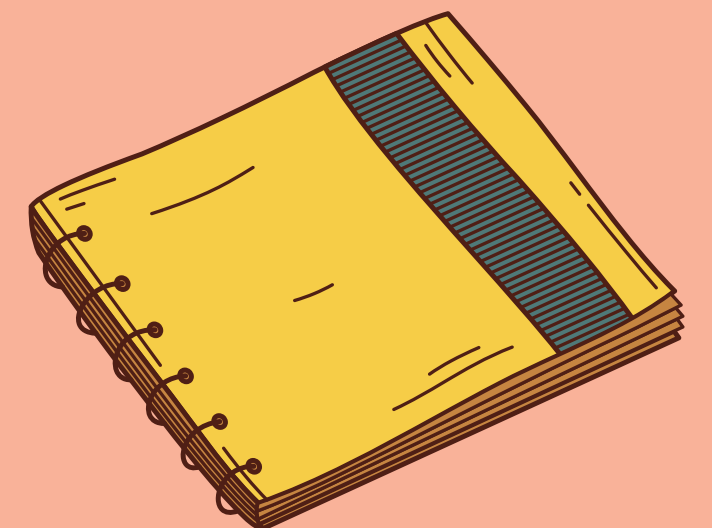
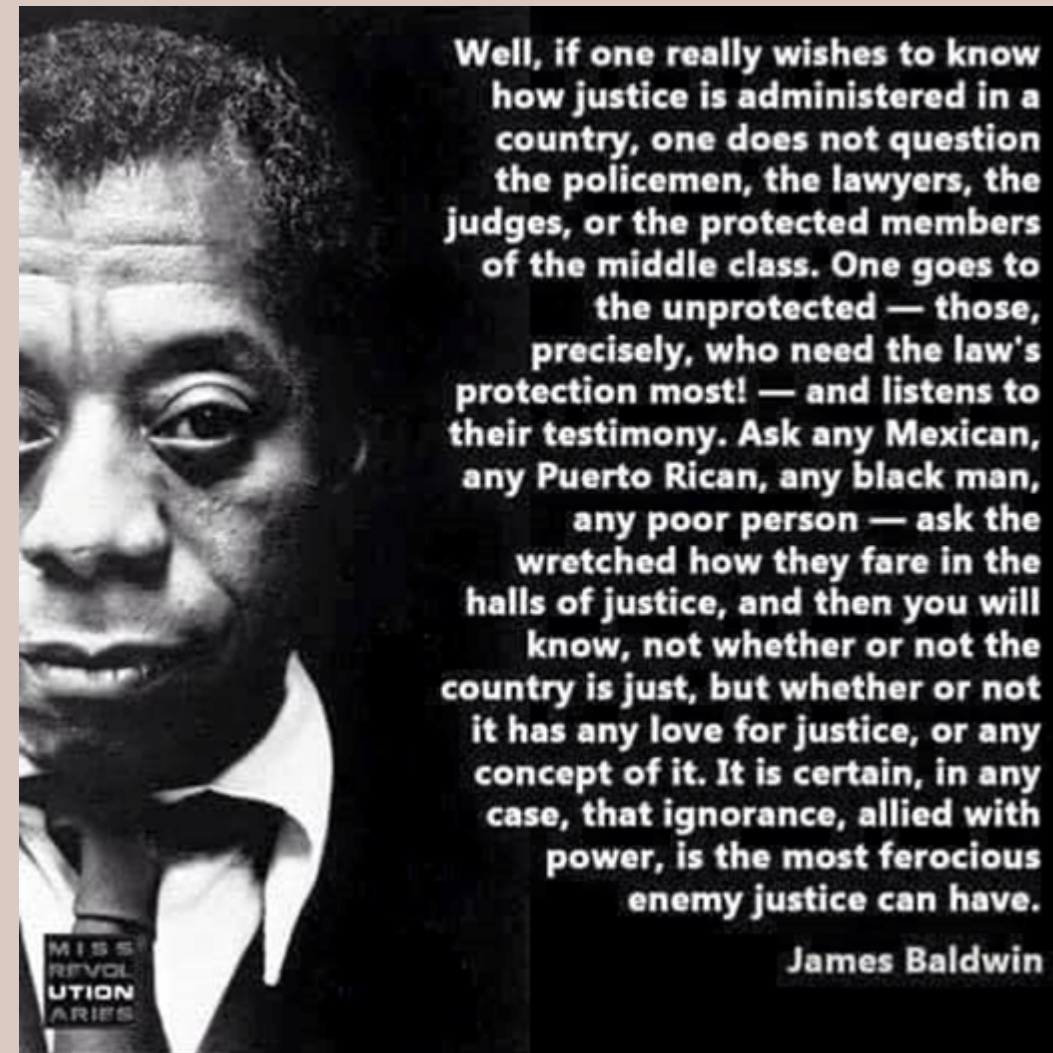
“Origin Myth of the Acoma” is the tale of two sisters, Iatiku and Nautsiti, whose descendants have lived in North America longer than any other people. Starting with this primordial origin myth, our studies will proceed from traditional tales to contemporary poetry, fiction, and film by and about the diverse populations of indigenous North Americans. Required texts include Erdrich’s *Future Home of the Living God* and additional readings free and online.

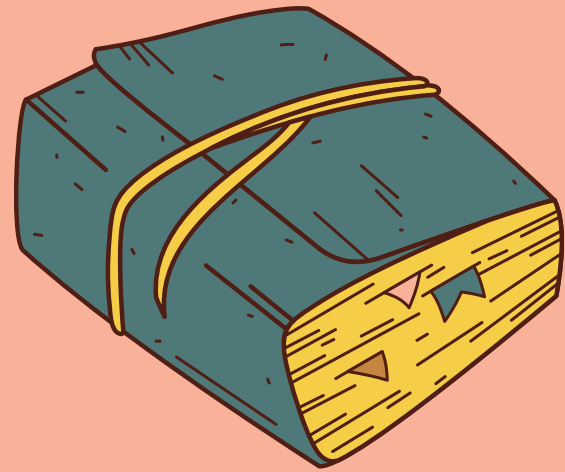
ENG 354: Ethnic American Minority Literatures

Lorna Perez

TR 4:30PM-5:45PM CRN 1477

This course examines literature produced by ethnic minority writers including American Indians, African Americans, Latines, and Asian Americans, focusing on each group's historical position to mainstream and dominant culture. The literature we consider will explore various thematic and social concerns, but underlying each of these is a fundamental question: What does it mean to be an American? Who gets to lay claim to this identity? How has our history of genocide, slavery, colonialism, and imperialism shaped various different kinds of American identity? How are ethnic minority writers responding to gaps and erasures in our collective historical memory? The course will include works by Louise Erdrich, Colson Whitehead, Esmeralda Santiago, Mohsin Hamid, Gish Jen, and James Baldwin.



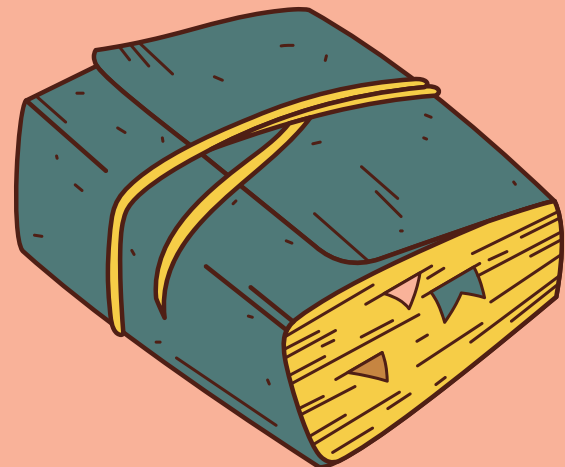
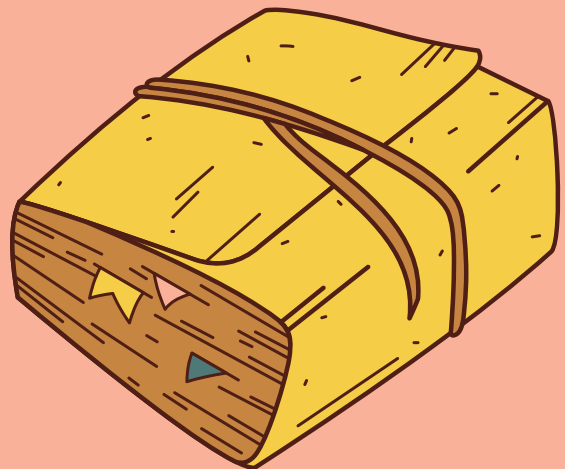


ENG 362: Children's Literature

Marilyn Asquith

MWF 10:00AM-10:50AM CRN 3353

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.



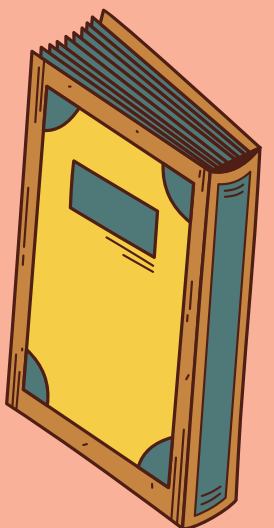
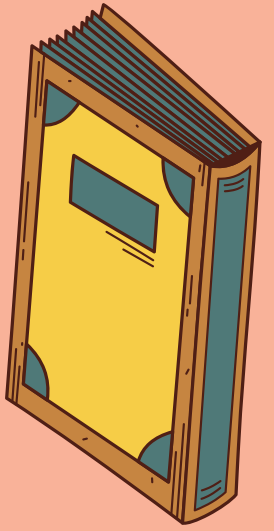
This course was formerly ENG 260 Children's Literature. Students who have taken ENG 260 may not take ENG 362 again for credit.



ENG 362: Children's Literature
Angela Fulk
MWF 2:00PM-2:50PM CRN 3354

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.

This course was formerly ENG 260 Children's Literature. Students who have taken ENG 260 may not take ENG 362 again for credit.



ENG 385: Gender and Sexuality in Literature

Mark Fulk

MWF 11:00AM-11:50AM CRN 2275

For this spring's course in Gender and Sexuality in literature studies, we are going to celebrate banned books by reading a selection of works that have been banned and examine what they reveal about books that are seen as oppositional, and how that oppositional status reveals different discourses about race, class, gender, sexuality, and power. Authors may include Sherman Alexie, Toni Morrison, Ashley Hope Pérez, George Johnson, Sarah J. Mass, and Maia Kobabe.





ENG 389: Topics Course: Writing for Social Justice

Anna Zeemont

TR 10:50AM-12:05PM CRN 2402

Topic: Writing for Social Justice



This class is a critical exploration of how activists have used varied forms of writing and rhetoric—from op-eds to hashtags—to advocate for racial, feminist, queer, and environmental justice. Students will also apply these writing strategies and genres toward social issues that affect them and their community. Students from all fields who are interested in social justice are welcome!



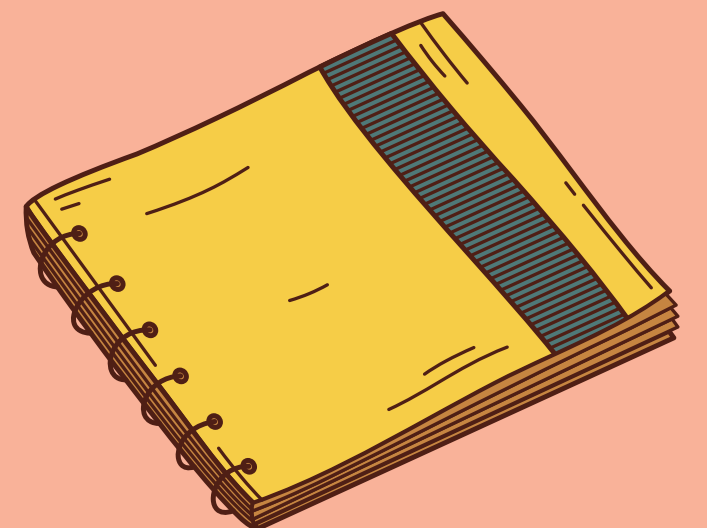
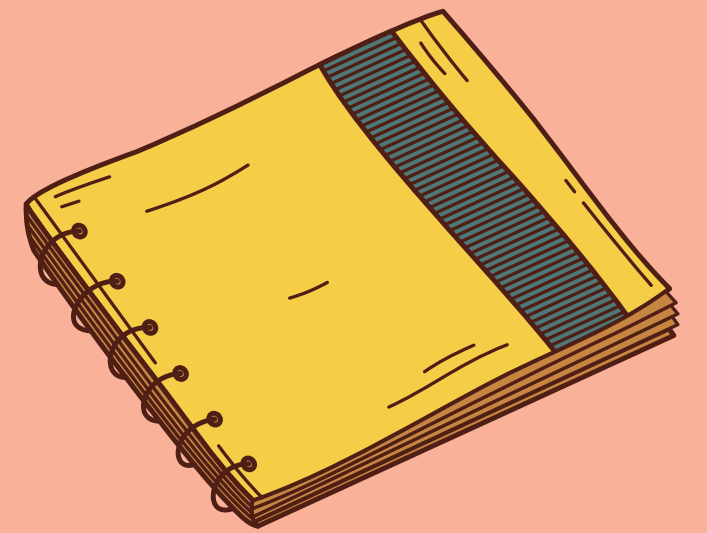
This course may be used as an elective in all three majors and also in the Literary Studies, Writing, and Diverse Literatures Minor. Once enrolled students should inform their advisors if the course is not counting toward their degree and they will adjust it accordingly.

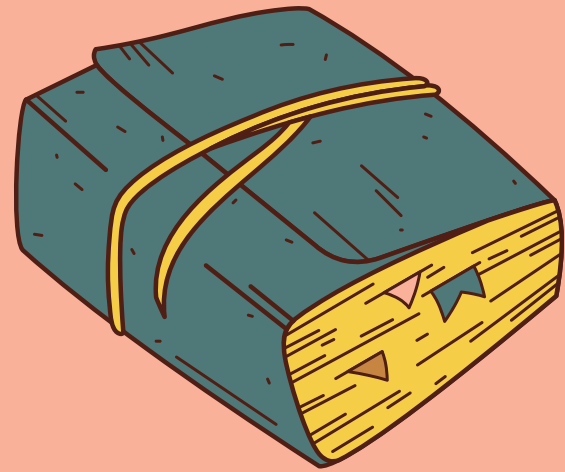
ENG 390: Literary Criticism and Theory

Barish Ali

TR 10:50AM-12:05PM CRN 3302

Prerequisite: ENG 250; major in English, English Education, or Writing; minor in Literary Studies or Film Studies; or approval of the instructor. The major movements, critics, and ideas that comprise modern literary theory, such as formalism, psychoanalytical theory, feminism, ethnic studies, structuralist and poststructuralist studies, Marxism, new historicism.



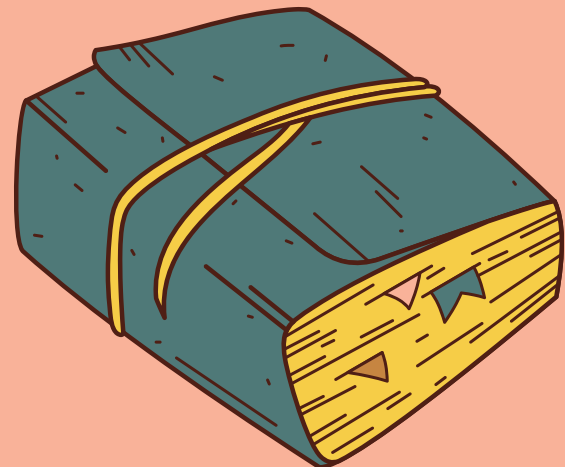
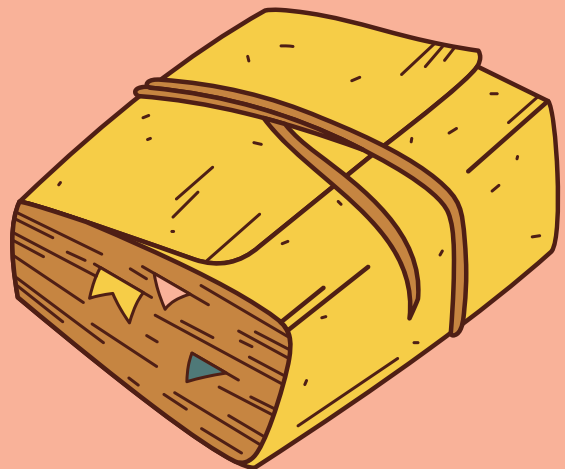


ENG 391: Junior Seminar

David Ben-Merre

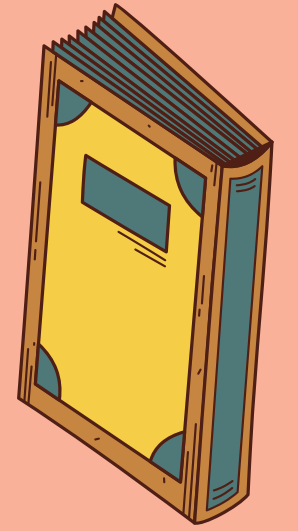
TR 1:40PM-2:55PM CRN 3302

Prerequisite: ENG 250; major in English or English Education or Writing; or minor in Literary Studies or Film Studies; or instructor permission. Seminar featuring disciplinary research, applied work, and possible careers; focus on advanced skills (such as abstract composition, article publication, conference publication) associated within and outside the discipline.

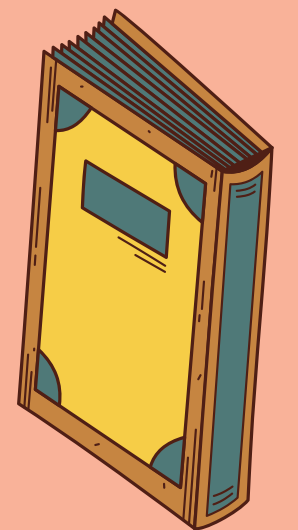
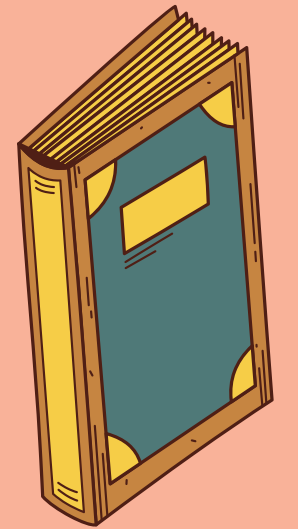




ENG 409: Writing Grants and Proposals
Michele Ninacs
Online Asynchronous CRN 1768



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



ENG 442: The American novel to 1900

Peter Ramos

MW 4:30PM-5:45PM CRN 3303

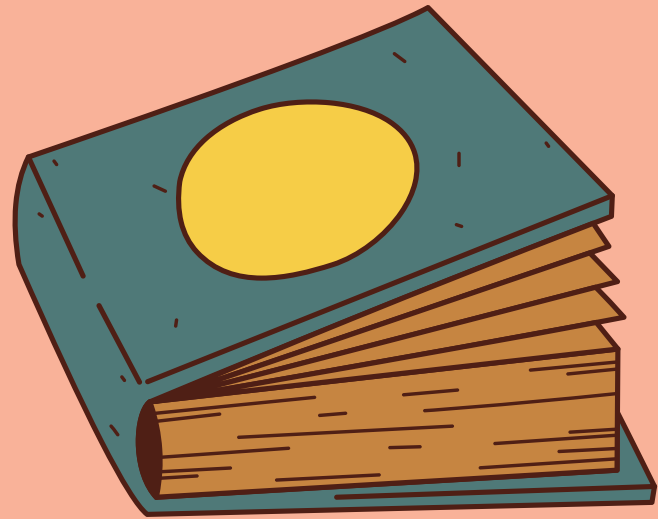


Critic Leslie A. Fiedler makes the following claims in his seminal work, *Love and Death in the American Novel*, originally published in 1960:

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. We may also read works by Charlotte Perkins Gilman and Kate Chopin.

Keeping Fiedler's assertions in mind—especially those connected with sentimentality and sympathy, reason and cultural, personal autonomy—we will read and discuss various examples of the American novel written before 1900. We'll begin by examining issues of sympathy, sentimentality and reason as we read Susanna Rowson's *Charlotte Temple*, William Hill Brown's *The Power of Sympathy*, and Hannah Webster Foster's *The Coquette*. Moving into the literature of the nineteenth century, we'll read and discuss James Fenimore Cooper's *The Last of the Mohicans*, Nathaniel Hawthorne's *The Scarlet Letter*, Herman Melville's "Bartleby the Scrivener" and *Benito Cereno*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and Harriet Jacobs's *Incidents in the Life of a Slave Girl*.





ENG 444: The American Novel After 1900

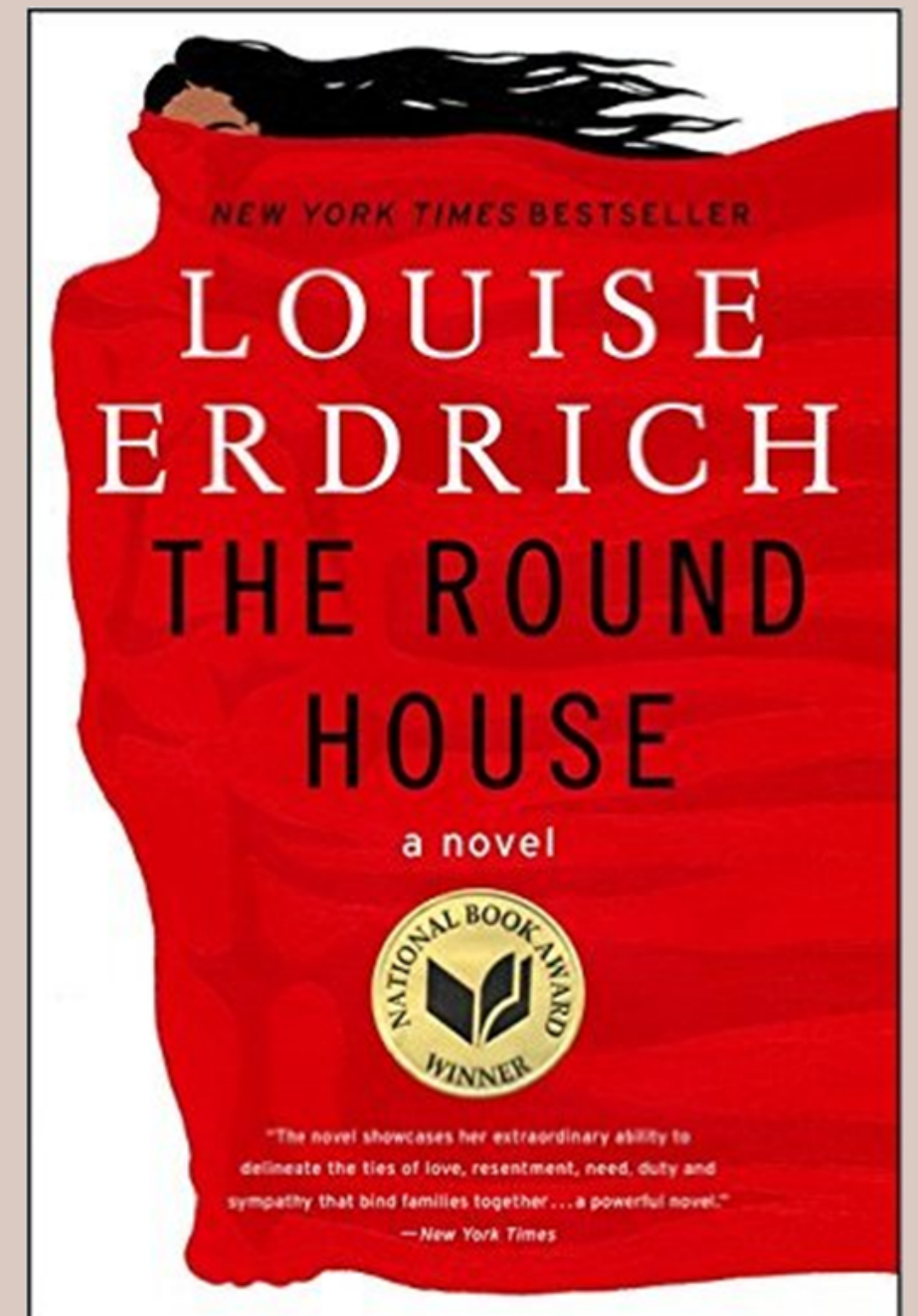
Jennifer Ryan-Bryant

MWF 12:00PM-12:50PM CRN 3304



Everyone claims to want to write the Great American Novel, but relatively few have attempted it. In this course, we will read some of the most innovative examples of the form in order to consider the development of and relationships among key modes of twentieth- and twenty-first-century American writing such as naturalism, modernism, true crime, feminism, neo-slave narratives, postmodernism, graphic narratives, and Native revisionism. Our authors will include Frank Norris, Ernest Hemingway, William Faulkner, Truman Capote, Alice Walker, Toni Morrison, Art Spiegelman, Julia Alvarez, Malinda Lo, and Louise Erdrich.

Prerequisites: ENG 190W and 3 credit hours of literature or permission of the instructor. Satisfies the American literature requirement.



ENG 447: Selected Topics in Diverse Literature

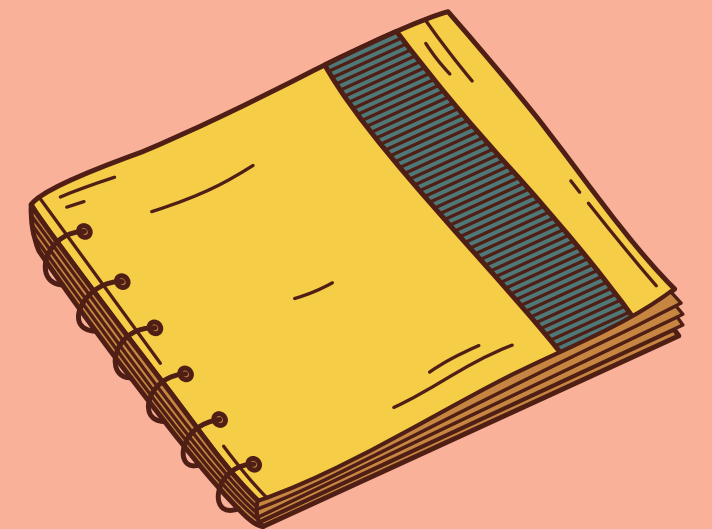
Lorna Perez

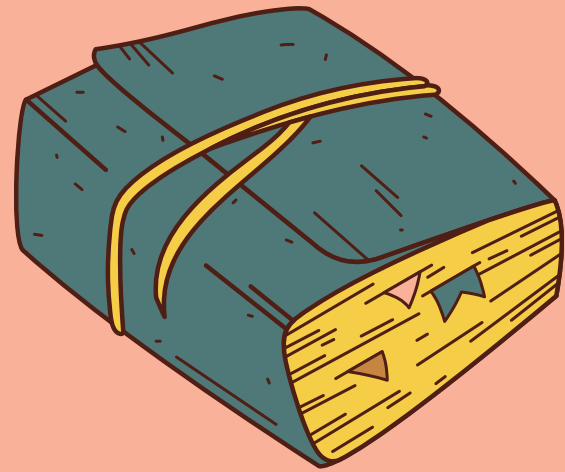
TR 3:05PM-4:20PM CRN 3305



“Not a house in this country ain’t packed to its rafters with some dead Negro’s grief” –Toni Morrison, *Beloved*

American Literature is full of haunted houses, ghostly rumblings, and the unquiet dead. Our literature is filled, with a frightening consistency, with ghosts and spectres, so much so that the critic René Bergland asks “Why does America insist on writing itself as haunted?” In this course, we will take up Bergland’s question in a consideration of haunting and ethnic American literature specifically. Looking at works by Maxine Hong Kingston, Toni Morrison, Junot Diaz, Louise Erdrich, Jesmyn Ward, and Jimmy Santiago Baca, we will explore the question of what haunting and spectrality means in reference to Ethnic American writers. Along the way, we will dive into some criticism and theory that engages the ‘spectral turn’ that Jacques Derrida ushers in the 1990s, and consider what it means to think and write America as haunted.



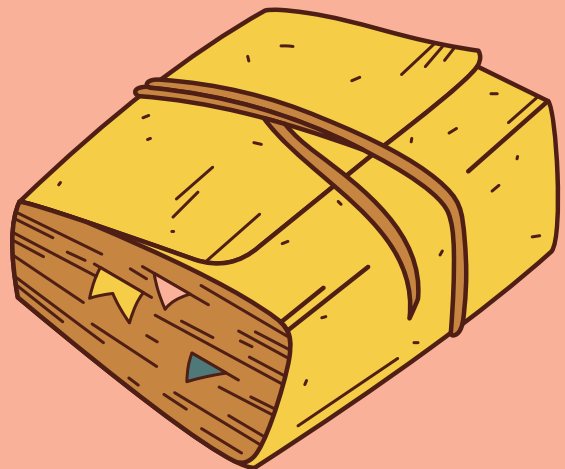


ENG 454: The Twentieth-Century Novel I

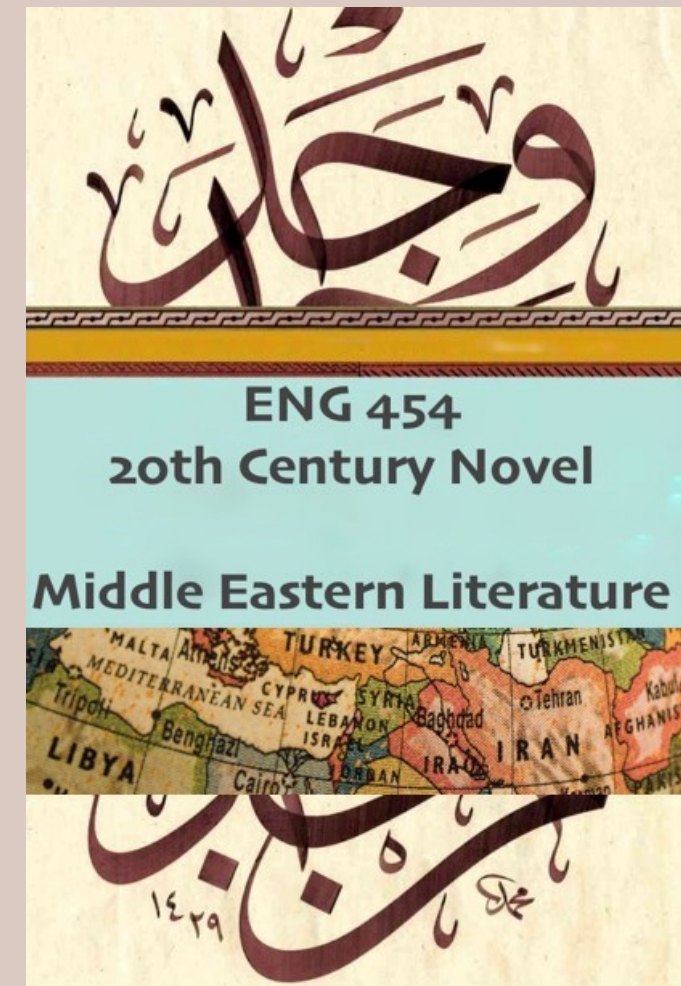
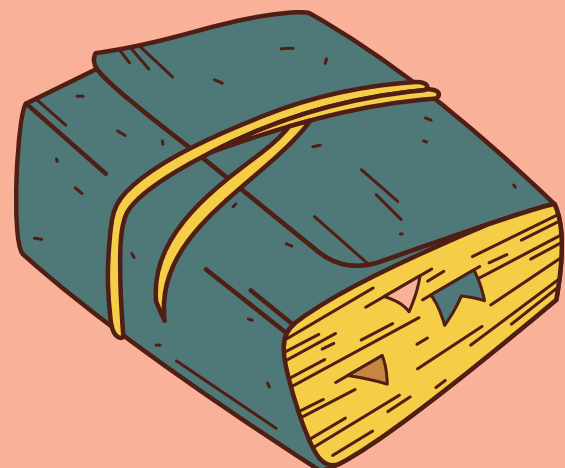
Barish Ali

TR 9:25AM-10:40AM CRN 3306

This course will examine 20th-Century Middle Eastern novels through a wide range of voices and locations. The novels we read will be translations from Arabic, Persian, Turkish and Hebrew and the countries covered include Egypt, Iraq, Sudan, Saudi Arabia, Palestine, Iran, Turkey and Israel. The texts will be discussed in relation to their respective social and political contexts.

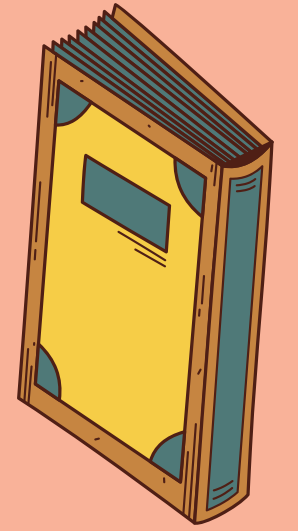


This course may be used to fulfill the Non-Western World Lit requirement in the old English Major and the World Lit requirement in the English Education Major.

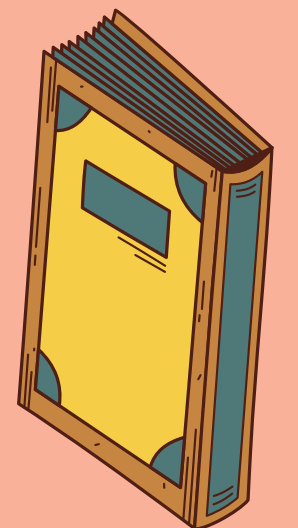
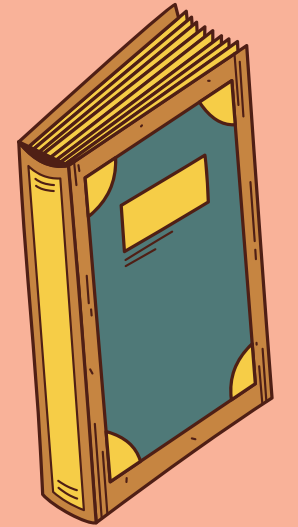




ENG 461: Young Adult Literature
Hilary Lochte
TR 10:50AM-12:05PM CRN 1002



Banned books week is every week in ENG 461 Young Adult Literature, where we discuss the texts inspiring a new wave of censorship in American schools and public libraries. Explore this unintentionally controversial genre, which resonates with younger readers and terrifies some adults. Come see what all the fuss is about as we examine diverse works of contemporary young adult literature together.



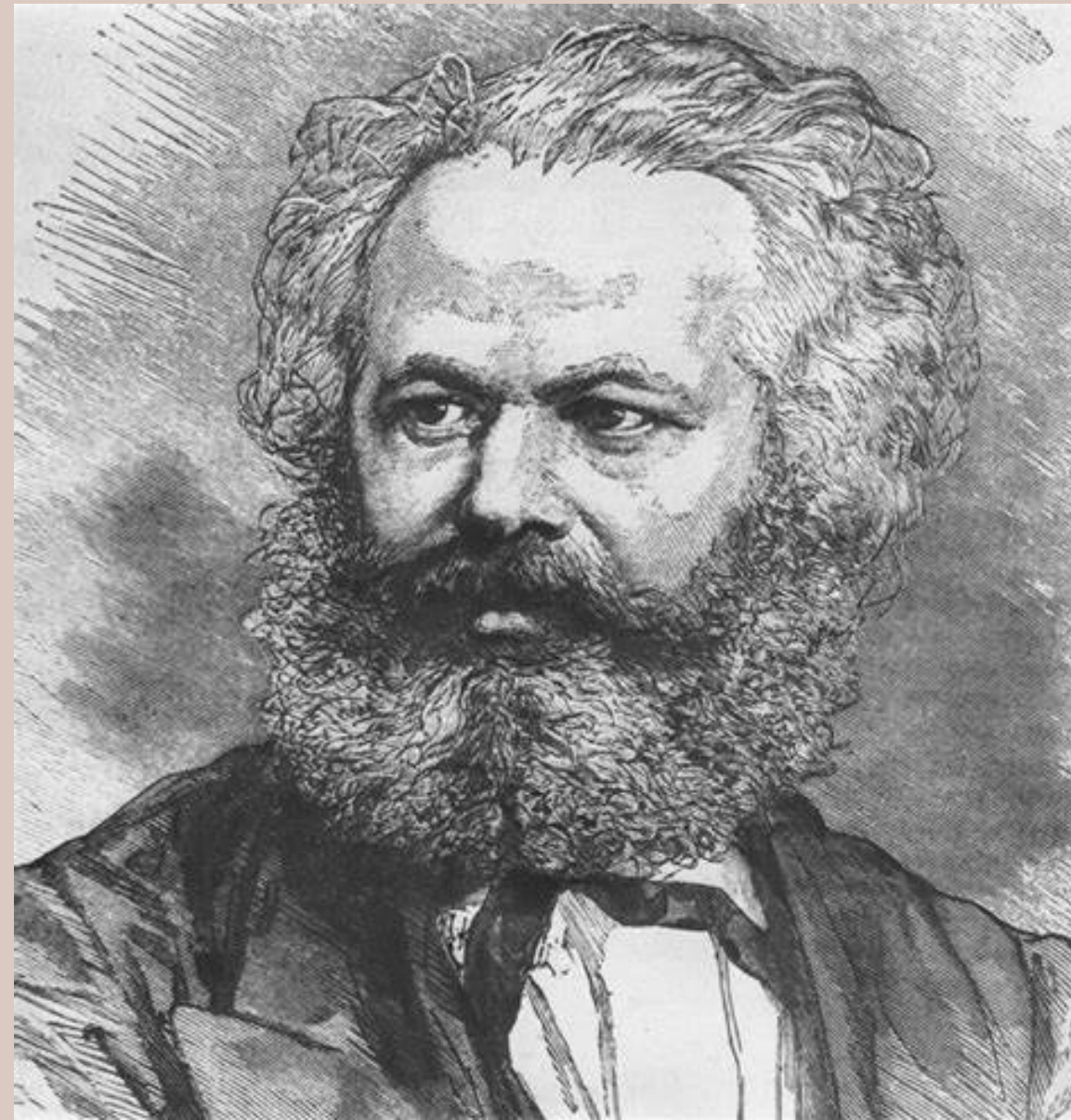
ENG 490: Senior Seminar

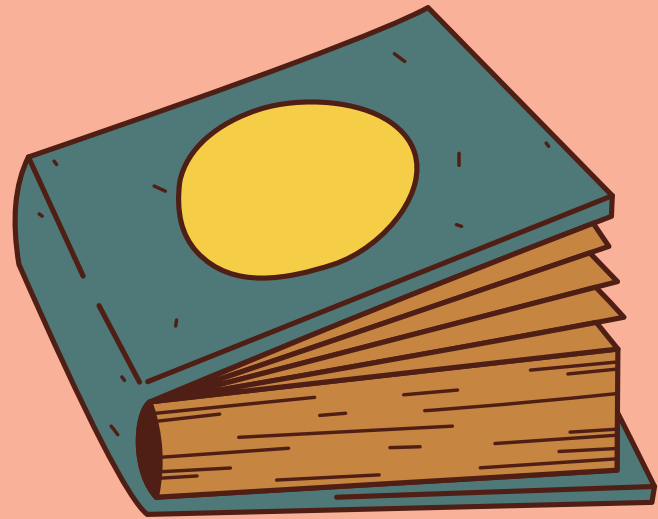
Mark Fulk

MWF 10:00AM-10:50AM CRN 2120

Topic: Charles Dickens & Karl Marx

Charles Dickens (1812-1870) and Karl Marx (1818-1883) were contemporaries in England who saw the ravages of factory life and industrial excesses and waste. This seminar will focus on reading their works in tandem, taking time to produce a research project that will advance the study of both Dickens and Marx.





ENG 491: Senior Seminar for Writing Majors

Kim Chinquee

MW 3:00PM-4:15PM CRN 3308



Prerequisites: ENG 201 and three hours of literature/writing classes. Senior standing. Writing major. Advanced study of writing, publishing, and literary markets with particular attention to improving and reflecting on literary craft as a dynamic process. Each student will develop a major body of work as a demonstration of individual writing processes, identified points of personal progress, and potential contributions to the literary market.

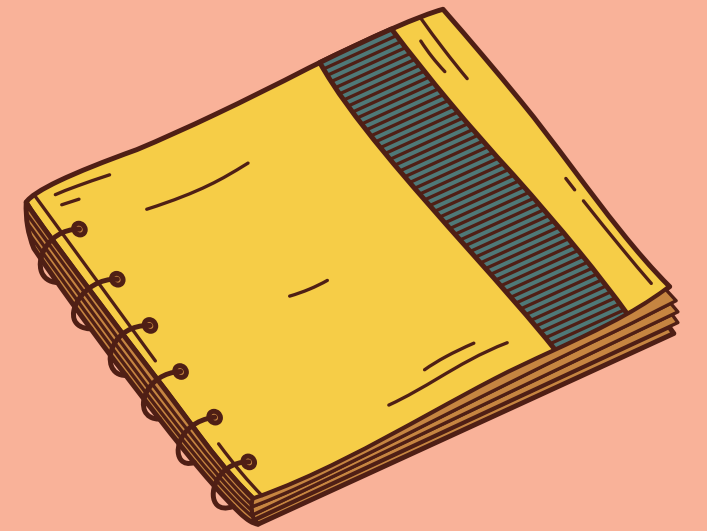


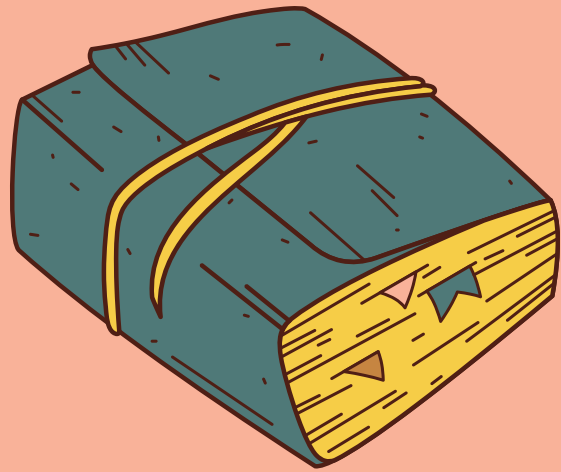
ENG 569: Literature and Project-Based Learning in English 7-12

James Cercone

W 4:30PM-7:15PM CRN 2405

Approaches to teaching literature in grades 7-12 through project-based learning; examination of the role literature plays in supporting adolescent inquiry and content production in secondary English classrooms.





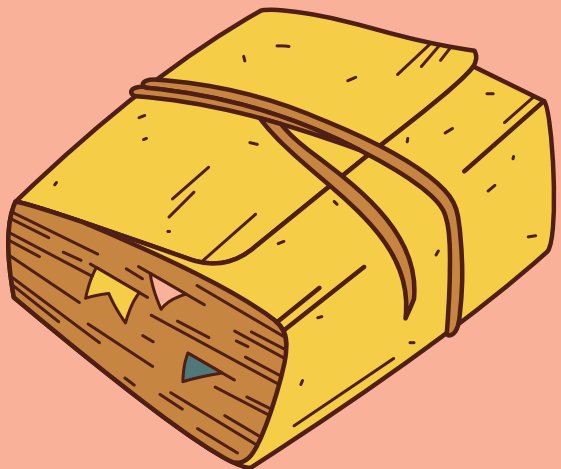
ENG 621: American Literature

Peter Ramos

T 4:30PM-7:15PM CRN 3309

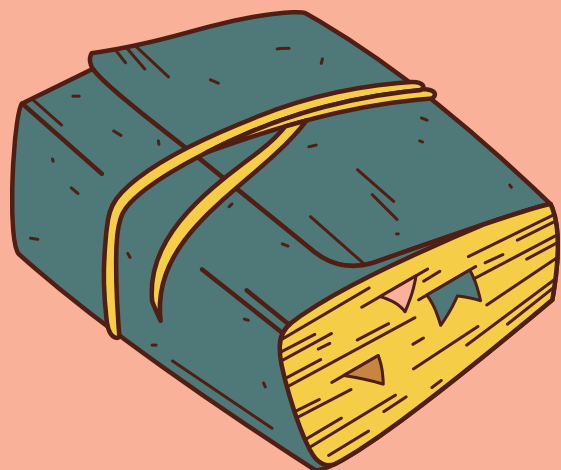


Topic: The Definition of American Literature.



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*,

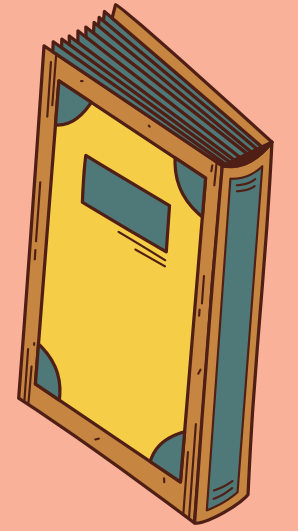
Walden by Henry David Thoreau, *Senses of Walden* by Stanley Cavell, *Uncle Tom's Cabin* by Harriet Beecher Stowe, *Narrative of the Life of Frederick Douglass* and *Incidents in the Life of a Slave Girl* by Harriet Jacobs.



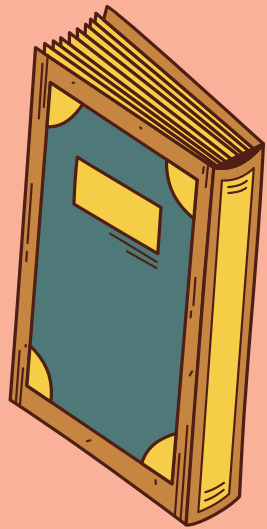


ENG 638: Studies in Individual Writers

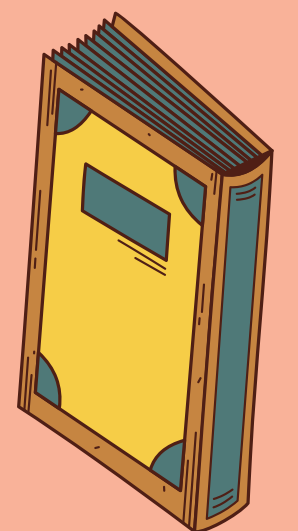
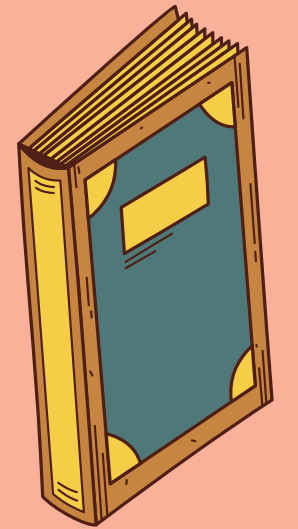
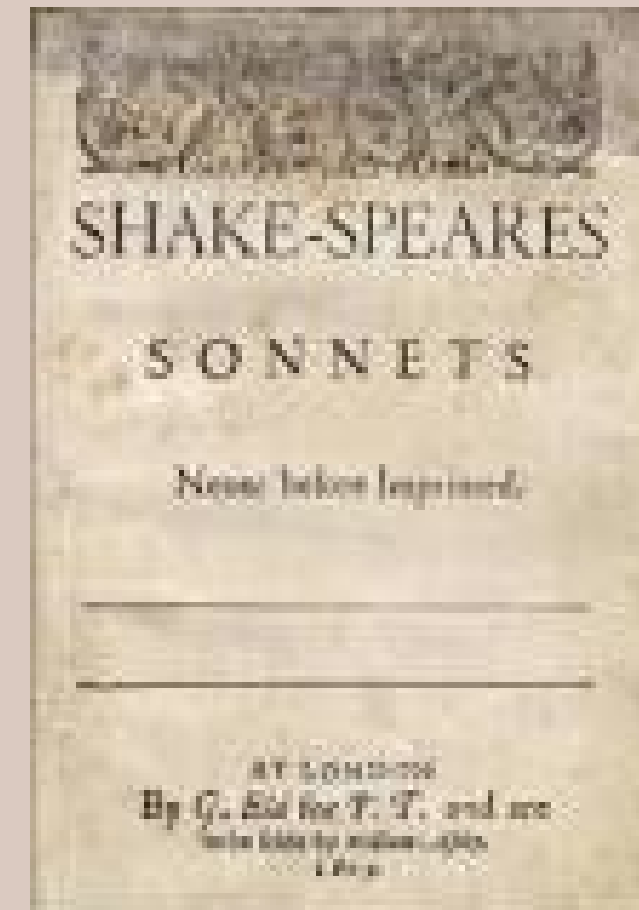
Lisa Berglund
M 4:30PM-7:15PM



Topic: Shakespeare's Sonnets.



An intensive study of the 154 poems that comprise one of the most beloved, enigmatic, heart-felt, brilliant, and disturbing collections in literary history. Also, introduction to the methods and challenges of textual editing.



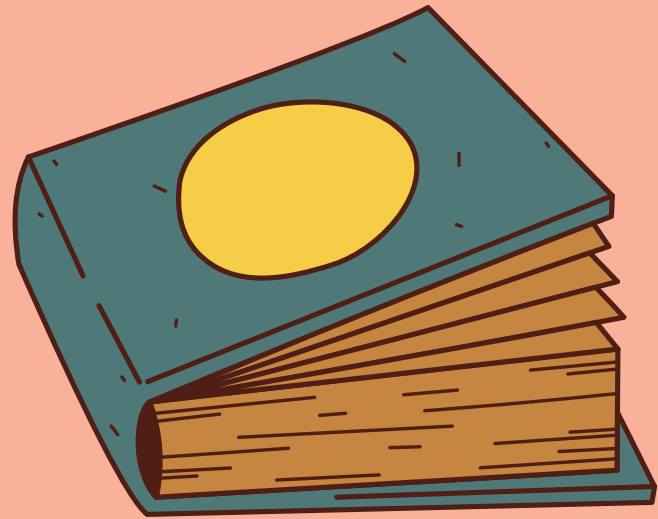
ENG 645: Literature and Social Justice

Anthony Chase

W 7:25PM-10:10PM CRN 3609

Irish theater took a bold and defiantly nationalistic direction in 1899 when W.B. Yeats, Lady Gregory, George Moore, and Edward Martyn established the Irish Literary Theatre. This would evolve into the Irish National Theatre Society, which became the Abbey Theatre. This theater would launch the careers of such playwrights as John Millington Synge and Sean O'Casey. The element of social justice is implicit in the very founding of an Irish Literary Theatre. In the Irish drama of this period, we can see a reaction against British occupation, a struggle that is articulated repeatedly in plays like O'Casey's *Shadow of a Gunman* or *The Plough and the Stars*. At the same time, we find that diverse perspectives on social justice permeate nearly all Irish drama of the early 20th century. In his effort to define a National Irish Theatre, Yeats insisted that the playwright could not be limited to pro-Irish propaganda. In defense of Synge's 1903 play, *Shadow of the Glen*, for instance, he makes clear reference to Norwegian playwright Henrik Ibsen's *A Doll's House* when he writes, "Sometimes the patriot will have to falter and the wife to desert her home." Through this lens, plays like "Juno and the Paycock," or "Riders to the Sea," become as much about feminist social justice as about Irish Nationalism. At the same time, the Irish public's revulsion at the overt sexuality of the townswomen in Synge's *Playboy of the Western World*, or the complete silence about the Roger Casement case in the Irish theater tells the story of extreme anxiety about the issue of social justice in Ireland. This course will look at 100 years of Irish Drama as social justice, landing on Lady Gregory, Synge, Shaw, O'Casey, Friel, McPherson, Marina Carr, and Stephen Frear's 2013 film, *Philomena*, along the way.





ENG 693: Research in the Teaching of English (7-12)

Kristen Pastore-Capuana

R 4:30PM-7:15PM CRN 1777



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



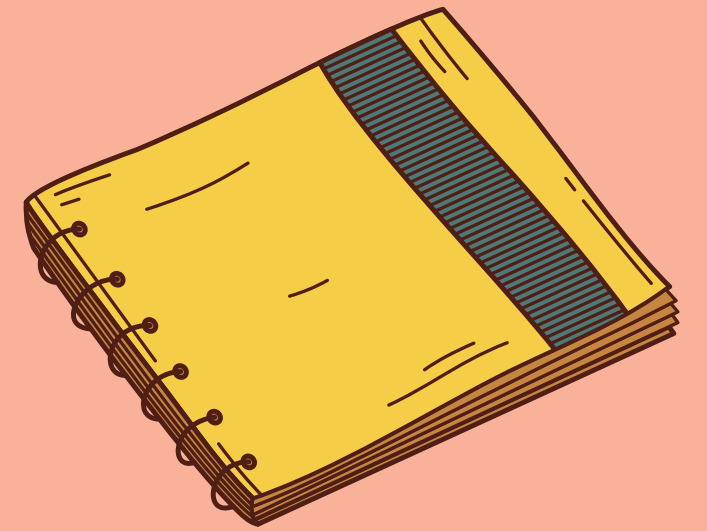
HUM 100: Introduction to Humanities

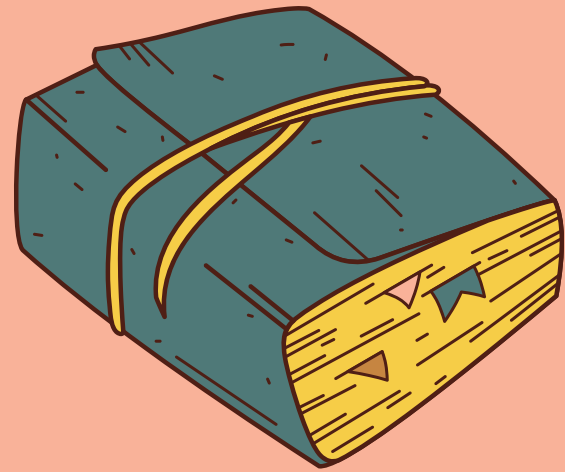
Deborah Hovland

TR 9:25AM - 10:40AM CRN 1898

Topic: Romantic Love & The Meaning of Life

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. Offered every semester.



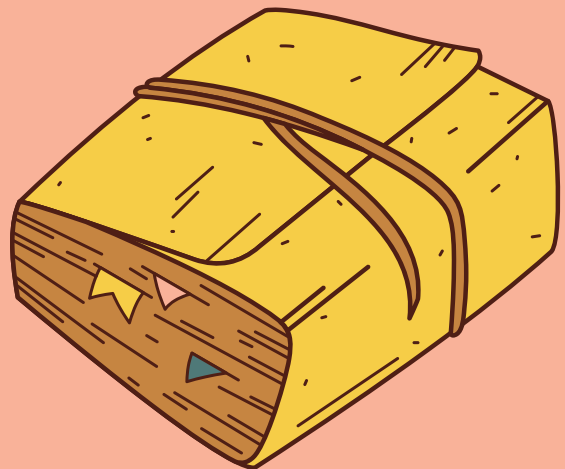


HUM 100: Introduction to Humanities

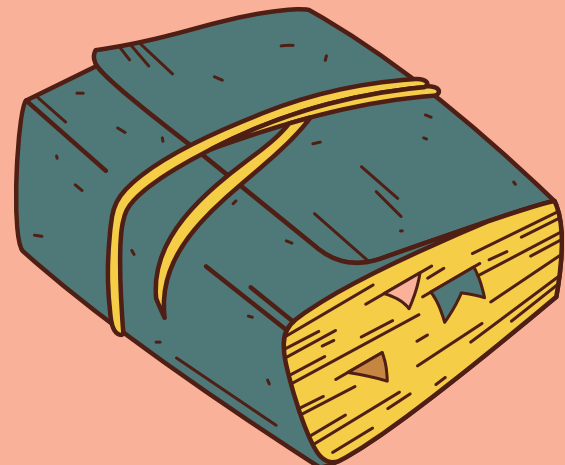
Angela Fulk

MWF 9:00AM - 9:50AM CRN 2845

Topic: Lewis Carroll's Chess Pieces.



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. Offered every semester.





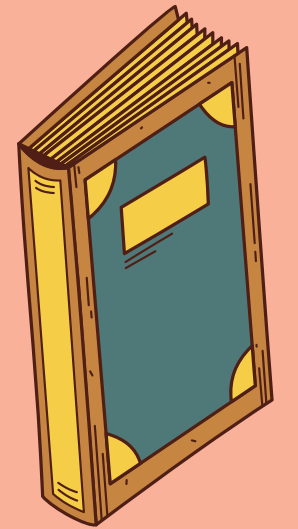
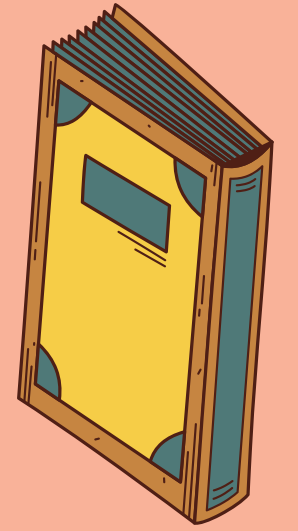
HUM 100: Introduction to Humanities

TBA

TR 3:05PM - 4:20PM CRN 3580

Topic: TBD

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. Offered every semester.



HUM 200: Introduction to Rhetoric

Mark Hammer

Online Asynchronous CRN 1769

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





Other Classes

These classes are ones that we have no description for or require no description.

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

Katherine Macro

T 3:05PM-8:40PM CRN 1223

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

Kevin Starr/Merridy Knips

MTWRF 8:00AM-4:15PM CRNs 1410, 1868, 1941, 1411, 1869, 1942

ENG 466: Seminar in Student Teaching for English Education

Kristen Pastore-Capuana

T 4:30PM-7:15PM CRN 3307