

# DEPARTMENT OF ENGLISH 2019 GRADUATE COURSE DESCRIPTIONS

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## ENG 501 – INTRODUCTION TO SCHOLARLY METHODS

PROF. WILLIAM SOLOMON

Wednesdays. 9:00-11:40

Registration Numbers: (A) 15846 (B) 17781

All new students in the English Department's Masters Program are required to take English 501, which is designated *Introduction to Scholarly Methods*. Doctoral students are also welcome to take this course as its main concern is relevant to all of us: How do you write compelling and engaging academic prose? Why is the professionalization of academic writing often accused of being dull? And for whom do we write when we write an academic essay?

The course is methodological—a composition course at the graduate level—but is also polemical. We will discuss challenging issues that do not have easy answers: Should academic writing be clear or difficult? What is the case that each side makes in defending a distinct academic stylistics? We will read Wayne Booth's *The Craft of Research*, in addition to Helen Sword's *Stylish Academic Writing* (Harvard 2012) and Jonathan Culler and Kevin Lamb's collection *Just Being Difficult: academic Writing in the Public Arena* (Stanford 2003).

The writing will involve various genres: an annotated bibliography, a conference proposal, a conference paper, and finally a seminar paper. The latter will be synergistic, in that the seminar paper will develop from one of your other seminars and we will work on the assignment in our course. The final paper, in other words, will serve a dual purpose. It will satisfy the final requirement for our seminar as well as for your other intensive seminar.

This course is divided into two sections, A and B, which have different formats: the A section is a conventional seminar, whereas the B section does not have a common meeting time, but instead consists credit-hours to give first-year M.A. students full-time status. (Full-time students can enroll in the A section on-line, and they will automatically be enrolled in the B section.)

All new M.A. Program students must enroll in the A section, and full-time students should also enroll in the B section. **But** it is not mandatory to enroll in the B section. Some students prefer to sue those three credits toward an extensive graduate seminar.

English 501 A is intended to enhance our familiarity and faculty with the kind of questions literary scholars ask today and their strategies for answering them. We will study various critical approaches and gain a grounding in research methods.

**(Please note that while the A and B sections of this course can count toward your eight-semester requirement for the M.A. and while the A section is required for all new M.A. students, neither the A nor the B section of this course counts toward the four intensive seminars required for the degree.)**

## **ENG 502 – INTRODUCTION TO CRITICAL THEORY**

**PROF. DAVID SCHMID**

Thursdays, 9:30-12:10

Registration Number: 16658

English 502 is a survey class that is designed to introduce you to 20th- and 21st-century critical and cultural theory. Proceeding chronologically, we'll discuss (in an necessarily cursory and incomplete way) the major schools of literary criticism and theory, including formalism, structuralism, semiotics, psychoanalysis, feminism, post-structuralism, gender and race theory, reception theory, new historicism, cultural studies, queer theory, post-colonial criticism, and deconstruction, among others. We will study some of the foundational concepts, methodologies, and texts of these various schools of thought, and we will also apply various theoretical approaches to the reading of literature, film, television, music, and other forms of cultural expression. By the end of the class, you will be able to use a variety of theoretical approaches accurately, selectively, and effectively as you undertake advanced graduate level study.

### **Required Texts**

Terry Eagleton, *Literary Theory: An Introduction* (3rd Edition, 2008)

All other readings will be provided by the instructor and will include (but will not be limited to) the following:

Louis Althusser, "Ideology and Ideological State Apparatuses."

Gloria Anzaldua, "Borderlands/La Frontera: The New Mestiza."

Roland Barthes, "The Death of the Author."

Roland Barthes, "The World of Wrestling."

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction."

Homi Bhabha, "The Other Question: Stereotype, discrimination and the discourse of colonialism."

Cleanth Brooks, "My Credo."

Judith Butler, "Imitation and Gender Insubordination."

Barbara Christian, "The Race For Theory."

Hélène Cixous, "The Laugh of the Medusa."

Cathy Cohen – "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?"

Lennard J. Davis, "Disability, Normality, and Power."

Michael Denning, "Waiting for Lefty."

Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences."

Ferdinand de Saussure, "Course in General Linguistics."

T.S. Eliot, "Tradition and the Individual Talent."

Frantz Fanon, "The Negro and Psychopathology."

Stanley Fish, "Is There a Text in This Class?"

Michel Foucault, "What Is An Author?"  
 Sigmund Freud, "The Dream-Work."  
 Sigmund Freud, "The 'Uncanny.'"  
 Paul Gilroy, "The Black Atlantic as a Counterculture of Modernity."  
 Antonio Gramsci, "Hegemony."  
 Judith Halberstam, "Female Masculinity."  
 Stuart Hall, "Cultural Studies and Its Theoretical Legacies."  
 Stuart Hall, "What is this 'Black' in Black Popular Culture?"  
 bell hooks, "Power to the Pussy: We Don't Wannabe Dicks in Drag."  
 Max Horkheimer and Theodor Adorno, "The Culture Industry as Mass Deception." Wolfgang Iser, "The Rudiments of a Theory of Aesthetic Response."  
 Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbance."  
 Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism."  
 Isaac Julien, "Black Is, Black Ain't: Notes on De-Essentializing Black Identities."  
 Jacques Lacan, "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience."  
 F.R. Leavis, "Poetry and the Modern World."  
 Claude Lévi-Strauss, "The Structural Study of Myth."  
 Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House."  
 Karl Marx, "The German Ideology."  
 Meaghan Morris, "Banality in Cultural Studies."  
 Laura Mulvey, "Visual Pleasure and Narrative Cinema."  
 Edward Said, "Introduction" to *Orientalism*.  
 Eve Kosofsky Sedgwick, "Introduction: Axiomatic."  
 Viktor Shklovsky, "Art As Technique."  
 Gayatri Spivak, "Can the Subaltern Speak?"  
 Raymond Williams, "Culture is Ordinary."  
 Raymond Williams, "Base and Superstructure in Marxist Cultural Theory."

## Requirements

Weekly reading responses  
 Midterm paper  
 Final research paper

## ENG 503 – DIGITAL COMMUNICATON

**PROF. ALEX REID**

Mondays, 3:30-6:10

Registration Numbers: (A) 21998 (B) 22333

This course provides a practical and scholarly introduction to the fields of professional, technical, and digital communication. We will discuss research in professional and technical communication, particularly as the scholarship might be implemented in the workplace. The course will also explore theories and practices

related to the design and composition of professional-technical genres including concepts of visual communication and rhetoric, user experience design, and multimodal composing. Students will have the opportunity to experiment with a variety of tools, and students in the intensive section will select a particular tool to investigate in greater depth. A provisional syllabus for the course is available at [profalexreid.com/teaching](http://profalexreid.com/teaching).

This course is part of our new graduate certificate in Professional Writing and Digital Communication. The 4-course certificate is designed to be of interest to three groups of students: those interested in pursuing careers in professional or technical writing; those entering STEM professions who recognize the value of improving their communication skills; and those pursuing academic careers with a primary or secondary interest in the study and teaching of rhetoric. This class is a version of the one required course, with the other three selected from a menu of options (which allows the certificate to be of use of a wide range of students). Please email me ([areid@buffalo.edu](mailto:areid@buffalo.edu)) for more information and about the certificate.

#### **ENG 542 – 20<sup>TH</sup> CENTURY AMERICAN POETRY**

**PROF. CRISTANNE MILLER**

Tuesdays, 3:30-6:10

Registration Numbers: (A) 23631 (B) 23632

At the end of the 1910s, the two most talked about poets in New York were Marianne Moore and Mina Loy. Both were publishing their most innovative work between 1914 and 1925 (although Moore also wrote profound poetry throughout the 1930s); both influentially affected the development of modernist form, especially in relation to the line; both were reviewed very positively by the poets we now think of as canonical (Pound, Eliot, Williams); both were publishing in various little magazines; and Moore would go on to become one of the most important editors of the 1920s; editing *The Dial* from 1925-1929. She was also invited to take over *Poetry Magazine* at Harriet Monroe's retirement, but declined. This seminar will focus on the poetry, essays, and (in Loy's case) plays written by these two women, primarily in the context of the New York scene, with special attention to gender issues, early twentieth-century feminism, the visual arts, little magazines, and the editorial problems faced by current readers and scholars of their poetry. Students will also engage with digital archives focused on both poets, and may submit a project designed for one of these archives instead of a final paper.

There will be a Marianne Moore conference in Buffalo in May 2020. Students will collaboratively design one or two roundtable topics and then write an abstract to present on such a roundtable at the conference (of course, they will not be required to attend the conference, or present).

**ENG 547 – FALL FICTION COLLOQUIUM****PROF. DIMITRI ANASTASOPOULOS**

Tuesdays, 7:00-9:40

Registration Number: 18520

In this unique workshop and colloquium course, we will examine a broad array of aesthetic techniques deployed in poetry and fiction in order to explore and reassess questions of genre to which we've become anaesthetized. Specifically, we will think through what function the concept of genre performs, which kinds of writing activity genre allows us to pursue, and how mobilizing the question of genre itself may help writers foster innovative sites of practice.

Predominantly exploratory in nature, the Fall Writing Colloquium is designed to investigate the limits and boundaries of poetry and fiction by negotiating these interrelated spheres of activity: 1) sharing student projects in writing, 2) reading a wide range of texts in order to become familiar not only with contemporary writing, but also critical and theoretical concepts that will augment writing practice, 3) participating in several Colloquia sessions during which the two sections of the class will meet to prepare for and discuss visits by an exceptional roster of writers: poets, novelists, short story writers, and writers of cross-genre and inter-genre forms.

**ENG 549 – FALL CREATIVE WRITING POETRY COLLOQUIUM****MA in Innovative Writing Colloquium****PROF. JUDITH GOLDMAN**

Tuesdays, 7:00-9:40

Registration Number: 18521

**Course Description:** The Poetry Colloquium in Innovative Writing is an exploratory writing course: our focus will be on poetry and poetics as a mode of inquiry involving research, discovery, and processes of making. In this seminar-workshop, students will reflect critically on their habits of thought and experiment with their writing practices; get exposure to past and contemporary poetry and poetics; learn general concepts and paradigms of language and verbal representation; and become more and differently attentive to the language and discourse practices all around us – in the world at large and in the immersive digital media environment – as possible compositional resources. We will continually register language as conduit of history and politics, as key to the maintenance and production of identities and social structures, as instrument of care and violence. In this course, you will be reading as writers: not so much for “mastery” of the material, as for what you may want to examine or try out in your own work. This suggests you will be reading at many different levels and with many different attitudes: noticing your own mind+body as it makes meaning - or has a thought - gets confused - feels affected or resistant - drifts off - sticks on a sound-shape or rhythm or phrase - finds a connection - skips around - becomes aware of a silence or repression - imagines an elsewhere - or wants to pursue an idea. Our exploratory processes of reading and reflecting (in the capacious sense sketched above), and the writing that works through or upon those processes, will be the foundation of our workshop. This course also involves studying genre: getting a sense of generic parameters and containers, to (potentially) test their limits or blur them together in ways that talk back to and help to rearrange or stretch readerly expectations. Further, we will be meeting at times over the semester with our Fiction counterpart-workshop to discuss the work of visiting writers, who will then join us in follow-up meetings for live readings and discussion.

**Course Expectations:** All students will post 2-4pp of creative-critical reading-writing every week (except during weeks we are meeting with visiting writers). Posts may range from reading notes on one text or various texts to formal poems/plays/stories/scores/etc.; feel free to post any combination of these. All posted writing should be thoughtful and shared for good reason, and all should be related to the week's topic and/or assigned readings. Roughly speaking, we will spend the first half of each class discussing the readings and the second half of each class discussing student responses. For the final project, students will turn in a poetics statement of 3-5pp of critical (but not necessarily formal academic) prose meant to describe current questions they are following or directions they are taking in their work, and to provide readers with a context/orientation for their writing. Students will also turn in 15-20pp of poetry/inter- or hybrid-genre writing/creative writing they have developed over this current semester. This writing may derive from revised course posts or may be independently developed or both. (The pieces do not have to congeal into a single work). In the final class, students will also be asked to write a 1pp response to several other students' drafts towards the final portfolio.

## **ENG 563 – PERSONAL NARRATIVE**

**PROF. JOSEPH VALENTE**

Thursdays, 3:30-6:10

Registration Numbers: (A) 23633 (B) 23634

# **Autistry**

Because story telling represents one of the most profoundly social practices in which human beings of all cultural backgrounds participate, the recent explosion in autobiographies, memoirs and self-profiles composed by subjects on the autistic spectrum casts, or should cast, significant doubt upon the widespread popular and scientific assumption that the essence of ASD (autistic spectrum disorder) resides in a hardwired hence incurable social incapacity or disconnection. Beginning with a critique of the cognitive, neurological and genetic evolutionist constructions of autism that promote the social dysfunction thesis (theory of mind, Kohler's phenomena, weak central coherence etc.), my course, "Autistry," will examine the formal, thematic and stylistic features of recent, quasi-canonical autistic life-writing, with an eye to determining

- a) how social differences, rather than social deficits, may be undertood to define the autistic condition
- b) what the sources—sensory, cognitive, hermeneutical—of those social differences might be
- c) how biopolitical norms act to transform those differences into real social disabilities, while simultaneously underwriting the theories of autism that define it as innate, inherited and irremediable
- d) what often stymied creative potential those social differences comprise

Taken in aggregate, the personal and developmental narratives to be studied indicate that autism

manifests not in socio-symbolic default but in alternative modes of semiotic production and reception, an expressive/interpretive divergence from neurotypical norms not unrelated to the difficult verbal and visual experimentation regularly prized in the aesthetic documents and artifacts of the last century. Hence the titular pun on “artistry.”

## ENG 583 – POETICS

**PROF. MYUNG MI KIM**

Mondays 3:30-6:10

Registration Numbers: (A) 24396 (B) 24397

This course will examine a foundational but often under-theorized condition of 20<sup>th</sup> century and contemporary American poetry and poetics, namely, its translingual, interlingual, and transcultural predicament. How does this condition of mutability and linguistic heterogeneity inflect and exceed current discourses on diaspora and hybridity? We will discuss the rupture and displacement of monolingualism in what counts as “American Poetry.” In our reflection of the stakes of transcultural and translingual poetics, we will interrogate the way the politics of language inflects legibility, regimentation, and practices of the nation. At the same time we will ask whether it is possible to redefine translatability from the perspective of what I call the “translative” and the “trans(i)tive” dimension of poetic practice. Transl(i)tive practice traverses and disarticulates the binaries of major/minor, dominant/peripheral, global/local; we will explore how this transitive and chiasmatic space operates both within and between poetry and thinking, and how it might extend the established parameters of American poetry and poetics.

Our reading lists may include; Gertrude Stein, selected essays and excerpts from *The Geographical History of America*; William Carlos Williams, *In the American Grain*, Louis Zukofsky, *Catullus, 80 Flowers*, and from *Bottom on Shakespeare*; Robert Duncan’s late work with special attention to *Dante Etudes*; Spicer’s *After Lorca* and *Language*; Theresa Hak Kyung Cha’s *Dictee* along with her multimedia, installation, and film work; Nathaniel Mackey, from his two on-going series *Song of the Andoumboulou* and *Mu* as well as his books of criticism, in particular, *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing* and *Paracritical Hinge*; Kamau Brathwaite, with emphasis on *Conversations*; Susan Howe, across her books of poetry and criticism; Cecilia Vicuna, from across her multi-genre work; Tan Lin ; Norma Cole, with attention to her body of translations from the French; Bhanu Khapil; Mei-mei Berssenbrugge; Will Alexander; Caroline Bergvall, from *Meddle English; New and Selected Texts* and *Drift*; Alfred Arteaga, *Chicano Poetics; Heterotexts and Hybridities*; Erin Moure; Don Mee Choi; Fred Moen, including his *In the Break: The Aesthetics of the Black Radical Tradition*, and others

“AMARE SINASM”

“A MERRY CAN ISM”

“A MER IN CAN ISM”

“A MARR CAN ISM”

Theresa Hak Kyung Cha

“The Word (Le Mot)”

**ENG 599 – PRACTICUM IN TEACHING****PROF. STACY HUBBARD**

Wednesdays, 3:30-6:10

Registration Number: 19564

This course is designed to support and develop Teaching Assistant pedagogy in the composition program at UB. The course will examine foundational and contemporary scholarship and research in rhetoric and composition that addresses first-year composition pedagogy. The course will serve as a forum for the discussion of classroom practices and issues as they arise during the semester and situate those discussions within the context of composition theory. We will investigate the historical development of first-year composition, the current debates regarding such courses, and the potential futures of writing instruction.

**ENG 606 - COURTLY LOVE****PROF. RANDY SCHIFF**

Wednesdays, 12:30-3:10

Registration Numbers: (A) 23635 (B) 23636

Our course will explore the literature and theory of courtly love, by surveying key primary texts and critical articles. Having fascinated psychoanalysts, philologists, and poets, courtly love offers not just a rich and varied literature, but also intense controversies about literary theory and the limits of the West. We will begin the course by studying the trans-European code of courtly love, and then survey courtly lyric's foundations in the troubadours—a poetic tradition that crosses both gender and cultural borders. We will read Marie de France and Béroul to engage with early courtly romance, and then study the seminal mixture of the spiritual and the erotic in Petrarch's poetics. We will then examine the strange proximity, in the work of the mysterious *Pearl*-poet (also known as the *Gawain*-poet), of a sublime poem of spiritual mourning, a wild homily channeling religious angst about bodily joy, and an Arthurian masterpiece of romance and restraint. Finally, we will analyze both the highs and the lows of courtly poetics in Chaucer's magisterial *Troilus and Criseyde*. Throughout, we will read essays by literary critics, theorists, and historians, in order to investigate the range of questions about the origins, significance, and even the very existence of courtly love. All students will provide one seminar presentation; students taking the course intensively will write a seminar paper of 15-25 pages.

**ENG 608 – ECOCRITICISM: NATURE AND WORK****PROF. ELIZABETH MAZZOLINI**

Mondays, 4:00-6:40

Registration Numbers: (A) 23637 (B) 23638

This course will look at the kinds of consumption and production done in English departments, in light of climate catastrophe. We will examine whether and how humanistic academic reading and writing can contribute to the crisis itself and also to environmentalist action, materially and ideologically. We will read theories of nature, of work, of reading, and of writing, as well as novels and essays that attempt to intervene in environmental discourse. Class members will write responses to these texts, assemble archives from which they make meaning, and produce arguments about academic environmentalism

**ENG 609 – STUDIES 19<sup>TH</sup> CENTURY AMERICAN LITERATURE****PROF. KENNETH DAUBER**

Mondays, 12:30-3:10

Registration Numbers: 20844 (B) 20845

Theory of American Literature. This course is designed to give you a roadmap of the variety of ways of talking about classic American literature as they have been laid out since the field came into existence as a field and through to the current moment. We will read major texts of the ante-bellum period in tandem with a variety of secondary books by influential critics. The idea is to take a secondary text that constructs its canon and a primary text central to that construction and read them for attunements and gaps, for what gets established and disestablished, what gets opened up and what closed off.

We will read works of cultural criticism, ordinary language criticism, deconstruction, feminism, historicism—some oldies (like D.H. Lawrence's *Studies in Classic American Literature* or Leslie Fiedler's *Love and Death in the American Novel*), some relative newbies (perhaps Donald Pease on cultural critique, Michelle Sizemore on radical democracy), some in between (Russ Castronovo reading against the liberal American subject, Stanley Cavell reading Thoreau and Emerson, Jane Tompkins reading sentimental literature, Skip Gates on African-American Literature), some as yet to be determined. The list will be chosen on the basis of what seems current, what seems enduring, and what I haven't read yet but meant to because it seems promising.

Primary texts will probably include Benjamin Franklin's *Autobiography* (you will be surprised), *Uncle Tom's Cabin* along with some slave narratives (Douglass and Jacobs), some Hawthorne (*The House of the Seven Gables*, because nobody really likes it, and why nobody does is especially revealing), Melville (especially *Pierre*, which people generally like for the wrong reasons), a few of Emerson's best, Thoreau's *Walden* (not your post-modern eco-critic) and a couple of earlier American novels (like Charles Brockden Brown's *Wieland* and Cooper's *The Prairie*). Some of this may change, but there will be good substitutes, if so.

By the end of the course, if you are faithful, you will have an extraordinary sense of how the founding period in American literature lays itself out, what the debates about it are, what works and what doesn't and to what extent. I tend to have opinions about such matters. The course is designed to enable you

to form your own (hopefully different) opinions, as well, which you will be able to try out in postings and class discussion and, if you take the “A” section, a paper.

**ENG 623 – *Fashion Rhetorics* (Studies in Rhetoric)**

**PROF. ERIC DARNELL PRITCHARD**

Thursdays, 12:30-3:10

Registration Numbers: (A) 23639 (B) 23640

In this graduate seminar we will read scholarship at the intersections of Rhetoric and Fashion studies. Fashion Studies is a scholarly dialogue cutting across a range of disciplines and fields including rhetoric and composition, literary studies, history, performance studies, ethnic studies, and sociology. We will examine a diversity of adornment performances – past and present, in everyday life and also as rendered in cultural productions (e.g. arts, literature, film, and theater). Doing so, we will document and examine the emergence of fashion and style's impact on a wide social, political, and economic terrain, but also a myriad of critiques of fashion and style emerging from scholarly works and in popular media.

This course will especially emphasize research on rhetoric and fashion in relation to critical race theory, feminist theory, and queer theory. Engaging this scholarship, we will posit the implications of this research for the current state and next steps of fashion as an interdisciplinary field of study generally, and what the place of that field is and can be within rhetorical studies, literary studies, media studies, American Studies, history, performance, and Gender, Women's and Sexuality Studies in particular. The course will also support the development and support of each student finding or further developing their own fashion and style studies research, writing, and creative projects, with an eye toward exploring the broad implications of their interests for theory, methodology, and pedagogy of this field.

Writing assignments for the course will include a 5-page critical style autobiography, a seminar paper proposal with annotated bibliography, and an article length seminar paper (approximately 25 pages). Additional short writing and discussion assignments may be assigned.

**Required Texts**

Primary texts will include books by Madison Moore, Monica Miller, Carol Mattingly, Rolande Barthes, Robin Givhan, Adam Geczy, Vicki Karaminas, Minh-Ha T. Pham, Tanisha Ford, Reina Lewis, Carol Tulloch, and Clare Sears.

Additional readings will be required and made available via UB Learns or handout. Podcasts and film screenings will also be assigned as companion texts to course readings on relevant dates.

**ENG 653 – CRITICAL THEORY**

**PROF. STEVEN MILLER**

Fridays, 12:30-3:10

Registration Numbers: (A) 22007 (B) 22008

Despite the huge amount of theoretical work devoted to the notion of the *gaze* since World war II, it remains possible to underestimate how pivotal the notion

was in 20<sup>th</sup> century philosophy, psychoanalysis, and literature (and for understanding the relations between them) and remains for us today. This course, then, will provide an opportunity to survey many of the key readings on the theory of the gaze across a range of disciplines (philosophy, political theory, postcolonial theory, feminist theory, psychoanalysis, aesthetic theory, cinema studies, and literature). Central to our discussions will be the complex relationship between eye and gaze, visibility and formalization, discourse and figure. Although much gaze theory, for obvious reasons, revolves around visual arts (especially painting) and cinema, we will also consider, for as much time as possible, the role of the gaze in literature, or what Jean-François calls “the eye at the edge of discourse.” The syllabus will likely include some of the classics of gaze theory—Vertov, Freud, Sartre, Fanon, Merleau-Ponty, Lacan, Foucault, Mulvey, Said—in addition to a selection of less often read works such as Jean Starobinski, *The Living Eye*; Jean-François Lyotard, *Discourse, Figure*; Luce Irigaray, *Speculum of the Other Woman*; Gilles Deleuze, *Image-Movement*; and Jacques Derrida, *Memoirs of the Blind and Other Ruins* and *Rights of Inspection*.

**ENG 706 – PUBLIC ATION WORKSHOP**

**PROF. RUTH MACK**

Tuesdays, 12:30-3:10

Registration Number: 22387

In this workshop, students will rework a paper (typically a seminar paper) for Publication. The workshop will help students to identify an appropriate journal for her or his work. It will then assist in the tailoring of the project for the format and focus of that publication. It will also offer guidance in the key characteristics of a successful submission. The workshop will feature several group meetings at the beginning of the semester and then regular consultations with the instructor for the remainder of the semester.

**Note:** This workshop is open to 3<sup>rd</sup> year students only.

