Spring 2013 Course Descriptions

These course descriptions have been written by the individual faculty members teaching the courses. They're intended to help you make the best possible selections for your spring semester. In general, the descriptions here include more detail than the Bulletin descriptions of the same courses. For example, a description here may include a list of probable texts, references to particular assignments, or information about the professor's teaching methods or intellectual approach to the subject. If you have questions about any of these courses, consult your adviser, the individual instructor, or the English department secretary, Ms. Feeley.

- Intd 105 - Critical Writing and Reading
- Humanities 220 - Humanities I
- Humanities 221 - Humanities II
- Intd 288 - Thoreau Harding Project 2.0 (Ed Gillin)
- WmSt 100 - Intro to Women's Studies
- Honors
- Black Studies
- Engl 142 - Literary Forms
- Engl 170 - The Practice of Criticism
- Engl 200 - College Writing II
- Engl 201 - Creative Writing
- Engl 210 - Screenwriting I
- Engl 212 - British Literature I
- Engl 213 - British Literature II
- Engl 232 - Topics in Pre-1700 British Literature
- Engl 235 - American Literature
- Engl 237 - Voices and Perspectives
- Engl 239 - American Visions
- Engl 241: World Literature
- Engl 242 - M/Literature of the African Diaspora
- Engl 282 - The Bible as Literature (Graham Drake)
- Engl 288 - Experimental Courses
- Engl 301/303 - Poetry Writing I and II
- Engl 302/304 - Fiction Writing I and II
- Engl 305/307 - Creative Non-fiction I and II
- Engl 306/406
- Engl 319 - Literary Theory
- Engl 320 - Irish Literature
- Engl 339 - American Ways
- Engl 355 - Shakespeare II
- Engl 358 - Major Authors
- Engl 359 - Film Authors
- Engl 386 - Modern Drama
- Engl 388 - Senior Reading
- Engl 390 - Topics in Literature
- Engl 394 - Senior Seminar
Overview: What Counts Where

- Pre-1700 British: 212, 232, 358 (Drake)
- Post-1700 British: 213, 320
- American Lit: 235, 237, 288 (Gillin), 339, 358 (Winrock, Woidat), 359
- Cultural Intersections: 237, 239, 241, 242, 288 (Koczanowicz, Okada), 320, 358 (Winrock, Woidat), 390 (Akman), BLKS 288 (Lima)
- Shakespeare: 355
- Major Authors: 358, 359
- Writing/Language: 200, 201, 210, 288 (Hall), 301/303, 302/304, 305/307, 306/406, 388
- Film: 288 (Okada), 339 (Cooper), 359
- Creative Writing Track
  - Genre: 142, 239, 358 (Winrock), 386, 390 (Akman, Stelzig)
  - Contemporary: 142 (Cooper), 237 (Gentry), 288 (Okada), 317 (Doggett), 358 (Woidat)
  - Cultural Intersections: 237, 239, 241, 242, 288 (Koczanowicz, Okada), 320, 358 (Winrock, Woidat), 390 (Akman)

1 Selected Major Authors and Film Authors courses may be used by English majors to fulfill the pre- or post-1700 British literature requirement only if a separate course is used to fulfill the Major Authors requirement. For example, a student who fulfills the Major Authors requirement using Engl 358 Major Authors: Thomas Pynchon may use Engl 358 Major Authors: Wordsworth and D.H. Lawrence to fulfill the post-1700 British requirement.

2 Selected Major Authors and Film Authors courses may be used by English majors to fulfill the requirement in American literature only if a separate course is used to fulfill the Major Authors requirement. For example, a student who fulfills the Major Authors requirement using Engl 358 Major Authors: Wordsworth and D.H. Lawrence may use Engl 358 Major Authors: Thomas Pynchon to fulfill the American literature requirement.

Courses You Can Take Twice (under different subtitles)
Engl 142, 232, 237, 239, 321, 339, 358, 390

New this semester
Engl 388 Senior Reading Seminar (3) replaces Engl 370 Senior Reading (1). Students may count Engl 388 towards the 12 hours required at the 300-level in the creative writing track.

Information on degree requirements
- BA in English - Literature track
- BA in English - Writing track
- BA in Comp Lit
- BA in Theatre/English
- Minors in Lit, Writing, Film

If you would like to enroll in Engl 301/303, 302/304, or 305/307 for spring 2013, you must submit a sample of your work together with this cover sheet to the English department office by 4 p.m. on October 19. If you have been previously admitted to the creative writing track, you will not be denied admission to any 300-level workshop in which there is space available, provided that you submit the completed cover sheet by the deadline and attach the required writing sample. Student interested in the prose workshops should submit 5-10 pages of work in the genre to which they are applying. Students interested in the poetry workshop should submit 3 to 5 poems. It is also possible to apply for admission to a workshop without applying for admission to the track. Learn more about creative writing workshops and the creative writing track.

Intd 105 - Critical Writing and Reading

From Dionysus to Dubstep: An Analysis of the Contemporary Rave Culture and its Roots in Ancient Greek Theater (Michael Herman)
Writing Seminar is a course focusing on a specific topic while emphasizing writing practice and instruction. Because this is primarily a course in writing, reading assignments will be briefer than in traditional topic courses, and students will prove their understanding of the subject matter through writing compositions rather than taking examinations.

What are we all searching for? Connection. Connection through experience. Since the time of the Ancient Greeks, human beings have been creating art and turning it into experience. Experience that can be shared. And it’s in the sharing of that experience, that we find true connection. Over 2,500 years ago, the Ancient Greeks held theater festivals honoring their gods. Today, and for the past several decades, hundreds of thousands of people all over the world attend music festivals and raves.

In this class, we’ll read Sophocles’ Oedipus and Aristotle’s Poetics, as well as scholarly essays on the contemporary rave culture, and we’ll discuss them using a critical perspective. In addition, we’ll research Ancient Greek theater festivals and rituals, as well as modern day raves and music festivals. Through coherent discussion and analysis, we’ll discover the importance of language, connection and experience.

This course also explores the principles of academic writing and college level essays, focuses on analytical writing, and offers an opportunity to hone writing skills developed thus far. The instruction involves lecture, reading, screening and writing, as well as class discussion. Several exercises and papers will combine with a critical vocabulary to create an understanding of the principles of writing... and it will be fun!

Aristotle, Poetics
Sophocles, Oedipus the King
Hacker, Diana, A Pocket Style Manual, Sixth Edition
Graff and Birkenstein, They Say, I Say, Second Edition

The Woman Writer (Caroline Beltz-Hosek)

This course centers on writings by notable 19th-20th century female authors, which students will examine from a feminist critical perspective. Works by Emily Bronte, Sylvia Plath, and Virginia Woolf will be thoughtfully analyzed in conjunction with seminal sociopolitical literature by Mary Wollstonecraft and Simone de Beauvoir. With each text we will explore how the author approaches the domestic sphere, sexual agency in patriarchal culture, and the transcendental power of creative expression.

Metafiction (Chris Perri)

Metafiction is a realm of literature that is chiefly concerned with its own nature as a verbal construct. This course will examine the medium of storytelling as it applies to metafiction and its "linguistic oversoul," as well as the questions raised regarding the messages (or lack thereof) inherent within the form. Students will compose, edit, and revise several essays based on the texts read for class, in tandem with ideas generated from group discussion. The process of drafting these essays will be heavily stressed through collective exercises in class, and in your individual efforts beyond. Texts: John Barth's Lost in the Funhouse, Martin McDonagh's The Pillowman, Gabriel Garcia Márquez' One Hundred Years of Solitude.

Ways of Seeing (Jun Okada)

The goal of this section of INTD 105 is to produce sustained, coherent, and persuasive arguments on a significant issue, in this case, how to read and analyze visual culture. The first part of the course will focus on what it means to "read a visual text" by reading and discussing John Berger's Ways of Seeing and applying these ideas to deciphering advertisements in print media. The second part of the class will include analyzing a film: Douglas Sirk's fiction feature film, Imitation of Life (1950). You will analyze the formal and ideological functions of visual media that have had a profound effect on how we think about racial and gender difference. In addition, you will be assigned weekly readings in reference to the films as well as engage in library research training. Each week’s classes will consist of a mixture of film viewing, group discussion, and peer editing, emphasizing collaboration as the key to the improvement of writing, revising, and communication skills.

Representing Autism (Gillian Paku)

This particular section will ask you to focus on how autism is represented in literary texts. We start from the assumption that autism is not just a medical category of dis-ability that should be "fixed," but rather a category that is also created by social assumptions and that can encompass strongly positive attributes. Because autism affects communication skills, we will read literary texts that are remarkable for what they can communicate through what they do not say. We'll refine our thinking in the process of writing and rewriting, assembling evidence, and structuring arguments of appropriate scope and complexity.

Postcolonial Perspectives: Understanding the "Self," the "Other" and Different Cultures (Filiz Barin)

With a focus on development of academic writing skills, this course will consist of writing projects and reading assignments which are geared toward generating contemplation and discussion about the "self" and the "other." Who do we identify as the "others"? What do we know about other cultures and minorities? How does the dominant visual and textual rhetoric about the 'other' inform the ways in which we perceive culturally, ethnically and religiously different? What are the constituents of discourses about the "other"? As the theoretical basis of our readings, we will also spend some time learning about Postcolonialism and Orientalism (studying some short introductory texts from the scholars in this field) and examine the ways in which we can apply this theoretical background in our analysis of visual and written texts about the "other." (We will also view and analyze films as well as visual texts such as paintings, posters and advertisements.) Some of the texts we will study: "Peals and the Swine" by Leonard Woolf, "The Old Chief Mshlanga" by Doris Lessing, "Passion in the Desert" by Balzac. Heart of Darkness by Joseph Conrad; "A Modest Proposal" by Jonathan Swift; and films, The Wind and the Lion, and Harem. Students are expected to work collaboratively and engage in peer revisions.

Humanities 220 - Humanities I

Humanities I (Bill Harrison)

The course description is identical with that of the college's course description for this core course. Readings may include readings from the Bible and by Plato, Sophocles, Thucydides, Livy, De Pizan, Shakespeare, and others.

Humanities I (Beyazit Akman)
Western Humanities I examines developments in the intellectual history of the western world from the ancient Hebrew and Greek civilizations to the seventeenth century. Lectures and class discussions will place significant written works in their historical and cultural contexts, outlining the position of these works in the evolution of a western tradition.

Humanities I (Graham Drake)
A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization to 1600. The course is factual as well as conceptual, including a narrative history of the period covered. A list of specific texts assigned for this section is available on the Master Schedule page. [http://masterschedule.geneseo.edu/](http://masterschedule.geneseo.edu/)

Humanities I (Chuck Hertrick)
Western Humanities I examines developments in the intellectual history of the western world from the ancient Hebrew and Greek civilizations to the seventeenth century. Lectures and class discussions will place significant written works in their historical and cultural contexts, outlining the position of these works in the evolution of a western tradition.

Humanities I (Glenn McClure)
A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization to 1600. The course is factual as well as conceptual, including a narrative history of the period covered. A list of specific texts assigned for this section is available on the Master Schedule page. [http://masterschedule.geneseo.edu/](http://masterschedule.geneseo.edu/)

Humanities I (Julia Walker)
A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization to 1600. The course is factual as well as conceptual, including a narrative history of the period covered. A list of specific texts assigned for this section is available on the Master Schedule page. [http://masterschedule.geneseo.edu/](http://masterschedule.geneseo.edu/)

Humanities I (Tom Greenfield)
Western Humanities I examines developments in the intellectual history of the western world from the ancient Hebrew and Greek civilizations to the seventeenth century. Lectures and class discussions will place significant written works in their historical and cultural contexts, outlining the position of these works in the evolution of a western tradition.

**Humanities 221 - Humanities II**

Humanities II (Caroline Woidat)
As stated in the Undergraduate Bulletin, the goal of this course is to acquaint students with the major Western value systems by examining the basic readings from philosophical and literary points of view, and in a historical context. Western Humanities II is a search for moral, social and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present. The course is factual as well as conceptual, including a narrative history of the period covered. Students in this section will encounter additional texts to those in the course menu and should expect that class performance (daily participation, a formal oral presentation, and in-class writing exercises/quizzes) will factor as a significant component of the course grade.

Humanities II (Alice Rutkowski/Cathy Adams)
A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present. The course is factual as well as conceptual, including a narrative history of the period covered. Readings may include texts by such authors as Locke, Voltaire, Shelley, Douglass, Thoreau, Marx, Freud, Gilman, Spiegelman, and DeLillo.

Humanities II (Wes Kennison)
A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present. The course is factual as well as conceptual, including a narrative history of the period covered.

Humanities II (Mary Gillin)
As stated in the Undergraduate Bulletin, the goal of this course is to acquaint students with the major Western value systems by examining the basic readings from philosophical and literary points of view, and in a historical context. Western Humanities II is a search for moral, social and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present.

Humanities II (Glenn McClure)
A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present. The course is factual as well as conceptual, including a narrative history of the period covered.

Humanities II (Ed Gillin)
As stated in the Undergraduate Bulletin, the goal of this course is to acquaint students with the major Western value systems by examining the basic readings from philosophical and literary points of view, and in a historical context. Western Humanities II is a search for moral, social and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present.
**Humanities II (Ken Asher)**

A search for moral, social, and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present. The course is factual as well as conceptual, including a narrative history of the period covered.

**Humanities II (Jaclyn Eddy)**

As stated in the Undergraduate Bulletin, the goal of this course is to acquaint students with the major Western value systems by examining the basic readings from philosophical and literary points of view, and in a historical context. Western Humanities II is a search for moral, social and political alternatives and meaning embodied in the institutions, culture, and literature of Western Civilization from 1600 to the present.

**Intd 288 - Thoreau Harding Project 2.0 (Ed Gillin)**

This course is cross listed as Engl 288

Henry David Thoreau, a Harvard graduate, was sometimes struck by the discrepancy between the education he’d acquired academically and the one he’d gained from vital experience. In Walden he observes: “To my astonishment I was informed on leaving college that I had studied navigation! — why, if I had taken one turn down the harbor I should have known more about it.” The priority on active-learning implied by that statement conveys the fundamental premise of the Thoreau-Harding Project. Students in the class will read Walden, the classic work which outlines Thoreau’s two-year experiment of living in cabin he constructed with his own hands. They will also “participate” in such an experience by drawing on and developing skills in investigative analysis, research, organization, landscape planning, financial planning, legal argumentation, use of applied science — and ultimately some acquired skills in masonry, carpentry and the like — to build an exact replica of the cabin Thoreau describes in his writings. In striving to craft an accurate, museum-quality reproduction of the cabin, class participants will create an apt tribute to Walter Harding, one of the most important scholars of the life and writings of Thoreau. Honoring Professor Harding's legacy in a project dedicated to him and to Geneseo's academic traditions, students of this class will create a campus landmark that will also endure as a testimony to their own achievements in the sort of “extreme learning” Thoreau might have admired.

**WmSt 100 - Intro to Women's Studies**

Intro to Women's Studies (Alice Rutkowski)

This introduction to the discipline of Women's and Gender Studies will focus on one central question: what difference does gender make? By examining a variety of texts (articles, novels, films, popular culture), we will learn not only how to analyze issues of power, gender, and identity, but we will also relate those issues to the wider world around us. As we work through various thematic units, be prepared to move at breakneck speed—you'll love the reading and you'll want to slow down, but this is an introductory survey which means that it is a broad introduction to the field. But don't worry! Introductory courses are supposed to give you a basic foundation and wet your appetite for more.

**Honors**

Honr 202 - Critical Reading (Gene Stelzig)

This course focuses on close reading and analysis of a few selected texts through seminar discussion and extensive writing. In this section we will explore four of Shakespeare's "problem" plays, a term coined by Shakespeare critics to characterize plays that both deal with a serious problem or issue, but that also pose particular problems or challenges of interpretation. The dramas we will study are THE MERCHANT OF VENICE, MEASURE FOR MEASURE, HAMLET, KING LEAR.

Honr 202 - Critical Reading (Ron Herzman)

Description.

**Black Studies**

Blks 288-The Neo-Slave Narrative (Maria Lima)

Since the last decades of the twentieth century, writers across the African Diaspora have attempted to recover elements of the narrative structure and thematic configuration of slave narratives. The main reasons for this seemingly widespread desire to rewrite a genre that officially lost its usefulness with the abolition of slavery are the will to re-affirm the historical value of the original slave narrative and to reclaim the humanity of the enslaved by (re)imagining their subjectivity. While most colonial testimonies of slavery have long disappeared from the working memory of today’s Black Atlantic societies, the prejudices and stereotypes they conveyed unfortunately have not.

**Required Texts:**

- The History of Mary Prince (1831), ed. Moira Ferguson. ISBN #086358117X
- Octavia Butler's *Kindred* (1979) #0807083054
- Toni Morrison's *Beloved* (1987) #0791075702
- Fred D’Aguiar's *The Longest Memory* (1994) #0679439625
- Joan Anim-Addo. *Imoinda:* or *She Who Will Lose Her Name.* A Play for twelve voices in three acts (2008) #9781902294391
- Andrea Levy’s *The Long Song* (2010) #0755359402
- All readings in mycourses

**Required Documentary:**

- *Unchained Memories: Readings from the Slave Narratives*


Engl 142 - Literary Forms

Theatre and Society (Jenni Werner)

No art form exists in a vacuum! But some works of art reflect or respond to their social context more clearly than others. In this course, we will examine several American plays and the context which they inhabit, even where social commentary is not overt. Throughout the semester, students will learn to analyze plays for their social relevance, and equal weight will be given to an investigation of specific points in history and the dramatic literature which resulted from that moment. Plays and their corresponding historical periods to be examined may include: Kaufman and Hart's You Can't Take It With You and the Great Depression of the 1930's, Lorraine Hansberry's A Raisin in the Sun and the early Civil Rights Movement, Jonathon Larson's Rent and New York City in the 1980's, the early performance art of Split Britches and the feminist movement, etc.

Graphic Narrative (Kenneth Cooper)

"There is no emoticon for what I am feeling." Suppose we take these words of Comic Book Guy to heart and grapple with the slippages across mediums of expression — including, conversely, the ways in which graphic representation can evoke emotions just beyond our ability to explain them. This course on long-form comics (aka graphic novels) will draw upon literary, visual arts, and cultural studies theory to develop our vocabulary for describing this complex amalgamation of words and images. Although we will at least briefly touch upon superhero comics and their fandoms (Moore), the majority of our readings will come from other regions of the genre: Ware, Bechdel, Spiegelman, Burns, Hernandez, Satrapi.

Science Fiction (Thom Metzger)

Description.

British Novella (Bill Harrison)

Description.

Engl 170 - The Practice of Criticism

The Practice of Criticism (Eugene Stelzig)

This course is an introduction for English majors to the analysis and interpretation of literature. Students will engage in "close" reading, discussion, and writing about texts from several genres (drama, short story, novel, autobiography, poetry) and explore how different theoretical and critical approaches can illuminate different areas or aspects of meaning of the same text and lead to different interpretations.

The Practice of Criticism (Rob Doggett)

This course is an introduction for English majors to the analysis and interpretation of literature. Students will engage in "close" reading, discussion, and writing about texts from several genres (drama, short story, novel, autobiography, poetry) and explore how different theoretical and critical approaches can illuminate different areas or aspects of meaning of the same text and lead to different interpretations.

The Practice of Criticism (Cori Winrock)

This course is an introduction for English majors to the analysis and interpretation of literature. Students will engage in "close" reading, discussion, and writing about texts from several genres (drama, short story, novel, autobiography, poetry) and explore how different theoretical and critical approaches can illuminate different areas or aspects of meaning of the same text and lead to different interpretations.

Engl 200 - College Writing II

College Writing II (Thom Metzger)

Description.

Engl 201 - Creative Writing

Creative Writing (Kristen Gentry)

This is an intermediate creative writing class in which we will explore creative nonfiction, poetry, and fiction writing. Our goal is to become better readers, writers and critics of these genres. You will write at least two poems, two fiction exercises, a nonfiction piece and complete a final project in one of these genres. In addition, there are frequent response papers due. You will also be expected to give your peers suggestions for their writing by speaking in class and by commenting thoroughly on their manuscripts.

Creative Writing (Caroline Beltz-Hosek)

This workshop is designed to further the study and practice of creative writing. My assumption is that you are here as burgeoning writers, and that you are hungry to extend your knowledge and experience of poetry, creative essay, and fiction writing; moreover, that you are serious about the commitment that any self-respecting art form demands. Most of our time will be spent discussing the creative pieces you bring in each week, but you are also expected to read extensively in each genre with an ambitious critical lens.

Creative Writing (Chris Perri)
This course is an intermediate workshop in the manufacture and maintenance of creative nonfiction, poetry, and short fiction. Students will draft, edit, and revise creative essays, poems, and short stories of their own design, and after making revisions will compile their efforts into a final portfolio. All students are expected to meet deadlines and present their work to the class for feedback, while offering copious written and verbal commentary on the work of their peers. There will be extensive reading in each of the aforementioned genres, critical response essays, numerous in-class writing exercises, production of a portfolio containing a semester's worth of genre-writing, and frequent reading/speaking aloud. Texts: Ann Lamott's *Bird by Bird*, Barbara Drake's *Writing Poetry*, *The Best American Short Stories 2005*, and numerous required readings from myCourses.

**Creative Writing (Ashley Pankratz)**

This is an intermediate creative writing class in which we will explore creative nonfiction, poetry, and fiction writing. Our goal is to become better readers, writers and critics of these genres.

**Engl 210 - Screenwriting I**

*Screenwriting I (Michael Herman)*

This course will explore the principles of the writing of scripts for theatrical and non-theatrical films. The class focuses on the scene as the basis of dramatic structure and offers an opportunity to hone writing skills developed thus far. The instruction involves lecture, reading, screening and writing, as well as class discussion. Several writing exercises and a short script will combine with a critical vocabulary to create an understanding of the principles of screenwriting… and it will be fun!

- Paul Argentini, *Elements of Style for Screenwriters*
- Lajos Egri, *The Art of Dramatic Writing*

**Engl 212 - British Literature I**

*British Literature I (Gillian Paku)*

This course will survey the major currents of British literature through the year 1660 — yes, Old English poetry, Chaucer, Julian of Norwich, Sidney, and Milton, among others. But the course will also consider and critique the English domination of English literature by looking at the contributions of Ireland and Scottish culture. Each student will also memorize and perform (in class) an assigned passage of poetry or drama. A final presentation on a paper on this passage will substitute for the final exam. Our two texts will include the *Norton Anthology of English Literature, NINTH Edition, Vol. 1*, and *Tales of the Elders of Ireland*.

**Engl 213 - British Literature II**

*British Literature II (Bill Harrison)*

Description.

*British Literature II (Ken Asher)*

Description.

**Engl 232 - Topics in Pre-1700 British Literature**

*Marxist Milton (Julia Walker)*

Marxist Milton? Yes and no.

John Milton

- wrote Parliament's 1649 position paper justifying the execution of King Charles II
- advocated for the abolition of the power of bishops, and the 1645 beheading of the Archbishop of Canterbury
- opposed all class distinctions and, in theory, gender bias, devoting over a decade of his life to writing political tracts for Parliament

When the Revolution failed in 1660, he withdrew from public life and wrote an epic about the loss of paradise — arguing that man was the author of his own enslavement — and then wrote a drama valorizing Samson, the archetype of the suicide bomber, that most modern revolutionary.

However, while he rejected formal church doctrines — any church — and refused to attend religious services, he didn't reject the concept of God; rather, he radicalized the paradigm. He argued against a wealthy state, a wealthy church, a wealthy aristocracy, but stopped short of condemning private property. A passionate advocate for education, he felt that there was no virtue without difficulty. He condemned human-kind's long history of choosing the authority of one leader over the hard work of individual responsibility. He was a populist elitist, an arrogant opponent of power, a blind genius.

Milton is a microcosm of European political and social revolution at the end of the English Renaissance and the beginning of the Age of Reason. We will trace his radicalization from an undergraduate poet who planned to write an epic about King Arthur to the revolutionary writer whose work executed a king and an archbishop to an embittered observer damning his country's relentlessly wrong choices.

**Engl 235 - American Literature**

*American Literature (Kenneth Cooper)*
By the end of this chronologically ordered course, hopefully you will be asking yourself more complex questions about works of “American” literature. Why, for example, have writers been so anxious to define what is American? The various literary texts on the syllabus, therefore, will be read not just formally (language, narration, and so on), but with an eye toward the cultural circumstances that produced them. In addition to this historical context, we also will be looking at certain recurring issues in American life: religious “errand”; racial politics; class, ethnicity, and assimilation; nature and the physical environment; technology and industrialization; gender roles; American self-definition. Please note: this section of ENGL 235 will be built around a smaller number of complete texts; the reading load may be somewhat heavier than is typical for a 200-level course.

Engl 237 - Voices and Perspectives

Voices & Perspectives: Women and 19th Century Social Reform (Caroline Woidat)

Without the right to vote, what means did American women have to register protest and to effect social reform? This course will explore the connection between women’s literature and social reform before 1920, examining the various strategies and approaches that women writers employed in their efforts to expose the underside of American democracy and economic prosperity. With attention to historical context and the cultural work of literary texts, the course considers works in diverse genres on such topics as temperance, slavery, Indian removal, education, labor, immigration, health care, and women’s rights. We’re likely to read texts by these and/or other authors: Susanna Rowson, Harriet Beecher Stowe, Harriet Jacobs, Helen Hunt Jackson, Nellie Bly, Kate Chopin, Charlotte Perkins Gilman, Willa Cather, Zitkala-Sa, Sui Sin Far, Emma Goldman, and Anzia Yezierska.

Hip-Hop Culture and Contemporary Literature (Kristen Gentry)

Description.

Engl 239 - American Visions

American Visions: African American Drama (Melanie Blood)

American Visions: Thoreau Harding Project 2.0 (Ed Gillin)

This course is cross listed with INTD 288

Henry David Thoreau, a Harvard graduate, was sometimes struck by the discrepancy between the education he’d acquired academically and the one he’d gained from vital experience. In Walden he observes: “To my astonishment I was informed on leaving college that I had studied navigation! — why, if I had taken one turn down the harbor I should have known more about it.” The priority on active-learning implied by that statement conveys the fundamental premise of the Thoreau-Harding Project. Students in the class will read Walden, the classic work which outlines Thoreau’s two-year experiment of living in cabin he constructed with his own hands. They will also “participate” in such an experience by drawing on and developing skills in investigative analysis, research, organization, landscape planning, financial planning, legal argumentation, use of applied science — and ultimately some acquired skills in masonry, carpentry and the like — to build an exact replica of the cabin Thoreau describes in his writings. In striving to craft an accurate, museum-quality reproduction of the cabin, class participants will create an apt tribute to Walter Harding, one of the most important scholars of the life and writings of Thoreau. Honoring Professor Harding’s legacy in a project dedicated to him and to Geneseo’s academic traditions, students of this class will create a campus landmark that will also endure as a testimony to their own achievements in the sort of “extreme learning” Thoreau might have admired.

Engl 241: World Literature

East and West in Global Literatures (Beyazit Akman)

This course is a comprehensive study of one of the most controversial concepts of our times: the binary of “East” vs. “West.” By looking at texts from as many different cultural traditions as possible (i.e. the Turkish, Pakistani, British, French, and Russian), we will compare and contrast how each culture perceives the Other and (re)produces the East-West contrast. We will also try to see if this binary is problematized or not. The discussion of the image of Islam in the “West” will also form a major portion of this course. The readings will be arranged according to certain paradigm shifts and themes such as: the role of Islam in European Civilization, co-existence of cultures, “clash” or “fusion” of civilizations, the image of Islam in post-9/11 discourse, etc.

Course evaluation will include at least one mid-term exam, one final exam, one research paper, weekly blog responses, quizzes, and active class participation.

Readings may include:

- Edward Said (Routledge Critical Thinkers) Tariq Ali, Shadows of the Pomegranate Tree (Vol. 1) (The Islam Quintet)
- Orhan Pamuk, My Name Is Red
- Jason Goodwin, The Bellini Card: A Novel
- Amin Maalouf, Leo Africanus
- John Updike, Terrorist: A Novel
- Esposito and Mogahed, Who Speaks For Islam?: What a Billion Muslims Really Think

Engl 242 - M/Literature of the African Diaspora

Literature of the African Diaspora (Maria Lima)

The term “African diaspora” has been used to refer to the grouping of diverse peoples and cultures that have, although dispersed throughout the world, retained a consciousness of shared origins and struggles, including those that remain on the African continent. This course will take up a diverse group of works from the African diaspora, inviting students to make connections and distinctions about themes, formal devices, political outlooks, etc., while exploring the complexities of multiple audiences—having in common English as the lingua franca of a globalized economy.
The concept of an African diaspora is powerful in that it allows us to speak of continuities and connections within the African world experience, without compromising the uniqueness and historical specificity of each culture under its rubric. We will also engage questions about linguistic and cultural dominance, the translation of oral cultures into writing, the representation of "otherness," access to history, the legacy of colonialism, the painful consequences of neocolonialism and current attempts at "colonizing in reverse."

**Required Texts:**
Xerox packet
Readings in mycourses

**Required Films:**
(1) Sankofa
(2) Slam

**Engl 282 - The Bible as Literature (Graham Drake)**

Unlike any other text in the Western world, the Bible has affected the way we think, write, talk, act, read, argue, and any number of verbs mentionable or unmentionable. What we'll consider in this course is the status of the Bible as a literary work in its own right — and, of course, in the way it has influenced later texts. (Please note: we will all be reading from the same edition and translation of the Bible, which will be listed at [http://books.geneseo.edu](http://books.geneseo.edu)). We will also read The Koran, which derives from and reinterprets both the Jewish and Christian Scriptures, and the modern Norwegian novel A Time for Everything by Karl Knausgard, chock-full of angels, Renaissance intrigue, and a retelling of the Cain and Abel story from Genesis.

**Engl 288 - Experimental Courses**

**Reading as a Writer (Rachel Hall)**
This is a creative writing class in which students will write and read short fiction and creative nonfiction. We will undertake close reading of work by published authors, discussing how these pieces are constructed. We will learn about the techniques writers use in their stories and essays, and will discuss similarities and differences between the two genres. Students will write a number of short assignments in fiction and nonfiction and a longer, fully developed story or essay. All creative work will be discussed in a workshop format. In addition to this creative work, there will be a number of short critical papers due in response to the reading. In addition to the individual written work, students are required to provide suggestions for peers' writing by speaking up in class and by commenting thoroughly on their manuscripts.

Recommended for students interested in creative writing looking to improve their prose writing and critiquing skills. This is not a pre-requisite for the upper level workshops.

**Producing an Online Literary Journal (Rachel Hall)**

This is a hands-on course in the editing and production of an online literary journal. Students will take part in every aspect of putting out a journal including soliciting potential contributors, advertising, reading and selecting submissions, proof reading and copy editing, as well as maintaining the website.

This class is recommended for students interested in editing and publishing.

**Holocaust and Communism: Political Events and Individual Experience (Leszek Koczanowicz)**

The aim of this course is to show the most dramatic events of the last century in Eastern Europe through the biographies and autobiographies of people involved in these events. The theoretical frame of the course consists of discussing the concept of biography and autobiography as a literary narrative as well as a historical source. Therefore, this course will give an opportunity of becoming familiar with the history of Eastern Europe as it was perceived by the eyewitnesses as well as with the theoretical problem involved in the concept of (auto)biography.

**M/Contemporary East Asian Cinemas (Jun Okada)**

This course is a survey of contemporary cinemas from Japan, South Korea, China, and Taiwan and aims to examine questions of aesthetics and genres as they relate to these East Asian cinemas; the social, cultural and political contexts for negotiating issues ranging from history, nationalism, geopolitics, globalization to urban culture, gender and sexuality; and the contexts for the global reception of these films, from production, exhibition and distribution to issues of Orientalism and postcolonialism. The first half of the semester will be devoted to studying classics of art cinema from the aforementioned nations and the second half will consider recent popular genre films from Asia and their U.S. remakes in an effort to explore comparative textuality and the effect of globalization and transnationalism on international cinema.

**Video Production (Melanie Blood)**

Description.

**Engl 301/303 - Poetry Writing I and II**

**Poetry Writing Workshop (Cori Winrock)**

Description.

**Engl 302/304 - Fiction Writing I and II**
Fiction Workshop (Kristen Gentry)

This is an advanced Fiction Writing Workshop to which interested students must apply by the deadline indicated on the department website. Students will write two complete short stories (approx. 12-15 pages each) and revise one of them for a final portfolio. In addition, students will write critical response papers about their peers' work and the published stories we read. These are due each class period. Considerable emphasis is placed on class participation — both these written critiques and class discussions.

Engl 305/307 - Creative Non-fiction I and II

Creative Non-fiction Workshop (Ashley Pankratz)

Description.

Engl 306/406

Writing for Teachers (Maria Lima)

The intended membership for this course is anyone who wants to develop as a writer and who thinks of herself as a teacher of anything—not only writing. This is not a pedagogy course, but it is a course that will give you the confidence to write, to find your own voice, and to teach, whether or not that teaching includes instruction in writing.

This class will be a combination of workshops and class discussion, and you will have responsibilities for both. It is a writing seminar designed to give you many opportunities to practice your critical thinking, argumentative and writing skills. We will read each other's writing, collaborate on presentations, and revise our work to almost perfection. To do this successfully, we need to work on being a community—which means responding to each other honestly but respectfully and treating assignments and deadlines professionally.

With this class, I hope, we'll see writing as both work and play, understanding that if language creates reality, whose language prevails makes all the difference in the world. Yes, we are talking about power—about writing to persuade more often than not. As teachers, we can work towards a more equitable world. As a Marxist and a Feminist, I believe we MUST.

After this course you will [hopefully] demonstrate the ability

- to present individual ideas to the class and persuasively discuss the complexity of the texts and the contexts under discussion and, consequently, their different interpretations;
- to develop sustained, coherent, and persuasive arguments on significant issues identified in the readings;
- to understand the conventions of Standard English well enough to teach them, underscoring the difference between descriptive and prescriptive grammar and the value of revision;
- to develop research skills, including the ability to search data bases, evaluate published materials, and incorporate information gleaned from articles of literary criticism (if you choose to write about a literary text), source texts, and works of historical/social background to produce a final research paper.

Required Texts:

All readings in mycourses.

Engl 319 - Literary Theory

Literary Theory (Amr Elsherif)

This course seeks to offer an introduction to the different schools and techniques of literary criticism and interpretation in the Twentieth Century from New Criticism to Deconstruction. Emphasizing the theoretical and practical sides of literary theory, it starts with the philosophical background of these approaches and proceeds to engage with literary texts to see how these methods of reading work. It will also examine how theoretical beginnings — including the concept of method itself — determine the scope of interpretation.

Engl 320 - Irish Literature

Irish Literature (Rob Doggett)

Description.

Engl 339 - American Ways

Civil War Literature (Alice Rutkowski)

In this course we will examine a variety of literature written about the American Civil War -- we'll read fiction, poetry, speeches, essays, autobiography and watch one film. For each text, we'll carefully consider the aesthetic, historical, and intellectual dimensions. Different groups of people-- Northerners and Southerners, men and women, blacks and whites -- perceived the war and its aftermath in vastly different ways. Therefore we will pay close attention to national and sectional identities; how form and content may differ with gender, class, race, region, and religion; and the varied meanings of slavery and freedom.
Filming the 70's (Ken Cooper)

In his 1998 film The Velvet Goldmine, writer/director Todd Haynes tells us that “Histories, like ancient ruins, are the fictions of empires. While everything forgotten hangs in dark dreams of the past, ever threatening to return.” It would be difficult to imagine a decade less threatening than the 1970s but that is precisely the premise of this cultural studies course, which proposes that its popular iconography—smiley faces, polyester, disco, crappy pop music, and so on—functions as a sort of historical ellipsis. Aside from a few acknowledged political events like Watergate or the Iran hostage crisis, it seems to be a decade when nothing happened, defined almost entirely in terms of its (cheesy) popular culture. With the advantage of hindsight, however, it becomes possible to reinterpret Seventies cheese in relation to truly revolutionary events: the emergence of a globalized information economy, arguably the unleashing of our own strange days. And if the manifestation of some New Age requires that we forget the circumstances of its creation, all those historical roads not taken, then the Seventies will contain many “dark dreams of the past” worth revisiting. Accordingly, the films to be screened this semester will be approached via a critical parallax view: as important artistic works of the 1970s, and as a means of reformatting wide swaths of contemporary culture. What happens when you take the Seventies seriously?

In addition to historical & theoretical readings, we will cover the following films:

- Antonioni, Zabriskie Point (1970)
- Roeg, The Man Who Fell to Earth (1976)
- Badham, Saturday Night Fever (1977)
- Parks, Shaft (1971)
- Scott, Alien (1979)
- Altman, Nashville (1975)
- Coppola, Apocalypse Now (1979)
- Romero, Dawn of the Dead (1978)
- Anderson, Boogie Nights (1997)

Engl 355 - Shakespeare II

Shakespeare II (Ron Herzman)

Description.

Shakespeare II (Julia Walker)

Description.

Engl 358 - Major Authors

Major Authors: Sylvia Plath (Cori Winrock)

Description.

Major Authors: Malory and the Legends of King Arthur (Graham Drake)

This class will feature a close reading of Malory’s Le Morte Darthur—the most complete collection of the legends of King Arthur in the later Middle Ages (and one of the first books to be printed in English). We’ll be looking at the whole work (or is it works? read on)—Arthur’s conception, the Sword in the Stone, the Lady of the Lake, Merlin and his Girl Problem, Lancelot and his big Girl Problem (Guinevere)—as well as the two other major movements in Malory: Tristram and Isoude (drugs, sex, and—well, some harping, anyway) and the eerie, mystical quest for the Holy Grail (which tends to float through rooms when you’re not expecting it) that Ruins Everything before the last battles that lead to the death of practically everyone (except maybe Arthur).

We will also consider translations of earlier Latin and French sources (the outlandish book of lies by Geoffrey of Monmouth called History [yeah, right] of the Kings of Britain and the anonymous French Quest of the Holy Grail) to see where Malory is getting this stuff from (he spent a lot of time with a lot of books in prison). And we’ll be looking at the biographical issues (which Thomas Malory are we talking about? it’s kind of like having five possible William Shakespeares); textual concerns (we’ve had the printed edition of Malory under the title Le Morte Darthur since 1485, but the manuscript didn’t turn up till the 1930s); historical backgrounds (Malory was writing during a decades-long conflict called the Wars of the Roses, which was no flower show); and critical treatments of Malory (does Malory deconstruct?).

Finally, we’ll take a brief dip into Tennyson to see how Victorian culture reappropriated Malory—and, as a last hurrah, the 1970s satirical film, Monty Python and the Holy Grail. (“King, eh? I thought we were an autonomous collective.”)

Major Authors: Leslie Marmon Silko (Caroline Woidat)

Leslie Marmon Silko, a writer of Laguna Pueblo, Mexican, and Anglo-American ancestry, is a key figure in what has been called the Native American Renaissance. Influenced by a mixed heritage including her grandmother’s Laguna stories and her father’s photography, Silko is best known for her novel Ceremony, which draws upon Pueblo oral tradition, but she has generated a significant canon of work that crosses various genres, melds artistic forms, represents myriad voices and perspectives, and reconstructs personal, communal, national, and global histories. From Silko’s collection of autobiographical writing, short fiction, poems, Laguna stories, and photographs in Storyteller, for example, students can also expect to encounter an epic, cross-continental narrative in the nearly 800-page novel Almanac of the Dead. (Note: students taking this course should thus be prepared to take on a challenging reading load.) Other texts will include Laguna Woman (poems), The Delicacy and Strength of Lace: Letters Between Leslie Marmon Silko and James Wright, Gardens in the Dunes (a novel), Yellow Woman and a Beauty of the Spirit (essays), and The Turquoise Ledge: A Memoir.

Engl 359 - Film Authors
Film Authors: Hitchcock (Jun Okada)

Well known as "The Master of Suspense" thanks to his television programs and popular films like *Rear Window* and *Psycho*, Alfred Hitchcock remains one of the world’s greatest directors. This is an upper division seminar that examines important films produced over his expansive career by examining Hitchcock as technician and innovator in film form, style, and narration as well as a cinematic auteur whose thematic and aesthetic concerns unify his body of work. We will also consider and analyze his key films as a set of cultural documents—lenses through which we might understand social history and culture in a new light. Critical and theoretical texts on Hitchcock (including historical, ideological, and feminist interpretations of his work) will be read and discussed along with the films.

**Engl 386 - Modern Drama**

*Modern Drama* (Tom Greenfield)

Description.

**Engl 388 - Senior Reading**

*Senior Reading* (Rachel Hall)

This course will fulfill the Engl 370 requirement.

This class prepares Senior CW track students for their required reading/performance. We will work on all aspects of preparation for this kind of literary event, including selection of work, publicity, presentation, and introductions. Time will also be devoted to sustaining a writing life after Geneseo as well as to examining career and graduate school options.

Students are required to attend and review all Senior readings and visiting writers' events.

We will focus on works from both ends of this temporal spectrum, starting with Rousseau's *Confessions* and ending with Barack Obama's *Dreams from My Father*, with students assuming responsibility for discussing the reading(s) in a seminar setting. There will be periodic short reflection essays, as well as a culminating (critical or autobiographical) project.

We will focus on literary-aesthetic, psychological, and cultural issues relating to autobiography as a genre, but we will also consider ethical and existential issues as these relate to the question or challenge of what constitutes a "good life."

**Engl 390 - Topics in Literature**

*Topics in Literature: Nobel Prize Novels* (Beyazit Akman)

Study of some of the most famous novels written by Nobel Prize Laureates in Literature and discussion of political, social, and cultural debates these works have raised. The course is going to involve a discussion of the politics of the prize and the awarding process itself, as well.

Readings may include Orhan Pamuk, J. M. Coetzee, Gunter Grass, Toni Morrison, Naguib Mahfouz, Gabriel Garcia Marquez, Albert Camus, Herman Hesse and the 2012 winner Mo Yan.

Course evaluation will include at least one mid-term exam, one final exam, one research paper, weekly blog responses, quizzes, and active class participation.

*Topics in Literature: Literature and Literary Study in the Digital Age* (Paul Schacht)

Digital technology is transforming the ways we produce, distribute, and study literature. Under the umbrella term "digital humanities," scholars are building electronic archives that put literary texts in historical, biographical, geographical, and other contexts; using computational tools to analyze and visualize the form and content of texts; creating new platforms for scholarly communication about texts; and trying to understand the larger cultural impact of the digital revolution. This course will undertake a close examination of all these developments while giving students hands-on experience with some basic tools for digital publication and textual analysis. Many of the activities in the course will revolve around SUNY Geneseo's [Digital Thoreau project](#), which is constructing a digital edition of Henry David Thoreau's *Walden*. No programming knowledge necessary.

*Topics in Literature: Modern Autobiography* (Gene Stelzig)

Autobiography--a person's life story written by him or herself--is a kind of "life writing" that in the West goes back to at least Saint Augustine and the early Christian era, but that did not become a major focus of critical attention until the second half of the twentieth century. However Modern Biography, which emerged as an important literary genre in the later eighteenth century, has in our time become a global publishing phenomenon with the current memoir craze.

We will focus on works from both ends of this temporal spectrum, starting with Rousseau's *Confessions* and ending with Barack Obama's *Dreams from My Father*, with students assuming responsibility for discussing the reading(s) in a seminar setting. There will be periodic short reflection essays, as well as a culminating (critical or autobiographical) project.

We will focus on literary-aesthetic, psychological, and cultural issues relating to autobiography as a genre, but we will also consider ethical and existential issues as these relate to the question or challenge of what constitutes a "good life."

**Engl 394 - Senior Seminar**

*Senior Seminar: Modern Literature and the Irrational* (Ken Asher)