INTD 105 - Critical Writing and Reading
INTD 356 - The Age of Dante
HUMN 220 - Humanities I
HUMN 221 - Humanities II
HONR 202 - Honors Seminar in Critical Reading
ENGL 201 - Creative Writing
ENGL 203 - Reader and Text
ENGL 302/304 - Fiction Writing Workshop I and II
FMST 369 - Connections in Film
FMST 310 - Screenwriting
ENGL 336 - Native American Literature
ENGL 337 - African American Literature
ENGL 340 - Literature and Literary Study in the Digital Age
ENGL 366 - Connections in Early Literature
ENGL 439 - American Ways
ENGL 443 - Women and Literature
ENGL 454 - Shakespeare
ENGL 458 - Major Authors
ENGL 488 - The Practice of Writing
CMLT 200 - Reading Transnationally
FMST 270 - Video Production
FMST 310 - Screenwriting
FMST 369 - Connections in Film
FMST 409 - Film Theory and Criticism
WMST 201 - Topics in Women's Studies

Overview: What Counts Where

English - Literature Track

- Early (pre-1700): ENGL 366, ENGL 454, INTD 356
- Modern (1700-1900): ENGL 313, ENGL 439 (Woidat)
- Recent (1900-): ENGL 336, ENGL 337, ENGL 340, ENGL 439 (Gillin), ENGL 443, ENGL 458 (Cooper, Doggett), FMST 369

Comparative Literature

- Emphasis on theory: ENGL 443, FMST 409

If you would like to enroll in Engl 301/303, 302/304, or 305/307 for fall 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 17. 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

Critical Reading and Writing: The Woman Writer (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.

Required Texts: A Vindication of the Rights of Woman (Wollstonecraft); Wuthering Heights (Bronte); To the Lighthouse (Woolf); Ariel (Plath)

The Rhetoric of AIDS (Doggett)

The word rhetoric in the course title is intended to signal two things. First, this is a course that will train you in the basics of written persuasion. By drawing upon a number of terms and concepts from classical rhetoric, you will learn how to identify and employ the persuasive techniques that underpin all good writing. Second, this is a course in discourse. We will examine the political, scientific, and cultural rhetoric that emerged during the early years of the AIDS crisis. We will focus on how these various modes of discourse prompt us to think about a host of issues, including our understanding of sexuality and identity, our definitions of normalcy, and our sense of what defines a community.

Octavia Butler's Short Stories (McCoy)

We will read the author's speculative fiction and, through it, consider Geneseo's Sexual Misconduct Policy, the Student Code of Conduct, and the philosophy of René Descartes.

INTD 356 - The Age of Dante

The Age of Dante (Herzman)

Medieval Studies: The Age of Dante. A close reading of Dante's Divine Comedy in its entirety. This course will examine the political, historical, artistic, philosophical, and religious implications of what is arguably the greatest narrative poem in the Western Tradition. We will be using the Durling / Martinez translation of the text.

HUMN 220 - Humanities I

Humanities I (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.

HUMN 221 - Humanities II

Humanities II (Harrison)

A search for moral, social, and political arguments and meaning embodied in the institutions, culture, and literatures of Western Civilization from 1600 to the present. The course is factual as well as conceptual, including a general historical/intellectual overview of the period covered.

Humanities II (Stelzig)

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.

Assigned readings/works:

- John Locke, SECOND TREATISE OF GOVERNMENT
- U.S. Documents packet
- Jonathan Swift, GULLIVER'S TRAVELS
- Mary Shelley, FRANKENSTEIN
- Charles Darwin, AUTOBIOGRAPHY
- Charles Dickens, HARD TIMES
- Karl Marx, THE COMMUNIST MANIFESTO
- Sigmund Freud, THE CLARK LECTURES
- Solomon Perel, EUROPA, EUROPA
- Arundathi Roy, THE GOD OF SMALL THINGS

Humanities II (Greenfield)

- Locke, SECOND TREATISE
- Swift, GULLIVER'S TRAVELS
- Darwin, ORIGIN OF THE SPECIES
- Shelly, FRANKENSTEIN
- Achebe, THINGS FALL APART
- Marx, THE COMMUNIST MANIFESTO
Humanities I (Cooper)

This section will have a particular emphasis upon ecology: as a development of the scientific revolution and capitalism; as an emergent ethics; and as a contemporary politics of sustainability. Major works will include:

- Descartes, "Discourse on the Method"
- Paine, "Rights of Man"
- Shelley, "Frankenstein"
- Marx & Engels, "The Communist Manifesto"
- Thoreau, "Walden"
- Freud, "Civilization and Its Discontents"
- Piercy, "Woman on the Edge of Time"

There also will be shorter readings by such writers as McKibben, Nash, Adams, and Jensen.

HONR 202 - Honors Seminar in Critical Reading

Honors Seminar in Critical Reading: Reading Toni Morrison's Beloved (McCoy)

In this course, we will return to Toni Morrison's novel Beloved (1987). I write "return" because the book is taught in many secondary schools now, and for some, at least, this course may seem to be redundant: If I've already read the book, why would I want to return to it? Why would I need to return to it? These are important questions, and they mirror questions that many in the U.S. ask about the Atlantic slave trade: If I've already learned about slavery (something that Morrison acknowledges built just about every human culture), why would I want to return to it? Why would I need to return to it? This course may not offer convincing answers to those questions, but it will provide the framework for principled, careful trying. We'll move slowly and purposefully through Morrison's novel, and along the way, we'll read work by John Locke, Saidiya Hartman, and Plato. And we'll engage in the repetition required for developing the skilled practices of critical reading and writing practices, and along the way, we'll engage enduring human questions.

ENGL 201 - Creative Writing

Creative Writing (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.

Required Texts: Janet Burroway's Imaginative Writing: The Elements of Craft & Anne Lamott's Bird by Bird.

Creative Writing (Gentry)

By enrolling in this class, you have decided to become a writer. Understand that I take this as no light thing, and you are expected to respond to me, this course, the teaching assistant, and your peers in a corresponding manner.

In this introductory writing course, we will explore the craft elements of poetry, literary fiction, and creative non-fiction. By "literary" fiction, I mean that we won't be reading or writing genre fiction such as science fiction, mystery, horror, gothic, Western, romance, fanfiction, etc. I say this not to discourage you from exploring those genres of writing on your own time, but to warn you before you begin work on a piece that I won't accept for this class. If 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.

Over the course of the semester, you will complete two assignments in each genre. At the end of the semester, you will turn in a final portfolio comprised of all of the writing assignments, a polished revision of your original work in the genre of your choice (five poems, a ten-page story, or a ten-page piece of non-fiction), and a two-page double-spaced letter to me about your revision and development as a writer over the course of the semester.

ENGL 203 - Reader and Text

Reader and Text: Folklore, Storytelling, and Angela Carter (Harrison)

This course provides an introduction to the discipline of English through the study of particular topics, issues, genres, or authors. Subtitles of "Reader and Text" help students develop a working vocabulary for analyzing texts and relating texts to contexts; understand the theoretical questions that inform all of the writing assignments, a polished revision of your original work in the genre of your choice (five poems, a ten-page story, or a ten-page piece of non-fiction), and a two-page double-spaced letter to me about your revision and development as a writer over the course of the semester.

Reader and Text: The Plays of Arthur Miller (Greenfield)

Plays of Arthur Miller. The course will explore selected plays of Arthur Miller from various perspectives: close textual analysis, influences (Ibsen), dramatic legacy (Hansberry, Mamet); critical and theoretical writings.

- Primary Texts: Required
  - Ibsen, An Enemy of the People. Dover Thrift
Recommended:
- Hansberry, A RAISIN IN THE SUN or Mamet, Glengarry Glen Ross

Reader and Text: Genre Matters (Lima)

This course examines strategies for cultural and literary interpretation by exploring a spectrum of questions that can be asked of texts and by trying to understand the ideologies that inform them (the texts and the questions). We will practice critical writing about major genres (poetry, drama, and narrative) as we pursue both similarities and differences in the subjectivities and worlds created by texts.

We will also explore how readers’ situations (differences of culture, national history, gender, race, class, and sexuality) precondition the questions we put to texts and thus what we see in them. I do not believe in a purely "literary" reading. Teacher and students should be able to foreground our literary and ideological assumptions (as much as possible!), to speak of meanings as constructed by both reader and text, and of criticism as historically situated and culturally produced.

After this course students 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 understand the basic conventions that constitute literary genres;
- to interpret and analyze works of literature using the basic terminology of literary criticism;
- to understand how literary theory shapes the practice of criticism;
- to write short essays of literary criticism that demonstrate knowledge of basic generic conventions, incorporating contemporary critical discourse while demonstrating mastery of the conventions of Standard English;
- to develop research skills, including the ability to search data bases, evaluate published materials, and incorporate information gleaned from articles of literary criticism, source texts, and works of historical/social background into their own critical writing skills to produce a research paper as final evidence they have "joined the conversation."

REQUIRED TEXTS:

1. Lois Tyson. Using Critical Theory: How to Read and Write about Literature. Routledge, 2011 [this one may be changed, the others are set in stone]
4. Ayub Khan-Din. East is East (the play is in mycourses). We will also see the film (directed by Damian O'Donnell).

Other readings in mycourses

ASSIGNMENTS AND PORTFOLIO GRADING: This course is non-graded until the very end of the semester. I will return every paper at a conference and you will be able to revise all of them for an "A." Your final grade will depend upon active and engaged class participation, starting with the weekly discussion questions--due by 8AM on MONDAYS (25%) -- and progress in writing critically: a poetry analysis (15%), an in-class analysis of the play/film (10%), a midterm essay on one of Jackie Kay's short-stories (15%), and a literary analysis that incorporates research on Bernardine Evaristo's novel (the 35% includes the oral presentation of your research argument) will be assessed. Keep all versions of your essays (with my comments) because I DO NOT HAVE A GRADEBOOK.

ENGL 302/304 - Fiction Writing Workshop I and II

Fiction Writing Workshop I and II (Gentry)

This is an advanced course for those with a sincere interest in literary fiction. This is not a course for students interested in writing formulaic genre fiction such as science fiction, mystery, horror, Western, romance, fanfiction, etc. I say this not to discourage you from exploring those genres of writing on your own time, but to warn you before you churn out your masterpiece of a CSI: Chattanooga murder mystery or prequel to Twilight that I won't be accepting work of that sort for this class. If you are sketchy about where your work stands, ask so that you don't face a canceled workshop. In this class, you will further explore the craft elements of fiction presented in the introductory course, primarily through workshop, but you will also read and respond to work by established contemporary authors, and, of course, you will write.

Over the course of the semester you will write two short stories (the minimum goal is ten pages; the maximum is twenty-five pages) and revise them. With that said, this is also not the class for you if your intentions are to get feedback on your novel. It is ineffective for the class to read a story that has no resolution and offers the author a built-in defense against criticism ("It doesn't make sense because I forgot to tell you that her house caught fire in 1987 in chapter four," or "I can't tell you if she takes the job until the next chapter"). So unless your novel is comprised of autonomous chapters, continue to pursue that endeavor on your personal time.

If you are serious about writing, love reading, have a desire to understand how and why great writers do what they do, are willing to spend frustrating hours in front of blank space, face workshop with open ears and a closed mouth, courageous enough to "kill your little darlings," curious enough to confront what you do not understand and be unflinchingly honest about the things you do understand, this is the course for you.

FMST 369 - Connections in Film

Connections in Film: The Cultural Revolution in China (Okada)
This course explores the period of history in China known as the Cultural Revolution. This period, which officially occurred between 1966 and 1976, represents a time of severe hardship and violence during which millions of people died as the result of Mao Zedong's attempt to enforcing a brutal ideological paradigm shift in communist China. The course itself looks at representations of this time, both the propaganda that was produced as part of the revolution as well as reflections of the recent past by people who survived the trauma of this period. We will view at films and read a memoir as well as theoretical essays and reviews. Students may use this course for credit toward the English Major, Film Studies minor as well as the Asian Studies Minor. I intend this course to introduce not only the topic of China and the Cultural Revolution, but connect it to other traumatic events in 20th century history and how cinema has had an important role and creating meaning about these events—specifically, the nature of totalitarianism, censorship and the Chinese communist party, the contrast between history and memory, the East's view of the West, and the contemporary, 21st century repudiation of the Cultural Revolution.

FMST 310 - Screenwriting

Screenwriting (Munnell)

This course is designed as an introduction to the theory and practice of screenwriting. The course will be conducted in a seminar style where students are expected to actively participate in writing, readings and discussion. Significant subjects addressed will be story development, character and relationships, conflict, plot and structure, style and theme. In addition, attention will be paid to conventions and format of screenplays as blueprints for a final film product. The final capstone assignment for the class will be to write the first act of a full-length screenplay (approximately 35 pages).

ENGL 336 - Native American Literature

Native American Literature (Woidat)

"Much energy and effort has been expended thinking about the first two words of the troika — NATIVE and AMERICAN, but little, in comparison, about the third — LITERATURE," argues Ojibwe writer and critic David Treuer. This course will ask students to think about all three as we read Native American literature and literary criticism. We will examine non-fiction, fiction, poetry, and film with attention to Native and American cultural contexts and to the critical debates surrounding the texts. Course texts will likely include authors such as Zitkala-Sa, Charles Eastman, N. Scott Momaday, Leslie Marmon Silko, Simon Ortiz, Louise Erdrich, and Sherman Alexie.

ENGL 337 - African American Literature

African American Literature (McCoy)

Less a comprehensive survey and more what Elsa Barkley Brown might call a "serious improvisation" considering private property and cultural appropriation (or, as Nicholas Brady has termed it more appropriately, cultural obliteration). We will explore a series of critical and creative problems (I am using the term “problem” in the sense that W.E.B. DuBois uses it), including anthropology, reading aloud and vernaculars, aesthetics, and recursion. The semester will also feature a reading by and conversation with poet Adrian Mateja.

ENGL 340 - Literature and Literary Study in the Digital Age

Literature and Literary Study in the Digital Age (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.

ENGL 366 - Connections in Early Literature

Connections in Early Literature: Europe and Islam, 1453-1700 (Akman)

In this interdisciplinary and cross-cultural course, we will look at the dialogue and/or conflict between Islam and Europe as it is reflected in literature, culture, politics, and arts of Europe. Our emphasis will be on medieval and early modern era. This time frame will include the first interactions between Christians and Muslims that start from the eighth century onwards and reach their peak during the sixteenth and seventh centuries because of the dominance of the Ottoman Empire in Eastern Europe and the entire Mediterranean region. We will also take the year 1453, the fall/conquest of Constantinople as a critical turning point in these relations and representations. Although we will look a vast majority of British/Anglo-Norman texts in this regard, we will also see other European (French, Austrian and Italian particularly) discourses to form a fuller picture of the interactions among Christians, Jews and Muslims.

Authors and texts may include Sir Mandeville's Travels, selections from Marco Polo, Ibn Battuta and Busbecq, texts by Chaucer and Milton, works on Crusades, Shakespeare's Othello, Lady Montagu's Turkish Letters, Ralamb's Costume Book, Ibn Tufayl's Hayy bin Yaqzan and selections from Matar's In the Lands of Christians. Travelogues, history books, diplomatic correspondences are also included in the genres of study. No prior knowledge of Ottoman Empire or of Islamic civilizations is necessary. Students interested in postcolonial studies, comparative literature, cultural studies, religious studies, medieval and early modern era studies, interdisciplinary studies, history, politics, or anthropology may find the course highly useful.

ENGL 439 - American Ways

American Ways: Film Heroes (Gillin)
This class engages a series of classic and mainstream American films and elements of their social, political and historical backgrounds. Students will read texts such as Joseph Campbell’s The Hero with a Thousand Faces to gain familiarity with essential elements in the long universal tradition of the hero figure as cultural icon. The class will also examine written texts (historical, fictional and nonfictional) to see how images of the hero have been extracted from literary experience and transposed into cinematic images. Each member will compose a research paper on a selected aspect of these studies.

American Ways: Plotting Women (Woidat)

This course examines American women’s fiction from the late 1700s to the turn of the twentieth century, focusing upon the development of sensational plots and subservive female characters with attention to the cultural, social, and political concerns of the early republic and expanding nation. We will concentrate mainly upon novels, with readings that include narratives of seduction, madcap adventures, captivity, economic reversals, ghosts, violence, and revenge. The course will foreground gender issues as we examine thematic and formal elements of the texts, situating them in relation to various genres and traditions: romantic, sentimental, gothic, etc. Course texts will likely include authors such as Hannah Webster Foster, Tabitha Tenney, Catharine Sedgwick, Harriet Beecher Stowe, Harriet Wilson, Fanny Fern, E.D.E.N. Southworth, Louisa May Alcott, and Sarah Orne Jewett.

ENGL 443 - Women and Literature

Women and Literature: Transgender and Literature (Rutkowski)

In the past decade, the term “transgender” has rapidly come to be used to describe a range of social identities, a political movement, and a community that had no name until the early 1990s. For this course, I am using the broadest definition of “transgender” possible: following Jamison Green, it means “breaking or going across gender boundaries.” Because this is an English course, our primary texts will be literary; however, our secondary readings come from feminist theory, gay and lesbian studies and the new field of transgender studies. Many of these secondary readings are highly theoretical and – in some cases – a bit anachronistic in the way we’ll be applying them. In other words, we will be using ideas and terminology that have been developed in the last fifteen years even though many of the literary works we examine will be much older. There will certainly be – towards the end of the course – careful attention paid to transgendered identities as they are lived and experienced in the real world, right now. But we’ll also be deeply interested in the metaphor of gender-boundary crossing and the ways that writers from past eras imagined the roles and characteristics of “men” and “women.”

- Howe, Julia Ward. The Hermaphrodite. (U Nebraska, 0803218877)
- Russ, Joanna. The Female Man. (Beacon, 0807062995)
- Shakespeare, William. Twelfth Night. (Penguin/Pelican, 0140714898)
- Shipley, Ely. Boy with Flowers. (Barrow Street, 9780972830263)
- Winterson, Jeanette. Written on the Body. (Vintage, 0679744479)
- Woolf, Virginia. Orlando: A Biography. (Harcourt Brace, 0156031515)

***Plus additional readings in the “course materials” section of course page at mycourses.geneseo

ENGL 454 - Shakespeare

Shakespeare (Walker)

Two things we have that Shakespeare didn’t: digital media and Shakespeare crit. We will play with both as we work through these 8 plays. Using video clips to make an argument is not only logical for drama, but it’s the writing skill of the future. As we form our own readings of the plays, we will also engage in lively (and occasionally demented) conversations with four centuries of Shakespeare critics.

- So you know Romeo and Juliet, eh? Close reading followed by a trio of critical casebooks presented by me and two intrepid TAs, Tyler and Uddhi: feminist crit, cultural materialist crit, and queer theory.
- With two innovative film versions of Much Ado, we have the chance to see how two very different productions engage the audience with the outdated social issue of women’s chastity and the still-current issue of gender equity.
- The BBC did a suite of four history plays to celebrate the Olympics in 2012. We will read the first and the last of these, Richard II and Henry V, focusing on the question of deifying political leaders and the problems of nationalism.
- Taking one of the big tragedies (Lear or Othello) we will use three very different film productions and show in your presentations to the class how the social agendas of an actor or director can radically alter the emphasis of a text.
- We will read Antony and Cleopatra as Shakespeare’s commentary of Queen Elizabeth I, The Tempest as a post-colonial prophecy, and either Lear or Measure for Measure as hard plays.

ENGL 458 - Major Authors

Major Authors: Pynchon (Cooper)

Why should things be easy to understand? Consider these words from Thomas Pynchon both a warning and an invitation, for few contemporary novelists ask so much of their readers or commensurately reward intensive reading. This course will take up several of his better-known works totaling some 2,500 pages in a collaborative and exploratory spirit. We’ll be utilizing the English major’s new 4-credit designation for individual meetings & smaller working groups so as to develop graduate-level writing projects. Due to the difficulty of Pynchon’s fiction, staying on top of the reading and active classroom discussion will be even more important than is usually the case.

TEXTS

- The Crying of Lot 49 (1966)
- Gravity's Rainbow (1973)
- Vineland (1990)
- Against the Day (2006)

Major Authors: Yeats and Heaney (Doggett)
In this course we will examine in depth the works of William Butler Yeats (1865-1939), perhaps the finest English language poet of the 20th century, and Seamus Heaney (1939-2013), widely recognized as among the most important contemporary poets. In addition to exploring the key themes and formal elements of these two Nobel Prize authors, we will situate their works within the contexts of an Ireland emerging from the shadow of British colonial rule, focusing in particular on links between history and literature, politics and art, violence and creativity. Key issues will include: the longstanding material, social, and psychological impacts of British imperialism; the attempt to reclaim Irish identities; the loss (or eradication) of the Irish language and the problems of translation; the advantages and dangers of creating a national literature; gender and its relationship to Irish identities; the impact of the Catholic Church; exile, emigration, and the problems of writing outside of Ireland; and, ultimately, the artists responsibility in a land that, in some respects, remains divided by violence and mistrust.

ENGL 488 - The Practice of Writing

The Practice of Writing (Paku)

A new course for English majors pursuing Adolescent Education certification that combines service learning with classroom experience. We will be looking at the practice and pedagogy of writing for future high school ELA teachers, and also putting our theory into practice by partnering with a local high school to bring both local teachers into the Geneseo seminar room, and Geneseo students into the classroom. This course aims particularly to give classroom experience to students relatively early in their Education certification programs. Because of the practical component of this 4-credit course, the class size will be capped at 10 strong writers. Students may be at any stage of their degree/certification programs, but should have completed ENGL 170 or be concurrently registered for ENGL 203. Interested students should submit one essay from any English literature course to Dr. Paku prior to registration. All inquiries and writing samples to paku@geneseo, please.

CMLT 200 - Reading Transnationally

Reading Transnationally: Sea Narratives (Lima)

Where are your monuments, your battles, martyrs?
Where is your tribal memory? Sirs,
in that grey vault. The sea. The sea
has locked them up. The sea is history.

from 'The Sea is history' by Derek Walcott

This course will examine transnational representations of the sea and human relationships brought about because of it. One of the central but unacknowledged ways in which European colonialism has constructed the trope of the isolated island and/or the brave man battling the seas, is by mystifying the importance of the sea in its vastness. In order to recuperate the centrality of the ocean in island discourse, we will also think comparatively about how the dangers these texts associate with the sea such as shipwreck, cannibalism, death and loss figure alongside its potential as a means of mobility and freedom (but only for a select few). We will explore how these early stories of oceanic journeys, migration, and/or transnational encounters generate hegemonic accounts of European colonization, history, and culture—a ‘transoceanic imaginary,’ in Elizabeth M. DeLoughrey’s words. Contemporary sea narratives attempt to ‘write back to the center.’

Our course provides the background to the practice of Comparative Literature, introducing students to a range of key theory-and-methods debates in the field, with particular attention to questions of history, globalization, cultural production and ‘the aesthetic.’ Like "Reader & Text," then, CMLT 200 explores different strategies for cultural and literary interpretation, a spectrum of questions that can be asked of texts and by trying to understand the ideologies that inform them (the texts and the questions). The difference is the transnational framing the choice of texts. 'Transnational' here also refers to the flows and counter-flows of people, as well as goods and ideas which challenge conventional epistemological categories, particularly those that pertain to the study of literature.

We will also practice critical writing about major genres (poetry, drama, and narrative) as we pursue both similarities and differences in the subjectivities and worlds created by texts. We will explore how readers’ situations (differences of culture, national history, gender, race, class, and sexuality) precondition the questions we put to texts and thus what we see in them. Teacher and students should be able to foreground our literary and ideological assumptions (as much as possible!), to speak of meanings as constructed by both reader and text, and of criticism as historically situated and culturally produced.

Required Texts:

- Aimé Césaire. A Tempest. ISBN #1559362103
- Fred D’Aguiar. Feeding the Ghosts: a Novel. ISBN #0060955937
- Caryl Phillips. The Atlantic Sound. ISBN #0375701036

ALL READINGS ON MYCOURSES

Learning Outcomes:

- 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 explore the basic conventions of reading literature transnationally.
- to interpret and analyze works of literature using the basic terminology of comparative literature.
- to write short essays of literary criticism that demonstrate knowledge of theories of comparison, incorporating contemporary critical discourse while demonstrating mastery of the conventions of Standard English.

Assignments and Portfolio Grading:
You must complete ALL written work to pass the course. You are also responsible for ALL readings—whether or not we have time to fully discuss them. (I will probably save the ones we haven't read closely for the final exam). Your final grade will depend upon attendance, active and engaged participation, including the oral presentation of your research argument (25%) and progress in writing: a midterm essay (25%), an essay of literary criticism that incorporates recent scholarship (35%), and a final exam (15%) will be assessed.

I tell all my students on the first day, the highest grade they can anticipate (if they do not talk in class) is a B- even if they can write like God herself. So if you think you are shy, this class is not for you. Note also that I will send you home the second time you come to class without the readings—no buts about it. We need to look at specific passages TOGETHER, and your memory of the text will not be enough. I will reserve the right to quiz the class on all the readings for that day.

**FMST 270 - Video Production**

*Video Production (Blood)*

The course will introduce students to basic video skills. Examples include preparing a shooting script, storyboarding, camera basics, executing a video shoot, input and output of video into a nonlinear editing system, and nonlinear editing. Students will collaborate on short projects such as a commercial or music video to conquer basic skills then design and execute a final, individual video. Prerequisite: FMST 100 or ENG 285.

**FMST 310 - Screenwriting**

*Screenwriting (Munnell)*

This course is designed as an introduction to the theory and practice of screenwriting. The course will be conducted in a seminar style where students are expected to actively participate in writing, readings and discussion. Significant subjects addressed will be story development, character and relationships, conflict, plot and structure, style, and theme. In addition, attention will be paid to conventions and format of screenplays as blueprints for a final film product. The final capstone assignment for the class will be to write the first act of a full-length screenplay (approximately 35 pages).

**FMST 369 - Connections in Film**

*Connections in Film: The Cultural Revolution in China (Okada)*

This course explores the period of history in China known as the Cultural Revolution. This period, which officially occurred between 1966 and 1976, represents a time of severe hardship and violence during which millions of people died as the result of Mao Zedong's attempt at enforcing a brutal ideological paradigm shift in communist China. The course itself looks at representations of this time, both the propaganda that was produced as part of the revolution as well as reflections of the recent past by people who survived the trauma of this period. We will view at films and read a memoir as well as theoretical essays and reviews. Students may use this course for credit toward the English Major. Film Studies minor as well as the Asian Studies Minor. I intend this course to introduce not only the topic of China and the Cultural Revolution, but connect it to other traumatic events in 20th century history and how cinema has had an important role and creating meaning about these events—specifically, the nature of totalitarianism, censorship and the Chinese communist party, the contrast between history and memory, the West's view of the East, and the contemporary, 21st century repudiation of the Cultural Revolution.

**FMST 409 - Film Theory and Criticism**

*Film Theory and Criticism (Okada)*

Film Theory and Criticism is an upper division course devoted to understanding key theoretical texts in the discipline of film studies. This course fulfills a core requirement of the Film Studies Minor and can also be used as to fulfill the Recent (1900-) requirement in the English Major. Intended as a supplement to the other courses in the Film Studies Minor, FMST 409 will engage students in the ways in which moving image studies scholars, as well as those from closely aligned fields such as literary and visual arts, have conceived of cinema, both as art form and cultural artifact. In addition to weekly film viewings, we will begin with the earliest philosophical attempts at reconciling the unique art form that is cinema, to engaging in more recent writings on auteur theory, apparatus theory, race and representation, feminist film theory and psychoanalysis, cognitive studies, structuralism and poststructuralism, and affect theory. Students must have taken FMST 100 or ENG 285 as a prerequisite to enroll in FMST 409.

**WMST 201 - Topics in Women's Studies**

*Topics in Women's Studies: Introduction to Transgender Studies (Rutkowski)*

In the past decade, the term “transgender” has rapidly come to be used to describe a range of social identities, a political movement, and a community that had no name until the early 1990s. This course will be an introduction to this new and growing field of study. For this course, I am using the broadest definition of “transgender” possible: following Jamison Green, it means “breaking or going across gender boundaries.” We’ll begin by examining some basic assumptions and definitions about gender identities, study some instances of transgendersed behavior/identities throughout history and literature and closely examine the medicalization of so-called “abnormal” gender and sexual identities at the turn of the twentieth century with the rise of modern psychology. But the bulk of the course will examine texts from more recent history, however, looking at literature, film, anthropology, sociology, and science writing about cross-dressing, drag and camp, overlaps and disjunctions between feminism and trans as well as gay and lesbian and trans issues. Because this course is a women’s studies course, we’ll pay special attention to what trans issues, theories and identities might mean for the future of feminism and women’s studies. Feinberg, Leslie. Stone Butch Blues. 1993. Los Angeles: Alyson Publications, 2004.

- PLUS additional readings available on mycourses.geneseo