***UNDERGRADUATE FLYER***

***SPRING 2014***

**ENG. 2300: Introduction to Literary Criticism and Theory (16110)**

**MR 3:25-4:50 p.m.**

**Dr. Elda Tsou**

This course is an introduction to the range of texts called theory. It covers the major poststructuralist theorists and their philosophical antecedents. Beginning with Plato, Saussure, Marx and Freud, the course will then move into more recent theories, like deconstruction, postcolonial theory, and theories of race, gender, and sexuality. Other thinkers we will cover: Foucault, Spivak, Butler, Said.

**ENG. 2300: Introduction to Literary Criticism and Theory (14968)**

**TF 1:50-3:15 p.m.**

**Dr. Gregory Maertz**

An introduction to the history of criticism and theory from classical antiquity to the late twentieth century.  Through discussion of major works, we will examine fundamental antagonisms that influence representation/mimesis in the Western tradition—freedom of expression vs. political control, tradition vs. originality, realism vs. formalism, didacticism vs. the pursuit of pleasure, feminism vs. patriarchy, and canonical elitism vs. the recovery of marginalized voices. Underlying these antagonisms is the fundamental question of what constitutes “art” as opposed to “non-art.” Authors to include Plato, Aristotle, Horace, Sir Philip Sidney, Friedrich Schiller, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Karl Marx and Friedrich Engels, Friedrich Nietzsche, Walter Pater, Martin Heidegger, Walter Benjamin, Frantz Fanon, Michel Foucault, Jacques Derrida, Edward Said, and Susan Bordo. Please note that from early to mid-April this course will be conducted online.

**ENG. 3110: Chaucer (*Canterbury Tales*) (16106)**

**TF 10:40-12:05 p.m.**

**Dr. Nicole Rice**

This course introduces the *Canterbury Tales*, Geoffrey Chaucer’s late-fourteenth-century poetic masterpiece. This is a work of tremendous variety, containing stories of chivalry and betrayal, fidelity and adultery, piety and blasphemy, romance and bawdy humor. We will study some of Chaucer’s most important and engaging tales, learning to read and pronounce the original Middle English as we go. Chaucer lived during a period of major social, religious, and political upheaval. We will situate the *Tales* in their historical contexts while introducing some important recent critical approaches to Chaucer.

**ENG. 3140: Jacobean Shakespeare: The Kingship Cycle (14952)**

**MR 9:05-10:30 a.m.**

**Dr. Steven Mentz**

This course uses Shakespeare’s plays to investigate political leadership: what makes a good king? The course examines different strategies of political leadership, starting with the civil war between Caesar and Mark Antony in *Antony and Cleopatra*, reading Machiavelli’s *The Prince* as a Renaissance model of ruthless statecraft, and eventually engaging with a four-play sequence that presents the education and rule of King Henry V of England. These four plays of the Henriad – *Richard II*, Parts 1 and 2 of *Henry IV*, and *Henry V* – make up the core of the course. We’re lucky to have the Adirondack Shakespeare Company and St. John’s DA candidate Tara Bradway returning to St. John’s to perform all four of these the weekend of April 10-12 as part of their “Kingship Cycle.” Students will attend at least one play as part of the course, as well as performing selections from the plays in class.

**ENG. 3240: Romantic Literature (16103)**

**TF 9:05-10:30 a.m.**

**Dr. Gregory Maertz**

An introduction to the literature and culture of the Romantic Period (circa 1775-1830). Major examples of poetry, prose fiction, and literary criticism will be considered alongside philosophy, politics, and the visual arts. Readings and discussion will focus on issues of stylistic innovation and literary revivalism, nature and the sublime, women and society, revolution and empire, Realism and the Gothic. Featured authors will include William Blake, Samuel Taylor Coleridge, William Wordsworth, Lord Byron, Percy Bysshe Shelley, Mary Shelley, Jane Austen, and John Keats. Please note that from early to mid-April this course will be conducted online.

**ENG. 3250: Victorian Literature (16122)**

**MR 10:40-12:05 p.m.**

**Dr. Amy M. King**

The Victorian age (1838-1901) in England is defined by the stability of a sixty-three year reign by Queen Victoria, but the period was anything but monotonous. The period is marked by enormous social change, technological innovation, imperial rule, and urbanization. Like our own society, Britain in the Victorian age was an urban industrial society— indeed the first in history— and subject to its own form of shock from information overload and technological change. Our own middle-class, economic, mobile, complex and interwoven world, increasingly urbanized and organized, was first described and mapped in this period— hence, perhaps, our moment’s continuing interest in the literature of the period. The course will take in a number of genres, including Victorian poetry, journalism, science, and children’s literature, with a particular focus on the period’s dominant genre: the novel. We will consider a number of economic and social contexts, such as the modern city, industrialism, the newly powerful factors of advertising, the newspaper, transportation, social mobility, empire, and labor and humane reform. We will also consider intellectual contexts of the Victorian age, especially the thought of Malthus and Darwin and the particular influence of science and philosophical pessimism. Our largest intellectual task will be to explore the ways in which these texts mark the complex inauguration of our own modern consciousness: this will be our theme, tracked through various texts, various genres, and various geographical sites (including London, the suburbs, the country, and the empire).

**ENG. 3320: Nineteenth-Century American Fiction (16397)**

**MR 9:05-10:30 a.m.**

**Dr. Granville Ganter**

This course will survey both popular and canonical American novels of the nineteenth-century. It will engage with questions of genre and the transatlantic politics of British and American novels. We will discuss concepts of domestic literature and women’s fiction; regionalism; Native-American contact; slavery and the Civil War; industrialization and the development of modernism. Readings will likely include Susannah Rowson, *Charlotte Temple*; Nathaniel Hawthorne, *The Scarlet Letter*; Harriet Beecher Stowe, *Uncle Tom’s Cabin*; William Wells Brown, *Clotel*; Herman Meville’s novella, *Benito Cereno*; Mark Twain, *Huckleberry Finn*; Stephen Crane, *Maggie*; and Henry James’s *Bostonians*.

**ENG. 3360: Early National Literature (16121)**

**MR 12:15-1:40 p.m.**

**Dr. Granville Ganter**

Stretching from the Revolution to the election of Andrew Jackson, this course surveys the literature of the early U.S. republic. This period is marked by both radical enthusiasm for the potential of the new country as well as severe anxiety that America’s children were not as virtuous as their Revolutionary parents. The texts we will read reflect to these tensions: Stephen Burroughs’ scandalous autobiographical tale of a young rogue who counterfeits and fornicates his way across the eastern seaboard in the 1790s; Susanna Rowson's best-selling novel of a seduced schoolgirl; Brockden Brown's sensational gothic thriller about a father who spontaneously explodes, and whose son then goes on a killing rampage. The presence of Native Americans were important to the nation's view of itself and we’ll also read the *Narrative of Mary Jemison*, a white woman captured by the Senecas who chose to stay "Indian," and several speeches and texts by Native American authors who contested the idea that they were a "vanishing" people.

**ENG. 3460: Contemporary Drama (16120)**

**TF 1:50-3:15 p.m.**

**Dr. Angela Belli**

This course explores currents in the contemporary theater that reference a post-modern era by examining relevant, selected plays.  We will consider the response of current drama to socio-political cultural contexts.  Paying particular attention to the forces that have shaped the world of the twenty first century—economic, political, scientific—we will consider how the theater reflects our time.  While our primary focus will be on the text, we will stress the value of the live performance of a drama by paying close attention to issues of performance and to the role of the imagination in realizing the printed text.  Students will be encouraged to attend live performances of plays, when feasible.  Selected scenes from film versions of the dramas under discussion will be viewed as part of the study.

**ENG. 3470: 20th Century African/Amer. Literature (16112)**

**MR   10:40-12:05 p.m.**

**Dr. John Lowney**

In *The Souls of Black Folk* (1903), W.E.B. Du Bois wrote that “the problem of the Twentieth Century is the problem of the color-line.” Beginning with Du Bois’s prophetic statement, this introductory course will explore how selected African American fiction, drama, poetry, and essays have responded to and influenced issues of race and racism, nationalism and internationalism, and racial and gendered identity. The course will present an overview of twentieth-century African American literary history, concentrating especially on vernacular forms of expression and their impact on literature. Readings will include Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Native Son*; Lorraine Hansberry, *A Raisin on the Sun*; Amiri Baraka, *Dutchman*; Toni Morrison, *Song of Solomon*; and Paule Marshall, *The Fisher King*.

**ENG. 3580: Postcolonial Literature (16109)**

**TF 10:40-12:05 p.m.**

**Dr. Dohra Ahmad**

This class provides a general introduction to the formidably large category of Anglophone literature from Africa, South Asia, Ireland and the Caribbean. We begin with the entanglement of politics and language, always keeping those determining factors in mind. Why did writers from the colonized world begin to compose in English? What does it mean when they continue to do so? Reading widely in poetry, fiction, nonfiction and drama, we will consider each text as a product of its historical circumstances, while also paying close attention to literary style.

**ENG. 3600 (16102)/CLS 3600 (16140): Classical Epic in Translation**

**MR 9:05-10:30 a.m.**

**Dr. Robert Forman**

The course considers primarily classical Greek and Latin epic poetry, specifically Homer, Apollonius Rhodius, Vergil, and Statius.   Recognizing that it is, however, especially important for undergraduate students to appreciate the degree to which epic themes emerge in the works of modern and contemporary writers, artists, and musicians,  we will parallel our study of classical epic as often as possible with selections from modern or contemporary works.  (The instructor will supply this parallel material or will indicate the appropriate e-text websites.)

**ENG. 3620(16101)/CLS 1210 (16139): Classical Mythology**

**MR 7:30-8:55 a.m.**

**Dr. Robert Forman**

The course deals with the universality of myth in literature, art, and music.  Specifically, it notes the innumerable number of variations for expressing comparable themes and focuses on the human need to do this.  As one example, Apollo is primarily associated with law and natural selection (only in Hellenistic times with the sun).  Dionysus is the god of the wine grape and, by extension, of festivity, ecstasy, and disorder.  The *Dionysia*, both Greater and Lesser, are theatre festivals named for him, and Friedrich Nietzsche, the nineteenth-century German philosopher, identified the combination Dionysus and Apollo (who represents order among other things) as the synthesis that produces art.  We shall use only primary literary texts as a grounding for the course, but support them with art, music, and modern psychology as a means of establishing their timelessness in time.

**ENG. 3670: Ethnic Autobiography (16118)**

**MR 12:15-1:40 p.m.**

**Dr. Elda Tsou**

An introduction to twentieth-century ethnic American autobiography in the context of genre, race and gender. Moving through the major “ethnic” literary traditions, we will be examining the formal conventions of autobiography in relation to concepts of “ethnicity,” writing, authenticity and authority.

**ENG. 3720: Intro to Creative Writing (15515)**

**TF   10:40-12:05 p.m.**

**Prof. Lee Ann Brown**

This is a collaborative workshop dedicated to exploring and expanding each student’s imaginative writing practice through   writing in a variety of forms, both traditional and experimental.  An important focus of the workshop will be to introduce and expand definitions of what creative writing can do and to develop a personal practice of it. "We will attempt to write in as many ways as we can imagine" as Bernadette Mayer says, and we will practice linking up what we read and experience to create new assignments for ourselves and each other. We will explore the genres of poetry, short fiction, playwrighting and cross-genre work, as well as touch on the use of graphics, collage or other visuals in relation to writing. We will practice group critique of each others’ works (workshopping) as well as shared in-class writing in response to prompts that engage that week’s focus. Each student will produce a midterm and final portfolio consisting of creative and critical work. Attendance of at least one literary event is required.

**ENG. 3720: Intro to Creative Writing (13365)**

**W 1:50-4:40 p.m.**

**Prof. Thomas Philipose**

 This introductory creative writing workshop will focus on *your* writing and *your* thoughts (that means you will be writing a lot).  We will explore the creative aspects of fiction, non-fiction, poetry, and playwriting.  We will use texts from various genres/media as guides for discovery of what your writing voice/style can be.  You will be expected to attend at least one public reading/performance (possibly off campus and on your own time).  We will not rely on the thoughts/styles/critiques of others (outside of this workshop) to help us become careful readers and diligent writers.  An experimental and non-traditional approach will be encouraged to help elicit fresh, unique work that reflects the individual writers in our workshop.  The majority of our classwork will entail readinganddiscussing your writing (you will read and write in—and outside of—every class every week). Blackboard will be heavily used for the online component of class.

**ENG. 3740: Creative Writing: Fiction (16108)**

**MR 10:40-12:05 p.m.**

**Prof. Gabriel Brownstein**

**Fiction Writing Workshop**

This is a fiction workshop for anyone interested in writing stories. Students will explore their language and their imaginations first in a set of storytelling exercises and then in original short stories. They will read and critique each other’s fiction, and at the end of the course they will put together a portfolio of their best writing. As we work on our own fiction, we’ll read some great writers—a varied set of readings that will help us consider basic problems and difficulties that face writers of stories and novels—and these writers’ works will help us imagine and discuss our own.

**ENG. 3780: Advanced Poetry Workshop (16119)**

**TF 3:25-4:50 p.m.**

**Prof. Lee Ann Brown**

"As readers, we are always writing, and as writers, we are always reading." (Robert Scholes)

This poetry workshop is designed for undergraduates who already have established a poetry writing practice of their own. We will seek to create a circle for deepening daily practice and to expand possibilities for each student's work. This is accomplished through weekly workshops, readings, development of reading lists and a chapbook-length manuscript to be  built throughout the semester.

Students will be expected to respond in poetry to the ideas, strategies, and language of a variety of readings and source materials. This class will also offer a look at a wide variety of poetry from other cultures,  from a variety of movements and periods. The selections are not meant to be a survey of poetry, but to serve as models and inspiration for individual and collaborative poetic works and engagements. Each student will produce a midterm and final portfolio consisting of creative and critical work. Attendance of at least one literary event is required.

**ENG. 3880: English Studies in the Digital Age (16463)**

**MR 10:40-12:05 p.m.**

**Dr. Jennifer Travis**

This course will investigate how digital technologies impact the way we read, study, and understand literature.  Digital technologies are changing all aspects of how we access, analyze, and conceptualize information. Together we will ask the following questions: What happens to literature and “the literary” in an age of digital technology? How are modern technological innovations like the computer and e-reader reshaping our understanding of texts and their writers, readers, and interpreters?  What is digital literature and how do we contextualize it within a history of literature and literary aesthetic?  Although thinking about “technology” may call to mind relatively recent inventions like the smart phone, literary texts have been deeply indebted to technological innovations, from the printing press to the typewriter. We will look at some of the key debates in the long history of literature and technology.

The course also will introduce students to a rapidly growing field of study known as the digital humanities.   From the digitization of printed texts to the analysis of texts using machine algorithms, the course will familiarize students with digital humanities practices that may include data mining, building databases, websites, text encoding (XML), and working with electronic literature.  Together we will look at the ways in which the digital humanities pose significant challenges to familiar assumptions in literary study, from how we read to the meaning of authorship.

**ENG. 3890: Topics in Film Genre (16111)**

**MR 12:15-1:40 p.m.**

**Dr. Scott Combs  
David Lynch and Surrealism**

At a time when it is difficult to imagine avant-garde or non-narrative filmmakers impacting the look of Hollywood cinema, much less popular culture, we remember the influential films, television pilots and series, and digital films of David Lynch. This course takes a chronological look back at Lynch's career to recapture some of its contradictory and turbulent nature--its constant interplay between commercial and artistic success and failure. Lynch has continued to occupy the threshold between art and genre, contributing to popular culture a unique visual style and narrative voice. It is that style and voice that we will discuss in this seminar, and particularly its relationship to Surrealism in its visual and narrative forms. Lynch combines suffering and desire so frequently that such a link asks to be theorized as a signature theme. We will consider cultural, historical, and psychoanalytic models to comprehend the complex work of violent desire as well as of fantasy, repetition compulsion, and dreamwork.

**ENG. 4991: Seminar in British Literature: Flood (16107)**

**MR 12:15-1:40 p.m.**

**Dr. Steven Mentz**

A year after Hurricane Sandy, how can we use literary culture to respond to Flood? This capstone course explores new theoretical, critical, and literary responses to this archetypical catastrophe. The course falls into three sections, each of which using a contemporary theoretical lens to consider a variety of flood-texts. The first unit explores catastrophic floods in mythic and literary texts including Noah, *Gilgamesh*, and Shakespeare’s *Antony and Cleopatra*. We’ll explore these texts through our region’s recent experiences of hurricanes and floods as well as through new developments in ecological theory, including Tim Morton’s *The Ecological Thought* and *Hyperobjects* and Jeffrey Cohen’s collection *Prismatic Ecologies*. The second unit on networks uses the theories of Bruno Latour (*We Have Never Been Modern*) to explore sea poetry, Margaret Atwood’s sci-fi apocalypse novel *The Year of the Flood*, and Shakespeare’s *King Lear*. A final unit on poetics reads Iris Murdoch’s novel *The Sea, The Sea* through the lens of Michel Serres’ *Genesis*.

**ENG. 4993: Seminar in Special Author(s) (16378)**

**TF 10:40-12:05 p.m.**

**Dr. Angela Belli**

This course will focus on the works of three major writers for the contemporary American stage: Arthur Miller, Neil Simon and David Mamet. Included in the body of work we will explore are works such as  Simon's The Sunshine Boys,  The Odd Couple, The Prisoner of Second Avenue  as well as Miller's Death of a Salesman, All  My Sons, The Crucible  and David Mamet's American Buffalo, Glengarry, Glen Ross , and Oleanna. We willl explore the nature of each author's reflection of the American scene as they advanced  traditional and non-traditional views of Comedy and Tragedy in constructing their depictions of life in the U.S., reflections that significantly impacted their audiences.

**ENG. 4994: Seminar in Themes/Genres (14964)**

**Seminar in Sexualities, Literacies, and English Studies**

**MR 3:25-4:50 p.m.**

**Dr. Harry Denny**

At this sociocultural moment, Pope Francis challenges Catholics to get over our/their “obsession” with issues related to sexuality, just as the US Supreme Court overturns federal bans on the recognition of same-sex marriage. On television and film, a queer presence is now passé, yet sexual minorities, actual or perceived, continue to be the objects of verbal and physical harassment, whether on or beyond campus. In this seminar, students will explore these issues by examining the texts and textual practices most relevant and challenging to them (literary, media, music, bodies, etc.) to begin to better understand the complex intersection and role of sexuality in our academic lives and personal expression. Identities are fluid and context specific, and sexualities dovetail or compete with racial, class, gender or national identities. From such awareness, students will study a variety of texts to question how our sexualities confound or confirm masculinities and femininities, how racial or ethnic identities mask or hypersexualize, and where and how textual practices offer up pedagogies of sexuality, for dominant as well as subcultural notions.