

**UNDERGRADUATE ENGLISH FLYER
SPRING 2021
QUEENS AND STATEN ISLAND CAMPUS
<http://stjenglish.com>**

ATTENTION FIRST YEAR AND SOPHOMORES

**PLEASE SEE BACK PAGES FOR THE
NEW ENGLISH MAJOR REQUIREMENTS**

ENG. 2060: American Literature and the Monstrous (11393)

DIVISION III OR PRE-1900

Dr. Jennifer Travis

ONLINE ASYNCHRONOUS

Email: travisj@stjohns.edu

This course will examine how images of witches, vampires, cannibals, and monsters have shaped American cultural discourse and literary history. Authors we will study include: Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Charlotte Perkins Gilman, Edith Wharton, H.P Lovecraft, and more. For information email Dr. Travis, travisj@stjohns.edu

ENG. 2200: Reading and Writing for English Majors (14039)

MR 10:40 – 12:05 PM ONLINE SYNCHRONOUS

Dr. Dohra Ahmad

Email: ahmadd@stjohns.edu

The aim of this course is to teach you the skills that you will need to succeed as an English major, minor, or concentrator. We will read a small number of texts of various genres and historical periods at a fairly slow pace, collectively generating critical analyses and essay topics. Grading will be based almost exclusively on class participation, so it is imperative that you attend our zoom class and participate in the class discussion board. Some of the skills to be covered include identifying genres and literary techniques, analyzing passages, developing a thesis, drafting and revising essays, and conducting supplementary research.

ENG. 2200: Reading and Writing for English Majors (14040)

TF 10:40 – 12:05 PM ONLINE SYNCHRONOUS

Dr. Nicole Rice

Email: ricen@stjohns.edu

This course introduces analytical, writing, and research methods critical for the English major. Making poetry our focus, we will scrutinize poetic language, learning key terms for analysis and working to connect close readings to larger arguments. We will pay particular attention to the material forms of poetry, from manuscripts to digital editions. The course includes several written assignments of increasing lengths, each incorporating different skills and methods. These

will include a close reading essay, a comparative essay, and a final essay on Gwendolyn Brooks. We will make a sustained effort to link careful reading with clear writing, using homework exercises, paper drafts, and peer review workshops.

ENG. 2210: Study of British Literature (11391)
British Fantasy from Beowulf to Harry Potter and Beyond
Dr. Steven Mentz
ONLINE ASYNCHRONOUS
Email: mentzs@stjohns.edu

For millions of readers and fans worldwide, the best-known products of the British literary imagination are works of fantasy literature, especially J.R.R. Tolkien's *The Lord of the Rings* (1937-49), J.K. Rowling's *Harry Potter* novels (1997-2007), and the twenty-first century films made about each series (*LOTR* 2001-2003; *HP* 2001-2011). Though widely beloved, these novels are also controversial, in particular for their racist and sexist depictions of human and nonhuman figures in their imaginary landscapes. This course traces the literary and cultural origins of characters we know from fantasy, including wizards, dragons, monsters, and kings who mysteriously return to reclaim the throne. We will consider the long histories behind the blockbuster successes of Tolkien's and Rowling's worlds, and also explore how contemporary writers are re-imagining these legacies in anti-racist and feminist ways. The main texts will include classic works of British literature such as *Beowulf*, Shakespeare's *The Tempest*, and the stories of King Arthur as well as modern British fantasies by authors such as Philip Pullman and Diana Wynne-Jones.

ENG. 2210: Study of British Literature (14949)
Dr. Nicole Rice
ONLINE ASYNCHRONOUS
Email: ricen@stjohns.edu

This course offers a selective study of British poetry written from the fifteenth to the late twentieth century. We will mainly be reading short lyric poems, working closely with the texts at a formal level. The major goal of the course is to become conversant with the terms of formal analysis and proficient in the close reading and analysis of poetry. We will be focusing on the links between poetry and song, and we will become experts in the lyric form known as the sonnet.

ENG. 2300: Introduction to Literary Criticism and Theory (13955)
MR 12:15 – 1:40 PM ONLINE SYNCHRONOUS
Dr. Elda Tsou
Email: tsoue@stjohns.edu

This course is an undergraduate introduction to the key concepts, thinkers, and intellectual movements called literary theory. What we term "theory" is a diverse group of texts drawn from various disciplines like philosophy, psychoanalysis, linguistics, history, anthropology and sociology. The goal of this course is less about mastery than familiarity with a set of thinkers and their key concepts. Since this course takes the position that theory is not a set of formulas to be

applied to various texts but a critical way of thinking, our emphasis will be on understanding these thinkers and comprehending their relationship to the conversations that preceded them. Our ultimate goal will be to try to understand theory as a way of thinking about the activity of thinking itself. We will try to view theory as a series of questions about the activities of thinking, interpreting, and meaning-making as they apply to different objects of study: the human subject, literature, language, sex, gender, race, society. In our readings, we will learn to think critically and carefully about the object of our scrutiny, and to examine our ways of knowing that object, and what that knowledge entails for us as knowing subjects.

ENG. 3110: Chaucer (14966)

DIVISION I OR PRE-1900

TF 12:15 – 1:40 PM ONLINE SYNCHRONOUS

Dr. Nicole Rice

Email: ricen@stjohns.edu

This course introduces the Canterbury Tales, Geoffrey Chaucer's late fourteenth-century poetic masterwork. This is a poem 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. Chaucer lived during a period of major social, religious, and political upheaval. We will situate the tales in their historical contexts while considering some important recent critical approaches to Chaucer. No previous experience with Middle English is required.

ENG. 3130: Shakespeare: Elizabethan Plays (15196)

(SI CAMPUS)

Shakespeare among the Pagans

DIVISION I OR PRE-1900

T. 10:40 – 12:05 PM – FACE TO FACE F. 10:40 – 12:05 PM - ONLINE SYNCHRONOUS

Dr. Brian Lockey

Email: lockeyb@stjohns.edu

Despite the Christian context within which he lived (i.e. Renaissance England), William Shakespeare often set his plays within the ancient pagan world. In this course, we will read a number of Shakespeare's plays that are set in the pagan or pre-Christian context of ancient Greece, Rome, and Britain. We will consider how Shakespeare and other early modern playwrights adapted historical and fictional pagan narratives to the Christian culture in which they lived. Among the questions we will be asking are the following: How did Protestant England incorporate pagan values associated with the pre-Christian past? How do Shakespeare and other authors during this period Christianize the ancient world, and to what extent do Shakespeare and his contemporaries preserve or even celebrate the pagan virtues associated with ancient Greece and Rome? To what extent do Shakespeare and his contemporaries see the ancient world as a model on which to build future civilization? Finally, how are the gender roles—particular the roles of women—different in Shakespeare's pagan plays compared to those of his plays which are set in the Christian world? We will read Shakespeare's A Midsummer Night's Dream, The Comedy of Errors, Troilus and Cressida, Macbeth, King Lear, Antony and Cleopatra.

ENG. 3140: Shakespeare: The Jacobean Plays (12860)
Jacobean Shakespeare: What Should We Do with *Othello*?
DIVISION I OR PRE-1900
TF 9:05 – 10:30 AM ONLINE SYNCHRONOUS
Email: mentzs@stjohns.edu

This course interrogates Shakespeare's *Othello* as a problematic and deeply paradoxical text: it is at once a racist fable, one of the greatest works of English literature, and a story that twenty-first century writers cannot stop revising and reinventing. By studying the play, its sources, and its adaptations, the course aims to show how Shakespeare can be both an example of and a response to racism and sexism. The course will engage with contemporary Shakespeare criticism that collects itself under the hashtags #ShakeRace and #Raceb4Race. We will consider how Shakespeare has historically been used to transmit racist and sexist ideologies, and we will explore how his works are currently being used in anti-racist ways. In addition to reading *Othello*, we will read two other plays that feature major African characters, *Antony and Cleopatra* and *The Tempest*. We will further consider twenty-first century adaptations and responses to *Othello*, including Tayeb Salih's *Season of Migration to the North* (1966), Lolita Chakrabarty's *Red Velvet* (2012), Tracy Chevalier's *New Boy* (2017), and Keith Hamilton-Cobb's *American Moor* (2020). Student will have the option to reimagine a scene from *Othello* in contemporary context for the final project.

ENG. 3200: 18th Century English Literature (15202)
Eighteenth-Century Literature and Labor
DIVISION II OR PRE-1900
MR 10:40 – 12:05 PM ONLINE SYNCHRONOUS
Dr. Melissa Mowry
Email: mowrym@stjohns.edu

During the eighteenth-century English-speaking writers developed a fascination with labor—who should do it, what it revealed about people's character, how it should be valued. Laboring-class poets such as Stephen Duck and Mary Collier were celebrated, while one of the most iconic novels of the century, Samuel Richardson's *Pamela* featured a working-class heroine. In this class we will read a range of works from essays, to novels, to plays and musicals, to early magazines as we explore why English imaginative writing took this turn and ask how it fit in to England's imperial ambitions.

ENG. 3230: 19th Century Novel (14962)
DIVISION II OR PRE-1900
ONLINE ASYNCHRONOUS
Dr. Gregory Maertz
Email: maertzg@stjohns.edu

This course will examine major sub-genres of nineteenth-century fiction, including the Gothic novel, the novel of social realism, science and detective fiction, and the novel of adventure. Special emphasis will be placed on the impact of modernity on literary innovation. Texts to

include Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights*, George Eliot's *Middlemarch*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, and Bram Stoker's *Dracula*.

ENG. 3330: African-American Literature (15194)

(SI CAMPUS)

Freedom Dreams

DIVISION III OR PRE-1900

T. 1:50 – 3:15 PM – FACE TO FACE F. 1:50 – 3:15 PM – ONLINE SYNCHRONOUS

Dr. Robert Fanuzzi

Email: fannuzzir@stjohns.edu

Thanks to Black writers of the 18th and 19th centuries, “abolition” is not just another word for the end of slavery but a byword for freedoms and possibilities that challenge us still. What future were these writers trying to show us? Is it the America we live in today? Our class looks back at the classic antislavery literature of Frederick Douglass, Olaudah Equiano, Harriet Jacobs, and Sojourner Truth as well as the visionary anti-racist writings of David Walker, Ida B. Wells, and Pauline Hopkins for signposts and inspirations for the racial justice conversations we have now.

ENG. 3390: Special Topics in American Literature To 1900 (15270)

American Poetics of Persuasion and Understanding

DIVISION III OR PRE-1900

MR 9:05 – 10:30 AM - FACE TO FACE

Dr. Granville Ganter

Email: ganterg@stjohns.edu

This course will be a cross-over inquiry between literature and rhetoric, investigating the difference between western traditions of persuasion (Aristotle & most debate manuals) and those of understanding, empathy, and consensus. We will read some famous American oratorical texts that contrast techniques of persuasion and empathy, ranging from Native, Abolition, and women's rights oratory. We will also look at novels that explicitly frame alternatives to the business of persuasion, such as James' *Bostonians* (about a women's rights speaker) and Hurston's *Eyes Were Watching God*. We will also consider the mechanics of contemporary social media, where conflict so often pushes all other forms of expression aside. Along the way we will survey theories of gendered discourse with excerpts from *Men Are From Mars, Women Are from Venus*; Deborah Tannen's research, and feminist rhetorics from Sonja Foss to Shirley Wilson Logan and Cheryl Glenn.

ENG. 3400: Modernist Literature (14042)

The Emergence of Modernism

DIVISION IV

MR 12:15 – 1:40 PM ONLINE SYNCHRONOUS

Dr. Stephen Sicari

Email: sicaris@stjohns.edu

“Modernism” is one of those words that has come to stand for a period of literary history (roughly, the years between 1900 and the end of WWII) and so is a useful marker for dividing and arranging literary texts. But the word has come to have so many different possible meanings

and emphases that it needs careful articulation and critique. In this course we will use World War I (“The Great War”) as the “event” that comes to define a certain kind of literary response that we now call modernism. Before the war, there were already texts being written that were responding to radically new conditions in science and technology, politics, and intellectual history; and we’ll read Conrad’s *Heart of Darkness*, Forster’s *Howards End*, and Joyce’s *A Portrait of the Artist as a Young Man* to appreciate the literary responses to early twentieth-century British culture. After the war, the experimental energies already driving literary developments “explode”; and we’ll read the poetry of T. S. Eliot and the fiction of Virginia Woolf to gauge these experiments in style and technique. Feel free to contact me at sicaris@stjohns.edu if you have any questions or concerns.

ENG. 3520: Modern World Literature (14030)

DIVISION II OR PRE-1900

MR 10:40 – 12:05 PM ONLINE SYNCHRONOUS

Dr. Amy King

Email: kinga@stjohns.edu

This course will look at literature around the significant historical events and ideological shifts that mark the start of a truly global modernity. We will concentrate on the enormous upheavals brought by the industrial and political revolutions of the late eighteenth and nineteenth centuries; the clash of empires in East and West; and the emergence of realism— a newly urban, unheroic, global literary style. Rather than reading the national literatures of Britain or America in isolation, this course will more broadly engage a selection of writers in translation from the broad expanse of world literature, focusing on the period from 1776 to roughly 1900. We will focus our course through the concept of freedom. In the eighteenth and nineteenth centuries, the question of freedom became an intense preoccupation worldwide. From debates about chattel slavery and the national independence from peoples under colonial rule in Asia, Africa, and the Americas, to freedom of thought and personal liberty, the question of what freedom entailed and who had a right to it shaped literary, philosophical, and political writers alike. How does literature represent the question of human freedom, and how might certain literary forms break free of convention? Beginning with our unit “revolutionary contexts” we explore the period’s interest in broad political and social freedoms, and who was and was not entitled to them (citizens, women, factory workers, slaves across a variety of national contexts). We will also take up the rubric of freedom through a study of the Romantic poets and their successors, as well as through various nineteenth-century realist narratives from around the world, including Mexico, Russia, Brazil, Japan, and Bengal. The course concludes with a unit on empire and our reading of Peter Kuper’s 2019 graphic-novel adaptation of Joseph Conrad’s *Heart of Darkness* (1902).

ENG. 3570: Women and Literature (14969)

DIVISION IV

MR 12:15 – 1:40 PM ONLINE SYNCHRONOUS

Dr. Kathleen Lubey

Email: lubeyk@stjohns.edu

This course will focus on contemporary writing by and about cis, trans, straight, queer, BIPOC, and white women, spanning feminism’s second wave to the present. Centrally, it will ask: what

and who are women? How do we create a definition of gender capacious enough to be inclusive and clear enough to be the subject of political discourse and collective action? We will also query the category of literature broadly construed. What is the relationship between genre and gender, and how does this relation change across time? Readings will include novels, memoir, poetry, creative nonfiction, and theory by (in no particular order) Saidiya Hartman, Leanne Betasamosake Simpson, Torrey Peters, Myriam Gurba, Adrienne Rich, lê thi diem thúy, Marilynne Robinson, Gloria Anzaldúa, Audre Lorde, Susan Stryker, Hortense Spillers, Chandra Mohanty, Etel Adnan, Maxine Hong Kingston, Kamila Shamsie, and the Combahee River Collective. We will hold one synchronous and one asynchronous meeting per week, with three longer writing assignments including a creative option.

ENG. 3590 : Literature & The Other Arts (14975)

Hip Hop Aesthetics: Now and Then

DIVISION IV

W. 1:50 – 4:40 PM ONLINE SYNCHRONOUS

Dr. Shanté Paradigm Smalls

Email: smalls@stjohns.edu

This course examines aesthetics in hip hop culture and production. Through studying hip hop film, music, visual art, dance, and literature, we will think through what is so valuable about the aesthetic practices in the 40+ year history of hip hop culture. This class is a rigorous attempt to think with critical and scholarly eyes and ears about a form many of us love. This course will concentrate on race, gender, and sexuality as produced in hip hop culture from primarily NYC, Chicago, LA, and ATL. The course meets once a week and will most likely consist of one individual paper, one group project, and one oral presentation.

Possible reading:

Mark Anthony Neal, *Looking for Leroy: Illegible Black Masculinities*

Joan Morgan, *When Chickenheads Come Home to Roost: My Life as a Hip Hop Feminist*

Jeff Chang, *Total Chaos: The Art and Aesthetics of Hip-Hop*

Tricia Rose, *Black Noise*

Jessica Nydia Pabón-Colón *Graffiti Grrlz: Performing Feminism in The Hip Hop Diaspora*

Gwen Pough, ed. *Home Girls Make Some Noise*

MK Asante, *It's Bigger Than Hip Hop: The Rise of the Post Hip Hop Generation*

Loren Kajikawa, *Sounding Race in Rap Songs*

Greg Tate, *Writing the Future: Basquiat and the Hip-Hop Generation*

film and television shows like

The Get Down

Atlanta

Hip Hop Evolution

Wild Style

Roxanne, Roxanne

ENG. 3640: Vernacular Literature (14971)
DIVISION IV
MR 3:25 – 4:50 PM ONLINE SYNCHRONOUS
Dr. Dohra Ahmad
Email: ahmadd@stjohns.edu

This class provides a general introduction to the large, international, and ever-growing area of vernacular literature – in other words, literature in a non-standardized form of English. We will read fiction, poetry, personal writing, and theoretical texts by writers from Barbados, Ireland, Jamaica, Nigeria, Trinidad, and the United States who choose to compose in various non-standardized forms, including African American Vernacular English, Caribbean Creole Englishes, Hawaiian Pidgin, Irish English, Nigerian Pidgin English, and others. While considering these texts within the particular historical backgrounds that formed them, we will also maintain constant close attention to the aesthetic choices made by our writers. All semester, I will also be asking you to connect our course readings and discussions to your own daily observations about language and power.

ENG. 3610 - CLS. 3610: Classical Drama in Translation (14026/14333)
TF 9:05 - 10:30 AM - FACE TO FACE
Dr. Robert Forman
Email: formanr@stjohns.edu

The course focuses on those plays of Aeschylus, Sophocles, and Euripides that most closely reflect the social and political events of fifth-century Athens—and, surprisingly enough, the social and political events of contemporary America. These include the consequences of protracted war and weak leadership, religious extremism, and class and ethnic conflict. Readings will include the Trojan War plays of all three playwrights; the Theban Civil War plays of Sophocles and Euripides, and the Medea, Heracles, and Dionysus plays of Euripides.

ENG. 3680: Critical Race and Ethnic Studies (15271)
M. 3:25 – 4:50 PM – FACE TO FACE R. 3:25 – 4:50 PM – ONLINE SYNCHRONOUS
Dr. Raj Chetty
Email: chettyr@stjohns.edu

This class will introduce students to fundamental concepts and debates within the fields of critical race studies and critical ethnic studies. Students will learn about the emergence of critical race studies and ethnic studies as distinct academic fields of study. Students will become familiar with the particular ways in which these fields analyze the phenomena of racial formation, ethnic group formation, racism and racial discrimination, ethnic life, and ethnic stratification as central features of global modernity. The processes of racialization and ethnic group formation will be viewed as components of overlapping historical processes of social stratification that are fundamental features of the modern world-system. Large-scale forms of group-differentiated marginalization will be examined through the lens of “structural racism.” Students will explore the role that ethnic and racial stratifications play in dominant economic and political systems and institutions, and the role they have played throughout the world.

ENG. 3710: Writing Across Genres (14036)
COUNTS FOR WRITING MINOR
TF 3:25 – 4:50 PM ONLINE SYNCHRONOUS
Professor Lee Ann Brown
Email: brownl@stjohns.edu

This class is designed to be a laboratory where students can explore modes and genres of creative writing: poetry, poet's theater, flash fiction, and memoir. We will collaborate and play generative writing games to get the words flowing. Each week there will be readings to sow "seeds" for our own writing. This course can serve as an introduction to, or a continuation of, an already established writing practice. Writing time is built into the class, with direction to expand, share and revise work into finished pieces gathered in mid-semester and final portfolios.

Texts will include *Sonnets* by Bernadette Mayer, *Olio* by Tyehimba Jess, *Lunch Poems* by Frank O'Hara, *I Remember* by Joe Brainard, rewritten fairy tales by Angela Carter and Italo Calvino, Walt Whitman's *Song of Myself*, *Short Talks* by Anne Carson and plays by Suzan-Lori Parks and Kevin Killian.

Digital resources will be engaged and multimedia creative work will be encouraged.

Cross references with St. John's University Interdisciplinary Minors, Multicultural and Multiethnic Studies and Women's Gender and Sexuality Studies. Interfaces with LGBTQIA Studies.

ENG. 3730: Poetry Workshop (14000)
COUNTS FOR WRITING MINOR
W. 10:40 – 1:30 PM ONLINE SYNCHRONOUS
Professor Stephen Paul Miller
Email: millers@stjohns.edu

This course will enable students to experience poetry from the "inside out." Within the context of students experiencing themselves as working poets we will also consider canonical, modern, and contemporary poetry, in addition to using other writings as models. Students will be introduced to many such poems as a way of igniting their own writing and learning to create their own innovative poetry.

ENG. 3740: Fiction Writing Workshop (12858)
COUNTS FOR WRITING MINOR
MR 3:25 – 4:40 PM ONLINE SYNCHRONOUS
Professor Gabriel Brownstein
Email: brownstg@stjohns.edu

This is an introduction to writing fiction. Students will write regular exercises and these exercises will lead to the writing of original work. Our reading will focus on writers of the 1970s--a period of crisis and reinvention in US fiction.

We'll read novels and stories by Donald Barthelme, Ursula LeGuin, Toni Morrison, Kurt Vonnegut, and others, and our reading will inform our understanding of storytelling in prose. Students will be able to experiment in forms and genres of their own choosing.

ENG. 3890: Topics in Film Genre (14031)
DIVISION IV
Horror Film
TF 1:50 – 3:15 PM ONLINE SYNCHRONOUS
Dr. Scott Combs
Email: combss@stjohns.edu

This course looks at major films within the horror genre, from its early stirrings in silent cinema to more recent works. Our focus will be on the political and cultural work that horror does, and our discussions will foreground issues of gender, race, sexuality, and ethnicity. Weekly screenings will be accompanied by selected secondary readings.

ENG. 4994: Seminar in Themes/Genres (13958)
SENIOR SEMINAR
M. 10:40 – 12:05 PM – FACE TO FACE R. 10:40 – 12:05 PM – ONLINE
SYNCHRONOUS
Dr. Raj Chetty
Email: chettyr@stjohns.edu

The course presumes no interest in baseball or sport, instead looking at baseball as a meaningful cultural field where race, color, gender, and class are articulated and contested. We will engage critical writings on the concepts of culture, race, and sport, drawing from Black Cultural Studies to counter the idea that certain areas of cultural life, such as sport, are not sufficiently intellectual or academic, not “cultivated” or “cultured” enough for serious reflection or study. We will explore how this is a double dilemma for black sporting cultures. The course centers black cultural life in baseball, in the U.S. and the Caribbean. To develop a set of tools to study baseball as culture, we will study the landmark cultural study of cricket, *Beyond a Boundary*, by the Trinidadian intellectual C. L. R. James.

This class will engage an array of literary/cultural materials: novella, play, poetry, film, short fiction, and print and visual media. In addition to James, we will engage critical studies of

baseball and blackness by Rob Ruck, Adrian Burgos, Andrew McCutchen, and José Bautista, and creative cultural productions by August Wilson, Don DeLillo, Anna Boden and Ryan Fleck, Yolanda Arroyo-Pizarro, Martín Espada, and Alejandro Gautreaux.

WITH PERMISSION OF CHAIR ONLY

ENG. 4903: Internship In English (11261)

3 CREDITS

ENG. 4906: Internship In English (10742)

6 CREDITS

ENG. 4953: Independent Study (13040)