What’s New: Creative Writing Major

We’re happy to say that we now have a Creative Writing Major. The new major came about as a result of the numerous requests from you, the students, for more opportunities in creative writing. In addition to taking more creative writing courses than the literature major allows for, you will gain a solid grounding in literary history by taking courses in British literature from before 1700 to the present, American literature courses, and courses outside British/American. You will also be able to focus on a specific genre to sharpen your understanding of that genre in creative writing, i.e., fiction writing, poetry writing, and the writing of non-fiction essays.

Requirements: 39 total credits

Literature courses (21 hours at least 3 hours at the 300-level)
- Engl 170 The Practice of Criticism
- one course in British literature before 1700
- one course in British literature after 1700
- one course in American literature
- one course in world or multicultural literature
- one course in contemporary literature
- one course in a specific genre

Writing courses (18 semester, at least 12 hours at the 300-level)
- Engl 200 College Writing
- Engl 201 Creative Writing
- Engl 210 Elements of Screenwriting
- Engl 301/303 Poetry Writing I/II
- Engl 302/304 Fiction Writing I/II
- Engl 305/307 Creative Non-Fiction I/II
- Engl 306 Writing for Teachers
- **Thea 310 Playwriting
- **Comn 105 Intro to Journalism
- **Comn 261 Radio and TV Writing
- **COMN 275 New and Specialized Writing
- Engl 393 English Honors Thesis
- Engl 394 Senior Seminar (when offered in Writing)
- Engl 395 Writing apprenticeship
- Engl 399 Directed study (with appropriate topic)
- Engl 499 Graduate workshop

Required of all majors: Engl 370 Senior year public reading (no credit awarded; graded/U)

** requires permission of other department
Courses offered for Spring 2006

Engl 170 The Practice of Criticism (a pre-requisite for all 300-level courses) (Freed, Greenfield, Harrison, Schacht)

Writing Courses: Engl 200 College Writing II (Ripley), Engl 201 Creative Writing (Hall, Kelly, staff), Engl 205 Business and Professional Writing (Adamson, Jacobson, Naparstek [these are reserved for School of Business students until Drop-Add]), Engl 301/303 Poetry Writing I/II (Kelly), Engl 302/304 Fiction Writing I/II (Hall), Engl 305/307 Creative Non-Fiction Writing I/II (Hall) {Don’t forget – these courses require PERMISSION OF INSTRUCTOR prior to registration!}


Major Figure: Engl 358 Major Author: Whitman & Dickinson (Freed), Engl 358 Major Author: Henry James (Gillin)

Shakespeare: Engl 355 Shakespeare II (Finkelstein, Stelzig)


Theatre/English: Engl 394 Senior Seminar: Renaissance Drama & Religion (Finkelstein)

Film: Engl 142 Lit Form: Classic Hollywood (Cameron), Engl 390/Intl 210 Studies in Lit: Film Noir (Asher)

Electives: Engl 142 Lit Form: Murder Mysteries (Walker), Engl 282 Bible as Literature (Herzman), Engl 319 Literary Theory (Doggett)

AMST – Engl 339 American Ways: Literature of Terrorism (Cooper) will be cross-listed as AMST 388

WMST Engl 142 Murder Mysteries (Walker)

please note: higher numbers within a given level of courses do not indicate a more difficult or challenging class. For example, a course with a 390 number is not more advanced than one with a 337 number.

Slot courses: short descriptions

142 Classic Hollywood - This course will survey the history of films made in Hollywood from its consolidation of power in the 1920s through the collapse of the studio system in the early 1960s. We will not only watch so-called “greats” of Hollywood of yesteryear, but consider Hollywood’s aesthetic developments/tendencies, the role of stars/the star system, and the ideological implications for the way that Hollywood made (or, perhaps, still makes) movies.

142 Murder Mysteries – this is an intro to the genre, with an emphasis on gender and physical violence – violence both of the murders and by the detective figures. We start with the traditional private-eye (Spenser) and end with two conspiracy theories: Crichton’s eco-terrorism “State of Fear” and Brown’s “The DaVinci Code.”

222 Myth & Math in Love Poetry – we expect classical myth in love poetry, but not Pythagorean mathematics. We will discover that Renaissance poets used math, alchemy/chemistry, cartography, art, Egyptology, geometry, astronomy, and architecture in their love poems. Looking at both gay and straight poems, we will argue about just how edgy things were in Shakespeare’s day.

237 Am Voices: Asian American - this course will be an introduction to Asian American Literature, focusing primarily on the immigrant experience and the stories of first- and second-generation Americans. Readings will include authors from Chinese-, Japanese-, Korean-, South-Asian- and Filipino-American backgrounds. We’ll also consider texts from a variety of genres: the novel, memoir, poetry, film, drama, essay and short story
324 Brit Novel: Contemporary Brit Fiction – this course examines a range of authors, trends, and movements in British fiction written after World War II. Authors likely to be included are: Martin Amis, Pat Baker, Julian Barnes, Penelope Fitzgerald, Penelope Lively, Doris Lessing, Salman Rushdie, and Barry Unsworth.

339 American Ways: Lit of Terrorism - This interdisciplinary course will examine selected 20th-century works upon the subject of terrorism, with special emphasis upon the period since 9/11/01. Many texts on the syllabus will be fictional (novels, films, electronic media), but a number of theoretical and non-fiction readings also will be considered. Students will be expected to undertake a major research project upon contemporary reactions to and representations of terrorism.

358 Whitman & Dickinson – The extraordinary poetic accomplishments of Walt Whitman and Emily Dickinson are explored in the context of their biographies and times.

358 Henry James – Henry James is considered one of the finest writers the United States has produced. We will explore the works of James in his novels and some shorter fiction and nonfiction writing. The class will also examine several films which have been based on major works of Henry James.

390/445 American – Famous Authors, Other Texts – A number of American writers have produced works that are regularly studied in the academy. This course will provide students an opportunity to study other, less-famous works by the authors of these “standard” texts, offering a fresh perspective on their creative imagination and literary achievement.

390/Intd 201 Film Noir – This course focuses on a representative group of films that are considered “Noir” due to their focus and style. The genre began in the 1940s and, in modified form, continues up to the present.

394 Senior Seminar Renaissance Drama & Religion – will exam selected works of Shakespeare, Marlowe and other Renaissance dramatists in the context of the theology and politics of religion in the late sixteenth and early-seventeenth centuries. In addition to reading plays by these writers, we will read selections from Renaissance religious texts, including works by Calvin, Stubbes, Hooker, and Donne. Controversies that we will discuss will include iconoclasm and theatre; anti-theatrical prejudices; the relationship between theatrical representation and sacred ideas; and connections between the emergence of drama and Renaissance Protestantism.

Preparing for your advisement meeting

First-year students as well as students working themselves out of academic difficulty are required to see their academic advisors to obtain PIN numbers for registration. Please make your appointment early: faculty must meet with you to review your schedule and cannot simply hand out your PIN number slip if you show up at our offices right before your registration appointment.

Academic advising isn’t just for students who need PIN numbers, however. All students can benefit from sitting down for fifteen minutes with a faculty member to make sure you are fulfilling your requirements as well as making progress toward your degree. Faculty advisors might not have all the answers, but will know where to go to find those answers.

When you arrive for your appointment, bring with you your registration materials as well as a plan for courses you’d like to take in the spring. While academic advisors will happily suggest courses to fit your needs, your own interests should drive your schedule. Please recognize as well that you won’t have time to work out class times or day preferences — you should make sure that you don’t have time conflicts or more than two finals on a single day.

Make an appointment by stopping by your advisor’s office, sending an email, or calling your advisor. The department secretaries do not make appointments for individual faculty members.
Introducing Rob Doggett:
Rob Doggett comes to us from another SUNY school, the college at Potsdam, where he braved the extraordinary cold of the northern Adirondacks for three years. He grew up in north-central New Jersey, just outside of New York City (picture the opening credits of "The Sopranos"), before attending Gettysburg College for his undergraduate degree and the University of Maryland for his Ph.D. His teaching interests include Irish literature, twentieth century British literature, and modern / contemporary poetry, while his scholarship has focused primarily on the works of W. B. Yeats and J. M. Synge. When not teaching, Dr. Doggett enjoys walking in the woods with his dogs (two big yellow labs named Murphy and Brawn), spending time with his wife Megan remodeling the 1880s era home they purchased, watching football, and agonizing obsessively over what, to most people, would seem trivial matters.

JOIN US FOR PIZZA AND ADVICE ON OCTOBER 20

In addition to regular academic advisement appointments this Fall (beginning October 19), the English Department is focusing one of our faculty-student mixers on registration help for Spring courses. Please join us in Welles 111, the Walter Harding Room, from 12:45 – 2 on Thursday, October 20, for pizza, snacks, talk, and answers to your questions about English courses.
We’ll make some brief remarks, but most of the hour will be an opportunity for students to talk directly to faculty about their interests and course schedules.
And don’t forget: the course descriptions will be on line on the English Department webpage.

Electronic Bulletin Board – The English Department website features an electronic bulletin board where you can ask questions about requirements and courses in the English major, minor of American studies minor or film minor (all questions will be answered by a moderator); ask questions and share experiences about English-related careers; find information about colloquia and guest speakers; and read news about faculty, students, and graduates. You can get to the bulletin board by typing www.geneseo.edu/~english/bb.