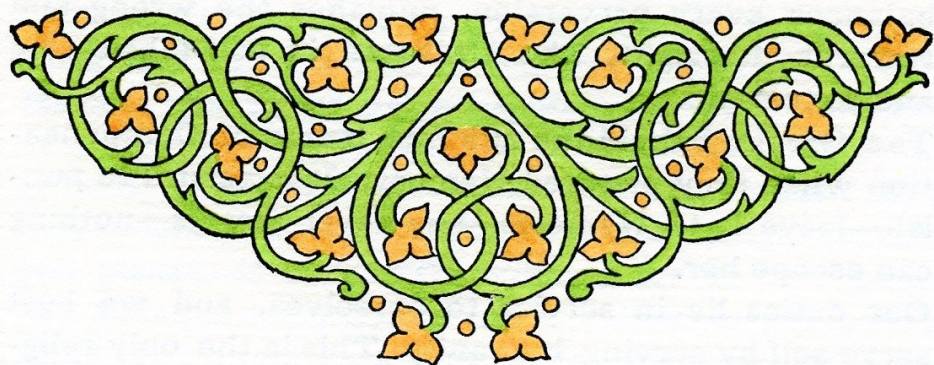


Check out the English Department's webpage:
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Hartwick College
Department of English

**J-Term
&
Spring 2021**

Notes

Key to abbreviations:

“A” = Approaches course

“cr” = credits

“DR” = Diversity Requirement

“EL” = Experiential Learning

“FLP” = Flightpath (First-Year Experience)

“ILS” = Integrative Learning Seminar

“WD” = Writing-designated course

“WL3” = Writing Level 3 course

Covid-related circumstances continue to complicate scheduling efforts. As a result, S’21 ENGL course rooms and (possibly) modes of delivery are subject to change.

ENGL. 470-B ILS

Utopia Dystopia

Seguin, R. Room TBD

TTh 10:30 – 12:30 p.m.

One of the richest and most interesting literary strands in the Utopian tradition is that of the alternative history. This is a story that fictively alters the outcome of some decisive historical event and then watches how the subsequent course of events changes radically: what if Germany had won WWII? What if the medieval Black Death destroyed all Christendom and allowed Islam to become the world's dominant religion? In this imaginative space of new dynamics and unexpected tendencies, our own ("real") history emerges in a different light. Like all good Utopian speculation, these alternative visions reshape both our sense of what is possible and what is desirable in human society. In this class we will read some of the best of these wonderfully intriguing experiments, which might include the following:

Philip K. Dick, *The Man in the High Castle*
Kim Stanley Robinson, *The Years of Rice and Salt*
Jo Walton, *Lent*
Colson Whitehead, *The Underground Railroad*
Benardine Evaristo, *Blonde Roots*
Terry Bisson, *Fire on the Mountain*
David Mitchell, *Cloud Atlas*
Nisi Shawl, *Everfair*
Norman Spinrad, *The Iron Dream*

January Term
2021

ENGL. 412-D (4 cr.) EL

Advanced Poetry Workshop

Fest, B. Room TBD

TTh 3:30 – 5:30 p.m.



In this advanced workshop, students will continue to practice the art of poetry. Building upon the work done in Introduction to Creative Writing and Intermediate Poetry Workshop, and those courses' focus on *craft* and *form*, students in Advanced Poetry Workshop will continue honing their verse in a rigorous, intensive writing workshop. This course will also encourage students to think about their writing as a *practice*, to think of themselves seriously *as writers*. As such, in addition to workshopping individual pieces, this course will approach writing as a practice of *publication*. Over the course of the semester, students will submit their work to literary magazines and will complete a chapbook of poems for their final project.

As the course's focus will be on the composition of not just individual poems, but a sustained *collection* of poetry, readings will focus on important book-length works (collections, long poems, and sequences) from the nineteenth, twentieth, and twenty-first centuries. Past course readings have included Charles Baudelaire, Robin Clarke, Terrance Hayes, Lyn Hejinian, Frank O'Hara, Sylvia Plath, William Carlos Williams, and others. The course will also include a number of readings in *poetics*—that is, critical and theoretical writing about poetry—in order to give students a better understanding of the important conversations about poetry that have taken place during the past 150 years. This is the most advanced poetry course offered at Hartwick College, so I will approach its participants—in terms of both my expectations and the feedback I provide—as students who may become professional writers.

ENGL. 390-6 (3 cr.)
Using Contemporary Theory
Seguin, R. Room TBD
MWF 2:30 p.m. - 3:25 p.m.

I can't believe the news today
—U2, "Sunday, Bloody Sunday"

In this course we will survey the landscape of recent literary and cultural theory, and explore the many ways that analyses inspired by the intellectual traditions that flow from crucial thinkers like Marx, Nietzsche, Freud, W.E. B. DuBois, and Simone de Beauvoir, among others, continue to reckon with the mounting challenges of our increasingly alarming world. The class will be organized around four broad themes that will orient our readings and discussion:

- a) The Racial Funhouse, or, The (often disturbing) Ways of White Folks
- b) Neoliberal Capitalism, or, How's That Career as a Youtuber Coming?
- c) The Shock of the Anthropocene, or, Beachfront Property—Cheap!
- d) #MeToo and Beyond, or, well, I can't think of a quip about patriarchy

FLP-103 (3 cr.)
Invisible Cities
Yang, T. Clark 252
MTThF 9:30 a.m. - 12 p.m.
J-Term Course 2021

"Cities, like dreams, are made of desires and fears," wrote Italo Calvino in his surreal travelogue, *Invisible Cities*, in 1972. In this J-term FYE, students will write their own travelogue in a series of "flash fictions"—very short stories under 1,000 words—exploring facets of the places that have shaped them: real, imagined, seen, and unseen. In addition to writing, students will read, revise, self-reflect, and collaborate with peers in a final project. No prior creative writing experience is required.

ENGL. 250-1 (3 cr.)

Being Seen:
Cinematic Speculations on Gender

(Honors mini-seminar)

Navarette, S. Clark

TTh 9-10:50 a.m.

Third-wave Feminist critics such as Laura Mulvey, Luce Irigaray, and Carol Clover taught readers how to "see" and understand important narrative and cinematic phenomena such as scopophilia and specularization in relation to the en-gendering of character.

"Being Seen" will concern itself with cinematic representations of women, as well as the narrative and cinematic techniques that serve to en-gender character. With such texts as *Gaslight* (d. Cukor, 1944), *Vertigo* (d. Hitchcock, 1958), and *Rachel Getting Married* (d. Demme, 2008) constituting our case studies, we will consider how gender is refracted in the lens of narrative cinema."

Offered under the auspices of Hartwick College's Honors Program, "Being Seen" provides an opportunity for "in-depth study and discussion of a topic from disciplinary or interdisciplinary perspectives."

"Being Seen" students will be introduced to iconic films and to the basics of film analysis (narrative structure; cinematic formal elements; film history; &c). Thus, they will develop analytical skills necessary to understand the relationship between *cinematic form* and *narrative meaning*. As a Gender Studies course, this exploratory experience will teach students how to read representations of socially-sanctioned gendered behaviors, as well as eruptive rebellions against them.

Skills acquired in this course are central to professions such as play-, script-, and screenwriting; film direction; social media marketing, trend-spotting, and advertising; digital website and media design. This course's content is relevant to the fields of Nursing; Psychology; Social Work; and Political Studies.

Because this seminar is "mini," our conversation will of necessity be delimited. "In-depth" can apply *only* to our discussion of a selection of films, that, in being abridged, dictates that our treatment of this significant topic will by extension also be abridged.

Selected films will feature mature content/themes and are intended for mature audiences. Viewer discretion is advised.

ENGL. 350-78 (3 cr.)

Film Noir Novel Noir

Cody, D. Clark 251

MW 5:20 - 6:40 p.m.

In the last days of the Second World War, critics in France and elsewhere noted the emergence of a new and fascinating sort of American film in which the fabled "American Dream" was reimagined as a delirious, dream-haunted existential nightmare in which beautiful, dangerous "fatal women" and their doomed male counterparts struggled for survival in a violent, shadowy world filled with crime and corruption. In this course, which chronicles the birth, maturity, and decadence of the noir aesthetic, we will explore American and German Expressionist crime films, "hard-boiled" literary works by authors such as Ernest Hemingway, James M. Cain, and Jim Thompson, traditional "noir" and modern "neo-noir" films by directors including Fritz Lang, John Huston, Orson Welles, Alfred Hitchcock, Stanley Kubrick, Robert Altman, Martin Scorsese, and Quentin Tarantino, and noir-based comedies and satires by James Thurber, Woody Allen, Carl Reiner, and the Coen Brothers. Each participant in the course will write two research papers, and there will be a midterm and a final examination.

Please note: although films noir can be enormously entertaining, they are also serious works of art, and some modern neo-noirs in particular are not for the faint of heart. You might try viewing one of the following films on your own: *Sorcerer* (1977), *The Vanishing* (1988), *A Simple Plan* (1998), *The Departed* (2006), *Eastern Promises* (2007), or *The Drop* (2014). If you enjoy the experience, you will probably enjoy the course as well.

ENGL. 331-C (4 cr.) (A)

Chaucer

Darien, L. Clark 329

TTh 1:00 - 3:00 p.m.

Chaucer is one of the great writers in all of world literature. Like Shakespeare, Chaucer wrote a variety of works that have strongly influenced both literature written in English and Western culture more broadly. But unlike Shakespeare, Chaucer is not widely studied today, perhaps because of the perceived distance between Chaucer's language and culture and ours: a distance that seems to grow with each passing year.

The truth is that Chaucer IS different. Chaucer's language, Middle English, is hard to comprehend, at least at first. The culture about which he wrote is also very different from ours and must be understood in order to truly appreciate his poetry. So studying Chaucer is not easy.

Then why do it? Because Chaucer's poetry truly is great: it's profound, it's funny, it's profane, it's beautiful, it's not to be missed. After a few weeks, you'll wonder why you ever worried about the language in the first place. And you'll be glad you took up the challenge to study something different and difficult – after all, isn't that why you're here at Hartwick in the first place?

Although there are no prerequisites for this course, please note that this is an upper-level course with an "Approaches" designation, which means that besides studying the works of Chaucer in Middle English (not modern translations), reading and writing about critical theory will be also an integral part of the course. If you have any questions about whether this course is appropriate for you, please contact Professor Darien (darienl@hartwick.edu).

FLP-103 (3 cr.)

Films Worth Knowing

Cody, D. (remote) & Navarette, S. (on-site) Shineman 107

MTThF 1:00 p.m. - 4:15 p.m.

J-Term Course 2021

This course introduces students to iconic films and to the basics of film analysis: narrative structure; cinematic formal elements (i.e., lighting; set design; camera angle and movement; costume design; acting method; mise-en-scène, color palettes, scoring, and sound effects); film genre, history, and style. Students will develop analytical skills necessary to understand the relationship between *cinematic form* and *narrative meaning*.

These skills are central to professions such as play-, script-, and screenwriting; dramaturgy (i.e., research necessary to adapt a script for the stage or screen); film criticism; film editing; film direction; marketing and advertising; digital website and media design.

This course will also introduce students to films that "cineastes" (people who study and love film) know and know how to discuss. Films will include *The Wizard of Oz* (d. Fleming, 1939), *Citizen Kane* (d. Welles, 1941), *Rear Window* (d. Hitchcock, 1954), *Do the Right Thing* (d. Lee, 1989), *The Usual Suspects* (d. Singer, 1995), *The Big Lebowski* (d. Coen Bros., 1998), *Big Fan* (d. Siegel, 2009), and *The Drop* (d. Roskam, 2014).

Selected films will feature mature content/themes and are intended for mature audiences. Viewer discretion is advised.

FLP-103 (3 cr.)

Technologies of Handwriting:
Scribes and Manuscripts through the Early Modern Era

Darien, L. Room TBD

MTThF 12:30 p.m. - 4:30 p.m.

J-Term Course 2021

In this course we will explore the production, circulation, and editing of manuscripts from the biblical through the classical and medieval to the early modern time periods. As the etymology reveals – from Latin: “manus” for hand; “scriptus,” written – manuscripts are works produced by hands, not by machines. And since the term “technology” includes the science of all things produced by art and/or craft, a study of early manuscripts and their technologies can help illuminate many aspects of human culture.

Besides research, discussion, and study, students will also explore scribal culture via literal “hands-on” workshops covering manuscript materials, paleography (the study of ancient handwriting), common scribal practices, manuscript transmission, and textual editing.

ENGL. 329-4 (3 cr.)

British Lit.: Beginning through Milton

Darien, L. Room TBD

MWF 12:15 - 1:10 p.m.

In this course we will read and analyze some of the greatest works of English literature, those that were written in the earliest periods of English literary history beginning with, well, the beginning, and ending with the death of John Milton in the late seventeenth century.

We will start by reading a few works in Old English, paying particular attention to *Beowulf*, the masterpiece of that (or any) era. The Middle English period will be represented by *Sir Gawain and the Green Knight* and by selections from Chaucer’s *Canterbury Tales*. As we move from the medieval to the early modern, we will explore the growth and development of the sonnet and other lyric forms during the sixteenth and seventeenth centuries. We will also read substantial parts of the two great epics of early English literature: Spenser’s *Fairie Queene* and Milton’s *Paradise Lost*.

In this class students will also explore the historical and linguistic contexts of these works of literature as well as their formal qualities and their relation to one another. Finally, we will concentrate on learning to understand poetic genres, conventions, and forms as almost all of the works we will read are verse.

NOTE: Completion of any section of ENGL 190, Introduction to Textual Analysis, with a grade of C or better, is a prerequisite for enrollment in this course.

ENGL. 311-D (4 cr.) EL

Intermediate Fiction Workshop

Yang, T. Room TBD

TTh 1:00 - 3:00 p.m.

Building upon work done in Intro to Creative Writing, students in Intermediate Fiction Workshop will deepen their understanding of elements of storytelling craft, including but not limited to: significant detail, point of view, plot, conflict, character, revision, and theme. We will cover a wide range of contemporary short stories in order to better understand the techniques and conventions of strong fiction writing. As this is a workshop-based class, students will also spend significant time reading and responding to one another's work, channeling the feedback they receive into a polished revision of at least one story. Authors covered may include Kevin Brockmeier, Stuart Dybek, Jhumpa Lahiri, ZZ Packer, George Saunders, Amy Tan, and others.

Prerequisite is ENGL-213

Spring Term
2021

ENGL. 190-C (3 cr.) WD

Intro to Textual Analysis

Fest, B. Clark 251

MWF 10:50 a.m. - 11:45 a.m.

Digital technologies have given us unprecedented access to texts. With this textual proliferation, it has become more important than ever to develop rigorous critical abilities to navigate the complex cultural landscape of the twenty-first century. This course will introduce students to the tools with which to begin the work of critical reading by familiarizing them with literary criticism, by asking them to read closely and carefully three works of literature, and by training them to write effective arguments interpreting those works. Though students may take this course to fulfill a general education requirement, its primary role is to serve as an introduction to the English and creative writing majors. As such, this course begins from a fairly basic set of questions: What does it mean to read something critically? How do we go about the work of close reading? Why is it important to understand cultural artifact in terms of their social, political, and historical contexts? Why read literature? To help us begin to answer these questions, we will spend a significant amount of time carefully reading a novel, a play, and a work of poetry; students will write short papers and essays about each work; and we will also read theoretical and philosophical texts. Our investigations are intended to not only introduce students to the practice of textual analysis, but also to provide significant, substantial tools to look more closely at the world, to take a critical stance, and to make arguments about the cultural production that surrounds us.

ENGL. 310-A (3 cr.) EL, WD

Creative Nonfiction Workshop

Yang, T. Room TBD

TTh 8:40 - 10:00 a.m.

Creative Nonfiction Workshop explores the genre of creative nonfiction (CNF), which uses literary techniques to create factually accurate narratives about real people and events. In addition to drawing on lived experience, students will examine how research can enrich the personal narrative by revealing connections between wider social forces and their day-to-day lives. Students will read a wide variety of contemporary personal essays and write several of their own. As this is a workshop-based class, they will also spend significant time reading and responding to one another's work, channeling the feedback they receive into a polished and expanded revision of at least one essay. Writers covered may include Eula Biss, Jamaica Kincaid, Philip Lopate, Claudia Rankine, David Sedaris, Esmé Weijun Wang, and others.

ENGL. 250-6 (3 cr.)

The Short Story

Cody, D. Room TBD

MWF 2:30 - 3:25 p.m.

Although the roots of the genre may be traced back to the fables and parables of antiquity, the short story is the most modern and in many ways the most liberated, imaginative, and unrestrained of all literary genres. In this course we will explore (with glee and gusto, chills and thrills) masterpieces by authors both famous and obscure, including Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Prescott Spofford, Frances Browne, Henry James, Ambrose Bierce, Sarah Orne Jewett, Charles W. Chesnutt, Rudyard Kipling, Mary Wilkins Freeman, Charlotte Perkins Gilman, H. G. Wells, Arthur Machen, Vernon Lee, Marcel Schwob, Jack London, M. R. James, Edith Wharton, H. P. Lovecraft, Ernest Hemingway, F. Scott Fitzgerald, James M. Cain, Raymond Chandler, James Thurber, Jorge Luis Borges, John Collier, and John Updike. Each student will write two research papers and there will be a midterm and a final examination.

ENGL. 213-2 (3 cr.) EL

Intro to Creative Writing

Yang, T. Room TBD

MWF 9:25 - 10:20 a.m.

Introduction to Creative Writing acquaints students with the techniques of reading, writing, and discussing contemporary poetry and fiction. The course is designed for both interested general education students and as the first in a series of courses for creative writing majors. Throughout this class, students will develop a common vocabulary for articulating the strengths and weaknesses of written pieces—their own, their classmates', and those of published authors. The primary focus will be on analyzing elements of craft such as image, metaphor, line-break, sound, and voice in poetry, and dialogue, plot, character, setting, and conflict in fiction. Students should be prepared to create and share their original poems and stories, and to channel feedback into revisions that demonstrate a growing understanding of the tools and conventions of each genre.

ENGL. 213-4 (3 cr.) EL

Intro to Creative Writing

Lichtenstein, A. Room TBD

TTh 11:00 - 12:30 p.m.

This course is designed for you to experience writing as a powerful means of being exceptionally aware of the world within you and without. For an entire semester, you will immerse yourself in **seeing as writer**, and learning thereby to transform your observations and insights into language. You will learn and practice the basics of fiction and poetry writing: developing your awareness and use of images and language, and translating your unique point of view into art. Further, you will read poems and stories that will inspire you and teach you craft. This course will be an exciting and interactive introduction to life as a writer.

ENGL. 213-A (3 cr.) EL

Intro to Creative Writing

Fest, B. Room TBD

TTh 8:00 - 10:00 a.m.

Introduction to Creative Writing is a primer for the exploration of some of the basic elements of creative writing. The course is designed for both interested general education students and as the first in a series of courses for students majoring in creative writing. We will be covering both poetry and short fiction, with a focus on learning the forms and tools necessary for successful literary composition. Throughout this course, students will be asked to engage various aspects of writing, including studying craft, reading the work of published writers, and composing work of their own. It is essential for a writer to develop ways of thinking about and discussing critically the work of others, so students should be prepared to do a substantial amount of reading and to respond to this reading in short weekly reading responses. Course readings will also prepare students to analyze and assess other students' writing and to evaluate their own compositions. The primary focus of this class will be on learning *craft*, the “nuts and bolts” of writing, the skills, techniques, choices, and strategies that will allow students to improve their own writing. Students will be paying careful attention to the effective use of image, metaphor, line-break, sound, shape, and voice in poetry, and dialogue, plot, character, setting, conflict, and scene in fiction. This focus on *form* will give students a better understanding of the various writers we will be reading and help them effectively use these elements in their own writing. Above all, writing is an art and, like any art, it requires a knowledge of its tools and conventions combined with a will to create, explore, experiment, and push boundaries. I fully expect that we will also have some fun.