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HARTWICK COLLEGE

Department of  
English  
Course Offerings  
FALL 2021



ENGL. 470-C (4 cr.) ILS, GEO 2

**The Technology of the Word:  
Author to Scribe and Vellum to Computer**

Darien, L. Clark 329

TTH 12:20 - 2:20 p.m.

**Key to abbreviations:**

“A” = Approaches course

“cr” = credits

“DR” = Diversity Requirement

“EL” = Experiential Learning

“GEO” = General Education Outcome

2 - Understand visual, performative, and digital media forms.

4 - Engage in constructive dialogue among diverse perspectives, demonstrating political and cultural fluency.

6 - Understand the relevance & [sic] limitations of science & technology as tools for addressing contemporary challenges.

“ILS” = Integrative Learning Seminar

“WD” = Writing-designated course

This Senior Seminar explores the myriad ways that technology has both facilitated and influenced the spread of literary works (defining both technology and literary very broadly).

From the very beginnings of writing systems (alphabetic and otherwise) through the latest electronic and media technologies, humans have sought to record and pass on stories that are meaningful to them. As technologies have evolved, so have ways of recording and editing these stories.

Students in this course will examine the evolution of key texts such as the Bible as well as learning about the scholarly disciplines -- paleography, codicology, textual editing -- that are crucial to the study of this evolution and indeed crucial to understanding the texts themselves. Textual media from the ancient (e.g., papyrus) through the contemporary (e.g., hypertext) will also be studied and used by students, culminating in each student completing a substantial and original research project.

Although there are no prerequisites for this course, please note that the Senior Seminar is a 400-level course (that is, a course normally open only to third- and fourth-year students), and thus the amount and level of work expected is commensurate with this designation. If you have any questions about whether this course is appropriate for you, please contact Professor Darien ([darienl@hartwick.edu](mailto:darienl@hartwick.edu)).

ENGL. 411-B (4 cr.) EL, GEO 2

## Advanced Fiction Workshop

Yang, T.      Clark 252

TTH 10:10 - 12:10 p.m.

ENGL-411 is an advanced course intended for students with experience reading and writing fiction and with ambitions to pursue their craft beyond the college level. As they continue to sharpen their abilities to analyze and discuss published works, students will develop their creative writing skills by drafting three pieces of original fiction, which will be shared with and critiqued by their peers during workshop. There will also be the option to receive feedback on the opening chapters of a novel. Students should be prepared to read, write, revise, and give a “teaching presentation” on an aspect of fictional craft that is of special interest to them. Authors covered may include Ted Chiang, Lauren Groff, Carmen Maria Machado, Viet Than Nguyen, George Saunders, and others.

Prerequisite is ENGL-311 for majors

ENGL. 190-2 (3 cr.) WD, GEO 2

## Introduction to Textual Analysis “Shipwreck as Topos”

Navarette, S.   Clark 251

MWF 9:05 - 10:00 a.m.

Fifty lines into *Beowulf*, the scop’s (“singer-poet’s”) audience learns that the deceased warrior-king Shield Sheafson is borne by his grieving hall-troops to the sea’s edge in a “ring-whorled prow,” his body “laid out by the mast” of “his boat”: that which in his lifetime had carried him and his “warrior-band” along the “whale road” to “outlying coasts.” Shield’s boat figures as importantly in the earliest lines of the poem as do allusions to his ferocious “courage and greatness,” the former the vehicle through which the latter is realized.

The giant cargo-tanker wedged (in spring 2021) in Egypt’s Suez Canal and the *Argo*, the rowing-boat in which Jasmine Harrison made her 2021 solo cross-Atlantic voyage: each in its way figures in the long and august tradition of world maritime history, with ships as the engines of travel that circumnavigated the earth, that conquered and built nations, that pitted Captains against Whales.

This section of English 190 is built around narratives involving ships and shipwrecks. The “shipwreck”—as event, as metaphor, as opportunity for storytelling—will serve as the “topos”—a typological “topic” endlessly reinvented as theme and literary conceit—variously transmogrified in the literary and cultural artifacts we will consider: dramas such as Shakespeare’s *The Tempest* (of course); novels such as Jonathan Swift’s *Gulliver’s Travels*, and H. G. Wells’s *Time Machine*; survivors’ tales and memoirs; paintings by Théodore Géricault and J. M. W. Turner; poems by Robert Browning and T. S. Eliot; and films such as *Cast Away* (d. Zemeckis, 2000), *Synecdoche, New York* (d. Kaufman, 2008), and *The Life of Pi* (d. Lee, 2012). Participants will write reflective and analytical essays and take quizzes. Conversation will importantly figure in this class.

ENGL. 213-1 (3 cr.) EL, GEO 2

## Introduction to Creative Writing

Yang, T. Clark 251

MWF 8:00 - 8:55 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. 370-6 (3 cr.) GEO 4

## American Literature I: Beginnings through the Civil War

Cody, D. Clark 252

MWF 1:25 - 2:20 p.m.

This course traces the development of American literature from the seventeenth to the mid-nineteenth centuries. Readings include poems, stories, and essays by authors including Anne Bradstreet, Edward Taylor, William Apess, Benjamin Franklin, Washington Irving, Nathaniel Hawthorne, Frederick Douglass, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Walt Whitman, Harriet Prescott Spofford, Rose Terry Cooke, and Emily Dickinson. By semester's end, engaged and hard-working students will have acquired a degree of familiarity with early American literature, the cultural movements from which it emerged (including Calvinism, Neoclassicism, Romanticism, Gothicism, and Transcendentalism), relevant scholarly terms, and some relevant critical perspectives. Each student will write two research papers, and there will be a midterm and a final examination.

ENGL. 351-B (3 cr.) GEO 4

Beats, Bombs, and Burbs  
American Culture in the 1950s

Seguin, R. Clark 251

TTH 10:10 - 11:30 a.m.

The American nineteen-fifties offer a fascinating study in contrasts. At one level, they seem to offer the image of supreme prosperity and social conformity: the American economy was the strongest in the world, with high wages and low unemployment, and those who had come of age during the Depression and WWII were content to raise families in the growing suburbs. Ike was everyone's favorite uncle, and father knew best. Yet alongside this image of placid comfort runs a whole series of troubling tensions. First and foremost, the twin threat of the Cold War and the Atomic Age weighed heavily upon the collective psyche, spawning outbreaks of fear and paranoia that traversed the culture. Meanwhile, the full birth of youth culture, under the sign of Elvis and the Beats, began sowing the seeds of restlessness among many of the nation's young people. And the modern civil rights movement was just gathering momentum. The artists and writers of the decade channeled these currents of unease and burgeoning exploration into a number of remarkable achievements. Some of the writers we will explore will include Flannery O'Connor, Vladimir Nabokov, Allen Ginsberg, Jack Kerouac, Ralph Ellison, and Philip K. Dick.

ENGL. 213-A (3 cr.) EL, GEO 2

Introduction to Creative Writing

Fest, B. Clark 248

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

Introduction to Creative Writing is a primer for the exploration of some of the basic elements of creative writing. Designed for both interested general education students and students studying creative writing, we will read the work of published poets and short story writers and students will compose poems and stories of their own. Course readings will prepare students to analyze and assess other students' work in a weekly workshop and to evaluate their own compositions. In our discussions, we will primarily focus on *craft*, on learning the "nuts and bolts" of writing, the techniques and strategies that will allow students to improve their work. Writing is an art and, like any art, its successful practice requires a working knowledge of its tools and conventions along with a will to create, explore, and experiment. So we will pay careful attention to the effective use of image, metaphor, line-break, and sound in poetry, and scene, conflict, plot, character, dialogue, and setting in fiction. I fully expect that we will also have some fun.

ENGL. 213-B (3 cr.) EL, GEO 2

## Introduction to Creative Writing

Lichtenstein, A. Bresee Hall 209

TTH 10:10-11:30 a.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. 350-D (A) (4 cr.) ILS, GEO 4

## American Gothic

Cody, D. Clark 252

TTH 2:30 - 4:30 p.m.

For more than two centuries now, American authors—inspired by European precursors such as Mary Shelley (*Frankenstein*), and Bram Stoker (*Dracula*)—have been creating their own indigenous Gothic landscapes. These literary (and later cinematic) realms may be “out of SPACE—out of TIME,” as Poe put it, but they are filled with mystery, fantasy, the uncanny, dreams and nightmares, repression and revelation, sin and madness, rebellion and revolution, the morbid and the macabre. In this course we will examine some of the great landmarks in the American Gothic landscape, including tales, poems, romances, and films by creators such as Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Emily Dickinson, Harriet Prescott Spofford, Rose Terry Cooke, Ambrose Bierce, Lafcadio Hearn, Charles W. Chesnutt, Charlotte Perkins Gilman, Robert W. Chambers, Henry James, Edith Wharton, H. P. Lovecraft, William Faulkner, Robert Frost, Alfred Hitchcock, Stephen King, and Stanley Kubrick. There will be two research papers, a midterm and a final examination.

ENGL. 329/229-4 (3 cr.) GEO 4

## British Literature: Beginnings through Milton

Darien, L. Clark 329

MWF 11:15 a.m. – 12:10 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. 250-3 (3 cr.) EL, GEO 2

## Applied Interpersonal Communication

Zeisler, L. Clark 252

MWF 10:10 - 11:05 a.m.

We engage in interpersonal communication every day. Whether the activity is getting to know a new roommate, raising money for your favorite cause, asking your boss for a raise, or ending an unproductive romantic relationship, you typically must communicate with others in order to achieve your goals. Most of the time our communication goes smoothly, so we just take it for granted without really thinking about what we're doing. The only time we really pay attention to communication is when it becomes problematic for us. We then tend to blame the problem on our communication partner.

This course encourages you to spend time consciously examining interpersonal communication in general, and your interpersonal communication in particular, in order to identify communication behaviors that are productive, and not so productive, to effective and appropriate (i.e., competent) communication. It is designed as a first course in the area of interpersonal communication. We will apply the information presented in the textbook to real life. This course is designed as an "active-learning" course. We will spend a great deal of class time applying course concepts, rather than simply reading and hearing about them.

Each student will have the opportunity to reflect and relate through six graded assignments, in addition to many informal opportunities during class time. Mastery of interpersonal communication skills will also be evaluated with a large project, a midterm, and a final.

Don't give up! I believe in you all.  
A person's a person, no matter how small!  
(*Horton Hears a Who!* Dr. Seuss)

ENGL. 250-9M (3 cr.) EL, GEO 2

## Introduction to Grant Writing

Navarette, S. Room: Clark 251

M 6:00 - 7:30 p.m.

In this *two-semester* (f'21,s'22) service-learning course, students will hone their research, writing, professional, and interpersonal skills by writing and submitting a grant proposal on behalf of a local non-profit organization. In the f'21 semester, students will meet weekly to read and analyze a range of grant applications (written by Hartwick College community members, as well as non-College grant-writers). Students will learn about the *required elements* of a grant application: for example, about providing needed information and metrics as required by the funding institution. Midway through the f'21 semester, students will research community organizations with which they would like to partner and on whose behalf they will write an application.

In the s'22 semester, students will research possible funding sources for the organization with which they have established a partnership, and will draft, edit, and submit a grant proposal, seeking at each stage feedback from both the organization and course instructor. In past years, "Grant Writing" student-written grant proposals secured funding for Girls on the Run, Valleyview Elementary School, the Oneonta Fire Department, and the Community Arts Network of Oneonta. Grant-writing and proposal-writing skills are highly sought by employers, and students who gain experience with this unique kind of writing will gain rare marketable skills and experiences. These skills align with Hartwick's mission of blending the liberal arts with experiential learning, as students generate actual proposals on behalf of actual organizations. This course is inspired in part by the recent PayScale survey, in which 80 percent of Hartwick alumni responded that they believe their work "makes the world a better place."

ENGL. 312-D (4 cr.) EL, GEO 2, 4

## Intermediate Poetry Workshop

Fest, B. Clark 248

TTH 2:30 - 4:30 p.m.

In Intermediate Poetry Workshop, students will read the work of published poets, compose poems of their own, and study critical writing about poetry. Building upon work done in Introduction to Creative Writing, the primary focus of this class will be on honing students' *craft* in a workshop setting by engaging the techniques, choices, and strategies that will allow students to continue exploring their poetic voice. We will cover a wide range of contemporary poetry in order to learn about and explore the formal elements necessary for successful poetic composition. Along with paying careful attention to the effective use of image, metaphor, line-breaks, sound, shape, and voice in poems, we will also be particularly interested in working within established and invented forms. This focus on *form* will allow workshop participants to explore the power and necessity of *limitation* in their own work.

We will also be discussing a wide range of poets in this course. It is essential for a writer to develop ways of thinking and talking critically about the work of others and to be aware of the literary, cultural, social, and political milieu in which they reside, so students should be prepared to read a substantial amount of poetry concerned with contemporary issues. Writers covered in the past have included such renowned poets as Natalie Diaz, Ross Gay, Louise Glück, Ben Lerner, Maggie Nelson, Richard Siken, Tracy K. Smith, Ocean Vuong, Matthew Zapruder, and others. Encountering the work of these poets will prepare students to think about broad issues within twenty-first-century poetics, analyze and assess other students' writing, and evaluate their own compositions. Readings will also invite us to think about the role and function of poetry at the present time. Introduction to Creative Writing is a prerequisite for creative writing majors.



ENGL. 256-3 (3 cr.) GEO 4

## Racial Mutations

Seguin, R. Room: Clark 346

MWF 10:10 - 11:05 a.m.

While science fiction can strike many as the province of white male geeks obsessed with gee-whiz technological fantasies, it has long been much more than this: as a space for speculative excursions into all manner of cultural and political matters, SF has since the 1960s at least attracted a steady stream of writers of color and others from outside the perceived “mainstream” who have been intent on pushing against and reshaping the boundaries of the genre. In this course we will explore this ongoing tradition in which (black, brown, female, queer) writers stretch the themes of racial and sexual identity—and much else besides—into the far future and across the event horizons of technological innovation and alien encounter. Authors might include Octavia Butler, Samuel Delany, N. K. Jemisin, Colson Whitehead, Nisi Shawl, Victor Lavalle, and Ken Liu.

ENGL. 251-2 (3 cr.) WD, GEO 2, 4, 6

## Poetry and Technology

Fest, B. Room: Clark 329

MWF 9:05 - 10:00 a.m.

This course will investigate the relationship between poetry and technology in the twentieth and twenty-first centuries, with a particular emphasis on how poetry has responded to and been transformed by the digital age. Students will read modern, postmodern, and contemporary poetry that experiments with print and digital forms, literature that engages changing media technologies, and texts that challenge traditional writing and reading practices by involving the reader as an active participant. The course will also provide students with a number of theoretical tools for thinking critically about new media and contemporary culture, preparing them for further work in poetics and media studies. Prior completion of ENGL 190 Introduction to Textual Analysis is highly recommended.

ENGL. 252-4 (3 cr.) EL, GEO 2

## Conflict Management

Zeisler, L. Room: Clark 349

MWF 11:15 a.m.- 12:10 p.m.

This course develops communication understandings that will facilitate the management of interpersonal conflict, settlement of disputes, and the cultivation of a civilized system of peacemaking through negotiation. Students explore such areas as communication theory, conflict management, issues clarification, goals, power, conflict styles, negotiation, and non-adversarial methods of conflict resolution. This course will enhance participants' understanding of the conflict management process; useful methods of conflict management; and the styles & strategies of conflict management.

ENGL. 254-7 (3 cr.) GEO 4

## The Scholarship of eBay

Cody, D. Room: Clark 251

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

For more than a quarter of a century, eBay has been engaged in a vast global exercise in e-commerce (2019 revenue: more than \$10,000,000,000). One of the byproducts of this ceaseless, profit-driven rummaging of the world's cellars and attics has been the appearance of a steady stream of previously-unknown artifacts (books, letters, manuscripts, paintings, antiquities, and so on), all of which have provided economists, psychologists, scientists, critics, scholars, and historians of all sorts with opportunities for new scholarship on a wide range of scholarly subjects. In this course we will examine the ways in which eBay functions, observe and monitor the flow of transactions, learn how to appreciate objects from both aesthetic and financial points of view, acquire expertise in relevant tools and technologies, and undertake scholarly projects in areas of our own choosing.