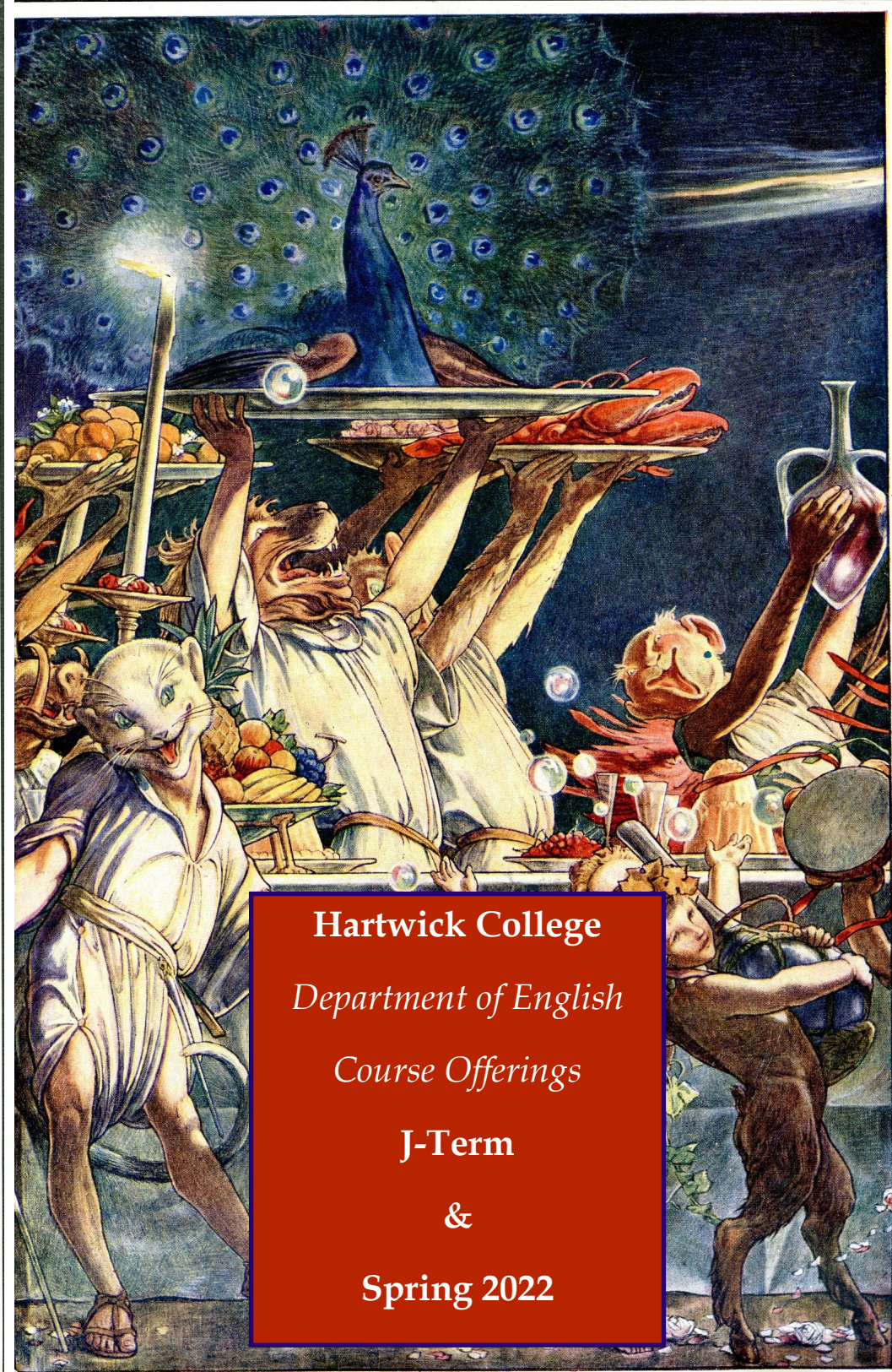




Check out the
English Department's webpage:
[https://www.hartwick.edu/academics/
academic-departments/english-
department/](https://www.hartwick.edu/academics/academic-departments/english-department/)

Check out the English Department's
Facebook page:
<http://www.facebook.com/wickenglish>



Hartwick College
Department of English
Course Offerings
J-Term
&
Spring 2022

Emily Dickinson and Her World

Cody, D. Clark 251

TTh 2:30 – 4:30 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

Witty, romantic, sardonic, ironic, intense, Emily Dickinson lived a remarkably private but extraordinarily productive life. It was only after her death in 1886 that her heirs discovered that this apparently unremarkable recluse had left behind nearly two thousand powerful, beautiful, disturbing and generally astonishing poems in which she had chronicled her adventures in a fascinating world of love and hate, joy and sorrow, life and death. This course will enrich our understanding of the poet’s life and works by locating them in relevant cultural contexts: we will discuss, for example, her tortured relationship with the Calvinism of her ancestors, her tentative embrace of Emersonian Transcendentalism, the ways in which she was influenced by precursors such as John Keats, Robert and Elizabeth Barrett Browning, Nathaniel Hawthorne, Edgar Allan Poe, and Harriet Prescott Spofford, and her mysterious romantic relationship with an unknown “Master.”

ENGL. 352-B (4 cr.) EL, WD, GEO 2,4,6

Critical Game Studies

Fest, B. YAG 413

TTh 10:10 a.m. - 12:10 p.m.

Over the past forty years, video games have become a dominant form of global cultural production. Individual titles now gross billions of dollars and smartphones have made casual gaming nearly ubiquitous. Video games inform a variety of other arenas as well, including business, education, health, social media, and the military. And yet many still do not consider video games worthy of significant attention. The emergence of serious independent video games over the past fifteen years, however, alongside a renaissance in the academic field of game studies have firmly established the video game as an important object of humanistic inquiry. This course will introduce students to the field of critical game studies. We will play a variety of games and learn how to engage critically these unique media objects. The course will also provide historical, cultural, social, political, and economic contexts for the study of video games, and explore a variety of theoretical and methodological approaches for critically playing and analyzing them. We will think about why we should study video games, read theoretical reflections on medium specificity and the nature of play, think about issues of race, class, gender, and sexuality in games and gaming culture, and explore the relationship between video games and the political and economic realities of the early twenty-first century. As video games become one of the more visible and important forms of cultural production, it has become essential to develop a gaming literacy and a critical vocabulary for understanding how and why they make meaning, how and why they are such a powerful force in the media landscape of contemporaneity.

ENGL 247-1 (3 cr.) DR, GEO 4

Four Modern American Poets

Fest, B. Clark 329

MTThF 9:30 a.m. - 12 p.m.

J-Term Course 2022

By focusing on the work of Adrienne Rich, Audre Lorde, Rachel Blau DuPlessis, and Bernadette Mayer—four significant intersectional feminist writers from the late twentieth and early twenty-first centuries—this section of ENGL 247 Four Modern American Poets will investigate the important role that poetry has played in US social justice movements over the past fifty years, particularly with regard to issues of gender, sexuality, and race. Restricting our view to this small group of women poets will allow us to focus our attention: we will read each writer closely and carefully, think about the historical, political, and cultural contexts of each writer's work, trace the influences these writers have upon each other, and investigate the world in which they lived and to which their poetry responds. Beginning with writing emerging from the civil rights and women's movements of the 1960s—the political poetry and boundary-breaking essays of lesbian writers Adrienne Rich and Audre Lorde—the course will then delve into Rachel Blau DuPlessis's important essays on feminist poetics collected in *The Pink Guitar* (1990) and Bernadette Mayer's long poem, *Midwinter Day* (1982). Specific topics to be covered include but are not limited to: second- and third-wave feminism, LGBTQ+ writing and activism, African-American writing and activism, economic inequality, and the poetics of the everyday. We will also be reading critical and theoretical essays by and about our four writers, and students will write critical essays of their own.

ENGL 248-2 (3 cr.) GEO 4

Alfred Hitchcock and His World

Cody, D. Clark 248

MTThF 1:00 p.m. - 3:30 p.m.

J-Term Course 2022

This course explores the films of Alfred Hitchcock (1899-1980), often regarded as the most influential film director of all time. Though he directed a wide range of films, including romances, thrillers, documentaries, and screwball comedies, Hitchcock's reputation rests on dark and disturbing masterpieces such as *Shadow of a Doubt* (1943), *Rear Window* (1954), *Vertigo* (1958), *Psycho* (1960), and *The Birds* (1963), works in which he explores the implications of the fact that our collective existence in the world of the "normal" and "ordinary" is made possible only by what Robin Wood has called "the rigorous and unnatural suppression of a powerfully seductive underworld of desire." As we seek to understand Hitchcock's world-view, we will examine his relationships with other great filmmakers and with the literary and visual artists who helped to inspire him. In addition to those mentioned above, films include *Blackmail* (1929), *The 39 Steps* (1935), *Sabotage* (1936), *The Lady Vanishes* (1938), *Rebecca* (1940), *Mr. & Mrs. Smith* (1941), *Spellbound* (1945), *Notorious* (1946), *Rope* (1948), *Strangers on a Train* (1951), *Dial M for Murder* (1954), *To Catch a Thief* (1955), and *North by Northwest* (1959).

ENGL. 337-C (4 cr.) (A) GEO 2,4,

Shakespeare II

Darien, L. Clark 329

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

Shakespeare II: The Later Plays

This class covers the second half of Shakespeare's dramatic career, the period in which he wrote most of his great tragedies: *Hamlet*, *Othello*, *Macbeth*, and *King Lear*. In addition to these works, we will study other plays of interest to the class, including *The Tempest*, along with selected critical theories.

In our analysis of these plays, we will explore issues of gender, sexuality, hegemony, race, religion, and even the nature of human life itself. We will also consider the historical context in which Shakespeare wrote and the practices of the early modern stage.

Please note that Shakespeare I is NOT a prerequisite for taking Shakespeare II; students may take either or both courses in any particular order they wish. But one should also note that this is an upper-level English course, not an introduction to Shakespeare, and thus some familiarity with Shakespeare's language is assumed.

ENGL. 311-C (4 cr.) EL, GEO 2

Intermediate Fiction Workshop

Yang, T. Clark 252

TTh 12:20 - 2:20 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

ENGL. 258-1 (3 cr.) GEO 4

Being Seen: Women and Cinema

Navarette, S. Clark 251

TTh 1:00-2:50 p.m.

J-Term Course 2022 (Honors Program)

In being 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." In this instance, our topic of in-depth study will be cinematic representations of women, and more specifically, narrative and cinematic techniques that serve to en-gender character. 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.

FLP 103-2 (3 cr.) GEO 4

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

Darien, L. Clark 329

MTWThF 1:30 p.m. - 3:30 p.m.

J-Term Course 2022

In this course we will explore the production, circulation, and editing of medieval manuscripts, while also touching on the biblical, classical, and early modern time manuscript traditions. 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.

In addition, the class will travel to New York City in order to visit the amazing collections of manuscripts, art, and artifacts at the Morgan Museum and Library and at both branches -- the Met Cloisters and the Met Fifth Avenue -- of the Metropolitan Museum of Art.

ENGL. 310-A (3 cr.) WD, GEO 2

Creative Non-Fiction Workshop

Yang, T. Clark 252

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. 250-4 (3 cr.) GEO 4

The Bible As Literature

Darien, L. Clark 251

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

In this course students will read major books from the Bible -- including the Hebrew Bible, New Testament, and Apocrypha -- using the techniques of literary and textual analysis. That is, we will study the Bible in a variety of historical, cultural, linguistic, and literary contexts. (Please note: we will not be reading the Bible in a purely religious context, that is, as the product of divine revelation).

This course is open to all students in all majors: no prior knowledge of the Bible is assumed, much less required!

FLP 103 (3 cr.) GEO 2

Applied Improvisation, Design, and Storytelling

Navarette, S. Room TBD

MTThF 9:30 a.m. - 12:00 p.m.

J-Term Course 2022

“Applied improvisation” is a technique in which modes of training and interaction typical of disciplines in the arts and humanities (i.e., theatre; creative writing; comedy) are imported in atypical settings (e.g., business, medicine). This course’s participants will explore and practice Applied Improvisation, specifically in relation to the design and creation of content (podcasts, interviews) destined for the College’s oral archive, Stories from the HART. In the first week of the course, students will engage in activities that encourage “blink-thinking”: that is, unpremeditated design-thinking and improvisational expression. In the second week, participants will deliver TED-talks; will engage in various modes of impromptu speechifying; and will conduct and record campus interviews. Throughout, we will consider what “design” is and means; what it means to design, particularly at a deep level; and the interconnection between design and expression (“narrative,” storytelling). In the final week of study, we will travel to Washington, D.C., to visit the American Folklore Center (in the Library of Congress), which houses the iconic StoryCorps collection of oral narratives, as well as the Smithsonian Museum.

ENGL. 245-7 (3 cr.) GEO 4

African American Literature

Seguin, R. Clark 251

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

Spring Term 2021

African-American literature has from its origins been a literature of protest. This course will begin with the founding texts of the tradition -- slave narratives, folk tales -- and then move to the creative ferment of the Harlem Renaissance in the 1920s and its efforts to forge a cutting edge conception of “blackness” adequate to an era of rapid social transformation. Next comes the turmoil and fresh horizons of the Civil Rights era, with its calls for “black power” and increasingly experimental literary ventures. Finally, we will look at our contemporary period, a time when many of the most exciting African American writers are grappling with a renewed political ferment in the wake of civil unrest and Black Lives Matter. Authors we will look at will include: Frederick Douglass, Charles Chesnutt, W.E.B. DuBois, Nella Larsen, Zora Neale Hurston, Langston Hughes, Amiri Baraka, Toni Morrison, Colson Whitehead, Alice Walker, Claudia Rankine, and Paul Beatty.

ENGL. 231-7 (3 cr.) GEO 4

British Literature: Romanticism to Realism

Cody, D. Clark 251

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

This course surveys British literature from the Romantic to the Modern period. We will read and discuss a number of significant literary works, become familiar with characteristic forms and genres, and explore some of the ways in which literature is shaped by cultural contexts. Authors include William Blake, Samuel Taylor Coleridge, John Keats, Jane Austen, Charlotte Brontë, Mary Shelley, Charles Dickens, Rudyard Kipling, William Morris, Bram Stoker, William Butler Yeats, Virginia Woolf, George Orwell, and Flann O'Brien.

Designed for English majors. Offered yearly. **REQUIRED FOR THE MAJOR.** Prerequisite: ENGL 190 with a grade of C or above.

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

Intro to Textual Analysis (3 cr.)

Seguin, R. CLA 251

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

The course is designed to teach students ways to explore, interpret, and appreciate texts by reading closely, writing critical essays, and applying critical approaches deliberately. I would say that if we had one main goal, it would be the nurturing of properly *literary* modes of attention toward aesthetic objects whose medium is language. While developing the requisite vocabulary and a familiarity with certain theoretical streams are important, these will come to naught if we do not have a basic sense of the story or poem as a structured linguistic artifact. That is, literature is built out of formed, structured, and patterned language, forms and patterns that work in specific ways.

ENGL. 213-6 (3 cr.) EL, GEO 2

Intro to Creative Writing

Fest, B. Clark 251

MWF 1:25 p.m. - 2:20 p.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-C (3 cr.) GEO 2

Intro to Creative Writing

Lichtenstein, A. Clark 251

TTh 12:20 p.m. - 1:40 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.