



ENGLISH DEPARTMENT SPRING 2020 COURSES



ENGL 151 (1 Unit)
INTRODUCTION TO STUDY OF LITERATURE:
KEEP CALM AND CARRY ON
MODE: TEXTUAL ANALYSIS

KRISTA QUESENBERRY (M W F 10:30 AM–11:35 AM)

English 151 provides an introduction to the foundations of literary study, with a special emphasis on exploring why the literary imagination is important to our past, present, and future. In this section, we will engage with literature centered on moments of disruption—personal crisis, global conflicts, big decisions, problems bigger than we think we can solve. We will read stories, poems, plays, and comics that demonstrate the ways imaginative literature helps us to wrap our heads around – and even make it through – some of life’s biggest, scariest, and most overwhelming challenges.



ENGL 151 (1 Unit)
INTRODUCTION TO STUDY OF LITERATURE
MODE: TEXTUAL ANALYSIS

IAN MACINNES (M W F 2:15 PM–3:20 PM)

We will learn a variety of strategies for close reading of texts from different genres: poetry, narrative, drama. Readings will be drawn from a variety of texts covering many historical periods—from Shakespeare sonnets to pop song lyrics, from medieval romance to contemporary fiction, from Greek drama to TV sitcoms.



ENGL 151 (1 Unit)
INTRODUCTION TO STUDY OF LITERATURE:
STORIES THAT CAN(NOT) BE TOLD
MODE: TEXTUAL ANALYSIS

LAUREN BROWN (T R 2:15 PM–4:05 PM)

What kinds of stories are difficult or impossible to tell? How do we work against the limits of what language and texts can convey of our experiences? And what is at stake in the not-telling, the silence? In this course, we’ll trace the similarities in theme and/or experience(s) across texts by various contemporary writers to explore how they have attempted to convey some of those memories, events, and impressions that resist representation and yet demand expression. English 151 provides an introduction to the foundations of literary study, with a special emphasis on exploring why the literary imagination is important to our past, present, and future.



ENGL 205 (1 Unit)
INTRODUCTORY CREATIVE WRITING
MODE: ARTISTIC CREATION AND ANALYSIS

HELENA MESA (T R 10:30 AM–12:20 PM)

DANIT BROWN (M W F 1:00 PM–2:05 PM)

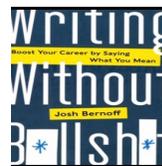
An introduction to the basics of writing poetry and fiction, approaching both genres from a writer’s perspective. Because learning to write involves an understanding of how stories and poems are put together, a major portion of this course is centered on the examination and discussion of contemporary texts. You will be asked to write your own poems and stories, to comment on your peers’ work, and to read extensively and carefully, looking for ways in which a particular work can inspire and inform your own composition. **Prerequisite:** English 101 or the permission of the instructor.



ENGL 206 (1 Unit)
WRITING IN PLACE
CATEGORY: ENVIRONMENTAL

NELS CHRISTENSEN (M W F 11:45 AM–12:50 PM)

Writing in Place is an advanced writing course with a thematic focus on place, nature, and the environment. By experimenting with various modes of writing, thinking, and engaging with the natural world, students will come to a richer enjoyment and understanding of current environmental issues and why they matter. Because of the experimental nature of this course, we will meet regularly at the Whitehouse Nature Center.



ENGL 208 (1 Unit)
PROFESSIONAL WRITING

IAN MACINNES (M W F 9:15 AM–10:20 AM)

Professional writers help organizations solve problems and achieve goals with print, digital, and multimedia communications. Their projects typically require research and interaction with a variety of internal and external publics as well as writing and production. This course aims to equip students with the skills they’ll need to write effectively in number of professional settings, both for-profit and not-for-profit. They will learn, among other things, to recognize and work within appropriate genres (memos, letters, grant applications, etc.), craft documents for specific audiences, identify and make effective use of relevant information. **Prerequisite:** Sophomore standing or above and one of the following: completion of English 101 or the permission of the instructor.



ENGL 255 (1 Unit)

BRITISH LITERATURE: 1660 - 1900

MODE: TEXTUAL ANALYSIS

ASHLEY MILLER (M W 2:15 PM–4:05 PM)

This course examines British literature during a period of tremendous change and modernization, from the Restoration to the end of the Victorian era. We'll read a wide variety of literary genres, including poems, short stories, essays, journals, and novels. Along the way we'll meet visionaries and mad scientists, abolitionists and feminists, dandies and detectives. This class will equip you with a capacious vocabulary for analyzing literature and will prepare you to think and write critically about the texts you read.



ENGL 258 (1 Unit)

AMERICAN LITERATURE; 1860 - Present

MODE: TEXTUAL ANALYSIS

LAUREN BROWN (T R 10:30 AM–12:20 PM)

This course is a survey of American literature written from roughly around 1865 to the present. In this class, we will examine a range of literary texts diverse in both form and content in order to better understand the development of an American literature and an American literary canon. As we do so, we will consider the cultural, social, and political contexts that informed the formation and evolution of specific texts and movements, and continually question what is at stake in seeking a monolithic definition of U.S. or "American" literature. That is, we will interrogate what American literature has been, what it is at present, and what it may be in the future.



ENGL 285 (1 Unit)

GAY AND LESBIAN LITERATURE

CATEGORY: GENDER

MARY COLLAR (T R 2:15 PM–4:05 PM)

To provide important contexts for later works, we will begin this class by reading selected texts by Plato and Sappho. Then we will move to reading gay and lesbian literature written in Great Britain and America from the Renaissance through the 20th century, including works by such writers such as Shakespeare, Whitman, Wilde, Forster, Woolf, Baldwin, Lorde, Merrill, Gunn, Winterson, and Bechdel—and discussing the film version of Cunningham's *The Hours*. It is no accident that this course and the Gender Category requirement came into existence at about the same time: both insist that it's important to examine the social construction of gender. What counts as "gay" or "queer" literature cannot be isolated from what constructs and constitutes "gay" or "queer" lives. One of the reasons homosexuality causes so much cultural anxiety is that it transgresses notions of what men and women are and how they should behave, so we need to investigate the systems that construct and police identities. We will examine both how the cultural oppression of people who express same-sex desire shapes the literary texts they produce and how that oppression has been met with resistance literature, albeit a literature that has often had to speak code. As we will discover, this oppression has also affected whether and how these texts could be taught and read. This class is discussion-based.



ENGL 304/ (0.5 Unit) / ENGL 305 (1 Unit)

PLEIAD PRACTICUM

KRISTA QUESENBERRY (W 7:00 PM–10:00PM)

This practicum is offered for students holding a position (paid or not) on the Albion College *Pleiad*—our award-winning, student-run campus news publication. Students will gain practical experience with composing news media for an online platform, which may include reporting, writing, editing, photography, videography, and digital publishing. Possible assignments will include campus news, Albion community news, sports, arts/culture features, and opinion writing. **Prerequisite: English 207 or permission of the instructor. May be repeated for credit; a maximum of 2 units may be applied toward the major or minor.**



ENGL 321 (1 Unit)

INTERMEDIATE POETRY WORKSHOP

MODE: ARTISTIC CREATION AND ANALYSIS

HELENA MESA (M W 2:15 PM–4:05 PM)

In this workshop, students will continue the study and practice of writing poetry, with special emphasis on both traditional and nontraditional form. Students will learn various poetic devices and acquire a poetic language with which to discuss and critique poetry. The course requires weekly submissions of poems (some based on assignments), weekly critiques of fellow poets' work, extensive reading in and about contemporary poetry, and a final portfolio of significantly revised work. **Prerequisite: English 205 or permission of the instructor.**



ENGL 339 (1 Unit)

THE BRITISH ROMANTICS

ASHLEY MILLER (M W F 10:30 AM–11:35 AM)

Romanticism is not about love—it's about revolution. The Romantic period (roughly 1789-1830) witnessed momentous transformation in government, society, literature, and the environment. On the cusp of the industrial revolution and in the midst of political turmoil and war, British Romantic poets established new ideas about what poetry should be and do—ideas that are very much with us today. In this class, we'll walk with poets as they wander in graveyards, turn heaven and hell upside down, and strive to articulate the role of art in a potentially apocalyptic future. In the process, we'll ask what Romantic poetry can teach *us* in the 21st century as we face a seemingly similar future of social and environmental upheaval.



ENGL 342 (1 Unit)

MODERN POETRY

CATEGORY: ETHNICITY

MARY COLLAR (T R 10:30 AM–12:20 PM)

This course explores the obsession with voice from the second decade of the 20th century until now. If you have ever been asked to talk about the poem's "I" as the poem's "speaker," you have experienced a strong residual effect of an argument developed by T.S. Eliot in the period of High Modernism. But even then as now, accomplished poets have disagreed with Eliot's impersonal theory. We shall examine individual poems, sequences, a few collections, and some essays (by the poets themselves) for the arguments and tensions among the issues surrounding voice, including authenticity, witness, authority, and identity with special emphasis on the "I" and nation, and the "I" and ethnicity. Likely included are T.S. Eliot, William Butler Yeats, William Carlos Williams, Langston Hughes, Gwendolyn Brooks, W.H. Auden, Elizabeth Bishop, Joy Harjo, Sherman Alexie, Seamus Heaney, Eavan Boland, Jorie Graham, Claudia Rankine, Elizabeth Alexander, and Yolanda Wisher. **Pre-requisite: Sophomore standing or higher or permission of instructor.**



ENGL 344 (1 Unit)

THE AGE OF ELIZABETH

CATEGORY: GENDER

IAN MACINNES (M W F 11:45 AM–12:50 PM)

This course will explore the golden age of Elizabethan literature in its cultural context. We will examine the ways in which writers like William Shakespeare, Christopher Marlowe, and Mary Sidney used poetry, prose, and drama for their own political ambitions, literary aspirations, religious sentiments, and erotic desires. We will seek to understand Elizabethan culture as a means for understanding the literature of the period. We will discuss the ways that subjectivity in the Renaissance rested uneasily on distinctions between self-assertion and narcissism, soul and body, health and disease. We will also be **paying particular attention to** ways in which poetry made subjectivity gendered.



ENGL 348 (1 Unit)

ENGLISH LANGUAGE

SCOTT HENDRIX (M W F 1:00 PM–2:05 PM)

The English language has a rich history of around 1500 years. Today, more than a billion people around the globe use English every day: singing, speaking, texting, or writing. In the US, many of us use English as our home language automatically. For an increasing share of the language's global users, though, English is a second or secondary language—used for special purposes, perhaps, and sometimes so unlike dominant dialects as to seem like another language. Linguistic study and description can help us understand and appreciate language change and difference—over 1500 years, and over casual coffee with another English speaker. This course is built around English language history and linguistic study of language, and will introduce many topics of language complexity, fun, confusion, and significance. **Prerequisite: Junior or senior standing or the permission of the instructor.**



ENGL 356 (1 Unit)

VISUAL POETRY

HELENA MESA (T R 2:00 PM–5:00 PM)

Combines the creation of poetry with presentation in printed form. Intended for writers and visual artists alike, this course teaches the fundamentals of writing poetry and letterpress printing. Using movable type and hand-operated printing presses, participants will write, set and print their own broadsides and artists' books. Same as ART 356.



ENGL 378 (1 Unit)

ADVANCED FICTION WORKSHOP

MODE: ARTISTIC CREATION AND ANALYSIS

DANIT BROWN (M W F 10:30 AM–11:35 AM)

A workshop for advanced fiction writers. Student writers will design their own writing projects in consultation with the professor (generally several short stories or one novella totaling 80-100 pages), and they will extensively revise their work. In addition, students will be asked to read several short-story collections and/or novels as well as to familiarize themselves with literary journals. This course also requires written critiques of fellow writers' work and responses to published stories. **Prerequisite: ENGL 322 or permission of the instructor.**



ENGL 389 / WGS 389 (1 Unit)

WRITING FOR THE NON-PROFIT SECTOR: LOCAL SEXUAL ASSAULT ADVOCATES (LSAAs)

KRISTA QUESENBERRY (M W F 1:00 PM–2:05 PM)

In this advanced professional writing course, students will work closely with a local non-profit organization to determine content needs, to collaboratively develop project plans, and to produce professional-quality documents for the organization to use. For Spring 2020, our partnership is with the Albion College Local Sexual Assault Advocates (LSAAs), a group of students, faculty, and staff who support victims and survivors of sexual assault through understanding and informed advice. **Prerequisite: Sophomore standing or above and one of the following: completion of ENGL 101 or the permission of the instructor. This course fulfills 300-level course requirements for Professional Writing majors and is cross-listed with Women's, Gender, and Sexuality Studies.** **PLEASE NOTE:** *Sensitive topics will be addressed daily; if you are interested in the course but are concerned about the personal boundaries, please feel free to contact Krista (kquesenberry@albion.edu) with questions in advance.*



ENGL 389 (1 Unit)

**NATURE IN LIVING COLOR: TRANSCENDEN-
TALISM IN WHITE, BLACK, AND GREEN**

NELS CHRISTENSEN (M W F 2:15 PM–3:20 PM)

This course explores the relationship between literature of American Transcendentalism and current issues of race and environmental justice. We'll take a deep dive into the dynamic duo of American Transcendentalism, Ralph Waldo Emerson and Henry David Thoreau, before plunging into the most influential work of perhaps the greatest black intellectual of all time, W.E.B. Du Bois' *The Souls of Black Folk*.

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