

English 313: 17th- & 18th-Century Lit (Fall 2022)

Literature and Liberty in the Long Eighteenth Century



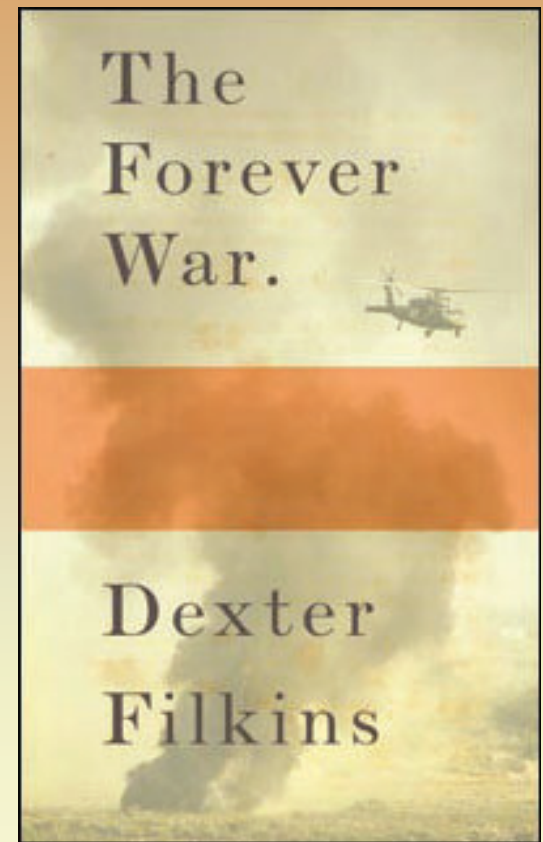
From a War in Heaven to the American Revolution -- Explore the poetry, satire, novels, essays, and more that helped to create the modern world.

Contact: Professor Lori Davis Perry. Prereq: English 211 or equivalent. No final exam.

ENG 330: 9/11 AND THE FOREVER WARSF

PROF HUGH MARTIN – ALL 2022F

This course on 21st-century literature will explore American and foreign responses to 9/11, American responses to the Forever Wars, and foreign responses to these wars. Possible texts include: Elyse Fenton, *Clamor*; Dexter Filkins, *The Forever War*; Michael Longley (dir.), *Iraq in Fragments*, Dunya Mikhail, *The War Works Hard*; Luke Mogelson, *These Happy, Heroic Dead*; Seamus Murphy and Eliza Grizwold, *I Am the Beggar of the World: Landays from Contemporary Afghanistan*; and Saadi Simawe et al, eds., *Iraqi Poetry Today*.





ENGL 345: Digital Humanities

READING & READERS IN THE DIGITAL AGE

Think critically about the rise of digital technology and its impact on how and why we read.

Use digital tools to explore how your favorite books circulate on social media and how they've been received by everyday readers.

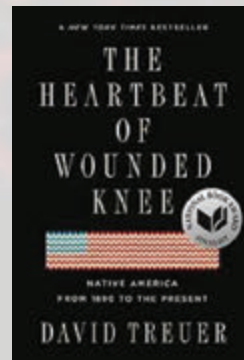
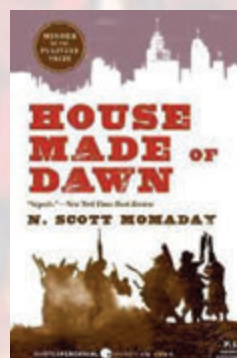
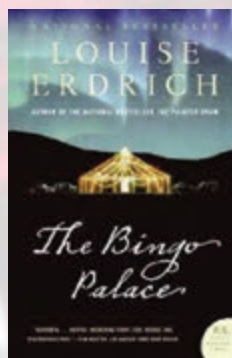
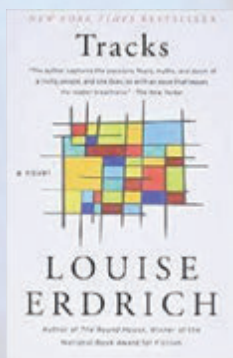
Dr. Melody Pugh
Fall 2022

ENGLISH 365 – LITERATURE, LANGUAGE, AND CLASS

NATIVE AMERICAN LITERATURE AND SURVIVANCE

COL DAVID BUCHANAN

FALL 2022



Neoplatonism of the 15th
Century and the English
Renaissance:
Shakespeare's Plays Studied
through the Philosophies of
the Florentine de Medici
Academy



English 385 explores one of the world's most fertile artistic and literary periods: the Renaissance. The course fits into the English major's curriculum as supporting a deeper understanding of the cross currents between contemporary philosophical questions and English drama. As such, it serves to open vistas for student research across a wide range of methodological possibilities, while increasing a student's historical understanding of the development of literature in the rich period known as the English Renaissance.

English 385: Literature, Language, and Philosophy, Dr Andrea Van Nort, Fall 2022

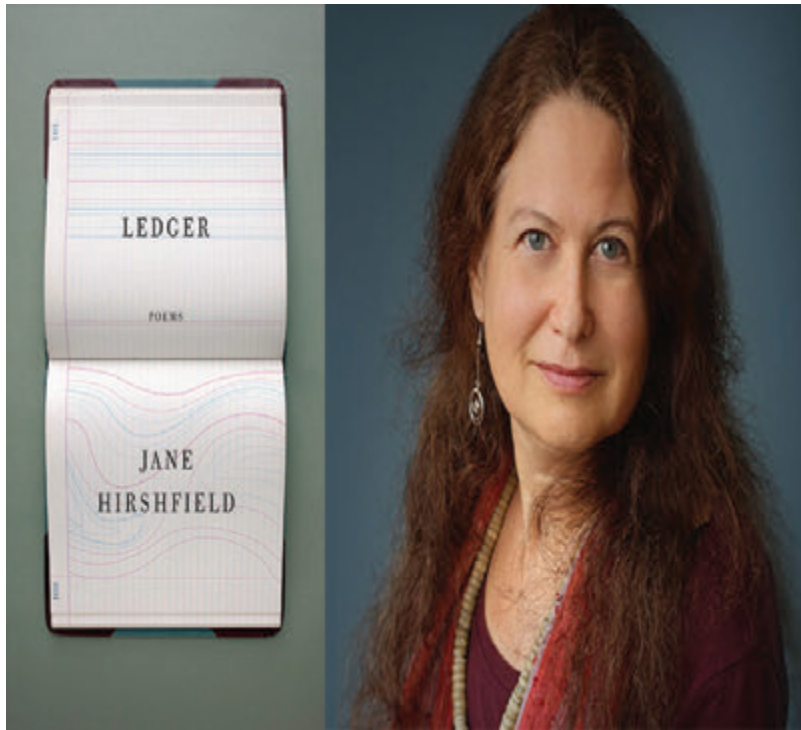


Law 360
Law and Literature
FALL 2022

Creative Art 305: Creative Writing (Poetry)

Not A Full Frontal Assault: The Craft of Poetry & the half-said thing

Professor Tom McGuire/Fall 2022



A poem is not a frontal assault, it is the root tendrils of ivy making their way into the heart's walls' mortar. Jane Hirshfield

The arborist has determined:
senescence beetles canker
quickenened by drought
 but in any case
not prunable not treatable not to be propped.
And so.
The branch from which the sharp-shinned hawks and their mate-cries.
The trunk where the ant.
The red squirrels' eighty-foot playground.
The bark cambium pine-sap cluster of needles.
The Japanese patterns the ink-net.
The dapple on certain fish.
Today, for some, a universe will vanish.
First noisily,
then just another silence.
The silence of *after*, once the theater has emptied.
Of bewilderment after the glacier,
the species, the star.
Something else, in the scale of quickening things,
will replace it,
this hole of light in the light, the puzzled birds swerving around it.
"Today, Another Universe"– Jane Hirshfield

CREATIVE ARTS 315



Drawing and Design

Learn a life-long creative activity! Students of any experience level are welcome to be challenged to learn and practice a variety of sketching and drawing techniques. Still life, landscape, and figurative subjects will be covered.

Creative design elements and principles are taught that push forward individual drawing discipline and challenges. Several guest artists will offer class workshops and projects, and all art supplies are provided!

Prereq: none

Prof. Pam Aloisa

Fall 2022

CREATIVE ARTS 320



The Art of Painting

Create Beauty in Visual Expression.
Learn traditional and experimental techniques in acrylic painting using a variety of painting styles, approaches, surfaces, color, and texture. Play with creativity! No drawing experience required; individuals are given personal instructions needed for individual projects.

Prereq: none

Prof. Pam Aloisa

Fall 2022

CREATIVE ARTS 325

Photography:



INTRO TO DIGITAL PHOTOGRAPHY

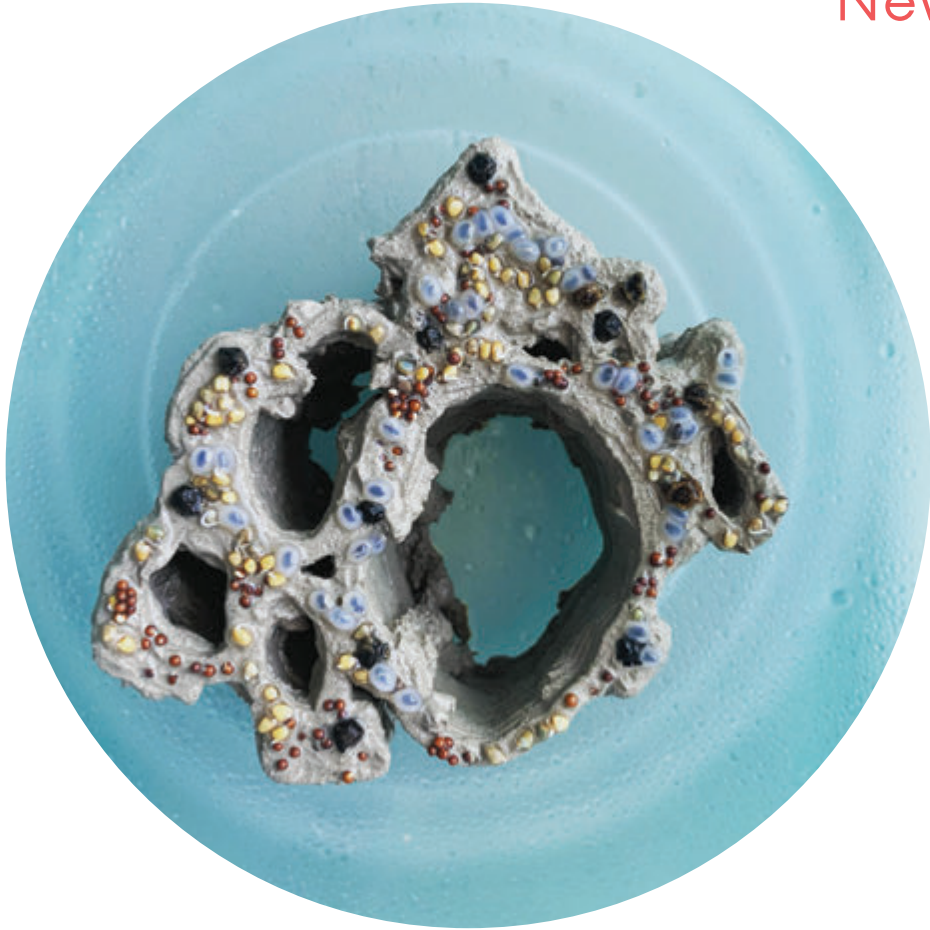
Want to learn how to take breathtaking images ? This project based course explores the fundamental processes and conditions of digital photography. We will uncover the principles of digital capture, development (Photoshop), management and printing. During the course we will develop a deeper understanding of the aesthetic and conceptual aspects of digital photography in relation to the history of photography and to the broader field of art and culture. Digital Cameras will be provided. Open to all majors, no experience necessary. Prereq: none

This course is offered in Spring and Fall

Prof. Darya Warner

Fall 2022

CREATIVE ARTS 495



New Media Art:

NETWORKER

BY ADDRESSING CONTEMPORARY PRACTICES IN NEW MEDIA/HYBRID ART IN THE 21ST CENTURY, THIS COURSE EXPLORES MAPPING OF MEDIA ECOLOGY IN REAL AND VIRTUAL SPACES IN THE FORM OF LIVING SCULPTURE. THROUGH USING TOOLS SUCH AS SLIT SCANNING, PHOTOGRAMMETRY (3D SCANNING), AND SIMPLE 3D MODELING, WE WILL CREATE LIVING SCULPTURES WITH A SURVEY OF HYBRID FORMS FOUND/CREATED OUTSIDE AND INSIDE OF REAL AND VIRTUAL SPACES. ADDITIONALLY, WE WILL EXPLORE THE PERSPECTIVE OF BIOART TO DISCUSS THE TRENDS OF SUSTAINABLE BIODEGRADABLE/ECOFRIENDLY MATERIALS IN CONJUNCTION WITH DO-IT -YOURSELF AND DO-IT -YOURSELF – WITH–OTHERS METHODOLOGIES. NEXT, WE WILL 3D PRINT (USING A SIMPLE AND FREE 3D SOFTWARE) A FINAL SCULPTURE WITH BIOMATERIALS, SUCH AS SOIL, CLAY, FUNGI AND PLANT SEEDS, AND THEN “GROW” IT FURTHER TO EXAMINE DIFFERENT SUBSTRATES AND ORGANISMS (FUNGI AND PLANTS) IN THE CREATION OF THE FINAL PROJECT. NO PREVIOUS EXPERIENCE IS NECESSARY, AND THIS COURSE IS OPEN TO ALL MAJORS.

Prof. Darya Warner

Fall 2022

English 300: Literary and Linguistic Problems / Spring 2023

Prof Gregory Laski

www.gregorylaski.com

What Makes A Classic?



“Friends don’t let friends read junk,” declares our department slogan. But who decides what is “junk” and what is worth reading? And how exactly does the process of evaluation proceed? We’ll explore this thorny critical problem through an exploration of American and African American novels both familiar and unfamiliar. If you’ve ever wondered why you’re assigned to read the works you are, this class is for you!

English 308: Shakespeare Then and Now

Whether we realize it or not, we are all Shakespearians. From the FX show *Sons of Anarchy* (*Hamlet*) to Netflix's *House of Cards* (*Macbeth*) to HBO's *Westworld* ("these violent delights have violent ends..." —*Romeo and Juliet* II.vi.9), Shakespeare's plays remain a central part of popular culture and story-telling. This survey of Shakespeare's poems and plays will explore a range of topics related to the circumstances of Shakespeare's life, work, and reception. In the process, we will discover the ways Shakespeare and his contemporaries have shaped our present, for better and worse. Students will come away with a richer understanding of how our present is tied to our past and what it means to still read, study, and perform Shakespeare's plays.

Professor Amy Cooper

Amy.cooper@usafa.edu

Spring 2023

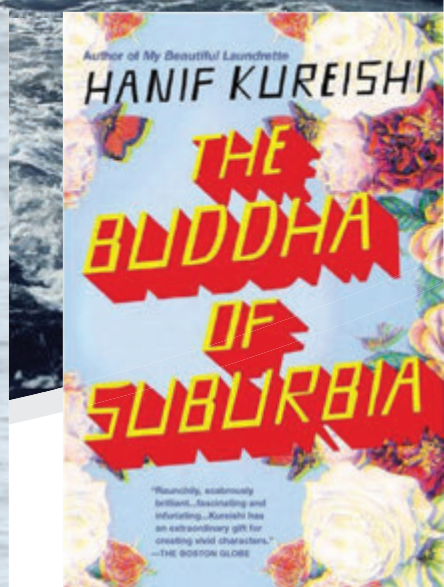
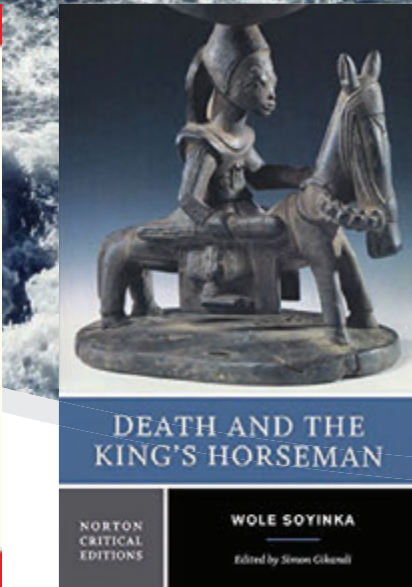
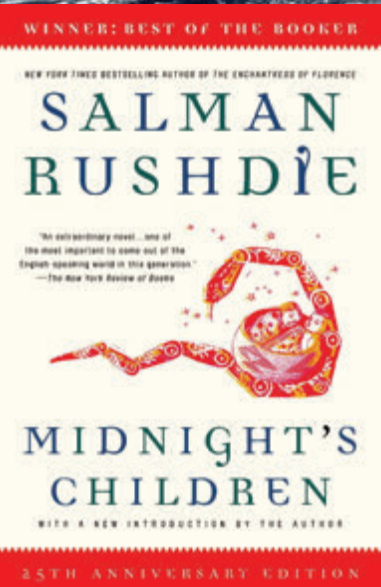
Medieval/Renaissance Literature



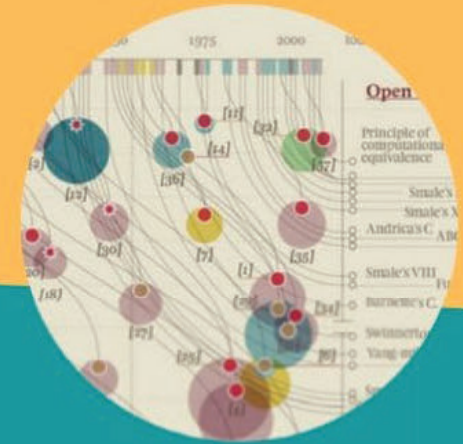
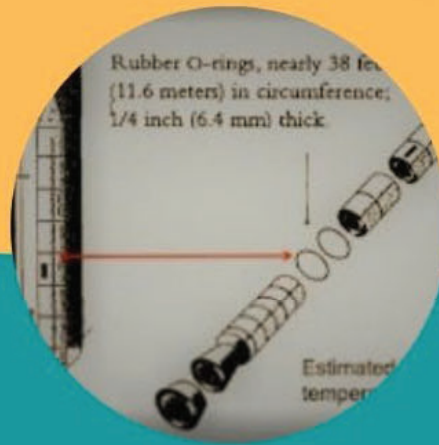
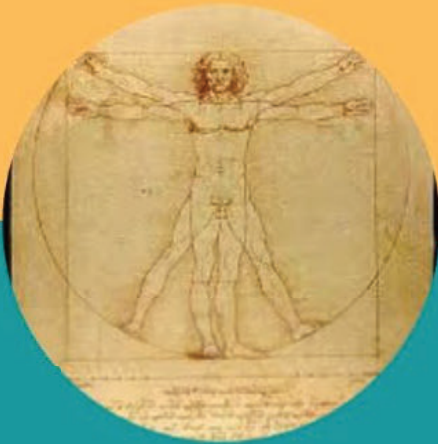
English 324 – 20th-Century Literature, Spring 2023, Prof. Richard Johnston

English Languages, English Literatures: Global Anglophone Literature of Twentieth Century

A voyage of discovery into the works of 20th-century authors with roots in Africa, Asia, and the Caribbean – writers working in, and often against, the English language. This course fulfills the post-1800 requirement.



ENGL 335: Speech and Communication Studies



Expert Knowledge, Novice Publics: Communicating Specialized Information Spring 2023

Is dark chocolate really good for me? Why did the Challenger explode? Do masks really work?
Did Shakespeare really exist? Can I diagnosis myself with WebMD? How hard could it really be to make it myself?

In this class, we will consider what happens to knowledge when experts communicate to novices, when novices try to communicate with experts, and when novices circulate information among themselves. We will focus on how genre can help us understand what we gain and what we lose as information moves between the novice and the expert.



English 340: Genre/Form The Novel in America: 1944-1959

Writing in 1947 about the American novel, the literary critic Lionel Trilling argued that "there never was a time when [the novel's] particular activity was so much needed, was of so much practical, political, and social use—so much so that if its impulse does not respond to the need, we shall have reason to be sad not only over a waning form of art but also over our waning freedom." This course takes Trilling's extreme claim—which connects the genre to a notion of freedom—as a starting point to examine novels by Ann Petry, Ralph Ellison, Richard Wright, Saul Bellow, Jose Antonio Villarreal, and John Okada. Broadly, the course will consider the novel as a historical phenomenon and not as a mere synonym for "fiction." We will study briefly the genre's rise in popularity, along with the corresponding changes in economic and intellectual histories. More specifically, we will examine how our target novelists explored the possibility of individual freedom and mutual recognition at a time when their bodies would have been marked as *other*. We will study how their novels explore the limits and possibilities of idealized notions of self-determination free of social expectations.

DREAMS DEFERRED

ON THE AMERICAN STAGE

From housing inequality to police brutality and labor exploitation, the theater has been a vibrant site for exposing and exploring racial disparities in America. This course will trace the strategies uniquely available to theater to tell uncomfortable stories about the many dreams deferred within black, brown, and yellow communities.

ENG 355 Spring 23 Prof Nicole Jerr

Literature, Language, & Race/Ethnicity

LORRAINE HANSBERRY
RAISIN IN THE SUN

JAMES BALDWIN
BLUES FOR MR. CHARLIE

NTOZAKE SHANGE
FOR COLORED GIRLS

ANNA DEVEARE SMITH
TWILIGHT: LOS ANGELES, 1992

AUGUST WILSON
THE CENTURY CYCLE

LUIS ALFARO
MOJADA

DAVID HENRY HWANG
YELLOW FACE

Introduction to Film Studies: Horror Cinema

Creative Arts 310

Spring 2023

This course will explore film history and theory through the genre of horror. Taking into consideration a wide range of films – from classic creepers to postmodern parodies – we will study the evolution of horror as a response to social, political, and cultural anxieties.

Dr. Mark David Kaufman

mark.kaufman@usafa.edu

CREATIVE ARTS 315



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Prereq: none

Prof. Darya Warner

Spring of 2023

CREATIVE ARTS 325

Photography:



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Spring 2023