



Planning for the Spring 2014 Semester

Spring 2014 English department course listing can be found on-line at:

https://banner.dickinson.edu/pls/PROD/bwckschd.p_disp_dyn_sched

If you anticipate any problems whatsoever in getting into courses you feel you need, you are advised to speak to the English department chair, Professor Carol Ann Johnston (johnston@dickinson.edu), East College 410, x1268. Office hours: T 1:30-3:30/Th 3-5.

Declaring the English Major

Students currently enrolled in English 220 may declare their major. Please see the chair, Professor Carol Ann Johnston in East College 410. Declared majors receive preference in upper-level courses.

Students with a continued interest in English who are not yet ready to declare the major may consult with Professor Johnston or any other faculty member in the department for advice on course selection.

English 220 — WR Course

English 220 courses will fulfill the Writing Intensive general education requirement for graduation. Please be sure to consult with your advisor and check your degree audit with the Registrar's Office to be sure you have received the appropriate credit for this course.

English 300 — CALM Lab

Beginning in the fall 2009 semester, the English Department has instituted a new research requirement. In your first 300-level course in the English Department, with the exception of English 339 (Craft), you will be required to complete C.A.L.M. Lab, the Critical Approaches and Literary Methods Research Lab. This Pass/Fail non-credit research module, which will meet twice during the semester, allows students to apply their work in English 220 into research and writing

expectations for 300-level courses. The C.A.L.M. Lab adopts current best-practices for using Dickinson's library resources; it also helps students to understand the tools, application, and proper MLA citation for all subsequent research in the English Department. Students will be taught how to shape a research prospectus, find materials in our electronic databases, and properly annotate sources in an MLA "Works Cited" bibliography.

English Independent Study and Tutorials

If you wish to do an independent study (English 500), remember that you need to prepare. To develop your written proposal, follow the form outlined in the handout available in the English office. Discuss your proposal with your director by the end of course request period. Only in special cases will it be accepted later. Independent studies may substitute for advanced courses in one's major program. They may not substitute for any part of the senior experience.

If groups of two or three students wish to take a tutorial (English 600) on a specialized topic, now is the time to discuss this with faculty members who might direct the tutorial. The proposed course of study should be mutually agreed upon by the end of course request period. Tutorials may substitute for advanced courses in one's major program. They may not substitute for any part of the senior experience.



Claire Vaye Watkins will be this year's Belfer Lecturer. She will read at Dickinson on Monday, October 28 at 7:00 p.m. in the Stern Center Great Room.

Belles Lettres Literary Society

For additional
information on
upcoming
events, please
e-mail [blettres@
dickinson.edu](mailto:blettres@dickinson.edu).

English Department Student Advisory Committee

The Student Advisory Committee of the department represents you. Current committee members are: seniors: Molly Anderson (andersomo), Lisa Borsellino (borsell), Leah Shafer (shaferl), Jessica Shaffner (shaffnerj), Claire Sherman (shermacl), and Colin Tripp (trippc); juniors: Esprit Basner (basnere), James George (georgej), Laura Hart (hartla), Mary Naydan (naydanm), and Zil Schroeder (schroede); sophomores: Courtney Helt (heltc), Alejandro Heredia (herediaa), and Anine Sus (susa).

SAC members attend most department meetings, are involved in the hiring process of faculty members, assist with the logistics of the Cogan Alumni Fellowship, and help plan department student-faculty social events.

Creative Writing Minor

The minor requires six courses. Please note that the minor in Creative Writing is distinct from a minor in English. It is a minor that can be taken with any major. To earn a minor in Creative Writing, a student must take:

- Engl 101, any section, or higher level literature course
- Engl 218: Creative Writing: Poetry & Fiction
- Engl 317: Adv. Creative Writing: Fiction **OR** Engl 319: Adv. Creative Writing: Poetry (in genre of concentration)
- Engl 337: The Craft of Fiction **OR** Engl 338: The Craft of Poetry (ideally in genre of concentration, but may be taken in other genre)
- Engl 417: Senior Fiction workshop **OR** Engl 419: Senior Poetry workshop (in genre of concentration) **OR** Engl 418 (can count as either)
- One elective: another workshop course at the 200-level (Engl 212, 215, 216, 217) or 300-level (Engl 317 or 319) or the craft course Engl 339 that is not in the genre of concentration

Normally English 317/319 workshops are offered in the fall, and English 417/418/419 workshops in the spring. Because several of the required courses will not be offered each semester, we encourage students to plan wisely.

Since 300-level literature courses ordinarily have a prerequisite of English 220, non-English majors who choose not to take 220 should consult the instructor for

admission to English 339. For more information, please contact the creative writing director Professor Adrienne Su (e-mail: sua@dickinson.edu) x1346.

Belles Lettres Literary Society

The Belles Lettres Literary Society, founded in 1786, is involved in numerous campus events this year. Belles Lettres is committed to supporting literary endeavors for student readers and writers college-wide. Please contact Professors Adrienne Su, Siobhan Phillips, or Elise Levine if you would like more information on Belles Lettres.

Teacher Certification

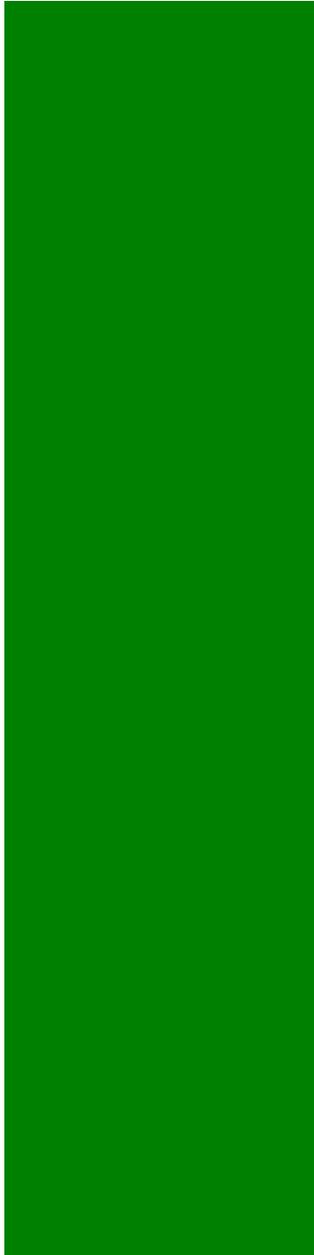
For teacher certification requirement planning, it is imperative to consult with Professor Pam Nesselrodt as well as with your major advisor in order to construct a schedule that will meet your needs. The Pennsylvania certification regulations have just been modified, and some new courses are required outside the English major.

Internships for English Majors

Internships test the practical applications of liberal learning in any of a variety of professional or occupational settings. Why do an internship? Benefits include: 1) Providing the opportunity to "try out" a career field to see if you like it. 2) Applying what you learn in the classroom to the working world. 3) Gaining valuable experience, which employers seek in full-time employees. 4) Building a network of people you know in a given field. 5) Providing a transition between college and post-graduate employment. 6) Sparking a new career interest or direction, and 7) Developing intellectually as you test theories and learn new information.

Recent internships include: researcher for the *Late Show with David Letterman*; communications assistant for U.S. Senatorial campaign of Chris Coons [D-DE]; editorial assistant at Yale University Press; curatorial work at the History of Women in the Military Forum at West Point; editorial intern, *National Society of Friends Newsletter*; archival intern, University of Pennsylvania Archives; judicial intern, Middlesex County [NJ] Courts; and an educational internship at SENSUS, an organization that provides technical support for blind students.

It is wise for students to plan for summer internships during the fall semester. The Career Development and Advising Center has a variety of publications to assist



students in finding suitable placements. For further assistance, contact Amity Fox (foxa@dickinson.edu), internship coordinator, Career Center at x1740.

Study Abroad

Current sophomores should already be planning their year (or semester) off campus. First-year students should be gathering information. If you have any interest in off campus study, please contact the college's Center for Global Study and Engagement at x1341 in the Stern Center. Students interested in the Dickinson in England, Norwich Humanities for the 2014-15 academic year should contact Professor Strand (strand@dickinson.edu) or Brian Brubaker (brubakeb@dickinson.edu) in Global Study for Dickinson at Oxford: Mansfield College. Be sure to consult your advisor and complete a degree audit before going abroad. You have to know what distribution and major requirements you have fulfilled to select courses wisely.

A Special Note on Study Abroad in England

English majors and prospective majors should consider the Dickinson Program in England, Norwich Humanities or Dickinson at Oxford: Mansfield College as valuable junior-year-abroad options.

The Norwich Humanities program includes a month-long interdisciplinary course in London (taught by a Dickinson faculty member) followed by a year's work as a full-time student at the University of East Anglia in Norwich. The program fits extremely well into the Dickinson English major. Students typically complete English 220 and at least one 300-level course before they depart Dickinson. Majors must take six 300-level courses, two of which must be taken on campus.

The University of East Anglia has particularly strong course offerings in English literature and American literature, American studies, dramatic literature and performance courses, film and television studies, and popular culture. Students may also elect to take courses outside the major across a wide range of disciplines: art history and museum studies, development (Third World) studies, economics, environmental studies, music, philosophy, political science, and sociology. Such courses can often be used to fulfill Dickinson distribution requirements. The program also includes a second interdisciplinary course for all Dickinson

students, as well as numerous opportunities for travel.

In 2012, Dickinson established a year-long program to study at Mansfield College, Oxford. Mansfield has strong English course offerings. English majors considering application must have a 3.7 average and between three and five 300-level courses by the end of sophomore year. For more information, see Professor Moffat, English, or Brian Brubaker in Global Study.

Interested students should contact the Center for Global Study and Engagement, x1341, for Norwich programs Professors Johnston, Moffat, and Nichols.

Graduate School Plans

English majors considering graduate study in Rhetoric or Literature--even at some time in the distant future--should discuss their plans with professors in the department. Many graduate programs have specific requirements for admission that require planning. In the past few years graduate programs have had record numbers of applications, perhaps because of the uncertain job market for recent college graduates. Consequently, many graduate programs are more selective than ever, and it is wise for students to present the strongest possible case for admission.

Qualifications for admission vary widely, but there are still some basic guidelines for applicants for graduate study. Most programs require a strong cumulative average in the major and evidence of meeting more than the minimum requirements for the English major: for example, more than eleven English courses, or cognate courses in other fields like history, art history, music, or literature in other languages. Some expect students to have reading proficiency in one or more modern languages, or in a classical language. Usually students are asked to compile three confidential letters of recommendation from undergraduate professors. Even if you don't plan to apply to graduate schools for several years, you should ask for letters of recommendation from professors while your work is still fresh in their minds. Provide your professors with copies of your papers with their comments, so that they can write strong, specific letters about your work. In addition, most programs require that students take both the Graduate Record Examination (GRE) and the literature subject test, which are offered only at specific times of the year. The subject test is



English 404 Guidelines

For additional information on English 404 guidelines go to the English 404 Thesis Format page.

comprehensive and rewards students who have read both widely and deeply; ask your professors and other students who have taken it how you might embark on a plan of summer and supplemental reading to prepare for the test and expand your knowledge of literature.

We believe our major prepares students particularly well for the independent research students undertake in graduate school. Though it may seem difficult to gain admission to graduate school, it is possible.

Recent graduates who were English majors have been accepted to prestigious programs. Your advisor and other professors in the department would be happy to help you choose the graduate program best suited to you, and to help you prepare for admission.



The Senior Experience in the English Major

To graduate with an English major, all students must complete both English 403 and 404. Except when staffing changes occur, or when students must take 403-404 non-contiguously, students will remain with the same group of students and the same professor throughout 403 and 404. Written work in 403 need not supply the basis for the 404 project; the department encourages both creative revisions and original projects developing from student interest. All students must review their portfolio in consultation with the 403-4 professor in order to frame the 404 project. We encourage students and faculty to view other professors in the department as resources for 404 projects: even, in some cases, to arrange for an informal "second reader."

Pre-requisites and Sequence

English 403 and 404 cannot be waived or substituted, must normally be taken on campus, and must be taken sequentially: normally, fall and spring of senior year. Any

other exceptions to the normal procedure must be approved by the department chair on a case-by-case basis. Students who wish to pursue a 404 project whose content is unrelated to the material in 403 may do so. Approval of the instructor is required. Pre-requisites must normally be fulfilled: for 403-404, six 300-level courses; two of which must be taken on campus.

Senior Seminar - English 403

Seminars are not narrowly concerned with subject matter so much as oriented towards larger issues in literary studies. The readings for a seminar thus comprise a case study of literary questions. The theme of each seminar orients rather than restricts the topics of study and opens the way for a wide range of appropriate topics for the 404 project. As part of English 403, all students will submit a prospectus for their 404 project. Students will be urged to build a working bibliography and to continue their thinking about the 404 term during the break.

Senior Writing Workshop - English 404

A workshop for independent critical writing, leading to a substantial research paper on a topic of the student's choice, subject to approval. Peer review and editing, sequential drafts, and bibliographic exercises will be required throughout the term. In addition to class time, students will meet the instructor in individual conferences and may offer a public presentation of their work to the department in some form at the end of the term. To allow time for revision, the full draft of the paper must be presented in workshop over the course of the term. Students must complete the 404 manuscript by the deadline indicated in the syllabus: by Friday of the 12th week of classes. Students must submit two copies of the completed manuscript, one velobound for the department, one unbound for the College Archives to the English department coordinator by 2 p.m. the last day of classes.

Honors

A select number of 404 theses may be recommended for departmental honors by faculty members who are instructing sections of 403/404. Each candidate must produce a manuscript of truly extraordinary merit (breadth, depth, and sophistication), beyond the normal standards of the grade of "A." A project recommended for honors shall have come about as a result of one's independent research culminating during the workshop semester (404), and shall be awarded only

by a vote of the English Department upon the recommendation of a faculty committee appointed by the Chair.

Further clarification as to the faculty criteria for the honors distinction in the 404 workshop can be obtained from your instructor in the sequence.

Spring 2014 Upper Level Course Descriptions

ENGL 329-01 (post-1800) Philosophy and Literature Professor DeBlasio

Dostoevsky's characters lie, steal, scheme, and murder. What is it about Dostoevsky's depictions of their lying, cheating ways that makes his novels not just literary but philosophical? And what is it about philosophical works like Nietzsche's that makes them literary? More generally, where do the overlapping realms of literature and philosophy begin and end? This course investigates the intersections of philosophy and literature across different schools of thinking, paying special attention to the work of Dostoevsky, Kierkegaard, Nietzsche, Sartre, and Tolstoy. We will pair the treatment of philosophical issues in fiction with their treatment in more traditional philosophical genres, thereby raising and discussing the contentious question of whether philosophy can achieve things that literature cannot, and vice versa. *Cross-listed with PHIL 270-01 and RUSS 270-01.*

ENGL 335-01 (post-1800) Deconstructing the Superhero Professor Steirer

With superhero films dominating the summer blockbusters, superhero comics like *Watchmen* topping bestseller lists, and a whole slew of superhero properties being adapted for television, the superhero has arguably never been such a prominent figure in our cultural landscape. This new prominence, however, has also been accompanied by a host of critiques and interrogations of the superhero archetype itself. Is the superhero a force for good and a deserving figure for emulation? Or does the superhero's "goodness" disguise a radical violence that works to undermine our most cherished values? Primary texts for this course will include printed works by Michael Chabon, Garth Ennis, and Brian K. Vaughan, films such as *Unbreakable*, *The Dark Knight*, and *Kick-Ass*, and television shows such as *Misfits* and *Smallville*. The secondary—

theoretical—readings for the course will draw upon ideological critique, feminist and queer theory, formalism, and media industries scholarship. *Cross-listed with FLST 310-01.*

ENGL 338-01 (post-1800) The Craft of Poetry Professor Su

Looking mainly at modern and contemporary poetry, we will examine poems from the point of view of the apprentice poet, trying to figure out how the masters did it, and what, specifically, makes a poem succeed. To do so, we'll think about poems in the context in which they were written and the possibilities the poet could have chosen (but did not). There will be a research paper. Among the likely poets: W. H. Auden, Henri Cole, Alan Dugan, Robert Frost, Louise Glück, Robert Hayden, Seamus Heaney, Maxine Kumin, Philip Larkin, Sylvia Plath, W. B. Yeats.

ENGL 339-01 (post-1800) Contemporary American Fiction and Memoir: Between Worlds Professor O'Brien

In this course, we will be exploring how contemporary American writers use the genres of memoir, novel, and short story to explore the complexity, multiplicity, and variety of American identities – and hyphenated American identities – in the late twentieth and early twenty-first century. Identity is not a single category; all of us "inhabit" many identities, some of which we may need to hide, some of which we may need to express. Identities can shift over time, identities can be hyphenated, multiple, contradictory. Identities can stretch across nations, religions, languages, cultures; they can be hyphenated, not singular, as many immigrants to the United States maintain ties to a homeland or to an inherited culture. In this course we will focus on literature portraying immigrant lives, racial and gay/lesbian "passing," intersexuality, and cross-cultural and racial adoption. We will be reading such writers as Jhumpa Lahiri, Edwige Danticat, Alison Bechdel, and Jeffrey Eugenides. We will ask such questions as: How do writers tell stories that negotiate between worlds? How does their work engage with issues of race, class, gender, sexuality, ethnicity, diaspora? What literary or narrative techniques do the writers use to make their stories powerful? *Cross-listed with AMST 301-01.*

ENGL 345-01 (pre-1800)

Early Women Writers

Professor Orr

In this class, we will read the literature of women writers of the seventeenth and eighteenth centuries. At a time when very few jobs were available to women, some succeeded in writing poetry, plays, novels, and essays. They had a tremendous impact on later authors: Virginia Woolf says of Aphra Behn that "it was she who earned them the right to speak their minds." The literature for this course will seem surprisingly modern: like many women today, these authors and their characters advocate equality, struggle to balance motherhood and marriage, resist parental pressure, and try to find their own ways in life. Authors for this course will include Behn, Eliza Haywood, Frances Burney, Charlotte Lennox, Mary Wollstonecraft, and Jane Austen. *Cross-listed with WGST 300-04.*

ENGL 370-01 (post-1800)

Literary Cultures of the Antebellum United States

Professor Schoolman

This course approaches US literature by attending to three significant and overlapping centers of intense multigeneric literary creativity emerging from the period spanning 1831-1861: Abolitionism, Transcendentalism and Herman Melville's *Moby Dick*. First, we will examine novels, poems, autobiographies, lectures, sermons and manifestoes produced around the abolitionist movement, including work by William Lloyd Garrison, Frederick Douglass, Harriet Beecher Stowe, and Frances EW Harper. Second, we will sample the essays, poems, memoirs, lectures and manifestoes produced by the New England Transcendentalists, including Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller, as well as second-generation transcendentalists such as Thomas Wentworth Higginson, and Louisa May Alcott. Third, we will approach Herman Melville's *Moby-Dick* as a textual engine in its own right: a work of great multivocal ambition to capture the white whale in light of art and science, literature and philosophy, linguistics and drama; and as a novel that seems uniquely suited to the production of new text, including film and graphic novels, dramatic readings and interpretive dances, parodies and postmodern retellings, as well as good old literary history.

ENGL 381-01 (post-1800; CC)

Rushdie Writes the Nation

Professor Saha

"Rushdie Writes the Nation" in *Midnight's Children*, Salman Rushdie writes, "to understand me, you'll have to swallow a world." In this course, we will consume the worlds of Rushdie's writing to think critically about the construction of home and nation in diasporic literature. We will consider the relationship between fictionality, intertextuality, and history as we examine his representations of the subcontinent, the United States, and Britain. In addition, we will engage with the texts and theories of Anglophone and postcolonial literature from within which he writes. Readings may include *Midnight's Children*, *Satanic Verses*, and *Shame*.

ENGL 389-01 (post-1800)

Transatlantic Poetry of the Mad Men Era

Professor Seiler

Literary scholarship tends to describe the immediate postwar period as notable primarily for witnessing the dusk of modernism or the dawn of postmodernism. Midcentury poets, by contrast, figured their epoch as bearing, in Wallace Stevens's words, "the weight of primary noon" (1947). This course explores how transatlantic poetry shaped, and was shaped by, the shifting political, artistic, and social ground of the mid-twentieth century. We will situate key volumes of poems in contemporaneous public culture and amid classic and recent accounts of the midcentury in England, Ireland, and the United States; at various points throughout the semester, we will examine how *Mad Men*, in its depictions of youth movements, gay culture, suburbia, transatlantic mobility, and war memory (among other topics), reflects the concerns and innovations of midcentury Anglo-American poetry. Poets include: Auden, Bishop, Brooks, Eliot, Ginsberg, Heaney, T. Hughes, Larkin, O'Hara, and Plath.

ENGL 394-01 (pre-1800)

Revolutionary Milton

Professor Johnston

Detailed study of the poetry and prose with emphasis on the development of Milton as a poet.