



### Planning for the Fall 2014 Semester

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

[https://banner.dickinson.edu/pls/PROD/bwckschd.p\\_disp\\_dyn\\_sched](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](mailto:johnston@dickinson.edu)), East College 410, x1268. Office hours: M 12:30-2:30/Th 1:30-3:30.

### 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 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 instituted a new research requirement. In your first 300-level course in the English Department, with the exception of English 337 and 338 (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.



*Paul Muldoon is the recipient of the Harold and Ethel L. Stellfox Visiting Scholars and Writers Award. The Stellfox Lecture and Award Ceremony is Wed., April 2 at 7:30 p.m. in ATS. For more events, go to the Stellfox web site.*

## 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: 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 a 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 337 or 338) 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 337 or 338. For more information, please contact the creative

writing director Professor Adrienne Su (e-mail: [sua@dickinson.edu](mailto: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 application 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](mailto: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](mailto:strand@dickinson.edu)) and for Study for Dickinson at Oxford: Mansfield College contact Professor Moffat ([moffat@dickinson.edu](mailto:moffat@dickinson.edu)). 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 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 contact the Center for 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 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 - ENGL 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 - ENGL 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.

## Fall 2014 Upper Level Course Descriptions

### **ENGL 320-01 (pre/post-1800) History of Literary Theory Professor Saha**

A historical survey of Western conceptions of the use and meaning of literature, from Aristotle to the present.

### **ENGL 335-01 (post-1800) American Auteurs Professor Steirer**

Auteurs are usually defined as filmmakers whose individual styles and extraordinary control over the elements of production allow them to create unique films that reflect their own personalities and artistic preoccupations. In this class we will examine the work of four contemporary American directors who are usually identified as auteurs, including David Lynch and Christopher Nolan. Through examinations of their films and through readings on film authorship and culture in the United States, we will explore what it means both to be an auteur in general and to be an auteur in twenty-first-century America. *Cross-listed with AMST 301-03 and FLST 310-04.*

### **ENGL 337-01 (post-1800) The Craft of Fiction Professor Levine**

This course will closely examine the tools, materials, and specific techniques used to create successful short stories and discuss The Masters as craftsmen (and craftswomen) in their trade. We'll begin with Chekhov and end with contemporaries such as Tobias Wolfe and Lorrie Moore. On the way we'll discuss the likes of Joyce, Fitzgerald, O'Connor, Cheever, and Carver.

### **ENGL 358-01 (pre-1800) Captivity and Conflict in US Professor Schoolman**

This course examines early American literature through the lens of Euro-American-Native American relations. After beginning with Mary Rowlandson's iconic 1682 captivity narrative *The Sovereignty and Goodness of God*, we will turn our focus to the imaginative literature of the pre-Civil War US, which found in Rowlandson's era a strikingly fertile ground for fictional reinvention. We will end the course with a sustained engagement with the literary legacy and the cultural memory of the

Carlisle Indian School, a lasting monument to US policies of forced Native American acculturation. In addition to Rowlandson, readings will include work by nineteenth-century US authors such as William Apess, Lydia Maria Child, Nathaniel Hawthorne, Zitkala-Sa, and John Augustus Stone. We will also make occasional comparative forays into the twentieth-century work of Sherman Alexie, Angela Carter, Susan Howe, and Leslie Silko.

### **ENGL 364-01 (post-1800) James Joyce's *Ulysses* Professor Moffat**

Now you can tell your grandchildren that you have read, finished, and (partially) understood the Great Modern Novel almost every serious reader has picked up and attempted. The text of *Ulysses* (1922) is the linchpin for intertextual explorations; we will read *Ulysses* slowly, throughout the whole term. In addition, we will read around the novel, considering alternative contexts for understanding this complex, yet wonderful work. Other readings will include versions of Joyce's autobiography (*A Portrait of the Artist as a Young Man*, *Stephen Hero*), biography (Richard Ellman and Edna O'Brien on Joyce and Brenda Maddox on Nora Barnacle, Joyce's lover and wife), Joyce's fiction (*The Dubliners*), the mythic context (*The Odyssey*, *The Bible*, Celtic myth), and Irish social history. A presentation, annotated bibliography, short research paper, and final exam.

### **ENGL 370-01 (post-1800) The Political Novel Professor O'Brien**

This course will explore the politics of narrative: the ways in which stories – both those created by individual authors and cultural “scripts” – relate to structures of power. How do narratives by American writers, ranging from the late 19<sup>th</sup> century to the present day, challenge dominant social institutions, representations, and ideologies – or reinforce them? We will be particularly interested in structures of gender, race, class, ethnicity, and sexuality. We will explore the ways in which American writers give voice to silenced stories and “re-vision” the past so as to give us a more complex history. Important to our course is the issue of the personal and social impact of literature upon readers: what can stories *do*? At the same time, we will concern ourselves with aesthetic questions and authorial intentions, asking whether aesthetic goals can be compatible with political ones. We will be reading such texts as Upton Sinclair, *The*

*Jungle*, Kate Chopin, *The Awakening*, F. Scott Fitzgerald, *The Great Gatsby*, Toni Morrison, *Beloved*, E. L. Doctorow, *Ragtime*, Louise Erdrich, *The Roundhouse* and seeing such movies as *Thelma and Louise* and *Twelve Years a Slave*. Cross-listed with AMST 301-01.

**ENGL 392-01 (pre-1800)  
Shakespearean Genres  
Professor Sider Jost**

We will read a wide selection of Shakespeare's plays and poems, paying particular attention to how he masters the genres of comedy, tragedy, history, and romance, as well as writing plays that trouble or transcend generic boundaries. We will deepen our understanding of Shakespeare's context by reading individual plays by major contemporaries: Marlowe, Middleton, and Jonson.

**ENGL 396-01 (post-1800; US Div.)  
Seminar on Toni Morrison  
Professor Johnson**

This course explores the imaginative and critical works of Nobel Prize winning author Toni Morrison. We will begin the semester by tracing Morrison's development as a novelist, paying particular attention to the ways in which she crafts her novels and employs them to provide provocative commentaries on Black identity and culture. In our analyses of these works, we will use such critical approaches as psychoanalytic theory, Black feminism, and new historicism. Subsequently, we will study Morrison as a literary critic. We will consider Morrison's claim that classic American Literature is often informed by the Africanist presence. Cross-listed with AFST 320-01 & WGST 300-02.

**ENGL 399-01 (post-1800)  
Robert Frost & Modern American Poetry  
Professor Phillips**

In an age obsessed with novelty, Robert Frost recommended "the old-fashioned way to be new." This course will use Frost's varied career to explore what "modern" means for poetry and poetry scholarship and how the contradictory legacy of "American" literature intersects with that modernity. We will move through questions of philosophy, politics, gender, poetic form, and material publication. We will read Frost's work among others', including writing by Marianne Moore, Wallace Stevens, and Ezra Pound, in order to relate Frost's work to relevant cultural and theoretical contexts.

**ENGL 403-01  
The Great War Imagined  
Professor Moffat**

Even at the time was being fought, the First World War (1914-1918) was represented as a "gap in history," a cataclysmic shift in European consciousness as well as a corporal event. We will foreground two principal ways of knowing the war in our interdisciplinary inquiry. One focus will be on the experience of living in a security state, the feeling of neverending war, the gaps in consciousness among men and women, combatants and civilians on the "home front." A second will be on visual representations—especially painting, film, the little magazines, and monuments. We will read memoir (Brittain, Wyndham Lewis), poetry (Sassoon, Owen, Rosenberg), war policy documents, trial transcripts (Pemberton Billing), fiction (Woolf, Barker) and film (Tavernier, MacKinnon). Oral reports, short argument papers, research project. No final exam.

**ENGL 403-02  
Adapting the Novel  
Professor Reed**

Why and how do writers and film-makers adjust their vision and creativity to re-work pre-existing narratives? We will consider a range of adaptations or revisions of selected novels, some of them classics and some of them of a more "popular" nature. Literary retellings may include J. M. Coetzee's version of Robinson Crusoe, Joyce Carol Oates' re-working of *The Turn of the Screw*, or Valerie Martin's 1990 "Jekyll and Hyde." Films may include *Apocalypse Now*, *Fight Club*, *Atonement*, *True Grit*, or *The League of Extraordinary Gentlemen*. The class will stress active and rigorous discussion based on close formal analysis and reasonable contextual understanding of the texts in question.

**ENGL 403-03  
Madness and Literature  
Professor Saha**

This course considers the relationship between madness and literature. Why is madness, and its promise of incoherence, instability, and unruliness, such a prominent literary trope? We will examine the literary question of madness through a variety of methodological approaches, including formalist, feminist, psychoanalytic, and deconstructive to help students to develop sophisticated research skills as they move toward their senior thesis projects.