

### Declaring the English Major

Students currently enrolled in any English course may declare the major. Please see the chair, Professor Claire Seiler (East College 310, Th 3-4:30, F 10-11:30, x1921, [seilercl@dickinson.edu](mailto:seilercl@dickinson.edu)). Declared majors receive enrollment preference in upper-level courses.

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

### The English Major

Eleven courses, of which the following are required: 101, 220; six literature courses at the 300-level (two must be pre-1800 and two post-1800); 403; 404; one 200- or 300-level elective. At least two 300-level courses must be taken at Dickinson. Majors must also complete ENGL 300, a P/F non-credit research course taken in conjunction with the first 300-level literature course. At least two of the six required 300-level ENGL courses must be taken in the Dickinson English department.

English majors and their faculty advisors work together to design a schedule of advanced courses that offers both breadth in approach and subject matter and depth in an area of the student's interest.

### ENGL 220 – Introduction to Literary Studies

In literary studies, we explore the work texts do in the world. This course examines texts of different kinds (e.g., novel, poetry, film, comic book, play, etc.) to investigate how literary forms create meanings. It also puts texts in conversation with several of the critical theories and methodologies that shape the discipline of literary study today (e.g., Marxist theory, new historicism, formalism, critical race, theory, gender theory, postcolonial theory, ecocriticism, etc.). This course helps students frame interpretive questions and develop their own critical practice. A writing-intensive course, it serves as the gateway to all 300-literature classes.

### NEW 200-level English Courses

Last spring, the English Department created two new intermediate courses.

### 221 Workshop in Writing

This course develops writing and analytical thinking skills through the careful examination of the rhetorical practices of a topic chosen by the professor. Class offerings have included topics such as writing and: wellness, natural history, digital environments, the self, identity and queer studies, popular culture, memoir, creative nonfiction, biography, graphic novel, and other subgenres of fiction, poetry, or film and media studies. Seminars, workshops, group tutorials. *This course is cross-listed as WRPG 211.*

*Attributes: Appropriate for First-Year, Writing in the Discipline*

### 222 Topics in Methods and Theory

This course offers a focused introduction to a particular literary method, and/or methods from a related field.

*Attributes: Appropriate for First-Year, Humanities*

### Spring 2018 – ENGL 221 & ENGL 222

- ENGL 221-01 Multiculturalism: Race, Rhetoric, & Writing  
9TR Menon EC321
- ENGL 221-02 Digital Media, Society, and Culture  
9:30MWF Malcic EC312
- ENGL 222-01 Introduction to Game Studies  
11:30MWF Harris EC300
- ENGL 222-02 African-Am. Influences in US Afro-Latino Lit.  
10:30TR Masiki DANA202
- ENGL 222-03 American Indians in Film and Media  
9:30MWF Dragone DENNY212
- ENGL 222-04 Fantasies of Valuation: Finance, Speculation, and Risk in Am. Lit  
9TR Vazquez DENNY204
- ENGL 222-05 Murakami, Manga, and More: Contemporary Japanese Lit.  
1:30MR Bates ALT109

### New 300-Level Curriculum

Last spring, the English Department approved a redesign of the 300 level of the major! Advanced courses now center on questions central to the discipline of literary studies. General descriptions are listed here. You can find detailed descriptions of spring 2018 300-level courses on p. 4

### 311 Questions of Author and Audience

Examines how authors' lived experience has shaped texts and how audience reception has reshaped and reimagined those texts.

### 321 Questions of Culture, Nation, and Identity

Examines texts' accounts of and implication in systems of power and privilege. These classes focus on questions of agency, gender, race, and ethnicity in both individual and collective identities.

### 331 Questions of Form, Medium, and Materiality

Examines the genres, conventions, and forms through which texts are produced, circulated, and understood.

### 341 Questions of History, Period, and Influence

Examines how authors and texts engage aesthetic and/or socio-political histories.

### 351 Special Topics in Textual Study

Special topics in literature, theory, film, and media. Examines questions of the relationships among primary texts and their historical methodological, and/or theoretical contexts not otherwise addressed in ENGL 311, 321, 331, and 341.

## An Evening with Solmaz Sharif — Thursday, November 30 at 7 PM in ATS



Poet Solmaz Sharif, a National Book Award finalist, will share work that explores conduct of contemporary war, the intimacy of loss, and the unbearable—but necessary—power of language.

### 300 – Literary Studies Research Lab

Alongside your first 300-level course in the English department, you must complete the Literary Studies Research Lab (LSRL). This Pass/Fail non-credit research module meets twice during the semester, and creates a bridge between your work in English 220 and the research and writing expectations for 300-level courses.

LSRL adopts current best practices for using Dickinson's library resources, and helps students to understand the tools, application, and proper MLA citation for all subsequent research in the English Department.

### The Senior Experience in the English Major

To graduate with an English major, all students must complete English 403 (senior seminar) and 404 (senior writing workshop). Students remain with the same group and professor throughout 403 and 404. Written work in 403 need not supply the basis for the 404 project. The department encourages original projects developing from student interest. We encourage students to consult any faculty member about their projects.

### English Independent Study, Research, and Tutorials

If you wish to do an independent study, research, or tutorial (English 500, 550, or 600), remember that you need to prepare. Discuss your proposal with your faculty member by the end of course request period. Independent studies, research, and tutorials may substitute for advanced courses in one's major program. They may not substitute for any part of the senior experience. Please see Professor Seiler if you have any questions.

### Creative Writing Minor

The Creative Writing minor can be completed with any major, including English. The CW minor is 6 courses:

- CRWR 218: Introduction to Creative Writing: Poetry & Fiction
  - CRWR 219: Topics in Creative Writing
  - CRWR 317 or 319: Adv. Creative Writing: Fiction or Poetry \*
  - CRWR 317 or 319: Adv. Creative Writing: Fiction or Poetry \*
  - A CRWR elective: another 219, 316, 317, or 319
  - A literature course in any language
- \*The advanced course can be repeated in the same genre.*

For more information, please contact the creative writing director Professor Susan Perabo (e-mail: [perabo@dickinson.edu](mailto:perabo@dickinson.edu)) x1847.

### English Majors Committee (EMCs)

EMCs members provide feedback in faculty hiring decisions, assist with the logistics of the Cogan Alumni Fellowship, and help plan department events. Feel free to contact any of the members with an idea or concern about the department. Current committee members are: seniors Jonah Adler, Noah Fusco, Margot McCrillis, Leah Miller, Janel Pineda, Sam Portelance and Rachel Stern; juniors Jennifer Ailey, Maia Baker, David Blosser, Molly Gorelick, Elaine Hang, Diane Lee, Shannon Nolan, Kristina Rodriguez, Kayleigh Rhatigan, and Olivia Watson; and sophomores Cormac Stevens, Rebeca Stout, and Phoebe Serlemitsos.

We're on the Web:  
[www.dickinson.edu/  
homepage/126/english](http://www.dickinson.edu/homepage/126/english)

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



### Student Organizations

English majors are often active in the Belles Lettres Literary Society (one of the oldest literary societies in the country) and/or *The Dickinson Review*, the college's student literary magazine. Both student-led organizations offer academic, artistic, and social opportunities for students who love to read and write. For more information about these organizations, contact Professor Susan Perabo.

### Internships for English Majors

Internships afford you the opportunity to try out a career field, apply what you learn in the classroom to the working world, and gain valuable experience and contacts.

English majors' recent internships include positions at: *Content* and *Surface*; Yale University Press, Bethlehem Press, and Chelsea Green Publishing; the History of Women in the Military Forum at West Point; York County Courthouse Self-Help Center; *National Society of Friends Newsletter*; National Archives Records Administration; Dept. of Education and Public Progress; and James A. Michener Art Museum.

Please contact Amity Fox ([foxa@dickinson.edu](mailto:foxa@dickinson.edu)), internship coordinator, or the Career Center at x1740.

### Study Abroad

If you are interested in off-campus study, please contact the college's Center for Global Study and Engagement (x1341, Stern Center).

#### A Note on Study Abroad in England

If you hope to study abroad in England, consider the Dickinson Program in England, Norwich Humanities or Dickinson at Oxford, Mansfield College.

The Norwich Humanities program offers a fall semester or a full year abroad at the University of East Anglia in Norwich. Either option fits well into the Dickinson English major, though the department encourages students to opt for the full year.

The University of East Anglia has strong course offerings in English and American literature, American studies, dramatic literature and performance studies, film and television studies, and popular culture. Students may also elect to take courses outside the major across a wide range of disciplines. The program also includes a second interdisciplinary course for all Dickinson students, as well as numerous opportunities for travel. Interested students should contact the Center for Global Study and Engagement, x1341, for Norwich programs Professors Johnston, Moffat, and Perabo. Prof. Karen Kirkham (Theatre & Dance) will direct the program in 2018-19. Information is available at:

[https://dickinson.studioabroad.com/index.cfm?FuseAction=Programs.ViewProgram&Program\\_ID=10004](https://dickinson.studioabroad.com/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=10004)

Dickinson also has a year-long program with Mansfield College, Oxford. English majors with a 3.7 GPA who plan to complete at least three 300-level literature classes by the end of sophomore year may be eligible to apply. Please contact Professor Wendy Moffat or the Center for Global Study and Engagement as early as possible, and no later than the beginning of your third term (fall sophomore year) at Dickinson. Information is available at:

[https://dickinson.studioabroad.com/index.cfm?FuseAction=Programs.ViewProgram&Program\\_ID=10072#contact](https://dickinson.studioabroad.com/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=10072#contact)



### Spring 2018 - Upper Level Course Descriptions

#### ENGL 321-01 (pre-1800; GID) Mapping the Global Middle Ages Professor Skalac

From England to Jerusalem, Morocco to Rome, Ireland to India, the medieval traveler encountered and came to terms with varieties of cultures, religions, and races. The maps and written records of these travelers, both imagined and real, inspired the imaginations of their contemporaries and helped shape larger cultural narratives about nationalism, religion, and personal identity. This course will examine medieval maps and travel narratives from 1000-1500 CE in order to better understand the diverse with other cultures. How did these travel narratives strengthen or question faith, critique or support nationalism, and establish or sustain gendered and racial identities?

#### ENGL 321-02 (post-1800; GID) Literature of Migration and Displacement Professor Menon

This course examines contemporary literature that has emerged from complex histories of displacement, migration, war, and exile, and analyzes how these histories continue to shape texts and communities around the world. We will focus on 21st century literature that spans the Philippines, Malaysia, Vietnam, Palestine, Syria, Ghana, the United States, and the United Kingdom. Our readings will include: Tash

Aw's *The Face: Strangers on a Pier* (2015), Viet Thanh Nguyen's *The Sympathizer* (2016); Taiye Selasi's *Ghana Must Go* (2013); the letters of Sayed Kashua and Etgar Keret (2014); short stories from Mia Alvar's *In the Country* (2015) and Susan Muaddi Darraj's, *The Inheritance of Exile* (2007); and excerpts from *Syria Speaks: Art and Culture from the Frontline* (2014), edited by Malu Halasa, Zaher Omareen, and Nawara Mahfoud. Guided by Postcolonial and Cultural Studies methodologies, we will examine how race, class, gender, and politics influence the movements of people across the globe. *Students who took ENGL 381 "Literature of The Global South" in Spring 2017 with Professor Menon may NOT take this class due to content overlap.*



**ENGL 321-03 (post-1800; USD)  
Studies in US LGBTQ History & Literature  
Professors Kersh and Schweighofer**

This course takes an interdisciplinary approach to lesbian, gay, bisexual, transgender, and queer (LGBTQ) literature and culture in the United States. Co-taught by professors in Women's Gender and Sexuality Studies and English, the course moves among literary, historical, and theoretical texts to address questions of sex, gender, and sexuality as they shape queer American identities, communities, and cultures. Drawing from queer theory, feminist and queer historicism, and feminist and queer literary analysis, students will consider the impact of sexuality and gender on literature and culture. We will pay particular attention to how sex and gender intersect with other forms of difference, including race, class, geography, and nationality. Primary readings will be drawn from a range of literary genres and archival sources. *[Crosslisted with AMST 301-01 and WGSS 301-03.]*

**ENGL 321-04 (post-1800; US Diversity)  
Coming of Age in US Ethnic Literature  
Professor Harris**

How do issues of race, gender, and sexuality impact the way authors describe the experience of "coming of age"? In this course, we will explore

the coming of age narrative as fertile terrain for challenging assumptions about innocence, knowledge, growth and development throughout the twentieth century. From the gritty to the fantastical, we will seek to understand what the coming of age narrative in its myriad forms reveals about the experience of difference in the American project. At the same time, we will ask if there is something universal (or dare we suggest equalizing) in the awkward discomfort of adolescence that explains the persistent appeal of the form. Possible readings include: James Baldwin (*Go Tell It on the Mountain*) Richard Rodriguez (*Hunger for Memory*), Rigoberto Gonzalez (*Butterfly Boy*), Sara Schulman (*The Child*), Chang-Rae Lee (*Native Speaker*), Felicia Luna Lemus (*Trace Elements of Random Tea Parties*), and Octavia Butler (*Adulthood Rites*).

**ENGL 341-01 (pre-1800)  
Shakespeare: Politics and Culture  
Professor Johnston**

We will read seven plays representing Shakespeare's comedies, tragedies, romances, and histories: *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Measure for Measure*, *MacBeth*, *Lear*, and *The Tempest*. We will also view and discuss films of several of these plays by such directors as Branagh, Casson, Greenaway, Kurosawa, and Noble. The secondary - theoretical - reading for the course will primarily draw upon New Historicist and Cultural Materialist criticism, first practiced in the US by Stephen Greenblatt in his *Renaissance Self-Fashioning* (1980). Where appropriate, we will also consider contextual and feminist issues. Assignments will include an in-class performance of a scene from one of the plays, a mid-term, a brief close reading essay, and a final research paper.

**ENGL 351-01 (post-1800)  
Independent American Cinema  
Professor Malcic**

A core of American cinema has historically defined itself as independent from the Hollywood studio system. While many filmmakers identify as independent because they do not rely on outside funding, others identify their independence in terms of a style of filmmaking. In this course, we will examine different forms of independent cinema from the 1950s to the present day, attending to how changing structures in the film industry influenced competing ideologies of cinematic independence. Filmmakers may include: Andy Warhol, John Cassavetes, George A. Romero, Dennis Hopper, Melvin Van Peebles, John Waters, Martin Scorsese, David Lynch, Errol Morris, Lizzie Borden, Richard Linklater, Quentin Tarantino, Harmony Korine, Greta Gerwig, Karyn Kusama, Sean Baker, and Barry Jenkins. *[Cross-listed with FLST 310-01].*

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**ENGL 351-02 (pre-1800)****Dante's Divine Comedy****Professor McMenamin**

This topics course is on Dante Alighieri's Divine Comedy. Although a special focus will be placed on the Inferno, which will be read in its entirety, various cantos from Purgatorio and Paradiso will also be studied. Aiding the students along their journey through Hell and beyond will be critical readings that consider the historical, social, cultural and literary context of the period. The poem will be read in English translation. Italian Studies majors, Italian minors and INBM majors using this course to satisfy major/minor requirements will attend a discussion group in Italian and will write their papers in Italian. Upon successful completion of the work in Italian, students will receive a "FLIC: Italian" notation on their transcript. *[Cross-listed with ITAL 322-01].*

**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 their final thesis: For grading: One copy, print or digital format to be determined by the instructor, submitted to the instructor by **5 p.m. on Friday of the 12th week of classes**. (If this date is a College-recognized religious holiday, the due date will be 5 p.m. the Monday following.) By department policy, **late papers will receive a grade of F**. For the College Archives: One digital copy due by same time (5 p.m. on Friday of the 12th week of classes) to the appropriate 404 Moodle Forum. This file must be in .pdf form.