



## Planning for the Spring 2012 Semester

Spring 2012 English department course listing can be found on-line at:

[https://banner.dickinson.edu/pls/PROD/bwckschd.p\\_get\\_crse\\_unsec](https://banner.dickinson.edu/pls/PROD/bwckschd.p_get_crse_unsec)

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 Adrienne Su ([sua@dickinson.edu](mailto:sua@dickinson.edu)), East College 404, x1346. Office hours: MTF 10-12.

## Declaring the English Major

Students currently enrolled in English 220 may declare their major. Please see the chair, Professor Adrienne Su in East College 404. 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 Su 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, 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.



*Margaret Atwood is this year's Stellfox lecturer and will visit campus Nov. 29 - 30.*

## 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: Holly Bowers (bowersh), Merit O'Hare (oharem) and Mary Kate Skehan (skehanm); juniors: Mary Nolte (noltem), Audrey Scott (scotta) and Chris Striker (striker); sophomores: Molly Anderson (andersomo) and Colin Tripp (trippc); first-year: Ann Stoker (stokera).

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 339: Craft of Short Story **OR** 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 417/419 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 Carol Ann Johnston (e-mail: [johnston](mailto:johnston)) x1268.

### 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 Professor Susan Perabo if you would like more information on Belles Lettres.

### Teacher Certification

For teacher certification requirement planning, it is imperative to consult with Professor Sarah Bair 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](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 Office of Global Education at x1341 in the Stern Building. Students interested particularly in the Dickinson Program in England for the 2012-13 academic year should contact the Global Education Office. For the London Summer Program 2012, contact the Global Education Office at x1341. 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 as a valuable junior-year-abroad option. The 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 Britain and beyond. London is 1 hour and 50 minutes from Norwich on an hourly train service. Recent students used the month-long Christmas and Easter breaks to travel to France, Germany, Italy, Greece, Sweden, Turkey, Eastern Europe, Scandinavia, Spain, and elsewhere.

Interested students should contact Global Education, x1341, for Norwich programs or Professors Johnston, Moffat and Perabo.

## 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



## English 404 Guidelines

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

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 student who wishes to be considered for departmental honors must be recommended by the faculty member who is instructing the section 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 2012 Upper Level Course Descriptions

### **ENGL 339-01 (post-1800) 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 345-01 (post-1800; US Div.) African-American Women's Fiction Professor Thompson Cross-listed with AFST310-05**

*In Talking Back: Thinking Feminist, Thinking Black*, scholar-activist bell hooks describes "coming to voice" as the act of speaking and being heard. Black women writers routinely participate in this process by representing the lives of Black women in complicated and nuanced ways, which challenge dominant constructions of Black female identity. For Black women, the struggle to articulate an unmediated voice remains a critical part of defining and affirming their raced, gendered, and classed identities. The protagonist, Eva, in Gayl Jones's *Eva's Man* illustrates this point. During a violent confrontation with her husband, Eva demands, "Don't you explain me." With this declaration, Eva defends her right to speak for herself—to define herself—to be understood. In this transformative moment, Eva expresses a self-defined standpoint—Eva, that is, comes to voice. In this course, we will explore the literary contributions of 20th century African American women fiction writers as they come to voice. More specifically, we will examine the shared and distinctive ways in which Black women writers represent the politics of Black womanhood in their writings. The questions guiding our investigation include: In what way(s) does race, gender, class, and/ or sexuality inform the fictional lives of Black women, and to what extent do these categories inform the lives of the writers? In addition to analyzing representations of Black female identity within the works of Zora Neale Hurston, Ann

Petry, Toni Cade Bambara, Alice Walker, Gloria Naylor, J. California Cooper, and others, we will trace specific themes such as: power, privilege, and perspective.

### **ENGL 349-01 (pre- & post-1800) London Stories Professor Gleed**

*This course will count toward the pre-1800 or post-1800 English major requirement depending on what subjects/writers the individual student chooses for his/her projects. The professor of the course will send the appropriate designation for each student to the Registrar's Office for coding in Banner after the semester is complete.*

This course will treat representations of London from the Age of Shakespeare to the modern day. Rather than attempt to be an exhaustive, chronological survey of Great London Texts, the class will organize its material around a selection of themes in order to explore continuities and differences across the centuries: Riots and Violence; Vice; Opportunity; Plague and Fire; Multiculturalism. Texts will come from classic and contemporary literature, as well as film, music, photography and painting. The result should be an eclectic, unexpected and stimulating mix of primary texts creating a conversation, say, between Shakespeare's *2 Henry VI* and Joe Cornish's *Attack the Block* (2011), or Boswell's celebrated *London Journal* and Blur's seminal album *Parklife* (1994). Additional literary texts may well include: *The Alchemist*, by Ben Jonson; *The Roaring Girl*, by Middleton and Dekker; Isabella Whitney's *Last Wyll and Testament*; *Journal of the Plague Year*, by Daniel Defoe; Sir Arthur Conan Doyle's "*The Man with the Twisted Lip*"; *The Lonely Londoners*, by Sam Selvon; Ian McEwan's *Saturday*.

### **ENGL 350-01 (pre-1800) Marie de France Professor Reed**

This course will focus on Marie de France, a poet at the 12th-century English court and one of the very few women to have enjoyed an international literary reputation in the Middle Ages. We will necessarily concentrate on her three surviving works: the Fables (Aesopian beast tales with a markedly political bent), *St. Patrick's Purgatory* (a "religious thriller"), and her most famous work, the *Lais* (12 deceptively simple, short romances evoking the rewards and tribulations of earthly love.) While Marie's brilliance transcends her times, it is

best appreciated in context. We will thus spend a portion of the course recovering the social, ideological, and literary contexts in which she forged her provocatively enigmatic corpus. Her contributions to the romance genre will be weighed against others like *The Song of Roland*, the legend of Tristan and Iseult, and the Arthurian tales of Chrétien de Troyes.

**ENGL 370-01 (post-1800; US Div.)  
American Literature of the 9/11 Decade  
Professor Phillips**

September 11, 2001 marks a break in American life that is cultural and sociological as well as political and historical. How does American literature of the last ten years respond to the challenges of its new circumstances? This class will consider exemplary recent work in the light of several themes that are especially pressing for a post-2001 world: the relation of words and images, the effects of globalization and global capitalism, the changes in gender and sexual roles, the problem of realism, and the expression of violence and suffering. Readings will range across poetry, comics, fiction, and nonfiction from authors including Junot Díaz, Aleksandar Hemon, Cormac McCarthy, Claudia Rankine, Art Spiegelman, and David Foster Wallace. Our analysis will consider the reception of literary works as well as these texts' relation to specific occasions and ideas of contemporary life.

**ENGL 375-01 (post-1800; US Div.)  
Black Autobiography in the US  
Professor Thompson  
Cross-listed with AFST 310-04**

In this course, we explore the life writings of African Americans from the 19th century through the 20th century. We begin with Harriet Jacobs's *Incidents in the Life of a Slave Girl*, and we conclude with reflections from *Bearing Witness: Selections from African-American Autobiography in the Twentieth Century*. Using the perspectives of African Americans such as W. E. B. DuBois, Zora Neale Hurston, Richard Wright, Margaret Walker, Claude Brown, Maya Angelou, and Amiri Baraka as points of departure, we consider the complexities of Black identity and the ways in which African Americans have negotiated their experiences within U.S. society. In *The Signifying Monkey: A Theory of African-American Literary Criticism*, Henry Louis Gates describes the struggle of Blacks historically to write themselves into being, that is, to accord legitimacy to their racialized selves--their Black identities. As one of the

few legitimated forms of expression to which Blacks had access, autobiographical writing was of critical importance for Black men and women. Beyond comparatively analyzing the texts, we will consider the ways in which these writings reinforce and/ or challenge the idea of an essential Black identity and foster a deeper understanding of blackness and its relationship to American identity and by extension the American experience.

**ENGL 389-01 (post-1800; US Div.)  
The Generational  
Professor Bowen**

Lost. Beat. Pepsi. X. Y. Millennial. This course explores the idea of "the generation" in modern and contemporary literature and literary studies. We will track changing definitions of generational work; we will ask how generational rhetoric resists or informs canon reformations, theoretical innovations, and formal expectations. The course begins with the poets of the Great War and the novelists of the Lost Generation. It arrives, in our own time, at the digital social world of Facebook and Jay-Z's recent generational autobiography, *Decoded* (2010).