

Declaring the English Major

Students currently enrolled in any English course may declare the major. Please see the chair, Professor Siobhan Phillips (Historic President's House, Rm. 2, phillisi@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 Phillips 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 across the full range of 300-level questions.

200 – Level English Courses

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.

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. It has no prerequisite.

222 Topics in Methods and Theory

This course offers a focused introduction to a particular literary method, and/or methods from a related field. It has no prerequisite.

300 – Level Curriculum

Advanced courses center on questions central to the discipline of literary studies. For detailed descriptions of fall 2019 300-level courses, see 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.



Stellfox Distinguished Writer 2019 Boubacar Boris Diop



Boubacar Boris Diop will visit Dickinson
April 10-12 2019.

Upcoming Events:

- Wednesday, March 6, 2019 7 PM
An Evening with Writer Linda Hogan
Anita Tuvin Schlechter Auditorium
- Thursday, April 11, 2019 at 7 PM
Boubacar Boris Diop Stellfox Distinguished
Writer - Stellfox Award Lecture
Anita Tuvin Schlechter Auditorium
- Tuesday, April 30, 2019 at 12 noon
ENGL 404 Common Hour
Stern Center Great Room
- Tuesday, April 30, 2019 at 5 PM
Reading and Book Signing by Professor
Emeritus Thomas Reed
Memorial Hall

We're on the Web:
www.dickinson.edu/english

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. The department encourages original projects developing from student interest. We encourage students to consult any faculty member about their projects.

For more, please see page 6.

English Independent Study, Research, and Tutorials

If you wish to do an independent study, remember that you need to prepare. Discuss your proposal with a faculty member by the end of course request period. Independent studies may substitute for advanced courses in the major. They may not substitute for any part of the senior experience. Please see Professor Phillips 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 chair Professor Susan Perabo (e-mail: perabo@dickinson.edu).

English Majors Committee (EMCs)

EMCs members provide feedback in faculty hiring decisions, advise current faculty on events and policies, 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 Jennifer Ailey, Maia Baker, David Blosser, Molly Gorelick, Elaine Hang, Shannon Nolan, Kristina Rodriguez, Kayleigh Rhatigan, Rebeca Stout, and Olivia Watson; juniors Emily Messer, Cormac Stevens, Phoebe Serlemitsos, and Sarah Tran; sophomores Lisa Clair, Skylar Devitt, Marie Laverdiere, Sophie Martin, Trang Nguyen, and first-years Logan Cort and Jessica Johnson.

Belles Lettres
Literary Society
For additional information
on upcoming events,
please
e-mail 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; James A. Michener Art Museum. John F. Kennedy Center for the Performing Arts; Frontline PBS; and WriteGirl.

Please contact Amity Fox (foxa@dickinson.edu), internship coordinator, or the Career Center at 717-245-1740.

Study Abroad

If you are interested in off-campus study, please contact the college's Center for Global Study and Engagement (717-245-1341, 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, a spring semester, or a full year abroad at the University of East Anglia in Norwich. Any 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 or Professors Johnston and Perabo. Prof. Karen Kirkham (Theatre & Dance) is the on-campus coordinator for 2018-19.

Information is available at:

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 Ed Webb 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



Professor Menon and several English majors including: Kai Ward '19, Kristen Kim '21, Lauren Toneatto '21, Lily Tarwater '21, and Frances Youmans '19 visited the Ellis Island Museum and the Statue of Liberty this past fall semester.

Fall 2019 - Upper Level Course Descriptions

ENGL 221-01

The Politics of Literacy Professor Seiler

In his autobiographical Narrative of the Life of Frederick Douglass, An American Slave (1845), Frederick Douglass describes learning to read as "the pathway from slavery to freedom." In her memoir of Japanese internment during World War II (2007), Toyo Suyemoto describes running a library and teaching English as efforts of civic education and acts of resistance. In her recent book look (2016), poet Solmaz Sharif protests the "war on terror" in part by rewriting the United States Department of Defense's Dictionary of Military and Associated Terms. Drawing on these and other works across genres, disciplines, and media, this writing-intensive seminar explores how literacy has historically enabled and delimited political agency in the United States. We will study and write about literacy in relation to struggles for

human and civil rights, debates about public education, and the emergence of new communications technologies, among other contexts. This reading seminar examines the development of consumerism and nationalism in Europe and America beginning in the late 18th century and continuing on into the post-WWII era - from American Revolutionary boycotts to French fast food establishments. We will look for overlaps or polarities between the movements and the way gender interacted with both of them. Students may be surprised at the gendered aspects of both movements. We will consider, for example, the historical development of the image of women loving to shop, and we will study propaganda from the two world wars with men in uniform and women on the "home front." Our readings will include both promoters and critics of each movement. *[Cross-listed with WRP 211-01.]*

ENGL 222-01

Cookbooks: Craft and Culture Professor Phillips

This course will consider the cookbook as a literary form and a cultural artifact. Focusing mostly on US texts from the twentieth and twenty-first centuries, we will consider how they reflect issues of temporality, labor, and identity, among other questions. Readings may include work from Bracken, Chao, Jaffrey, Smart-Grosvenor, and Toklas, along with a range of historical and theoretical work from Federici, Shapiro, Tipton-Martin, and others.

ENGL 222-02

Native American/Indigenous Futurism Professor Dragone (US Diversity)

This course introduces students to the study of Native American literary arts by focusing on Indigenous futurisms and futurities in a select group of related texts from novels and short fiction. To a lesser extent, we will briefly explore Indigenous futurisms as represented visual arts and film, music and games. We will study manifestations of Indigenous futurisms to explore the ways Native and Indigenous peoples are (re)visioning Indigenous futures that challenge settler colonial futurities. We will discuss the ways Native writers and artists draw on ancestral stories, sacred histories, land-based practices and knowledges to reshape notions of science, of time, of place, and of possibility. And, we will carefully consider the ways gender matters in the visions of Indigenous pasts and futures. This course examines Native theorists and authors, filmmakers and visual/multimedia artists in order to develop understanding Indigenous futurities and futurisms, and why and how Indigenous futurism operates as a critical strategic negotiation site for the representation of Native and Indigenous peoples *[Cross-listed with AMST 200-02.]*

ENGL 321-01 (post-1800/US Diversity)

The Generational Professor Seiler

It has long been cliché to call a writer the "voice of a generation." But this was not always the case, nor is the "generational" designation as neutral as it might seem in comparison to other markers or claims of identity. This course investigates the emergence of the category of the generation in modern and contemporary transatlantic literatures and cultures. Beginning with poetry of the First World War and concluding with "Millennial" TV, we will ask: how and why have writers in various forms (essay, novel, poetry) and contexts (national, cultural, historical, social, familial, and political) forged or resisted generational identities? What kinds of belonging do generational projects produce or complicate? For whom? What inclusions and exclusions are licensed by generational thinking? Primary readings will likely include works by: Willa Cather, Jennifer Egan, Ernest Hemingway, Kazuo Ishiguro, John Okada, Wilfred Owen, Ann Petry, Sylvia Plath, and Zadie Smith.

ENGL 321-02 (post-1800/US Diversity)

African American Women Writers Professor Johnson

This course examines a range of the literary productions written by African American women. Specifically, we will span the African-American literary tradition in order to discover the historical, political, and social forces that facilitated the evolution of Black women's voices as well as their roles inside and outside the Black community. Additionally, we will discuss such issues as self-definition, womanhood, sexuality, activism, race, class, and community. *[Cross-listed with AFST 320-02 & WGSS 301-01.]*

ENGL 331-01 (post-1800/Global Diversity)

Science Fiction

Professors Steirer and Menon

How have writers imagined alternative pasts and futures? More specifically, how have writers from around the world imagined these alternatives through science fiction? This course examines the genre of science fiction, focusing on work by a diverse range of authors, which may include Nnedi Okorafor, Robert Heinlein, Robert Sullivan, Zenna Henderson, Priya Sharma, Nick Harkaway, Gerald Vizenor, Dan Simmons, Sofia Samatar, Pauline Hopkins, Nalo Hopkinson, H. P. Lovecraft, and Chang Rae-Lee. We will consider how science fiction has developed as a genre and a writing community, and how these writers have reinforced, challenged, or reframed its evolving norms. Students will engage a range of scholarship on speculative fiction, as well as theories drawn from Genre, Postcolonial, Native American, Critical Race, and Gender and Sexuality Studies, as well as History of the Book. In using these theories as lenses through which to read science fiction and fantasy, we will analyze

how the genre reimagines systems of power tied to race, gender, class, sexuality, technology, business enterprise, and political organization. Given this focus, this course requires especially thoughtful engagement with diverse and difficult points of view. Our classroom will be a space in which you should feel challenged to reexamine your own thinking, while also helping to shape a vibrant and respectful dialogue.

ENGL 331-02 (pre-1800)

Angels and Demons on the Early English Stage

Professor Skalak

From the soaring orations of God and the admonitions of angels to the blasphemies and deceptions of devils, the denizens of heaven and hell occupied considerable time and space on the medieval and early modern stage. In the mouths of supernatural beings, playwrights could ask challenging questions about subjects such as religion, government, free will, gendered relationships, personal identity, and the nature of literature. This class will explore these issues through the lens of early English drama, from amateur medieval guilds to the rise of professional public theaters, and will conclude with the study of these early works in performance today. Texts will include medieval cycle and morality plays, Marlowe's *Doctor Faustus*, Shakespeare's *Othello*, and Ben Jonson's *The Devil is an Ass*.

ENGL 341-01 (pre-1800)

Four Early Modern Poets

Professor Johnston

Three of the most admired poets in the English language, Shakespeare, Donne, and Herbert, have been often read, memorized, and mimicked since their publication in the seventeenth century. Mary Wroth, however, remained largely unpublished until the twentieth century and only recently has she been admired and studied. Poetry, and to a great extent literacy, were male-dominated in the seventeenth century, when only women of wealthy families had the chance to learn to read and write. We will examine the cultural context in which these poets wrote and ask to what extent art and our reception of art are governed by cultural forces such as gender, religious controversy, wealth, sexual practice, and biographical circumstance. We will ask: How can we discern whether arguments based upon culture and biography are legitimate? If great art is driven by cultural concerns, then how do we know where these outside issues enter into the texts? Our goal throughout our investigation of the art/culture debate will be to learn techniques of describing and analyzing poems as works of art.

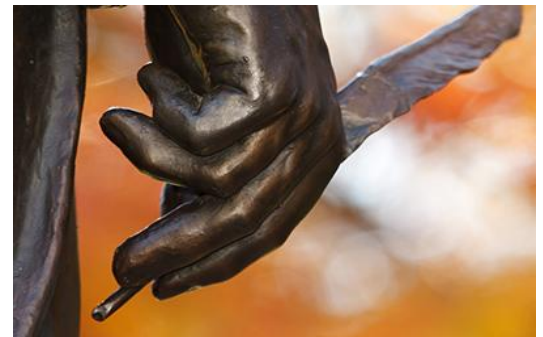
ENGL 341-02 (pre- or post-1800)

Jane Austen in Her Time

Professor Moffat

This course may count as either a pre-1800 or post-1800 300-level literature class, depending on the student's research. Those students who wish to earn pre-1800 credit must inform me before add/drop is over, and I will inform the registrar and supplement and guide research accordingly. Students must satisfactorily complete the final research paper as a pre-1800 course to receive pre-1800 credit.

Here is a rare opportunity to study the whole of a great writer's oeuvre in a single term. We will read all six of Austen's major novels, biographical material, and selected social history with the aim of understanding the cultural conditions described by the novels, and the novels in their cultural context. Students will lead one class discussion, write one research paper, and present an "accomplishment" befitting Austen's milieu: e. g. performing a musical composition, completing a piece of needlework, learning a card game and teaching it to the class, composing a verbal "charade," and the like. In addition, each week, each student will be expected to write and mail one letter (not e mail) to a correspondent of his/her choosing. (The letters may remain private.) [Cross-listed with WGSS 301-03.]





Professor Nichols's ENGL 403 class during its "FRANKENREADS" reading and reception on Halloween, Oct. 31, 2018. Senior English majors: Emily Bartholet '19, Julia Bray '19, Harry Cooke '19, Keinan Dixon '19, Graham Klimley '19, Rafaela Marinello '19, Meghan Mitchell '19, Aliya Nichols '19, Ethan Warrick '19, Greyson Wyatt '19, and Michaela Zanis '19.

ENGL 403-01

Keywords for Literary Study Professor Sider Jost

We will read literary criticism and theory, grouped around approximately ten key words (examples include "author," "literature," "form," "metaphor," "imagination," "text"). Readings will include both canonical literary criticism from Britain and the Continent (such as Sidney, Burke, Kant, Coleridge, Schiller, Arnold, Woolf) as well as a range of twentieth- and twenty-first century academic approaches (feminist, deconstructionist, critical race, queer, cognitive, material culture.) In the final weeks of class, students will name the key terms and choose the readings.

ENGL 403-02

Literary Studies and the Scholarly Habitus Professor Steirer

In preparation for the writing of the senior thesis, this course aims to help students develop an advanced understanding of the practice of research in literary studies and related disciplines. Over the course of the semester we will explore how research has been conceptualized at different periods in history, by practitioners of different institutional affiliation, and at different junctures in the evolution of literary studies as a discipline. In exploring these issues, we will also query the concepts of disciplinarity and interdisciplinarity themselves, in part by applying them to students' own research ideas. By the end of the course, students will have developed an advanced understanding of what scholarly research is, how to practice it, and what it ultimately is for. Primary texts will be determined based upon students' interests and prospective thesis topics.

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, editing, and sequential drafts will be required throughout the term.

****Seniors, please note: You will be with the same 403-404 group, meeting on the same day and at the same time, for the entire academic year.** If you are a double major and/or have senior course work requirements in another department, it is your responsibility **to plan ahead**. Please find out when your other required courses will be meeting and **choose a 403-404 time that will work for you all year.**