Hampshire College
Fall 2015 English Courses

HACU 140 Contemporary Women’s Fiction (new requirements: Anglophone or 200+ elective)
Mon/Weds 9:00-10:20  Instructor: Alicia Ellis
This is an interdisciplinary seminar that introduces the diverse concerns of contemporary literature, criticism and theory written by a selection of black women throughout the African Diaspora. Students in this course will learn to think and write about meanings, which have become naturalized in practice and ideology as narrative events and how our texts think through/beyond those taxonomies of power, coercion and abridgment in order to neutralize them. The texts are loosely linked in these categories: exile and diaspora; memory as a form of resistance; the depiction of public and private traumas; focalization and narrative structure; and history and historical representation. This course requires mandatory weekly discussion board posts, frequent short writing assignments, independent and collaborative work, and active class participation. Students will also utilize digital research methods and tools to gain deeper understanding of the literature and its context. Critical essays by bell hooks, Hazel Carby, Patricia Hill Collins, Mae Henderson and Hortense Spillers will supplement the in-class and online work. Authors will include but are not limited to Edwidge Danticat, Octavia Butler, Michelle Cliff, Toni Morrison and Audre Lorde.

HACU 157 Masculinity and American Novel (old requirements: 2nd American)(new requirements: 200+ elective)
Tu/Th 10:30-11:50  Instructor: Scott Branson
The history of the novel in America has always been intertwined with the production of an image of the American man. From Hawthorne's attempt to best the "mobs of scribbling women" to the idealized loner cowboy, from the hard-boiled journalistic prose of Hemingway to the misogynist rantings of Roth, we might say that the epitome of the American self-made man is the novelistic protagonist. In this course, we will combine literary study and gender theory to begin to examine the myth of the American man, considering both how it is constructed and undermined in American literature. We will pay particular attention to the function of sexual and racial difference - and its erasure - in the idealization of the male protagonist (and author). Readings will draw from a range of texts from the 19th-century to the present, including short stories and novels by Melville, Hemingway, Cather, Wright, Baldwin, Roth, Diaz, Welch and Kushner.

HACU 173 Sex, Science and the Victoria (old requirements: British literature 1700-1900)(new requirements: 200+ elective)
Mon/Weds 1:00-2:20  Instructor: Lise Sanders and Pamela Stone
How did Victorians conceive of the body? In a culture associated in the popular imagination with modesty and propriety, even prudishness, discussions of sexuality and physicality flourished. This course explores both fictional and non-fictional texts from nineteenth-century Britain in conjunction with modern critical perspectives. We will discuss debates over corsetry and tight-lacing, dress reform, prostitution and the Contagious Diseases Acts, sexology, hysteria, and other topics relating to science and the body, alongside novels, poetry, and prose by major Victorian writers. The writings of Freud,
Foucault, and other theorists will assist us in contextualizing nineteenth-century discourses of gender, sexuality, and embodiment. Several shorter papers and a longer research project will be required.

**HACU 176 Religion and Literature (new requirements: 200+ elective)**
Mon/Wed 1:00-2:20  Instructor: Alan Hodden

Meditation, vision, conversion, mysticism, devotion, ecstasy, prayer: these are just some of the forms through which people of faith around the world have conceived of religious or spiritual meaning. The purpose of this course is to introduce students to the study of world religions through a consideration of several modalities of religious experience as represented in texts variously drawn from Buddhist, Christian, Hindu, Jewish, and Native American sources. Adopting for our methodological framework a typology of religious psychology suggested by William James, we examine each of these writings in their respective religious, historical, and literary contexts. Our basic concern will be to understand the problems of representing private, interior, or ineffable experiences in written forms. What can we understand of religious experience from its literary representations? What, for example, is the relationship between religious conversion and an allegory of faith? Is poetry better equipped than narrative for the expression or recreation of meditative experience? In addition to James’s *The Varieties of Religious Experience*, our reading will include Bunyan's *The Pilgrim's Progress*, Jayadeva's *Gitagovinda*, Black Elk Speaks, Elie Wiesel's *Souls on Fire*, the *Buddhacarita*, the *Autobiography of St. Teresa of Avila*, *The Way of a Pilgrim*, and Basho's *The Narrow Road to the Deep North*.

**HACU 186 Urban Imagination and Literature (new requirements: 200+ elective)**
Mon/Wed 1:00-2:20  Instructor: TBA

This course will interrogate concepts of the city and of urban imagination through literature and film set in or featuring cities both real and fictive. We will explore the city’s paradoxical claims to modernity, as well as its postmodern and postcolonial transformations. Specific themes and problems will include the relationship between the city and capital; figures of the masses and the crowd; circulation and control; boredom and novelty; the aesthetic, psychosocial, and political significance of architectural structures; the rise of the megacity and post-industrial dystopias. Readings will be loosely organized around four cities--Paris, New York, Dakar, and Johannesburg--and may include Charles Baudelaire, Walter Benjamin, Giannina Braschi, Italo Calvino, Nafissatou Diallo, Langston Hughes, Ishmael Reed, Kgebetli Moele, Ivan Vladislavic, Walt Whitman. Films by Djibril Diop Mambety and Ousmane Sembene, District 9, and King Kong (1933).

**HACU 206 Writing the Civil War (old requirements: 2nd American or 300+ elective, non-writing)(new requirements: 300+ elective)**
TuTh 2:00-3:20  Instructor: Susan Tracy and William Ryan

This course will explore the questions surrounding the coming of the American Civil War (1861-1865), the war itself, Reconstruction (1866-1877) and how we have come to remember those events today. As much a writing seminar as a history class, the course will focus on selections from the voluminous writing the conflict produced: letters, journals, diaries, and autobiographies. We will study poetry, short stories and novels; biographies and scholarly monographs and articles on the various debates surrounding the war. These forms of writing will also serve as models for student written work. Students will be expected to participate in class discussion and complete four writing assignments.
HACU 214 Literature of Radical Change (old and new requirements: 300+ elective, non-writing)
Mon/Wed 4:00-5:20  Instructor: TBA
A famous philosopher once defined literature as the institution that allows one to "say everything." This definition brings together two qualities of literature that we expect to be at odds: its apparent non-seriousness and therefore, we assume, political impotence and its subtle yet unmistakable association with freedom and risk—with free speech, democracy, and inventive and open-ended forms of imagination that make new things sayable, thinkable, and even possible. This course will explore these tensions through literary texts and various accounts of literature in an effort to deepen our understanding of the complex place of literature and literary elements in theories of how we change the world. Readings will touch on theories of censorship, performativity, and terror and may include texts by Plato, Nietzsche, Marx, Charles Baudelaire, Bertolt Brecht, Gustave Flaubert, James Joyce, Franz Kafka, and Jean Paulhan.

HACU 226 20th Century American Short Story (old requirements: 2nd American or 300+ elective, non-writing)(new requirements: 300+ elective)
Mon/Wed 2:30-3:50  Instructor: TBA
Studying selected short stories and short novels of major American fiction writers who span the beginning to the end of the twentieth century: Henry James, William Faulkner, Nathanael West, Flannery O'Connor, Katherine Anne Porter, Joyce Carol Oates, Z Z Packard and others, this course traces historical, cultural, and literary contexts and looks comparatively at distinctively American themes and modernist techniques such as unreliable narration, shifting points of view, black humor, grotesqueries, religious symbolism, apocalyptic transformations and other elements which complicate and enrich our reading of these works. Requirements of the course are: close and timely reading of assigned works; completion of on-line assignments, two papers, and a final paper/exam, along with spirited engagement in classroom discussion.

HACU 245 The American Transcendentalist (old requirements: 2nd American or 300+ elective, non-writing)(new requirements: 300+ elective)
TuTh 12:30-1:50  Instructor: Alan Hodder
The American Transcendentalists: Even in its heyday in the 1830's and 40's, the Transcendentalist movement never included more than a few dozen vocal supporters, but it fostered several significant cultural precedents, including a couple of America's first utopian communities (Brook Farm and Fruitlands), an early women's rights manifesto (Fuller's Woman in the Nineteenth Century), the first enthusiastic appropriation of Asian religious ideas, and, in the travel writings of Thoreau, the nation's earliest influential environmentalism. The Transcendentalists also produced some of the richest and most original literature of the nineteenth century. The purpose of this course is two-fold: to explore in depth the principal writings of the Transcendentalists in their distinctive literary, religious, and historical settings; and to examine these texts reflexively for what they may say to us today. While sampling other writings of the period, we will read extensively in the work of three premier literary and cultural figures: Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau. In addition, during the last two weeks of the semester, we will consider selected poetry and prose of the belated Transcendentalist from New York City, Walt Whitman.

HACU 249 Great Russian Novels (old and new requirements: 300+ elective, non-writing)
TuTh 12:30-1:50  Instructor: Polina Barskova
We will read works by Tolstoy and Dostoevsky paying close attention not only to the context of these
works' creation and their aesthetic qualities, but crucially, to how they were received by their readers
used for shaping new literary theories in the 19th and 20th centuries. We will look at Russian
Formalism, Bakhtin's Circle Structuralism et al. Intended for close readers, theory fiends and aspiring
writers alike--we'll work on all these skills.

**HACU 269 Translations and Translators (old and new requirements: 300+ elective, non-writing)**

Tuesdays 6:00-8:50 PM  Instructor: Norman Holland and Polina Barskova
A seemingly straightforward question: "What does it mean to translate?" might be one of the trickiest,
most paradoxical, and yet liberating questions in the field of language study. This class aims to prepare
students for the task of translation by introducing them to various approaches - as a creative process, as
a multifaceted profession, as a political and ethical problem in our world today -- and by encouraging its
practice. In class we will discuss leading and competing theories of translation as well as works of fiction
that highlight the work of the translator. We will contemplate the place of translation in global writers
of the xx-xxi centuries. And, crucially, we will facilitate the students' work on their portfolio of
translations.

**HACU 288 Shakespeare and Woolf (old requirements: Shakespeare or 300+ elective, non-
writing)(new requirements: 300+ elective)**

TuTh 10:30-11:50  Instructor: L. Brown Kennedy
"Lovers and madmen have such seething brains/ Such shaping phantasies, that apprehend/ More than
cool reason ever comprehends." (A Midsummer Night's Dream) In this class we will set in dialogue texts
of Shakespeare (five plays) and Virginia Woolf (four novels and selected essays). Our main focus will be
on the texts, reading them with close attention to language and form as well as to their widely different
literary and cultural assumptions. However, one thread tying together our work on these two authors
will be their common interest in the ways human beings lose their frames of reference and their sense
of themselves in madness, lose and find themselves in love or in sexuality, and find or make both self
and world in the shaping act of the imagination. The method of the course will include directed close
reading, discussion, and periodic lectures. Frequent short pieces of student writing are expected,
together with two short essays and a developed longer paper.

**HACU 291 Weird Fictions (old and new requirements: 300+ elective, non-writing)**

Mon/Wed 2:30-3:50  Instructor: Alicia Ellis
This is an advanced seminar, which looks at the construction of the genre of science fiction (broadly
defined). We will read texts that range from the 19th century to the present - short prose and novels.
Our intellectual concerns: What constitutes science fiction? How do we classify those works of science
fiction that have no science? What are the perimeters of the form and its style? What kinds of historical,
ethical, cultural and philosophical questions and themes emerge from close readings of weird fictions
and how are they different from, or similar to, those arising in competing fictional modes; and how
does mainstream literary scholarship make sense of science fiction? In addition, we will read texts that
function as hybrid and complementary permutations of science fiction such as magical realism,
speculative fiction and utopian/dystopian fictions. Authors may include but are not limited to Erna
Brodber, Octavia Butler, Italo Calvino, Samuel Delany, ETA Hoffmann, Franz Kafka, Juan Rulfo, Bram
Stoker and Sarah Waters. Weekly discussion board posts, frequent writing assignments and class
presentations. This is a reading, writing and theory intensive seminar. This is not a course in film or
television.
IA 230 Intermediate Creative Writing: Fiction and Non-Fiction (English 354 equivalent course)(old and new requirements: 300+ elective)
Wednesdays 2:30-5:20  Instructor: Uzma Khan
This is an intermediate creative writing course divided into two segments. The first will focus on creative non-fiction, including but not limited to the lyric essay, memoir, and travel writing. As a transition to the second segment, we'll explore the boundary between non-fiction and fiction. For instance, is the former more thesis-driven, argumentative? Does it leave room for elements of fiction to be drawn, such as humor and characterization? Finally, we'll discuss which you prefer to read and write, fiction or non-fiction, and why. For both parts, the focus will be on critical reading and writing, as well as on creative writing, for which you will need to do research. NOTE: Students MUST attend the first day of class in order to be considered for enrollment.

IA 249 Prose Poetry Workshop (English 354 equivalent course)(old and new requirements: 300+ elective)
Fridays 1:00-3:50  Instructor: Heather Madden
About the prose poem, poet Campbell McGrath asks, “Do the formal fields end where the valley begins, or does everything that surrounds us emerge from its embrace?” We will explore this well-established (yet liminal) form in workshop. Assignments will include weekly readings and responses to published and peer work, imitations, and writing exercises. Each workshop member is required to maintain a course journal and to complete one formal presentation of the work of a published (prose) poet. Limited to 16 students, this course is suitable for writers who have taken at least one 200-level poetry workshop. Instructor permission is required. Students must attend the first class meeting in order to be considered for enrollment in the workshop. Independent Work Beyond class meeting time, students should expect to spend at least six to eight hours per week on preparation and work. This time includes reading, writing, responding to peer and published work, and may include required attendance at, or participation in, writing-related events.

IA 258 Point of View for Fiction (English 354 equivalent course)(old and new requirements: 300+ elective)
Tuesdays 6:00-8:50 PM  Instructor: Nathalie Arnold
Understanding the limits and possibilities of point of view is an essential step in becoming a writer. This reading and workshop course will introduce members to various kinds of literary point of view. Through focused writing exercises, intensive reading of contemporary U.S. and international fiction told in different modes, members will acquire a language for analyzing point of view in fiction, as well as practical experience in using varied points of view themselves. Most importantly, members will refine their ability to read as writers, mining published work for technical insights and guidance. Students will produce 2 pieces of fiction for the workshop and will also write a critical essay about point of view. Prerequisite: At least one college-level intensive creative writing course featuring significant peer critique. Students must view creative writing as a key part of their Division II concentration. Instructor Permission only: No permissions granted until the first week. No writing samples. All interested students must attend the first class.

IA 272 Readers Theater for Children (creative writing specialization elective)(old and new requirements: 300+ elective)
TuTh 10:30-11:50  Instructor: Ellen Donkin and Nathalie Sowell
Do you remember being read to as a child? Reading your first book out loud? How can the energy,
excitement, and enthusiasm of telling tales, story dramatization, and ultimately reading aloud be
harnessed, maintained and encouraged through theatre? The first step in the progression towards
theatre is the child's natural tendency towards pretend play and storytelling. This class will examine
reader's theatre as a way to engage children in the act and art of literacy. Students in this course will
consider how arts integration, theatre education, and critical literacy methodologies that can enhance
the storytelling process. We will then examine reader's theatre scripts and finally write and perform
reader's theatre pieces with children at a local elementary school. Along the way, students will build
upon their abilities to communicate stories theatrically. Prerequisite - some prior work with children,
education, theatre preferred.

IA 286 Lucille Clifton, Poet (old requirements: 2nd American or 300+ elective, non-writing)(new
requirements: 300+ elective)
Thursdays 6:00-9:00 PM Instructor: John Murillo
When Lucille Clifton passed away in February 2010, American poetry lost one of its brightest and most
consistent lights. The author of thirteen poetry collections, as well as many volumes of children's
literature, Ms. Clifton was that rare poet whose work could reach into lecture hall, prison dayroom,
coffee shop, or community center, and touch anyone who was ready to be annealed. In art and in life,
she has inspired legions of writers and readers and continues to give us much to consider. This
semester, an in depth study of Clifton's body of work will provide us ample opportunity to explore the
myriad possibilities of the short, plainspoken lyric, as well as such themes as race and gender politics,
canon formation, and disenfranchisement in 20th and 21st century America. Required text: The
Collected Poems of Lucille Clifton: 1965-2010 (BOA Ltd.)

IA 289 Long Poem and Lyric Essay (creative writing specialization elective)(old and new
requirements: 300+ elective)
Tuesdays 12:30-3:20 Instructor: Heather Madden
Workshop members should arrive willing to explore and to expand their interests through the long
poem and/or the lyric essay. We'll experiment with the "malleability, ingenuity, immediacy, [and]
complexity" available in these forms. Workshop members will also keep regular journals, research areas
of interest, submit formal (typed) passages and self-contained segments of writing for peer review, and
respond to peer and published works. In addition to a portfolio of work that includes a critical
introduction, each workshop participant will complete one analytical paper and one formal
presentation. Course readings will include work by Claudia Rankine, Eula Biss, WCW, Cornelius Eady,
Sherwin Bitsui, and Anne Carson (among others). Limited to 16 students, and designed to offer practice
at developing semester-length/extended creative projects, this workshop is suitable for Div II students
who plan to pursue creative writing as a component of Division III. Potential workshop members must
have completed at least one college-level creative writing workshop. Instructor permission is required.
Students must attend the first class meeting in order to be considered for enrollment in the
workshop.