Hampshire College
Spring 2016 English Courses

HACU 146 Reading/Writing (new requirements: 200+ elective)(creative writing elective – English 254 equivalent course)
TuTh 2 – 3:20  Instructor: Norman Holland
“Mediocre writers borrow. Great writers steal.” exhorts T.S. Elliot. This course connects the reading and writing processes so that they are reciprocal and reinforcing. Every week we will alternate between reading a mosaic of U.S. American short fiction and analyzing the ways in which these narratives make their point, and practical writing exercises in order to build linguistic, literary and cultural skills. During the final month, you will workshop your own narratives, fiction or non-fiction, allowing you to give and receive feedback on the process and products of your practice. You will be expected to provide clear, thoughtful, constructive oral and written feedback on your peers’ efforts too. The aim is to become a better critical reader by being attuned to how narratives work, and to create something new that is haunted by the past.

Permission is required for interchange registration during the add/drop period only.

HACU 189 20th Century Caribbean Literature (old and new requirements: 300+ English elective)(new requirements: Anglophone or 300+ English elective)
MW 9 – 10:20  Instructor: Alicia Ellis
This introductory seminar is intended to 1) familiarize students with a range of texts (novels, short stories, essays and poems) written by writers from the Anglophone and Francophone Caribbean 2) introduce the language of literary studies and narrative theory using contemporary Caribbean Literatures as aesthetic, historical, cultural and political models. 3) demonstrate the ways that memory, imagination, language function in narrative 4) explore the construction of gender & sexuality; race & class; difference & identity; and trauma & witnessing. The primary challenge of this course is to identify and master a set of strategies for advanced work in the functions of narrative theory - such as text and authorship, genre, style, character and figurative language - to be practiced with each text. This seminar, in addition to close and careful reading, requires weekly writing, revision, peer editing and presentations. While the literature will change yearly, the focus on literary studies remains constant. Authors may include but are not limited to Dionne Brand, Patrick Chamoiseau, Maryse Conde, Jamaica Kincaid, Gabriel Garcia Marquez, Earl Lovelace, Shani Motoo, V.S. Naipaul and Jean Rhys.

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HACU 193 Ancient Ireland (old and new requirements: 300+ English elective)(new requirements: Anglophone or 300+ English elective)
TuTh 2 – 3:20  Instructor: Robert Meagher
An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland: 4000 BCE to 1200 CE, from the earliest megalithic monuments to the Norman conquest. Consideration will be given, then, to these distinct periods: Pre-Celtic (Neolithic and Bronze Ages–4000 BCE-700 BCE); Pre-Christian Celtic (Late Bronze & Iron Ages–700 BCE-400 CE); and Early Christian Celtic (Irish Golden Ages and Medieval–700-1200 CE). The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include: selections from the Mythological,
Ulster, and Finn Cycles; The Voyage of St. Brendan; The History and Topography of Ireland by Giraldis Cambrensis; the writings of Patrick; and selections from early Irish hagiography.

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**HACU 218 Utopia (old and new requirements: 300+ English elective)**

MW 4 – 5:20  Instructor: Karen Koehler

This course is an examination of utopian plans in modern architecture and art, including the works of Claude-Nicolas Ledoux, William Morris, Bruno Taut, Le Corbusier, Frank Lloyd Wright, El Lissitzky, Kandinsky, and others. This class will consider the expression of utopia in architectural plans in relationship with other art forms (painting, sculpture, the decorative arts, etc.) We explore role of history in utopian schemes--how different projections about life in the future are also harsh criticisms of the present, which often rely upon real or imagined views of social organizations in times past. We also examine the relationship of the individual to the community, and consider how spatial constructions--real and imagined--can affect this relationship. The course includes an examination of literary utopias, including books by Sir Thomas More, Edward Bellamy, and William Morris. Different philosophical approaches to utopian design will be studied, as in the theories of Henri St. Simon, Petr Kropotkin, and Ernst Bloch. This class will also critically examine the relationship between theory and practice, by looking at the successes and failures of actual attempts at utopian communities-the Shakers, Brook Farm, Darmstadt Artists' Colony, Timothy Leary's Millbrook, Disney's Celebration Florida, Arcosanti, etc. The course will conclude with a discussion of contemporary sensations of dystopia and chaos, and consider whether utopian design is applicable to the 21st century.

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**HACU 291 The Good Story: Narrative (old and new requirements: 300+ English elective)(creative writing specialization elective)**

Tuesdays 9 – 11:50

How do narratives function? What are the basic elements that combine to create a "good story"? This course will address these and other questions in an effort to provide students interested in reading and writing short fiction, film and theatrical scripts with the fundamental skills necessary for analyzing and creating successful narratives. Close readings will seek to reveal how writers are able to grip an audience's attention by building narrative questions, how plots are structured both within scenes and across an entire work, how resonant dialogue can effectively manage to impart information and create subtext, and how characters relate to plot. Classes will combine textual analysis, writing instruction, and peer review.

Prerequisite: Writing and Research Independent Work Prerequisite: Demonstrated ability to write.

**HACU 224 Literature and Visuality (old and new requirements: 300+ English elective)**

Wednesdays 6 – 8:50  Instructor: Jennifer Bajorek

Words and pictures are, we know, different beasts. Yet theories of literature and of the image often rely on a common set of ideas-about the nature of representation or figuration, or about the power of fiction and imagination. This course will explore the many intersections and tensions between literary and visual paradigms. We will be particularly interested in the different status accorded texts and images with respect to epistemological and ideological questions. How do verbal and visual understandings of mimesis, deception, and revelation differ? To what extent are ideas about the image always presupposed by theories of language? How do processes of re-mediation and transcultural
appropriation intervene in existing paradigms? Readings in Roque Dalton, Denis Diderot, Assia Djebar, Gustave Flaubert, E.T.A. Hoffmann, John Keats, Stephane Mallarme, and Jean Paulhan; additional readings in Alloula, Baudelaire, Benjamin, Derrida, Foucault, Kofman, Nietzsche, Plato, and Binyavanga Wainaina.

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HACU 232 Renaissance Theories of Luck (old and new requirements: 300+ English elective)
MW 10:30 – 11:50 Instructor: Jane Degenhardt
Given powerful developments in scientific technology, probability, astrology, theology, and philosophy during the European Renaissance, ideas about what controlled events in the world were the source of deep and unresolved controversy. Were events ranging from unforeseen personal tragedies to economic investments to imperial rises and falls guided by chance or by an all-seeing God? Did supernatural forces exist, and if so, what form did they take? How was it possible to discern the difference between luck and God's will? And what role did human agency play in controlling events in the world? In this course we will examine the Renaissance roots of many of the same questions that exist in our own world—which, despite its secularity, remains beholden to the forces of religion, astrology, superstition, and theories of the cosmos. We will consider the influence of proto-capitalist economics on beliefs about the role of fortune in the world. We will also examine Calvinist understandings of divine intervention, the influence of secularizing institutions such as the public theater, and the various cultural and political conditions that shaped popular beliefs in early modern England. Readings will include selections from Aristotle, Lucretius, Epicurus, Bacon, Machiavelli, Montaigne, Calvin, Greville, Spinoza, and Hakluyt; plays by Heywood, Marlowe, Shakespeare, and Fletcher; and recent historical and theoretical criticism.

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HACU 258 Literature and Psychoanalysis (old and new requirements: 300+ English elective)
MW 2:30 – 3:50 Instructor: Scott Branson
Freud remarked that his case histories read like short stories, and it was this intersection of genres that allowed him to arrive at an understanding of the suffering of his patients. The reading and writing of case histories, whether legal, medical, or psychological, give us access to the way narrative forms come to structure and determine our lives. The case history proceeds on two registers—a written text that also includes its own interpretation, its own reading—which gives it a special connection to the study of literature and literary interpretation. In this course, we will start by reading Freud's case histories and proceed to a cross-cultural selection of modern novels and stories alongside psychoanalytic theory. The following questions will guide our reading: How does the case history allow us to imagine the limits of normativity? How does it allow us to rethink the place of character in fiction? Can a literary text be treated as a case history? Can the case history, as a practical attempt to ease the suffering of a patient, teach us something about the relation of the body to writing?

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HACU 261 Writing with Pictures (old and new requirements: 300+ English elective)(creative writing specialization elective)
Wednesdays 2:30 – 5:20 Instructor: Branwen Okpake
In this course I will introduce students to the practice of screenwriting. We will begin by examining the classical three and five act structures in the various traditional fiction genres. We will develop character, dialogue, story arc etc. However, we will go further and experiment with alternatives to narrative structures. We will create styles of "writing" with images and music that break the conventional
standard of what Peter Watkins refers to as the "monoform". At the end of the semester we should have screenplays that we can present to the wider community either in the form of readings or as so-called "filmic" screenplays that we can screen.

Comments: Writing and Research Multiple Cultural Perspectives Independent Work Prerequisite: In terms of preparation I would like students to go and look at their family tree. Find the first of your relatives that is "other" in terms of ethnic origin. Write a one page outline of the story you would like to develop in this class, based on that relative's life or experience. The story idea does not have to be complete; the idea is enough to begin with. The stories we develop can be as imaginative as we want, after all we have no budget requirements. Students are expected to spend an additional 8 hours of work and preparation each week outside of class time.

Prerequisite: Permission is required for interchange registration during all registration periods.

HACU 262 Victorian Sensations (old requirements: Brit-Lit 1700-1900 or 300+ English elective)(new requirements: English 202 equivalent course or 300+ English elective)
MW 1 – 2:20 Instructor: Lise Sanders
Ghosts, vampires, madwomen, and typists: what do these figures have in common? In this course, we will investigate the characters and events that made the Victorian period the age of sensation, from the rise of popular fiction and the illustrated newspaper to the introduction of new methods for viewing and experiencing the world on a global scale. The course will focus on nineteenth-century Britain, exploring the ways in which Victorian fiction, poetry, print and visual media give voice to the period's obsession with sensory experience. We will read Wilkie Collins's The Woman in White, a tale of deception, mistaken identity and madness, alongside works by Robert Browning, Christina Rossetti, Sheridan Le Fanu, and Arthur Conan Doyle, among others. Historians of "old" media - including telegraphy, photography, and early cinema - will assist us in exploring new technologies for communication in the nineteenth century; while media archaeologists and theorists of ephemerality, memory, and the archive will deepen our understanding of the relationship between past and present media cultures.

Comments: Writing and Research Independent Work Prerequisite details: Although it will not be assigned, students may wish to have read Bram Stoker's Dracula before the course begins! Students are expected to spend 8-10 hours in work and preparation outside of class time.

Linked Course: Multiple required components--lab and/or discussion section. To register, submit requests for all components simultaneously.

Permission is required for interchange registration during the add/drop period only.

HACU 267 Nonfiction Audio Storytelling (old and new requirements: 300+ English elective)(new requirements: creative writing specialization)
Mondays 2:30 – 5:20 Instructor: Karen Werner
This course will emphasize the art of producing nonfiction audio stories - including documentaries and more lyrical sound pieces for radio or podcast. Beginning and advanced students are welcome. Over the semester, each student will produce three broadcast-quality audio works, all of which will be aired on Hampshire's radio station and possibly other outlets. The course will cover basic and advanced audio story production techniques, such as recording and editing practices; the uses of sound and music; rhythm, pacing, and beats; story structure; and writing and narration practices, including the use of producer as narrator/character. We will listen to the works of exemplary producers from around the world, including voices not widely broadcast in the U.S. We will discuss the politics of storytelling. And
we will experiment with critical audio storytelling and the lines between art, documentary, and
ethnography as well as the possibilities of story as methodology.

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**HACU 271 Julio Cortazar’s Worlds (old and new requirements: 300+ English elective)**

Tuesdays 6 – 8:50  Instructors: Normand Holland and Monique Roelofs

Along with his compatriot J.L. Borges, Julio Cortazar's writings altered contemporary literature. His
fictions are relentlessly self-reflexive: they problematize the representation of reality through various
linguistic and stylistic devices, which the course will study in detail. By reconstructing the literary
traditions, cultural situations and historical moments in which his texts were produced and circulated we
will also ascertain his impact. A particular rich case study will be his short-story "Las babas del diablo,'
translated as "Blow-Up." The story became the basis for an intersemiotic translation, Antonioni’s film
"Blowup," which in turn was "re-made" by De Palma as "Blow Out." We will also pay attention to his
collection of flash fiction, Cronopios and Famas, given how increasingly prevalent this genre has
become due to the Internet.

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**HACU 276 Moveable Artists Books Studio (old and new requirements: 300+ English
elective)(creative writing specialization)**

Thursdays 12:30 – 3:20  Instructor: Andrea Dezso

Learn to make books that pop up, transform, unfold, expand, books that become theaters, movable
structures or interactive experiences: movable books. Treat form and content as an interdependent
whole as you create your own movable artists books. With the emergence of e-books we can't help but
ask ourselves whether there will remain a place for physical books in our future or if they will one day
disappear altogether. In this studio we'll explore various 3D book forms and structures, which can't
readily be translated into digital format. Historic and contemporary examples of movable books will
guide our inquiry. If you have an interest in art, books, visual storytelling, paper engineering and love to
make things with your hands this is a class for you.

Comments:  Independent Work Students are expected to spend 6-8 hours in preparation and work
outside of class time. Prerequisite: At least one successfully completed college level art or design class.
Lab fee: $80.  Linked Course: Multiple required components--lab and/or discussion section. To
register, submit requests for all components simultaneously.

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**HACU 341 Narrative Frustrations (old and new requirements: 300+ English elective)(creative
writing specialization elective)**

MW 1 – 2:20  Instructor: Alicia Ellis

This seminar is concerned with the peculiarities of narrative worlds that refuse to reveal their secrets.
Our reading strategies and storehouse of rhetorical techniques for revealing meaning often fail us as
we are outdone by a fictional world that will not allow for "interpretation." We are unmade when our
narrative resources cannot keep pace with the project of textual interpretation. How do we cope with
the refusal of the text to reveal itself - even to the most adequate of readers? What happens to the act
of reading when a text overwhelms its readers with information? How do we manage those types of
incorrrigible texts? What are the stakes in the 'not-understanding' of difficult texts? We will look at mixed-
genres in this seminar: texts that seemed to be marked as ambiguous, texts that upset readerly
expectations, and texts that posit the impossible and the incomprehensible. This seminar is reading and writing attentive.

Permission is required for interchange registration during the add/drop period only.

**IA 214 Intermediate Poetry Workshop (old and new requirements: 300+ English elective)(creative writing specialization elective)**

Wednesdays 6 – 9 PM    Instructor: John Murillo

In this course, students will learn (and learn to subvert) conventions of the three primary modes of poetry: the lyrical, narrative, and the hybrid lyric-narrative. We will attempt to draw on the strengths of the traditional workshop model while avoiding its many shortcomings. Students will hone their critical skills through close reading of each others' work and in prose responses to outside reading assignments, but special emphasis will be placed on generating new poems, not up for workshop. By allowing students to create new work without fear of censure or critique, and by approaching the revision process as one of constant and exciting discovery, we will cultivate the necessary risk, play, and mystery that is the lifeblood of good writing.

Permission is required for interchange registration during the add/drop period only.

**IA 238 American Voices/American Lives (old and new requirements: 300+ English elective)(creative writing specialization)**

TuTh 9 – 10:20    Instructor: Michael Lesy

The ability to authentically reproduce the inner and outer lives of real people and to deploy those people as "characters" in scenes that tell true stories are skills that all literary journalists must master. This course-devoted to the reading and writing of portrait/biographies-is intended to develop those skills in aspiring nonfiction narrative writers. Students will be asked to write short portrait/biographies of friends, relatives, acquaintances, and strangers. They will be asked to extend these prose portraits into longer biographies. Such biographies place their subjects in the social, cultural, racial, sexual, economic, and historical worlds they inhabit with the rest of the human race. To find the best interview subjects will require initiative and perseverance. To hear and understand their life stories will require empathy and skepticism. To place their stories in context will require primary and secondary source research. This is not a course for people who are shy or easily discouraged.

Comments: Culture, Humanities, and Languages Independent Work Multiple Cultural Perspectives Writing and Research In this course, students are expected to spend at least TEN to TWELVE hours a week of preparation and work outside of class time. This time includes reading, writing, and research.

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