Hampshire College
English Courses
Fall 2016

HACU 219 Poetry in/as Translation (300+ English elective)
Weds 1:00-3:50  Instructor: Polina Barskova
The task of this course will be to develop portfolio of translations connected to the discussions about specifics of the poetry translation, both in theory and in practice. Students should be curious (but, obviously not masterful) about poetry and literary translation and willing to experiment with stretching the limits of their linguistic and creative possibilities. Readings will include both theoretical thinkers of translations (such as Benjamin, Derrida et al.) and poets and writers who insisted on enriching their creative practice working with translation (Poe, Nabokov, Borges, Brodsky, Carson). Portfolios for this course will include among the other possible assignments -- translations, post-class and in-class assignments, interviews with the translators in one's life. *Permission is required for interchange registration during all registration periods.*

HACU 222 Intro to Literary Theory (300+ English elective)
MonWed 1:00-2:30  Instructor: Jennifer Bajorek
An introduction to core debates in literary theory focused on four moments or movements critical to modern and postmodern literature: Marxism and historical materialism; post-structuralism; psychoanalysis; and postcolonial critique. Close readings of theoretical texts - and, on occasion, the literary texts they analyze and discuss - will allow us to explore a range of different questions that theorists of literature have asked about both the formal, aesthetic, rhetorical, or technical and the cultural, social, political, and historical dimensions of literature from the late 19th century to the present. Possible readings in Walter Benjamin, Judith Butler, Jacques Derrida, Fredric Jameson, Sigmund Freud, Edouard Glissant, Jacques Lacan, Achille Mbembe, Fred Moten, Ngugi wa Thiong'o, and Gayatri Spivak. *Permission is required for interchange registration during the add/drop period only.*

HACU 223 Woman and Poet (300+ English elective)
MonWed 1:00-2:20  Instructor: Lise Sanders
In *A Room of One’s Own*, Virginia Woolf observed, "[The woman] born with a gift of poetry in the sixteenth century was an unhappy woman, a woman at strife against herself." What professional and personal challenges have female poets faced throughout history? How have women reconciled societal expectations of 'proper femininity' with the desire to write and publish? How has the marketplace influenced the development of poetry by women? How does the study of gender difference influence the process of reading and analyzing poems? These are some of the many questions this course will address. We will study the lives and works of poets ranging from Anne Bradstreet, Phillis Wheatley, Elizabeth Barrett Browning, Emily Bronte and Emily Dickinson, to Marianne Moore, Elizabeth Bishop, Anne Sexton, and Sylvia Plath. *Permission is required for interchange registration during the add/drop period only.*

HACU 237 Autobiography and Memoir (300+ English elective)
TuTh 2:00-3:20  Instructor: Jeffrey Wallen
Autobiography is not one literary genre among others--autobiographical writing cuts across all distinctions of genre. In the last 30 years, there has been a remarkable proliferation of life
writing, and also expansion into new forms, such as on the internet and graphic novels. In this course we will read earlier forms of confession, autobiography, and memoir, and look at a wide range of recent writings, including testimony, memoirs of illness and recovery, and coming out narratives. We will also examine theories of the self, of identity, of consciousness, and of memory. Students will be expected to complete several analytical papers and to complete a final project that incorporates life writing. Permission is required for interchange registration during the add/drop period only.

HACU 248 Fictions: Russian XIXth Century (300+ English elective)  
TuTh 12:30-1:50  
Instructor: Polina Barskova  
This course will explore the lesser-known masterpieces of the "Golden Age" of Russian Literature. Outside of the realm of the great Russian novel (poignantly described by Henry James as "loose baggy monsters"), there exists a realm of the exquisite shorter works of literature: short stories, tales, and sketches. We will read them, talk about them, write and play in their light. Readings will include short fictions by Alexander Pushkin, Mikhail Lermontov, Ivan Turgenev, Fyodor Dostoevsky, Anton Chekhov, and others. Permission is required for interchange registration during the add/drop period only.

HACU 256 Ancient Epic 1 (300+ English elective)  
TuTh 12:30-1:50  
Instructor: Robert Meagher  
The aim of this course is the comparative study of four ancient epics from Mesopotamia, Greece, India, and Ireland. The core readings comprise: the Epic of Gilgamesh, the Iliad, the Mahabharata, and the Tain. Each text is considered both in its own historical and cultural context and in the larger shared context of ancient epic, myth, religion, and literature. Permission is required for interchange registration during the add/drop period only.

HACU 288 Writing for Film (300+ English elective)(creative writing specialization)  
Mon 9:00-11:50 & Tues 7:00-9:00 PM  
Instructor: Baba Hillman  
This production/theory class will introduce students to scripts and texts by independent filmmakers and installation artists who are questioning what it means to work across cultures and languages in a transnational context and to negotiate conflicts between notions of the local and the global, notions of national identity and the postnational. These filmmakers are working in hybrid combinations of essayistic, poetic, fictional and non-fictional forms. Many of them work in a context of multiple languages and seek to express the rupture of cultural displacement, and the ways in which it impacts questions of representation. We will study works by filmmakers and installation artists including Shirin Neshat, Pedro Costa, Anri Sala, Isaac Julien, Mona Hatoum, Abderrahmane Sissako, Yamina Benguigui, John Akomfrah, Johanna Vaude and Jean-Pierre Gorin. The course will include workshops in writing voice-over, dialogue and visual text for the screen as well as workshops in editing image to text. Students will write and shoot two short projects and one longer project. Students may work in 16mm, Super 8 film, digital media or across multiple formats. Multiple Cultural Perspectives Independent Work Field Trip Fee: $50  
Lab Fee: $65  
Students are expected to spend approximately 8 hours per week on work and preparation outside of class time. Permission is required for interchange registration during all registration periods.

HACU 294 Joyce and Woolf in Context (300+ English elective)  
TuTh 10:30-11:50  
Instructors: L. Brown Kennedy & Lise Sanders  
In her 1924 essay "Mr. Bennett and Mrs. Brown," Virginia Woolf observed, "On or about
December 1910, human character changed." Drawing inspiration from Woolf's famous phrase, this course focuses on modes of redescribing personhood in the work of James Joyce and Virginia Woolf, placing their writings in the larger context of British culture between the First and Second World Wars. In addition to reading texts by these two foremost modernists to explore their experiments with form and voice, we will also read lesser-known writers whose work is in conversation with the modernist canon. Themes to be addressed include the disjointedness and fragmentation of modernity; war, violence, and trauma; gender, sexuality, and the nation. Frequent short responses and a substantial research paper will be required. This course is designed for students concentrating in literature, history, and cultural studies, and prior coursework in literary studies is strongly recommended. Permission is required for interchange registration during the add/drop period only.

**IA 258 Point of View for Fiction Writing (300+ English elective)(creative writing specialization)**
Weds 6:00-8:50 pm  Instructor: Nathaniel 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. No permissions granted until first week. No writing samples. All interested students must attend the first class.

**IA 273 Micro-Fictions Workshop (300+ English elective)(creative writing specialization)**
Mon 6:00-9:00 pm  Instructor: Heather Madden
"Micro-fictions," like "traditional short stories," require attention to pacing, sentence, detail, image, and music. In this workshop, we'll study and practice micro-fiction (also known as "quick fiction" or "short, short stories"). We'll consider the ways that pacing and syntax are instrumental in establishing tone and narrative structure. We'll also examine particular scenes from a selection of longer stories (putting these scenes "under the micro-scope"). Students are expected to participate in workshops, to complete exercises & critical responses to readings, to present a selection of published work to the workshop, and to develop a revised portfolio of their own micro-fictions. This workshop is suitable for both poets and fiction writers. Preferably one college-level CRW workshop in poetry and/or one in fiction. Instructor permission is required: students must attend the first class meeting in order to be considered for enrollment. Multiple required components--lab and/or discussion section. To register, submit requests for all components simultaneously. Permission is required for interchange registration during all registration periods.

**IA 274 Real Characters, Imagined Even (300+ English elective)(creative writing specialization)**
Weds 1:00-3:50  Instructor: Djola Branner
The primary focus of this intermediate playwriting course is drawing inspiration from historical figures for the construction of original one-act plays. In addition to developing and deepening our craft as playwrights - clarifying dramatic action, and creating more dynamic characters - we will deconstruct the work of several contemporary theatre makers including Lin Manuel Miranda,
Katori Hall, Moises Kaufman, Charise Castro Smith and Doug Wright, all of whom are writing, staging and performing original dramas that are at once comedic, musical and absurd. A large part of our process will involve integrating critical theory and creative practice, and developing a vocabulary for the analysis of contemporary drama. Students working on plays already in process, as well as those starting new dramas, are invited to enroll in this workshop class. No prerequisites are required, but as the curriculum is driven by independent work and moves fairly quickly, some playwriting experience is useful. Permission is required for interchange registration during the add/drop period only.

IA 281 Building a Collection of Poems (English 300+ elective)(creative writing specialization)
MonWed 1:00-2:20 Instructor: Heather Madden
In this workshop, designed for advanced students of poetry, we'll study the organization of chapbooks and collections of poems. Each workshop member will respond to published collections, with an emphasis on 'first book' and small press publications. Students will also write, revise, and design their own chapbooks (15-25 pages); at least 15 pages of this work will be 'new writing' completed in the course of the semester. The collection/chapbook produced can reflect collaboration and hybrid forms. Workshop members are expected to submit work for peer feedback and to respond to peer work. Limited to 16 students. Enrollment preference will be given to students who have completed at least one college-level poetry workshop. Instructor permission is required: students must attend the first class meeting in order to be considered for enrollment.

IA 302 Difficult Women (English 300+ elective)(creative writing specialization)
Fri 1:00-3:15 Instructor: Nathalie Arnold
This seminar course will take as its starting point the idea that women's lives are complex, valuable, and interesting, and that creative writers can benefit from closely and courageously imagining, exploring, and textualizing them. Our readings will focus on women writers whose work is considered 'difficult' - strange, complicated and provocative; and we will use these writings as a springboard for our own weekly written work. Formal Assignments include 2 class presentations and 3 revised creative writing pieces. Among the authors to be considered are: Audre Lorde, Helene Cixous, Janet Frame, Angela Carter, Shirley Jackson, May Sarton, bell hooks, and Ali Smith. Instructor Permission only: No permissions will be granted until the first week of class. No writing samples. All interested students must attend the first class.

IA 352 Writing the Elegy (300+ English elective)(creative writing specialization)
Weds 6:00-9:00 pm Instructor: John Murillo
In this advanced level workshop, we will explore the many ways poets address feelings of loss, in particular the loss of loved ones, in their work. As always, our focus will be on the methods and mechanics of good writing, but such topics under consideration will also include the ethics of elegy, as well as the line between homage and appropriation. A few of the poets we'll be reading include Jericho Brown, Gjertrud Schnackenburg, Larry Levis, Lucille Clifton, and Jake Adam York. Prerequisite: Prior 200 level poetry workshop experience. This course has unspecified prerequisite(s) - please see the instructor.