

# ENGLISH @ HENDRIX COLLEGE: 2022 SPRING NEWS

Greetings, dear English majors and minors, and others interested in literature, film, and creative writing!

Welcome to this hopeful and future-oriented season of looking forward and making plans. We're thrilled, proud, and excited to share with you this information about next year's course offerings and opportunities. We do not envy you the challenge of choosing among these courses, and we hope that you'll find more than enough here to pique your interest.

Please read carefully the following descriptions, and work with your advisor to shape your schedule for next year in accordance with your hopes and dreams (and major/minor requirements). If you have questions or concerns, please let us know. We wish you good health, continued engagement with the questions that matter most, and time and space enough to balance the joys of your life with the joys of our work together.

With enthusiasm, gratitude, hope, and respect,  
Your Hendrix English Faculty

## General

- **ENGL 297, Literary Analysis:** If you've yet to take this required course for all majors and minors, be sure to sign-up for a section next year. There will be a fall section and a spring section.
- **Thesis:** If you're a rising senior, make sure to sign-up for either ENGL 497 (if you're an English/Literary Studies or English/Film and Media Studies major) or ENGC 497 (if you're an English/Creative Writing major). Professors Jaeger and Jaudon contact you later this semester with more details about the process. You should be thinking about a project to which you'd like to dedicate a year's worth of thought, something that will feel appropriately climactic to your years at Hendrix. We encourage you to begin talking with professors now to brainstorm your ideas.
- **Major Requirements:** The English major has recently been revised to allow for more dynamism *among* the emphases. Students now can take more courses among the various emphases while still focusing in either Literary Studies, Film and Media Studies, or Creative Writing. Revised major requirements are posted near the end of this document.

## Advanced Course Offerings, 2022-23

(prerequisite for all courses: completion of W1 and LS requirements;  
prerequisite for 400-level courses: completion of 300-level ENG course)

### FALL

#### ENGC 303 Poetry Writing (Dasbach-Kolchinsky) Making Music, Meaning, & Feeling:

What comes to mind when you think of poetry? Even for poets themselves, the word can strike as much fear as excitement and can stifle just as much as it can inspire. In this class, we work together to discover the many meanings behind "poetry" and the many ways it makes meaning in the world. We study the core elements of craft: image, metaphor, music, repetition, and more, and use them to write our own poetic and analytical responses. Although this is an introductory class, it challenges you to read and write with intensity, to find your voice and listen closely to the voices of others. Workshop is an integral component of the course so we put as much care into poems written by the class as those written by established poets. While I hope this introduction is the place where you absolutely fall in love with reading and writing poetry, this is neither the required nor the guaranteed outcome. Rather, through experimentation with language, attentive listening, critical and creative thought, we all discover how poetry makes music, meaning, and feeling—how it sings to and through us.

#### ENGC 304 Fiction Writing (Jaeger)

This is an introductory course in the writing of short fiction stories. Reading the short stories and flash fictions of a diverse range of contemporary writers—including Charles Yu, NoViolet Bulawayo, Tommy Orange, and Kelly Link, to name a few—we explore the basic craft of fiction writing (e.g., content, character, style, point of view, world building, form, and design, etc.). The study of creative writing is another mode of studying literature, and by reading like a writer, you become a reader more in tune with how stories are created. Student writers complete fiction exercises and experiments, draft stories, and polish a final portfolio of work, including an aesthetic statement that traces their journey as a fiction writer in the course.

#### ENGC 403C Advanced Poetry Writing (Dasbach-Kolchinsky)

**(Re)fusing Genre & Form:** What is the difference between poetic genres and forms? How does the generic narrative and lyric progression of a poem interact with its form, the shape it takes on the page and out loud? In this advanced workshop, we read and write in order to understand traditional genres and forms as well as the ways contemporary poetry writes into and against them. Because you need know the rules before you can break them, we first work on mastering generic and formal restrictions before breaking them, *using* the genres and forms before (*ref*)using them: the dramatic monologue, persona poem, myth, and elegy and as well as the villanelle, sestina, and ghazal forms. For each, you have the opportunity to write a response that uses the genre or form and another that refuses it. It is up to you whether these are two completely separate poems or a revision of one and the same piece. As this is an advanced class, you write at least one poem a week as well as read accompanying poetry, craft, and scholarly texts. By the end of the semester, considerations of genre and form will no longer be boxes you have to either fit into or break out of, but elements you recognize as integral to poetry making, to the creation of your own story and song, on and off the page.

#### ENGF 390S1 Holocaust in Film (Stuber)

Holocaust representations invariably raise ethical dilemmas. Because our culture prizes sight so highly, the problems incited by visual representations are especially thorny. Studying films, photographs, visual and public art, and texts that blend words and pictures we'll ask questions like: How is different to see the Holocaust than to read about it? How does our understanding of the event depend on who creates images of it? How can we complicate the longstanding division between indexical/documentary and aestheticized/formalist visual representations? From propaganda films through documentaries to features ranging from the self-reflexive to self-congratulatory mythmaking, films about the Holocaust form the bulk

of our course texts. But we also study photographs taken by perpetrators, victims, and bystanders alike. Theoretical texts by Barthes, Sontag, Hirsch, Didi-Huberman, and Nadine Fresco guide our close readings of these images. We end the course by asking whether theories of visual culture created in a time of analog photography remain useful to a world of digital representation, social media accounts, and survivor holograms. Possible films include *Night and Fog* (Resnais), *Shoah* (Lanzmann), *No Home Movie* (Akerman), *Europa Europa* (Holland), *Phoenix* (Petzold), *Ida* (Pawlikowski), *Remember* (Egoyan), *Son of Saul* (Nemes), *Schindler's List* (Spielberg), *Train of Life* (Mihăileanu).

### **ENGL 390T1 Race and Southern Film (Murray)**

In this class, we work to better understand artistic and technical aspects of filmmaking as we examine constructions of race and region in the United States. Key to our work is an exploration of how the American South functions in national and international discourses as both an imagined and real space. Our primary focus is the relationship between region and race, but we also examine intersections of gender and class. To guide our discussions, we watch films such as *In the Heat of the Night*, *A Raisin in the Sun*, *To Kill a Mockingbird*, *Mudbound*, and *Beasts of the Southern Wild*. We also explore several TV depictions of the South, including episodes from *The Andy Griffith Show*, *Designing Women*, and *Atlanta*.

### **ENGL 305 Chaucer's *Troilus and Criseyde* (West) [pre-1900]**

A reading of Chaucer's masterpiece as a work of comedy, tragedy, and romance.

### **ENGL 395 N1 Narrative Medicine (Jaudon)**

The physician Rita Charon places “the capacity to recognize, absorb, metabolize, interpret, and be moved by stories of illness” at the heart of the work she calls *narrative medicine*. In this course, we practice these foundational skills, with particular attention to how structural inequalities shape our and others’ abilities to hear illness narratives. To that end, we read writing by patients, doctors, scholars, and advocates and write creatively and critically in response, cultivating our ability to attend to and generously represent our and others’ experiences with healthcare.

### **ENGL 397 Imagined Việt Nam (Vernon)**

This course aims to travel into Viet Nam’s history imaginatively yet responsibly. It recognizes that all nations are ongoing imaginative acts; accordingly, it explores modern Viet Nam from the late nineteenth century of French colonialism to the present through literary and some cinematic creative expressions. We approach our subject with texts from several vantages: Vietnamese (majority and some minority voices), French, English, European-American, and the Vietnamese diaspora. Michael Herr ends *Dispatches*, his bestselling book of war reportage from the American war in Viet Nam, with the line “Vietnam Vietnam Vietnam we’ve all been there.”. While it’s true that the American curiosity about Viet Nam derives to a large degree from the war, this course rejects the equating of the country with the war and the appropriation of Viet Nam as an expression of some vague American state of mind.

### **ENGL 460 C1 Ernest Gaines & Toni Morrison (Murray)**

This class takes a deep dive into two of the nation’s most well-known and well-respected authors. Works by Toni Morrison and Ernest Gaines (such as Morrison’s *Beloved*, *Sula*, and *The Bluest Eye*; and Gaines’s *The Autobiography of Miss Jane Pittman*, *A Gathering of Old Men*, and *A Lesson Before Dying*) offer valuable insights into constructions of race and gender in the United States. There is much to be gained through a serious and extended study of their writing. We examine their fiction alongside relevant literary criticism, film adaptations, and the philosophies that influenced them as writers. The class aims to help us not only better understand our nation’s history but also our present moment.

## SPRING

### **ENGC 301 Creative Non-Fiction Writing (Dasbach-Kolchinsky)**

From memoir to lyric essay, creative nonfiction is an expansive and continuously evolving genre. In this course, we strive toward discovering its definition by reading and writing into its borders and reaching beyond them. We learn how to translate personal experience and research into powerful language that makes its way to the page through craft. We consider difficult ethical questions that come into play when writing from “real” life. What does it mean to bear a personal part of ourselves open on the page? To whom are we writing? What is the creative and what is the nonfiction part of this endeavor? We consider these and many more questions as we read, write, and explore throughout the semester. This is a course about discovery—of story, language, creativity, and the places where these three aspects of yourselves interconnect.

### **ENGC 307 Writer as Witness (Coulter)**

How does literary writing respond to the urgent realities around us? In today’s world of cataclysmic change, the question is more vital than ever. This course explores literary witness through a process of reading, discussing, and practicing a variety of genres. Together we’ll read model works by writers from Zadie Smith to James Agee, Mohsin Hamid to Pam Houston, on such topics as immigration, identity, health, climate change, and social justice. A series of low-stakes experimental assignments will encourage you to try your hand at different forms and genres throughout the semester. For the final project you’ll compose your own work that bears witness to some compelling reality of our times.

### **ENGC 497 Creative Writing Senior Thesis (Jaeger)**

In this course you produce your thesis for the English major with a creative writing emphasis, creating a substantial creative manuscript of poetry or prose (i.e., story collection, novella, creative nonfiction collection, or dramatic work). The polished thesis is a minimum of twenty pages for poetry or thirty-five for prose, not including an additional short essay on your creative process; however, it is likely that your draft work far exceeds this minimum. The thesis class culminates your work in the English major, employing and building on your existing skills as a writer and reader. Through a series of workshops, you write, revise, add to, and shape your manuscript while giving feedback in turn to your

peers. You also receive constructive criticism from the thesis class instructor, a second faculty reader, and a working writer from beyond Hendrix. The class works intentionally to be a supportive creative community, respecting differences, drawing out the best in others’ work, and helping one another grow as writers. The course makes you a stronger writer, reader, and critical thinker, ready to make valuable contributions through your writing in a variety of post-college settings.

### **ENGF 320 Cinematic Lives (McKim)**

Classical film theorists often celebrate the dynamism and movement at the heart of cinema: film reveals the “flow of life,” according to Siegfried Kracauer, and uniquely “mummifies” change, according to André Bazin. Something about film’s ephemerality, its intangibility, lends itself toward a perpetual losing and finding, a bridging of the moment and its context, that aligns with the births, deaths, and lifespans of sentient creatures. Past iterations of “Cinematic Lives” have focused on human lives within documentaries that self-reflexively feature filmmaking as central to an autobiographical or biographical process. In Spring 2023, we broaden this conception of “cinematic lives” to include flora and fauna within both fictional and nonfictional films. How might films invite compassion for living creatures pictured therein, and to what extent might films—through scale and time—help us to conceptualize our growing ecological struggle? How might film’s duration picture what changes slowly, i.e. the growth of trees or a changing climate? How might cinema teach or imagine a form of attention more biocentric than anthropocentric? This course considers how reading films can (a) calibrate our perception toward a sensitivity both humanist and naturalist, and (b) give rise to meaningful lives, before and beyond the screen.

### **ENGF 490 J1 Topics: New Media & Social Change (Glick)**

This class explores the ways that emerging technologies can be used to bring about progressive change in the world. We examine how artists, filmmakers, technologists, activists, and civic leaders look to various forms of media as a tool for advocacy and civic engagement. Films, broadcasts, art installations, and interactive projects can cut through the digital static of “fake news” and reality TV. In particular, we look at how individuals and communities use this media in global



struggles for racial equality, environmental reform, and LGBTQ+ rights, along with efforts to protect digital privacy and access to public resources. We take seriously the important role media can play in civil society and the ways that technology can be used to bolster democratic institutions.

**ENGL 313 Shakespeare (new visiting professor) [pre-1900]**

An examination of Shakespeare's works.

**ENGL 358 Theory: Black Feminism and the Afterlives of Slavery (Jaudon) [pre-1900 or theory]**

In this course, we focus our attention on the responses Black scholars and artists have made to slavery and its afterlives in U.S. society and culture. Together, we discuss key works in contemporary Black feminist theory, especially those focused on the afterlives of slavery and its legacies in the American world. We read these texts in conjunction with a range of primary sources, from the antebellum slave narrative to contemporary poetry and visual arts. Throughout, we attend to the creativity and resilience that have characterized Black life, Black art, and Black thought in the Atlantic world. Readings may include selections from Saidiya Hartman, Christina Sharpe, Dionne Brand, and other leading Black feminist scholars, writers, and artists.

**ENGL 362 Literary Theory (Stuber) [theory]**

Considers "theory" as an interdisciplinary enterprise that explores the meaning of signifying systems, in part by rejecting so-called common sense. Examines structuralism, post-structuralism, deconstruction, postcolonial theory, feminism, and queer theory, among others. Intended for students of all disciplines.

**ENGL 395 O1 Topics: American Literature and the Law (Murray)**

For centuries our nation has debated questions of innocence and guilt, criminality and justice, and who

deserves the law's full protection. In this class, we examine these debates and see how literature frames the American justice system. We cover a wide range of texts, both historic and more current, and we keep an eye on how what we read intersects with our present moment. To that end, we spend a good portion of the class discussing relationships between race and the legal system. We also push our examination beyond written fiction to investigate how the literature engages visual narratives and actual court cases. Our goal is to arrive at the end of the semester not only as better readers and writers, but also with a broader and richer view of how systems of law extend beyond the courthouse and into our lives.

**ENGL 432 Jane Austen (West) [pre-1900]**

Austen's inimitable writing style, her wit and social satire, and her unique insights into human nature and gendered experience are only a few of the reasons for readers' enduring fascination with her six completed novels. In addition to these canonical works, this senior seminar addresses trends in Austen scholarship, selected adaptations of her works for the small and large screens, and the phenomenon of Austen fandom. This course counts toward the fulfillment of the pre-1900 requirement within the English major.

**ENGL 497 Senior Thesis Seminar (Jaudon)**

This course taken during spring of the senior year focuses on independent research projects. Departmental faculty and other seminar members provide input and critiques as the student works toward a significant piece of original literary criticism. The project is presented/defended orally. Each student must have a second reader (advisor); the student must solicit the second reader and receive approval of the project early in the fall semester. The second reader does not necessarily need to be an English Department faculty member. The ENGL 497 instructor and the second reader consult to determine the student's grade. This course is available only to senior English majors.

## Odyssey Opportunities

### Audiovisual Arkansas: Citizen Storytellers

#### Hutton Odyssey Professorship opportunity with Professors Maxine Payne and Ty Jaeger

The objective of AV Arkansas is to produce multimedia stories about Arkansans, with a focus on work, play, and place. Using a combination of audio and text interviews, photographs, moving images, and illustrations, photographer Maxine Payne, writer Tyrone Jaeger, and selected students collaboratively produce multi-media art projects, including, but not limited to, photographic essays, podcasts, and short films. You can view the finished stories at <https://www.avark.net/>. This spring, as they enter the final year of their Professorship, Professors Payne and Jaeger will recruit technically savvy students to produce multimedia stories that engage with the people and places that make Arkansas. Email [Dr. Jaeger](mailto:Dr.Jaeger) for more information.

### Curating American Culture: The Street, the Screen, and the Archive

#### Isabelle Peregrin Odyssey Professorship opportunity with Professor Joshua Glick

Our project explores the past and the contemporary multimedia practice of curation. Over the course of the year, we will immerse ourselves in the rich history of the curatorial arts and learn about the way curation currently takes place across a range of media. These will include digital journalism, literary publishing, film programming, and museum work. We will spend the Fall/Winter/early Spring holding workshops, speaking with professionals in the curatorial arts, and taking trips to institutions throughout Arkansas and to museums and organizations beyond. We will then collectively curate an exhibition in the late Spring as the culminating activity, the subject and form of which will draw from our interests and experiences. The Windgate Museum of Art at Hendrix will serve as a supportive partner for whatever project we create.

# English Major Requirements

## Major in English with emphasis in Literary Studies

11 courses distributed as follows:

- ENGL 297 *Literary Analysis*
- One 200-level ENG course (not including ENGL 297 *Literary Analysis*)
- ENGL 497 *Senior Thesis*
- Two pre-1900 ENGL courses
- One 300-400 level departmental course in literary theory
- Five additional ENG courses, which may include at most one ENGC and one ENGF course
- Note: eight of the eleven total classes must be at the 300-400 level, and at least one of these classes must be a 400-level ENGL or ENGF seminar (in addition to the thesis)

## Major in English with emphasis in Film and Media Studies

11 courses distributed as follows:

- One 200-level ENGF course or ENGL 223 *Literary and Cinematic Adaptations*
- ENGL 297 *Literary Analysis*
- ENGL 497 *Senior Thesis*
- Three 300-400 level ENGF courses, including at most one film/media course from another department
- One 300-400 level departmental course in literary theory
- Three ENGL courses, at least one of which is pre-1900
- An additional ENG course at the 300-400 level
- Note: eight of the eleven total classes must be at the 300-400 level, and at least one of these classes must be a 400-level ENGL or ENGF seminar (in addition to the thesis)

## Major in English with emphasis in Creative Writing

11 courses distributed as follows: One 200-level ENG course (not including ENGL 297 *Literary Analysis*)

- One 200-level ENG course (not including ENGL 297 *Literary Analysis*)
- ENGL 297 *Literary Analysis*
- ENGC 497 *Senior Thesis*
- Four 300-400 level ENGC courses, including at most one creative writing course from another department
- Three ENGL courses, at least one of which is pre-1900
- An additional ENG course at the 300-400 level
- Note: eight of the eleven total classes must be at the 300-400 level, and at least one of these classes must be a 400-level ENGC seminar (in addition to the thesis)

## Internship Sites

As you plan your Hendrix future, consider pursuing an internship opportunity, for academic and/or Odyssey credit. We encourage you to research the sites for more details and work with your advisor and Hendrix Career Services toward establishing a plan. Our students have successfully interned at the following sites.

### Mass Media/Performance

AETN (Arkansas Educational Television Network, Conway AR)

Cinema 41, Austin TX

Symphony New Hampshire, Nashua NH

THV 11 (TV) Little Rock AR

WGBH (Public Television) – Frontline, Boston, MA

Blinder Films, Dublin Ireland

KUAR (Public Radio Station), Little Rock AR

KUAF (Public Radio Station), Fayetteville AR

Social Media Monthly, Washington DC

Movie House Winery, Morrilton AR

Recording Academy Grammy Museum, Cleveland MS

Arkansas Arts Center, Little Rock AR

Arkansas Shakespeare Theater, Conway AR

CBS News, NYC

First Class Communication, Little Rock AR

Open Media Foundation (Denver Open Media), Denver CO

PBS Frontline – WGBH, Boston MA

\*\*Students have also served as Production Assistants on various commercials, TV shows, and Hollywood feature films in AR. These are short-term experiences, but extremely rewarding\*\*

### Publishing/Editing/Books

C. D. Wright Women Writers Conference, Conway AR

American Society of Magazine Editors, NYC

*D Magazine*, Dallas Texas

*Oxford American Literary Magazine*, Little Rock AR

Fort Smith Public Library, Fort Smith AR

Levine Greenberg Rostan Literary Agency, NYC

Belmar Library, Lakewood CO

Faulkner County Museum, Conway AR

ReviewBox, Knoxville Tennessee

Young Chicago Authors, Chicago IL

Clinton Presidential Library, Little Rock AR

Sells Agency Copywriting Intern, Little Rock AR

Study Breaks Magazine, remote

*The Review Review*, remote

*The Herald Gazette*, Portland Maine

Et Alia Press, Little Rock AR



## **Museums**

Old State House Museum, Little Rock AR  
Orlando Museum of Art, Orlando FL  
Mary Brogan Museum of Art and Science, Tallahassee FL  
Dallas Holocaust Museum, Dallas TX  
Smithsonian Museum of Natural History, Washington DC  
St. Francis County Museum, Forest City AR  
The Little Museum, Dublin Ireland  
Esse Purse Museum and Store, Little Rock AR  
City of Mobile Museum, Mobile Alabama  
Butler Center for Arkansas Studies, Little AR  
Greg Thompson Fine Art, Little Rock AR  
Hangar Theatre, Ithaca NY  
National Museum of the US Navy, Washington DC  
Bob Bullock Texas State History Museum, Austin TX  
High Point Museum, High Point NC  
Museum of Discovery, Little Rock AR  
Hammer Museum, Haines AR  
Museum Assistant Delta Cultural Center, Helena-West Helena AR

## **Teaching**

Center for Talented Youth, John Hopkins University, Baltimore MD

## **Other Internships held by English Majors**

Arkansas United Methodist/Arkansas Conference of the UMC Office, Little Rock AR  
Belmar Library, Lakewood CO  
Bowery Residents Committee Homeless Outreach Program, NYC  
Butterfly Pavilion, Westminster CO  
Christ Episcopal Church, Little Rock AR  
Esse Purse Museum and Store, Little Rock AR  
Garland County Courts Building, Hot Springs AR  
Mizewell Games, Conway AR  
Rippy Law Firm, Conway AR  
Senator John Boozman's Office, Little Rock AR  
The Phi Beta Kappa Society, Washington, DC