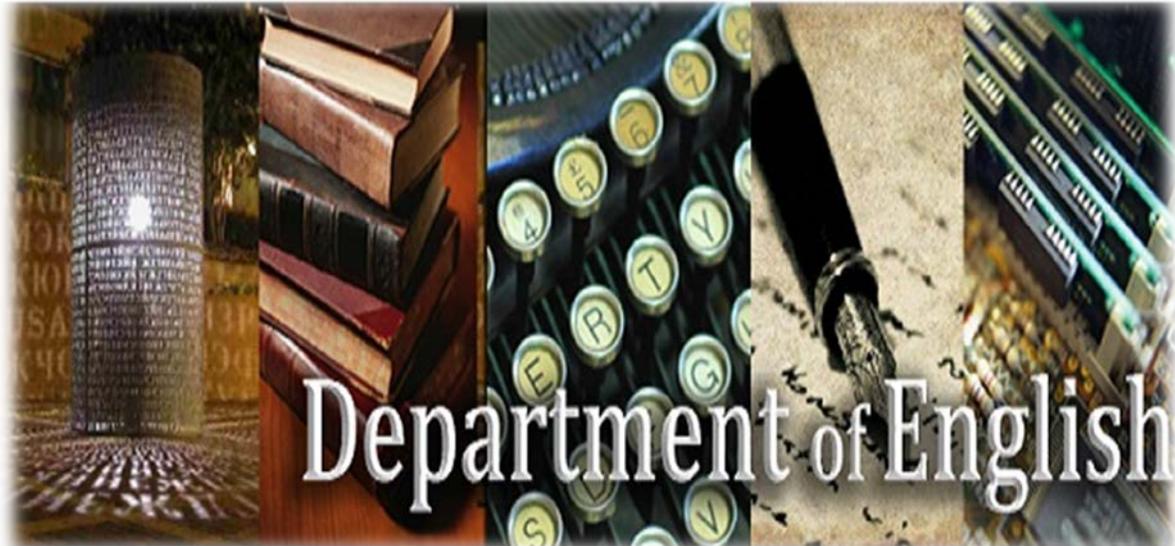




Haverford College

Fall 2018 Course Guide



*Containing descriptions of readings,
approaches and course conduct for all
department offerings.*

Major Requirements:

Admission to the major requires completion of at least two courses, one at the 100 level and 1-2 at the 200 level, by the end of the sophomore year; note: ENGL 150L may be counted as one 200-level course (since its rubrics are in line with 200-level materials).

In the total major requires eleven credits, including a .5 credit tutorial (298j) as part of Junior Seminar. Note 399F and 399B comprise a 1.5 credit course taken over the full senior year.

- Seven courses at the 100, 200 and 300 levels of which
 - At least two must be in literature written before 1800;
 - At least two in literature written after 1800;
 - At least one (and no more than two) must be at the 100 level; a minimum of two, preferably three, must be at the 200 level (150L counts); and a minimum of two must be at the 300 level.
- ENGL 298 and 299, the two-semester Junior Seminar in English
- ENGL 298J, the .5 credit yearlong Junior Seminar in English
- ENGL 399F (Fall) and 399B (Spring) for a total of 1.5 credit Senior Conference

Note: The department will give major credit for one credit for one semester course in a foreign literature in the original language or for Comparative Literature 200. No more than four major credits will be awarded for work done beyond the Tri-College Consortium, whether abroad or in the U.S. Courses taken in the Bryn Mawr English Department, the Swarthmore English Department, and the U. Penn English Department may also be counted towards the major at Haverford.

Creative Writing Concentration:

Creative Writing courses at Haverford are open to all students. Only a handful of English majors per year, however, are accepted into the Creative Writing Concentration.

The Creative Writing Concentration entails:

- Two courses in creative writing (only one of which is counted toward the major).
- Writing a senior thesis composed of an original creative text (usually poetry, fiction or drama) and a rigorous critical introduction.

Students interested in completing a Creative Writing Concentration apply for acceptance in the spring semester of their junior year by submitting a portfolio of creative work to the department chair, Professor Stephen Finley, **by the Friday before Spring Break of their junior year (no extensions)**. The Departmental Concentration Committee will grant admission to students whose work suggests their readiness to generate a substantial literary project.

COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR
ENGL 110A	HU	Reading Poetry	M/W 2:15-3:45		Devaney
ENGL 112	HU	Theories of the Remix	T/TH 11:30-1:00		Reckson
ENGL 205	HU/COML	Legends of Arthur	T/TH 1:00-2.:30		McInerney
ENGL 209	HU/VIST/COML	Third World Cinema: Desiring Freedoms, Freeing Desires	T 7:30-10:00 p.m. SU 7:30-10:00 p.m.		Rajbanshi
ENGL 216	HU	In the America Strain: Music in Writing 1855-1975	M/W 11:15-12:45		Devaney
ENGL 239	HU	Art Against Fascism: British Literature of the 1930's	T/TH 11:30-1:00		Sessions
ENGL 253	HU	English Poetry from Tennyson to Eliot	T 7:30-10:00 p.m.		Finley
ENGL 265	HU/AA	African American Literature: Black Horror	T/TH 1:00-2:30		Solomon
ENGL 278	HU/COML	Contemporary Women Writers	M/W 9:00-10:30		Watson
ENGL 291	HU	Poetry Writing: A Practical Workshop	F 11:00-1:30		Devaney
ENGL 293	HU	Introduction to Creative Writing: Fiction	W 1:30-4:00		Solomon
ENGL 298	HU	Junior Seminar	T/TH 10:00-11:30		Sherman & Mohan
ENGL 301	HU/COML	Topics in Middle English: Body Talk	M/W 2:15-3:45		Watson
ENGL 309	HU/VIST/AA	Against Death: Opposing Capital Punishment in America Literature and Culture	F 1:30-4:00		Reckson
ENGL 363A	HU/AA/COML	Topics in American Literature: Trauma and Its Others	W 1:30-4:00		Zwarg
ENGL 377	HU/COML	Problems in Postcolonial Literature: Violence, Terror, And Identity	M/W 11:15-12:45		Mohan
WRPR 150	HU	Writing Program	T/TH 10:00-11:30		Rajbanshi, Finley, Zwarg

ENGLISH 110
M/W 2:15-3:45

Thomas Devaney
HU

Reading Poetry

From early lyrics to modern and contemporary poetry, this class will consider a great range of poetry, what Claudia Rankine indicates about the language of the body, “A pulse in the neck, the shiftiness of the hands, an unconscious blink, the conversation you have with your eyes translate everything and nothing.” Class meetings are largely devoted to close examinations of individual poems, sometimes word-by-word. We will employ a number of analytical and interpretive modes, reflective of current understandings of reading as a diverse, open-ended, yet guided by an interplay between readers (past and present) and texts. We will also be attending to the sensual aspects of sound and voice of the poems, as well as investigate the poem as a visual artifact on the page.

Our primary text will be the *Norton Anthology of Poetry*, Sixth Edition. The anthology will be supplemented by PDFs (on Moodle) and other supportive materials (theory and criticism). Active class engagement is a central aspect of the course. There will be short weekly analytical, interpretive/responsive, or creative exercises; a longer essay is due at the end of term. Students at every level are welcome, but most especially first and second year students at the College.

Professor Lindsay Reckson
lreckson@haverford.edu
Office Hours: Thursdays 1:30-3:30pm
Office: VCAM 204

This course introduces students to the study of literature through the art of borrowing, sampling, recycling, and remixing. We'll ask: how did "originality" become the standard of literary value? How has this standard operated as a powerful form of cultural distinction? And how have literary, sonic, and visual remixes worked to rewrite this standard? As we explore these questions, we'll encounter theories of authorship, intellectual property, and plagiarism—ideas shaped and reshaped by social and technological transformation. Approaching the remix as a creative/critical practice rather than a fixed genre, we'll learn how literary genres themselves develop through borrowing and experimentation, and we'll analyze related practices of allusion, collage, intertextuality, parody, polyphony, and sampling. Together we'll read texts that foreground modes of cultural theft, refuse originality and authenticity as such, and mobilize the remix as an important source of knowledge production. As these texts help to demonstrate, the remix offers alternative ways of imagining cultural value, remaps matrices of community and identification, and produces new (or newly reconfigured) modes of pleasure and possibility.

Throughout, we'll be especially concerned with how our cultural understanding of intellectual property has been shaped by (and has in turn helped to shape) historically dynamic relations of race, class, gender, and sexuality. We'll explore how nineteenth-century and twentieth-century African American writers theorized intellectual property in the context of the slave trade and the forced circulation of persons-as-property; examine various avant-garde, experimental, and postmodern writings as they challenge and/or reinforce the historical occlusion of women, queer people, and people of color from these categories; and consider cultural capital as it accrues (and gets transformed) in and out of the academy.

Finally, this course asks students to analyze their own role as authors, and to actively and energetically theorize their reading and writing practices. We'll explore how citation serves as a form of intellectual community building, and experiment with capacious modes of marking how the voices of others live in and animate our scholarly writing. We'll aim to inhabit the anarchic spirit of the remix in our discussions, and learn to craft arguments while discovering how the remix operates as its own kind of argument against cultural hierarchy.

Required Texts* (available at the bookstore and on reserve)

William Wells Brown, *Clotel, or The President's Daughter* (Bedford Cultural Edition, ed. Robert S. Levine, ISBN 978-0312621070)

Harryette Mullen, *Recyclopedia* (Graywolf Press, ISBN 978-1555974565) (OPTIONAL)

M. NourbeSe Philip, *Zong!* (Wesleyan University Press, ISBN 978-0819571694)

Phillis Wheatley, *Complete Writings* (Penguin, ISBN 978-0140424300)

Legends of Arthur

King Arthur and the Knights of the Round Table have had a powerful hold on the popular imagination for centuries. In this class, we will read some of the earliest versions of the Arthurian Legend and discover a complex and various tradition, full of fascinating contradictions. In the story of the Grail Quest, for instance, elements deriving from Celtic and Christian mythologies often appear to be at odds with each other; we will try to illuminate this relationship by reading some Welsh and Irish analogue tales; we will also consider the role of the Arthurian corpus (sometimes called the “matter of Britain” although the earliest Arthurian romance are French) in establishing national and ethnic identities. We will pay particular attention to the Middle English and French Romances and their representation of chivalry and courtly love. These quintessentially medieval concepts raise fascinating questions about the conflict between personal and private morality, about the representation of women, and about the construction of both identity and gender. Finally, we will explore the survival of the Arthurian legend into the nineteenth and twentieth centuries; it is transformed into a Victorian morality tale by Alfred, Lord Tennyson, and forms the foundation of Robertson Davies’ *Cornish Trilogy*.

Texts:

The Romance of Arthur, ed. Wilhelm (Garland)

Chrétien de Troyes, *Arthurian Romances* (Penguin)

Sir Thomas Malory, *Le Morte d'Arthur*, ed. Bryan (Modern Library)

Alfred, Lord Tennyson, *Idylls of the King* (Penguin)

Robertson Davies, *The Cornish Trilogy* (Penguin)

Other readings, including *The Lay of the Horn*, *The Knight of the Two Swords*, excerpts from John of Salisbury, Irish and Welsh mythology and assorted critical readings, on Moodle.

Requirements:

Graded assignments: Bibliography assignment (2-4 pages) (10%)

1 4-6 page paper on a medieval text (20%)

1 4-6 page paper on a contemporary retelling (novel, film, etc.) of the Arthurian legend (20%)

Final essay examination covering all the material on the course (30%)

Factors in participation grade (20%): 2 brief (1pg or 3-4 pgphs) response papers posted to the class Discussion List; regular responses to the posts of others.

Regular attendance and engaged participation in classroom discussion.

Participation in the Arthurian Film Festival ((viewings and discussions)

ENGLH 209
Third World Cinema:
Desiring Freedoms/Freeing Desires
Eng/Comp Lit/Vis Arts

Reema Rajbanshi
Fall 2018
T 730-10 pm
SU 730-10 pm

This course introduces students to Third World films and their generative contexts from the mid-20th c. onwards, with a focus on Africa, South Asia, and Latin America. We consider questions of sovereignty and desire in distinct modes: the moment of decolonial struggle, as desire for the Other, belonging, and goods, and unfinished projects of freedom within the nation-state. We close with the uptake of these questions by indigenous and tribal artists in recent Fourth World cinema. Course materials include Shohat and Stam's *Unthinking Eurocentricism: Multiculturalism and the Media*, alongside posted articles and excerpts to support discussion of specific filmic move/ments. Course structure follows two films weekly, one writing response per unit, student presentations, midterm and final exams, and an ungraded course journal to facilitate work towards the final paper. Class discussion runs Tuesday evenings and screenings Sunday evenings. Cross-listed for English, Comparative Literature, and Visual Arts. Limited enrollment 25 students.

ENGLISH 216
THE STRAIN: MUSIC IN AMERICAN WRITING (1855–2014)
THOMAS DEVANEY | FALL 2018
M W 11:15-12:45 PM

This seminar is an investigation of music in American literature through close study of significant texts and recordings. Walt Whitman was immersed in opera; Emily Dickinson was steeped in the hymnbook; Zora Neale Hurston in folksong; Amiri Baraka in the blues and bebop; John Cage in silence. We will explore how poetic music and *music* diverge, but also look at the ways in which songs and poetry have fed and inspired each other.

What does Whitman mean when he says he hears “America singing”? What are the implications of, “Each singing what belongs to him or her and to none else”? We will explore the roots of the lyric and the tradition of the single expressive speaker, as well as look at how measure and musical effects are deployed and felt in poetry and prose.

The class will listen to and study versions of the Navaho Night Chant and read translations of songs from the Chippewa (Ojibwe). Some questions include: How do sonic technologies shape and/or distort the imagining of Native American peoples? What might we gain by thinking across the boundaries of text, sound, and image as we approach these questions?

This course is an exploration of what Alice Notely calls, “musical closework.” The class will chart the rich borderlands between music and speech, and pay close attention to how the breath and ear are used in the structuring of a poem, as well as explore how the breath-unit helps us experience the event of the text. Considering music and prosody we will investigate ideas around the variable foot and projective verse as each seeks to find its own measure or sound, poem-by-poem. Further questions include: What do we hear when we read? What is the relation of the body and the text? How do personal experiences of music inform how we listen/hear/interpret? In open-field poetry how does the articulation of phraselike shapes help the reader to speak the poem? W.C. Williams provides one guide: “...the best of what the best of us write comes to us by way of the ear, is there a valid reason why it should not be studied and understood?”

ENGL 239
T/Th 11:30–1:00

Gabriel Sessions
HU

Art Against Fascism: British Literature of the 1930's

Poets, critics, novelists, painters, and ordinary people chronicled Auden's "low dishonest decade" of the 1930s, one perhaps more like our own time than any in the last hundred years. It was a decade ejected from a great economic depression to tumble into the onset of the Second World War in 1939, haunted always by the memory of the "end of civilization" in the First. Revolutionary political ideas smoldered across Europe and the Americas and coalesced into popular ideologies of socialism, communism, and fascism, igniting in the Spanish Civil War (1936-39) and in colonial spaces across the globe. The threat of catastrophe forced the decade's consciousness to shape itself around an enduring question: how to reconcile art, personality, and intellectual inquiry with political vision and activism. The writers we will study tried to fight rising militarism, totalitarian states, and imperial autocracy with prose and poetry, never sure it was possible to do this, and never conceding that it wasn't. Could an activist writer rely on beauty, form and rhythm? What about irony and satire? How could fiction, something not real, incorporate or transform fact, something real, responsibly? Just where was the fact/fiction boundary in this era, especially since modernism, the premiere form of aesthetic innovation from 1900 through the '20, had shattered the idea that a stable world existed out there, independent of human perception? What changes minds, communicating ideas or physical discomfort? How aware should art be of contemporary issues like appropriation, wokeness, and structures of power? If, as Virginia Woolf puts it, "writing is our fighting?" is this only a metaphor?

English 253a
Tuesday 7:30-10:00

Stephen Finley
HU III

English Poetry from Tennyson to Eliot

This course will be organized around the poetry of several major poets, beginning with Alfred, Lord Tennyson, Christina Rossetti and her brother, Dante Gabriel Rossetti. We will approach this poetry of the mid-century, in part, via the visual arts, reading its Victorian romanticism and Arthurian mythos in relationship to Pre-Raphaelite painting and book illustration. One of the salient aspects of Victorian culture was the remarkable interconnection of poetry and painting and other graphic arts (these later much more widely influential through technical advances in reproduction). We will turn to consider two very different poets, almost from different worlds: Robert Browning of the well-known dramatic monologues, a public figure via his elopement with and marriage to the famous Elizabeth Barrett; and Gerard Manley Hopkins, a poet forced to work in a private world of intense self-consciousness and spiritual struggle, and whose poems were published posthumously. His great sonnets of natural glory, as well as his later poetry of self-suspicion and despair, were claimed as “modern” when they were finally published in 1918, since his work had had only a very small or local Victorian audience. The course’s third movement will be a reading of Thomas Hardy, W. B. Yeats, and Wilfrid Owen; we will then conclude with T. S. Eliot. We will take a pathway, then, from Tennyson’s *In Memoriam* (1850) to *Little Gidding* (1942).

By beginning in the Victorian mid-century and journeying across the century mark into modern poetry, and, in Eliot, to one of the foremost critics and ideologues of modernism, and by studying Hopkins’s fate of Victorian obscurity followed by passionate, if posthumous, modern fame, the course tries to subvert the convenient opposition of Victorian/modern. This opposition had persistent vitality in both the academy and popular culture. Indeed, “Victorian” is still often taken to mean prudish, pious, and constrained, a thing of class and conformity. How utterly untrue! The erotic intensity of this poetry, its diverse sexualities, as well as its passionate and devotional emphasis, can hardly be anticipated. Indeed, the Victorian visual arts provided enduring ideal figures for both men and women that remain ineradicable, exalted and alluring, whether for good or ill.

In our immediate acts of reading and rereading the poems, we will be guided by these concerns: the poet’s role in mediating/exposing a social order marked by repression and isolation; the relation between poetry and historical catastrophe (the terrible reality of war, for instance, is an abiding presence in many of these poems); the structuring modalities of lyric and elegy in a poetry of memory and mourning; and the embedding, the sedimentation of poetry in place, and place in poetry.

Readings:

Alfred, Lord Tennyson (1809-1892)

from *The Collected Poems*, including readings from *In Memoriam* (1850) *Maud* (1855) and *The Idylls of the King* (1859-1888) and last poems.

Dante Gabriel Rossetti (1828-1882) and Christina Rossetti (1830 - 1894)
Selected Poetry, from DG's *House of Life*, and especially Christina's "Goblin Market" with DG's illustrations

Robert Browning (1812-1889)
Selected poems, including "My Last Duchess," "Fra Lippo Lippi," "Childe Roland to the Dark Tower Came," "Andrea del Sarto," "Love Among the Ruins," "An Epistle . . . of Karshish," "The Pope" from *The Ring and the Book*

Gerard Manley Hopkins (1844 - 1889)
The Poems of Hopkins (1967, 1970)

Thomas Hardy (1840-1928)
The Collected Poems, including poems, especially, from the following books:
Time's Laughingstocks and Other Verses (1909), *Satires of Circumstance* (1911-1914), *Moments of Vision* (1917), *Late Lyrics* (1922), and *Winter Words* (1928).
Selections by Moodle or shorter edition

W. B. Yeats (1865-1939)
Selected Poems and Four Plays (1962, 1996)

Wilfrid Owen (1893-1918)
Collected Poems (1965)

T. S. Eliot (1888-1965)
Collected Poems, 1909-1962 (1963)
from *Selected Prose* (1953)

Note: This reading list of principal works will be supplemented, throughout the term, by selections from essays both critical and theoretical, with an eye both to a new (freshly historicized) literary history of the two periods, as well as to significant challenges posed to received readings of the poems by new(er) theoretical models or approaches. One hopes to have an affordable text about Pre-Raphaelite art, with full color illustrations. If we can't find a reasonable option, we'll build up our own collection of images and graphic design from my library and from the web.

Course Requirements:

Class attendance, 2-3 shorter writing/reading exercises (1-2 pages), two longer essays (3-4, and final 5-7 pages).

English 265 African American Literature: Black Horror
T/TH 1-2:30

Asali Solomon

This course is an examination of literary and artistic horror by black artists. We will articulate the artistic genre of horror and its tendencies, with a particular focus on representations of racial Otherness and racism. We will also consider particular affinities between horror and modes such as black literary realism and naturalism, attentive to moments which collapse a fear of blackness and the terror associated with being black in America. We will study the work of authors and other artists, including Charles Chestnutt, Gwendolyn Brooks, Chester Himes, Edward P. Jones, Chesya Burke, Nalo Hopkinson, Tanananrive Due, The Geto Boys, Snoop Dogg, Childish Gambino and Jordan Peele. We will also consider white American literary representations of racial otherness and horror in the works of authors such as Edgar Allan Poe and Flannery O'Connor, as well as the 1968 George Romero film "Night of the Living Dead."

Students in this course will be required to write a number of short reading responses, three formal essays and a creative assignment in which they try their hand at the genre of horror. **(Does 265 have a course limit)**

ENGL 278: Contemporary Women Writers
M/W 9:00-10:30 WDS

Sarah Watson

This course explores popular fiction aimed at women, a genre frequently described as "chick lit." During the semester we will read both chick lit "classics" and works which adapt or trouble the definition of the genre. We will consider women writers from various time periods and diverse backgrounds, reading the work of Ann Radcliffe, Jane Austen, George Eliot, Radclyffe Hall, Virginia Woolf, Edith Wharton, Helen Fielding, Candace Bushnell, Terry McMillan, Laura Esquivel, and Louise Erdrich. We will also analyze a number of films and TV shows including *The Lizzie Bennett Diaries*, *Sex and the City*, *Jane the Virgin*, and *The Incredible Jessica Jones*. Throughout the semester, our study of primary materials will be underwritten by engagement with Stephanie Harzewski's *Chick Lit and Postfeminism* and selections from the works of feminist theorists Adrienne Rich, Susan Bordo, Paula Gunn Allen, and bell hooks.

ENGLISH 291
FRIDAY 11am-1:30pm

Professor Devaney
HU

Poetry Writing I

This is a creative writing workshop on poetry. Student work is the focus along with the analysis of a wide variety of poems and poets. Students will have the opportunity to expand their repertoire by modeling their pieces on the work of various poets including: Ross Gay, Joy Harjo, Wallace Stevens, Naomi Shihab Nye, Natalie Diaz, and Ocean Vuong. Poetry is a language inquiry and we consider that, as CD Wright reminds us, “Even the humble word *brush* gives off a scratch of light.” Students will write short critical responses to the weekly readings. The class will workshop in both small and large groups. A final portfolio of revised work is required.

TEXTS:

- *Sleeping on the Wing*, edited by Kenneth Koch and Kate Farrell
- Course Reader: Course Bulk Pack

English 293 Introduction to Creative Writing: Fiction
W 1:30-4:00

Asali Solomon

This course is an introduction to fiction writing, with particular emphasis on the short story. Students will gain practice with fundamental elements of fiction including: character, plot and language, both in narrative and dialogue. They will develop the skill of reading as writers and hopefully write distinct and engaging short stories. The centerpiece of class meetings will be a workshop where students discuss their peers' work and offer productive criticism. Students will also read and discuss a wide range published short fiction, including authors such as Sherman Alexie, Octavia Butler, John Cheever, Edward P. Jones, Flannery O'Connor, Miranda July, Junot Diaz and Denis Johnson. The success of this course depends on each student's frequent and thoughtful participation; those who expect to miss more than one meeting due to previously scheduled events should consider another course.

Students in this course will write two complete stories for workshop, revise a final project and turn in a wide variety of writing exercises.

This course is limited to 15 students. All students interested in taking this course should submit a 5-10pp writing sample, preferably prose fiction, to tgriffith1@haverford.edu by the end of pre-registration. You will hear about your status in the course at the beginning of Fall 2018.

English Junior Seminar 298, 299, 298j

298, Junior Seminar I Junior seminar comprises a two part sequence that, through class readings, discussion, and writing tutorials, engages students in a study of (1) texts and genres representing the historical range and geographic diversity of literatures written in English, (2) critical theory, cultural representation, and the emergence of textual traditions, and (3) the practice of scholarship within the discipline. Prerequisite(s): Only open to English majors Enrollment Limit: 17

298J, Junior Seminar I An intensive series of tutorials focused on theory, writing, and revision. Students register only in the fall semester but the .5 credit tutorial accompanies the full two-semester course, 298 and 299.

299, Junior Seminar II Part II of the Junior Seminar sequence. Junior seminar comprises a two part sequence that, through class readings, discussion, and writing tutorials, engages students in a study of (1) texts and genres representing the historical range and geographic diversity of literatures written in English, (2) critical theory, cultural representation, and the emergence of textual traditions, and (3) the practice of scholarship within the discipline. Prerequisite(s): ENGL 298 Enrollment Limit: 17

ENGL/COMPL 301: Topics in Middle English: Body Talk
MW 2:15-3:45 ROB7

Sarah Watson

How do medieval texts talk about the body? How do medieval bodies talk? This course introduces medieval literature and culture through the lens of “body talk.” We will explore gendered bodies and their voices in lyric poems, mystical visions, romances, and plays and consider how the construction and perception of gender intersects with ideas about race, animality, and disability. At the center of the course will be the question: How do literary, social, religious, and medical discourses shape the way we understand our own bodies and the bodies of others? Readings will include Geoffrey Chaucer's *Canterbury Tales*, medieval romances such as *The Romance of Silence* and *The King of Tars*, and critical texts such as Ruth Mazo Karras' *Sexuality in the Middle Ages: Doing unto Others*.

ENGL/PEAC309
VIST/AA

AGAINST DEATH: OPPOSING CAPITAL PUNISHMENT IN AMERICAN LITERATURE AND CULTURE

Is it much to die?

Langston Hughes, "Scottsboro" (1932)

In the long history of capital punishment in the U.S., writers and artists have played an active role in shaping—rather than simply reflecting—public discourse around justice and punishment. This course examines the history of literary and cultural responses to capital punishment, beginning with the introduction of privately conducted state-sanctioned executions in the 1830s and ending shortly after the reinstatement of the death penalty in 1976 following a four-year moratorium. We'll look at representations of the death penalty in novels, essays, plays, poems, photography, and film, with an emphasis on the relationship between art and social protest; interwoven histories of race, gender, class, vulnerability, and criminality; and the relays between capital punishment, media, and other technologies of social power. What is the relationship between culture and punishment in the U.S.? To what extent has literature been able to challenge narratives of social, political, and technological progress that adhere to capital punishment? And how might we track the intersection between aesthetic and political forms of intervention?

We'll explore responses to the death penalty in two directions: first, as they coalesce around specific events and figures (including Nat Turner's revolt, John Brown's raid on Harper's Ferry, the Haymarket riot, Leon Czolgosz, Sacco and Vanzetti, the Scottsboro nine, Julius and Ethel Rosenberg); and second, as they aim to register the anonymous and largely unspectacular deaths taking place with punctuated regularity, often behind prison walls and out of public view. We'll take up debates around the reproduction of suffering, attending to how the history of capital punishment has intersected with histories of media, spectacle, and entertainment culture. We'll ask how specific representational modes (including melodrama, documentary, confession, realism, and reenactment) have either obscured or brought into relief the organization of social power. And finally, we'll explore literature's role in what philosopher Jacques Rancière has called the "distribution of the sensible"—the organization of social relations through what is and is not perceptible. How has literature made visible, audible, and tangible the executions of liberal democracy? And how has it imagined alternative possibilities?

This course will include an extended collaboration with the Cantor-Fitzgerald Gallery and the Equal Justice Initiative around "The Legacy of Lynching," showing at CFG October 26 - December 16, 2018. We will also be in dialogue throughout the semester with leaders of the Let's Circle Up restorative justice workshop at Graterford Prison.

Prerequisites

Freshman Writing AND one 200-level ENGL
OR Freshman Writing AND PEAC 101 or PEAC 201

Enrollment Limit

15

Selected Readings

Nat Turner, *The Confessions of Nat Turner* (1831)
Henry David Thoreau, "A Plea for Captain John Brown" (1959)
Herman Melville, *Billy Budd* (1888)
Ida B. Wells, *Southern Horrors* (1892)
Georgia Douglas Johnson, *A Sunday Morning in the South* (1927)
Langston Hughes, *Scottsboro, Limited* (1932)
Richard Wright, *Native Son* (1940)
Truman Capote, *In Cold Blood* (1966)
Norman Mailer, *The Executioner's Song* (1980)
Adrienne Rich, "For Ethel Rosenberg" (1981)
Ernest J. Gaines, *A Lesson Before Dying* (1997)
Lucie Brock-Broido, "Of Tookie Williams" (2013)

Michel Foucault, *Discipline and Punish: The Birth of the Prison* (1975)
Gilles Deleuze, "Postscript on the Societies of Control" (1992)
Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (1995)
Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (2006)
Jacques Rancière, *The Politics of Aesthetics* (2000)
Fred Moten, *In the Break: the Aesthetics of the Black Radical Tradition* (2003)
Michelle Alexander, *The New Jim Crow* (2010)
Jacques Derrida, *The Death Penalty, Vol. 1* (2013)

Assignments

At least 8 responses to weekly discussion questions on Moodle (approx. 300-500 words/each)
At least one (600-800 word) contribution to course glossary
One in-class presentation (10 minutes)
Short paper and response (3-4 pages + 1-2 pages)
Gallery show review (3-4 pages)
Final research paper, including proposal and symposium presentation (10 pages)

English 363A: Topics in American Literature: Trauma and its Others

Christina Zwarg

Wednesday 1:30-4:00

Trauma and its Others

The emergence of “trauma studies” has made it possible to reenlist psychoanalysis in the work of cultural critique. Viewed as the issue most valuable for showing the blindness and insight of Freud’s legacy, trauma theory has also become a vehicle for rethinking social and literary histories.

Trauma's meaning in Western medicine extends from a surgeon's description of a wound to the head in the early nineteenth century to a much more complex and puzzling narrative about a wound to the psyche toward the century's end. This transformation has about it a compelling social character: trauma becomes attached to psychic injury when train accident victims complain of lingering mental and physical disorders despite the fact that they emerge from accident scenes "unharmd." Certain questions of liability motivate this extension of trauma's meaning: who is responsible for the disability resulting from such accidents? Indeed, the question begins to be asked, what type of disability is it? And what are the social boundaries of such an inquiry?

Trauma's value can be said to have extended in this way at a conscious level, with interested parties pulling its representation to suit specific needs. Yet the transformation of trauma's meaning reaches into deeper levels of the shared symbolic register we call culture, both in Europe and in this country. In the United States, the traumatic injuries of slavery (and mastery) are converted into elaborate psychic enclaves having both horrific and healing ideological power. Freud's mention of *Uncle Tom's Cabin* to explain beating fantasies in twentieth-century Vienna is only one example of the elaborate route trauma's meaning seems to have taken in the Circum-Atlantic world.

This course will expose students to recent trauma theory and the segregated traditions of literary history. Thinking about trauma theory *before and after* Freud, we will look again at authors attempting to bring together (and sometimes keep apart) cultural traditions irrupting into literary form from the late 18th to the early 20th century. We will also explore how forms of satire, comedy, and humor cross wires with traumatic experience. The role of heightened emotional states, including fugue or hypnotic experiences, and the shifting currency of the words "terror," "freedom," and "shock" will be part of our focus.

Theoretical readings in Freud and other theorists of trauma will be central and extensive. Our literary readings might include work from Poe, Twain, Hemingway, Baldwin, Faulkner, Porter, Rankine, Sebald and Whitehead.

Problems in Postcolonial Literature: Violence and the Arts of Gender

“The colonized man finds his freedom in and through violence” – Frantz Fanon, *Wretched of the Earth*

The decisive role that Fanon attributes to violence in the colonial context has had an inexorable afterlife in the postcolonial world. Fanon argues that violence functions like a language in the colonial system, such that the militant who seeks to overthrow the colonizer is only writing back in the colonizer’s own language. This course explores this premise by asking whether this dynamic is structured by the specific roles and values attached to men and women in particular societies and historical contexts. The texts we will be reading for the course explore this dialectic of violation and violence but, contrary to Fanon, they present it as a mutating, complex phenomenon that draws its energies from multiple histories and traditions that are not always centered on the colonial experience. Among other matters, these texts expose: The brutalities of despotic states and rulers; the entanglement of family dynamics in resistance to an oppressive state; the effects of the unthinking intrusion of metropolitan values into poverty-stricken societies on the brink of chaos; the dangers and beauty of bearing witness to violation; the collusion of sexual excitement, feminine rebellion, political repression, and armed resistance; and the tensions and conflicts existing between different communities that co-exist precariously in the world. However, though these texts have in common a concern with political violence they locate it in relation to culturally specific and gendered values such as shame, honor, purity, and sacrifice. In addition, they draw their peculiar charge from the ways the corporeality or the embodied politics of the militant or the victim is made to stand in for the body politic. In representing the material violence of political repression and insurgency these texts lead us to ask with Jacques Derrida whether representation itself is originally violent, and whether violence is “congenital to phenomenality,” that is to say whether it is the enabling condition and essential feature of speech that makes power legible.

The specific aesthetic challenges and narrative pressures generated by these explosive topics will be the ongoing focus of our analyses. We will explore the strategies of historical referencing these texts adopt, and ask whether their sometimes overwrought symbolism undercuts their political urgency. We will

consider how the extremity of the subject matter of these texts demands their reaching beyond the conventions of realism into the realms of the magical, the surreal, and the grotesque. Of related interest will be the ways these texts experiment with temporal sequence and continuity, and often stage apocalyptic climaxes that collapse past, present, and future. To explore the role of the public spectacle in amplifying the power and scope of political violence, we will discuss films such as Shekhar Kapoor's *Bandit Queen*, Santosh Sivan's *The Terrorist* and Gillo Pontecorvo's *The Battle of Algiers*.

Required Texts:

Assia Djebbar, *Children of the New World* (Heinemann)

J.M. Coetzee, *Waiting for Barbarians*

Frantz Fanon, *Wretched of the Earth*

Michelle Cliff, *No Telephone to Heaven*

Michael Ondaatje, *Anil's Ghost*

Salman Rushdie, *Shame*

Bapsi Sidhwa, *Cracking India*

Ngugi wa Thiongo, *Weep Not Child* (Heinemann)

Theoretical writings by Arjun Appadurai, Hannah Arendt, Pierre Bourdieu, Judith Butler, Julia Kristeva, Gyan Pandey, Elaine Scarry, Susan Sontag, Gayatri Spivak, and Michael Taussig.

Course requirements:

Written work: Two short papers (about 5 pages long); a research paper (about 10 pages); class presentation; regular participation in class discussions.

Pre-requisites:

2 200-level courses or consent of instructor.

WRPR 150

*Shadow Voices: Figures of Slave Difference
and Resistance in the Text*

Writing Program

Reema Rajbanshi

Fall 2018

TR 1-230 pm

This course reads select representations of bondage spanning period and place, considering enslaved figures in the ancient world as well as bonded workers in the post/colonial moment. With a cross genre list centering the novel, the play, and a few films, we hold two questions consistently: how were categories of difference tied to reproducing systems of bondage? in what myriad of ways did the enslaved speak and resist? Designed to facilitate argumentation practices such as drafting and revision, the course requires weekly writing exercises, four tiered papers, and group tutorials/conferences. Open only to first-year students as assigned by the Director of College Writing.