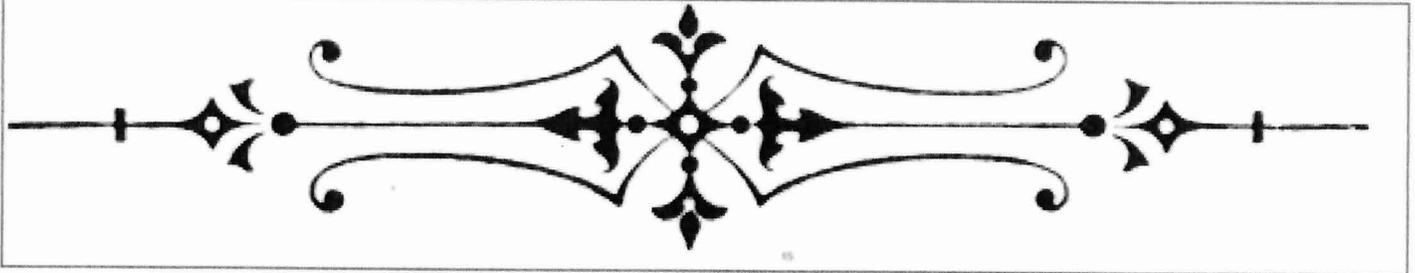
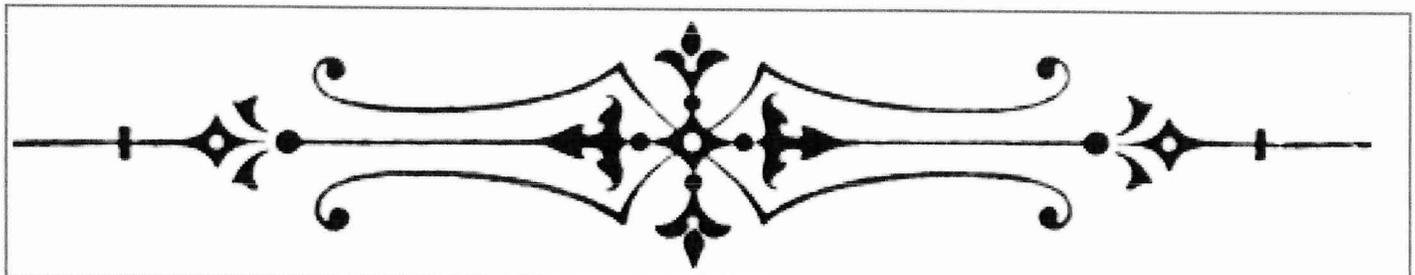


HAVERFORD COLLEGE ENGLISH DEPARTMENT

Fall 2017 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, preferably three, one at the 100 level and 1-2 at the 200-level, by the end of the sophomore year; or permission of the chair.

FOR STUDENTS IN CLASS YEAR 2020 and below, courses previously designated as 'Introductory Emphasis' may take the place of the 100-level requirement.

In total the major requires:

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; at least two, preferably three, must be at the 200 level (including 150L); 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 yearlong Junior Seminar tutorial; ENGL 399F (fall) and 399B (spring) for Senior Conference

300-level topics courses using the same number but with different titles may be taken to satisfy the major requirement.

Creative Writing Concentration

The Creative Writing Concentration requires two courses in creative writing (only one of which is counted toward the major) and the writing of a senior thesis (399) composed of an original creative text and a rigorous critical introduction.

Those interested in completing the Concentration as seniors must submit a portfolio of creative work to the department chair, Professor McGrane, **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.

English Department Course Offerings Fall 2017

Laura McGrane, Chair

COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR	CLASSROOM PREFERENCE
ENGL 1xx	HU	Theories of the Remix	T/TH 2:30-4	20	Reckson	
ENGL 110	HU	Reading Poetry (pre-1800)	M/W 1-2:30	20	Finley	
ENGL 215	HU/AA/VIST	Realism, Race, and Photography	T/TH 11:30-1	25	Reckson	
ENGL 260	HU/AA	In the American Grain: Traditions in American Literature (pre-1800)	T/TH 1-2:30		Zwarg	
ENGL 228	HU	Topics in Early Modern Lit: Literature and Natural Science (pre-1800)	T/TH 2:30-4		Parris	
ENGL 273	HU	Modern British Literature	T/TH 2:30-4		Mohan	
ENGL 216	HU	In the American Strain: Music	M/W 9-10:30		Devaney	
ENGL 291	HU	Poetry Writing	W 1:30-4		Devaney	
ENGL 293	HU	Fiction Writing	F 1:30-4 TBD	15	Visiting	
ENGL 298	HU	Junior Seminar	T/TH 10-11:30	15	McInerney	
ENGL 298	HU	Junior Seminar	T/TH 10-11:30	15	Stadler	
ENGL 320	HU	Topics in Early Modern Lit: Early Modern Biopower from Marlowe to Milton (pre-1800)	M 1:30-4	15	Parris	
ENGL 346	HU/VIST	New(s) Media and Print Culture (pre-1800)	T 7:30-10	15	McGrane	
ENGL 389	HU/CL	Interpreting Lyric Poetry: Love; Loss; Transcendence (pre- or post-1800)	T/TH 1-2:30	12	Benston	
ENGL 399	HU	Senior Conference	n/a			
WRPR 150	HU	Intro to Literary Analysis	T/TH 10-11:30	12	SF, CZ, RM	

Cross-Listing Key: CL=Comparative Literature, AA=Africana Studies, GS=Gender and Sexuality Studies, VIST=Visual Studies

English Department Course Offerings Spring 2018

Laura McGrane, Chair

COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR	CLASSROOM PREFERENCE
ENGL 118	HU	Western Dramatic Tradition	M/W 2:15-3:45	20	Pryor	
ENGL 270	HU/AA	Portraits in Black	T/TH 11.30-1		Zwarg	
ENGL 2xx	HU	Documentary Modernism (New)	T/TH 1-2.30	30	Reckson	
ENGL 254	HU	Victorian Literature: Domestic Fiction, The Development of the Novel in the 19 th Century	T/TH 1-2.30		Sherman	
ENGL 2xx	HU	Autobiography: Place and Displacement (New)	T/TH 2.30-4		Finley	
ENGL 214	HU	Literary Theory: The Human	T/TH 2.30-4		Parris	
ENGL 228	HU	Topics in Early Modern Lit: Literature and Sleep before Modernity	W 1:30-4		Parris	
ENGL 289	HU	Contemporary Poetry	M/W 11.15-12.45		Devaney	
ENGL 275	HU	Thinking Globally-Writing Locally	T 7:30-10		Mohan	
ENGL 294	HU	Advanced ^{Non-Fiction} Fiction Writing	F 1:30-4		Visiting	
ENGL 292	HU	Poetry Writing II	F 1.30-4		Devaney	
ENGL 299	HU	Junior Seminar	T/TH 10-11:30	15	McInerney	
ENGL 299	HU	Junior Seminar	T/TH 10-11:30	15	Stadler	
ENGL 353	HU	Victorian Poverty, Ecology, and Public Health	M 7:30-10	15	Finley	
ENGL 364	HU	Topics in American Lit: TBD	W 1.30-4	15	Zwarg	
ENGL 367	HU	Topics in American Lit: TBD	F 11-1.30	15	Stadler	
ENGL 381	HU/CL/GS	Textual Politics (post-1800)	T/TH 11.30-1	15	Mohan	
ENGL 399	HU	Senior Conference	n/a		various	

Cross-Listing Key: CL=Comparative Literature, AA=Africana Studies, GS=Gender and Sexuality Studies (150L LR, DS, BP)

Theories of the Remix

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? And how have literary, sonic, and visual remixes worked to challenge this standard? As we explore these questions, we'll encounter concepts like authorship, intellectual property, and plagiarism as ideas shaped and reshaped by social and technological transformation. 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.

Approaching the remix as a creative and critical practice rather than a fixed genre, we'll explore how literary genres themselves develop through borrowing and experimentation, and analyze related practices of allusion, collage, intertextuality, parody, and polyphony. Over the course of the semester we'll trace a long history of literary assemblage and appropriation, from cultures of reprinting in the 19th century, to the cut-and-paste aesthetics of modernism, to the art of sampling in contemporary literature, music, and film. Through careful analysis of these texts, we'll discover how the remix produces new (or newly reconfigured) modes of pleasure and possibility, remaps matrices of community and identification, and offers alternative ways of imagining cultural value.

This course also asks students to reflect in a sustained way on their role as authors, and to energetically theorize their own reading and writing practices. We'll use citation as a form of intellectual community building, experiment with capacious modes of marking how the voices of others live in and animate our scholarly writing, and aim to inhabit the anarchic spirit of the remix in our discussions and collaborations.

Texts:

Complete Poems, Phillis Wheatley

Clotel, William Wells Brown

Tender Buttons, Gertrude Stein

Recyclopedia, Harryette Mullen

Blood and Guts in High School, Kathy Acker

Tarnation, Jonathan Caouette

My Mother's Place, Richard Fung

Rhythm Science, DJ Spooky

Decoded, Jay-Z

The Grey Album, Dangermouse

Essays by Jonathan Lethem, bell hooks, Eve Sedgwick, José Muñoz, Kevin Young and others

Requirements:

Weekly blog entries (300-500 words); collaborative presentation; keywords essay (1-2 pages); short essay (2-3 pages); critical mash-up essay (4-5 pages); multimedia critical collage project.

ENGL 110a
M/W 1-2:30

S. Finley
HU

Reading Poetry

From lyrics of the thirteenth century to modern and contemporary poetry, this class will consider the great range of poetry, what Gerard Manley Hopkins said of the world's "Pied Beauty": "All things counter, original, spare, strange." Class meetings will be largely devoted to close examinations of individual poems, sometimes word-by-word. Our reading practices will embrace a number of analytical and interpretive modes, reflective of our current understanding of reading as a diverse, open-ended, yet not ungoverned interplay between readers (past and present) and texts. We will also be attending to the sound and voice of poetry, as well as studying the visual artifact of the poem itself upon the page.

Some general and theoretical essays will be a part of the course's armature. The course will be organized only partly as a chronological survey. It will draw, as well, from throughout the poetic canon, selecting and grouping readings by enduring themes and various verse forms, juxtaposing old and new. It will tend to favor modern and contemporary poetry in its selections, and the motive will often be that of metaphor.

Our primary text will be the Norton Anthology of Poetry, Shorter Edition. This, not altogether happily, is a big, heavy book (and it's the shorter version!). But it has the merit of being quite comprehensive as well as having good notes and study apparatus. The anthology will be supplemented by handouts (Moodle) and other supportive materials (theory and criticism). Each class member should hope to be involved actively in class discussions. There will be regular weekly (some in-class) analytical, interpretive/responsive, or creative exercises; a longer essay will be due at the end of term.

Students at every level are welcome, but most especially first and second year students, including students in their first semester at the College.

Writing Requirement: There will be six briefer essays/responses of 1-2 pages, one about every two weeks during term, and a final (as noted above) longer essay at term's end (4-5 pages), in place of a final exam. One hopes, as we work together, that we will find opportunities (as class size allows) for creative responses (some poetry exercises or sonnet writing possible!) and class presentations, perhaps, on individual poems.

Realism, Race, and Photography

At the end of the nineteenth century, literary realism and photography were each deployed as methods of social reform, strategic efforts to renovate American society by “exposing” its stark inequities. Yet realism and photography could also reproduce those inequities in high contrast, helping to visualize and solidify hierarchies of race, nationality, gender, and class. This course will examine American realism and turn-of-the-century photography as complementary and sometimes competing practices, with a focus on their complex role in the imaging and imagining of racial identity. We’ll approach fiction and photography as contested sites of representation, used alternately to produce and naturalize racial difference as a “fact” of visual experience *and* to rewrite (or re-envision) the power dynamics embedded in seeing and being seen. We’ll read major figures in American realism (including texts by Charles Chesnutt, Rebecca Harding Davis, W. E. B. Du Bois, Jacob Riis, Zitkala Ša, and Ida B. Wells) alongside important and recently recovered photographic archives (such as Francis Galton’s composite portraits, Lewis Hine’s depictions of factory labor conditions, Du Bois’s selections for the “American Negro” exhibit at the Paris Exposition of 1900, and Gertrude Käsebier’s images of Sioux performers after the massacre at Wounded Knee). Together we’ll explore historical and theoretical links between literary and photographic representation (or writing and “light-writing”) and examine literary, photographic, and pseudo-scientific conceptions of race as they circulated at the turn of the century. We’ll ask: how did literary realism and photography inform one another as aesthetic practices? How did each of these mediums produce, reproduce, and contest ideas about racial identity? What is the role of literature and photography in mediating historical memory, from legacies of systematic racial violence to coordinated acts of resistance? And how have writers, photographers, and critics sought to reclaim the power of the visual?

This course will introduce you to archival research methods and to major critical trends in visual culture studies. You will have the opportunity to recover, analyze, and share materials from the Haverford Special Collections, and to explore digital archives at the International Center for Photography and the Library of Congress. Secondary and theoretical readings will frame current approaches in visual studies, historicize literary realism and photography as aesthetic practices, and provide both critical and reparative frameworks for reading realism, race, and photography.

The Souls of Black Folk, W. E. B. Du Bois
Iola Leroy, Frances Ellen Watkins Harper
How the Other Half Lives, Jacob Riis
American Indian Stories, Legends, and Other Writings, Zitkala Ša
Maggie, A Girl of the Streets and Other Stories, Stephen Crane
12 Million Black Voices, Richard Wright

Continued next page

Essays by Frederick Douglass, William Dean Howells, Coco Fusco, Susan Sontag, Leigh Raiford, Sara Blair, Laura Wexler, Deborah Willis, and others

Photographs by James Presley Ball, Charles Paxson, Lewis Hine, Gertrude Kasebier, Francis Benjamin Johnston, and others

Requirements:

Weekly blog entries (300-500 words); collaborative image annotation project; short essay (2-3 pages); collaborative Voice Thread presentation; final essay (5 pages).

In the American Grain: Traditions in American Literature

This course will conceptualize American literature as a comparative literature whose traditions emerge from certain inalienable forces released as English becomes the dominant political language of North America. Thus Shakespeare's late drama The Tempest and Aphra Behn's "novel" Oroonoko will frame our discussion of the significant cultural specters haunting the English language as it adapts to and seizes political control of the continent. When ships begin circling the Atlantic, pulling radically different world views into contact, their route shapes a cultural exchange far more various and complex than competing empires of Europe can understand and control: the creative productions and exchanges of that route engrave an emerging and flawed democratic republic with hidden levels of meaning, a heterogeneous blend of memory and experience that will make itself manifest in a variety of forms.

Powerful transformative energies emerge from the curious mix of privilege, dislocation and calamity on this American scene, whether in the terror and strange delight found in the pages of Columbus' journal, Cabeza de Vaca's account of the Southwest, Rowlandson's captivity narrative about her time with the Wampanoag Indians, in the Salem witch hunt so oddly reported by Cotton Mather, or in the circum-Atlantic revelations of print culture and urbanity as depicted by Olaudah Equiano, and Ben Franklin. The circuits traveled so differently by these writers reveal something of what can happen to a trickster tale as it moves from oral to written form, with wavering patterns of self promotion and self-irony.

By the close of the eighteenth century, the tension between the marvelous and the scientific always at play in the renaissance deepens into the psychological peregrinations of Brown's Wieland. At the same time, the epistolary form so constituent of the novel becomes the vehicle for sending a message about the seductive and captivating reversals at play in this nation's constitutional moment, as we will find in Foster's The Coquette. And there are ghosts haunting truths held to be self-evident in revolutions past, passing, and to come. If Poe purloins the letter to find them, Turner's "confessions" reveal the confused translations of liberty and violence at the core of our "freedoms."

With the passage of the Fugitive Slave Law in 1850, people escaping from slavery become subjects of a captivity narrative stranger than anything Rowlandson might have imagined, and by 1851 Melville's Moby-Dick reprises the Tempest. Students should be able to ask a number of important questions by the end of the course. Does the great WHITE whale rise from the lower depths of Prospero's mind? Will the Raven (Caliban?) ever stop his mournful refrain? Perhaps Ahab, like Nat Turner, is the only one capable of saying "no" in thunder; or perhaps Ahab's determination is a delusional desire pitching toward its final wrack.

Continued next page

Do not take this course if you are afraid of the dark!

Jacques Derrida, from Monolingualism of the Other: Or the Prosthesis of Origin
William Carlos Williams, In the American Grain (1925) (This text includes
a lengthy selection from the journals of Columbus)

Cabeza de Vaca, Adventures in the Unknown Interior of America (*La Relacion* or
Naufragios) 1542 1555

Shakespeare, The Tempest (1611)

Aphra Behn, Oroonoko; or, The Royal Slave (1688)

*Mary Rowlandson, A Narrative of the Captivity and Restoration of Mrs. Mary
Rowlandson (1682)

*Cotton Mather, Selections from: "A Brand Pluckt Out of the Burning" (1693)

*Olaudah Equiano, Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa,
the African (1789)

*Benjamin Franklin, Selections from: The Autobiography of Benjamin Franklin (1791,
1818, 1868); "Silence Dogood," "The Speech of Polly Baker" "On the Slave Trade"

Hannah Webster Foster, The Coquette (1797)

Charles Brockden Brown, Wieland; or, The Transformation: An American Tale (1798)

*Nat Turner: Confessions (1833)

*E.A. Poe, "The Raven," (1845) "A Tale of the Ragged Mountains"(1844)

Herman Melville, Moby-Dick (1851)

Toni Morrison, from Playing in the Dark

- Rowlandson and Franklin in Classic American Autobiographies
- Equiano in Classic Slave Narratives
- Blackboard copies for Mather, Turner, some Franklin, Poe, Morrison, etc.

There will be six writing assignments: two short formal papers, two sets of questions; a longer take-home final exam (7- 10 pages), and an ongoing course/reading journal. Students are encouraged to read *Moby-Dick* and *In the American Grain* over the summer.

Topics in Early Modern Literature: Literature and Natural Science

This course introduces students to early modern literature and science through an emphasis on discourses of naturalism. “Nature,” as Raymond Williams observes, may be the “most complex word” in the English language. This fact no doubt owes much to the various eruptions and disruptions of scientific thought during the 17th century in England. Early modern thinkers are deeply interested in what counts as natural, in whether we can know the nature of things according to their most fundamental essence, and in ascertaining the principles that organize the physical environment often referred to as “Nature.” We will consider all these senses of “naturalism” as they shape our readings in early modern literature, which include a range of discursive forms—poetry, drama, essays, meditations and philosophical treatises—at the intersection of literary and scientific thought during the early stages of the scientific revolution. We will investigate the influences of skepticism and empiricism on well-worn Aristotelian models, while tracking the rise of new and competing methods for understanding nature in the early modern period.

Our readings will be grouped under categories that identify key philosophical themes and approaches to the natural world in sixteenth and seventeenth-century scientific thought: Atomism, Scopophilia, Mastery, Mechanism, and Vitalism. As we read, we will consider how these categories both shape and reflect philosophical convictions about the laws that govern physical bodies, matter, and organic life, as well as the methods best suited to their discovery. Alongside early modern writers, we’ll ask: What sort of a thing is matter? What distinguishes living from non-living bodies? What difference does gender make? In what way are souls real? What can we know about the world we inhabit and the principles that organize it? And what do we do with such knowledge once we acquire it?

Readings:

Steven Shapin, *The Scientific Revolution*
Heraclitus, *Fragments*
Aristotle, *De Anima* and *Physics*
Thomas Hobbes, *Leviathan*
Montaigne, “Of Democritus and Heraclitus”
Lucy Hutchinson, trans., *De Rerum Natura* (Lucretius)
Margaret Cavendish, *The Blazing World*
Robert Hooke, *Micrographia*
William Shakespeare, *The Tempest*
John Donne, *Meditations Upon Divergent Occasions*
Rene Descartes, *Discourse on Method*
Georges Canguilhem, “Rene Descartes”
John Milton, *Paradise Lost*
Anne Finch, Viscountess Conway, *Principles*
G.W.F. Leibniz, *Monadology*

ENGL 216a
M/W 9-10:30

T. Devaney
HU

In The American Strain: Music In Writing (1855–1975)

This seminar is an investigation of music in American literature through close study of seminal texts. 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 music 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 how measure and musical effects are deployed and felt in poetry and prose.

This course is an exploration of what Alice Notley calls, "musical closework." Charting the rich borderlands between music and speech we will reconsider Louis Zukofsky's oft quoted formulation "Lower limit speech / Upper limit music." We will pay close attention to how the breath and ear are used in the structuring of a poem as well as we 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. Some 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 phrase-like 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 273a
T/Th 2:30-4

R. Mohan
HU

Modern British Literature: The Country and the City

The first half of the twentieth century in Britain was a time of social and political upheaval prompted by two world wars, the decline of the empire, the consolidation of the labor movement, the growth of mass literacy, changes in gender roles, and increased public interest in perceived shifts in sexual morality. The literature of the period often presents these changes as a pervasive and immanent crisis that is variously coded as apocalyptic, degenerative, or dangerously revolutionary. Our exploration of these developments will be focalized through contrasting representations of the city and the country. Is the city a place of sophistication or alienation? Do urban crowds threaten the autonomy of the individual or do they accentuate it? What are the pleasures and dangers experienced by women, foreigners, and the working class as they wander through the cityscape? Does the English countryside offer a viable alternative to city life through an established and knowable community? Such questions, in turn, will take us to the aesthetic strategies developed in these texts as they graft together cosmopolitan and nativist sensibilities, draw upon styles of representation developed by new technologies of film and photography, rediscover the compensatory pleasures of myth, and seek refuge from the contingencies of history in form and symbol. We will also read an example of the period's detective fiction, that ultimate urban genre, to see how these political and aesthetic issues get worked into popular writing

Texts:

Joseph Conrad, *The Secret Agent* (Oxford)
T.S. Eliot, *The Wasteland and Other Writings* (Modern Library)
E.M. Forster, *Howards End* (Vintage)
James Joyce, *Dubliners* (Oxford)
Dorothy Sayers, *Strong Poison* (Harper)
Evelyn Waugh, *Brideshead Revisited* (Penguin)
H.G. Wells, *Tono-Bungay* (Modern Library)
Virginia Woolf, *Mrs. Dalloway* (HBJ)

Course Requirements:

Two short essays (5-7 pages); a long essay (12-15 pages); and active participation in class discussion.

ENGL 291a
W 1:30 - 4

T. Devaney
HU

Poetry Writing: An Introductory Workshop

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. Weekly writing prompts will encourage students to widen their scope and develop their craft. Poetry is a language inquiry and we consider as CD Wright reminds us that “Even the humble word *brush* gives off a scratch of light.” Each week students will write poems that respond to other poems and some of the principal genres of poetry. Students will be asked to respond to the works of classmates. A final portfolio of revised poems (10 to 12 pages) is required.

Course Requirements:

Class attendance; completion of assignments including but not necessarily limited to those described above, active participation in commenting on others' work; conferences with the instructor, and a final portfolio of revised work.

***This course has a limited enrollment of 15 students.**

ENGL 293a
F 1:30-4

TBA
HU

Introduction to Creative Writing: Fiction

This course is an introduction to the techniques and strategies of fiction writing, with particular emphasis on the short story. Weekly reading assignments will include both anthologized stories and student-generated ones.

Enrollment Limit: 15

Submissions for English 293a
should be submitted electronically
to: asolomon@haverford.edu.

ENGL 298
T/Th 10– 1:30

M. McInerney
G. Stadler
HU

Junior Seminar in English

This course is a two-semester Seminar required of all Junior English majors. Through readings, class discussion, written assignments, and tutorials, students will become familiar with 1) a series of texts selected to represent a range of English language poetry and fiction; and 2) examples of critical writing selected to represent critical theory and practice as it has been influenced by linguistics, hermeneutics, history, sociology, psychology and the study of cultural representation. Junior Seminar aims to cultivate in the student some sense of the variety of British, American, and Anglophone literature and its criticism, and to introduce the student to the activity of criticism as it interacts with literature and the intellectual life of our time. This active criticism will lead students to grasp both the nature of literary convention and tradition and the perspectives that open up the canon to a richer diversity of voices and forms. Sections will follow the same syllabus, meeting together occasionally for joint sessions. For the most part, the two sections will function as independent seminars, with each instructor responsible for a single seminar.

Students will be required to write four papers (5-7 pages) during the first term, with revisions in response to the critique each paper will receive in tutorial sessions. They will also take an oral examination at the end of the first semester. The second semester includes two longer papers (8-10 pages), and concludes with a written comprehensive final examination that covers both semesters of the course. Regular attendance in both discussion and tutorial is required, and students are urged to prepare rigorously for class.

Readings:

The first term is devoted to poetry, poetics, and practical criticism, and includes examples of Renaissance lyrics by Shakespeare, Donne, and Marvell; selected British Romantic poetry from Coleridge, Wordsworth, Shelley, and Keats; nineteenth-century American poems by Whitman and Dickinson; and post-Romantic poetry by Yeats, Stevens, and Walcott; the second term focuses on narrative and its theorization and criticism, and readings include George Eliot's *Middlemarch*, stories by Henry James and Edgar Allan Poe, and James Joyce's *Ulysses*.

ENGL 320
M 1:30-4pm

B. Parris
HU III

Topics in Early Modern Literature: Biopower from Marlowe to Milton

This seminar investigates early modern English literature through a conceptual focus on sovereignty, biopower, and biopolitics. We will work through a series of questions based on readings of early modern literature alongside contemporary theory, philosophy and criticism: what is biopolitics, and how does it relate to biopower? How are both of these concepts bound up with the rise of various aspects of modern life—including capitalism, consent, individual liberty and universal human rights? Are there distinguishing features of an early modern biopolitics, and if so how is it entangled with political theology and the care of the self?

Michel Foucault's *History of Sexuality* introduced the concepts of "biopolitics" and "biopower" to fields of humanistic inquiry, altering our understanding of sovereign power as it mutated from the right to take life to an imperative to make live. Responses to Foucault's work have since enlarged our understanding of the complex ways in which human life becomes an object of concern for state power as well as non-state based apparatuses of civil society and processes of "normalization." A corresponding trend in early modern studies has emerged, reading works of sixteenth and seventeenth-century literature as biopolitical meditations on life, law, sovereignty and care. Students in this course will develop a foundation for studying early modern literature along such lines, as well as an understanding of the intellectual background to this approach in early modern literary studies. Our readings will include works of 16th and 17th-century poetry and drama by Christopher Marlowe, Edmund Spenser, William Shakespeare, John Milton, and Margaret Cavendish; foundational texts on biopower and biopolitics by Michel Foucault and Giorgio Agamben; and recent criticism on early modern literature by Julia Lupton and Melissa Sanchez that aims to bring together these fields of study.

Readings:

Michel Foucault, *The History of Sexuality, Volume 1: Introduction*
Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*
Christopher Marlowe, *The Jew of Malta* and *Edward II*
Edmund Spenser, *The Faerie Queene*
William Shakespeare, *Macbeth* and *The Taming of the Shrew*
John Milton, *Comus* and *Paradise Lost*
Margaret Cavendish, *The Blazing World*
Julia Lupton, *Citizen-Saints* and *Thinking With Shakespeare*

ENGL 346a
T 7:30-10pm

L. McGrane
HU (pre-1800)

346a: New(s) Media and Print Culture

This course explores a century of polemic and performance in relation to more recent political, formal and legal debates about digital and visual technologies. In the wake of the English Civil War, media from the mid-17th through the 18th centuries produced a wave of critical response and creative innovation—literary works that embody and comment on fraught networks of writers, artists, printers, and politicians. In particular we will focus on shifting visual representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures control systems of knowledge production and dissemination in the eighteenth century and today? And what forms of readership are imagined in anxious and ambitious marketplaces?

As we immerse ourselves in this historical dialogue of cultural production, we will put these plays, novels, artworks, poetry, and essays in conversation with current theoretical work on digital and visual media, interface, and embodiment. How might students situate themselves as critical producers and readers of new media today? Our most ambitious text will be Laurence Sterne's novel *Tristram Shandy*—a brilliant meditation on experimental fiction, mortality, visuality, history, and digression. As scholars grounded in historicized discourses of media change, students will embark on original projects in new media formats in the final third of the course—projects that will encourage interdisciplinary approaches to the materials, thoughtful use of digital archives, and critical engagement with media across forms.

Course Requirements and Proceedings: Students will submit weekly thought experiments (20%), a midterm paper of 8 pages (20%), and a digital project + an essay of 6-8 pages (40%) on a topic of their choosing. Students will also participate in seminar discussions/presentations and complete small projects using Special Collections and online historical collections (20%). To this end we will explore the construction of the ECCO (Eighteenth-Century Collections Online) and Burney Early English newspaper digital databases, both of which offer access to eclectic materials from the period.

Pre-requisites: One 200-level in English; or consent of instructor.

Course enrollment limited to 15

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Primary Texts:

Daniel Defoe, "An Essay on the Regulation of the Press"; *A Vindication of the Press*"

John Dunton, *The Life and Errors of John Dunton*

Henry Fielding, *The Author's Farce*

William Hogarth, *Industry and Idleness*

John Milton, "Areopagitica"

Alexander Pope *The Dunciad*

Jonathan Swift, "Tale of a Tub"; "The Battle of the Books"

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*

Theoretical Texts (Selected):

Roger Chartier, *Forms and Meanings*

Julie Cohen, *Configuring the Networked Self: Law, Code and the Play of the Everyday*

Johanna Drucker, *Graphesis: Visual Forms of Knowledge Production*

Alexander Galloway, *The Interface Effect*

Jürgen Habermas, *The Structural Transformation of the Public Sphere*

N. Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis*

Adrian Johns, *Piracy: The Intellectual Property Wars from Gutenberg to Gates*

Alan Liu, "Friending the Past: The Sense of History and Social Computing"

Jerome McGann, "Database, Interface and Archival Fever"

Eds. Perzanowski and Schultz, *The End of Ownership: Personal Property in the Digital Economy*

Interpreting Lyric Poetry: Love; Loss; Transcendence

An examination of theoretical issues and presentational strategies in various verse structures from Ovid to Bishop. Through close readings of strategically grouped texts, we will explore the interplay of convention and innovation, attending to themes of desire, loss, and transcendence, and to recurrent lyric figures, tropes, and topics (e.g., in Narcissus, Orphic, and Ulysses poems; in the dramatic monologue; in the sonnet and elegy; in the sublime; and in vernacular traditions and their literary revisions). Issues for study include: allusion and intertextuality; convention and cliché; invention and revision; origination and self-presentation. Practical criticism and discussion of the tools needed for explication will lead to theoretical analyses of interpretive modes and the interpreter's own stance.

Course Requirements:

- brief exercises; one short paper (5-7 pp.); one longer paper (12-15 pp.)
- a desire to engage in collective meditation about a wide range of poetic texts and conceptual issues
- participation in communal convulsions of close reading and spasms of surmise

NOTE: This course fulfills the pre-1800 and post-1800 requirements (final essay topic will determine the chronological category elected by the individual student).