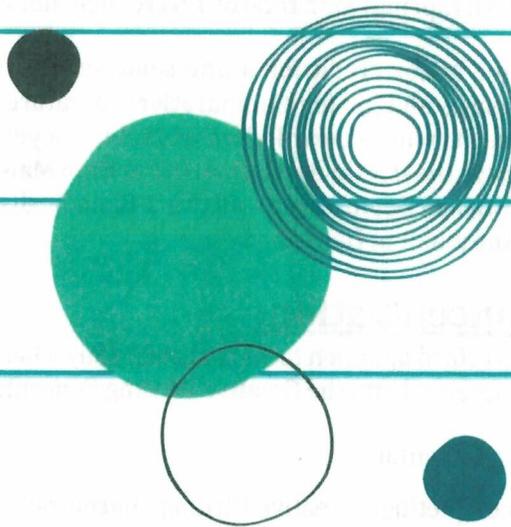


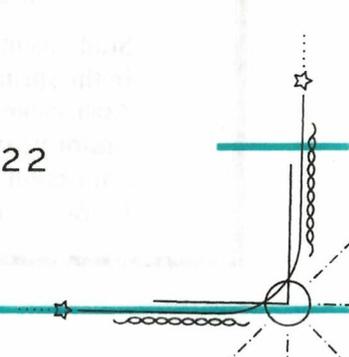
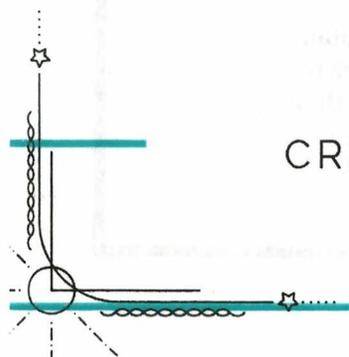
THE HAVERFORD ENGLISH DEPARTMENT

Fall 2022 Course Guide



**CONTAINING DESCRIPTIONS OF READINGS,
APPROACHES, AND COURSE CONDUCT FOR ALL
DEPARTMENT OFFERINGS**

CREATED BY SOPHIE CHOCHAEVA HC'22



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 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 (WRPR 150 "Approaches to Literary Analysis" 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 a one semester course in a foreign literature in the original language and/or for Comparative Literature 200. No more than four (4) 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:

- Students interested in completing a Creative Writing Concentration must: 1) have taken or be in the process of completing **two** college creative writing courses by the spring of their junior year. 2) apply for acceptance to the Concentration by submitting a portfolio of creative work to the Director of Creative Writing in March of junior year
- Writing a senior thesis composed of an original creative text (usually poetry, fiction or drama) and a rigorous critical component.

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 Asali Solomon, Director of Creative Writing **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 2022

COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR
ENGL 101A	HU/GS	Theories of the Novel	T/Th 10-11:30am	20	McGrane
ENGL 122A	HU	Place & Displacement	M/W 2:30-4pm	20	Finley
ENGL 215A	HU/VIST/ AA	Realism, Race, Photography	M/W 1-2:30pm	25	Reckson
ENGL 225A	HU	Shakespeare	T/Th 2:30-4pm	30	Benston
ENGL 249A	HU	Intro to Asian American Literature	T/Th 1-2:30pm	25	Kim
ENGL 272A	HU	Joyce/Beckett	T/Th 2:30-4pm	25	Sherman
ENGL 265A	HU/AA	Black Horror	M/W 11:30-1pm	30	Solomon
ENGL 291A	HU	Creative Writing: Poetry I	F 1:30-4pm	15	Devaney
ENGL 293A	HU	Creative Writing: Fiction I	W 1:30-4pm	15	Solomon
ENGL 298A	HU	Junior Seminar	T/Th 10-11:30am	15	McInerney
ENGL 2XX	HU/CL	Science Fiction since 1945	M 7:30-10pm		McInerney
ENGL 309A	HU/PJHR/ VIST	Against Death	F 11am-1:30pm	15	Reckson
ENGL 362A	HU	Topics in American Lit: Portraits & Repetition	M 1:30-4pm	15	Stadler
ENGL 377A	HU/CL/ GS/AA	Problems in Postcolonial Lit	M/W 10-11:30am	15	Mohan
ENGL 399A	HU	Senior Seminar: McGrane, Mohan, Reckson, Solomon, Stadler			

Cross-Listing Key: VIST = Visual Studies; AA= Africana Studies; CL=Comparative Literature; ENVS=Environmental Studies; GS=Gender & Sexuality Studies; HLTH=Health Studies; PJHR=Peace, Justice, and Human Rights

L. McGrane
Engl. 101A

Woodside 202
Office Hours: TBA
lmcgrane@haverford.edu

Theories of the Novel: Embodying Desire and Loss

Course Description:

This course introduces students to the genre of the novel in English with a focus on desire, loss, and literary form. In order to ask the questions, ‘Why and how do we read novels? What does this experience enable?’ we will interrogate theories of the novel, its early formation and contemporary forms. We will also consider changing cultural representations of subjectivity, nation, race, gender, and ways of reading. How is the reader variously constructed as witness to (and participant in) desire and its demise? How do developments in narrative voice influence the idea of fiction as a didactic, pleasurable, speculative and/or imaginative space? What is the novel’s role in effecting social change across centuries and geographies?

Open to majors and non-majors—no prerequisites. Limit: 20 students. Domains A/B & Gateway course to English

Course Requirements:

Students will attend all class meetings and participate actively in discussions (15%). In addition to reading assigned novels and theoretical excerpts, students will write three short essays (45%), lead group presentations (15%) and write a final paper or produce a creative project (25%). Students will also be asked to write brief reflections on readings.

Primary Readings may include:

Tsitsi Dangarembga, *Nervous Conditions*
Eliza Haywood, *Fantomina*
Brandon Taylor, *Real Life*
Jane Austen, *Persuasion*
Thi Bui, *The Best We Could Do*
Virginia Woolf, *Mrs. Dalloway*

Steve Finley

A new 100-level course about enforced exile or alienation from home, in several diverse senses or conditions, physical and psychological. The course will begin with Edmund Gosse's *Father and Son* (1907) and conclude, most likely, with Vivian Gornick's *Fierce Attachments* (1987) and/or Jhumpa Lahiri's short story collection, *Interpreter of Maladies* (2000). Along the way texts may include "The Dead," from James Joyce's *Dubliners* (1914); Henry James, *The Spoils of Poynton* (1897); Primo Levi, *Survival in Auschwitz* (1947); James Baldwin, *Go Tell It on the Mountain* (1953); Carlos Eire, *Waiting for Snow in Havana: Confessions of a Cuban Boy* (2003); Joy Harjo, *Crazy Brave* (2012); and selections from Isabel Wilkerson, *The Warmth of Other Sons: The Epic Story of America's Great Migration* (2011).

The course will look carefully at what it is to be located in a particular place, environment, or cultural condition (both grounding and constraining), from which one is exiled, either from choice, necessity, or (violent) coercion. What is the end result of leaving or losing home upon the human person and the narrative of the displaced life that follows?

Class requirements:

Six short writing responses (1 1/2-2 pages) at roughly equal intervals throughout the term (approximately every two weeks), and one longer essay (4-5 pages) at end of term. Consistent class attendance and active participation in class discussion will be expected.

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. This course is cross-listed in Visual Studies and Africana Studies.

Selected Readings

Stephen Crane, *The Monster and Other Stories*

W. E. B. Du Bois, *The Souls of Black Folk*

Frances Ellen Watkins Harper, *Iola Leroy*

Jacob Riis, *How the Other Half Lives*

Zitkala Ša, *American Indian Stories, Legends, and Other Writings*

Richard Wright, *Twelve Million Black Voices*

Saidiya Hartman, *Wayward Lives, Beautiful Experiments*

Leigh Raiford, *Imprisoned in a Luminous Glare*

Selected Assignments

Eight responses to weekly discussion board

One collaborative annotation of a photograph

One presentation on archival materials

One short (2-3 page) analysis a literary or photographic text

One final essay (5 pages)

Contributions to a collaboratively curated exhibit of archival materials

SHAKESPEARE: THE TRAGIC AND BEYOND

(Pre-Requisite: Completion of Writing Program Requirement [or BMC/SWAT Equivalent])

An "introductory emphasis" study of the major tragedies, with special reference to the evolution of dramatic form, poetic style, characterization, and ideology as they are shaped by Shakespeare's persistent experimentation with dramas of extravagant will, desire, tyranny, skepticism, and death.

Particular attention will be paid to key scenes in an effort to assess both Shakespeare's response to contemporary literary and cultural concerns and the internal reformation of his own theatrical craft. In addition, films of most plays will be screened in order to study the "translation" of the Shakespearean text into other representational media and cultural moments. [As film analysis will provide an essential means of engaging issues of performance, students will be required to view all films (which we be made available online).]

There will also be multiple opportunities for student performance, may the spirit be willing.

Students will write essays of various lengths and kinds throughout the term, including a mid-term, a director's notebook, and a final consisting of several essays on a variety of topics.

I. Preludes to Interpreting Shakespeare

- Shakespeare/"Shakespeare"
- Theater/Performance
- Ideology/Cosmology/History
- Anamorphosis

II. The Emergence of Shakespearean Tragedy

- Richard III*But I*

III. The Formation of Shakespearean Tragedy

- Romeo & Juliet*What's in a name*
- Julius Caesar*For my own part*

IV. Shakespeare's Tragic Vision

- Hamlet*I am dead*
- King Lear*Is this the promised end?*

English 225a satisfies the **pre-1800 requirement** for the Haverford English major.
Enrollment in this course will be limited to twenty-five.

ENGL H249A
TTH 1:00-2:30

Prof. Elizabeth Kim
Woodside 303
ekim1@haverford.edu

ENGL 249: Introduction to Asian American Literature

This course will explore the diversity of Asian American experience by studying a selection of foundational and emerging works by Asian American writers. Assigned readings of various literary genres will address themes such as immigration, generational conflict, racism, assimilation, difference, and political struggle. We will read and interpret texts in context by considering the historical events and periods they concern. What does Asian American identity, culture, and aesthetic look like? How do writers represent them? What does the racial and literary category “Asian American” constitute? Through studying a diverse range of narratives, we will gain a deeper understanding of the landscape of Asian American literary representation.

Texts

No-No Boy, John Okada
The Woman Warrior, Maxine Hong Kingston
Dictee, Theresa Hak Kyung Cha
Rose, Li-young Lee
Native Speaker, Chang-Rae Lee
The Interpreter of Maladies, Jhumpa Lahiri
Night Sky With Exit Wounds, Ocean Vuong
The Fortunes, Peter Ho Davies
Minor Feelings, Cathy Park Hong

English 265
Asali Solomon
Fall 2022

Black Horror
M/W 11:30-1:00 p.m.

In this course, we will explore the artistic genre of horror and its tendencies, with a particular focus on representations of blackness. We will consider affinities between horror and literary modes such as realism and naturalism, attentive to the distinction between the fear of blackness with the terror associated with being black in America (often a fear of whiteness). The central focus of this course is the creative work of African American and Afro-Caribbean artists, but we will also consider a few white American representations of racial otherness in foundational literary horror, feature film and a documentary about a relatively recent historical horror, the 1985 MOVE fire in West Philadelphia.

Books:

Puddn'head Wilson, Mark Twain (1894)
The Conjure Stories, Charles Chestnutt (1899)
The Ballad of Black Tom, Victor LaValle (2016)
If He Hollers, Let Him Go, Chester Himes (1945)
A Visitation of Spirits, Randal Kenan (1989)
Linden Hills, Gloria Naylor, (1985)
Get Out (The Complete Annotated Screenplay) (2019)

Films & Television:

Night of the Living Dead, George A. Romero, (1968)
Let the Fire Burn, Jason Osder, (2013)
Get Out, Jordan Peele, (2017)
 "Atlanta: Teddy Perkins," (2018)
Bad Hair, Justin Simien (2020)

There will also be a number of essays, short stories and video clips on Moodle.

Course Requirements: There will be three formal essays for the class ranging between 5-10pp in length as well as five less formal response papers.

Grade Breakdown:

Formal Essays 50%
 Participation 20%
 Response Papers 20%
 Attendance 10%

ENGL 272
TTH 2:30-4:00

Prof. Debora Sherman
Woodside 103, x1255

Joyce/Beckett

Writing for *The Guardian* in 1991, Seamus Deane characterized Irish writing in general and Beckett's writing in particular as caught between "silence and eloquence": "Yet time and again the rhetoric of their work enacts a movement that begins in aphasia and ends in eloquence." We will want to test this critical formulation against the work itself, in this case a comprehensive reading of Joyce, in the most prolix, the most carnivalized of texts, *Ulysses* and *Finnegans Wake*, and Beckett, where texts border upon or court in silence their own undoing. We will want to press issues of language, of text, of reading, of narration, and the experimentalism in form that produces these as issues that exfoliate from these texts. As an alternative or possible corrective to readings which seem to isolate language and theory, we will also want to recuperate Joyce and Beckett as Irish writers in the postcolonial readings that are much underway in the critical community, looking for the inscription of and marking of that colonial experience in the language itself. More provocatively, perhaps, we will want to suggest that those experiences of a (post)colonial language are not unrelated to but form a radicalized space in which to explore seemingly theoretical issues of language entailed in the philosophically rich problematic of language as it mediates (or fails to mediate) consciousness.

Texts:

Joyce: *Ulysses*; *Finnegans Wake* (in part)

Beckett: *Murphy*; *The Unnamable*; *Waiting For Godot*; *Not I*; *Krapp's Last Tape*; *Endgame*

The writing assignments for the course will be diverse, and will include an essay written on Joyce and one on Beckett, drawing on the scholarship and developed through a draft and final version; brief critical exegeses of text, and a final response to the reading which can take the form of poetry, fiction, visual media of any kind, music, etc.

Creative Writing Poetry I | ENGLH291A01
Thomas Devaney | Friday 1:30-4 pm

CW Poetry I is an introductory creative writing workshop. The workshop involves both reading and writing poetry. Students will have the opportunity to expand their repertoire by modeling their pieces in conversation with the work of various poets including Federico García Lorca, William Carlos Williams, Ada Limón, and Tracy K. Smith. We will analyze and investigate issues of form, including Haiku and sonnets. The class will workshop in both small and large groups. Students will come out of the course with a short collection of their individual work submitted as a final portfolio.

A final portfolio of revised poems (10 to 12 pages) is required.

TEXTS:

- *Sleeping on the Wing*, edited by Kenneth Koch and Kate Farrell
- *American Journal: Fifty Poems for Our Time*, edited by Tracy K. Smith

**English 293
Asali Solomon
Fall 2022**

**Creative Writing: Fiction I
Wednesday 1:30-4:00**

This course will explore the glorious art and stringent discipline of storytelling through a focus on the fundamental elements of fiction: character, plot and language, both in narrative and dialogue. Students will develop as readers, and learn to write distinct and engaging short stories. The centerpiece of class meetings will be a workshop where students discuss their peers' work and offer useful and inspiring criticism. We will also read and discuss a wide range published short fiction by authors such as Jenny Zhang, George Saunders, Mecca Jamilah Sullivan, Octavia Butler, Sherman Alexie, Vladimir Nabokov and Flannery O'Connor, learning to respond to this work as *fiction writers*. 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.**

Course Requirements: Students will write two stories for workshop (6-10pp), respond to classmate's workshop stories and complete five (5) writing exercises. You must write a revision of one of your stories for your final project. This course will also require attendance at fiction readings, virtual if necessary.

This course has a limited enrollment of 15 students. You must submit a writing sample to asolomon@haverford.edu by the end of the preregistration period. Please send no more than 10pp – prose fiction if you have it or any piece that reflects your skill as a writer. Please include your name, year and major (if declared). You will hear about your status in the course at the beginning of next semester.

ENGL 298A

T/TH 10:00-11:30

Maud McInerney

Fall 2022

Junior Seminar in English

The Junior Seminar is a year-long intensive study in the theory and practice of literary interpretation, or how and why we read literature the way we do. The loose theme of this year's seminar is "Crises and Care." As colleagues brought together through a shared commitment to literary studies, we'll ask: why literature and why now? What does literature afford us in the long afterlife of colonialism and racial slavery, in the ravages of late stage capitalism and the ongoing slow (but increasingly fast) wreck of climate catastrophe, in the biopolitical order that legislates who lives and dies in a racialized global pandemic? What are the worlds that literature enables us critique or, alternatively, imagine into being? In the fall, we'll focus on poetry and poesis; in the spring we'll focus on narrative and prose (acknowledging this is an imperfect delineation, with a range of hybrid forms within these categories and a world of literary genres that lie outside of them). Throughout the year, we'll attend to the colonial history of English as a discipline and to the interdisciplinary decolonial methods that sustain the urgency of literary studies today. We'll also explore how literature and the collective study of literature might constitute an undisciplined practice of care in the face of intersecting global crises.

Global SF since 1945

SF—science fiction, speculative fiction—is the primary allegorical mode of the contemporary world. Stories set in the far future or in alternative presents or pasts permit profound reflections upon and critiques of the world we inhabit today. This course explores the explosion of the genre in the decades since the Second World War and the advent of atomic weapons. We will read a few classics of post-apocalyptic fiction from the '50s and '60s before turning to stories that engage queer identities, Afrofuturism and African futurism, and the global threat of climate change.

Required Texts:

Ray Bradbury, *The Martian Chronicles* (Simon and Schuster)
Angela Carter, *Heroes and Villains* (Penguin)
Monique Wittig, *Les Guerillères*, trans. LeVay (University of Illinois Press)
Ursula LeGuin, *The Left Hand of Darkness* (Ace)
Octavia Butler, *Kindred* (Beacon)
N.K. Jemisen, *The Fifth Season* (Orbit)
Kazuo Ishiguro, *Klara and the Sun* (Vintage)
Haruki Murakami, *Hard-Boiled Wonderland and the End of the World*, trans. Alfred Birnbaum (Vintage)

Please note that many of these are less expensive if you choose the Kindle Edition and that is perfectly fine. Audiobooks are also an option for some texts.

Required Films (scheduled for evenings over 3 weeks mid-semester): Andrei Tarkovsky, *Solaris*; Hayao Miyazaki, *Nausicaa of the Valley of the Wind*; Ridley Scott, *Blade Runner*; Bong-Joon Ho, *Snowpiercer*

Additional materials (stories by Joanna Russ, Shineshi Hoshi, Samuel Delany, Shingai Njeri Kagunda, Stanislaw Lem, essays by Judith Butler, Elizabeth Kolbert, Susan Sontag, etc.) will be posted to the course Moodle.

Required Work:

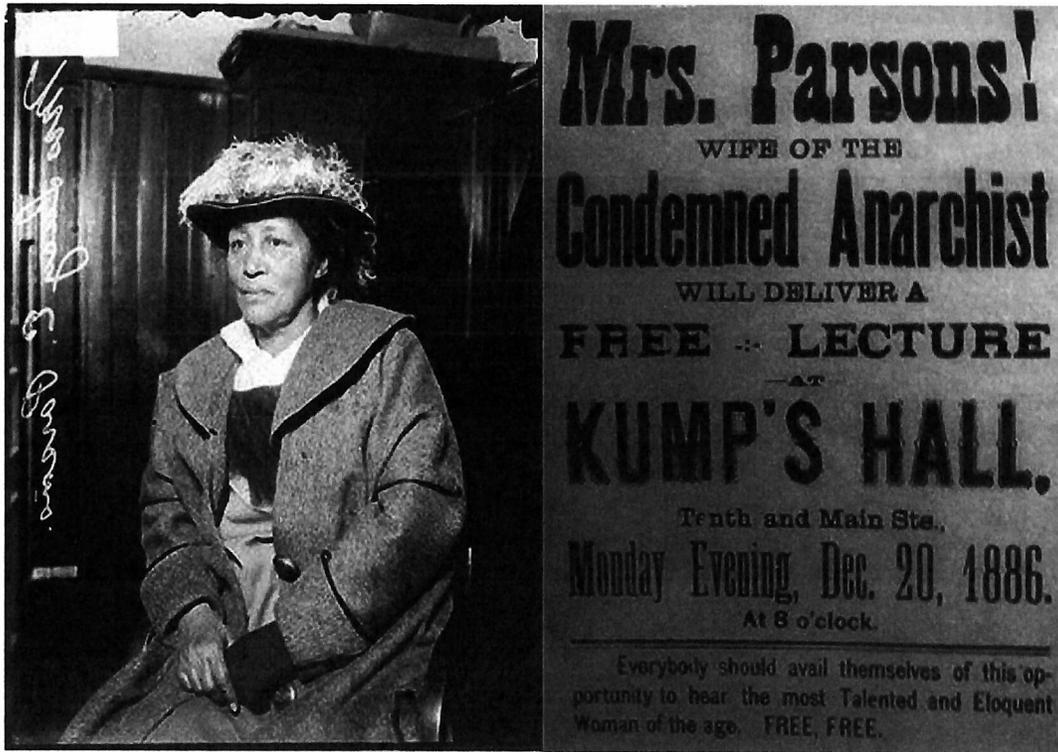
- 1 short (3-5 page) essay 15%
- 1 personal reflection on the way science or technology has affected you 10%
- 1 film review (your choice of film) 10%
- 2 “thought experiments,” one verbal and one non-verbal 30%
- 1 longer (8-10 page) essay due at the end of the semester 25%
- Regular and engaged participation 10%

Learning goals:

Students

- will learn to think critically about the connections between technology and consciousness, humans and their environment, late capitalism and personhood, systems of power and oppression
- will gain the skills to read both fiction and non-fiction closely and critically
- will learn to write more clearly and persuasively

Against Death
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, sexuality, class, 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 artistic and political forms of protest?

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 is cross-listed with Peace, Justice, and Human Rights, Visual Studies, and Africana Studies. We will engage in workshops with the Coalition to Abolish Death by Incarceration and Let's Circle Up, and participate in the Hurford Center's 2022-2023 Abolition and Decarceration programming.

Selected Readings

Sterling Brown, "Remembering Nat Turner"

Kyle Baker, *Nat Turner*

Layli Long Soldier, "38"

Lucy Parsons, *The Life of Albert Parsons*

Langston Hughes, *Scottsboro, Limited*

Aaron Douglass, "Scottsboro Boys"

Adrienne Rich, "For Ethel Rosenberg"

Avery Gordon, *Ghostly Matters*

Judith Butler, *Precarious Life*

Michelle Alexander, *The New Jim Crow*

Michel Foucault, *Discipline and Punish*

Assignments

At least 8 responses to weekly discussion questions on Moodle (approx. 300-500 words/each)

One in-class presentations (15 minutes)

One short essay (5 pages)

One long essay (10 pages) or a creative project with theoretical introduction

Workshops with the Coalition to Abolish Death by Incarceration and Let's Circle Up

English 362a: Portraits & Repetition
Monday 1:30-4
G. Stadler

Taking its name from a brilliant lecture on literary and visual portraiture by Gertrude Stein, this seminar examines writing by Anglo American and African American writers that explicitly aims to convey the life of (or something essential about the life of) another person. It will focus, in particular, on writing that experiments with the portrait as a mimetic or realist form of representation (e.g. the conventional understanding of biography as a genre). Some of the modes of experimentation that we'll encounter: literary impressionism, textual collage, archival plunges, explorations of the erotics of portraiture, portraiture as a mode of retelling and repairing historical and personal trauma, collective portraiture, and others. We'll make continual reference to visual forms of portraiture, including painting, photography, video art, and cinema. A significant portion of the writing we do will be our own experiments with literary portraiture, including occasional imitations of other writers' mode of portraiture. We'll also consult a range of critical and theoretical works (broadly construed) and construct a collective bibliography of theories of portraiture (again, broadly construed).

Primary readings and viewings will include most of the following:

Roland Barthes, *Mythologies* (excerpts)
Erskine Caldwell and Margaret Bourke-White, *You Have Seen Their Faces*
William Wells Brown, *Clotel*
Willa Cather, *My Ántonia*
Saidiya Hartman, *Wayward Lives, Beautiful Experiments*
Henry James, *Daisy Miller*
Marlon Riggs, *Looking for Langston*
Dana Spiotta, *Stone Arabia*
Gertrude Stein, *Autobiography of Alice B. Toklas* (excerpts), various literary portraits
Lytton Strachey, *Eminent Victorians* (excerpt)
Andy Warhol, *Screen Tests, Sleep, Empire, Blow Job*, excerpts from *The Philosophy of Andy Warhol*
William Carlos Williams, *In the American Grain* (excerpts)
Richard Wright and various photographers, *12 Million Black Voices*

Critical theoretical readings will include work by Judith Butler, Michael Fried, Laura Mulvey, Sarah Blackwood, Jaime Hovey and others.

Prerequisites: A 100 level course in English as well as either English 150L or a 200 level course in English; or two 200 level courses in English; or consent of instructor. Enrollment limited to 15 students.

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. We will explore 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 various permutations of the 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 unacknowledged intrusion of metropolitan values into precarious 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 tenuously 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, ethical questions, 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 occasionally overwrought symbolism undercuts their political urgency or challenges our capacity to apprehend what they depict. We will consider how the extremity of the subject matter of these texts and the ideological battlegrounds in which they operate demand 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 Djebar, *Children of the New World*
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*
Kamila Shamsie, *Home Fire*
Ngugi wa Thiongo, *Weep Not Child*

Theoretical writings by Arjun Appadurai, Hannah Arendt, Pierre Bourdieu, Judith Butler, Julia Kristeva, Gyan Pandey, Jasbir Puar, 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.