Major Requirements

Admission to the major requires completion of at least two courses, WRPR 150 or a 100 level English course and 1-2 English courses at the 200 level, by the end of the sophomore year.

In total the major requires eleven credits

- Seven courses at the 100, 200 and 300 levels of which
  - At least two must be in literature written before 1800
  - At least two must be in literature written after 1800
  - At least one (and no more than two, including WRPR 150) must be at the 100 level; two or three at the 200 level; 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 tutorial 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 UPenn 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.

- 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 their junior year
- The concentration involves 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 2023

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<tr>
<th>COURSE NUMBER</th>
<th>DIV. DIST. CROSSLIST</th>
<th>COURSE NAME</th>
<th>CLASS HOURS</th>
<th>LTD. ENROLL.</th>
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<tr>
<td>ENGL 113a</td>
<td>A/B-CI</td>
<td>Playing in the Dark: Freedom, Slavery &amp; the Haunting of US Literature</td>
<td>TTh 1-2:30</td>
<td>20</td>
<td>Stadler</td>
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<tr>
<td>ENGL 115a</td>
<td>A/B-CI/ AA</td>
<td>Black Memoir and Mythography</td>
<td>TTh 11:30-1</td>
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<td>ENGL 201a</td>
<td>A/B-CI, IP</td>
<td>Chaucer: The Canterbury Tales</td>
<td>MW 2:30-4</td>
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<tr>
<td>ENGL 238a</td>
<td>A/B-CI</td>
<td>Creative Nonfiction</td>
<td>F 1:30-4:00</td>
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<td>Devaney</td>
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<tr>
<td>ENGL 245a</td>
<td>A/B-CI, CL</td>
<td>Literature, Performance, and the Archive</td>
<td>T 1:30-4:00</td>
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<td>Reckson</td>
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<tr>
<td>ENGL 249a</td>
<td>A/B-CI, CC ASAM</td>
<td>Introduction to Asian American Literature</td>
<td>TTh 1:00-2:30</td>
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<tr>
<td>ENGL 253a</td>
<td>A/B-CI</td>
<td>English Poetry from Tennyson to Elliot</td>
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<tr>
<td>ENGL 258a</td>
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<td>The Novel</td>
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<tr>
<td>ENGL 275a</td>
<td>A/B-CI, IP</td>
<td>British Immigrant Writing</td>
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<tr>
<td>ENGL 291a</td>
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<td>Creative Writing: Poetry I</td>
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<td>Kim</td>
</tr>
<tr>
<td>ENGL 293a</td>
<td>A/B-CI</td>
<td>Creative Writing: Fiction I</td>
<td>W 1:30-4</td>
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<td>Solomon</td>
</tr>
<tr>
<td>ENGL 298a</td>
<td>A/B-CI</td>
<td>Junior Seminar I</td>
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<td>Benston</td>
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<tr>
<td>ENGL 305a</td>
<td>AB-CI, IP CL, ENVS</td>
<td>The Premodern Life of Trees</td>
<td>MW 11:30-1</td>
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<td>Allor</td>
</tr>
<tr>
<td>ENGL 318a</td>
<td>A/B-CI/ CL</td>
<td>Western Drama</td>
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<tr>
<td>ENGL 371a</td>
<td>A/B-CI/CL</td>
<td>Writing, Sound, Modernity</td>
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<tr>
<td>ENGL 376a</td>
<td>A/B/B-CI/ AA</td>
<td>South African Literature &amp; Politics</td>
<td>W 1:30-4</td>
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<tr>
<td>ENGL 399a</td>
<td>A</td>
<td>Senior Seminar</td>
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<td>Solomon, Benston, McGrane, Stadler, Reckson, Kim</td>
</tr>
</tbody>
</table>

Cross-Listing Key: VIST = Visual Studies; AA = Africana Studies; ASAM = Asian American Studies; CL = Comparative Literature; GS = Gender & Sexuality Studies; HLTH = Health Studies; ENVS = Environmental Studies; PJHR = Peace, Justice, and Aman Rights, B = Bryn Mawr “Approach” designation
The literary scholar Leslie Fiedler once called 19th-century American literature “a literature of the dark and grotesque in a land of light and affirmation.” Decades later, the novelist Toni Morrison took a more critical view of this quality in her non-fiction book Playing in the Dark: Whiteness and the Literary Imagination. For Morrison, US literature of the 19th century and beyond turns Gothic and grotesque as it attempts the “highly problematic construction of the American as a new white man”; these attempts, she writes, are consistently haunted by specters, in particular the relentless valorization of freedom in a nation built upon the enslavement of people of African descent. In this course, we’ll study these dynamics as they appear in literature by white, Black, and Indigenous authors, looking at how horror, ghosts, and the supernatural structure U. S. narrative fiction’s engagement with race, sometimes unconsciously, sometimes in very odd and unexpected places. As we read (mostly) fiction and autobiography extending from the 17th century to the 21st, we’ll talk about narrative form, genre, and literature as a form of both building and critiquing a nation. We’ll pay particular attention to the way literature can work to disorient our understanding of what we take for granted as “real” when that supposed real has been constructed to conceal histories of violence, terror, revenge, and subversion.

Content warning: course readings will occasionally contain racist language and representations of violence (including sexual violence) and racism.

Requirements: A short close reading paper, three essays of 4-6 pp., an introduction to a class session, class participation (in varied forms–discussion, small group exercises, in-class writing, in-class group annotations).

Primary texts will include (in chronological order):
Mary Rowlandson, A True History of the Captivity and Restoration of Mrs. Mary Rowlandson
Charles Brockden Brown, “Somnambulism”
Edgar Allan Poe, Narrative of Arthur Gordon Pym and selected tales
William Wells Brown, Clotel
Harriet Jacobs, Incidents in the Life of a Slave Girl
Herman Melville, “Benito Cereno”
Hannah Crafts, The Bondwoman’s Narrative
Charles Chesnutt, selected Conjure Tales
Toni Morrison, Beloved
Colson Whitehead, The Underground Railroad
Louise Erdrich, The Sentence

Secondary texts will include:
Leslie Fiedler, from Love and Death in the American Novel
Teresa Goddu,”Introduction to American Gothic,” excerpts from Gothic America: Narrative, History and Nation
Avery Gordon, from Ghostly Matters: Haunting and the Sociological Imagination
Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination
Black Memoir and Mythography: An Introduction

Black autobiographies and memoirs are often self-consciously outward-facing investigations of nation, historical era and the human condition. Each text we will read creates a portrait of a key political or cultural moment, situating autobiographical subjects in the Civil Rights Movement, the post-integration era, the aftermath of the September 11th attacks. Exploring issues of gender, family and sexuality as they are shaped by the confines of an oppressive state, each is a meditation on the relationship between black individuals situated in a moment and a broader collective existence as it is located in a historical line that moves in both directions.

This course is an introductory level course to the genres of autobiography and memoir through the lens of black lived experiences. Beginning with Malcolm X’s groundbreaking account of his personal and political transformations, the course will familiarize students with myriad shapes of life writing as well as the aesthetic and political concerns associated with representing black selves. This course will continuously question and explore concepts of truth, arriving at a more informed understanding of the alchemy of memory, time and narrative conventions.

Course Requirements:
The requirements for this course will be 2 formal essays, ranging from 5-8pp, and a number of shorter informal writing assignments, some creative. Students will keep what is known as a Commonplace book, or a compendium of quotes from the material that resonates with them. There will also be an in-class midterm.

Texts:
The Autobiography of Malcolm X, Malcolm X with Alex Haley (1965)
Zami: A New Spelling of My Name, a Bio-mythography, Audre Lorde (1982)
Soldier: A Poet’s Childhood, June Jordan (2000)
Black Ice, Lorene Cary (1991)
The Beautiful Struggle, Ta-Nehisi Coates (2008)
Heavy: An American Memoir, Kiese Laymon (2018)
Course Description:
Geoffrey Chaucer’s fourteenth-century poem *The Canterbury Tales* showcases a self-effacing narrator, characters drawn from all levels of a burgeoning medieval middle class, and a series of tales strung together by a fragmented frame narrative. This text offers not only the opportunity for an encounter with medieval literature and culture, but also the tools to understand storytelling, representation, and power. We will read *The Canterbury Tales* guided by a question that the character the Wife of Bath asks in her Prologue. Ranting against the antifeminist writings of clerics, the Wife of Bath describes a painting in which a man is killing a lion. She then asks a question central to the cultural power of representation: “Who painted the lion, tell me, who?” Her implication—that the man’s painting of a lion may not faithfully represent reality because he may have agendas that influence, consciously or not, his depictions—calls into question not only antifeminist clerical writings, but also the entire apparatus of representation. We will investigate and critically interrogate the legacy of the so-called “Father of English Poetry” while examining the enduring power of cultural artifacts such as *The Canterbury Tales* to be reclaimed and rewritten. We will explore a modern adaptation of Chaucer’s tale collection, such as Patience Agbabi’s *Refugee Tales* project, ongoing since 2016, a collection of tales in which poets and writers from around the UK interview migrants and refugees and then tell their stories.

We will be reading *The Canterbury Tales* in the original Middle English, but no prior experience is required. The first month of the course will be devoted to getting everyone up to speed with this earlier form of English.

Course Requirements:
Translation practice, two short papers, a take-home midterm exam, a final paper or project, and active participation.

Texts:
Geoffrey Chaucer, *The Canterbury Tales* (Broadview)
Creative Nonfiction Writing

This workshop focuses on student work. You will gain a deeper understanding of creative nonfiction related to memoir, the essay, documentary projects, and story-telling for podcasts. We’ll take a closer look at work by Alice Walker, Vivian Gornick, Loren Eiseley, and Hilton Als. We are always searching for stories, especially those untold stories, to see how the lives and voices can reverberate in larger and unexpected ways. The workshop is a vehicle to discover your way through those stories.
This is a course about archives as places, sets of objects, ideas, performances, and sites of memory. Over the course of the semester, we will work with performances, films, and literary texts that examine the relationship between events—cataclysmic as well as ordinary—and the traces they leave in their wake. Particular attention will be paid to the politics of identity as it relates to archives, with an explicit focus on the meaning of events and their aftereffects for marginalized subjects and among various cultures of trauma and resilience. We will also read performance as it intersects questions of embodiment, gesture, style, and personhood; the kinesics of race, gender, sexuality, citizenship, and class; and the acting out of national fantasies, diasporic possibilities, and queer relations. Readings will include critical theory (trauma theory; psychoanalytic theory; performance theory; and queer, trans, and feminist theory); literary texts (plays, graphic novels, and memoirs); visual media (film, video, visual art); music and sound; and live performance. Throughout, we will also be experimenting with embodied modes of research production, including the notion that our bodies are archives of collective knowledge.

Readings may include:
Daphne Brooks, *Bodies in Dissent* and *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound*
Ellen and William Craft, *Running a Thousand Miles to Freedom*
Soyica Diggs Colbert, Douglass Jones, and Shane Vogel, eds., *Race and Performance After Repetition*
Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*
Joshua Chambers-Letson, *After the Party: A Manifesto for Queer of Color Life*
Jacques Derrida, *Archive Fever*
T. Fleischmann, *Time is a Thing Your Body Moves Through*
Felix Gonzalez-Torres, various works
Tehching Hsieh, *One Year Performance*
Suzan Lori-Parks, *Topdog/Underdog* and *The America Play*
Uri McMillan, *Embodied Avatars*
José Estebon Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* and *The Sense of Brown*
Tavia Nyong'o, *Afro-Fabulations: The Queer Drama of Black Life*
M. NourbeSe Philip, *Zong!*
Yoko Ono, *Cut Piece*
Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment*
Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* and  
¡Presente!

Harvey Young, *Embodying Black Experience: Stillness, Critical Memory, and the Black Body*
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.

Assignments
Moodle forum posts
Discussion starter presentation
Two short essays (3-5 pages)
Final essay or project (7-8 pages)

Required Texts
*The Woman Warrior,* Maxine Hong Kingston
*The Best We Could Do,* Thi Bui
*The Fortunes,* Peter Ho Davies
*Interpreter of Maladies,* Jhumpa Lahiri
*Rose,* Li-young Lee
*No-No Boy,* John Okada
*Night Sky With Exit Wounds,* Ocean Vuong
*Invocation to Daughters,* Barbara Jane Reyes
*Minor Feelings,* Cathy Park Hong
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 subverts 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) (Selections via Moodle documents)
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)

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 shorter edition (and Moodle)

W. B. Yeats (1865-1939) (Selections via Moodle documents)
*Selected Poems and Four Plays* (1962, 1996)

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

T. S. Eliot (1888-1965)
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 literary history of the two periods, as well as to significant challenges posed to received readings of the poems by newer 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 (we meet only once a week), three shorter writing/reading exercises (1-2 pages), two longer essays (2-3, and final 5-7 pages).
ENGL 254: Desire and Domestic Fiction: The Development of the Novel in the 19th c.

Narratability itself... demands some form of breech, some space of anxiety and desire into which to inscribe itself. Marianne Hirsch

"[t]he only effect I ardently long to produce by my writings, is that those who read them should be better able to imagine and to feel the pains and joys of those who differ from themselves in everything but the broad fact of being struggling erring human creatures" George Eliot to Charles Bray, 5 July 1859 Letters 3, 111

This course is designed as an introduction to the novel and to narrative theory in a trajectory loosely inscribed from the late 18th to the mid19th century, beginning with Richardson's Pamela and culminating in George Eliot's extraordinary and exemplary Middlemarch. These several novels propose both an epistemology—what we know—as well as an affective sensibility, or a structure of feeling, and we might question their purpose: to amuse, to entertain, certainly, but to educate, to compel, to convince us of a certain understanding of the world. As well, the course will look at the purchase of contemporary critical investments upon the act of reading itself or how reading is inflected through different models of critical and theoretical discourse: how narrative economies shape and determine the nature of our experience or what we can know of our experience; how narrative determines a subject "self" and how these selves are then transected by race, gender, class, and other social and political determinants; how novels "police" or form a surveillance economy; how narratives manage the less obvious and sublimated worlds of desire and the body's disruptions; how narratives negotiate the grotesque, the spectacular, and the sensational; and finally, how these variously constituted needs and desires become constructions of "textual knowledge".

Texts
Richardson, Pamela (1741)
Austen, Sense and Sensibility (1811)
Shelley, Frankenstein (1815)
Bronte, Wuthering Heights (1842)
Eliot, Middlemarch (1871-2)
Thinking Globally, Writing Locally

“The trouble with the Engenglish,” a character in Salman Rushdie’s *The Satanic Verses* stutters, “is that their hiss hiss history happened overseas, so they dodo don’t know what it means.” How do writers puzzle over the meanings and histories of Englishness and Britishness? By what imaginative means do they pose the question of what it means to be British? In this class we will study a wide range of twentieth-century British writers whose works bring into critical focus the historical occlusions and exclusions of British culture and identity. Exploring the transnational horizons of seemingly domestic texts, we will keep centrally in view the question of a national culture whose history happened overseas. “This tension between the tendency of capitalism to develop the nation state and national cultures and its transnational imperatives,” as Stuart Hall observed, “is a contradiction at the heart of modernity that has given national and its particularisms a peculiar significance and force.” What are these national particularisms in twentieth-century Britain? How do they change over time?

We will examine novels, poetry, drama, and memoir to discover how writers confront and challenge this contradiction—a contradiction especially pronounced in the history and enduring legacies of British imperialism. Ranging from comedy to tragedy, from satire to family saga (occasionally all of them rolled into one), we will explore how different genres and forms of writing offer different sets of tools for writers. Readings will also include critical essays that elaborate the historical contexts of our core texts and their interpretive possibilities.

Possible authors include: Monica Ali, E. R. Braithwaite, Inua Ellams, Jackie Kay, Hanif Kureishi, Salman Rushdie, Sam Selvon, Zadie Smith

Course Requirements:
Two short essays (5-7 pages); a longer essay (12-15 pages); brief and informal in-class presentation on secondary material; historical context assignment; and active participation in class discussion.
Creative Writing: Poetry I

In this introductory poetry workshop, students will read published poems as models and provocations for their own craft, compose and refine a body of work, as well as workshop their own and classmates’ poems. We will study a wide range of poetic approaches by close reading selected works by modern and contemporary poets, such as William Carlos Williams, H.D., Elizabeth Bishop, Li-young Lee, Claudia Rankine, Layli Long Soldier, Franny Choi, and others. Students will experiment with different poetic forms, reflect on their writing process, and sharpen their craft by writing poems they might not have otherwise written and revising in ways they might not have otherwise tried. Students will workshop poems in both small group and full class formats to provide and receive constructive feedback on newly produced poetry. By the end of the semester, students will create a portfolio of revised poems that they might later choose to expand upon and/or publish.

Course Requirements
In addition to responding to weekly writing prompts, there will be two submissions for small group workshops and one submission for full class workshop, each of which require writing feedback letters to classmates, one revision workshop, and a final portfolio of revised work (10-12 pages).
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.
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 (per such prisms as feminism, Marxism, New Historicism, and postcolonialism). 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 revisionary energies that open up established canons to a diversity of voices and forms.

The loose theme of this year’s seminar is “expressive hauntologies”—the intermingling in texts of received formulations, present perspectives, and imagined futures through which literary tradition is simultaneously constituted and critiqued, acknowledged and transformed. We will examine how works struggle variously to exorcise and conjure spectral traces of what historically has been said and/or repressed, envisioning themselves as richer instantiations of or fresh departures from their ghostly inheritance. More broadly, through close scrutiny of strategically arranged clusters of works, we will explore how dialogues internal to literature itself about the peculiar potency and fragility of figurative, imagistic, symbolic, and narrative form provoke yet also at times resist modes of reading that address the meaning of “meaning” in literary expression. Along the way, we will consider how literature and various methods for its critical understanding inflect evolving themes of the cultural moments in which they arise and which they help to produce: e.g., love, desire, consciousness, community, nature; power, justice, mourning, hope; belief; and the horizons of being “human” as such.

Assignments: Students will write in various forms to various lengths—with formal essays undergoing revisions in the wake of suggestions each paper will receive in tutorial sessions—and offer occasional oral presentations. Regular attendance in both seminar and tutorial is required, as is rigorous preparation in anticipation of class discussion.

Readings: The first term is devoted to poetry, poetics, and practical criticism, and includes examples of Renaissance lyrics (e.g., Shakespeare, Donne, and Milton); selected British Romantic poetry (e.g., Coleridge, Wordsworth, and Keats); nineteenth-century American poems (e.g., Whitman, Dickinson, and Dunbar); and modern verse (e.g., Eliot, Rich, and Hayden). The second term focuses on narrative and its theorization and criticism; readings include longer works by George Eliot, James Joyce, and Toni Morrison.
The Premodern Life of Trees: Interdisciplinarity and Literary Study of the Past
ENGLH305A
Danielle Allor

Course Description:
This course seeks to examine premodern literary representations of the natural world alongside historical, scientific, and experiential ways of understanding the environment. Our case study will be the figure of the tree. In collaboration with the Haverford College Arboretum, we will study literature from the premodern world that depicts trees, forests, and gardens while cultivating botanical, artistic, and historical knowledge about the trees of Haverford. We will read classical, medieval, and early modern texts including Virgil’s *Georgics*, Ovid’s *Metamorphoses*, Bonaventure’s *Tree of Life*, Mandeville’s *Travels*, and Shakespeare’s *As You Like It*. We will explore theoretical models for thinking about the materiality of the past, including examples from history of science, cultural studies, Indigenous studies, and queer theory. Finally, with the assistance of the Arboretum, we will investigate botanical, archival, artistic, and experiential kinds of knowledge about trees in the present and determine how this expertise can be productively combined with the study of the past. This is a literary studies course with a significant interdisciplinary component that will be useful for students interested in combining textual and material studies, as well as those interested in the history of our relationship with trees and forests.

Course Requirements:
Tree journal (a weekly, multimedia journal on a tree you select on Haverford’s campus), three short response papers, a research paper or creative final project, and active participation.

Texts:

- Virgil, *Georgics*
- Ovid, *Metamorphoses*
- *Mandeville’s Travels*
- Shakespeare, *As You Like It*

Other primary texts on the course Moodle, including:

- “Dream of the Rood”
- Bonaventure, *Tree of Life*
- Jon Gardener, “The Feat of Gardeninge”
- Nicolas Bollard, *Book of Planting and Grafting*
- Edmund Spenser, *Shepheardes Calender*

Theory and criticism including Bruno Latour, Robin Wall Kimmerer, Carolyn Dinshaw, and others.
Studies in Western Drama: From Aeschylus to Shange

...the purpose of playing, whose end, both at first and now, was and is, to hold,
as 'twere, a mirror up to nature; to show virtue her own feature, scorn her own image,
and the very age and body of the time his form and pressure.
--Hamlet, III.2.20-24.

...an act hath three branches--it is to act, to do, to perform.
--Hamlet V.1.10-12.

An investigation of Western drama through close study of major representative
plays. Differing notions of the dramatic event, from classical to modern and
"post-modern" theaters, will be examined in relation to evolving ideas of
character, consciousness, destiny, social structure, linguistic power, and
theatricality itself. Emphasis will be placed on both thematic and structural
problems of "play" and on the relation of the text to consequences of
performance (e.g., acting, stagecraft, and audience response). In addition, we
will read theoretical and cultural reflections on theater and the "performative" by
such writers as Plato, Aristotle, Pico, Gosson, d'Aubignac, Nietzsche, and
Foucault.

Works studied will include:

Aeschylus, Oresteia
Sophocles, Oedipus the King
Euripides, The Bacchae
Marlowe, Doctor Faustus
Shakespeare, Macbeth
Racine, Phèdre
Büchner, Danton's Death
Beckett, Waiting for Godot
Shange, For Colored Girls

Assignments: 2 short papers; reading journal; final project (e.g., director's notebook)

Class Participation: Required.

Occasional Performance Scenework: Delightedly encouraged.

*English 318 satisfies the pre-1800 requirement for the Haverford English major
& the theory requirement for the Bi-Co Comparative Literature major.
English 371a: Writing, Sound, Modernity  
Prof. M. O’Hare

This seminar is a textual, theoretical, cultural, political, and historical study of modern transformations in understandings of sound’s relationship to writing. Throughout the term, we will be tracing conceptions of that relationship as articulated in primary literary texts, as well as in poetics, philosophy, psychoanalysis, linguistics, media studies, and literary theory. (Derrida, Kristeva, Dolar, Barthes, Freud, Eno, Ong, McLuhan, Jones, others) We will begin the semester with an overview of the notion of “modernity” (Benjamin, Simmel, Jameson), out of which we will develop a more particular focus on 19th-century media technologies such as the phonograph (which means “sound writing”) and telegraph. (Edison, Twain, Bellamy, James, Adorno, Kittler, Durham Peters, Gitelman, Sterne). This work will serve as the frame for a discussion of aurality in late 19th-century Anglo-American literature, primarily in poetry and dialect fiction (Hopkins, Lanier, Crane, Chesnutt, Dunbar, Stewart, Rasula). We will also look at the roughly contemporaneous discourse surrounding African-American music, its status to intellectuals as “culture,” and its transcription into Western musical notation. (Douglas, Higginson, Du Bois, Johnson, Wehilye, Cruz, Moten).

In the latter part of the class, we’ll look at some aspects of sound as a metaphoric discourse for performativity, memory, subjectivity and cognition in modernism (Stein, Beckett, Cage, others). We’ll also look at some more recent recastings of the relationship between writing and sound in the ecology of information and data that surrounds new media. (Warhol, Egan, Ngai, Spiotta, Goldsmith).

At each meeting of the seminar, at least one student will be asked to present to the class a sound artifact bearing a generative relationship to the week’s readings.

I am also arranging some class visits/workshops with contemporary sound artists and theorists.

Requirements
- Attendance at and participation in, each seminar session
- A mid-length midterm paper and a longer final paper
- An experimental piece of writing and/or sound related to the issues of the course.
- Weekly discussion board postings.

Readings (This list is in flux; we definitely won’t read everything on it, but we’ll also read some things that aren’t on it. Also, the distinction between primary and secondary texts is more for convenience’s sake than any preset formulation of a particular piece’s role in the seminar).
Primary:
Samuel Beckett, _Krapp’s Last Tape_
Edward Bellamy, “With Eyes Shut” and/or _Looking Backward_
Charles Chesnutt, selected tales
Stephen Crane, selected poems and tales
Frederick Douglass on slave songs
W. E. B. DuBois, _The Souls of Black Folk_
Paul Laurence Dunbar, selected poems
Thomas Edison, selected writings on the phonograph
Jennifer Egan, _A Visit from the Goon Squad_
Kenneth Goldsmith, from _Soliloquy_
T. W. Higginson on slave songs
G. M. Hopkins, selected poems
Henry James, *The Bostonians* or *In the Cage*
James Weldon Johnson, *The Autobiography of an Ex-Colored Man*
Sidney Lanier, selected writings on sound
Dana Spiotta, *Eat the Document*
Gertrude Stein, “Portraits and Repetition” and selected writings
Mark Twain, “Telephonic Conversation”
Andy Warhol, from *a: a novel*

Secondary:
Theodor Adorno, “The Fetish Character of Music and the Regression of Listening”
Roland Barthes, “Listening” and “The Grain of the Voice”
Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility”; “Notes on Distraction”
John Cage, from *On Silence*
Jon Cruz, from *Culture at the Margins*
Jacques Derrida on logocentrism
Mladen Dolar, from *A Voice and Nothing More.*
John Durham Peters, from *Speaking into the Air: A History of the Idea of Communication*
Brian Eno, “Ambient Music”
Sigmund Freud, “Advice to Physicians Practising Psychoanalysis”
Paul Gilroy, from *The Black Atlantic*
Lisa Gitelman, from *Grooves, Scripts, and Writing Machines*
Kenneth Goldsmith, *Uncreative Writing*
Frederic Jameson, from *Fables of Aggression and Postmodernism or, the Cultural Logic of Late Capitalism*
Caroline A. Jones, “Introduction: The Sensorium”
Friedrich Kittler, from *Gramophone, Film, Typewriter*
Julia Kristeva on the Kora.
Marshall McLuhan, from *Understanding Media*
Fred Moten, from *In the Break: The Aesthetics of the Black Radical Tradition*
Sianne Ngai, “Stuplimony”
Walter Ong from *Orality and Literacy*
Jed Rasula, “Understanding the Sound of Not Understanding”
Georg Simmel, from *The Philosophy of Money*
Jonathan Sterne, from *The Audible Past: Cultural Origins of Sound Reproduction*
Susan Stewart, “Letter on Sound”
Alexander Wehilye, from *Phonographies: Sonic Afro-Modernity*
This course explores literary, historical, and popular productions of South African apartheid from its inception in 1948 to the present, with a particular focus on the role of the ANC and other political organizations in contemporary society. We will consider the interplay between categories of race, gender/sexuality, nation, class, and disease in fiction, plays, newspapers, and films that reflect the apartheid years and their legacy today. We will also discuss the tension between an ethics and aesthetics of literary production, memory and preservation. How does an author’s identity affect both the efficacy and significance of their literary projects? How can a nation preserve and remember a past where everyday wonders are built on violence, labor, and trauma? Where are these points of connection, historical, literary, and political, between South Africa and the US? Authors may include (among others) Miriam Tlali, Alan Paton, J.M. Coetzee, Athol Fugard, Njabulo Ndebele, Phaswane Mpe, and Zakes Mda.

This course will be of interest to English majors as well as students across disciplines, including history, political science, religion, anthropology, biology and health studies. No previous work in Africana Studies is required, and students will have the option of working with digital and archival materials for final research projects.

Possible Primary Text Readings:

Steve Biko, *I Write What I Like*
J.M. Coetzee, *Life and Times of Michael K*
Athol Fugard, *Sizwe Bansi is Dead*
Nadine Gordimer, *July’s People*
Antjie Krog, *Country of My Skull*
Zakes Mda, *The Heart of Redness*
Phaswane Mpe, *Welcome to Our Hillbrow*
Njabulo Ndebele, *Fools and Other Stories*
Alan Paton, *Cry, The Beloved Country*
Allister Sparks, *Tomorrow is Another Country* (excerpts)
Miriam Tlali, *Footprints in the Quag*

Course Requirements:

Group Presentations on cultural and political materials
Weekly one-page thought experiments
Mid-Term and Final Research Paper (15-20 pages)
One film viewing; one possible performance or art exhibit