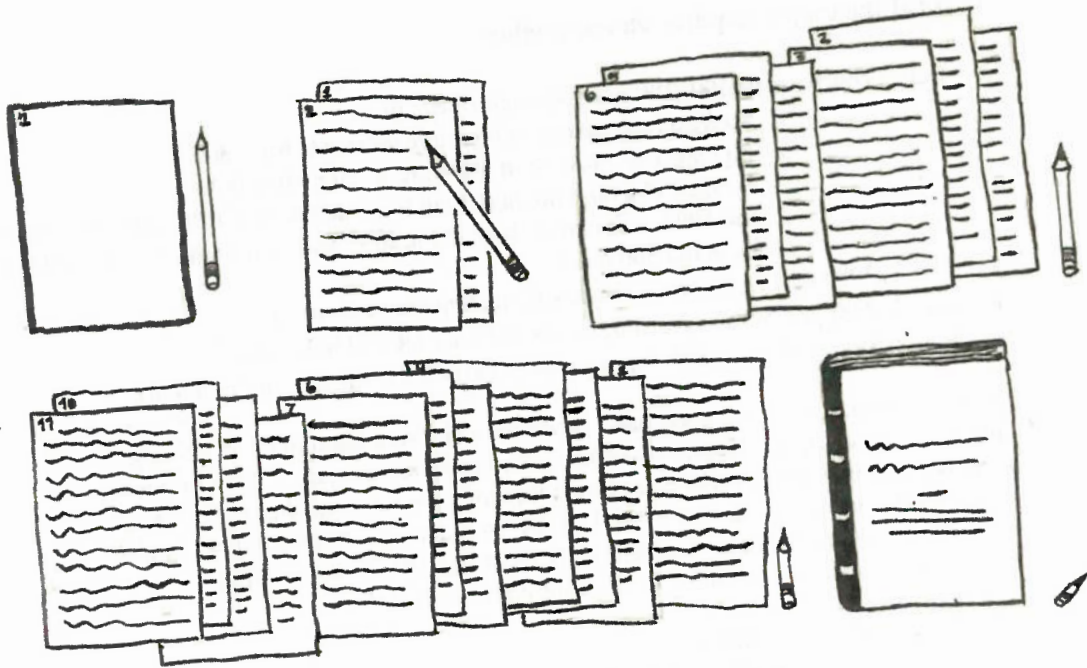


# HVERFORD COLLEGE ENGLISH DEPARTMENT

Fall • 2024 • COURSE • GUIDE



CONTAINING DESCRIPTIONS OF  
readings, approaches, & course conduct  
of  
all departmental offerings

cover art by Liesl Baldauf '25

## 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 2024

COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENR OLL.	INSTRUCTOR
ENGL 1–	A/B	Introduction to Indigenous Literatures	M/W 10-11:30 pm		TBA
ENGL 115A	A/B/AA	Black Memoir & Mythography	T/Th 11:30-12:55 pm	20	Solomon
ENGL 200A	A/B/CL	Introduction to Comparative Literature	T/Th 10-11:30 am		McInerney
ENGL 2–	A/B	Queer and Trans Middle Ages	M/W 2:30-3:55 pm		Allor
ENGL 2–	A/B	Approaches to Indigenous Literature	M/W 1-2:25pm		TBA
ENGL 225A	A/B	Shakespeare: The Tragic & Beyond	M/W 1-2:25 pm	25	Benston
ENGL 249A	A/B/ASAM	Introduction to Asian American Literature	T/Th1-2:25 pm	25	Kim
ENGL 269A	A/B	The Queer Novel Before Stonewall	M/W 11:30-12:55 pm		Stadler
ENGL 282A	A/B/VIST	An Energy of Profusion; An Economy of Line”: Modernism 1900-1940	TTh 2:30-3:55 pm	30	Sherman
ENGL 291A	A/B	Creative Writing: Poetry I	F 11am-1:25 pm	15	Kim
ENGL 293A	A/B	Creative Writing: Fiction I	W 1:30-3:55 pm	15	Solomon
ENGL 298A	A/B	Junior Seminar I	T/Th 10-11:30 am		Benston
ENGL 299A	A/B	Junior Seminar II	T/Th 10-11:30 am		Reckson
ENGL 301A	A/B	Racing Romance	T 1:30-3:55 pm	15	McInerney
ENGL 365A	A/B	Topics in American Literature: Rock, Soul, and Cultural Criticism	TH 1:30-3:55 pm		Stadler
ENGL 377A	A/B	Problems in Postcolonial Lit	M/W 10-11:30 am		Millen
ENGL 399A	A	Senior Seminar			Kim, McInerney, Benston, Reckson, Solomon, Stadler

**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 Human Rights, B=Bryn Mawr “Approach” designation

English 115  
Asali Solomon  
Fall 2024

**Black Memoir and Mythography: An Introduction**  
**Tu/Th 11:30-12:55**

Black autobiographies and memoirs have traditionally been 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 against the backdrop of the Civil Rights movement, the post-integration era, and the Obama presidency. Exploring issues of gender, family, and sexuality as they are shaped by the confines of an oppressive state, each text is a meditation on the relationship between black individuals and broader collective experience, located on 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 the self. 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.

**Texts:**

*The Autobiography of Malcolm X*, Malcolm X with Alex Haley (1965)

*Soldier: A Poet's Childhood*, June Jordan (2000)

*Zami: A New Spelling of My Name*, a Bio-mythography, Audre Lorde (1982)

*Black Ice*, Lorene Cary (1991)

*Heavy: An American Memoir*, Kiese Laymon (2018)

*People That Led to My Plays*, Adrienne Kennedy (1987)

*The Forty-Year-Old Version* (film), dir., Radha Blank (2020)

**Overview of course requirements:**

--2-3 formal essays, ranging from 5-7pp

--5 *informal* writing assignments called Response Papers

--A commonplace book

--An in-class midterm.

## Comparative Literature 200: Hauntology

There are no happy ghosts. Ghosts are suffering, ghosts are vengeful. This course explores the ways that the ghosts of genocidal Western practices haunt the literature, cinema, music and even daily life of the Present. Beginning with the Freudian concept of the “return of the repressed” as rearticulated in the works Franz Fanon, Toni Morrison, and Christina Sharpe this course explores the ways that white Western culture is haunted by dark ghosts. Colonialism is an underworld that breeds horrors: the trans-Atlantic slave trade, of course, but also the use of colonial troops as cannon fodder in the First World War and the genocidal residential school systems that stole generations of Indigenous children, killing many. These are historical facts, but history can lack the specificity of individual human experience. Art—fiction, poetry, music, film—has the power to conjure ghosts into shocking immediacy.

Some of the texts we will explore in this class are literally ghost stories in which the dead return. Others are haunted by earlier texts which they attempt, sometimes succeeding, sometimes failing, to digest or reinvent. All manifest, in one way or another, the haunting of white modernity by the ghosts of what it has destroyed or tried to destroy in its self-creation.

### Required Texts:

Indigenous poetry by E. Pauline Johnson, Peter Blue Cloud, Joshua Whitehead, Rosanna Deerchild, Jessie Loyer; videos by Tania Tanuk and Otyken (on Moodle)

William Shakespeare, *The Tempest*

Aimé Césaire, *Une Tempête/A Tempest*

Mati Diop, *Atlantique* (film to be viewed in class)

David Diop, *At Night All Blood is Black*

Euripides, *Medea*

Toni Morrison, *Beloved*

Theresa Hak Kyung Cha, *Dictée*

Excerpts from Christina Sharpe, Frantz Fanon, Homi Bhabha, Robin Wall Kimmerer and others.

### Required Assignments:

- 1 short (3-5 page) essay based in close reading of a single text or texts
- 1 longer (8-10 page) essay incorporating research into a particular historical/cultural context and close reading
- 2 creative “thought experiments,” one verbal and one non-verbal, in response to course readings
- regular and engaged participation in class discussion
- depending on class size, individual or group presentation

This course is required for the Comparative Literature major and minor and also carries credit for the English major.

## 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

Elizabeth Kim  
Fall 2024

### 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, citizenship, 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 aesthetics look like? How do writers represent them? What does the racial and literary category "Asian American" constitute? In what ways do authors qualify, claim, and/or challenge this term? By studying a wide range of literary and critical texts, we will gain a nuanced understanding of the landscape of Asian American literary representation.

#### Course Requirements

Regular Moodle forum posts, a presentation, close reading essay (3-4 pages), comparative essay (5-6 pages), final research essay or multimedia project (6-7 pages), and active participation.

#### Texts

*The Woman Warrior*, Maxine Hong Kingston

*The Best We Could Do*, Thi Bui

*Invocation to Daughters*, Barbara Jane Reyes

*The Fortunes*, Peter Ho Davies

*Interpreter of Maladies*, Jhumpa Lahiri

*All You Can Ever Know*, Nicole Chung

*No-No Boy*, John Okada

*Night Sky With Exit Wounds*, Ocean Vuong

*Minor Feelings*, Cathy Park Hong

Eng 269a: The Queer Novel Before Stonewall  
Prof. Gus Stadler

In 1960, the literary and cultural critic Leslie Fiedler published Love and Death in the American Novel, a book preoccupied with the lack of conventional heterosexual romance in classic American fiction. Fiedler tracked how American literature tended to displace, deform, and destabilize the link between the novel and the marriage plot, far more so than its British counterpart. Fiedler was horrified by what he saw; we, on the other hand, will pursue the aesthetic and cultural implications of his discovery—otherwise known as the queerness of the American novel—with curiosity and care. Libertines, tortured slaveowners, ghostly wives, spinsters, bachelors, loving sisters, bosom buddies: this wide range of characters, and the plots in which they appear, constitute what James Baldwin would call “another country,” a queer territory not so much marginal to the “mainstream” as central for those who know where to look, and how to read. In a series of texts from the late-19<sup>th</sup> and early-20<sup>th</sup> centuries, we’ll look at how certain classic tropes of American national identity (independence, difference, etc.) can be read as queer, and how the instability of national identity may have been represented through literary queerness. What was it about this period of U. S. history that made heterosexuality, marriage, and reproduction such vexed topics? What effects did these qualities have on narrative form? What does the notion of “queer” help us see in a period before the “out and proud” gay and lesbian identity often understood to have been ignited by the Stonewall Rebellion of 1969?

A significant portion of the early weeks of class will be devoted to studying the recent reclamation and rehabilitation of the word “queer” as a critical term, in the fields now known as “queer theory” and “queer studies.” What does “queer” mean? How does it mean differently from “gay,” “lesbian,” and “homosexual”? How does it help us interpret *older* texts, from periods in which the very notion of sexual identity had yet to take coherent shape? What is its history, and what histories does it transmit? How does it trouble the supposedly discrete boundaries of heterosexuality and homosexuality? What led to the emergence of these categories in the late nineteenth century? What cultural, historical, and political conditions made this “other country”?

At the same time, we will explore queerness and queer theory as reading practices. Can one queer a novel, regardless of what seem to be its inherent properties? What sorts of readerly engagement and attention are necessary to perform such a practice, and how do they differ from “traditional” ways of reading? Is any text not queer?

Primary texts may include:

Nathaniel Hawthorne, *The Blithedale Romance*  
Louisa May Alcott, *Little Women*  
Henry James, *Daisy Miller*  
Mary E. Wilkins Freeman, selected stories  
Sarah Orne Jewett, selected stories  
Nella Larsen, *Passing*  
Willa Cather, “Paul’s Case”; *My Antonia*  
Sherwood Anderson, “Hands” from *Winesburg, Ohio*



English 282B001  
T-Th 2:30-4:00

Debora Sherman  
Woodside Cottage 103  
dsherman@haverford.edu

### **“An Energy of Profusion; An Energy of Line”: The Modernist Movement, 1900-1925**

This course considers modernism as a collective enterprise in the earlier part of the 20th century that took various forms in art, literature, music, architecture, philosophy, psychology, photography, and film, an undertaking that perhaps reorganized the fundamental experience of time and space, or at least as these are experienced through the critical apertures of diverse arts. The purpose of the course is thus to establish an interdisciplinary narrative of modernism. The intention of the course, however, is not only to pursue what seems to be an historical modernism as an essentially European movement both cosmopolitan and international, but to identify what might be at stake aesthetically in diverse forms in diverse disciplines. To that end, we focus upon the idea of abstraction as a semiotic coding for the alienation of the aesthetic object from historical circumstance or the aestheticizing of diverse experience in the specialized experience of the aesthetic object. But we will also look at the historical sources for modernity at the turn of the century or what seems to anticipate modernity in the work of Ruskin, Pater and—critically—Wilde. We will want, as well, to look at the cultural crisis of the first World War that seemed to precipitate such a turn to abstraction. Thus the course continually interrogates and contests meaning construed as both abstract, ahistorical, and transtemporal—as modernism seemed to present itself—and meaning as always and ever historically embedded. Works studied in the course will be diverse: in addition to various literary works—notably Mallarmé and Joyce—we will also look at the work of Cezanne and the Cubists; architecture from Art Nouveau to the Bauhaus; the Futurist movement and the idea of the *avant garde*; Duchamp and Surrealism.

#### **Readings:**

- Introduction: *Modernity/The Eiffel Tower* (1889)  
Week 1-2: Radical Irony: Gaultier, “Preface” to *Mademoiselle de Maupin* (1834)  
Pater, “Conclusion” to *The Renaissance* (1873)  
Nietzsche, from *The Gay Science* (1887)  
Wilde, from *The Decay of Lying* (1891)  
Mallarmé, *Un Coup de Des/A Throw of the Dice* (1897)  
Week 3-8: Joyce, *Ulysses* (1920)  
Week 9-10: Picasso, Braque and Cubism: Documents  
Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (1936)  
Week 11: Futurism and the Idea of the Avant Garde: Manifestos (1909-18)

**ENGL 291**  
**Friday 11:00-1:30**

**Elizabeth Kim**  
**Fall 2024**

### **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. We 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 previously workshopped poems.

#### **Course Requirements**

In addition to drafting poems in response to weekly writing prompts, there will be two submissions for small group workshops, one submission for full class workshop (2-4 pages each), each of which require writing feedback letters to classmates, one revision workshop, and a final portfolio (10-12 pages). Consistent participation and attendance (no more than one absence) are expected.

**Note:** To secure a seat in the course (enrollment cap of 15 students), you must **submit a writing sample** to [ekim1@haverford.edu](mailto:ekim1@haverford.edu) before the end of the pre-registration period. Please send no more than 5 pages of poetry (if you have them) or any piece of writing (creative or academic) that you believe reflects your strongest work. Please include your name, year, and major (if declared). Students will be notified of their status in the course at the beginning of next semester.

**English 293**  
**Asali Solomon**  
**Fall 2024**

**Creative Writing: Fiction I**  
W 1:30-3:55

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 range of published short fiction by authors such as Bryan Washington, George Saunders, Ken Liu, Nana Kwame Adjei-Brenyah, Mecca Jamilah Sullivan, Octavia Butler, Sherman Alexie, 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) and complete several shorter writing exercises. You are also responsible for weekly written responses to your classmates' workshop stories. You will write a revision of one of your stories for your final project. This course will also require attending at least one fiction reading during the semester.

**This course has a limited enrollment of 15 students. You must submit a writing sample to [asolomon@haverford.edu](mailto: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.**

ENGL299 Junior Seminar II (pick-up section)  
Professor Lindsay Reckson

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? Having completed Junior Seminar I with a focus on poetry and poesis, in Junior Seminar II we will 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). Reading across a range of narrative forms and theoretical formations, we'll explore how narratives move, refract, shape, and reshape the world(s) we inhabit and write into being. Extending the focus of Junior Seminar I, we will continue to 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.

## **Topics in Medieval Literature** **Racing Romance: Black Knights and White Cannibals**

Memnon the Ethiopian fought in the Trojan war; his story was told in the post-Homeric epic poem *Aethiopsis*, which is lost, but also in several later classical texts, and in Benoît de Sainte-Maure's sprawling *Roman de Troie*, a medieval best-seller, so why have we never heard of him? Jews in the Middle Ages were not only a persecuted minority (although certainly that) but part of an advanced and cosmopolitan society, authors of philosophical treatises and startlingly erotic poems. Africa and India not only haunted the imaginations of the authors of romances, they were visited and described by medieval travellers such as Ibn Battuta. The Middle Ages are often presented as lily-white, not least by white supremacists who like to play at being Vikings. This course aims to undo that misrepresentation by exploring the often-erased presence of people of colour in Medieval art and literature, and to consider the way race was constructed in the period. The questions we will pose may include but will not be limited to the following: what race were the Saracens? What did Medieval people mean when they called someone Black? How much did the troubadours learn from Jewish and Muslim mystics? Can you get away with cannibalism if you're white? Why have we collectively forgotten the Black knights at King Arthur's court? Our focus will be on medieval texts, some in Middle English, but no prior knowledge of Middle English is required. We will complement these texts with critical readings, foregrounding the work of scholars of colour.

### **Required Texts**

Virgil, *The Aeneid*, trans. Robert Fitzgerald (Vintage Classics).

*The Song of Roland and Other Poems of Charlemagne*, trans. S. Gaunt and K. Pratt, (Oxford World's Classics).

Benoît de Sainte-Maure, *The Roman de Troie*, trans. G. Burgess and D. Kelly (Cambridge, D.S.Brewer, 2017), available through Tripod.

*The Travels of Ibn Battutah*, ed. Mackintosh-Smith (Picador)

Thomas Malory, *Le Morte Darthur: The Winchester Manuscript*, ed. H. Cooper (Oxford World's Classics).

Geraldine Heng, *The Invention of Race in the European Middle Ages* (Cambridge, 2018), available through Tripod.

Other readings will be posted to the course Moodle.

### **Required Assignments**

- 1 short (4-6 page) essay due March 26.
- 2 "thought experiments" due March 12 and April 16. This will take the form of something other than the usual essay or written reflection. One should be visual (an annotated or illuminated chunk of text; a concept map; an actual map; a poster; a costume design) and the other should be a creative revision (a poem; a piece of flash fiction; a retelling of a moment in a text from a different perspective; a modernization)
- Final research paper (12-15 pages)

## Eng 365a Topics in American Literature: Rock, Soul, and Cultural Criticism

Gus Stadler

What is the history of popular music criticism? What has pop music criticism been able to tell us about culture, politics, history, and national identity, as well as race, class, gender, and sexuality? Who writes it and from within what institutions? What are its conventions and who has broken with them? How do we write about a sonic art, rather than just converting songs into quasi-literary lyrics? What is role of pleasure, and other emotions sparked by music, in critical practice? What does it do that other forms of “cultural criticism” might not be as good at doing?

In this seminar, we’ll discuss these questions with special attention to the popular music of the 1960s-1980s, with most attention to rock and soul, and to a lesser extent hip hop and folk music. (Unfortunately, at this point, the class is very US-centric). We’ll begin, however, by trying to come to some consensus as to what “cultural criticism” is, taking a deep dive back to such luminaries of cultural theory as Matthew Arnold, Walter Benjamin, and Raymond Williams. From there we’ll look at early (60’s) instances of writers taking pop music seriously, and think about why this happened when it did and in the form it did. From there, the course will be both historically and (increasingly) by theme, as we look at the major preoccupations of pop music critics serious about the cultural importance of their chosen critical practice. We’ll also look at various *forms* of pop criticism, including the essay, the review, and the portrait. Throughout the term, we’ll be reading work that focuses on music, musicians, audiences, the industry, and more, to varying degrees. We’ll spend extended time with the writing of a number of important critics, including Ellen Willis, Greg Tate, and Ann Powers. Much of this writing takes place outside of the academy, and we’ll talk about the notion of *discipline* and how/whether it is useful for writing on a popular art, as well as the different forms “theory” might take in this context.

Throughout the term, we’ll be weaving our analyses of the readings into our own critical *practice*. As part of this endeavor, you’ll be asked to perform small writing assignments regularly, sometimes beginning them during class. We’ll also spend parts of sessions discussing these assignments. There will be opportunities for expansion and revision. The class will have a longer mid-term paper and culminate in a final project which we’ll workshop in the last few weeks of the semester.

I hope to bring some guests in to discuss their work with us: possibilities include Ann Powers (NPR), Jack Hamilton (Slate.com and University of Virginia), Gayle Wald (George Washington University) and Carl Wilson (Slate.com).

Limited to 15, preference to English majors and by seniority.

Required books will include:

Ann Powers, *Good Booty: Love and Sex, Black and White, Body and Soul in American Music* (Dey St., 2017)

**MW 10-11:30am**

**ENGL377 Problems in Postcolonial Literature:  
Imperial Intimacies**

In what ways are European forms of Liberal thought bound up in the broader geopolitical context of the Atlantic world? How are seemingly abstract concepts like freedom and individualism shaped by imperialism? To answer these questions, this course will mobilize the concept of “imperial intimacies,” a term that will allow us to theorize the rich historical, imaginative, and political horizons of imperialism. Taking our cue from Hazel Carby’s book of the same name—and from what Lisa Lowe has influentially described as *The Intimacies of Four Continents*—this interdisciplinary class will study literary works (novels, memoir, poetry, film) that bring into critical focus the lasting contradictions and critical challenges of colonial and postcolonial literature and culture. By analyzing literary texts alongside scholarship from other disciplines, we’ll ask what unique insights close reading can yield and what other forms of understanding and critique can offer literary and cultural analysis. Over the course of the semester we will study a range of artistic works and anti-colonial thinkers that examine the social texture of imperialism across race, class, gender, and sexuality.

Possible authors include: Ama Ata Aidoo, Amitav Ghosh, Jamaica Kincaid, George Lamming, V. S. Naipaul, Arundhati Roy, Salman Rushdie, Tayeb Salih; alongside historical and theoretical accounts by Hazel Carby, Laura Doyle, Frantz Fanon, Édouard Glissant, Stuart Hall, Lisa Lowe, Gayatri Chakravorty Spivak, and others.