

Harvard College
English Department
Spring 2019 Course Guide



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

Major Requirements:

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

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

- Seven courses at the 100, 200 and 300 levels of which
 - At least two must be in literature written before 1800;
 - At least two in literature written after 1800;
 - At least one (and no more than two) must be at the 100 level; a minimum of two, preferably three, must be at the 200 level (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 one credit for one semester course in a foreign literature in the original language or for Comparative Literature 200. No more than four major credits will be awarded for work done beyond the Tri-College Consortium, whether abroad or in the U.S. Courses taken in the Bryn Mawr English Department, the Swarthmore English Department, and the U. Penn English Department may also be counted towards the major at Haverford.

Creative Writing Concentration:

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

The Creative Writing Concentration entails:

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

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

English Department Course Offerings Spring 2019

COURSE NUMBER	DIV. IST. CROSSLIS	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR
ENGL 118B	HU	Western Drama: Shakespeare & the Middle Ages	T/TH 10-11:30		Watson
ENGL 201B	HU	Chaucer: The Canterbury Tales	M/W 9-10.30		Watson
ENGL 212B	HU/CL	The Bible and Literature	M/W 12:45-2:15		Finley
ENGL 222B	HU	Philadelphia: Inventing a City	T/TH 10-11:30		Devaney
ENGL 238B	HU	Creative Non-Fiction Workshop	F 1:30-4:00	15	Kalfus
ENGL 244B	HU	The Novel and Climate Change: Environments in Fiction Since 1900	T/TH 2:30-4:00		Sessions
ENGL 247B	HU	Planetary Lines in World Literature and Film	M/W 11:15-12:45		Rajbanshi
ENGL 292B	HU	Poetry Writing II	F 1:30-4:00	15	Devaney
ENGL 294B	HU	Advanced Fiction Writing	W 1:30-4:00	15	Solomon
ENGL 299B	HU	Junior Seminar	T/TH 10-11:30		Sherman & Mohan
ENGL 346B	HU/VIST	Topics in 18 th Century Literature: New(s) Media, Print and Performance Culture	W 1:30-4:00	15	McGrane
ENGL 361B	HU/AA	Representations of Slavery	F 11:00-1:30	15	Solomon
ENGL 365B	HU	Topics American: Rock, Soul, and Cultural Criticism	T 1:30-4:00	15	Stadler
ENGL 373B	HU	Topics British: British Cool	M 7:30-10:00	15	Sessions
ENGL 381B	HU/VIST	The Visual Politics of Bondage	M/W 2:15-3:45	15	Rajbanshi
ENGL 399B	HU	Senior Conferences: Finley, McGrane, McInerney, Mohan, Rajbanshi, Sessions, Solomon			
WRPR 150	HU	Writing Program			McGrane, Watson Sessions

Cross-Listing Key: VIST = Visual Studies, AA= Africana Studies, CL= Comparative Literature

Shakespeare and the Middle Ages

Much like modern audiences, Renaissance readers and theater-goers were captivated by depictions of medieval violence and intrigue and were drawn to adaptations of medieval love stories. Shakespeare's History plays, which dramatize two medieval conflicts, the Hundred Years War and the War of the Roses, were enormously popular both on stage and in print. Why were audiences drawn to this depiction of England's past? What kind of history did the plays present and how did this history relate to contemporary conceptions of the English nation? Shakespeare's comedies and romances also drew on medieval sources and re-engaged with cultural issues that were live in earlier periods. Following a classic formula of exclusion, adventure, and return, medieval and Shakespearian romances explore what it means to be part of a cultural community or pushed to the outskirts of a social group. Through a study of four plays by Shakespeare, *Richard II*, *Henry V*, *The Merchant of Venice*, and *Pericles*, and various medieval sources and analogues, this course explores the medieval foundations of Shakespeare and the development of Western drama. We will analyze the themes of national history, war, community, exclusion, and romance and consider why these themes persistently captivate audiences across time.

Required Texts:

William Shakespeare, *Richard II* (Folger Shakespeare Library) (2016)
William Shakespeare, *Henry V* (Folger Shakespeare Library) (2004)
William Shakespeare, *The Merchant of Venice* (Folger Shakespeare Library) (2004)
William Shakespeare, *Pericles* (Folger Shakespeare Library) (2005)
John Gower, *Confessio Amantis*, Vol. 1 (TEAMS Middle English Text Series) (2006)
The Croxton Play of the Sacrament (TEAMS Middle English Text Series) (2012)
The Digby Mary Magdalene (TEAMS Middle English Text Series) (2018)

All other readings will be circulated as handouts and posted on Moodle.

Course Goals:

- Analyze how Shakespeare adapts medieval material for the renaissance stage
- Examine the continuities and changes between medieval drama and renaissance drama
- Compare historical and literary representations of prominent figures and events
- Develop critical thinking, strong communication, and research skills through wide reading, class discussions, creative assignments, and an extended final paper

Assessments:

Three in-class presentations (5-7 minutes)	15%
Two short creative assignment	10%
Short Paper #1 (500-600 words)	10%
Short Paper #2 (600-800 words)	15%
Final project presentation	10%
Final project (1800-2000 words)	30%
Attendance and Participation	10% ²

The Canterbury Tales

This course is devoted to a careful examination of Geoffrey Chaucer's *The Canterbury Tales* (c.1387-1400). We will place Chaucer's work in the context of medieval history and culture and consider the responses of medieval readers and modern critics. We will examine Chaucer's authorial persona, his techniques for ventriloquizing the voices of others, and his exploration of religious, racial, and gendered alterity. The course will also consider material culture. What do manuscripts of *The Canterbury Tales* look like? How does textual and visual formatting frame the *Tales* and influence the perceptions of readers? Finally, we will engage with questions of influence and adaptation, considering the influence of Giovanni Boccaccio's *Decameron* on the *Canterbury Tales* and examining Patience Agbabi's 2014 adaptation of Chaucer's text as *Telling Tales*.

Required Texts:

Geoffrey Chaucer. *The Canterbury Tales* (Third Norton Critical Edition) (2018)

Patience Agbabi. *Telling Tales* (Canongate Books) (2015)

All other readings will be circulated as handouts and posted on Moodle.

Course Goals:

- Develop a deep understanding of a single work, *The Canterbury Tales*, through close reading, creative engagement, and critical responses
- Analyze the medieval authors who influenced Geoffrey Chaucer and the modern authors who adapted his work
- Examine how the material practices of book production shape the presentation and reception of literature
- Investigate how medieval texts speak to modern issues such as gender identity, sexual violence, consent, immigration, race, and disability
- Develop critical thinking, strong communication, and research skills through wide reading, class discussions, creative assignments, and an extended final paper

Assessments:

Three in-class presentations (5-7 minutes)	15%
Two short creative assignment	10%
Short Paper #1 (500-700 words)	10%
Short Paper #2 (700-900 words)	15%
Final project presentation	10%
Final project (2000-2200 words)	30%
Attendance and Participation	10%

The Bible and Literature

This course will offer students the opportunity to read widely among the literatures of the Bible, considering in their turn Biblical myth, legendary or patriarchal history, law, chronicle, psalm, love-song and dirge, prophecy, gospel, epistle, and apocalypse. While continuing to acknowledge the Bible as scripture, the course will study the Bible as narrative, as canon and form, and as a richly tropic and intertextual network, the encyclopedia of the *figura*. Although technical matters of general importance will be surveyed, we will attempt a reading of the Bible as a total form, as the darkly radiant text that permeates English and American literature. Our concern with the Bible as canon, as comprehensive form, will entail an effort to read the Biblical text for its figurative interconnectedness, remembering that the Septuagint (the Hebrew Bible in Greek) served as sacred archive, history, and scripture for the writers of the New Testament. The complex literary symmetry of the Christian Bible that resulted will be one of our recurrent topics of discussion, and our study of important and diverse Biblical genres, including ode, elegy, type-scene, parable, and sayings, will often require our reading forward and reading back between Hebrew scripture and Christian Bible. The Bible's intense and interior confirmation of its own reiterated structures, such as that of passover or ritual cleansing, generates its haunting power to conform its readers to itself. It has been often and even now remains a dangerous book (or books--the *biblia*).

In addition to this study of the Bible, we will look throughout the term, as occasion allows or demands, at examples of the relationship between the literatures of the Bible and of English. The central feature of the course is an extremely diverse and wide-ranging collection of materials (via Moodle documents), one that draws from numerous traditional and contemporary (alternative) sources in order to illustrate the continued life of Biblical narrative and poetry. We will try to analyze the terms of the typical interchange between sacred and secular text, in works by Shakespeare, Donne, Herbert, Vaughn, Traherne, Milton, Dryden, Blake, Wordsworth, Keats, Christina Rossetti, Elizabeth Barrett Browning, Ruskin, Newman, Patmore, Hopkins, Owen, T. S. Eliot, A. R. Ammons, W. S. Merwin, John Hollander, Denise Levertov, Alice Walker, Sharon Olds, Eleanor Wilner, Breece Pancake, and others. We will also note the richness of modern and contemporary Jewish and Israeli poetry, including Yehudi Amichai, Avraham Ben-Yitzhak, Hayim Nachman Bialik, Uri Zvi Greenberg, Rose Drachler, Haim Guri, Linda Zisquit, Amir Gilboa, Rachel Korn, Leonard Cohen, and Robert Mezey. We will consider brief excerpts, as well, from Shulamith Hareven's Desert Trilogy. We will touch from time to time the issue of Biblical translation, not least to hear the language of the Authorized Version (1611), which has so often sponsored those endless resonances and echoes in the literatures of English, and to collate traditional Christian readings with The Torah (Jewish Publication Society, 1962), and with other contemporary translations from the Hebrew, including Robert Alter's edition of Genesis (1996) and David Rosenberg's The Book of J (1990). Inevitably, the course will address what might be called deforming un/readings of the Bible, those pressured by fierce ideologies, whether political/national, sexual, and/or literal/fundamentalist. Throughout we will work to avoid the supercessionism with which Christian exegetes have colonized and concentrated the Hebrew tradition. We will find ourselves asking: can the Bible survive the claims of its ostensible defenders?

(See page 2 for Course Requirements and for a list of textual sources.)

Course Requirements: Regular class attendance, two essays, one brief (2-3 pages) early in the term, and one longer (4-6 pages) toward term's close. A couple of short writing exercises (in class) during term, and a final, take-home, comprehensive examination. There will also be at least one evening session of the course, "Biblical Pizza," where we view a series of clips and shorts from the filmic history of biblical narrative in the 20th century.

Texts

The Oxford Annotated Bible, with the Apocrypha. ed.
Revised Standard Version (Oxford UP, 1973).

Literary Texts: Many of our readings among the poets will be part of a class-wide collection: we will build up an anthology of poems and chapters as the semester progresses. See the list of names given above.

Our accompanying critical readings will contain parts from the following:

Robert Alter, The Art of Biblical Narrative (Basic Books, 1981): "Biblical Type-Scenes and Uses of Convention," and "Composite Artistry," and "The Life of the Tradition" from his The Art of Biblical Poetry (1985).

Jan Assman, "Mnemohistory and the Construction of Egypt," from Moses the Egyptian (1997).
Erich Auerbach, "Odysseus' Scar," from his Mimesis: The Representation of Reality in Western Literature (Princeton, 1953).

The Bible and the Narrative Tradition, ed. Frank McConnell (Oxford UP, 1986): Harold Bloom's "From J to K, or the Uncanniness of the Yahwist," and Herbert N. Schneidau's "Biblical Narrative and Modern Consciousness."

A. C. Charity, Events and their Afterlife: The Dialectics of Christian Typology in the Bible and Dante (Cambridge UP, 1966).

C. Stephen Finley, Nature's Covenant: Figures of Landscape of Ruskin (Penn State Press, 1992): "The Typology of Atonement," pp. 227-39.

Northrop Frye, The Great Code: The Bible and Literature (Harcourt Brace, 1982).

Robert Grant and David Tracy, A Short History of the Interpretation of the Bible (1984).

Stephen Greenblatt, "The Word of God in the Age of Mechanical Reproduction," from his Renaissance Self-Fashioning (U of Chicago, 1980).

Jon D. Levenson, Sinai & Zion: An Entry into the Jewish Bible (HarperCollins, 1985).

Emmanuel Levinas, "The Bible and the Greeks," "Peace and Proximity," and from interviews.

The Literary Guide to the Bible, ed. Robert Alter and Frank Kermode (Harvard UP, 1987).

Ilana Pardes, Countertraditions in the Bible: A Feminist Approach (Harvard UP, 1992).

Barry Qualls, "The Word made novel," from his The Secular Pilgrims of Victorian Fiction (Cambridge UP, 1982).

Elaine Scarry, The Body in Pain (Oxford UP, 1985)

David Tracy, "Christian Witness and the Shoah," from Holocaust Remembrance, ed. Geoffrey Hartman (1994).

Phyllis Trible, God and the Rhetoric of Sexuality (Fortress P, 1978).

Ben Witherington III, Women and the Genesis of Christianity (Cambridge UP, 1990)

ENGL 222B Philadelphia: Inventing a City
10 AM - 11:30 AM - T/TH

Thomas Devaney

All students participating in the Tri-Co Philly program will take this core course. It is designed to orient students to the city and explore its identity and evolution through literary and cultural lenses. The course combines in-class lectures, discussions, and guest speakers, with frequent forays to a variety of urban cultural destinations.

Philadelphia has been called the Quaker City, the City of Brotherly Love, home of the Lenni Lenape, City of Neighborhoods, Workshop of the World, the Hidden City, and more. The city's literary history and culture is rough and dark as it is rich and enlightened. From its patricians to its philistines, the course explores Philadelphia through a roster of writers, journalists, civic scribes, Quaker legerdemain, and pamphleteers who charted a number of cultural transformations. Discover how the asymmetrical evolution of Philadelphia, from the 1680's to the present, has informed the character of the city and its diverse residents.

The course is a combination of in-class lectures and discussion, and self-directed and class-led tours to cultural destinations throughout the city. Several guest speakers will meet with the class. Six to seven times during the semester, students will seek out new experiences in Philadelphia's cultural community and visit, research and respond to what they've experienced. Course meets in Center City, Philadelphia.

ENGL 238B
F 1:30-4:00 p.m.

Ken Kalfus
Spring 2019

Creative Non-Fiction Workshop

Fact-based writing can be imaginative, lyrical, analytical, personal, opinionated and funny. The only demand is that it's based on objective reality, a much contested concept that is nevertheless objectively real. In this class we'll read some of the most accomplished advocates for the real and the true, including George Orwell, E.B. White, Roxane Gay, Rebecca Solnit, Lewis Thomas, Roger Angell and James Baldwin. We'll study and discuss the mechanics behind the several forms of non-fiction represented by our readings. Students will write and workshop essays, including personal recollection, observation of the natural world, arts reviewing and opinion writing.

Lottery Preference(s): Students who register and submit an acceptable writing sample; where more than the limit register, instructor will decide based on writing sample.

This course has a limited enrollment of 15 students.

The Sound and Text of Climate Change: Environments in Literature and Music since 1900

This course will read modern literature and music together as a series of developments around the portrayal of the environment—wondering how rich, layered, lived-in worlds emerge from mere successions of words or notes. We will investigate, too, how these artworks imagine the roles humans are to play within their worlds. Each week of the first half of the course will pair a novel with a contemporaneous musical piece to comparatively and contrapuntally explore these questions in their historical context. We will understand a tradition of modern environmental writing and modern music from its basis in the nineteenth century. The second half will move outside of the European tradition to juxtapose pieces and literary texts more freely with criticism and readings in sound studies, queer studies, and performance studies. No prior experience with music is required.

We understand the premise of this course by imagining a novel with no humans in it—is this hypothetical text merely a bunch of description, or a novel set after the end of the world? Is the “environment,” or setting, simply what exists in the book that isn’t a person, or is it somehow antithetical to people? Do the nature associations of much sonic art—ambient synth, pastoral symphonies, sea interludes, raindrop preludes, water music, space oddities—which we don’t usually think of as having “characters” corroborate the idea that the environment is what vies for space with the human in art? And if to focus on the environment artistically is somehow to banish, or eradicate, the human, how does this realization chime with a set of contemporary ecological concerns about our “setting” and its capacity to eradicate us?

Our more specific questions: What role do non-human and non-living actors have to play in stories that claim to be, somehow, realistic? Can a rock narrate a story? Is it convincing to write a piece of music from the perspective of the ocean? Is a sense of place the same thing as an atmosphere, or mood? Can literature, or music, be a part of environmental activism, or political change, or, rather, should it be a comfort to help reconcile us to coming disappointment and disaster? How will, and has, climate change reshaped love, education, family, and home in spaces across the world, and what can literature or music tell us about that?

The course will include class visits by Scott Ordway, the *New York Times*-acclaimed composer to discuss his climatological sound-text piece *North Woods*, and by Aaron Stewart, a professional saxophonist specializing in contemporary music and educator from Philadelphia, concerned with the differential effects of a changing climate on music performance and public music education. It will also include units on the Haverford Arboretum and on environmental policy in Philadelphia, collaborating with students from Sara Grossman’s ENVS204 course.

The requirements for this course will also include the opportunity to present in the interdisciplinary “At Home in the World: Perspectives Ancient and Modern on a Changing Nature” symposium currently being organized for April 2019 and proposed to the Hurford Center for Arts and Humanities. Please contact Gabriel Sessions (gsessions@haverford.edu) for more information!

Course Readings will draw from:

Gotthold Ephraim Lessing, *Laocoon*

Henry David Thoreau, *Walden*

Walter Pater, “The School of Giorgione”

Martin Heidegger, “The Origin of the Work of Art,” excerpts on Earth and World

Eric Hayot, *On Literary Worlds*

Gregory Norminton, *Beacons: Stories for Our Not So Distant Future*
R. Murray Schaefer, "The Soundscape," from *The Sound Studies Reader* (Routledge, 2012)
Richard Leppert, "Desire, Power, and the Sonorous Landscape," from *The Sound Studies Reader*
Bill McKibben, *The End of Nature*, and *I'm With the Bears* (short stories)

Part I: Worlds of Literature and Music (Novel and Musical Piece pairings)

1. Mary Shelley, *Frankenstein*
Ludwig van Beethoven, symphony no.6, "Pastoral"
2. Thomas Hardy, *Return of the Native* Gustav Holst, *Egdon Heath*
3. D.H. Lawrence, *Women in Love*
Igor Stravinsky, *The Rite of Spring*
4. William Faulkner, "The Bear," from *Big Woods* Aaron Copeland, *Appalachian Spring* (music)
5. Virginia Woolf, *Mrs. Dalloway*
Benjamin Britten, *Serenade for Tenor, Horn, and Strings*
6. R.M. Lockley, "The Private Life of the Rabbit"
Richard Adams, *Watership Down*
Alan Hovhaness, *And God Created Great Whales* (music)
John Tavener, *The Whale* (music)

Part II: Themes, Strategies, and Topics in the Representation of the Environment

Performance and Performativity I- **Aaron Stewart co-teaches**

Teodor Adorno, "Music, Language, and Composition"
Richard Schechner, *Performance Studies: An Introduction*
Judith Butler, "Gender is Burning"
bell hooks, selections on "Paris is Burning" from *Black Looks: Race and Representation*

Performance and Performativity II: Sub-Cultural Landscapes, or Vibes, Atmospheres, Utopias

Ernst Bloch, *The Utopian Function of Art and Literature*, introduction
Jose Esteban Munoz, *Cruising Utopia*
Jack Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* Frank
Ocean, *Blonde*

The Allure of the Frozen North, Exoticism, Translation, and Adaptation- **Scott Ordway class visit**

Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, selections on the rhizome
Anna Thorvaldsdottir, *In the Light of Air*, *Rhizome* (music)
Tacitus, *Agricola* and *Germania*, selections Scott
Ordway, *North Woods*

Long Forms, Water, and Apocalypse

Emmi Itaranta, *Memory of Water*
John Luther Adams, *Become Ocean* (music)

ENGL 247B
Planetary Lines in World Literature and Film
Eng/Vis Arts

Reema Rajbanshi
Spring 2019
MW 11:15-12:45 pm

How do we read World Literature and Film in the Age of the Anthropocene? The growing debates around environmental crises have an emerging aesthetic counterpart—whether these be realist representations of climate refugees in the Global South, eco-fiction works on dystopic survival, or visual renderings of a dissolving and privatizing landscape. Course materials cover multi-genre, primarily Anglophone depictions from North America, Latin America, Africa, Asia, and Oceania of a human-impacted ecology; and course work such as midterm “translation” and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of “world” as universal and “planet” as material are thus considered, with an emphasis on lines of difference (gender, race, class, indigeneity, etc.) generating worlds in World and material predicaments (desertification, flooding, allocation of waste, etc.) re-mapping the planet. Readings fall into three broad categories—eco-fiction, environmental non-fiction, and film—to consider various social justice and aesthetic strategies addressing unevenly distributed concerns around belonging and futures. Cross-listed for English and Visual Arts.

English 292b
F 1:30-4

T. Devaney
HU III

POETRY WRITING II – CONTEMPORARY VOICES

English 292-B01 is an advance creative writing workshop on poetry. The focus is on student work. The workshop involves both reading and writing poetry. Students will have the opportunity to expand their repertoire by modeling their pieces on the work of various poets including: Susan Howe, W. S. Merwin, Sherman Alexie, Ocean Vuong, and Morgan Parker. We will analyze selected poems by these artists to investigate issues of form, urgency, and lyricism to enhance our own work. Over the semester the class will work on a collaborative poetry project “Throat Filling with Accidents and Other Resilient Strains.” Muriel Rukeyser offers one path: "Always we need the audacity to speak for more freedom, more imagination, more poetry with all its meanings. As we go deeper into conflict, we shall find ourselves more constrained, the repressive codes will turn to iron. More and more we shall need to be free in our beliefs, as we to our forms."

Requirements:

Students will write two poems a week (using a modeling method) and respond to the selected readings. A final portfolio of revised work is required. The last third of the class will focus on revision and on the student portfolio.

This course has a limited enrollment of 15 students.

English 294
Asali Solomon
W 1:30-4

Advanced Fiction Writing

Students in the Advanced Fiction Workshop will not only continue to hone the basic elements of their fiction, including character development, dialogue, plot and prose style, but will focus much of their efforts on revision and the process of "finishing" a story. Other central themes of the course, which emphasizes workshop and discussion, will be finding a form for the story you want to write and developing a distinctive voice. We will immerse ourselves in conventional and experimental collections, as well as works that lurk at the boundaries of novel and novella.

One of the goals of the advanced course is to help writers develop a more sustained writing schedule. To that end, I will expect students to be in the process of working continuously on workshop pieces (rather than just thinking about them) *well in advance* of when they are due. The writing requirements for this class are two original story drafts (8-10pp) and up to two revisions, as well as several shorter writing exercises.

**This course is limited to 15 students; in order to be considered for the course you must submit a prose writing sample, no more than 10pp to asolomon@haverford.edu by the end of pre-registration.

A tentative reading list:

The Beast in the Jungle, Henry James
Dew Breaker, Edwidge Danticat
Varieties of Disturbance, Lydia Davis
Night of the Fiestas, Kirsten Valdez Quade
The Complete Stories, Flannery O'Connor
Tenth of December, George Saunders
Maud Martha, Gwendolyn Brooks
Best American Short Stories, Ed. Roxane Gay

English 299b
T/TH 10-11:30

D. Sherman
R Mohan
HU

Junior Seminar in English

This course is a two-semester Seminar required of all Junior English majors.

Through readings, class discussion, written assignments, and tutorials, students will become familiar with 1) a series of texts selected to represent a range of English language poetry and fiction; and 2) examples of critical writing selected to represent critical theory and practice as it has been influenced by linguistics, hermeneutics, history, sociology, psychology and the study of cultural representation. Junior Seminar aims to cultivate in the student some sense of the variety of British, American, and Anglophone literature and its criticism, and to introduce the student to the activity of criticism as it interacts with literature and the intellectual life of our time. This active criticism will lead students to grasp both the nature of literary convention and tradition and the perspectives that open up the canon to a richer diversity of voices and forms.

Sections will follow the same syllabus, meeting together occasionally for joint sessions. For the most part the two sections will function as independent seminars, with each instructor responsible for a single seminar.

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

Readings:

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

English 346b
W 1:30-4:00

L. McGrane
HU III + A/B

346b: Topics in 18th-Century Literature: New(s) Media, Print and Performance Culture

The English Civil War wrought massive changes in the scope, format, and distribution of printed matter and ideas of authorship. This course explores a century of critical response and creative media innovation while reflecting on questions of form, authorship and labor in a contemporary context. We will read works across genres that embody and comment on fraught networks of writers, printers, and performers. In particular we will focus on shifting representations of materiality, orality and circulation; ownership, authority and license; and selfhood, memory, and knowledge. What structures might control systems of knowledge production and dissemination? What forms of readership and audience were imagined in this anxious and ambitious marketplace?

As we immerse ourselves in this historical dialogue of cultural production, we will put these centuries in conversation with current theoretical and praxis work on media, interface, and embodiment as part of a *Philadelphia Area Creative Collaboratives (PACC)* project with writer Anne Carson and the Philadelphia theater group *Lightning Rod Special*. How might students situate themselves as critical producers and readers of new media today? Our most ambitious text will be Laurence Sterne's novel *Tristram Shandy*—a brilliant meditation on experimental fiction, mortality, history, and digression—and poet Anne Carson's *Nox*. As scholars grounded in historicized discourses of media experimentation and performance, students will embark on original projects in hybrid media formats—while working with Carson and *LRS* to explore their own projects and the performative aspects of eighteenth-century print culture. The course will be relevant for students across disciplines, including English, Classics, History, Theater, and more.

Course Requirements and Proceedings: Students will submit weekly thought experiments (10%), quizzes on *Tristram Shandy* (10%) a midterm paper of 8 pages (25%), and a multimedia project + an essay of 6-8 pages (35%); or a final paper (13-15 pages) on a topic of their choosing.

Students will also present on work, visit the Maker Arts space, and join 3-4 out-of-class PACC workshops and presentations (20%). **These may include visits to *Lightning Rod Theater* and other site work in Philadelphia and engagement with an original production of Anne Carson's work in VCAM.**

Pre-requisites: Two 200-level English or corresponding major suggested; or consent of instructor.

Course enrollment limited to 15

Primary Texts may include:

Anne Carson, *Nox*, *Float* (excerpts), *Krapp Hour*

Daniel Defoe, “An Essay on the Regulation of the Press”; A Vindication of the Press”

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

Henry Fielding, *The Author’s Farce*

William Hogarth, *Industry and Idleness*

John Milton, *Areopagitica*

Alexander Pope *The Dunciad*

Jonathan Swift, “The Battle of the Books”

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

Theoretical Texts (Selected):

Roger Chartier, *Forms and Meanings*

The Order of Books

The Authors Hand and the Printers Mind

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

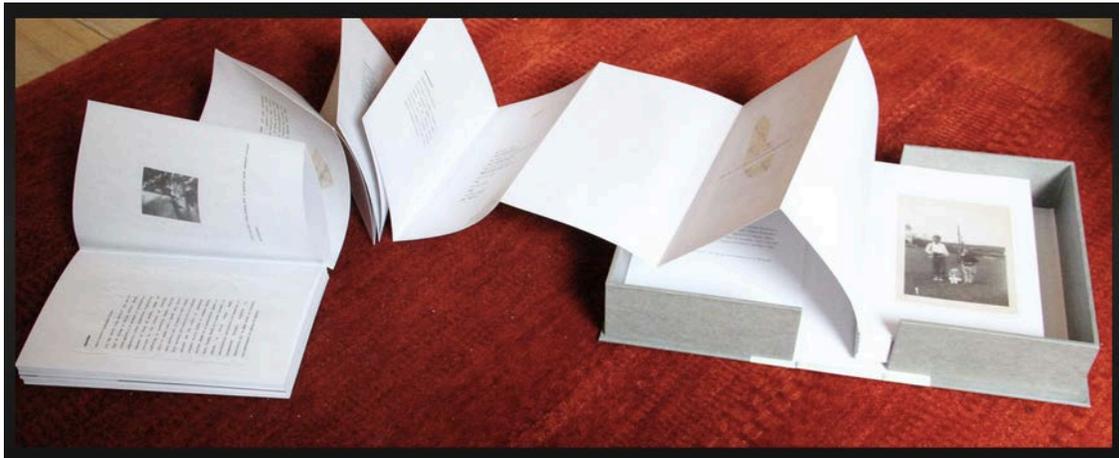
Alexander Galloway, *The Interface Effect*

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

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

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

Jerome McGann, “Database, Interface and Archival Fever”



Anne Carson, *Nox* (2009)

English 361
Asali Solomon
F 11:00-1:30 p.m.

Representations of American Slavery

Over the past three centuries African American writers have mined the rich vein of the experience of chattel slavery in the cause of literal and artistic emancipation. Slave narratives, as well as poetry, essays and novels depicting slavery, constitute a literary universe so robust that the term subgenre does it injustice. In work spanning the 18th-21st centuries, the reader will find pulse-quickenning plots, gruesome horror, the most tender sentiment, heroism, degradation, sexual violation and redemption, as well as resonant meditations on language and literacy, racial identity, power, psychology, democracy, freedom and the American character.

This course is an exploration of African American literature focused on literary representations of slavery in the Americas. Our discussions will incorporate history, but will foreground literary analysis. Requirements for this course will include regular response papers, two formal essays and a midterm.

A tentative reading list:

Toni Morrison, *Beloved* (1987)

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

Henry "Box" Brown, *Narrative of the Life of Henry Box Brown, Written by Himself* (1816)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

Frances Ellen Watkins Harper, *Iola Leroy* (1892)

Edward P. Jones, *The Known World* (2003)

Marlon James, *The Book of Night Women* (2009)

Quentin Tarantino, *Django Unchained* (2012)

Steve McQueen, *Twelve Years a Slave* (2013)

English 365B

Topics in American Literature: Rock, Soul, and Cultural Criticism

Prof. Stadler

Tues 1:30-4pm

This course will examine politics and culture as represented in American and British popular music of the 1960s and 70s; more specifically, it will look at these categories through the lens of the vibrant, challenging critical writing it inspired at the time and continues to generate today. Thus, it is a class about writing *and* music; reading and listening together, we will investigate how writing represented—and represents—cultural conflicts over social power and authority in dialogue with music. We'll also look at the impact of popular music of this period *on* critical writing and thought, and explore what new directions it helped make possible.

We'll seek to understand the connections between the music and the most important trends in leftist politics of the time—the Civil Rights movement, Black Power, the anti-Vietnam-War movement, the hippie counterculture, women's liberation, gay liberation, etc. But we'll also attempt to trace a more knotty and abstract matter: how ideas about the relationship between cultural production and politics shifted during these years. This shift is often narrated as a move from an “old left” collectively imagined activism—largely divorced from culture other than explicit “protest” art (songs like “Which Side Are You On?” “We Shall Overcome” and “Blowin' in the Wind”) to the celebration of identity politics, sexuality, and individual expression (songs like “Say it Loud, I'm Black and I'm Proud,” “Satisfaction,” and “You Make Me Feel (Mighty Real)”; as good cultural critics, we will ask what this story leaves out, and how it both enables and disables our ability to understand these decades' music and criticism. Some of the course will focus on music that explicitly addressed the politics of race, class, and gender, but much of it will look at the complicated representation and enactments of social power in the music's broader dynamics of production, performance, and consumption—what musicologist Christopher Small calls “musicking.”

We'll also look closely at the emergence of new forms of criticism alongside political events and aesthetic developments in rock and soul (with excursions into reggae and disco). We will spend some time discussing the meaning of cultural criticism, but throughout the course we will presume that this is a shifting and labile category.

The last five or so weeks of the course will be run as a writing workshop, with students working together to develop their final written projects. The purpose of this unit is to extend inquiry into the matters discussed in the first part of the course; it is also to *enact* inquiry through a considered and well-suited form of writing.

In coming to understand ourselves as critics, we will ask questions like the following: What particular demands and opportunities does popular music place on writers? How does critical writing, a form we likely associate with cultivated dryness and restraint, approach material brimming with pleasure and other emotions that undermine the control of the will, meant to be

consumed through the body and senses? And, of course, how do matters of race and gender (and, inevitably, class and sexuality) have impact on how we answer such questions?

The semester will feature visits from some model practitioner-theorists, critics who write for both scholarly and popular audiences.

Required Texts:

Kevin Dettmar and Jonathan Lethem, eds., *Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay-Z* (Library of America, 2017).

Jack Hamilton, *Just Around Midnight: Rock and Roll and the Racial Imagination* (Harvard, 2016).

Everything else will be posted as PDFs on the Moodle site.

Critics we read may include:

Matthew Arnold, Susan Sontag, Stuart Hall, bell hooks, Alexandra Vazquez, Christopher Small, Margo Jefferson, Eric Lott, Maureen Mahon, Greil Marcus, Amiri Baraka, Tom Wolfe, Elijah Wald, Gayle Wald, Richard Poirier, Carl Wilson, Joan Didion, Richard Dyer, Tim Lawrence, Alice Echols, Patti Smith, Ellen Willis, Lester Bangs, Daphne Brooks, Rob Sheffield

Music by:

Woody Guthrie, Bob Dylan, Joan Baez, Phil Ochs, the Crystals, the Ronettes, Sam Cooke, The Last Poets, Ghetto Brothers, Gil-Scott Heron, Jimi Hendrix, The MC5, Yoko Ono, the Beatles, the Rolling Stones, Marvin Gaye, Aretha Franklin, Sylvester, the Grateful Dead, The Carpenters, Bob Marley & the Wailers, Black Uhuru, Sex Pistols, The Clash, the New York Dolls, Death, Patti Smith, X-Ray Spex, Donna Summer and many others.

Films/video include:

The T.A.M.I Show

Festival (dir. Murray Lerner)

Monterey Pop (dir. D. A. Pennebaker)

Wattstax (dir. Mel Stuart)

What Happened, Miss Simone?

Requirements:

Class participation

Reading and listening journal

Midterm analytical paper

Critical karaoke exercise (to be explained)

Pre-written questions for visitors

Final Project, and collaborative work in preparation for it

British Cool: The Evolution (and Invasion) of a World Style in the Long 20th Century (Upper-Level Seminar)

gabriel.a.w.sessions@gmail.com

Effortless, witty, well-spoken, and restrained—or, indeed, none of these, at times—a recognizably “British” aesthetic emerged in the UK and abroad throughout the twentieth century. This course will move beyond the shaken, not stirred, stereotypes to examine the diverse contours of what signifies as “cool” and “British” in our contemporary imaginations, and what such an aesthetic can tell us about our ideas of nationhood and ethnicity, and about the identities of the artists and communities who fashioned it. Specifically, we will discuss literature, drama, film, television, music, and visual art that maintains an association with England as part of its cachet and, indeed, currency in the present—wondering, why, for instance, the accents and period sets of Jane Austen can seem so of her time and place and yet so vital in our own. Furthermore, we will investigate the conditions of production for the worldwide visibility of this type of cool. Britain paved the way for cultural dominance where it colonized the world as the British Empire, but we’ll also look at whether an aestheticized Britain becomes more legible later on through American globalization, U.S. audiences, and global English. Ultimately, we will consider the shifting definitions of what counts as “English” or “British” (not the same thing) after war, decolonization, immigration, and civil rights movements all shape the meaning of the term from 1900 to 2018. The goal of the course will be not only to analyze the most stylish British literature of the modern and contemporary periods in its historical context, but to understand how the way we appreciate and perceive style, in general, is bound up with our own moment and implicit ways of seeing.

Syllabus:

Week 1: Global Celebrity and the British Novel I: Jane Austen

Jane Austen, *Pride and Prejudice*

Joe Wright, *Pride and Prejudice* (2005 film)

Optional: Andrew Davies, *Pride and Prejudice* (1995 TV series, excerpts)

Week 2: The World’s Most Famous Detective

Arthur Conan Doyle, “A Scandal in Bohemia”

Sherlock (BBC series), “A Scandal in Belgravia”

Week 3: The Wittiest and Most Beautiful Alive: Oscar Wilde, Aestheticism, and Pre-Raphaelitism

Oscar Wilde, *The Picture of Dorian Gray*, “The Decay of Lying,” selected aphorisms

Anthony Asquith, *The Importance of Being Earnest*

Dante Gabriel Rossetti, “The Blessed Damozel,” illustrations to “Goblin Market”

Christina Rossetti, “Goblin Market”

Lars von Trier, *Melancholia*

Week 4: Dry Humor and the Comedy of Errors

P.G. Wodehouse, *The Code of the Woosters*

The Office (UK), “Charity” episode

The Office (US), “Email Surveillance” episode

Weeks 5-6: Heritage and Aristocratic Yearning

Evelyn Waugh, *Brideshead Revisited*
Brideshead Revisited (1981 Granada television/ITV series)
Downton Abbey, series 1

Week 7: Swinging London, Mods, and the '60s Media Revolution

Peter Whitehead, *Tonite Lets All Make Love in London*
Michael Antonioni, *Blow-Up*
Richard Lester, *A Hard Day's Night*

Week 8: The 70's: Bowie, Glam, Utopia and Performance

Hanif Kureishi, *The Buddha of Suburbia*
Nicolas Roeg, *The Man Who Fell to Earth*
David Bowie, *Life on Mars*, *The Buddha of Suburbia* (album)

Week 9: Black Britain in the 1980s and Beyond

Stephen Frears, *My Beautiful Laundrette*
Stuart Hall, "The New Ethnicities"
Patience Agbabi, *Telling Tales*
Stormzy, "Shut Up" (music video and song)

Week 10: Punk, Rebellion and the Refusal to Work

Danny Boyle, *Trainspotting*
Peter Cattaneo, *The Full Monty*
Peter Todd, "British Film Industry in the 1990s"
Geoff Brown, "British Film Culture in the Nineties"
Claire Monk, "Underbelly UK . . . and the Social Realist Tradition"

Week 11: Madchester and Fashionable Nihilism

Michael Winterbottom, *24 Hour Party People*
J.G. Ballard, *The Atrocity Exhibition*
Television, *Marquee Moon*
Joy Division, *Unknown Pleasures* and *Closer*

Weeks 12-13: Global Celebrity and the British Novel II: Zadie Smith

Zadie Smith, *NW*
Saul Dibb, *NW*

Week 14: Reserved for Class Crowd-Sourced Topic and Paper Peer Review

ENGLH 381
The Visual Politics of Bondage
Eng/Vis Arts

Reema Rajbanshi
Spring 2019
MW 2:15-3:45 pm

This course examines the visual politics embedded in literatures of bondage from several sites, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fleshed in textual and imagistic representations of those extremely uneven power relations definitive of bondage. What images did writers and artists choose to record repeatedly and why? How did particular visual motifs re/produce or resist structures of bondage? What does the visual archive reveal for our understanding of place-and-period specific societies' reliance on and relationship to bondage? Divided into five units, the course cumulatively explores key artists and tropes in each site, is attentive across genres to the novel, painting, photography, and film, with an especial focus on representations of the body and archival production, and considers the ways the bonded "looked back." Course work includes staggered short papers, class blogs, group presentations, and a final exam. Cross-listed for English and Visual Arts.