

HAVERFORD COLLEGE ENGLISH DEPARTMENT

Spring 2023 Course Guide



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

Designed by Calla Kra-Caskey HC'25

Major Requirements:

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

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

- Seven courses at the 100, 200 and 300 levels of which
 - At least two must be literature written before 1800
 - At least two in literature written after 1800
 - At least one (and no more than two) must be at the 100 level; a minimum of two, preferably three, must be at the 200 level (WRPR 150 "Approaches to Literary Analysis" counts); and a minimum of two must be at the 300 level.
- ENGL 298 and 299, the two-semester Junior Seminar in English
- ENGL 298J, the .5 credit yearlong Junior Seminar in English
- ENGL 399F (Fall) and 399B (Spring) for a total of 1.5 credit Senior Conference

Note: The department will give major credit for a one semester course in a foreign literature in the original language and/or for Comparative Literature 200. No more than four (4) major credits will be awarded for work done beyond the Tri-College Consortium, whether abroad or in the U.S. Courses taken in the Bryn Mawr English Department, the Swarthmore English Department, and the U. Penn English Department may also be counted towards the major at Haverford.

Creative Writing Concentration:

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

The Creative Writing Concentration entails:

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

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

English Department Course Offerings Spring 2023

COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR
ENGL 111b	A, AA, CL	Introduction to Postcolonial Literature	T/Th 11:30-1	20	Mohan
ENGL 112b	A	Theories of the Remix	T/Th 10-11:30	20	Reckson
ENGL 226b	A, CL	Disability and Literature	M/W 8:30-10		Allor
ENGL 230b	A, PJHR	Poetics of Abolition	T/TH 1-2:30	35	Reckson
ENGL 232b	A	The Graphic Novel: Narratives in Longform Comics	M/W 10-11:30	25	E. Kim
ENGL 243b	A, CL	The Planetary Premodern	M/W 11:30-1		Allor
ENGL 254b	A	Romanticism & the Novel	M/W 2:30-4		Finley
ENGL 273b	A	Imperial Sunset: Race, Class, and Gender in C20th British Writing	T/Th 2:30-4		Millen
ENGL 274b	A	Modern Irish Literature	M/W 1:00-2:30		Sherman
ENGL 291b	A	Creative Writing: Poetry I	F 11-1:30	15	E. Kim
ENGL 292b	A	Creative Writing: Poetry II	F 1:30-4	15	Devaney
ENGL 293b	A	Creative Writing: Fiction I: Speculative Fiction	W 1:30-4	15	Feldman
ENGL 298J	A	Junior Seminar	T/Th 10-11:30		McInerney
ENGL 346b	A/B, VIST	New(s) Media and Print Culture: Technologies of Print	W 1:30-4	15	McGrane
ENGL 353b	A, HLTH	Victorian Poverty, Ecology, and Public Health	T 7:30-10	15	Finley

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

English 111b
TTH 11:30-1

Raji Mohan
rmohan@haverford.edu

Introduction to Postcolonial Literature

The term “postcolonial” is a complex and ambiguous one, but it has proven to be a useful rubric for the study of writings that emerge out of varied literary traditions from far-flung regions of the world that have in common the history of British colonization. This course will explore the nature and context of these writings, paying special attention to some of their common concerns such as: the representation of first contact, the influence of western education and the English language, the effects of colonial violence, the ways identity is shaped by displacement, migration, or exile, the challenges facing nation building after colonialism, the internal hierarchies and conflicts in postcolonial societies, changing ways of relating to the environment, and the adjustments demanded of the erstwhile colonial metropolis as it transitions into a postcolonial city. We will address these questions by looking at specific aesthetic strategies such as resistance, allegory, mimicry, intertextuality, “writing back”, and magic realism that have come to be associated with this body of literature.

Readings will include:

Chinua Achebe, *Things Fall Apart*
J.M. Coetzee, *Age of Iron*
Tsitsi Dangarembga, *Nervous Conditions*
Amitav Ghosh, *The Hungry Tide*
David Malouf, *Remembering Babylon*
Salman Rushdie, *Midnight's Children*
Zadie Smith, *White Teeth*

Short stories and poetry from India, Pakistan, South Africa, and the Caribbean; critical essays by Ngugi, Said, Brathwaite, Spivak, and Mohanty.

Requirements:

4 short papers (2-3 pages long) and 2 longer papers (5-8 pages long); a class presentation; and active participation in class discussions.

This course fulfills the English Department's Introductory Requirement.

Theories of the Remix

This course introduces students to the study of literature through the art of borrowing, sampling, recycling, and remixing. We'll ask: how did "originality" become the standard of literary value? How has this standard operated as a powerful means of distinguishing and extracting cultural value? And how have literary, sonic, and visual remixes worked to rewrite this standard against a historical backdrop of racial capitalism? As we explore these questions, we'll encounter theories of authorship, intellectual property, appropriation, and plagiarism—ideas shaped and reshaped by social and technological transformation. Approaching the remix as a disruptive creative and critical practice rather than a fixed genre, we'll learn how literary genres themselves develop through borrowing and experimentation, and analyze related practices of allusion, collage, intertextuality, parody, polyphony, and sampling. Together we'll explore texts that foreground histories of cultural theft, refuse the logic of authenticity as such, and use the remix as an important source of collective knowledge production. As these texts help to demonstrate, the remix offers alternative ways of imagining cultural value, remaps matrices of community and identification, and produces new (or newly reconfigured) modes of pleasure and possibility.

We'll be especially concerned with how our cultural understanding of property has been shaped by (and has in turn helped to shape) historically dynamic relations of race, class, gender, and sexuality. With a focus on 19th- and 20th-century U.S. literature, music, and visual art, we'll explore how remixes confront and transform property relations shaped by the legacy of the Atlantic slave trade. We'll read texts by 19th-century enslaved writers who use remixing to imagine liberation and plenitude from within regimes of dispossession; examine 20th-century avant-garde, experimental, and postmodern texts as they challenge and/or reinforce the historical occlusion of women, queer people, and people of color from these categories; and consider cultural capital as it accrues (and gets transformed) in and out of the academy.

Finally, this course asks students to analyze their own role as authors, and to actively and energetically theorize their reading and writing practices. We'll explore the ethics and politics of citation, approach footnotes as a critical form of intellectual community building, and experiment with capacious modes of marking how the voices of others live in and animate our scholarly writing. Students will collaborate on building a remixed syllabus and will engage the practice of remixing through both scholarly and creative methods.

Texts may include:

William Wells Brown, *Clotel*
Gertrude Stein, *Tender Buttons*
Harryette Mullen, *Recyclopedia*
bell hooks, "Postmodern Blackness"
Kathy Acker, "Dead Doll Humility"
Andy Warhol, selected works
M. NourbeSe Philip, *Zong!*
Terrance Hayes, ed., *The Golden Shovel*
DJ Spooky, *Rhythm Science*
Kevin Young, *Bunk* and *The Grey Album*

Scholarly article synopsis

Final essay and creative remix project

Assignments may include:

Collaborative course glossary entry
Moodle discussion forum
Remix presentation
Short close-reading exercises

English 226B
MW 8:30-10:00 P.M.

Danielle Allor
dallor@haverford.edu

Disability and Literature

How are bodies and minds depicted as “normal” or “abnormal,” and how have these categories changed over time and place? This course examines representations of disability in literature from Biblical scripture to modern critical memoir, including disabled saints and saints providing miraculous cures; a fifteenth-century poet’s account of his own madness; William Shakespeare’s depiction of “deformed” king Richard III as choosing to “prove a villain”; and a novel featuring a protagonist disabled by the 1984 Bhopal chemical spill, the world’s worst industrial disaster. We will address how bodily differences and impairments are given social meaning as disability, and how these disabilities are portrayed in literary genres including scripture, hagiography, poetry, drama, novels, short stories, and memoir. We study these depictions from the perspective of disability studies, a discipline that seeks to understand the cultural meanings and material realities of disability with respect to systems of oppression. We will interrogate the definition of the “normal” human body and mind and how this category has been formed, both historically and in the present.

Course Requirements:

Five response papers (500 words each), a take-home midterm, a research paper or creative final project (8–10 pp.), and active participation.

Texts:

Selected work by disability studies scholars including Lennard Davis, Rosemarie Garland-Thomson, David T. Mitchell and Sharon L. Snyder, Mia Mingus, Leah Lakshmi Piepzna-Samarasinha, Therí Pickens, and Moya Bailey, among others

Excerpts from Biblical and Patristic writings about disability

Life of Saint Agatha and *Life of Saint Margaret*

Thomas Hoccleve, *Complaint* (1421)

William Shakespeare, *Richard III* (c. 1592)

Aphra Behn, *The Dumb Virgin* (1688)

Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886)

Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892)

Indra Sinha, *Animal’s People* (2007)

Eli Clare, *Brilliant Imperfection: Grappling with Cure* (2017)

Poetics of Abolition

This course explores how incarcerated writers theorize life worlds in and beyond racial capitalism, white supremacy, and the carceral state. We will study the role of poetry and other forms of creative expression in the history of abolition and social justice movements, and approach art-making as a practice of imagining abolitionist futures. We'll ask questions like: how does poetry operate in relation to state power? What is (and has been) the role of poetry in organizing? How does poetry resist surveillance? We'll explore how creative work happens in and beyond the prison-industrial complex, how it inhabits/names/explodes/refuses carceral logics, and how it provides methodologies for the critique of carceral institutions (including but not limited to correctional facilities, Native American boarding schools, internment camps, immigration detention centers, and military prisons). As we will see, central to these critiques is the intersection of racial, gendered, economic, colonial, and environmental systems of exploitation. We will read poetry in part to better understand these systems, and (more centrally) to learn how creative artists imagine and craft alternative ways of being and being together.

We'll read works written from and about Angel Island, Guantanamo Bay, the Topaz "Relocation" Center, the Indiana State Prison, Soledad Prison, Marin County Women's Detention Center, and Pennsylvania's death row, among other places. Together we'll learn to recognize the radical, disobedient, knowledge-creating and knowledge-shifting practices at heart of these works, and to do so through careful attention to their details. We'll read scholar-activists Angela Davis, Joy James, Ruth Wilson Gilmore, Sylvia Wynter, and Nicole Fleetwood, among others, to develop interdisciplinary methodologies rooted in Black feminist theory and explore how incarcerated artists and writers theorize what Fleetwood calls a "carceral aesthetics." Throughout the course we'll learn strategies for close reading, listening, and study, drawing from various academic disciplines while resisting the disciplining of our shared texts.

Throughout the course we will partner with Let's Circle Up, the Coalition to Abolish Death by Incarceration, and the People's Paper Co-op.

Readings may include:

Etheridge Knight, *Poems from Prison*
Angela Davis, *If They Come in the Morning*
Audre Lorde, "For Assata"
Assata Shakur, *Assata*
Louise Erdrich, "Indian Boarding School"
Mark Falkoff, ed., *Poems from Guantánamo*
Lai, Lim, and Yung, eds., *Island: Poetry and History of Chinese Immigrants on Angel Island*
Free Cece! (2016)
Various Artists, Die Jim Crow Records

Reginald Dwayne Betts, *Felon* (2019)

Assignments may include:

- short weekly responses to readings
- letter writing exchange with Let's Circle Up
- a short piece of public writing
- Restorative Justice workshop with Let's Circle Up and short reflection
- proposal for public poetry project/exhibition
- short essay and final class reflection

ENGL 232
MW 10:00-11:30

Elizabeth Kim
Spring 2023

ENGL 232: The Graphic Novel: Narratives in Long-form Comics

While the graphic novel is perhaps the most readily recognized genre of book-length works within the comics medium, the more capacious category “graphic narrative” encompasses works of fiction as well as nonfiction. This course will explore narrative representation in the sequential art of comics, particularly the way graphic narratives accommodate multiple literary genres such as fiction, fantasy, memoir, biography, and history. Central inquiries of the course include: How do we read image as text and text as image? How do graphic narratives utilize spatial and temporal registers to tell a story? How and why do graphic narratives blur the distinction between fact and truth? How is the comics medium unique in its representation of narratives compared to other verbal-visual media? By examining the interplay between image and text in the assigned works, we will consider the aesthetics and politics of visual literacy and multi-modality in relation to representations of history, memory, cultural difference, mental illness, gender, sexuality, political struggle, and trauma.

Course Requirements:

There will be short informal writing assignments, a close reading essay (3-4 pages), comparative essay (5-6 pages), and final research essay (7-8 pages).

Required Books

Understanding Comics: The Invisible Art, Scott McCloud
A Contract with God, Will Eisner
The Complete Maus, Art Spiegelman
Watchmen, Alan Moore and Dave Gibbons
The Complete Persepolis, Marjane Satrapi
Fun Home, Alison Bechdel
American Born Chinese, Gene Luen Yang
Nat Turner, Kyle Baker
Marbles: Mania, Depression, Michelangelo, and Me, Ellen Forney
Killing and Dying: Stories, Adrian Tomine

The Planetary Premodern

The “Blue Marble,” the first full photograph of the planet Earth from space, was taken by Apollo 17 astronauts on December 7, 1972. Yet, beginning in the writings of the ancient Greeks, humans have depicted Earth as a spherical planet for millennia. This course will explore how poets, philosophers, and early scientists imagined the planet from antiquity to the early modern period. We will question how people understood and represented the planetary environments where they lived, worked, and wrote, before the modern genre of nature writing or political movements like environmentalism. We will investigate medieval and early modern representations of the planet Earth, from descriptions of the natural world to representations of the planet in space. We will examine these works from the perspectives of the fields of literary studies, environmental humanities, animal and plant studies, and history of science. Finally, this course will invite us to discover what possibilities these premodern imaginations of the Earth offer for reconceptualizing environmental, planetary thinking in the 21st century.

Course Requirements:

Five response papers (500 words each), a take-home midterm, a research paper or creative final project (8–10 pp.), and active participation.

Texts:

Selected work by historians of science and environmental humanities scholars such as William Cronon, Carolyn Merchant, Ursule Heise, Lawrence Buell, Bruno Latour, and Richard Hoffman, among others

Plato, *Timaeus and Critias*, trans. Waterfield

Cicero, *Dream of Scipio*

Martianus Capella, *The Marriage of Philology and Mercury*, trans. Stahl

Hildegard of Bingen, *Scivias*, trans. Hart

Bernardus Silvestris, *Cosmographia*, trans. Wetherbee

Geoffrey Chaucer, *Parliament of Fowls*

Christine de Pizan, *The Path of Long Study*

Johannes Kepler, *Somnium*

Margaret Cavendish, *The Blazing World and Other Writings*

Carl Sagan, *Pale Blue Dot* (1994)

Jeffrey Jerome Cohen and Linda T. Elkins-Tanton, *Earth* (2017)

English 254B
M/W 2:30-4:00
Meditation Room, Woodside Cottage

Prof. Steve Finley
Spring Term 2023

Romanticism and the Novel

The course will begin with a sampling of Romantic poetry that leans toward the “supernatural” or fantastical (Coleridge, Byron, Keats). It will then proceed to study Gothic fiction (Percy Shelley’s *Zastrozzi*, Mary Shelley’s *Frankenstein*), Hogg’s *Confessions of a Justified Sinner*, and the novels of Jane Austen (*Sense and Sensibility*), Emily and Charlotte Bronte (*Wuthering Heights*, *Jane Eyre*), and Charles Dickens (*Oliver Twist*).

There are ample (and often wonderful) film resources in and around these famous novels, especially for Mary Shelley, Austen, and the Brontes. We will take advantage of some of these, to be sure.

Class requirements: Several shorter writing assignments (1 ½-2 pages), including brief responses to poems, film, or theoretical considerations of the major novels, and two longer critical essays of 4-5 pages. Final open-book, take-home examination.

Imperial Sunset: Race, Class, and Gender in C20th British Writing

The twentieth century witnessed wholesale transformations of Britain's place in the world, and of British society. After the nineteenth century—the so-called century of progress—there followed two World Wars, imperial decline, mass democracy, mass literacy, anticolonial struggles and decolonization, decisive shifts in gender roles and sexual morality (small wonder that Queen Elizabeth II, who assumed the throne in 1953, has been eulogized so reverently for providing “stability”). It was once common for imperialists to make pronouncements about Britain as “the empire on which the sun never sets.” While that clearly proved false, the political, economic, and cultural legacies of empire persist and transform across the twentieth century. In this class, we will study a wide range of writers whose works grapple with the lasting contradictions of imperial rule within a postimperial Britain. How does the ‘national’ framework of imperialism contain class antagonism? What were the lasting effects of the British Nationality Act of 1948 (which, following a labor shortage after WWII, encouraged mass immigration, known as the Windrush Generation, from former colonized countries) on fragile and exclusionary definitions of Englishness? How did representations of community respond to the creation of the Welfare State? How does the social texture of imperialism determine ways of thinking about race, class and gender? What representative strategies did writers use to depict and contest the legacies of British imperialism? To answer that question, we will pay close attention to literary discourse—plot, scenic description, genre, point of view, style—and we will reflect on what it means to study these texts in our own historical moment of postimperial nostalgia (Brexit, MAGA).

Provisional Reading List:

E. M. Forster, “The Other Side of the Hedge” (1911)
Virginia Woolf, *Mrs Dalloway* (1925)
Jean Rhys, *Voyage in the Dark* (1934)
Sam Selvon, *The Lonely Londoners* (1956)
Carolyn Steedman, *Landscape for a Good Woman* (1986)
Andrea Levy, *Small Island* (2004)
Bernardine Evaristo, *Girl, Woman, Other* (2019)

Supplementary Material [excerpts from]:

George Orwell, “England Your England” (1941)
Raymond Williams, *Marxism and Literature* (1977)
Paul Gilroy, *There Ain't No Black in the Union Jack* (1987)
Fredric Jameson, “Modernism and Imperialism” (1988)
Stuart Hall, “Our Mongrel Selves,” (1992)
Edward Said, *Culture and Imperialism* (1993)
Anne McClintock, *Imperial Leather* (1995)
Hazel Carby, *Imperial Intimacies* (2019)
Priyamvada Gopal, *Insurgent Empire* (2019)

Course Requirements:

Two short essays (5-7 pages); a long essay (12-15 pages); brief and informal in-class presentation on secondary material; and active participation in class discussion.

Modern Irish Literature

Language, that most innocent and spontaneous of common currencies, is in reality a terrain scarred, fissured and divided by the cataclysms of political history, strewn with the relics of imperialist, nationalist, regionalist and class combat... Literature is an agent as well as effect of such struggles, a crucial mechanism by which the language and ideology of an imperialist class or region preserves and perpetuates at the ideological level an historical identity shattered or eroded at the political. It is also a zone in which such struggles achieve stabilization in which the contradictory political unity of imperial and indigenous, dominant and subordinate social classes is articulated and reproduced in the contradictory unity of a "common language" itself.

Terry Eagleton, *Criticism and Ideology*

History is a nightmare from which I am trying to awake.

Stephen Dedalus in Joyce, *Ulysses* (1920) 2.377

This course is concerned with Modern Irish literature as it occupies a position in the field of postcolonial studies as the politically articulate inscription of complex and multiple intersections of history, class, language and culture. Indeed, Irish history locates the modern Irish state in the political fact of appropriation by the Tudor kings in the 1600's, from which ensues those complicated doublings -- English and Irish, Anglo-Irish and Celt, landowner and tenant, colonialist and colonized, "West Briton" and insurrectionist - - negotiated in that literature. We will want to consider that achievement of identity both in terms of its figurative expression, that is, what tropes or figures can be considered intrinsically Irish, albeit expressed in an/Other language, as well as for its inscription of the cultural and political in contested and engaged identities. Throughout the course, we will pay attention to Irish history, particularly to the "The Great Hunger", the Famine of 1847, as an episode of trauma, historical memory and literary investment.

The course will have three principle foci: the emergence of an Irish literature written in English in the late 18th c. against the background of a late-flourishing Gaelic or Irish literature; the various nationalisms proposed and critiqued in Yeats, Synge, and Joyce; and latterly, modern and contemporary Irish poetry and prose for its various recursions to and departures from a postcolonial mind.

Texts:

Selections from Irish poetry in translation from the 17th & 18th centuries

Swift: *The Drapier's Letters* (1724-25); *A Modest Proposal* (1729)

Edgeworth: *Castle Rackrent* (1800)

Yeats: *The Tower* (1928)

Synge: *The Aran Island* (1907); *The Playboy of the Western World* (1907); McDonagh,
The Cripple of Inishmaan (1996)

Joyce: "The Dead", *Dubliners* (1914); *Ulysses*, Ch. 1 (1922)

Flann O'Brien: *The Third Policeman* (1939); *The Poor Mouth* (1941)

Beckett: *Endgame* (1957)

Seamus Heaney: *Field Work* (1979)

Brian Friel: *Translations* (1980)

Requirements: 2 essays (6-8 pp.) and a final exam

ENGL 291
Friday 11:00-1:30

Elizabeth Kim
Spring 2023

ENGL H291A: 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, Gertrude Stein, Li-young Lee, Claudia Rankine, Layli Long Soldier, Harryette Mullen, 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.

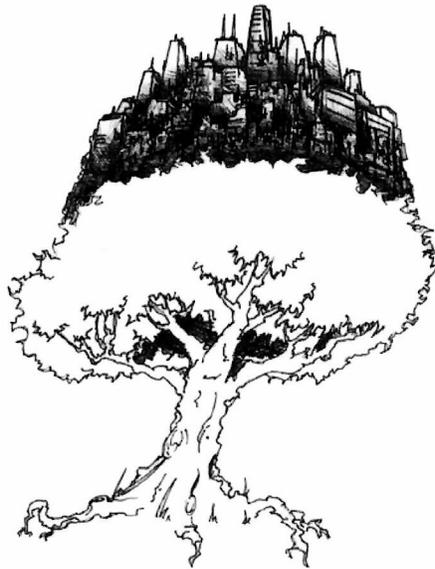
Course Requirements

In addition to responding to weekly poetry and prose 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, and a final portfolio (10-12 pages).

English 292
Friday 1:30-4:00

Thomas Devaney
Spring 2023

Creative Writing Poetry II



The course is an advanced creative writing workshop. The workshop involves both reading and writing poetry. Students will have the opportunity to expand their repertoire by modeling their pieces in conversation with the work of various writers including Ross Gay, Ada Limón, Maire Howe, Henry D. Thoreau, Aldo Leopold. We will analyze and investigate issues of form related to entire books and poetry collections. One focus will be on ecology, ecosystems, and the lyric. We will read poems and essays that explore our interconnectedness with the world. We will ask who are we in relation to the other animals? To trees and plants—to insects—to stars? How do our human myths inform these relationships? What is ecopoetry? How is it different from traditional nature poetry? In what ways can poetry witness? How can it re-vision? Reimagine? We will workshop in both small and large groups. Students will come out of the course with a collection of their individual work submitted as a final portfolio.

TEXTS:

- Ada Limón, *The Hurting Kind*
- Ross Gay, *Catalog of Unabashed Gratitude*
- Charles Simic, *The World Doesn't End*

The prerequisite for this class is a college-level creative writing course. Enrollment is limited to 15 students. To be considered for enrollment please submit a creative writing sample, 5-8 pp. On your sample, please include your name, year, major, and names of previous college creative writing classes you have taken. Submit your sample to tdevaney@haverford.edu, by the end of the pre-registration period.

Image: "Civilization Tree" by Robo Benito (2009)

English 293b
Stephanie Feldman
Spring 2023

Creative Writing: Fiction I: Speculative Fiction
Wednesdays, 1:30-4pm

Storytelling comes to all of us naturally. Fiction writing, on the other hand, is both craft—mastering the “rules”—and art—thoughtfully deploying, bending, and breaking those rules. Together, we will read and write speculative fiction to learn how successful stories operate. This course interprets speculative fiction broadly, and will include science fiction, fantasy, slipstream, fabulism, horror, and genre-bending work.

We will examine foundational craft elements—conflict, narrative structure, place, and voice—through assigned readings, discussion, and writing exercises. During the workshop portion of the course, students will submit two original stories that use speculative tropes and analyze their classmates’ work.

The seminar depends on attendance and engagement. 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 (6-12 pp), 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.

Enrollment: This course has a limited enrollment of 15 students. To apply, submit a writing sample—up to 10pp of fiction, or any prose you’re proud of—to sfeldman2@haverford.edu by the end of the preregistration period. Please include your name, year, and major (if declared). You will hear about your status in the course at the beginning of next semester.

ENGL 298 J

Maud McInerney

T/TH 10:00-11:30

Spring 2023

Junior Seminar in English

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

346b: New(s) Media and Print Culture

This course explores histories of print (codex) culture, privacy, ownership, design, and surveillance in relation to more recent political, formal and legal debates about digital and visual technologies. Media in the eighteenth century produced a wave of critical response and creative innovation—literary works that embody and comment on fraught networks of writers, artists, printers, and politicians. Shifting representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy posed a number of critical questions relevant in the current moment: what structures have controlled systems of knowledge production and dissemination historically and today? How do shifts in technology affect representations of readership and agency? And what forms of agency are imagined for creators and users in anxious and ambitious marketplaces?

We will also think about surveillance, race, gender, privacy and ownership. How might students situate themselves as critical producers, users and readers of technology today? Using texts that imagine how we present the self in narrative form, we will think about physical texts and technology in relation to materiality, race, gender, and ‘the life’. As scholars and users grounded in historicized and contemporary discourses of media change, students will embark on small-scale original projects in experimental media formats in the final third of the course—work that will encourage interdisciplinary approaches to the materials and critical engagement with media and making across forms.

Course Requirements and Proceedings: Students will submit weekly thought experiments (20%), a midterm paper of 8 pages (25%), and *either* a digital-material project + an essay of 6-8 pages *or* a 15-page final paper on a topic of their choosing (40%). Students will also participate in seminar discussions/presentations (15%).

Possible Theoretical Texts (Selected):

- Ruha Benjamin, *Race after Technology*
- Roger Chartier, *Forms and Meanings*
- Julie Cohen, *Configuring the Networked Self: Law, Code and the Play of the Everyday*
- Alexander Galloway, *The Interface Effect*
- Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis*
- Eds. Perzanowski and Schultz, *The End of Ownership*
- Samuel Woolley, *The Reality Game: How the Next Wave of Technology will Break the Truth*
- Shoshana Zuboff, *Surveillance Capitalism*

Possible Primary Texts:

- Daniel Defoe, “An Essay on the Regulation of the Press”; A Vindication of the Press”
- Henry Fielding, *The Author’s Farce*
- William Hogarth, *Industry and Idleness*
- John Milton, “Areopagitica”
- Jonathan Swift, “Tale of a Tub”; “The Battle of the Books”
- Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (excerpts)
- Anna Wiener, *Uncanny Valley*
- Anne Carson, *Nox*
- Scarlett Thomas, *Popco*
- David Eggers, *The Circle*

Victorian Poverty, Ecology, and Public Health

"For every image of the past that is not recognized by the present as one of its own threatens to disappear irretrievably" (Walter Benjamin, "Theses on the Philosophy of History").

This course will be centered upon the "street folk," the homeless, and the working poor of the 1840's and 1850's, as they are described in the literature and social documents of the period, and with special regard for the relationship between human destitution and environmental degradation. In one enduring sense, it is a course about sewers (or the lack thereof) and sewage—a course about water. We will try to gain access to first-hand accounts of Victorian poverty (as from Mayhew's *London Labour and the London Poor* [1851-52] and Engels' *Condition of the Working Class in England* [1845]), even as we read an "industrial novel" of the period, such as Gaskell's *Mary Barton* (1848), which makes an integral response to the "condition-of-England" debate. The period between 1837-1842 witnessed an economic depression and large-scale unemployment, along with severe tension between the new class of factory owners and their workers, issuing in bitter and often violent strikes and social disruption, which brought human suffering and state repression on a breadth of scale rarely experienced in England in the post-Civil War period. The Victorian mid-century, for all its gathering imperial glories was, as well, a kind of ecological heart of darkness, in which we see the ineradicable tie between the industrial assault upon the environment and the accompanying decline in human health and well-being. The great crowded Victorian city was caught in the paradox of an advancing technological and economic revolution as yet unaccompanied by comparable advances in medical science or the control of the underlying infectious conditions that seeded numerous epidemics, the mortality rates of which remain shocking. The morbidity of poverty and disease did much to give a persistent shape and tenor to the Victorian novel, not least its attempt, through fiction, to bear witness to an unmediated "actual," a visceral history, one that we see in the "literal" work of parliamentary studies and reports, such as Fowler's "Report on the Condition of the Calder." Fowler's unblinking document, about the pollution and saturation by sewage of a once living river, and the misery of those who must drink from it and wash in it, is the kind of material we will be reading, in addition to literary texts. By moving from one kind of discourse to another, from working-class ballads and broadsides, to Parliamentary Blue Books, to Mayhew's eyewitness "sociology" and to Steven Marcus's study of Victorian pornography, and then toward the panoply of social voices in the novel (Bakhtin's theory of

heteroglossia), we ought to turn up fresh confrontations in our reading and open pathways in the ideological constructions of class, empire, and “England,” that once “green and pleasant land.”

The “condition-of-England” debate in mid-century gave rise to foundational writings in English about social justice. This course asks: What is the relationship between social concern and social document (the government’s Blue Books, or Parliamentary reports and commissions, the public acts of “Reform”), the novel, and radical critique? Carlyle, who became an abusive Tory reactionary, brilliantly used a vignette, or localized anecdote, of social degradation in order to enforce his scathing review of the contemporary industrial and commercial order in *Past and Present* (1841). In *Unto This Last* (1862), in the widely read *Sesame and Lilies* (1865, 1871), and in the often pathetic and “mad” letters of *Fors Clavigera* (1871-1884), Ruskin was even more concerned than Carlyle with the apparent blindness of the Victorian state and with the machinery/mastery and ideological closure of the ascendant commercial class. These forces in tandem brought about what he saw as the ecological catastrophe of the Industrial Revolution, the ecology, not of wealth, but of “illth.”

Requirements:

Seminar attendance and participation in class discussion; four short writing exercises; two essays: one 4-5 pages, earlier in the term, and the second 8-10 pages, due at term’s end. There will be a research component to the second of these essays, including a required bibliography. This longer essay will ask students to make a bridge between the supplemental and theoretical materials, and a location or cluster in one/several of our texts. A list of topics: public health, the epidemic of infectious diseases—smallpox, cholera, typhus; ideological structures of contagion and contamination, sewage, ecology, scatology and scopophilia, crime, prostitution, pornography; sex and wage slavery, commerce in corpses, Victorian sciences of the body, dissection; the workhouse, the poor law, starvation, child labor, child abuse, spouse abuse, the disintegration and/or reification of the family; urban design and class boundaries, industrial technologies, ghetto and suburb; extreme vocations of the poor, urban sociology, the culture of poverty, street life and street folk; industrialism and imperialism; emerging science and practice of public sanitation.

Primary readings from Wordsworth, Carlyle, Elizabeth Gaskell, Engels, Dickens, Mayhew, and Ruskin.

***Cross-listed with Bi-Co Health Studies.