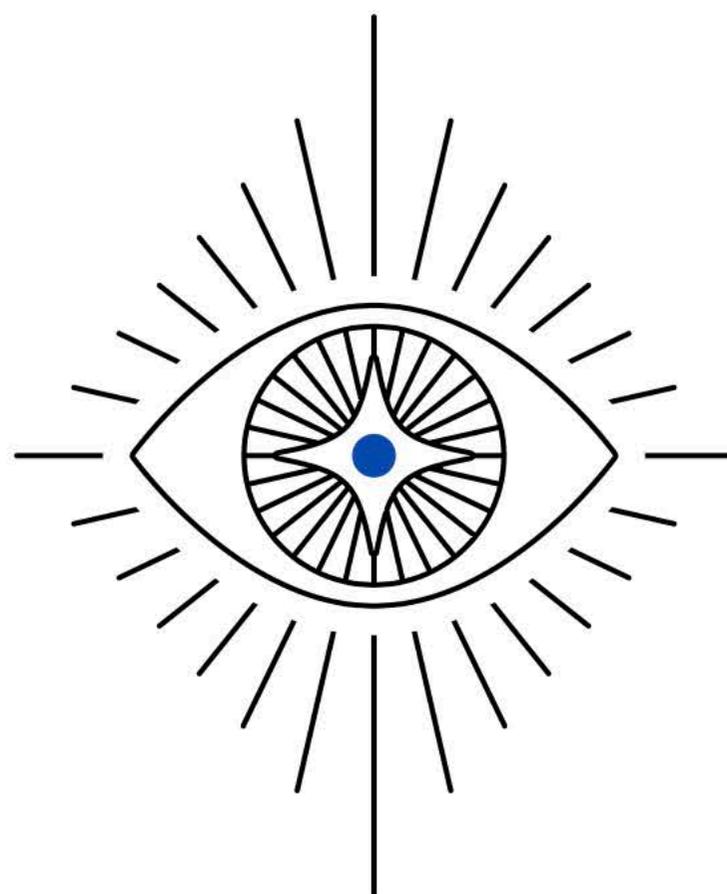




THE HAVERFORD ENGLISH DEPARTMENT

Spring 2022 Course Guide



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

Created By Kevin O. Chabriel Medina HC'24



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.

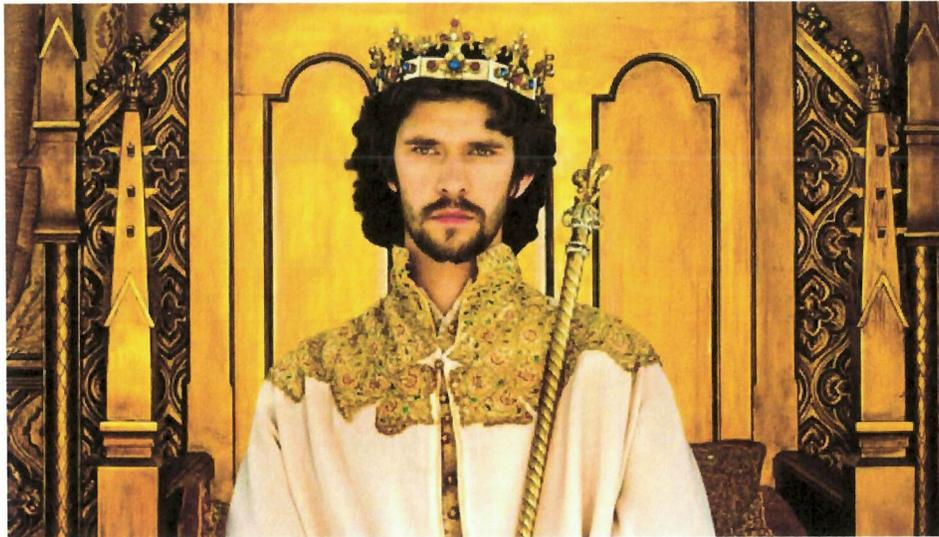
COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL	INSTRUCTOR
ENGL 118B	HU	Western Drama: Shakespeare and the Middle Ages	T/TH 1:00-2:30	25	Watson
ENGL 120B	HU/CL	The Epic in English	M/W 1:00-2:30	25	McInerney
ENGL 201B	HU	Chaucer: The Canterbury Tales	W 1:30-4:00	15	Watson
ENGL 232B	HU/VIST	The Graphic Novel	M/W 10:00-11:30	25	Kim
ENGL 252B	HU	Romantic Poetry and Criticism	M/W 2:30-4:00	15	Finley
ENGL 264B	HU/AA	John Brown's Body: Terror's Refrain	T/TH 2:30-4:00	25	Zwarg
ENGL 272B	HU	Topics in Irish Literature: Joyce/Beckett	T/TH 2:30-4:00	25	Sherman
ENGL 277B	HU/GS/AA	Postcolonial Women Writers	T/TH 11:30-1:00	30	Mohan
ENGL 291B	HU	Creative Writing: Poetry I	F 11:00-1:30	15	Kim
ENGL 292B	HU	Creative Writing: Poetry II	F 1:30-4:00	15	Devaney
ENGL 294B	HU	Creative Writing: Advanced Fiction	F 11:00-1:30	15	Solomon
ENGL 29X	HU	Creative Writing: Playwriting I	F 1:30-4:00	15	Espinoza
ENGL 299B	HU	Junior Seminar	T/TH 10:00-11:30	15	Reckson
ENGL 301B	HU/CL	Topics in Medieval Literature –Racing Romance: Black Knights and White Cannibals	T/TH 2:30-4:00	15	McInerney
ENGL 354B	HU	Literature and Film of the Great War	T 7:30 -10:00 p.m.	15	Finley
ENGL 361B	HU/AA	The New Black Arts Movement: Expressive Culture after Nationalism	T 1:30-4:00	15	Solomon
ENGL 366B	HU	Topics in American Literature: Asian American Hybridity	M/W 1:00-2:30	15	Kim

Cross-Listing Key: VIST=Visual Studies; AA=Africana Studies; CL=Comparative Literature; GS=Gender & Sexuality Studies; HLTH=Health Studies; ENVS=Environmental Studies

ENGL 118: Shakespeare and the Middle Ages

T/TH 1:00-2:30

Sarah Wilma Watson (swatson@haverford.edu)



Course Description: Much like modern audiences, Renaissance readers and theater-goers were captivated by depictions of medieval violence and political intrigue and were drawn to adaptations of medieval love stories. Shakespeare's English 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 five plays by Shakespeare, *Richard II*, *Henry V*, *Richard III*, *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.

Course Goals:

- Analyze how Shakespeare adapts medieval history and literature for the renaissance stage
- Compare historical and literary representations of prominent figures and events
- Consider how different stagings and film adaptations of Shakespeare's plays shape how audiences experience the text
- Develop critical thinking, strong communication, and research skills through wide reading, class discussions, creative assignments, and an extended final project

Assignments include oral presentations, short papers, Middle English and Early Modern language exercises, and a creative or critical final project.

The Epic in English

Through close readings of texts ranging from the classical to the modern, this course will investigate the poetic and narrative strategies of epic poetry. We will begin with three great epics from three different cultures, all rooted in oral tradition: Homer's *Iliad*, the anonymous *Beowulf*, and the *Epic of Sunjata*, composed in the 13th century but still very much alive in performances across West Africa today. Our exploration of epic as literary rather than oral/folk genre begins with excerpts from Ovid's *Metamorphoses* before moving on to Dante's *Inferno* and Milton's *Paradise Lost*. All three of these poems have been enormously influential across anglophone traditions. In the twentieth century, Walcott's *Omeros* picks up Homeric themes and moves them to the Antilles, and finally, in the twenty-first century, Philips' *ZONG!* atomizes narrative, poetry, and language itself as it evokes the unspeakable losses of the Middle Passage.

We will explore the tensions and contradictions between ancient tradition and contemporary refashionings throughout the semester, reading lyrics by Jericho Brown, Megan Purvis and others alongside the great narrative poems of the past. Critical readings will engage issues of influence, interpretation, revision, and reinvention. Working through the concepts of context and intertextuality, we will pay particular attention to the tendency of epic energy to move in unexpected directions: into theology with Milton, into various poetic, cinematic and pop-culture modes in the 21st century. Where have all the epics gone? What do contemporary poets write instead of epics?

Requirements:

- ❖ 2 short (3-5 page) essays based in close reading of specific texts
- ❖ 1 2-3 page review investigating a pop-culture revision of an epic narrative and the ideological implications of such revision
- ❖ 1 7-9 page essay developing an intertextual reading of a poem (due at the end of the semester).
- ❖ Regular and engaged participation

Required texts:

Homer, *Iliad*, trans. Fagles (Penguin)
Anonymous, *Beowulf*, trans. Heaney (Norton)
Bamba Suso and Banna Kanute and all the griots who went before them, *Sunjata* (Penguin)
Ovid, *Metamorphoses* (excerpts, Moodle)
Dante, *Inferno*, trans. Pinsky (FSG)
Milton, *Paradise Lost*, (Penguin)
Derek Walcott, *Omeros* (FSG)
M. NourbeSe Philip, *Zong!* (Wesleyan)

Texts are available in the bookstore, and also on reserve in the library; you need to have the translations listed for the *Iliad*, *Beowulf* and *Inferno*, but feel free to look for used copies. Paper copies

are preferable to electronic, because you can annotate them more easily and yes, I do expect you to annotate (it is key to remembering material). If you are concerned about resale value, use stickies.

Required Film Viewings (to be scheduled in Mar/Apr):

Francis Ford Coppola, *Apocalypse Now*

Ryan Coogler, *Black Panther*

Sites of epic revision in popular culture (to be explored independently):

Dan Simmons doing Homer in *Ilium*; Wolfgang Petersen doing Homer in *Troy*; the Coen brothers also doing Homer—or are they?—in *O Brother Where Art Thou*; Neil Gaiman doing everything in *American Gods*; Maria Dahvana Headley doing *Beowulf* in *The Mere Wife* or... *Beowulf*. David Fincher doing Dante in *Seven*; *Troy: Fall of a City*, which created huge controversy by casting Achilles as a Black man... Students are welcome to suggest their own post-modern epic phenomena; graphic novels, web comics, TV series are all fair game.

ENGL/COML 120 fulfills the pre-1800 requirement for the English major and counts as an elective for Comparative Literature.

Learning Goals: By the end of the course, students will have learned how heroic narratives evolved out of oral poetry from Ancient Greece to Medieval England and Africa and how the literary works of poets like Dante, Milton, Walcott and Philips build out of those ancient traditions. They will have increased their fluency in critical reading, writing and thinking; they will have learned something about intertextuality and about reception.

ENGL 201: Chaucer: *The Canterbury Tales*

W 1:30-4:00

Sarah Wilma Watson (swatson@haverford.edu)



Course Description: 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 and visual culture. What do manuscripts of *The 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 adaptation, examining in particular Patience Agbabi's 2015 adaptation of Chaucer's text as *Telling Tales*. Students will also have the opportunity to pursue their own creative adaptations of Chaucer's characters and tales. Other assignments include Middle English language exercises, an oral presentation, short papers, and a creative or critical final project.

Required Texts:

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

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

Course Goals:

- Learn to read and understand Chaucer's Middle English
- Develop a detailed knowledge of the content and context of *The Canterbury Tales*
- Investigate how medieval texts speaks to modern issues such as gender identity, sexual violence, consent, immigration, race, and disability
- Analyze modern adaptations of *The Canterbury Tales*, exploring in particular how women of color have adapted the work of Chaucer
- Examine how the material practices of book production shape the meaning of literature
- Develop critical thinking, strong communication, and research skills through wide reading, class discussions, creative assignments, and an extended final project

ENGL 232B
MW 10:00-11:30

Elizabeth Kim
Spring 2022

ENGL 232B: The Graphic Novel

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), final research essay (7-8 pages), and research proposal presentation for the final essay.

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

One! Hundred! Demons!, Lynda Barry

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

Romantic Poetry and Criticism

This course will begin by posing a series of fundamental questions about romantic poems, beginning with Heidegger's essay of 1946, "What Are Poets For?" At the outset of that essay Heidegger turns to Holderlin's question from "Brot and Wein": ". . . and what are poets for in a destitute time"? Somewhat later in the meditation Heidegger defines his sense of poetry's response to destitution: "To be a poet in a destitute time means: to attend, singing, to the trace of the fugitive gods. This is why the poet in the time of the world's night utters the holy." All these terms need investigation, to be sure, "destitute," "trace," "fugitive gods," "world's night," "the holy." We will ask, frankly, what are Romantic poems for? How are their anguished motivations resolved, if at all? So far along now into the 21st century and surrounded by radical changes in our reception of such canonical English literature, what kind of work is left for such poems to do? The class will operate roughly in this fashion. We will try to consider major statements that philosophers and theorists (including the poets themselves) have made about romantic poetry, and we will try to understand both the critical address to the poems and the way both poems and address are transformed in the interchange.

Readings in the course will be drawn from five principal romantic careers: Blake, Wordsworth, Mary and Percy Shelley, and Keats. The readings may include, as well, some notice of Scott and Coleridge, even (very briefly) Carlyle. Coleridge and Carlyle provide the direct links to German philosophy, and to the interface between early and later 19th-century Romanticism, that is, between what we once thought of as "the Romantic period" proper (1798-1832) and the subsequent Victorian age. There will be two competing models of understanding throughout the course, one ontological or existential, and the other historical, concerned to situate the poetry in its time of revolution and world war and to question conventional models of attending to the poems based on an American literary criticism. This criticism has often been either willfully unhistorical and iconic, both in its formalist and de-formalist phases, or constrained by its own form of romantic ideology.

If "being" and "history" are allowed to stand for different foci of engagement in the course, then our third term must be visible "nature." The romantic visual imagination and reproduction of nature (literally of landscape) will be an integral concern of the course, and we will study, as time allows, contemporary images, not least by Samuel Palmer, Turner and Constable, of the English and European landscapes which the poems traverse and invoke. To this end I have included an art history text among our class texts. We will also take note of Blake's own work as a graphic artist of the highest significance, and we will read his work, where possible, in facsimile of his own self-produced "visionary books." Further, our interest in nature will extend to the current concern of many critics with the romantic ecology, the politically active Green Romanticism in England and Europe. There will be a special unit on romantic cinema, including an assembly of clips from the long history of film versions of Frankenstein and its "hideous progeny." Our Moodle page will provide several complete film versions of this novel. One or two films may be available, as well, that investigate the biography of the inner circle (Byron, Percy and Mary Shelley, Claire Claremont) during the mythical summer of 1816 at Byron's Villa Diodoti on the shores of Lake Geneva. These were lives lived along the very edge of trauma (especially for women), both physically and mentally, and their narratives ought not to be forgotten.

Class requirements: A couple of shorter writing assignments, including brief responses to poems and to theoretical interventions, and two longer critical essays of 4-5 pages. Final open-book, take-home examination.

Texts list:

Blake's Poetry and Designs, ed. Mary L. Johnson and John E. Grant (Norton Critical Edition, 1979).

Mary Shelley, Frankenstein (1818 text), ed. J. Paul Hunter (Norton Critical Edition, 1996).

David Blayney Brown, Romanticism (Art and Ideas) (Phaidon Press, 2001).

A suitable anthology, and web-resources, plus extended Moodle resources will be available. The excellent Trilling and Bloom, Oxford UP anthology has grown to be too expensive. We may have, as well, an inexpensive Wordsworth text.

Via Moodle selections:

Thomas Carlyle, Sartor Resartus, ed. McSweeney and Sabor (Oxford UP, 2000); brief selection via xerox.

Stanley Cavell, "In Quest of the Ordinary," from Romanticism and Contemporary Criticism, ed. Eaves and Fischer (Cornell UP, 1986); excerpted.

Martin Heidegger, Poetry, Language, Thought, trans. Albert Hofstadter (Harper Colophon, 1971); selected passages/essays.

Paul de Man, "Shelley Disfigured" from The Rhetoric of Romanticism (Columbia UP, 1984).

Jerome J. McGann, The Romantic Ideology (Chicago UP, 1985); selected chapters (in brief).

Anne K. Mellor, ed., Romanticism and Feminism (Indiana UP, 1988); selected essays/passages.

Arden Reed, ed., Romanticism and Language (Cornell UP, 1984); selected essays/passages.

Classic essays and chapters, excerpted, from M. H. Abrams (from Natural Supernaturalism [1971]), Harold Bloom (Romanticism and Consciousness [1971], The Visionary Company [1971], and The Ringers in the Tower [1971]), Northrop Frye (from Fearful Symmetry [1947, 1969]), and Geoffrey Hartman (from Wordsworth's Poetry, 1787-1814 [1971], The Fate of Reading [1975], and The Unremarkable Wordsworth [1987]).

"Green Romanticism," ed. Jonathan Bate, Studies in Romanticism, 35 (Fall 1996).

English 264b: Topics in American Literature

John Brown's Body: Terror's Refrain

Martyr, fanatic, hero, revolutionary, terrorist, sage? Who was John Brown and what did he come to represent for our culture? When Harriet Jacobs informed Lydia Maria Child that she wished to close her slave narrative with a discussion of John Brown's famous raid on Harper's Ferry, Child strongly advised her against it. Fearful that he would be accused of assisting Brown, Frederick Douglass fled to Canada. So did the husband of Julia Ward Howe, Sam Gridley Howe, one of the "secret six" who backed Brown's cause. Despite their previous belief in the efficacy of civil disobedience, Emerson and Thoreau both gave lectures on Brown's behalf, and upon hearing of his execution, Victor Hugo wrote a long tribute to Brown as a martyr to the cause of freedom.

Douglass, William Wells Brown and Martin Delany praised Brown when the occasion allowed, sometimes connecting and comparing his actions to Nat Turner's slave rebellion. For others, the association with Turner and the violent course adopted by Brown elicited fears of anarchy and social disorder. And indeed, the path to a violent Civil War seemed to get shorter with each new expression of sympathy for a man some took to be a dangerous fanatic.

This course will use the spectacular life and death of John Brown to examine a common set of interests in a diverse set of texts produced across two centuries. These interests include terrorism and the place of violence in the cause of liberty, the relationship of aesthetic value to changing social and political claims, the role of race and gender in the construction of emancipatory rhetoric, the role of that same rhetoric in the creation (or conservation) of a cultural and national sense of history, including the primary forgotten history of Haiti, as well as the terrorizing activity of lynching. We will look at the transformation of this story through a number of forms, including the essay, the short story, the novel, the public letter or lecture, the poem, and the song.

Along with critical works (from Baldwin, Cliff and Trouillot, to Derrida, Benjamin, Butler and Massumi) reading also will likely include:

W.E.B. Du Bois	<i>John Brown</i>
Henry David Thoreau	<i>Civil Disobedience and Other Essays</i>
William Faulkner	<i>Light in August</i>
Herman Melville	<i>Bartleby and Benito Cereno</i>
Jean Baudrillard	<i>The Spirit of Terrorism</i>
Don DeLillo	<i>Mao II</i>

ENGL 272
TTH 2:30-4:00

Prof. Debora Sherman
Woodside 103, x1255

Joyce/Beckett

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

Texts:

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

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

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

Postcolonial Women Writers

This course will focus on contemporary writings by women from a range of postcolonial societies, and examine the ways they intervene in, energize, and complicate the aesthetic and political discourses that shape the norms and hierarchies pertaining to gender and sexuality. In particular, we will explore the ways writers use diverse narrative traditions such as folklore, fable, historiography, and memoir--as well as, more recently, digital writing styles--to give voice to their particular historical, cultural, and political perspectives. We will also trace the play of irony, parody, and mimicry as writers figure their ambivalent positions as women, especially around issues of modernity, immigration, sexuality, religion, nationalism, globalization, development, and neoliberalism.

Novels will be selected from the following:

Leila Aboulela, *The Kindness of Enemies* (2015)

Chimamanda Ngozi Adichí, *Americanah* (2013)

Kiran Desai, *Inheritance of Loss* (2006)

Andrea Levy, *Small Island* (2004)

Shani Mootoo, *Valmiki's Daughter* (2010)

Kamila Shamsie, *Home Fire* (2017)

Zadie Smith, *NW* (2012)

Short Stories from Jhumpa Lahiri's *Unaccustomed Earth* (2008), Helen Oyemi's *What is Not Yours is Not Yours* (2016)

Poems from Juliane Okot Bitek's *100 Days* (2016), Mahtem Shiferraw's *Fuschia* (2016)

Critical essays by Leila Abu Lughod, Chimamanda Adichí, Elleke Boehmer, Hazel Carby, Buchi Emecheta, Margaret Higonnet, Maggie Humm, Chandra Mohanty, Fatima Mernissi, Raka Ray, Chela Sandoval, Gayatri Spivak

Course Requirements: 2 short essays (5-7 pages), 1 long paper (10 -12 pages), a class presentation on contexts and backgrounds relevant to the texts we will be reading, and class participation.

ENGL 291B
Friday 11:00-1:30

Elizabeth Kim
Spring 2022

ENGL H291B: 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, 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 2022

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 poets including: Ross Gay, Morgan Parker, and Natalie Diaz. We will analyze and investigate issues of form related to entire books and poetry collections. The class 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:

- Ross Gay, *Catalog of Unabashed Gratitude*
- Morgan Parker, *There Are More Beautiful Things than Beyoncé*
- Natalie Diaz, *When My Brother Was an Aztec*
- *Sleeping on the Wing*, by Kenneth Koch and Kate Farrell (recommended)

Asali Solomon
English 294

Advanced Fiction Writing
Fridays 11:00-1:30

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 will be finding a form for the story you want to write and developing a distinctive voice. We will immerse ourselves in collections of short fiction, and work lurking at the boundaries of short fiction and novel.

The centerpiece of course meetings will be a fiction workshop where we respond to student drafts. Students will be responsible for drafting two 10-12pp stories for workshop, and submitting revisions, as well as completing a series of more informal exercises. Students will also read authors such as Edward P. Jones, Lorrie Moore, Danielle Evans, Flannery O'Connor, Henry James and Gwendolyn Brooks and be responsible for responses on a forum.

Attendance is crucial to the health of creative writing workshops. Students who already have conflicts scheduled with two or more meetings should consider enrolling in another class.

The prerequisite for this class is a college-level creative writing course. This course has a limited enrollment of 15 students. In order to be considered for enrollment, you must submit a creative writing sample, 5-10 pp. On your sample, please include your name, year, major, and names of previous college creative writing classes you have taken. **You must submit this sample to asolomon@haverford.edu, by the end of the pre-registration period.**

Introduction to Playwriting
Fridays 1:30pm-4pm
Alexandra Espinoza (all pronouns)

This course is an introduction to the craft of playwriting. Students will familiarize themselves with the structure of dramatic narratives through an interdisciplinary exploration of performance, design, and theatre for social change practices that center social justice in the generating of new work for the theatre. Coursework will include weekly writing assignments towards the completion of a new play draft and a mix of reading playscripts and watching recorded performances that highlight key elements of writing for the stage. Class sessions will be centered on the workshopping of written text both for short-term and committed play idea assignments, as well as the discussion and dissection of noteworthy contemporary plays.

ENGL 299B

T/TH 10:00-11:30

Lindsay Reckson

Spring 2022

Junior Seminar in English

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

English/Comparative Literature 301b
TTh 2:30-3:40 in person

M. McInerney
Domain A

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)

English 354
Tuesday, 7:30 p.m.-10:00 p.m.

Stephen Finley

LITERATURE AND FILM OF THE GREAT WAR

This course will study the responses of literature to the personal, historical, and spiritual catastrophe of the Great War, 1914-1918. Our theoretical center will be the study of the processes of memory, of the complex structure, both recuperative and disfiguring, of recollection, especially those elements in our human nature that must receive and respond to rending loss, to trauma--that must remember, and in re-remembering mourn. We will focus, in particular, on the experiences (and the recollection consequent to it) of the English army at the battles of the Somme (1916) and at Passchendaele (1917).

We will begin with the savage ironies of Thomas Hardy's poems, with selections from two collections, *Satires of Circumstance* (1914) and *Moments of Vision* (1917). We will then proceed through a series of works, written either during the war, or sometime after as memoirs of that five-year interval. These will include the very different poetry of Rupert Brooke (d. 1915), Wilfrid Owen (d. 1918), Isaac Rosenberg (d. 1918), all of whom were casualties of the war, and from Siegfried Sassoon and Edmund Blunden, who survived. We will read the autobiographies of Vera Brittain, *Testament of Youth* (1933), Robert Graves, *Good-bye to All That* (1929), parts of the remarkable diary of Edwin Campion Vaughn (d. 1931), *Some Desperate Glory* (only discovered and published in 1981), and parts of Ernst Toller's *Eine Jugend in Deutschland* (1933), as well as Erich Maria Remarque's *All Quiet on the Western Front* (1927). Novels will include Ford Madox Ford's *A Man Could Stand Up* (1926) from the quartet, *Parade's End*, and Frederic Manning's *The Middle Parts of Fortune* (1930). The course concludes with a reading from Pat Barker's historical novel, *Regeneration* (1991).

Readings from critical texts about war and traumatic memory, about this war and its influence upon the ongoing history and culture of European society, will accompany our reading. The selections will be drawn from a wide range, but among them: Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* (1996), Ruth Leys' *Trauma: A Genealogy* (2000), Eric J. Leed's *No Man's Land: Combat and Identity in World War I* (1979), Geoffrey Moorhouse's *Hell's Foundations* (1992), John Keegan's *The Face of Battle* (1976), Paul Fussell's *The Great War and Modern Memory* (1975), and from the remarkable series of oral histories by Lyn Macdonald, especially *The Roses of No Man's Land* (1980), on the role of women in the war.

Film: Of the growing number of significant films about the Great War, we will hope to have available Lewis Milestone's B&W masterpiece, *All Quiet on the Western Front* (1930); Stanley Kubrick's *Paths of Glory* (1957); Peter Weir's *Gallipoli* (1981), with Mel Gibson in an early role; the adaptation of Pat Barker's best-selling novel, *Regeneration* (1997), with Johnny Lee Miller and Jonathan Pryce; *My Boy Jack* (2007), from David Haig's play, with Daniel Radcliffe as Kipling's doomed son; the five part

HBO serial, Susanna White's *Parade's End* (2013), with its screenplay by Tom Stoppard and Benedict Cumberbatch as Tietjens; *Testament of Youth* (2014), with Alicia Vikander as Vera; and the recent Sir Samuel Mendes' *1917* (2019). For comic relief from such an unrelenting regimen of mourning, we will be able to turn on more than one occasion to the Rowan Atkinson's darkly hilarious *Blackadder Goes Forth* (1989), with Hugh Laurie as Lieutenant George and Stephen Fry as General Melchett.

Requirements: Seminar attendance, class presentations (depending upon class enrollment), 3 or 4 brief writing exercises (1-2 pages), which require close reading and explication of the text/photographic images/film, and a concluding longer essay (8 pages).

Prerequisite: Two courses in English or consent of instructor

Asali Solomon
English 361

The New Black Arts Movement: Expressive Culture after Nationalism
Tu 1:30-4:00

While the literature of the Black Arts Movement of the late 1960s and early 1970s has traditionally occupied a more tenuous place in the academy (in comparison with, say, slave narratives or the Harlem Renaissance), its influence as an aesthetic and a political sensibility resonates forcefully in contemporary African American literature and culture. This course will begin with an exploration of the literary achievements of BAM, and then move into contemporary literature and culture, charting the influence of the era.

Among others, we will consider the following questions: do contemporary black artists think of themselves as participating in a nationalist movement of any kind? How do they portray and theorize African American identity? For whom do they write and with whom are they fighting?

The requirements for this course are several short and informal response papers and three formal essays ranging from 5-10pp.

The Norton Anthology of African American Literature, vol. 2
for colored girls who have considered suicide/when the rainbow is enuf, Ntozake Shange
the new black, Evie Shockley
The Sellout, Paul Beatty
Heavy, Kiese Laymon
Black Movie, Danez Smith
Citizen, Claudia Rankine
In the Wake, Christina Sharpe

Other Media:

Lemonade video album
To Pimp a Butterfly, Kendrick Lamar (please access entire album with album art)
Eve, Rapsody
“Until the Quiet Comes”

ENGL 366B
MW 1:00-2:30

Elizabeth Kim
Spring 2022

ENGL 366B: Topics in American Literature: Asian American Hybridity

In Lisa Lowe's influential essay, "Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences," she defines hybridity as "the formation of cultural objects and practices produced by histories of uneven and unsynthetic power relations," often within the context of colonialism, and frames the concept as "the process through which [Asians in the US] survive those violences by living, inventing, and reproducing different cultural alternatives." In this course, we will study a range of experimental and hybrid works by contemporary Asian American writers to consider in particular the relationship between form/genre and content. How do works of mixed genres address the hybrid identity marker "Asian American"? How do the works' form, structure, and construction, represent and respond to the specific social, political, and historical conditions of ethnic/racial hybridity? Through works of poetry, graphic novel, essay, radio story, and film, paired with critical texts, we will explore how authors bend and blur genres as well as what this reflects about Asian American experience and survival.

Course Requirements:

4 close readings responses (2 pages), discussion leading assignment, midterm paper (5-7 pages), final paper (10-12 pages), along with supplementary research materials

Required Reading/Viewing/Listening

Circle K Cycles, Karen Tei Yamashita

The Vertical Interrogation of Strangers, Bhanu Kapil

Shortcomings, Adrian Tomine

From unincorporated territory: [saina], Craig Santos Perez

Silent Anatomies, Monica Ong

Hardly War, Don Mee Choi

The Best We Could Do, Thi Bui

Litany for the Long Moment, Mary-Kim Arnold

"What You Don't Know," Lulu Wang

The Farewell, Lulu Wang