The English Department offers courses in the literary traditions of the English-speaking world. Students will expand their ability to respond to texts thoughtfully and critically, and to articulate those responses in clear and fluent English. The department aims to develop cultural and media literacy by introducing students to the range of literary traditions, broadly conceived, in the English language, and to familiarize them with major or defining instances of filmic, performative and visual texts.

This discipline prepares interested students for postgraduate work in English and other subjects as well as careers in publishing, international business, government and policy, education, healthcare, and more. Our students have been recipients of many prestigious awards, including Fulbright Fellowships and a Rhodes Scholarship, and graduates have gone on to highly selective graduate schools and law schools. Many of our graduates have served in the Peace Corps or AmeriCorps and pursue careers in service and social justice.

English majors who plan to do postgraduate work should know that doctoral programs require a reading knowledge of one or two foreign languages.

**LEARNING GOALS**

Our courses provide opportunities to:

- cultivate particular and deep understanding of specific periods, genres, authors, movements, and aesthetic or analytically significant issues.
- grow into discerning and careful readers responsive to formal, stylistic, and thematic elements of texts, and capable of understanding them as responses to the cultural contexts in which they emerge.
- develop an interdisciplinary approach to reading literature that crosses borders and makes interesting connections with material and methods in other disciplines and cultures.

**CURRICULUM**

In our curriculum we seek to maintain a working balance between:

- canons of British, American and global literatures, including African American literature, Asian American literature, Postcolonial literature, South African literature, and Irish literature, and
- courses inflected by particular theoretical foci, such as performance theory, queer theory, postcolonial theory, trauma theory, media and visual studies, and environmental studies.

Students may count courses in English taken at Bryn Mawr, Swarthmore, and the University of Pennsylvania toward the Haverford English major. Students may receive major credit for one semester of coursework in creative writing. Students who submit a portfolio of work, no later than the end of first term of their junior year, may be admitted to the Creative Writing Concentration (see below).

Up-to-date information about the English Department’s activities and courses, including extended course descriptions and syllabi, is available on the departmental website.

**MAJOR REQUIREMENTS**

- Admission to the major requires completion of two courses at the 200 level by the end of the sophomore year; one of these must be an "introductory emphasis" course (a list of such courses will be issued each semester). ENGL 150L may be presented in place of one 200-level course.
- ENGL 298 and 299, the two-semester Junior Seminar in English.
- ENGL 298J, the yearlong Junior Seminar tutorial.
- ENGL 399F (fall) and 399B (spring) for Senior Conference.
- Seven courses at the 200 and 300 levels of which:
  - at least two must be in literature written before 1800.
  - at least two must be at the 300 level.

**Note:** The department will give major credit for a 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 and the Swarthmore 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 in March of their junior year. Each portfolio is read closely by the departmental concentration committee. Admission depends on the number of applicants and the committee’s assessment of whether the work demonstrates a readiness to generate a substantial literary project.

SENIOR PROJECT

Overview

The culminating research experience for our majors is Senior Seminar, ENGL 399. The course carries 1.5 credits and involves two parts: a critical essay based on independent research and reading guided by a faculty mentor; and a comprehensive oral examination that covers the thesis and the coursework the student has done towards the major. Creative Writing concentrators produce, instead of the critical essay, a portfolio of poems or short stories, a novella, or a screenplay accompanied by a foreword or afterword that reflects on their artistic choices and offers an analytic framework within which the work may be understood.

Preparatory Work

English majors take Junior Seminar, a year-long course that considers both major works in the field and critical and theoretical materials in the discipline. This methodological focus, along with an oral exam at the end of the first semester and comprehensive written exam at the end of the second, prepares students for the extended research and oral expectations of Senior Conference. More information on Junior Seminar is available on the department’s website. Students also participate in a workshop conducted by the Writing Program during the spring preceding the senior year: this meeting encourages junior majors to draw upon the coursework they have already undertaken both to identify areas, topics, authors, and critical questions and to begin reading widely in preparation for their thesis.

Senior Conference

Fall Semester Senior Year:

Students in the Senior Conference propose research topics to faculty consultants and are assigned to a faculty adviser by the middle of the fall semester. Students mark out an area of interest focused on an author, text, genre, theme, or formal feature, familiarize themselves with the major critical voices and debates pertaining to this field, and identify a set of issues that they investigate and analyze in their essays. Students meet each week in groups before moving to individualized meetings with their thesis adviser.

September: submission of essay topic and preferences for faculty consultant
October: description of project, approved by assigned faculty consultant
October: meeting with Reference Librarian
November: two-page thesis statement due with short bibliography of relevant primary and critical sources.
December: detailed annotated bibliography

Spring Semester Senior Year:

Students have individual tutorials as they work towards submission of a draft and final thesis. At the end of the spring semester, eight students give presentations of their work over the course of two evenings. One-hour oral examinations are administered during the following week by the thesis adviser, a second reader, and a third examiner over a three- to four-day period.

January: full outline and 4-5 draft pages of essay due
February: completed rough draft due
April: final draft of essay due
April: abstracts and reflective statements due
April: Oral Exam lists due
April: Senior Presentations to full department
May: Oral Comprehensive Examinations with department panel

Additional information about Senior Conference and the Senior Thesis can be found on the
Senior Project Learning Goals
The Senior Conference will encourage students to:
• mark out productive and independent lines of intellectual inquiry.
• understand theoretical and critical works in the discipline.
• engage with primary and secondary literature.
• develop a critical writing voice for article-length work.
• prepare a bibliography of works for oral examination.
• hone oral skills of synthesis and dialogue in presentation and exams.
• reflect in writing and speech about the thesis process.
• experience scholarship as collaboration: work closely with a faculty adviser and peers on developing the project.
• define scholarship as process: work through the stages of a research project.

Senior Project Assessment
The department seeks well-written, persuasive essays that advance independent and original arguments about texts. Theses will be based on insightful close readings and deep engagement with relevant critical and background material. The creative thesis option is assayed for the imagination with which particular projects are conceived, control over the medium, inventive play with generic conventions, insight, clarity and beauty of expression, and the capacity for self-reflection as demonstrated in the critical foreword/afterword.

Students are assessed at various stages of the process, described below, both by individual advisers and department faculty as a whole. Final letter grades are decided upon by the full department in careful discussion and consideration of student performance at each stage. Students receive extensive written comments from first reader (faculty mentor) and second reader at the end of the process.

The faculty mentor provides feedback on the following elements prior to the student examination:
• Preliminary proposal.
• 4-5 pages of preliminary draft.
• Full draft.
• Annotated bibliography.

The faculty mentor and department assess the following dimensions of the project as a full group:
• Quality of Senior Essay.
• Quality of Oral Examination.
• Student Reflective Statement.

Requirements for Honors
The department awards honors in English on the basis of performance in coursework within the Tri-College departments, the senior essay and the oral examination conducted at the end of the senior year. The department reserves high honors for distinguished achievement in all three of these areas.

Concentrations and Interdisciplinary Minors
The English major shares a number of courses with concentrations including Gender and Sexuality, African and Africana Studies, Peace, Justice and Human Rights, as well as interdisciplinary majors including comparative literature. Students are encouraged to consider exploring these and other cognate areas in relation to the major.

Study Abroad
Students who major in English often study abroad during their junior year. The department urges students choosing between the fall and spring semester abroad to opt for the spring. A small number of majors also study abroad for the full junior year.

Prizes
The department awards up to four prizes annually:

The Terry M. Krieger ’69 Memorial Prize: Established by members of his family for the graduating senior demonstrating the greatest achievement in writing during the junior and senior years, to be chosen by the English department.

Newton Prize in English Literature: A prize established by A. Edward Newton may be awarded annually on the basis of departmental honors in English, provided that the work of the leading candidate, in the judgment of the English department, merits this award.

William Ellis Scull Prize: A prize established in 1929 by William Ellis Scull, Class of 1883, is
awarded annually to the junior or senior who has shown the greatest achievement in voice and in the articulation of the English language.

**Ian Walker Prize:** A prize established in 2002, by friends, family and classmates as a memorial to honor Ian Walker, class of 1950. This prize is awarded to either a junior or senior English major.

**FACULTY**

**Laura McGrane**  
Chair and Associate Professor

**Kimberly Benston**  
President of the College and Francis B. Gummere Professor of English

**C. Stephen Finley**  
Professor

**Maud McInerney**  
Associate Professor (on leave Fall 2016)

**Rajeswari Mohan**  
Associate Professor

**Lindsay Reckson** (on leave 2016-17)  
Assistant Professor

**Debora Sherman**  
Assistant Professor and Director of College Writing

**Asali Solomon**  
Assistant Professor

**Gustavus Stadler**  
Associate Professor

**Christina Zwarg**  
Associate Professor

**Thomas Devaney**  
Visiting Assistant Professor

**Kristen Mills**  
Visiting Assistant Professor and Mellon Post-Doctoral Fellow

**Benjamin Parris**  
Visiting Assistant Professor

**Jaclyn Pryor**  
Visiting Assistant Professor

---

**COURSES**

**ENGLH150 INTRODUCTION TO LITERARY ANALYSIS**  
*Staff*  
Fulfills Freshman Writing Requirement. Intended like other sections of the Writing Program to advance students’ critical reading and analytical writing skills, this course is geared specifically towards introducing students to the discipline that studies the literary traditions of the English language. One of its aims is to explore the broad range of thematic interests inherent in these traditions, sharing as they do common roots in the history of our language and its influences. The powers and limits of language; ideas of character and community, and the relation between person and place; heroic endeavor and the mystery of evil; loss and renovation these are among the themes to be tracked through various strategies of literary representation and interpretation in a variety of genres (epic, narrative, and poetry) and modes (realism, allegory, and romance), and across a range of historical periods. Crosslisted: Writing Program.

**ENGLH205 LEGENDS OF ARTHUR**  
*Kristen Mills*  
An exploration of the Arthurian legend, from its earliest versions to most recent retellings. The tradition of Arthurian tales is complex and various, combining Celtic and Christian mythologies. Sometimes called the “matter of Britain” the Arthurian narrative has been critical in establishing national and ethnic identities ever since the Middle Ages. Medieval notions of chivalry and courtly love also raise fascinating questions about the conflict between personal and private morality, and about the construction of both identity and gender. Humanities (HU)

**ENGLH207 CRUISING HOME: QUEER KINSHIP IN THEORY AND PRACTICE**  
*Jaclyn Pryor*  
In this course, we will explore historical and contemporary questions of kinship as they intersect with lesbian, gay, bisexual, transgender, two-spirit, and queer practices of building home, community, and social movements. Considering kinship as both site of violence and liberation, our texts will include political theory; literary texts—including novels, plays, poetry, and memoirs; and popular and experimental films and videos. Crosslisted: PEAC; Humanities (HU)
ENGLISH

ENGLH210 READING POETRY
Stephen Finley
Introduction to the most common types of poetry in English: narrative, dramatic, lyric. The working approach is that of close reading, often word by word, in order to investigate the poetic uses of rhythm and pattern; of sound and music; of appeals to the senses; of allusion to history, art, other literature; of connotation and denotation; and of metaphor. Humanities (HU)

ENGLH211 INTRODUCTION TO POSTCOLONIAL LITERATURE
Rajeswari Mohan
An introductory survey of English literature from regions that used to be part of the British Empire, focusing on topics such as the representation of first contact, the influence of western education and the English language, the effects of colonial violence, displacement, migration, and exile; we will focus specifically on the aesthetic strategies that have come to be associated with this body of literature. This course satisfies the Introductory Emphasis Requirement for the major. Humanities (HU)

ENGLH212 THE BIBLE AND LITERATURE
Stephen Finley
A study of the Bible and its diverse genres, including legendary history, law, chronicle, psalm, love-song and dirge, prophecy, gospel, epistle, and eschatology. This study is accompanied by an extremely various collection of literary material, drawn from traditional and contemporary sources, and from several languages (including Hebrew), in order to illustrate the continued life of Biblical narrative and poetry. Humanities (HU)

ENGLH214 LITERARY THEORY: THE HUMAN
Benjamin Parris
This course serves as an introduction to literary theory through a study of philosophical, aesthetic and theoretical texts concerned with what literature is and how it works. Readings include Plato, Aristotle, Sidney, Marx, Nietzsche, Freud, Wimsatt and Beardsley, Frye, Levi-Strauss, Derrida, Lacan, Foucault, Deleuze, Cixous, Sedgwick, and Butler. Humanities (HU)

ENGLH216 IN THE AMERICA STRAIN: MUSIC IN WRITING 1855-1975
Thomas Devaney
The seminar is an investigation of music in American literature. Walt Whitman was immersed in opera; Emily Dickinson was steeped in the hymnbook; Zora Neale Hurston in folksong; Amiri Baraka in the blues and bebop; John Cage in silence. We will explore how poetic music and ‘music’ diverge, but also look at the ways in which music and poetry have fed and inspired each other. Prerequisite(s): entry emphasis English course suggested; Humanities (HU)

ENGLH227 THE EARLY MODERN PERIOD: BIOPOWER FROM MARLOWE TO MILTON
Benjamin Parris
This course introduces students to early modern literature through a selection of major literary works from the period, with a conceptual focus on early modern biopower, biopolitics and sovereignty. Early Modern readings include Marlowe, Spenser, Shakespeare, and Milton; theoretical texts by Michel Foucault, Giorgio Agamben, and Julia Reinhard Lupton. Humanities (HU)

ENGLH228 TOPICS IN EARLY MODERN LITERATURE: VIRTUE, VICE AND PROFIT
Benjamin Parris
This course introduces students to prominent works of English drama from the late 16th and early 17th centuries, with an emphasis on the rise of political economy. We will consider how English drama written and performed during the emergence of capitalism participates in shifting notions of spiritual, moral and economic value. Plays by Kyd, Marlowe, Webster, Beaumont, Jonson, and Shakespeare will be read alongside intellectual and cultural history by Marx, Hirschman, Agnew and others. Humanities (HU)

ENGLH232 PERFORMANCE, LITERATURE AND THE ARCHIVE
Jaelyn Pryor
An examination of the uses of performance theory for reading 19th, 20th, and 21st-century American literature. This course uses performance theory, which grapples with questions of embodiment, eventfulness, gesture, identity, presence, repetition, reproduction, script, and timing, to ask what kind of relations these texts enact or make possible within an American tradition, and how they register but also transform the histories that haunt them. Humanities (HU)
ENGLH233 TOPICS IN CARIBBEAN LITERATURE
Asali Solomon
This course will focus on authors of the Caribbean and its diaspora, engaging fiction, theory, memoir, poetry and drama from the mid-twentieth century through the present. Core themes will include migration, class, colonialism, racial identity, gender and sexuality. Crosslisted: Africana Studies; Humanities (HU)

ENGLH237 LIVING WITH THE DEAD: ATTITUDES TOWARDS DEATH IN MEDIEVAL BRITAIN
Kristen Mills
An examination of changing attitudes towards death in medieval Britain, through entwined discourses about burial, the dead, and the afterlife. Topics include burial practices, the location of graves, saints’ bodies, the doctrine of purgatory, and tales of the restless dead. Crosslisted: Comparative Literature; Humanities (HU)

ENGLH253 ENGLISH POETRY FROM TENNYSON TO ELIOT
Stephen Finley
A study of Tennyson, Christina Rossetti, Browning, Hopkins, Hardy, Owen, and Eliot, from In Memoriam (1850) to Little Gidding (1942). Poetry will be approached via the visual arts. Humanities (HU)

ENGLH254 TOPICS IN VICTORIAN LITERATURE
Debora Sherman
An exploration of representations of the reader in written and visual texts to understand concerns about class mobility, shifting gender roles, and colonial expansion. Authors studied will include Austen, Shelley, Collins, Rossetti, Bronte, Ruskin, Macaulay, and Wilde. Humanities (HU)

ENGLH257 BRITISH TOPOGRAPHIES 1650-1914
Stephen Finley
Studies historical, ecological, and aesthetic changes to the English and Scottish landscape over a remarkable 250 years. The course uses the English estate garden (emblematic, “natural,” and romantic) as one measure of greenness against the forces (economic, political, and industrial) restructuring the landscape. Books/boots: requires walking tours of local gardens that were designed to reflect or refract this aesthetic history. Humanities (HU)

ENGLH258 THE NOVEL
Rajeswari Mohan
This course is a survey of the British novel in the 20th C, during which radical transformations were wrought in conventions of realism, characterization, plot, and narration. Texts include novels by Conrad, Woolf, Joyce, Greene, Carter, Fowles, Rushdie, and McEwan. This course satisfies the Introductory Emphasis for the major. Humanities (HU)

ENGLH262 THE AMERICAN MODERNS
Gustavus Stadler
Selected readings in poetry, fiction, and/or drama. Readings include Pound, Eliot, Hemingway, Fitzgerald, Faulkner, Barnes, West, Stevens, Toomer, Williams, Crane, Warren, and Kerouac. Humanities (HU)

ENGLH269 LOVE AND SEX: QUEERNESS IN THE AMERICAN NOVEL 1850-1950
Gustavus Stadler
An examination of non-normative sexualities and gender identifications as the guiding thematic and formal force in a series of U. S. novels. Humanities (HU)

ENGLH272 INTRODUCTION TO FILM: FORM, HISTORY, THEORY
Nimisha Ladva
An examination of intersections of power and place through film, this course considers the impact of global forces, including immigration and colonialism, in visual representations. It will examine film’s unique role in both representing and generating processes that transform power and place; and will introduce film as an object of critical inquiry. Humanities (HU)

ENGLH274 MODERN IRISH LITERATURE
Debora Sherman
Humanities (HU)

ENGLH276 LITERATURE AND POLITICS OF SOUTH AFRICAN APARTHEID
Laura McGrane
This course explores the history and historiography of South African apartheid from its inception in 1948 to its democratic overthrow in 1994. We will consider the interplay between complex definitions of race, gender, nation and difference in novels,
plays, and poetry written during the apartheid years. We will also discuss the tension between an ethics and aesthetics of literary production in a time of political oppression. What would it mean for one to write an apolitical text in a cultural space rife with racial and social tensions? Authors will include Nadine Gordimer, Alan Paton, J.M.Coetzee, Bessie Head, and Alex La Guma. Humanities (HU)

ENGLH277 POSTCOLONIAL WOMEN WRITERS
Rajeswari Mohan
Humanities (HU)

ENGLH289 CONTEMPORARY POETRY
Thomas Devaney
This course explores contemporary American poetry from 1950 to 2001 (from Ginsberg to Rankine). The class examines how poets continue a vital inquiry to redefine poetry in relation to culture, history, politics, sound, the body, and language itself. The Beats, the New American Poetry of the 1960s, the New York School, the Black Arts Movement, Feminist poetics, Queer Poetries, Ecopoetics and the Language Poets are read. Humanities (HU)

ENGLH290 HISTORY OF LITERARY THEORY: PLATO TO SHELLEY
Deborah Roberts
In this course we investigate central texts in literary theory from the Greeks to early nineteenth-century Europe, with attention to key critical terms and concepts. Topics of discussion include the nature and origin of literary creation, socio-political ideas about the function of poetry and the poet, mimetic models of literature, the roles of art and nature, literature in relation to its audience, theories of genre, defenses of poetry, allegorical interpretation, the idea of the sublime, definitions of the imagination, poetic language, and the application of critical theory to particular texts. Readings include selections from: Plato, Aristotle, Horace, Longinus, Dante, Augustine, Sidney, Corneille, Dryden, Pope, De Stael, Johnson, Wollstonecraft, Wordsworth, Coleridge, Keats, and Shelley. Requirements include five short papers and a final exam. Not open to first-year students. Humanities (HU)

ENGLH291 POETRY WRITING: A PRACTICAL WORKSHOP
Thomas Devaney
Students will write a poem a week, usually following an assignment that focuses on a particular strategy or form, from dramatic monologues to prose poems to sonnets. Students will present their work for discussion and friendly critique by the workshop, and will be encouraged to revise their work over the semester. There will be some in-class writing exercises but most writing will be done outside of class. Light reading assignments will include modern and contemporary as well as older poetry. There will also be a mini-session on the business of poetry. Humanities (HU)

ENGLH292 POETRY WRITING II- CONTEMPORARY VOICES
Thomas Devaney
English 292 is an advanced creative writing workshop focusing on poetry. Student work is the focus along with analysis of selected readings. Students will write poems each week (using a modeling method) and respond to the selected readings. Students are required to keep an online journal. A final portfolio of revised work is required. Prerequisite(s): writing sample required for consideration. Submit writing sample to Department of English in Woodside Cottage; Humanities (HU)

ENGLH293 INTRODUCTION TO CREATIVE WRITING: FICTION
Asali Solomon
This course is an introduction to the techniques and strategies of fiction writing, with particular emphasis on the short story. Weekly reading assignments will include both anthologized stories and student-generated ones. Humanities (HU)

ENGLH294 ADVANCED FICTION WRITING
Asali Solomon
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. Prerequisite(s): one fiction writing course or consent and submission of writing sample for consideration. Submit sample to course professor; Humanities (HU)

ENGLH298 JUNIOR SEMINAR I
Laura McGrane, Christina Zwarg
Junior seminar comprises of a two part sequence that, through class readings, discussion, and writing tutorials, engage students in a study of (1) a series of texts representing the range and diversity
of the historical tradition in British and American literature, and (2) critical theory and practice as it has been influenced by hermeneutics, feminism, psychology, semiology, sociology, and the study of cultural representation, and as it reflects the methods of literary criticism. Humanities (HU)

**ENGLH 299 JUNIOR SEMINAR II**  
*Laura McGrane, Christina Zwarg*

Part II of the sequence focuses on narrative and its theorization and criticism. Readings include George Eliot’s *Middlemarch*, stories by Henry James and Edgar Allen Poe, and James Joyce’s *Ulysses*.  
Prerequisite(s): English 298; Humanities (HU)

**ENGLH 303 SITE WORK: PLACE-MAKING AND PERFORMANCE PRACTICE**  
*Jaclyn Pryor*

A hands-on exploration of the histories and methodologies of site-specific and land-based art and performance in continental American and colonial contexts. This course engages relevant literature from performance studies and related disciplines, considering the ways in which site work functions as a form of activist art. Prerequisite(s): one 200-level course in relevant areas, broadly construed, or consent of instructor; Humanities (HU)

**ENGLH 309 AGAINST DEATH: OPPOSING CAPITAL PUNISHMENT IN AMERICAN LITERATURE AND CULTURE**  
*Staff*

Advanced inquiry into creative and critical responses to the death penalty in the United States from the 1830s to the 1970s. Our aim is to explore the relationship between art and social protest, and to examine how capital punishment has manifested U.S. histories of race, class, gender, religion, and sexuality. Readings in primary historical materials, literary and cultural analysis, and critical theory. Prerequisite(s): Freshman Writing, plus one 200-level ENG course; or freshman writing plus PEAC 101 or PEAC 201; Crosslisted: PEAC; Humanities (HU)

**ENGLH 320 TOPICS IN EARLY MODERN LITERATURE: EARLY MODERN SENSATION**  
*Benjamin Parrish*

Advanced seminar on the topic of early modern sensation—feeling, affect, perception and emotion in works of literature and philosophy from the early modern period. Emphasis is on early modern texts in dialogue with classical precedents and contemporary theoretical perspectives. Works by Plato, Aristotle, Ovid, Seneca, Spenser, Shakespeare, Milton, and Descartes alongside texts by Heidegger, Foucault, Deleuze and more. Prerequisite(s): two 200-level HU courses or permission of instructor; Humanities (HU)

**ENGLH 347 TOPICS IN 18TH CENTURY LITERATURE: SPECTACLE IN 18TH CENTURY LONDON**  
*Laura McGrane*

An exploration of the act of seeing and the status of ‘the seen’ in eighteenth-century British literature and culture. Relying on theorists of the imagination and the visual, we will examine the implications of aesthetics and criminality across fiction, drama, popular and high art, essays, and poetry. We will also engage digital and embodied technologies of seeing in projects and discussion. Prerequisite(s): one 200-level English course or consent of instructor; Humanities (HU)

**ENGLH 353 VICTORIAN POVERTY, ECOLOGY, AND PUBLIC HEALTH**  
*Stephen Finley*

A study of the “street-folk” and working poor of the 1840’s and 1850’s, in social documents, novels, and radical critique. Prerequisite(s): two 200-level English courses or consent of the instructor. Humanities (HU)

**ENGLH 354 REMEMBRANCE AND MOURNING: LITERATURE OF THE GREAT WAR**  
*Stephen Finley*

This course will study the responses of literature, music, and the visual arts (posters, photography and film) to the personal, historical, and spiritual catastrophe of the Great War, 1914-1918. Humanities (HU)

**ENGLH 356 STUDIES IN AMERICAN ENVIRONMENT AND PLACE**  
*Stephen Finley*

Texts mostly 19th and 20th c. American, beginning with Thoreau. Topics: cultural production of landscape (rural and urban), environmental history, place studies, ecology. Visual resources: American landscape painting, and including 3-4 films. Prerequisite(s): two 200-level English courses or consent of the instructor; Humanities (HU)
ENGLISH

ENGLH361 TOPICS AFRICAN-AMERICAN LIT: THE NEW BLACK ARTS MOVEMENT: EXPRESSIVE CULTURE AFTER BLACK NATIONALISM
Asali Solomon
This course will begin with an exploration of the literary achievement of the Black Arts Movement of the late 1960s and early 1970s, engaging with its political and cultural context. We will then move into contemporary fiction, poetry, nonfiction and theory, with an eye toward articulating the relationship between mainstream artists of the late 20th and 21st century, and the ideals of BAM. Prerequisite(s): two courses in English at the 200 level or permission of instructor; Humanities (HU)

ENGLH363 TOPICS IN AMERICAN LITERATURE: THE CONSTRUCTION OF WHITENESS IN PRECARIOUS TIMES
Gustavus Stadler
An interdisciplinary seminar on the construction of whiteness and class during the Great Depression and its aftermath. The core text of the class is the intermedial *Let Us Now Praise Famous Men* by James Agee and photographer Walker Evans. Prerequisite: two courses in English at the 200 level or consent; Humanities (HU)

ENGLH364 AFTER MASTERY: TRAUMA, RECONSTRUCTION, AND THE LITERARY EVENT
Christina Zwarg
This course will expose students to recent trauma theory and the segregated traditions of literary history. Thinking about trauma theory before and after Freud, we will look again at authors attempting to bring together (and sometimes keep apart) cultural traditions irrupting into literary form throughout the 19th and early 20th century. Humanities (HU)

ENGLH368 TOPICS IN ANGLO-SAXON LITERATURE: READING TOWARDS BEOWULF
Maud McInerney
An introduction to Anglo-Saxon language, literature and culture, working towards reading Beowulf in the original. Prerequisite(s): one 200-level English course or permission of instructor; Humanities (HU)

ENGLH373 TOPICS IN BRITISH LITERATURE: MODERNIST NARRATIVES
Rajeswari Mohan
A study of the historical, aesthetic, and epistemological implications of literary modernism in Britain. The course explores narrative strategies writers such as Conrad, Ford, Joyce, Woolf, Bowen, West, Rhys, and Durrell devised to bring coherence and resolution to the experience of crisis and fragmentation associated with modernity. Humanities (HU)

ENGLH390 THE CELTIC FRINGE: IRISH, SCOTS AND WELSH POETRY 1747-2009
Maud McInerney
Readings in the English-language poetry of Scotland, Ireland and Wales. This course will explore works by Dylan Thomas, W.B. Yeats, Hugh MacDiarmid and Seamus Heaney, as well as those of more recent poets such as Paul Muldoon, Carol-Ann Duffy, Kathleen Jamie, Tom Leonard, and Gwyneth Lewis. Special attention will be paid to the roots of contemporary Welsh, Irish and Scottish poetics in the native traditions of the Celtic languages and to the contribution of these poems to post-colonial discourse. Humanities (HU)

ENGLH399 SENIOR CONFERENCE
Staff
Students work closely with a faculty consultant over the course of their senior year in the research and writing of a 25-30 page essay or a piece of creative writing accompanied by a critical preface (for the Creative Writing Concentration). The course culminates in an hour-long oral examination that covers the thesis and coursework done for the major. Humanities (HU)