

# ENGLISH

haverford.edu/english

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

- Seven courses at the 100, 200 and 300 levels of which:
  - at least two must be in literature written before 1800;
  - at least two in literature written after 1800;
  - at least one (and no more than two) must be at the 100 level; a minimum of two, preferably three, must be at the 200 level (150L 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 tutorial

## ENGLISH

- ENGL 399F (fall) and 399B (spring) for a total 1.5 credit Senior Conference

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

### CREATIVE WRITING CONCENTRATION

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

The Creative Writing Concentration entails:

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

Students interested in completing a Creative Writing Concentration apply for acceptance in the spring semester of their junior year by submitting a portfolio of creative work to the department chair 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 advisor 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 advisor.

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 advisor, a second reader, and a third examiner over a three- to four-day period.

## ENGLISH

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 department's website.

### 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 advisor 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 advisors 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 and minors including Gender and Sexuality Studies, Visual Studies, 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:

## ENGLISH

### **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

### **Kimberly Benston**

President of the College and Francis B. Gummere Professor of English

### **Thomas Devaney**

Visiting Assistant Professor

### **C. Stephen Finley**

Professor

### **Laura McGrane**

Chair and Associate Professor

### **Maud McInerney**

Barbara Riley Levin Professor of Comparative Literature and Associate Professor

### **Rajeswari Mohan**

Associate Professor

### **Benjamin Parris**

Visiting Assistant Professor

### **Lindsay Reckson**

Assistant Professor

### **Debora Sherman** (*on leave Fall 2017*)

Assistant Professor and Director of College Writing

### **Asali Solomon** (*on leave 2017-2018*)

Associate Professor

### **Gustavus Stadler**

Associate Professor

### **Christina Zwarg**

Associate Professor

## COURSES

### **ENGL H110 READING POETRY**

*C. Stephen Finley*

Humanities (HU)

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. (Offered Fall 2017)

### **ENGL H112 THEORIES OF THE REMIX**

*Lindsay Reckson*

Humanities (HU)

This course introduces students to the study of literature through the art of borrowing, sampling, recycling, and remixing. Approaching the remix as a creative/critical practice rather than a fixed genre, we'll read texts that foreground modes of cultural theft, refuse originality and authenticity as such, and mobilize the remix as an important source of knowledge production. (Offered Fall 2017)

### **ENGL H118 THE WESTERN DRAMATIC TRADITION**

*Staff*

Humanities (HU)

An investigation of Western drama through close study of major representative plays. Evolving notions of the dramatic event, from classical to modern and "post-modern" theaters, will be examined in relation to developing ideas of heroism, destiny, social structure, linguistic power, and theatricality itself. Emphasis will be placed on both thematic and structural problems of "play" and on the relation of the text to consequences of performance (e.g., acting, stagecraft, and audience response). (Offered Spring 2018)

## ENGLISH

### **ENGL H201 CHAUCER**

*Maud McInerney*

Humanities (HU)

Course devoted to close reading of Chaucer's *Canterbury Tales*; secondary readings include critical approaches and brief excerpts from other medieval sources. (Offered every three years)

### **ENGL H207 CRUISING HOME: QUEER KINSHIP IN THEORY AND PRACTICE**

*Staff*

Humanities (HU)

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: PJHR, English (Offered occasionally)

### **ENGL H208 DOCUMENTARY MODERNISMS**

*Lindsay Reckson*

Humanities (HU)

An examination of American modernist documentaries, including long-form poems, photo-texts, and films. Explores the impact of the Depression on modernist experimentation, and examines texts that refused the distinction between avant-garde aesthetics and politically-committed art. Prerequisite(s): WRPR150 OR one 100-level English course OR Introduction to Visual Studies. (Offered Spring 2018)

### **ENGL H211 INTRODUCTION TO POSTCOLONIAL LITERATURE**

*Rajeswari Mohan*

Humanities (HU)

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. Also considered will be the specific aesthetic strategies that have come to be associated with this body of literature. (Offered every three years)

### **ENGL H212 THE BIBLE AND LITERATURE**

*C. Stephen Finley*

Humanities (HU)

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. (Typically offered every other spring)

### **ENGL H214 LITERARY THEORY: THE HUMAN**

*Benjamin Parris*

Humanities (HU)

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. (Offered Spring 2018)

### **ENGL H215 REALISM, RACE, AND PHOTOGRAPHY**

*Lindsay Reckson*

Humanities (HU)

This course examines American literary realism and turn-of-the-century photography as complementary and sometimes competing practices, with a focus on their complex role in the imaging and imagining of racial identity. Fulfills AFST concentration requirement. Crosslisted: English, Visual Studies. (Offered Fall 2017)

### **ENGL H216 IN THE AMERICA STRAIN: MUSIC IN WRITING 1855-1975**

*Thomas Devaney*

Humanities (HU)

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. (Offered Fall 2017)

### **ENGL H217 HUMANIMALITY: (DIS)FIGURATIONS OF THE ANIMAL IN THE SHAPING OF HUMAN INSTITUTIONS**

## ENGLISH

*Kimberly Benston*

Humanities (HU)

An examination of how the animal, as both fact and image, functions in the construction and practice of human institutions. Conversations among historians, artists, anthropologists, philosophers, scientists, and jurists will guide exploration of animals' place in human culture's ongoing story. (Offered occasionally)

### **ENGL H220 THE EPIC IN ENGLISH**

*Maud McInerney*

Humanities (HU)

An exploration of the long narrative poems that shape the epic tradition in anglophone literature. Readings in classical epic and medieval epic, Milton, Romantic epics and the modern aftermath of epic. Crosslisted: English, Comparative Literature (Offered every three years)

### **ENGL H225 SHAKESPEARE**

*Kimberly Benston*

Humanities (HU)

An "introductory emphasis" study of the major tragedies and related histories, comedies, and romances, with special reference to the evolution of dramatic form, poetic style, characterization, and ideology as they are shaped by Shakespeare's persistent experimentation with dramas of extravagant will, desire, tyranny, skepticism, and death. Particular attention will be paid to key scenes in an effort to assess both Shakespeare's response to contemporary literary and cultural concerns and the internal reformation of his own craft. (Offered occasionally)

### **ENGL H228 TOPICS IN EARLY MODERN LITERATURE: LITERATURE AND NATURAL SCIENCE**

*Benjamin Parris*

Humanities (HU)

This course introduces students to early modern literature and science through an emphasis on discourses of naturalism during the early stages of the scientific revolution. Readings include Shapin, Aristotle, Hobbes, Montaigne, Hutchinson, Cavendish, Hooke, Shakespeare, Donne, Descartes, Milton, Conway, and Leibniz. (Offered Fall 2017)

### **ENGL H232 PERFORMANCE, LITERATURE AND THE ARCHIVE**

*Staff*

Humanities (HU)

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. (Typically offered every three years)

### **ENGL H233 TOPICS IN CARIBBEAN LITERATURE**

*Asali Solomon*

Humanities (HU)

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: English, Africana Studies, Comparative Literature (Typically offered every other fall)

### **ENGL H241 INVENTING THE NOVEL**

*Laura McGrane*

Humanities (HU)

This course introduces students to the variety of prose narratives that shaped the emerging novel as a literary genre and a popular form of entertainment in the eighteenth century. As we explore the novel before it called itself by that name, we will consider the interplay between romance and history, memoir and letter, in discussions about authorship, narrative structure, memory and time. The course focuses specifically on changing cultural conceptions of subjectivity, gender, narrative form, and modalities of reading. We will also investigate theoretical works on the novel to determine how early experiments with the genre evolved in the 19th and 20th centuries. Satisfies the pre-1800 requirement. (Offered every three years)

### **ENGL H254 TOPICS IN VICTORIAN LITERATURE: DESIRE AND DOMESTIC FICTION**

*Debora Sherman*

Humanities (HU)

Readings in the discursive formation of the 19th-c. novel that examine the aesthetic, the ethical, the sociopolitical, and the affective as categories of interest and productive cultural investment. Authors will be selected from what may be

## ENGLISH

termed the “long 19th century” and will draw from a list that includes Richardson, Austen, Bronte, Dickens, Eliot, Hardy, and James. (Offered Spring 2018)

### **ENGL H256 PRE-RAPHAELITES, AESTHETES AND DECADENTS: GENDER AND SEXUALITY IN 19TH-CENTURY LITERATURE**

*Debora Sherman*

Humanities (HU)

This course will investigate the myriad ways in which sexuality was imagined in nineteenth century England; our primary source materials will be novels and poetry (C. Bronte, Stoker, Wilde, DuMaurier, LeFanu, M. Shelley, Byron, Rossetti, J. A. Symonds). In an attempt to get a closer look at Victorian mores, however, we will also look at extra-literary documents such as child rearing manuals, personal diaries, and psychological case studies. The course will also include introductory level readings in gender studies and cultural theory. (Foucault, Marcus, etc.). (Offered every three years)

### **ENGL H257 BRITISH TOPOGRAPHIES 1650-1914**

*C. Stephen Finley*

Humanities (HU)

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. (Typically offered every other year)

### **ENGL H258 THE NOVEL**

*Rajeswari Mohan*

Humanities (HU)

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. (Typically offered every three years)

### **ENGL H260 IN THE AMERICAN GRAIN: TRADITIONS IN NORTH AMERICAN LITERATURE**

*Christina Zwarz*

Humanities (HU)

The course conceptualizes American literature as a comparative literature whose traditions emerged from certain inalienable forces released as English became the dominant political language of North America. Theories of translation and language. Readings in Derrida, Certeau, Barthes, Shakespeare, Cabeza de Vaca, Behn, Rowlandson, Mather, Wheatly, Equiano, Franklin, Goethe, Nat Turner, Poe. The course concludes with a review of the drifting, searching world aboard Melville’s Pequod in *Moby-Dick*. Satisfies the pre-1800 requirement. (Offered Fall 2017)

### **ENGL H261 AMERICAN LITERATURE 1865-1914**

*Gustavus Stadler*

Humanities (HU)

An introduction to American fiction of the late 19th and early 20th centuries with emphasis on the literary response to historical developments such as the transformation of private life, the rise of technological society, and the intensification of racial and class conflict. (Typically offered every other year)

### **ENGL H262 THE AMERICAN MODERNS**

*Lindsay Reckson*

Humanities (HU)

Focusing on American poetry and fiction from 1910-1940, this course explores the relationship between experimental form and social transformation. Readings will examine the aesthetics and politics of novelty, abstraction, irony, fluidity, and contact. We’ll encounter modernism as it moves between and confounds a series of oppositions: between the popular and the avant-garde, the cerebral and the somatic, the local and the international, and more. (Typically offered every other year)

### **ENGL H269 LOVE AND SEX: QUEERNESS IN THE AMERICAN NOVEL 1850-1950**

*Gustavus Stadler*

Humanities (HU)

An examination of non-normative sexualities and gender identifications as the guiding thematic and formal force in a series of U. S. novels. (Typically offered every other year)

### **ENGL H270 PORTRAITS IN BLACK: THE INFLUENCE OF AN EMERGENT AFRICAN-AMERICAN CULTURE**

## ENGLISH

*Christina Zwarg*

Humanities (HU)

Tools of literary history used to examine the influence of African-American culture in the United States. Focus on the literary events of the nineteenth and early twentieth century. Emphasis on the authority of African-American culture for U.S. fictions of democracy. (Offered Spring 2018)

### **ENGL H273 MODERN BRITISH LIT: THE COUNTRY AND THE CITY**

*Rajeswari Mohan*

Humanities (HU)

An exploration of literary modernism in Britain through analysis of fiction, criticism, and aesthetic manifestos in their historical contexts. (Offered Fall 2017)

### **ENGL H274 MODERN IRISH LITERATURE** *Debora Sherman*

Humanities (HU)

Irish literature from Swift to Seamus Heaney, with attention to language as a “fissured terrain” (Eagleton) that reflects the complex geographic violence, political history, and cultural conditions of an often-contested national literature, colonial and post-colonial. (Typically offered every three years)

### **ENGL H275 THINKING GLOBALLY, WRITING LOCALLY**

*Rajeswari Mohan*

Humanities (HU)

The starting premise of this course is that the English language and its literary traditions hybridize into rich and strange forms when thrown into contact with regional cultures, myths, and aesthetic practices in the many parts of the world that were once British colonies. This course will trace the English literary tradition in South Asia beginning with responses to the colonial encounter, moving on to the role played by literature during decolonization, and ending with the ways poetry, novels, and plays engage the challenges of nationalism and, more recently, globalization. Writers we read will include Anita Desai, Salman Rushdie, Rokeya Hossain, Michael Ondaatje, Lalithambika Antherjanam, Nessim Ezekiel, Kamila Shamsie, and Amitav Ghosh. (Typically offered every three years)

### **ENGL H276 LITERATURE AND POLITICS OF SOUTH AFRICAN APARTHEID**

*Laura McGrane*

Humanities (HU)

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. (Typically offered every other year)

### **ENGL H277 POSTCOLONIAL WOMEN WRITERS**

*Rajeswari Mohan*

Humanities (HU)

This course will focus on writings by women from a range of postcolonial societies, and examine the ways they intervene in and energize aesthetic and political discourses that critique gender arrangements. In particular, we will explore the ways writers use diverse narrative traditions such as folklore, fable, 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, sexuality, religion, nation, globalization, and development. (Typically offered every three years)

### **ENGL H289 CONTEMPORARY POETRY**

*Thomas Devaney*

Humanities (HU)

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, Eco-poetics and the Language Poets are read. (Offered Spring 2018)

### **ENGL H290 HISTORY OF LITERARY THEORY: PLATO TO SHELLEY**

*Deborah Roberts*

Humanities (HU)

## ENGLISH

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 5 short papers and a final exam. Crosslisted: Classical Studies, Comparative Literature, English; Prerequisite(s): Sophomore standing or instructor consent. (Typically offered every other year)

### **ENGL H291 POETRY WRITING: A PRACTICAL WORKSHOP**

*Thomas Devaney*  
Humanities (HU)

This is a creative writing workshop on poetry. Student work is the focus along with the analysis of a wide variety of poems and poets. Weekly writing prompts will encourage students to widen their scope and develop their craft. Each week students will write poems that respond to other poems and some of the principal genres of poetry. Students will be asked to respond to the works of classmates. A final portfolio of revised poems (10 to 12 pages) is required. (Offered Fall 2017)

### **ENGL H292 POETRY WRITING II - CONTEMPORARY VOICES**

*Thomas Devaney*  
Humanities (HU)

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 Dept. of English in Woodside Cottage. (Offered Spring 2018)

### **ENGL H293 INTRODUCTION TO CREATIVE WRITING: FICTION**

*Staff*

Humanities (HU)

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. (Offered Fall 2017)

### **ENGL H294 ADVANCED FICTION WRITING**

*Asali Solomon*

Humanities (HU)

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 instructor consent, and submission of writing sample to course professor. (Typically offered every spring)

### **ENGL H298 JUNIOR SEMINAR I**

*Maud McInerney, Gustavus Stadler*

Humanities (HU)

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. Prerequisite(s): Only open to English majors. (Offered Fall 2017)

### **ENGL H299 JUNIOR SEMINAR II**

*Maud McInerney, Gustavus Stadler*

Humanities (HU)

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 Allan Poe, and James Joyce’s *Ulysses*. Prerequisite(s): ENGL 298 or instructor consent. (Offered Spring 2018)

### **ENGL H320 TOPICS IN EARLY MODERN LITERATURE: BIOPOWER FROM MARLOWE TO MILTON**

*Benjamin Parris*

## ENGLISH

### Humanities (HU)

Advanced seminar on early modern English literature with a conceptual focus on early modern sovereignty, biopower, and biopolitics. Early modern texts include Marlowe, Shakespeare, Spenser, and Milton with secondary readings by Foucault and Agamben. Prerequisite(s): two 200-level HU courses or instructor consent. (Offered Fall 2017)

### **ENGL H346 TOPICS IN 18TH-CENTURY LITERATURE: NEW(S) MEDIA AND PRINT CULTURE**

*Laura McGrane*

Humanities (HU)

This course explores a century of polemic and performance in relation to more recent political, formal and legal debates about digital technologies. In particular we will focus on modernity's shifting visual representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures control systems of knowledge production and dissemination in the eighteenth century and today? Our most ambitious text will be Laurence Sterne's strange novel *Tristram Shandy*—a brilliant meditation on experimental fiction, mortality, history, and digression for eighteenth-century and contemporary readers. Interdisciplinary students welcome. Crosslisted: English, Visual Studies. Prerequisite(s): one 200-level English course or instructor consent. (Offered Fall 2017)

### **ENGL H347 TOPICS IN 18TH CENTURY LITERATURE: SPECTACLE IN LONDON**

*Laura McGrane*

Humanities (HU)

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 instructor consent. Crosslisted: English, Visual Studies. (Typically offered every other year)

### **ENGL H353 VICTORIAN POVERTY, ECOLOGY, AND PUBLIC HEALTH**

*C. Stephen Finley*

Humanities (HU)

This course will be centered upon the homeless and working poor of the 1840s and 1850s as they are described in the literature and social documents of the period. We focus on the relationship between human destitution and environmental degradation. The course, often simply, is about sewers (or lack thereof) and sewage—about water, contamination, and epidemic disease. (Offered Spring 2018)

### **ENGL H356 STUDIES IN AMERICAN ENVIRONMENT AND PLACE**

*C. Stephen Finley*

Humanities (HU)

Texts mostly 19th and 20th-c. American, but beginning earlier, with colonial New England; then Thoreau, Maclean, Snyder, Dillard, Least Heat Moon, Ammons, Mary Oliver, E. O. Wilson. Topics: cultural production of landscape (rural and urban), environmental history, place studies, landscape painting, ecology. Prerequisite(s): two 200-level HU courses or instructor consent. (Typically offered every other year)

### **ENGL H361 TOPICS AFRICAN-AMERICAN LIT: THE NEW BLACK ARTS MOVEMENT: EXPRESSIVE CULTURE AFTER BLACK NATIONALISM**

*Asali Solomon*

Humanities (HU)

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, theory and popular culture, articulating the relationship between mainstream artists of the late 20th and 21st century and the ideals of BAM. Prerequisite(s): two 200-level English courses or instructor consent. (Typically offered every other year)

### **ENGL H363a TOPICS IN AMERICAN LITERATURE: THE CONSTRUCTION OF WHITENESS IN PRECARIOUS TIMES**

*Gustavus Stadler*

Humanities (HU)

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(s): two 200-level English courses or instructor consent. (Typically offered every three years)

## ENGLISH

### **ENGL H363b TOPICS IN AMERICAN LITERATURE: AFTER MASTERY: TRAUMA, RECONSTRUCTION, AND THE LITERARY EVENT**

*Christina Zwarg*

Humanities (HU)

This course exposes 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 from the late 18th to the early 20<sup>th</sup> century. Prerequisite(s): two 200-level English courses or instructor consent. (Typically offered every other year)

### **ENGL H364 TOPICS IN AMERICAN LITERATURE: JOHN BROWN'S BODY**

*Christina Zwarg*

Humanities (HU)

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, and the role of that same rhetoric in the creation (or conservation) of a cultural and national sense of history. Prerequisite(s): two 200-level English courses or instructor consent. (Offered Spring 2018)

### **ENGL H371 WRITING, SOUND, AND MODERNITY**

*Gustavus Stadler*

Humanities (HU)

A textual, cultural, and historical study of transforming ideas about writing, sound, and their relationship to one another. The course's focus will be the United States of the late-19th and early-20th centuries, but will also include relevant British and Continental works. Frames of study will include dialect literature, poetics and orality, urbanization, technologies of reproduction, theory and philosophy of cognition. Prerequisite(s): two 200-level English courses or instructor consent. (Typically offered every three years)

### **ENGL H372 TOPICS IN IRISH LITERATURE: JOYCE/BECKETT**

*Debora Sherman*

Humanities (HU)

Looks at the work of these two major figures as epitomizing an Irish rhetoric in post-colonial reading which "enacts a movement that begins in aphasia and ends in eloquence" [Seamus Deane], in this case in a comprehensive reading of Joyce in the most prolix of texts, *Ulysses* and *Finnegans Wake*, and Beckett, where texts seemingly court in silence their own undoing. Prerequisite(s): one 200-level English course or instructor consent. (Typically offered every three years)

### **ENGL H377 PROBLEMS IN POSTCOLONIAL LITERATURE: VIOLENCE, TERROR, AND IDENTITY**

*Rajeswari Mohan*

Humanities (HU)

An examination of the rhetorical and narrative strategies adopted by postcolonial texts as they negotiate the aesthetic challenges and political complexities of representing violence and terror. Working with fiction, nonfiction, and film, the course will measure the different effects of realism, magical realism, surrealism, and the grotesque as modes of representing the dialectic of violation and violence. Prerequisite(s): two 200-level English courses or instructor consent. (Typically offered every three years)

### **ENGL H381 TEXTUAL POLITICS: MARXISM, FEMINISM, AND THE DECONSTRUCTION**

*Rajeswari Mohan*

Humanities (HU)

This course addresses theories relating language to culture, history, and power. Theorists studied include Marx, Althusser, Macherey, Volosinov, Williams, Barthes, Derrida, Kristeva, Cixous, and Irigaray. Crosslisted: English, Comparative Literature; Prerequisite(s): two 200-level courses in English or instructor consent. (Offered Spring 2018)

### **ENGL H385 APOCALYPTIC LITERATURE: CLOSER TO GOD: LITERATURE AND RELIGION IN MEDIEVAL ENGLAND**

*Maud McInerney*

Humanities (HU)

In this course, we will consider how literature produced in the later Middle Ages in England was shaped by Christian belief and conceptions of the afterlife. We will be particularly interested in the interplay between popular culture and the institutional Church: did the Church create belief, or merely respond to it? Prerequisite(s): one 200-

## ENGLISH

level English course or instructor consent.  
(Offered occasionally)

### **ENGL H389 INTERPRETING LYRIC POETRY: LOVE, LOSS, TRANSCENDENCE**

*Kimberly Benston*

Humanities (HU)

An examination of theoretical issues and presentational strategies in verse structures from Ovid to Bishop. Through close readings of strategically grouped texts, we explore the interplay of convention and innovation, attending to themes of desire, loss, and transcendence, and to recurrent lyric figures (e.g., in Narcissus, Orphic, and Ulysses poems; in the dramatic monologue; in the sonnet and elegy; in the sublime; in vernacular traditions and their literary revisions). Issues for study include: allusion and intertextuality; convention and cliché; invention and revision; origination and self-presentation. Practical criticism will lead to theoretical analyses of interpretive modes and the interpreter's stance. Crosslisted: English, Comparative Literature; Prerequisite(s): two 200-level English courses or instructor consent. (Offered Fall 2017)

### **ENGL H390 THE CELTIC FRINGE: IRISH, SCOTS AND WELSH POETRY 1747-2009**

*Maud McInerney*

Humanities (HU)

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. Prerequisite(s): one 200-level English course or instructor consent. (Typically offered every other year) (Typically offered every three years)

### **ENGL H399 SENIOR CONFERENCE**

*Laura McGrane*

Humanities (HU)

Senior Thesis work with advisor. Prerequisite(s): Limited to senior English majors. (Offered Fall 2017 and Spring 2018)