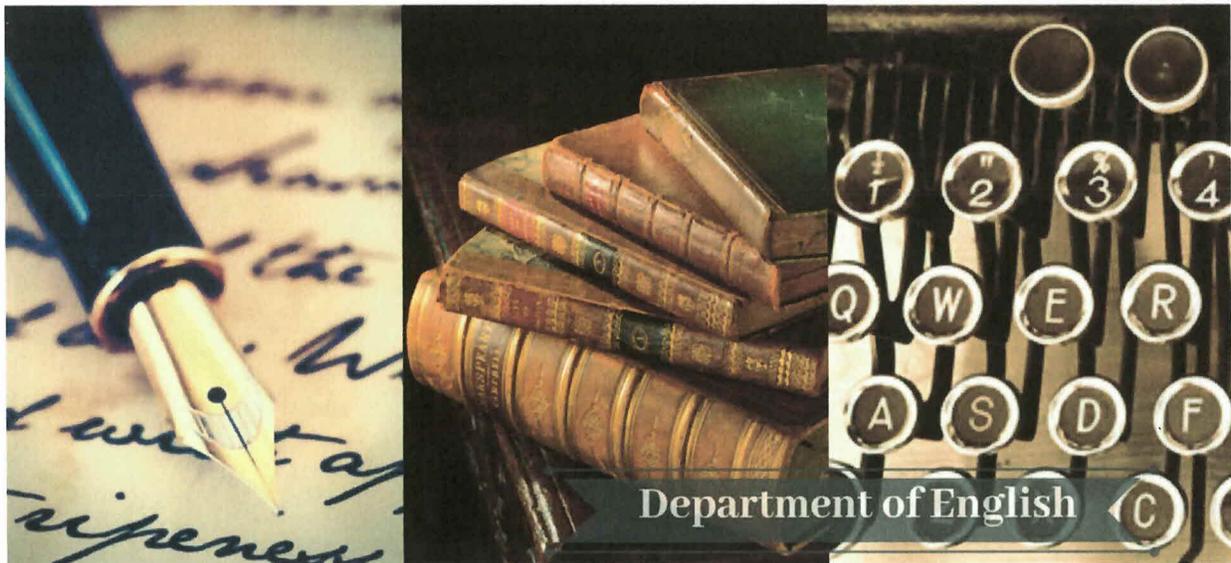




Haverford College

Spring 2020 Course Guide



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

Major Requirements:

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

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

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

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

Creative Writing Concentration:

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

The Creative Writing Concentration entails:

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

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

English Department Course Offerings Spring 2020

Chair, Asali Solomon

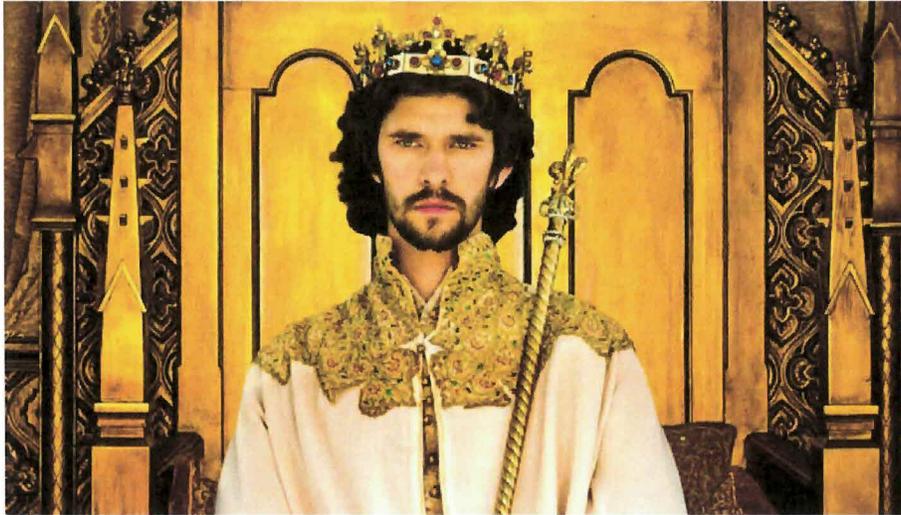
COURSE NUMBER	DIV. DIST. CROSSLIST	COURSE NAME	CLASS HOURS	LTD. ENROLL.	INSTRUCTOR
ENGL 118B	HU	Western Dramatic Tradition: Shakespeare's Game of Thrones	T/TH 10-11:30		Watson
ENGL 201B	HU	Chaucer: The Canterbury Tales	T/TH 2:30-4:00		Watson
ENGL 218B	HU/GS	Performing Gender & Sexuality, 1660-1800	T/TH 10-11:30		Diamond
ENGL 247B	HU/VIST	Planetary Lines in World Literature and Film	M/W 11:15-12:45		Rajbanshi
ENGL 248B	HU	The Global Eighteenth Century: Religion, Race, and Representation	M/W 2:15-3:45		Diamond
ENGL 270B	HU/AA	Portraits in Black: The Influence of African-American Culture	T/TH 1-2:30		Zwarg
ENGL 282B	HU/CL/VIST	"An Energy of Profusion, An Energy of line": The Modernist Movement in Literature and the Arts, 1900-1920	T/TH 2:30-4:00		Sherman
ENGL 289B	HU	Contemporary Poetry	T/TH 11:30-1:00		Devaney
ENGL 292B	HU	Poetry Writing II	W 1:30-4:00	15	Devaney
ENGL 293B	HU	Intro to Creative Writing: Fiction	TH 1:30-4:00	15	Rajbanshi
ENGL 294B	HU	Advanced Fiction Writing	F 1:30-4:00	15	Solomon
ENGL 299B	HU	Junior Seminar	T/TH 10-11:30		Stadler/Reckson
ENGL 346B	HU/VIST	New(s) Media, Print Culture	T 7:30 -10 p.m.	15	McGrane
ENGL 361B	HU/AA	Topics In African American Literature: The New Black Arts Movement	M 1:30-4:00	15	Solomon
ENGL 381B	HU/VIST	The Visual Politics of Bondage	M/W 2:15-3:45	15	Rajbanshi
WRPR 150L	HU	Writing Program	T/TH 10-11:30		McGrane, Zwarg, Diamond

Cross-Listing Key: VIST = Visual Studies, AA= Africana Studies, CL=Comparative Literature; GS=Gender & Sexuality Studies

ENGL 118: Shakespeare's Game of Thrones

T/TH 10:00-11:30

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. 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? Through a study of eight plays by Shakespeare, *Richard II*, *Henry IV, Parts I & 2*, *Henry V*, *Henry VI, Parts I, II, & III* and *Richard III*, we will analyze the themes of national history, gender and power, war, and community and consider why Shakespeare's "Game of Thrones" has persistently captivate audiences across time. We will watch film and stage versions of the plays including productions at the Globe Theatre in London and the recent *Hollow Crown* series on BBC. Students will have the opportunity to pursue a critical or creative final project.

Course Goals:

- Analyze how Shakespeare adapts medieval history 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

ENGL 201: Chaucer: *The Canterbury Tales*

Sarah Wilma Watson (swatson@haverford.edu)

T/TH 2:30-4:00



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.

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

English 218B
T/TH 10-11:30

David Diamond
HU/GS

Performing Gender and Sexuality

Gender and sexuality studies owes much to concepts of *performance* that have developed in and through the history and theory of drama. Judith Butler, to name one prominent example, describes gender as a stylized, repetitive performance, an “impersonation” of uninhabitable ideals. This course tracks such understandings of performativity back to dramatic literature, taking playwrights, actors, and theatergoers seriously as theorists of identity and desire. We will read a range of materials spanning classical Athens and present-day Chicago: plays and other theatrical performances by Shakespeare, Oscar Wilde, Susan Stryker, E. Patrick Johnson, and others; prose writings that reflect the contexts of their performances; and twentieth- and twenty-first-century scholarship on gender and sexuality. What features have made drama from various historical periods such fertile ground for interpretation by practitioners of queer scholarship and feminist literary criticism? How do playwrights and actors represent or unsettle ideologies of gender identity? How do they conceptualize and, indeed, *perform* erotic desire—representing its psychology, embodiment, or social effects? What is the relationship between gender and sexuality? Between those categories and race? We will also take up the question of adaptation, screening versions of several plays.

English 247B
MW 11:15-12:45

Reema Rajbanshi
HU/VIST

Planetary Lines in World Literature and Film

Mainly Anglophone eco-fiction, non-fiction, and films from North America, Latin America, Africa, Asia, and Oceania address a human-impacted ecology; course work such as midterm “translation” and hybrid final paper projects encourages students to collaborate across linguistic and disciplinary interests. The question of “world” as universal and “planet” as material are considered, with an emphasis on lines of difference generating worlds in World and material predicaments re-mapping the planet. Cross-listed for English and Visual Arts.

The Global Eighteenth Century: Religion, Race, and Representation

To what extent may we talk about a *global* eighteenth century? Literatures in English from this period are conventionally organized by national tradition. English (later, after the 1707 Act of Union, British), early American, and even “transatlantic” studies all cleave more or less forcefully to such distinctions. What might we gain by thinking across national boundaries? This course seeks answers in eighteenth-century Anglophone writing that addresses exchanges between England and other regions of the world: the Western Hemisphere, Western Africa, China, South Asia, and other areas. We will pay particular attention to visions of globality that emerged through the machinery of colonial expansion, and to the part that representations of difference played in the making of those imaginaries. We’ll explore the relationship between cultural and corporeal difference, between differences of religion or devotional practice, on the one hand, and differences of sex and race, on the other. We’ll attempt to define the historical processes and systems of belief that consolidated “empire” as a discourse. And we’ll pursue these lines of inquiry in works by those who stood for the Euro-colonial project and those who stood, by choice or compulsion, outside its perimeter. As we survey a range of genres—from polemic to poetry, travelogues to sermons—we’ll also ask how literary form itself masks or demystifies a central tension of *representation* in both the aesthetic and the political sense: the tension, that is, between differentiation and universalism. This course fulfills the pre-1800 requirement for the English Major.

Christina Zwarg
T/TH 1-2:30
Hall 203

English 270B
HU/AA

**Portraits in Black:
The Influence of African-American Culture**

This course will use the tools of literary history to examine the influence of African-American culture in the United States. Our focus will be on the events and writings of the nineteenth and early twentieth century when slavery and its legacy informed nearly every cultural production. Works from the old "canon" of American literature will be read in tandem with works from the African-American tradition in an attempt to explore how African-American writers simultaneously influenced, borrowed from, and improvised upon the perception of their world at work in the larger culture of which they were a part. Such an approach will require an understanding of the emergence of a "color line" and its permeable and impermeable borders. Readings will include discussion of "the problem of whiteness" and the challenges faced by writers attempting to dislodge the violence of blind privilege, sometimes including their own. When even the most sympathetic forces were contaminated by "pride and prejudice," as Du Bois would say, what creative energies flourished in the crucibles of survival?

In addition to critical essays, readings will include:

Frederick Douglass	<i>The Narrative of the Life of An American Slave</i>
Harriet Beecher Stowe	<i>Uncle Tom's Cabin</i>
Harriet Jacobs	<i>Incidents in the Life of a Slave Girl</i>
Herman Melville	<i>Selected Stories</i>
Toni Morrison	<i>Beloved</i>
Zora Neale Hurston	<i>Mules and Men</i>
Joel Chandler Harris	<i>Uncle Remus</i>
Mark Twain	<i>Puddn'head Wilson</i>
Ralph Ellison	<i>Invisible Man</i>

Open to first-year students, no pre-requisites. Work includes two short papers, two sets of questions for our readings, and a longer take-home final.

English 282B
T-Th 2:30-4:00
HU/CL/VIST

Debora Sherman
Woodside Cottage 103
dsherman@haverford.edu

**“An Energy of Profusion; An Energy of Line”: The Modernist
Movement, 1900-1925**

This course considers modernism as a collective enterprise--self conscious and deliberate--in the earlier part of the 20th century, an enterprise that took various forms in art, literature, music, architecture, philosophy, psychology, photography, film and science, an undertaking that reorganized the experience of time and space in important ways that still demand our attention. The intention of the course, however, is not only to pursue those critical influential relationships which seem to abet the notion of an historical modernism as a European movement both cosmopolitan and international, but to look synchronically at modernism as undertaken in diverse forms in diverse disciplines. Our task is thus both comparative and interdisciplinary. To that end, we concentrate upon the idea of abstraction as a semiotic coding for the alienation of the aesthetic object from historical circumstance or the aestheticizing of diverse experience in the specialized experience of the aesthetic object. We will want, of course, to look at the cultural crisis that precipitated such a turn to abstraction and the problems it raises for the discovery of meaning. Works studied in the course will be diverse: in addition to various literary works and important theoretical considerations of modernity, we will also look at the work of Cezanne and the Cubists; architecture from Art Nouveau to the Bauhaus; the Futurist movement and the idea of the *avant garde*; Duchamp, Breton and Surrealism. The purpose of the course is thus twofold: to establish an interdisciplinary narrative of modernism, and to introduce students to theories of interdisciplinarity and the problems concomitant to these theories.

Readings:

- Introduction: *Modernity/The Eiffel Tower* (1889)
Week 1-2: Radical Irony: Gaultier, “Preface” to *Mademoiselle de Maupin* (1834)
Pater, “Conclusion” to *The Renaissance* (1873)
Nietzsche, from *The Gay Science* (1887)
Wilde, from *The Decay of Lying* (1891)
Mallarmé, *Un Coup de Des/A Throw of the Dice* (1897)
Week 3-8: Joyce, *Ulysses* (1922)
Week 9-10: Picasso, Braque and Cubism: Documents
Benjamin, “The Work of Art in the Age of Mechanical
Reproduction” (1936)
Week 11: Futurism and the Idea of the Avant Garde: Manifestos (1909-18)
Week 12-13: Gropius/Bauhaus

Ruskin, "Storm Cloud of the Nineteenth Century" (1884)
F. L. Wright, "The Art and Craft of the Machine" (1904)
Loos, "Ornament and Crime" (1908)
Gropius, "Theory and Organization of the Bauhaus" (1923)
Le Corbusier, *The City of Tomorrow* (1929)
Benjamin, *A Berlin Chronicle* (1932)
Week 14: Duchamp, *The Large Glass: "The Bride Stripped Bare by Her Bachelors Even"* (1915-23)
Lyotard, "Answering the Question: What is Postmodernism" (1979)

English 289B
T/TH 11:30-1:00

Thomas Devaney
HU

Contemporary Poetry

English 289b is a study of twentieth and twenty-first century poetry and poetry movements of North America. This literature course explores American poetry from Allen Ginsberg to Claudia Rankine. A central position and struggle is that “Poetry must constantly renew itself.” Through close readings and the use of critical texts and audio recordings, the course examines poetic practices focusing upon the ways in which poets have undertaken the task of redefining poetry in relation to history, politics, music, the body, and language itself. Many of the poets explore strangeness and the gaps in communication embedded both in the culture and the language. The interplay and generative tensions between the poet’s deep distrust and deep passion for language is examined throughout the survey. “How do I say it?” asks Joy Harjo. “In this language there are no words for how the real world collapses.” The Beats, the New American Poetry of the 1960s, the New York School, the Black Arts Movement, Feminist poetics, Queer poetries, the Language poets, and poets drawing on First Nation traditions and histories are read.

Requirements for the course include a series of short response prompts and three essays: First Essay (5 pages), a process Reflection Essay (4 pages), and the Final Essay (8-10 pages)

TEXT

Anthology of Contemporary American Poetry: Volume 2 - 2nd edition | edited by Cary Nelson | Oxford University Press

English 292B
W 1:30-4:00

Thomas Devaney
HU

Creative Writing Poetry II

Creative Writing Poetry II 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, Charles Simic, Natalie Diaz, and Ada Limón. 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 short 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*
- Charles Simic, *The World Doesn't End*
- Natalie Diaz, *When My Brother Was an Aztec*
- Ada Limón, *The Carrying*

NOTE: The workshop has an enrollment of 15 students. Unless you have taken Creative Writing Poetry I, you must submit a writing sample for consideration. Please submit a HARD COPY of no more than 8 pp, labeled with your *name, year and major* to the English Department office, Woodside 100, by the end of the pre-registration period.

English 293B
TH 1:30-4:00

Reema Rajbanshi
HU

Sounds of Experimentation

Introductory fiction writing course that reads select short stories, both in classic and experimental veins, alongside intensive workshopping. Focus on sound ranges from incorporation of music as character and form to silence as poetics and drama. Readings include classics such as *Sonny's Blues* in the first half and *The Bloody Chamber* in the last half, and have a global span. Workshop participation, post-workshop conference, and final story revision emphasized.

English 294B
F 1:30-4:00

Asali Solomon
HU

Advanced Fiction Workshop

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.

Students in this course will read authors such as Edward P. Jones, Lorrie Moore, Danielle Evans, Flannery O'Connor, Henry James and Gwendolyn Brooks with an eye toward reading as writers, but the centerpiece of course meeting 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.

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. You must submit a writing sample for consideration. Please submit a HARD COPY fiction sample of 5-12 pp including a top sheet including your name, year, major, and the previous college creative writing classes you have taken. **To be considered for the class, you must submit this sample to the English Department office, Woodside 100, by the end of the pre-registration period.**

English 299B
T/TH 10-11:30

G. Stadler
L. Reckson
HU

Junior Seminar in English

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

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

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

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

Readings:

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

346a: New(s) Media and Print Culture: from Codex to Code

This course explores histories of print (codex) culture, privacy, ownership and surveillance in relation to more recent political, formal and legal debates about digital and visual technologies. Media from the mid-17th through the 18th centuries produced a wave of critical response and creative innovation—literary works that embody and comment on fraught networks of writers, artists, printers, and politicians. In particular we will focus on shifting representations of materiality and circulation; ownership, authority and license; citation, plagiarism and piracy. What structures controlled systems of knowledge production and dissemination historically and today? And what forms of readership are imagined in anxious and ambitious marketplaces?

Building on the current **Technology + Justice series** at Haverford College, we will also think about surveillance, race, gender, privacy and ownership. How might students situate themselves as critical producers, users and readers of technology today? Our most ambitious texts will be Laurence Sterne's novel *Tristram Shandy* and Olaudah Equiano's slave narrative *Interesting Narrative and Life*. As scholars grounded in historicized discourses of media change, students will embark on original projects in new media formats in the final third of the course—projects that will encourage interdisciplinary approaches to the materials, thoughtful use of digital archives, and critical engagement with media and making across forms.

Course Requirements and Proceedings: Students will submit weekly thought experiments (20%), a midterm paper of 8 pages (20%), quizzes on *Tristram Shandy* (5%), and *either* a digital-material project + an essay of 6-8 pages *or* a 13-15 page final paper on a topic of their choosing (40%). Students will also participate in seminar discussions/presentations and complete small projects using Special Collections and online historical collections (15%).

Theoretical Texts (Selected):

- Ruha Benjamin, *Race after Technology*
- Roger Chartier, *Forms and Meanings*
- Julie Cohen, *Configuring the Networked Self: Law, Code and the Play of the Everyday*
- Johanna Drucker, *Graphesis: Visual Forms of Knowledge Production*
- Alexander Galloway, *The Interface Effect*
- Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis*
- Jerome McGann, "Database, Interface and Archival Fever"
- Eds. Perzanowski and Schultz, *The End of Ownership: Personal Property in the Digital Economy*
- Shoshana Zuboff, *Surveillance Capitalism*

Primary Texts:

- Daniel Defoe, "An Essay on the Regulation of the Press"; A Vindication of the Press"
- John Dunton, *The Life and Errors of John Dunton*
- Henry Fielding, *The Author's Farce*
- William Hogarth, *Industry and Idleness*
- John Milton, "Areopagitica"
- Alexander Pope *The Dunciad*
- Jonathan Swift, "Tale of a Tub"; "The Battle of the Books"
- Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*
- Olaudah Equiano, *The Interesting Narrative and Life of Olaudah Equiano*

English 361B
M 1:30-4:00

Asali Solomon
HU/AA

The New Black Arts Movement: Expressive Culture after Nationalism

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

We will consider the following questions among others: do contemporary black artists think of themselves as participating in a nationalist movement of any kind? How are they portraying and theorizing African American identity? For whom do they write and with whom are they fighting?

The requirements for this course will include three essays ranging from 5pp to 10pp and several brief informal writing assignments.

**The Norton Anthology of African American Literature, vol. 2*

for colored girls who have considered suicide/when the rainbow is enuf, Ntozake Shange

Fledgling, Octavia Butler

Heavy, Kiese Laymon

the new black, Evie Shockley

Citizen, Claudia Rankine

Black Movie, Danez Smith

The Sellout, Paul Beatty

To Pimp a Butterfly, Kendrick Lamar

*tentative syllabus materials

English 381B
MW 2:15-3:45

Reema Rajbanshi
HU/VIST

The Visual Politics of Bondage

This course examines the visual politics of literatures of bondage, focusing on colonial Brazil/Amazon, the cross-temporal Indian Ocean World, and our contemporary moment of globalization. Our central course inquiry across the course will address the visual politics both nascent and full-fleshed in textual and imagistic representations of those extremely uneven power relations definitive of bondage, and is attentive across genres to the novel, painting, photography, and film. Cross-listed for English and Visual Arts.