

ENGLISH

Department Website:

<https://www.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, law, international business, arts and culture, 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.

Haverford's Institutional Learning Goals are available on the President's website, at <http://hav.to/learninggoals>.

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.

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: WRPR H150 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 (ENGL H298J) as part of Junior Seminar. Note: ENGL H399F and ENGL H399B comprises 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 counts); and a minimum of two must be at the 300 level.
- ENGL H298 and ENGL H299, the two-semester Junior Seminar in English
- ENGL H298J, the .5 credit yearlong Junior Seminar tutorial
- ENGL H399F (fall) and ENGL H399B (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.

Senior Project

Overview

The culminating research experience for our majors is Senior Seminar, ENGL H399. 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 assessment 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.

Date	Event
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.

Date	Event
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 honors and high honors for distinguished achievement in all three of these areas.

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.

Admission to the Concentration:

- 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 Director of Creative Writing 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.

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:

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**

The Francis B. Gummere Professor of English

Thomas Devaney

Visiting Assistant Professor of English

Stephen Finley

Professor of English

Ken Kalfus

Visiting Instructor of English

Laura McGrane

Associate Professor of English

Maud McInerney

The Laurie Ann Levin Professor of Comparative Literature; Associate Professor of English; Chair of Comparative Literature

Rajeswari Mohan

Associate Professor of English

Reema Rajbanshi

Visiting Assistant Professor of English

Lindsay Reckson

Assistant Professor of English

Debora Sherman

Assistant Professor of English; Director of Writing Program

Asali Solomon

Associate Professor and Chair of English; Director of Creative Writing

Gustavus Stadler

Professor of English

Sarah Watson

Visiting Assistant Professor of English

Christina Zwarg

Professor of English

Courses**ENGL H110 READING POETRY (1.0 Credit)**

Thomas Devaney

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)
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 2019)

ENGL H112 THEORIES OF THE REMIX (1.0 Credit)

Lindsay Reckson

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.

ENGL H118 THE WESTERN DRAMATIC TRADITION (1.0 Credit)

Sarah Watson

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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 2020)

ENGL H120 THE EPIC IN ENGLISH (1.0 Credit)

Maud McInerney

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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: Fall 2019)

ENGL H201 CHAUCER (1.0 Credit)

Sarah Watson

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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

(Offered: Spring 2020)

ENGL H205 LEGENDS OF ARTHUR (1.0 Credit)

Maud McInerney

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.

ENGL H208 DOCUMENTARY MODERNISMS (1.0 Credit)

Lindsay Reckson

Division: Humanities

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

ENGL H209 THIRD WORLD CINEMA: DESIRING FREEDOMS, FREEING DESIRES (1.0 Credit)

Reema Rajbanshi

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course explores the central role of film in imagining decolonization and desire as entangled narratives in the Third World. Treating film as a text within specific cinematic traditions, we read for the ways in which Third World artists have interrogated the complex objectives of desiring freedoms and freeing desires for post/colonies.

(Offered: Fall 2019)

ENGL H212 THE BIBLE AND LITERATURE (1.0 Credit)

Stephen Finley

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.

(Offered: Spring 2020)

ENGL H214 LITERARY THEORY: THE HUMAN (1.0 Credit)

Division: Humanities

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.

ENGL H216 IN THE AMERICA STRAIN: MUSIC IN WRITING 1855-1975 (1.0 Credit)

Thomas Devaney

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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 2019)

ENGL H222 PHILADELPHIA: INVENTING A CITY (1.0 Credit)

Thomas Devaney

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B:

Analysis of the Social World

Philadelphia has been called the Quaker City, the City of Brotherly Love, home of the Leni Lenape, City of Neighborhoods, the Hidden City, and more. The city's literary history and culture is rough and dark as it is rich and enlightened. From its patricians to its philistines, the course explores Philadelphia through a roster of writers, journalists, civic scribes, Quaker legerdemain, and pamphleteers who charted a number of cultural transformations. Discover how the asymmetrical evolution of Philadelphia, from the 1680s to the present, has informed the character of the city and its diverse residents. The course is a combination in-class lectures and discussion, and self-directed and class-led tours to cultural destinations throughout the city. Six to seven times during the semester, students will seek out new experiences in Philadelphia's cultural community and visit, research and respond to what they've experienced. Course meets in Center City Philadelphia. Prerequisite(s): Priority in registration will be given to students participating in the Philly Program. If you are interested in the

Philly Program, you must fill out the application, which is due on Friday, October 26 at 5 pm. This program includes registering for the program's core course, Philadelphia: Inventing a City (ENGL H222B), and Narrativity and Hip Hop (ENGL B216) or The Politics of the Creative Class in American Cities (POLS H204B). You will be notified by Monday, November 5 if you have been accepted into the program. If applicants exceed the number of spaces in the program, a lottery will be run and you will be notified of the results on Monday, November 5 by 5 pm. (**Offered:** Spring 2020)

ENGL H228 TOPICS IN EARLY MODERN LITERATURE: VIRTUE, VICE, AND PROFIT (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.

ENGL H233 TOPICS IN CARIBBEAN LITERATURE: A NEW WAVE (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

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 (**Offered:** Fall 2019)

ENGL H238 CREATIVE NONFICTION WORKSHOP (1.0 Credit)

Ken Kalfus

Division: Humanities

Domain(s): A: Creative Expression

In this workshop-centered class, students will learn to generate and revise works of prose nonfiction such as memoir, long-form reporting, intellectual essays and reviews.

(**Offered:** Spring 2020)

ENGL H239 ART AGAINST FASCISM (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

The threat of catastrophe forced consciousness in the 1930s to shape itself around an enduring question: how to reconcile art, personality, and intellectual inquiry with political vision and activism. The writers we will study tried to fight rising militarism, totalitarian states, and imperial autocracy with prose and poetry, never sure it was possible to do this, and never conceding that it wasn't. Could an activist writer rely on beauty, form and rhythm? What about irony and satire? How aware should art be of contemporary issues like appropriation, wokeness, and structures of power? If, as Virginia Woolf puts it, "writing is our fighting?," is this only a metaphor?

ENGL H244 THE NOVEL AND CLIMATE CHANGE: ENVIRONMENTS IN FICTION SINCE 1900 (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Investigates how the novel creates and interrogates natural environments and how humans shape and are shaped by them in light of current theories of changing climate. Crosslisted: English, Environmental Studies Prerequisite(s): College Writing Requirement (**Offered:** Spring 2020)

ENGL H247 PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)

Reema Rajbanshi

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.

(**Offered:** Spring 2020)

ENGL H247B PLANETARY LINES IN WORLD LITERATURE AND FILM (1.0 Credit)

Reema Rajbanshi

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.
(Offered: Spring 2020)

ENGL H252 ROMANTIC POETRY & CRITICISM (1.0 Credit)

Stephen Finley

Division: Humanities

A reading of Blake, Wordsworth, Shelley, and Keats, with attention to early/late works and to the interfiliation of theory and poetry.

ENGL H253 ENGLISH POETRY FROM TENNYSON TO ELIOT (1.0 Credit)

Stephen Finley

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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.

ENGL H254 PRE-RAPHAELITES, AESTHETES AND DECADENTS: GENDER AND SEXUALITY IN THE LATE 19TH CENTURY (1.0 Credit)

Debora Sherman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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 termed the "long 19th century" and will draw from a list that includes Richardson, Austen, Bronte, Dickens, Eliot, Hardy, and James.

(Offered: Fall 2019)

ENGL H260 IN THE AMERICAN GRAIN: TRADITIONS IN NORTH AMERICAN LITERATURE (1.0 Credit)

Christina Zwarg

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

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 2019)

ENGL H265 AFRICAN AMERICAN LITERATURE: BLACK HORROR (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B:

Analysis of the Social World

This course is an examination of literary and artistic horror by black artists. We will articulate the artistic genre of horror and its tendencies, with a particular focus on representations of racial Otherness and racism. We will also consider particular affinities between horror and modes such as black literary realism and naturalism, attentive to moments which collapse a fear of blackness and the terror associated with being black in America. We will study the work of authors and other artists, including Charles Chestnutt, Gwendolyn Brooks, Chester Himes, Edward P. Jones, Chesya Burke, Nalo Hopkinson, Tanananrive Due, The Geto Boys, Snoop Dogg, Childish Gambino and Jordan Peele. We will also consider white American literary representations of racial otherness and horror in the works of authors such as Edgar Allan Poe and Flannery O’Connor, as well as the 1968 George Romero film “Night of the Living Dead.”

ENGL H270 PORTRAITS IN BLACK: THE INFLUENCE OF AN EMERGENT AFRICAN-AMERICAN CULTURE (1.0 Credit)

Christina Zwarg

Division: Humanities

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.

ENGL H273 MODERN BRITISH LIT: THE COUNTRY AND THE CITY (1.0 Credit)

Rajeswari Mohan

Division: Humanities

An exploration of literary modernism in Britain through analysis of fiction, criticism, and aesthetic manifestos in their historical contexts.

ENGL H275 THINKING GLOBALLY, WRITING LOCALLY (1.0 Credit)

Rajeswari Mohan

Division: Humanities

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.

ENGL H278 CONTEMPORARY WOMEN WRITERS (1.0 Credit)

Sarah Watson

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Readings in novels, short fiction, poetry, and some non-fictional prose by contemporary women writers. A study of the interrelations between literature written by female authors and the questions, concerns, and debates that characterize contemporary feminist theory. Readings in Moore, Jordan, Gaitskill, Barry, Rankine, Parks, Ng, Morrison, etc.

ENGL H289 CONTEMPORARY POETRY (1.0 Credit)

Thomas Devaney

Division: Humanities

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 Poetics, Ecopoetics and the Language Poets are read.

ENGL H291 CREATIVE WRITING POETRY I (1.0 Credit)

Thomas Devaney

Division: Humanities

Domain(s): A: Creative Expression

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 2019)

ENGL H292 POETRY WRITING II (1.0 Credit)

Thomas Devaney

Division: Humanities

Domain(s): A: Creative Expression

English 292 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 on the work of various poets including: Susan Howe, Morgan Parker, M.S. Merwin, and Ocean Vuong. We will analyze and investigate issues of form related to entire books and poetry collections. 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 2020)

ENGL H293 INTRODUCTION TO CREATIVE WRITING: FICTION (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Creative Expression

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 2019)

ENGL H294 ADVANCED FICTION WRITING (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Creative Expression

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

(Offered: Spring 2020)

ENGL H298 JUNIOR SEMINAR I (1.0 Credit)

Gustavus Stadler, Lindsay Reckson

Division: Humanities

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 2019)

ENGL H298J JUNIOR SEMINAR I (0.5 Credit)

Gustavus Stadler, Lindsay Reckson

Division: Humanities

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.

(Offered: Fall 2019, Spring 2020)

ENGL H299 JUNIOR SEMINAR II (1.0 Credit)

Debora Sherman, Rajeswari Mohan

Division: Humanities

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 2020)

ENGL H309 AGAINST DEATH: OPPOSING CAPITAL PUNISHMENT IN AMERICAN LITERATURE AND CULTURE (1.0 Credit)

Lindsay Reckson

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

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 PEAC101 or PEAC201. Crosslisted: ENGL and PEAC

ENGL H320 TOPICS IN EARLY MODERN LITERATURE: BIOPOWER FROM MARLOWE TO MILTON (1.0 Credit)

Staff

Division: Humanities

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

ENGL H346 TOPICS IN 18TH-CENTURY LITERATURE: NEW(S) MEDIA, PERFORMANCE AND PRINT CULTURE (1.0 Credit)

Laura McGrane

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course explores a century of critical response and creative media innovation (1670-1770) in relation to questions about form, materiality, circulation, authority, and embodiment across genres. What structures control systems of knowledge and creative production in eighteenth-century Britain and how do these help us think about current incarnations of readership and form today? Our most ambitious texts will be Laurence Sterne's novel *Tristram Shandy*—a meditation on experimental fiction, mortality, history, and digression; and Anne Carson's experimental poem *Nox*. The course is part of the Philadelphia Area Creative Collaboratives initiative and will work closely with poet Anne Carson and Philadelphia theater group *Lightning Rod Special*. Some performance workshops and travel off campus will be required. Interdisciplinary students welcome. Crosslisted: English, Visual Studies Prerequisite(s): At least one 200-level ENGL course or instructor consent

(Offered: Spring 2020)

ENGL H353 VICTORIAN POVERTY, ECOLOGY, AND PUBLIC HEALTH (1.0 Credit)

Stephen Finley

Division: Humanities

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.

ENGL H361 TOPICS AFRICAN-AMERICAN LIT: REPRESENTATIONS OF AMERICAN SLAVERY (1.0 Credit)

Asali Solomon

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Over the past three centuries African American writers have mined the rich vein of the experience of chattel slavery in the cause of literal and artistic emancipation. Slave narratives, as well as poetry, essays and novels depicting slavery, constitute a literary universe so robust that the term subgenre does it injustice. In work spanning

the 18th-21st centuries, the reader will find pulse-quickening plots, gruesome horror, the most tender sentiment, heroism, degradation, sexual violation and redemption, as well as resonant meditations on language and literacy, racial identity, power, psychology, democracy, freedom and the American character. This course is an exploration of African American literature focused on literary representations of slavery in the Americas. Our discussions will incorporate history, but will foreground literary analysis. Prerequisite(s): Two 200-level English courses or instructor consent
(Offered: Spring 2020)

ENGL H363 TOPICS IN AMERICAN LITERATURE: TRAUMA AND ITS OTHERS (1.0 Credit)

Christina Zwarg

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

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 from the late 18th to the early 20th century. We will also explore how forms of satire, comedy, and humor cross wires with traumatic experience. The role of heightened emotional states, including fugue or hypnotic experiences, and the shifting currency of the words "terror," "freedom," and "shock" will be part of our focus. Prerequisite(s): two 200-level English courses or instructor consent

ENGL H364 JOHN BROWN'S BODY: VIOLENCE, NATURAL FANTASY, AND BODIES THAT MATTER (1.0 Credit)

Christina Zwarg

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

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: Fall 2019)

ENGL H365 TOPICS IN AMERICAN LITERATURE: ROCK, SOUL, AND CULTURAL CRITICISM (1.0 Credit)

Gustavus Stadler

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

This seminar will examine the emergence of music writing in the 60s and 70s in the context of contemporaneous struggles in the politics of race, gender, sexuality, and class. Students will also develop their own writing on the politics of pop as a cultural form. Prerequisite(s): Two 200-level English courses or the equivalent

(Offered: Spring 2020)

ENGL H373 TOPICS IN BRITISH LIT: BRITISH COOL (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Explores a recognizably "British" aesthetic that emerged in the UK and abroad throughout the twentieth century. This course will move beyond the shaken, not stirred, stereotypes to examine the diverse contours of what signifies as "cool" and "British" in our contemporary imaginations, and what such an aesthetic can tell us about our ideas of nationhood and ethnicity, and about the identities of the artists and communities who fashioned it.

ENGL H373B TOPICS IN BRITISH LIT: BRITISH COOL (1.0 Credit)

Staff

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Explores a recognizably "British" aesthetic that emerged in the UK and abroad throughout the twentieth century. This course will move beyond the shaken, not stirred, stereotypes to examine the diverse contours of what signifies as "cool" and "British" in our contemporary imaginations, and what such an aesthetic can tell us about our ideas of nationhood and ethnicity, and about the identities of the artists and communities who fashioned it.

ENGL H377 PROBLEMS IN POSTCOLONIAL LITERATURE: VIOLENCE, TERROR, AND IDENTITY (1.0 Credit)

Rajeswari Mohan

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World

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. Crosslisted: English, Comparative Literature
Prerequisite(s): Two 200-level English courses or instructor consent

(Offered: Spring 2020)

ENGL H389 INTERPRETING LYRIC POETRY: LOVE, LOSS, TRANSCENDENCE (1.0 Credit)

Kimberly Benston

Division: Humanities

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

ENGL H399B SENIOR CONFERENCE (1.0 Credit)

Asali Solomon, Laura McGrane, Maud McInerney, Rajeswari Mohan, Reema Rajbanshi, Stephen Finley, Staff

Division: Humanities

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.
Prerequisite(s): Limited to senior English majors only
(Offered: Spring 2020)

ENGL H399F SENIOR CONFERENCE (0.5 Credit)

Asali Solomon, Christina Zwarg, Gustavus Stadler, Laura McGrane, Lindsay Reckson, Sarah Watson

Division: Humanities

Senior Thesis work with advisor. Prerequisite(s): Limited to senior English majors
(Offered: Fall 2019)

ENGL H480 INDEPENDENT STUDY (1.0 Credit)

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World