

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 must: 1) have taken or be in the process of taking **two** college creative writing courses by the spring of their junior year. 2) apply for acceptance to the Concentration by submitting a portfolio of creative work to the Director of Creative Writing in March of junior year.
- 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

Danielle Allor

Visiting Assistant Professor of English

Kimberly Benston

The Francis B. Gummere Professor of English

Thomas Devaney

Visiting Assistant Professor of English

Stephen Finley

Professor of English

Elizabeth Kim

Visiting Assistant Professor of English

Laura McGrane

Associate Provost for Strategic Initiatives; Associate Professor of English

Maud McInerney

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

Rajeswari Mohan

Associate Professor and Chair of English

Lindsay Reckson

Associate Professor of English

Debora Sherman

Assistant Professor of English; Director of Writing Program

Asali Solomon

Bertrand K. Wilbur Endowed Chair in the Humanities; Professor of English; Director of Creative Writing

Christina Zwarg

Professor of English

Courses

ENGL H101 THEORIES OF THE NOVEL (1.0 Credit)

Laura McGrane

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

This course introduces students to the genre of the novel in English with a focus on desire, loss, and literary form. In order to ask the questions, ‘Why and how do we read novels? What does this

experience enable?’ we will interrogate theories of the novel, its early formation and contemporary forms. We will also consider changing cultural representations of subjectivity, nation, race, gender, and ways of reading. How is the reader variously constructed as witness to (and participant in) desire and its demise? How do developments in narrative voice influence the idea of fiction as a didactic, pleasurable, speculative and/or imaginative space? What is the novel’s role in effecting social change across centuries and geographies? Open to majors and non-majors—no prerequisites. Limit: 20 students.

(Offered: Fall 2022)

ENGL H110 READING POETRY (1.0 Credit)

Stephen Finley

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.

ENGL H111 INTRODUCTION TO POSTCOLONIAL LITERATURE (1.0 Credit)

Rajeswari Mohan

Division: Humanities

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: Spring 2023)

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.

(Offered: Spring 2023)

ENGL H118 THE WESTERN DRAMATIC TRADITION (1.0 Credit)**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).

ENGL H122 PLACE AND DISPLACEMENT (1.0 Credit)*Stephen Finley***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

New 100-level course that will look carefully at what it is to be located in a particular place, environment, or cultural condition (both grounding and constraining), from which one is exiled, either from choice, necessity, or (violent) coercion. What is the end result of leaving or losing home upon the human person and the narrative of the displaced life that follows? Diverse readings from Gosse, Joyce, James, Levi, Baldwin, Eire, Harjo, Wilkerson, Gornick, and Lahiri. Pre-requisite(s): none
(Offered: Fall 2022)

ENGL H201 CHAUCER: THE CANTERBURY TALES (1.0 Credit)*Staff***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.

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 H209 THIRD WORLD CINEMA: DESIRING FREEDOMS, FREEING DESIRES (1.0 Credit)**Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

his 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.

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.

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.

ENGL H225 SHAKESPEARE: THE TRAGIC AND BEYOND (1.0 Credit)*Kimberly Benston***Division:** Humanities**Domain(s):** A: Meaning, Interpretation (Texts)

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. Prerequisite(s): First Year Writing

(Offered: Fall 2022)

ENGL H230 POETICS OF ABOLITION (1.0 Credit)

Lindsay Reckson

Division: Humanities

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

This course explores the role of poetry and other forms of creative expression in the history of prison abolition and related social justice movements.

Focusing on incarcerated writers and artists who theorize life worlds in and beyond racial capitalism and the carceral state, the course approaches art-making as a practice of imagining abolitionist futures. Pre-requisite(s): First year writing seminar
Lottery Preference: English majors and PJHR concentrators.

(Offered: Spring 2023)

ENGL H232 THE GRAPHIC NOVEL: NARRATIVES IN LONG-FORM COMICS (1.0 Credit)

Division: Humanities

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

This course will explore narrative representation in the comics medium, particularly the way graphic narratives accommodate multiple literary genres such as fiction, fantasy, memoir, biography, and history. By examining the interplay between image and text in graphic novels, it will consider the aesthetics and politics of visual literacy and multi-modality in relation to representations of history, memory, cultural difference, mental illness, gender, sexuality, political struggle, and trauma.

(Offered: Spring 2023)

ENGL H238 CREATIVE WRITING: NONFICTION (1.0 Credit)

Thomas Devaney

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.

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

Staff

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.

ENGL H249 INTRODUCTION TO ASIAN AMERICAN LITERATURE (1.0 Credit)

Elizabeth Kim

Division: Humanities

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

Analysis of the Social World

This course will explore the diversity of Asian American experience by studying a selection of foundational and emerging works by Asian American writers. Assigned readings of various literary genres will address themes such as immigration, generational conflict, racism, assimilation, difference, and political struggle. Key lines of inquiry include:

What does Asian American identity, culture, and aesthetic look like? How do writers represent them?

What does the racial and literary category “Asian American” constitute? Crosslisted: ENGL. Pre-requisite(s): None

(Offered: Fall 2022)

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); B:

Analysis of the Social World

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 ROMANTICISM AND THE NOVEL (1.0 Credit)

Stephen Finley

Division: Humanities

The course begins with a sampling of Romantic poetry (Coleridge, Byron, Keats) and then proceeds to study Gothic fiction (Zastrozzi, Frankenstein), Hogg’s Confessions of a Justified Sinner, and the novels of Austen (Sense and Sensibility), the Brontes (Wuthering Heights, Jane Eyre), and Dickens (Oliver Twist).

(Offered: Spring 2023)

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.

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."

(Offered: Fall 2022)

ENGL H267 GLOBAL SF SINCE 1945 (1.0 Credit)

Maud McInerney

Division: Humanities

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

SF—science fiction, speculative fiction—is the primary allegorical mode of the contemporary world and permits reflections upon and critiques of the world we inhabit today. This course explores the explosion of the genre in the decades since the WWII and the advent of atomic weapons. We will read classics of post-apocalyptic fiction from the '50s and '60s before turning to stories that engage queer

identities, Afrofuturism and African Futurism, and the global threat of climate change. Crosslisted: ENGL. Pre-requisite(s): None Lottery Preference: Reserve 10 spaces for First Year Students
(Offered: Fall 2022)

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

Christina Zwarg

Division: Humanities

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

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 H272 TOPICS IN IRISH LITERATURE: JOYCE/BECKETT (1.0 Credit)

Debora Sherman

Division: Humanities

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

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.

(Offered: Fall 2022)

ENGL H273 MODERN BRITISH LITERATURE (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.

(Offered: Spring 2023)

ENGL H274 MODERN IRISH LITERATURE (1.0 Credit)

Debora Sherman

Division: Humanities

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.

(Offered: Spring 2023)

ENGL H277 POSTCOLONIAL WOMEN WRITERS (1.0 Credit)

Rajeswari Mohan

Division: Humanities

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

ENGL H278 CONTEMPORARY WOMEN WRITERS (1.0 Credit)

Staff

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)

Elizabeth Kim

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 2022, Spring 2023)

ENGL H292 CREATIVE WRITING: POETRY 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 2023)

ENGL H293 CREATIVE WRITING: FICTION I (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 2022)

ENGL H294 CREATIVE WRITING: FICTION II (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 2023)

ENGL H296 CREATIVE WRITING: PLAYWRITING I (1.0 Credit)**Division:** Humanities

Domain(s): A: Creative Expression

This course will introduce the craft of playwriting by with an interdisciplinary exploration of performance, design, and theatre in the generating of new work for the theatre. Coursework includes weekly

writing assignments towards completing new play drafts, reading playscripts and watching recorded performances that highlight elements of writing for the stage. Class sessions center the workshopping of written text both for short-term and committed play idea assignments, as well as the dissection of noteworthy contemporary plays. Pre-requisite(s): None Lottery Preference: Course roster will be set by professor using submission of writing samples.

ENGL H298 JUNIOR SEMINAR I (1.0 Credit)

Maud McInerney

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 2022)

ENGL H298J JUNIOR SEMINAR I (0.5 Credit)

Staff

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 2022, Spring 2023)

ENGL H299 JUNIOR SEMINAR II (1.0 Credit)

Maud McInerney

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 2023)

ENGL H304 DREAMING THE MEDIEVAL LANDSCAPE (1.0 Credit)

Danielle Allor

Division: Humanities

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

This course enters the imagined landscapes of the medieval period through one of its most popular genres: the dream vision. We'll explore visions of strange forests, mystical gardens, glass temples, and jeweled cities; visions that offer potential for divine insight into the natural order of the universe but also possess surprising specificity in their plant, animal, and inanimate inhabitants. In addition to literary texts, we'll read selections from medieval natural philosophy and contemporary ecocritical theory. Lottery Preference: English majors by seniority **(Offered:** Fall 2022)

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

(Offered: Fall 2022)

ENGL H346 NEW(S) MEDIA, 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 2023)

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

Stephen Finley

Division: Humanities

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

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 2023)

ENGL H354 LITERATURE AND FILM OF THE GREAT WAR (1.0 Credit)

Stephen Finley

Division: Humanities

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

This course studies the responses of literature, music, and the visual arts (posters, photography and film) to the personal, historical, and spiritual catastrophe of the Great War, 1914-1918. Our theoretical center will be the study of the processes of traumatic memory and mourning.

ENGL H356 STUDIES IN AMERICAN ENVIRONMENT AND PLACE (1.0 Credit)

Stephen Finley

Division: Humanities

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

ENGL H361 THE NEW BLACK ARTS MOVEMENT: EXPRESSIVE CULTURE AFTER NATIONALISM (1.0 Credit)

Asali Solomon

Division: Humanities

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

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

the literary achievements of BAM, and then move into contemporary literature and culture, charting the influence of the era. Among others, we will consider the following questions: do contemporary black artists think of themselves as participating in a nationalist movement of any kind? How do they portray and theorize African American identity? For whom do they write and with whom are they fighting? The requirements for this course are several short and informal response papers and three formal essays ranging from 5-10pp.
(Offered: Spring 2023)

ENGL H362 TOPICS IN AMERICAN LITERATURE: WRITING ABOUT OTHER PEOPLE (1.0 Credit)

Division: Humanities

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

A seminar on the literary portrait, examining mostly non-fiction by Anglo-American and African American writers from the late 19th century to the present. Topics include the erotics of portraiture, portraiture and the archive, portraiture and personal/historical trauma, collective portraiture, satire/critique, data portraits, modernist/post-modernist portraiture. We'll frequently refer to visual forms of portraiture, including painting, photography, video art, and cinema. Regular writing assignments will include our own experiments in writing about others.
(Offered: Fall 2022)

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

Staff

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

ENGL H366 TOPICS IN AMERICAN LITERATURE: ASIAN AMERICAN HYBRIDITY (1.0 Credit)

Elizabeth Kim

ENGL H373 TOPICS IN BRITISH LITERATURE: MODERNIST NARRATIVES (1.0 Credit)

Rajeswari Mohan

Division: Humanities

A study of the historical, aesthetic, and epistemological implications of literary modernism in Britain. The course explores narrative strategies writers such as Conrad, Ford, Joyce, Woolf, Bowen, West, Rhys, and Durrell devised to bring coherence and resolution to the experience of crisis and fragmentation associated with modernity.

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:** Fall 2022)

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, Lindsay Reckson, Rajeswari Mohan, 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 2023)

ENGL H399F SENIOR CONFERENCE (0.5 Credit)

Asali Solomon, Laura McGrane, Lindsay Reckson, Rajeswari Mohan, Staff

Division: Humanities

Senior Thesis work with advisor. Prerequisite(s): Limited to senior English majors
(**Offered:** Fall 2022)

ENGL H480 INDEPENDENT STUDY (1.0 Credit)

Maud McInerney

Domain(s): A: Meaning, Interpretation (Texts); B: Analysis of the Social World
Individual consultation, independent reading and research.