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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>submission of essay topic and preferences for faculty consultant</td>
</tr>
<tr>
<td>October</td>
<td>description of project, approved by assigned faculty consultant</td>
</tr>
<tr>
<td>October</td>
<td>meeting with Reference Librarian</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>full outline and 4-5 draft pages of essay due</td>
</tr>
<tr>
<td>February</td>
<td>completed rough draft due</td>
</tr>
<tr>
<td>April</td>
<td>final draft of essay due</td>
</tr>
<tr>
<td>April</td>
<td>abstracts and reflective statements due</td>
</tr>
<tr>
<td>April</td>
<td>oral exam lists due</td>
</tr>
<tr>
<td>April</td>
<td>senior presentations to full department</td>
</tr>
<tr>
<td>May</td>
<td>oral comprehensive examinations with department panel</td>
</tr>
</tbody>
</table>

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 major.

**Faculty**

**Kimberly Benston**
The Francis B. Gummere Professor of English

**Thomas Devaney**
Visiting Assistant Professor of English

**Stephen Finley**
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 of English

**Lindsay Reckson**
Associate Professor of English

**Debora Sherman**
Assistant Professor of English; Director of Writing Program

**Asali Solomon**
Associate Professor of English; Director of Creative Writing

**Gustavus Stadler**
Professor and Chair of English; Director of HCAH

**Sarah Watson**
Visiting Assistant Professor of English

**Christina Zwarg**
Professor of English

**Courses**

**ENGL H101  THEORIES OF THE NOVEL (1.0 Credit)**

**Rajeswari Mohan**

**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: 15 students. *(Offered: Fall 2021)*

**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. *(Offered: Spring 2022)*

**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 2022; typically offered: Occasional)*

**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
ENGL H201 CHAUCER: THE CANTERBURY TALES (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 2022; typically offered: Every Three Years)  

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.  
(Offered: Fall 2021; typically offered: Every Three Years)  

ENGL H209 THIRD WORLD CINEMA: DESiring FREEDOMS, FREEING DESIRES (1.0 Credit)  
Rajeswari Mohan  
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.  
(Offered: Fall 2021; typically offered: Occasionally)  

ENGL H211 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 2022; typically offered: Every Three Years)  

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.  
(Typically offered: Every other Spring)  

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 H218 PERFORMING GENDER & SEXUALITY (1.0 Credit)  
Division: Humanities  
Domain(s): A: Meaning, Interpretation (Texts)  
Examines how the concept of performance links studies of gender and sexuality to the history of drama. How do playwrights and actors represent / unsettle ideologies of gender identity? How do they perform erotic desire?  
(Typically offered: Occasionally)  

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

(Typically offered: Occasionally)

**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

(Typically offered: Every other Fall)

**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.

(Typically offered: Only Once)

**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.

(Featured: Spring 2022; typically offered: Occasionally)

**ENGL H248 THE GLOBAL EIGHTEENTH CENTURY: RELIGION, RACE, & REPRESENTATION (1.0 Credit)**

Staff

Division: Humanities

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

Considers representations of religious and racial difference in eighteenth-century Anglophone literature. How do such representations consolidate or resist the discourse of empire? How do literary forms negotiate tensions between local, national, and global identities?

(Typically offered: Occasionally)

**ENGL H252 ROMANTIC POETRY & CRITICISM (1.0 Credit)**

Stephen Finley

Division: Humanities

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

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

(Featured: Spring 2022; typically offered: Every other Year)

**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.

(Featured: Spring 2022; typically offered: Every other Year)

**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.

(Typically offered: Occasionally)

**ENGL H257 BRITISH TOPOGRAPHIES 1650-1914 (1.0 Credit)**

Stephen Finley

Division: Humanities

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

**Offered:** Spring 2022; **typically offered:** Every other Year

**ENGL H258 DESIRE AND DOMESTIC FICTION: THE DEVELOPMENT OF THE NOVEL IN THE 19TH C. (1.0 Credit)**

*Debora Sherman*

**Division:** Humanities

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

This course is designed as an introduction to the novel and to narrative theory in a trajectory loosely inscribed from the late 18th to the mid-19th century, beginning with Richardson’s Pamela and culminating in George Eliot’s extraordinary and exemplary Middlemarch. These several novels propose both an epistemology—what we know—as well as an affective sensibility, or a structure of feeling, and we might question their purpose: to amuse, to entertain, certainly, but to educate, to compel, to convince us of a certain understanding of the world. As well, the course will look at the purchase of contemporary critical investments upon the act of reading itself or how reading is inflected through different models of critical and theoretical discourse: how narrative economies shape and determine the nature of our experience or what we can know of our experience; how narrative determines a subject “self“ and how these selves are then transected by race, gender, class, and other social and political determinants; how narratives manage the less obvious and sublimated worlds of desire and the body’s disruptions; how narratives negotiate the grotesque, the spectacular, and the sensational; and finally, how these variously constituted needs and desires become constructions of “textual knowledge”.

**Offered:** Fall 2021; **typically offered:** Every Three Years

**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 2021; **typically offered:** Every other Year

**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, Chelsea Himes, Edward P. Jones, Chesya Burke, Nalo Hopkinson, Tananarive 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 AND CRUCIBLE OF AFRICAN-AMERICAN CULTURE (1.0 Credit)**

*Christina Zwarg*

**Division:** Humanities

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


**Typically offered:** Every other Year

**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.
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.
(Typically offered: Every Three Years)

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 feminsit theory. Readings in Moore, Jordan, Gaitskill, Barry, Rankine, Parks, Ng, Morrison, etc.
(Offered: Fall 2021)

ENGL H282 AN ENERGY OF PROFUSION; AN ENERGY OF LINE : THE MODERNIST MOVEMENT, 1900-1920 (1.0 Credit)
Debora Sherman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)

ENGL H289 CONTEMPORARY POETRY (1.0 Credit)
Thomas Devaney
Division: Humanities
Domain(s): A: Creative Expression
This course explores contemporary American poetry from 1950 to 2001 (from Ginsberg to Rankine). The class examines how poets continue a vital inquiry to redefine poetry in relation to culture, history, politics, sound, the body, and language itself. The Beats, the New American Poetry of the 1960s, the New York School, the Black Arts Movement, Feminist poetics, Queer Poetries, Ecopoetics and the Language Poets are read.
(Typically offered: Every Year)

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 2021; typically offered: Every Fall)

ENGL H292 CREATIVE WRITING: POETRY II (1.0 Credit)
Thomas Devaney
Division: Humanities
Domain(s): A: Creative Expression

ENGL H293 CREATIVE WRITING: FICTION I (1.0 Credit)
Staff
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 2021, Spring 2022; typically offered: Every Fall)

ENGL H294 CREATIVE WRITING: FICTION II: NOVEL OPENINGS (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.
ENGL H298 JUNIOR SEMINAR I (1.0 Credit)
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 2021; typically offered: Every Fall)

ENGL H298J JUNIOR SEMINAR I (0.5 Credit)
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 2021)

ENGL H299 JUNIOR SEMINAR II (1.0 Credit)
Lindsay Reckson
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 2022; typically offered: Every Spring)

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
(Typically offered: Every other Year)

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.
(Typically offered: Every other Year)

ENGL H355 LITERATURE AND THEORIES OF THE POSTSECULAR (1.0 Credit)
Staff
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course examines such theories of the postsecular in writings by Talal Asad, Tomoko Masuzawa, and Saba Mahmood, among others, as well as in literary touchstones like John Milton’s Samson Agonistes and Herman Melville’s Benito Cereno. Prerequisite(s): Two 200-level English courses or consent of instructor
(Typically offered: Occasionally)

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 TOPICS AFRICAN-AMERICAN LIT: REPRESENTATIONS OF AMERICAN SLAVERY (1.0 Credit)
Asali Solomon
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
For the past three centuries African American writers have mined 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 this work spanning the 18th-21st centuries, the reader will find pulse-quickening plots, gruesome horror, 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 human character. This course is focused primarily on prose representations of slavery in the Americas. Our discussions will incorporate history, but will foreground literary and cultural analysis.

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.

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.

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 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 
(Offered: Fall 2021; typically offered: Every other Year)

**ENGL H399B SENIOR CONFERENCE** (1.0 Credit)
*Asali Solomon, Christina Zwarg, Gustavus Stadler, Lindsay Reckson, Maud McInerney, Rajeswari Mohan*

**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 2022; typically offered: Every Spring)

**ENGL H399F SENIOR CONFERENCE** (0.5 Credit)
*Asali Solomon, Christina Zwarg, Gustavus Stadler, Lindsay Reckson, Rajeswari Mohan*

**Division:** Humanities
Senior Thesis work with advisor. Prerequisite(s): Limited to senior English majors
(Offered: Fall 2021; typically offered: Every Fall)

**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.