





**English 189-10**  
(17077)

**Fleeing the World**

**(4)**

From the Middle Ages to modern times, people have decided to flee the world, that is, they have made a conscious choice to abandon their lives in the everyday world so as to pursue poverty, solitude, and communion with nature—all in the name of freedom. We will study a broad selection of literature and film about legendary figures who have chosen to flee world. These works may include *The Life of St. Francis of Assisi* (and the accompanying film *Brother Sun/Sister Moon*); a medieval rulebook for reclusive holy women (and the accompanying film *Anchoress*); writings by members of the Freegan movement, recently featured on *Oprah*; *Into the Wild*, a speculative book and film about a recent college graduate seeking to live "off the grid;" and *Grizzly Man*, a documentary about an aspiring actor who leaves California to live among bears in Alaska.

Over the course of the semester we will ask the following questions: What is the seemingly timeless appeal of fleeing the pressures of the world? What motivates some people to seek a different form of life? Are their visions holy or reckless or both? How do gender and social status affect one's pursuit of an alternative life? How do we reconcile the desire to flee the world with the impulse to record one's thoughts, feelings, and experiences for others? Why, in short, are those who seek solitude and withdrawal so often the objects of widespread fame and attention?

**MW 9-11**

**Crassons**

**English 189-11 The Gap Between the Story and the Deed: 20<sup>th</sup> Century Irish Literature and Drama**

(17684)

**(4)**

The title of the course comes from J.M Synge's riot-inspiring play *The Playboy of the Western World*. In the play, Christy Mahon is welcomed into the arms of a small town in the West of Ireland for telling tales of having killed his father. But when his father shows up in that same town, and Christy tries to kill him again, the attitude of the town shifts. For as Christy's love-interest Pegeen Mike tells him, "there's a great gap between the gallous story and the dirty deed".

This course will look at various deeds, dirty and otherwise, at play in Irish literature amidst the changing political climate of Ireland's twentieth century. The course will examine how the 'story' of Irish literature represents, anticipates and responds to various historical 'deeds'. We will cover a broad range of modern and contemporary Irish fiction, drama and film including work from James Joyce, W.B. Yeats, Edna O'Brien, Frank O'Connor, Claire Boylan, Eavan Boland, Martin McDonagh and others.

**TR 1:10-2:25**

**Donovan**

**English 191-10**  
**(16309)**

**John Wayne, American**

**(4)**

Congressional Gold Medal winner Wayne's unique brand of toughness -- carefully fostered through such war and western classic films as *The Sands of Iwo Jima*, *Fort Apache*, *The Green Berets*, *The Searchers*, *The Alamo* -- stands for an essential element of American consciousness, and he remains a conservative icon long after his death. We'll trace the evolution of a "reel" American hero to a "real" American hero and question his relevance for our time. Good films plus good conversation about the nature of the American character.

**MW 2:35-3:50**

**Gallagher**

**English 191-11 The Heroic and the Hopeless: Popular Representations of**  
**(17685) Teachers and Their Profession (4)**

What makes someone a teacher? How do we respond to this question based on our own experiences in the classroom? How might the texts we read, the films we view, and the music to which we listen shape our perceptions of educators' practice and their collective identity as professionals? From heroic saviors who singlehandedly reform depressed schools to downtrodden saps whose dreams deteriorate with each day on the job, popular representations of the profession seem to run the gamut from the empowering to the defamatory.

In this course, we will consider the role representation plays in reflecting or perhaps creating the everyday reality of teachers and their profession. Are practicing teachers able to see themselves in the literature and films that feature them as central characters? Or, do these popular representations somehow misrepresent their profession? We will draw from a range of mostly twentieth- and twenty-first-century sources that depict educators, such as Evan Hunter's 1954 novel *The Blackboard Jungle* and the recent 2007 film *Freedom Writers*, to explore how these texts represent teachers as an occupational group across genres and generations. To acquire a fuller awareness of today's professional landscape, we will also consult a range of pedagogical and sociological works. This course will draw on critical analysis and individual experiences to use literature and film as lenses for understanding, appreciating, and discovering one of our nation's most critical and precarious professions.

**TR 10:45-12:00**

**Albright**

**English 195**  
**(15621)**

**Made to Kill: Female Violence in Popular Cinema**

**(4)**

This course will examine how mainstream and independent movies have portrayed female killers and consider how these films can be read as responses to American feminism since the 1970s. We will consider the different kinds of female characters who kill, whom they kill, and why, in films that have become cultural landmarks in the ongoing debate about the relation of violence to female identity and gender roles. Films include *The Hunger Games*, *Black Swan*, *Carrie*, *The Silence of the Lambs* and *Thelma and Louise*. Readings will include critical essays, contemporary reviews, and feminist theory.

**TR 2:35-3:50**

**Handler**

**English 196**  
**(15058)**

**Writing for the Internet**

**(4)**

Much, if not most, published writing is now appearing on the internet, including journalism, opinion, personal essays, and creative work. Many of the conventions of the traditional "5 paragraph" paper assignment will remain important in this new world: students will continue to need to know how to establish a sense of topic and put forward a thesis, and how to offer evidentiary support for that thesis. But in some ways the internet is a very different environment, with its own context-specific writing conventions. Unlike traditional writing courses that stress a divide between creative, personal, journalistic, and expository work, here students will be encouraged to do work that might blur the line between those different modes of writing. There will be an emphasis on rhetorical persuasion and argument, and revision will play an important part in the writing process -- but this course also focuses on audience and readership, as well as the mode of publication. We will explore how social networking plays an important role in the dissemination of internet-published writing, and study the evolution of the modes of publication, including the basics of Blogging, Tumblr, Wikis, Facebook, and Twitter. Students will be asked to write regularly for course blogs and seek out topics of their choosing for in-depth exploration.

**MW 12:45-2:00**

**Singh**

**English 201-10**  
**(16310)**

**Artifice and Authenticity: Understanding Prose Style**

**(4)**

This course will teach you how to analyze prose style, using techniques that will, I hope, make you a more appreciative reader and more accomplished writer. Our first task will be to acquire some tools for syntactic analysis, so that we can focus on how various kinds of modification and syntactic design contribute to fully-developed and well-made sentences. We will analyze patterns in literary as well as other kinds of texts, and we will practice using a variety of sentence modifiers in our own pieces. Although our focus will be on syntax (the grammar of sentences), we will also explore diction, metaphorical devices, and patterns of sentences in paragraphs, stories, and essays.

In addition to common readings and exercises, I'll ask you to keep a notebook for recording and analyzing passages (from your own personal reading), to experiment with style through imitation exercises, to write some short pieces of nonfiction, and to explore the elements of style in a text (or author) of your choice. Finally, throughout the course we will ponder some of the more "philosophical" questions that a study of style poses, especially issues of artifice and authenticity.

Courses that use terms such as "syntax," "style," and especially "grammar" are likely to sound prescriptive and uninspiring. I hope this class will be different, opening your eyes to choices that have artistic, social, and ultimately quite personal ramifications.

**TR 9:20-10:35**

**Kroll**



**English 327**  
10 (17088) 11(17089)

**Chaucer: The Canterbury Tales**

**(4-3)**

This course examines Chaucer's ambitious and unfinished literary experiment, the *Canterbury Tales*. Chaucer's self-consciousness about artistic production and his complex consideration of the ways that narrative might both delight and instruct has resonated with readers of the *Tales* since the Middle Ages. In addition to their rich poetic language and philosophical reflection, the *Tales* raise compelling questions about historical events, political concerns, and religious debates of fourteenth-century England. In order to appreciate fully Chaucer's wit and attention to detail, we will attend to the written and spoken conventions of Middle English, investigate many of the literary and philosophical sources for the *Tales*, read social, political, and religious histories and primary documents, and survey critical approaches to the *Tales*.

Although the *Tales* respond to political, philosophical, and religious concerns of fourteenth-century England that are quite different from our own historical moment, the *Tales* raise questions about community, social hierarchy, art, and belief that have continuing relevance: What kinds of human relationships, communities, and models of governance are possible to imagine? Why are we so often drawn to conflict, the reproduction of suffering, and hierarchies of inequality? How can we understand the relationship between a fidelity to a religious, political, and/or philosophical ideal and a responsibility to other people? In what ways can poetry and narrative offer distinctive insight on ethical and moral concerns and in what ways might they subvert that insight? What is the relationship among wrongdoing, justice, and redemption? Through readings of recent criticism, the course will include a consideration of the meanings of the *Canterbury Tales* for late-twentieth century readers, and will conclude with a discussion of Gloria Naylor's *Bailey's Cafe*, a novel by a twentieth-century African-American writer that critiques and draws on the *Canterbury Tales* as part of an enduring literary tradition. No previous experience with either Chaucer or Middle English is required. **Fulfills British to 1660 requirement.**

**MW 11:10-12:25**

**Edwards**

**English 328**  
10 (17073) 11 (17074)

**Shakespeare**

**(4-3)**

Did Shakespeare change his mind? This course will investigate Shakespeare's drama by pairing plays – early with late, Elizabethan with Jacobean – that treat similar topics: love, marriage, relationships between parents and children, greed, jealousy, kingship. We will sample Shakespearean comedy, history, tragedy and romance with emphasis on the changing culture from which the plays emerged and to which they contributed. The class will attend at least one performance of a Shakespearean play in Philadelphia or New York as part of a focus on how these plays have been and could be staged. **Fulfills British to 1660 requirement.**

**TR 1:10-2:25**

**Traister**



**English 377**  
**10 (17695) 11 (17694)**

**American Romanticism**

**(4-3)**

Writers in the antebellum United States produced a diverse and vibrant body of literature in response to the social and philosophical issues occasioned by life in the new nation. In order to understand how this wide range of literary texts can be collectively grouped under the single head of "Romanticism," we will explore how these texts draw upon two very different aesthetic categories emerging from the Romantic focus on emotion and the imagination: sentimentalism (which values sympathy, empathy, and familiarity over formal experimentation) and the sublime (which attempts to express the awe-inspiring, otherworldly, and terrifying aspects of life through the use of new literary forms). Writers include Poe, Child, Melville, Stowe, Douglass, Jacobs, Whitman, and Dickinson. **Fulfills American to 1900 requirement.**

**TR 9:20-10:35**

**Whitley**

**English 382 In Search of the Contemporary American Classic: The Discipline of Taste (17696) (4)**

How do we decide which novels are really good? In the mass of books we read because they seem interesting, useful, valuable, or just plain fun, which will turn out to be classics? Our subject of study in addressing this question will be contemporary novels, mostly American. We will read works of "high and low" art, or, as they are often categorized in bookstores, literature and fiction. Our goal will be to try to figure out which are the best ones, why they are best, and what it means to say that a work of literature is worth reading, perhaps over and over. We will entertain the possibility that the concept of a "classic" is suspect now and soon may be moot in the postmodern 21<sup>st</sup> Century. In the course of our project, we will take a look backward at some once neglected work of literature now thought a masterpiece and also consider the history of Departments of English and their role in shaping literary taste. Is the disciplining of literature carried on by English Departments still a worthwhile cultural activity? We will also take a look at other contemporary social institutions that discipline our reading, such as book clubs, mega-bookstores, on-line stores and reviews, films of canonical works, and book reviews. We will study theoretical works on the ways people read and on the distribution of literary power and value in western culture. Some possible texts include recent works by Franzen, DeLillo, Atwood, Kingsolver, Eugenides, Diaz, and Morrison on the high art side, and Brown, Grafton, King, and Rice on the low. **WRITING INTENSIVE. ENGLISH MAJORS ONLY. DEPARTMENT APPROVAL REQUIRED. Fulfills 20<sup>th</sup> Century requirement.**

**MW 12:45-2:00**

**Lotto**



**English 439**  
(17704)

**Early Modern London and its Texts**

**(3)**

In the sixteenth century, the population of London swelled. Overcrowding, poor sanitation, and inadequate housing were growing problems, but the excitement generated by brisk trade, a heterogeneous population, and access to theater, music, and varied shopping possibilities made London the place to be, especially for the wealthy and, ironically, for the very poor. The ambiguities associated with urban life, many of which still trouble us today, were frequently the subject of texts written in sixteenth and seventeenth century England. Indeed, the country's writers nearly all were London citizens, and the city was the center of a flourishing print culture. In this course, we will examine early modern London, its warts and its beauties, by reading city comedies, poetry it inspired, and some prose accounts of life in the city. We will consider its relationship to the Court and to the country and ask why some who lived there rarely wrote about it (Shakespeare, for example) while others (like Ben Jonson) made its confusions their main subject. **DEPARTMENT APPROVAL REQUIRED.**

**R 4-7**

**Traister**

**English 447**  
(17705)

**The British 1890s and Social Justice**

**(3)**

This course will investigate crucial issues of social justice surrounding the British literature and culture of the 1890s. This era, often treated as an age of decadence and apolitical expression, is a turbulent period of social transition, imperial decline, sexual experimentation, and artistic innovation. The seminar will consider how literature participates in and responds to questions of social justice and social crises, including the rise of the new woman as a historical figure and a literary persona, the emergence of raciology, eugenics, and sexology, the transformation of urban locales and technologies, and the steady decline of the British Empire. We will devote special attention to the imperial situations in India, South Africa, and Ireland. The seminar will work with Lehigh's iPad program, and each member will receive the tablet device to use during the semester. We will rely on the iPad to complete the majority of our readings and conduct our research. The final project for the seminar will be to complete a digital anthology of primary readings related to the issues of social justice in the 1890s. Students will work extensively with the British Periodical Indexes to locate writings from newspapers, magazines, and pamphlets that exemplify the ongoing discourses on various social justice topics. Each student will be responsible both for collecting readings for her/his own section of the anthology and writing the critical introduction to this section. In addition, students will be called upon to select and direct the readings for the course. I am selecting the initial three texts for the course, but students will be asked to determine our additional (electronic) readings based upon their ongoing research. We will start the course with William Morris's utopian vision *News From Nowhere* (1890); please complete this novel prior to the first seminar meeting. **DEPARTMENT APPROVAL REQUIRED.**

**T 4-7**

**Kramp**

**English 471 Life Writing in Colonial and Revolutionary America: What the  
(17706) Archives Hold (3)**

This course will focus on manuscript memoirs by African and Native American men and women who lived in Moravian communities along America's eastern seaboard and in the Ohio country during the eighteenth- and early nineteenth-centuries. The course project will be to edit and annotate these short, unpublished texts for publication. Our readings will involve texts that further that aim: other autobiographies or spiritual memoirs, including those by Benjamin Franklin, Olaudah Equiano, and Samson Occom; texts related to the history of slavery and to relations with native peoples; and accounts of Moravian piety and practices, in particular their missionary enterprises. **DEPARTMENT APPROVAL REQUIRED.**

**MW 11:10-12:25**

**Gordon**

**English 481 Theories of Literature and Social Justice (3)  
(17111)**

This course introduces students to theories of literature and social justice. As we explore the very definitions of "literature" and "social justice" throughout the semester, we will address the following broad questions: Is literature a vehicle for social justice, and if so, what distinctive resources does it offer for thinking about just forms of life? How are conceptions of justice shaped by writing in particular historical moments? How do theoretical paradigms including Marxism, feminism, virtue ethics, and ordinary language philosophy contribute to the study of social justice? Finally, how might social justice inform our pedagogy as teachers of literature seeking to bridge intellectual concerns with "real world" issues? **DEPARTMENT APPROVAL REQUIRED.**

**W 1-4**

**Crassons, Dolan**

**English 496 Antebellum Gothic (3)  
(12607)**

This course will explore the various manifestations of the Gothic in antebellum American literature, specifically Charles Brockden Brown's *Edgar Huntly* and *Arthur Mervyn*, Robert Montgomery Bird's *Nick of the Woods*, George Lippard's *Quaker City*, Poe's *Narrative of Arthur Gordon Pym* and his short fiction, Hawthorne's *The Blithedale Romance* and his short fiction, Hannah Crafts' *The Bondswoman's Narrative*, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, and the thrillers of Louisa May Alcott. We will also read both those essays by Freud that have traditionally been used to illuminate the Gothic ("The Uncanny," "Mourning and Melancholia," parts of *Totem and Taboo* and *Civilization and its Discontents*), as well as those works that posit an alternative theoretical grounding for the Gothic, one driven by suggestion, mimesis, and contagion (beginning with Pierre Janet's studies of hysteria and Gustave Le Bon's *The Crowd*, through Roberto Esposito's recent *Third Person: Politics of Life and Philosophy of the Impersonal*). We will explore a Gothic tradition, in other words, that replaces an attention to depth, interiority, personality, and the mind with an attention to surface, externality, impersonality and the body. **DEPARTMENT APPROVAL REQUIRED.**

**T 12-3**

**Keetley**

# FALL 2013 English Department Courses

## **English 56/Classics 56 Myth and the Theme of Metamorphosis in Classical Literature (4) (48517)**

This course will explore myths involving metamorphosis, or transformation, from one state of being to another in ancient Greek and Roman literature. We will first consider the earliest examples of this phenomenon by examining selected passages from Homer, in particular the story of the shape-shifting sea god Proteus and the witch Circe in the *Odyssey*. We will examine the archetypal myth of metamorphosis in the *The Bacchantes (Bacchae)* by the Greek playwright Euripides, revealing the inherently metamorphic nature of the god Dionysus and his terrifying powers to transform the perceptions of human beings. Our major Roman text will be Ovid's *Metamorphoses*, which provides an engaging collection of myths illuminating the ever-changing nature of the world as that writer envisioned it. In examining transformations of humans to animals and to inanimate nature and of gods to human and sub-human forms, we will explore psychological, social, and religious dimensions of these changes. The written work will include two hour tests, one short paper, and a final exam.

**MWF 1:10-2:00**

**Pavlock**

## **English 60 (40231)**

### **Dramatic Action**

**(4)**

How plays are put together; how they work and what they accomplish. Examination of how plot, character, aural and visual elements of production combine to form a unified work across genre, styles and periods.

**MW 10:10-12:00**

**Ripa**

## **English 100 (40232)**

### **Working With Texts**

**(4)**

A course to help students to become, through intense practice, independent readers of literary and other kinds of texts; to discern and describe the devices and process by which texts establish meaning; to gain an awareness of the various methods and strategies for reading and interpreting texts; to construct and argue original interpretations; to examine and judge the interpretations of other readers; to write the interpretive essay that supports a distinct position on some literary topic of importance; and to learn to find and assimilate into their own writing appropriate information from university library resources. To be rostered as early as possible in the English major's program.

**TR 10:45-12:00**

**Lay**

## **English 115/HMS 115 (47244)**

### **Literature of Contagion**

**(4)**

Epidemics—historical or fictional—produce narrative. The Black Death, cholera, influenza, AIDS, and other infectious diseases can raise dystopic and apocalyptic visions of human society or offer inspiring tales of human compassion. Pitting humans against one another in a struggle for survival, epidemics incite fear-based prejudice and "othering," expose problematic social assumptions, and thus provide an opportunity for a range of social criticism. In this course we will explore the possibilities for social critique offered by literature of contagion from a variety of

periods and locations. Readings will include Connie Willis's */Dooms Day Book/*, Thomas Mullen's */The Last Town on Earth/*, Edward Albee's */A Delicate Balance/*, Tony Kushner's */Angels in America/*, and José Saramago's */Blindness/*, as well as relevant films.

**MW 11:10-12:25**

**Dolan**

**English 123**  
(40233)

**American Literature I**

**(4)**

It's been an especially contentious year politically. A Republican wished "this president would learn how to be an American." A Democrat snarled that the Republicans "have a winning message for a nation that no longer exists." Gridlock. The past isn't past; we're still arguing about it. Join us for readings in and conversation about the formation of such currently embroiled founding myths of America and the American character as American Exceptionalism, the American Dream, Chosen People, the Self-Made Man, Rags to Riches, Individualism, the Melting Pot, and more in the period before "Discovery" through the Civil War. The (his)stories we tell shape the lives that we lead. **Fulfills American to 1900 requirement.**

**MWF 10:10-11:00**

**Gallagher**

**English 125**  
(40234)

**British Literature I**

**(4)**

In this course we will study a range of texts that represent the development of British literature from the Anglo-Saxon period through the eighteenth century. We will examine works of poetry, prose, and drama as both artistic creations and cultural products, taking into account questions of literary form and genre as well as the shifting cultural and historical contexts in which those works were produced—contexts involving, for example, religion, love, philosophy, politics, war, economics, travel, and empire. The course will provide insight not only into the diverse ways that early British writers wrestled with and understood matters of fundamental importance in their own worlds but also into the medieval and early modern roots of the world in which we live. **Fulfills British Lit to 1660 and British Lit 1660-1900 requirements.**

**TR 10:45-12:00**

**Douglass**

**English 127/Theatre 127**  
(40235)

**The Development of Theatre and Drama I**

**(4)**

Historical survey of western theatre and dramatic literature from their origins to the Renaissance.

**TR 9:20-10:35**

**Hoelscher**

**English 142**  
(42620)

**Introduction to Writing Poetry**

**(4)**

This poetry workshop is a craft course in which the first priority is the intensive study of versification and prosody. Through readings and discussions of canonical and contemporary poetry, as well as texts on the craft of poetry; through structured writing experiments and exercises; and through discussions and critiques of original work produced by class participants, the students in this class will seek familiarity and facility with the tools of writing poetry (in particular, rhythm and meter, sound, form, imagery, figurative language, and tone).

**MW 1:10-2:25**

**Watts, B.**



they represent ourselves and our fears—and how and why we face those fears metaphorically in this literature. What makes monsters “scary”? How do they come to represent the “other”? And what happens when the monster is us?

TR 1:10-2:25

Speese

English 195/REL attribute  
(45642)

Wrestling with God

(4)

This course welcomes anyone, from devout practitioners of any faith to steadfast atheists, who wishes to have a thoughtful conversation about religion: what it is, why we want it, why we reject it, and how our relationship to it defines us. We will read literature that depicts crises of belief, crises of non-belief, a world without faith, and the longing for divinity as we consider how these texts enhance our understanding of the ways that religious beliefs (and beliefs about religion) inform our attitudes towards citizenship, liberty, love, and death. **RELIGION STUDIES ATTRIBUTE.**

TR 9:20-10:35

Hyst

English 197/WGSS attribute  
(48550)

Viewing *Mad Men*: Window, Mirror and Screen (4)

*Mad Men*, a television drama about a 1960s New York advertising agency, has been awarded 15 Emmys and four Golden Globes for its complex characters, sophisticated storytelling, and meticulous recreation of the material world of its era. However, critics have debated the accuracy of *Mad Men*'s representation of the '60s and argued over the show's viewpoint on the world it portrays. The course will focus in particular on two of *Mad Men*'s core themes: the cultural significance of advertising and the social position of women in the early 60s. **WOMEN, GENDER and SEXUALITY STUDIES ATTRIBUTE.**

TR 2:35-3:50

Handler

English 198/WGSS attribute  
(47883)

Women Warriors

(4)

When a woman fights back, it doesn't necessarily always involve physical contact. In this course we will examine the different ways women show resistance against forms of oppression and injustice that make up their everyday lives. Looking at texts by and about women from a variety of racial, ethnic, and socio-economic backgrounds during the 20<sup>th</sup> century and more recently, students will be asked to closely read and identify who or what exactly is the object of these women's resistance; in what form does their resistance take; what do they fight for; how do they survive every day; how are their communities affected; and what are the repercussions of their rebellion. **WOMEN, GENDER and SEXUALITY STUDIES ATTRIBUTE.**

MWF 9:10-10:00

Trinh

English 201-10  
(48559)

Black, White and Read

(4)

This course is primarily a fiction-writing course. Students will complete original exercises and short stories and revisions for workshop critique. Our central question of the class is how race is investigated on the page in our post- legal -segregation country. We will read from the works of several of the leading writers and thinkers of the twenty- first century to begin to answer the question does race matter in contemporary imaginative writing. We will read works from among

Edward Jones, Chimamanda Ngozi Adichie, Sigrid Nunez, Jhumpa Lahiri, James Baldwin, Edwidge Danticat, Ernest Gaines, Madison Smartt Bell, and others.

**TR 10:45-12:00**

**Watts, S**

**English 201-11 Reading and Writing Young Adult Literature (4)**  
**(45700)**

Young adult fiction is the most provocative, imaginative, risk-taking—and successful—genre in contemporary literature. Its authors push boundaries, confront social issues, create their own mythologies, and explode traditional ideas of identity and sexuality while exploring what it means to grow up in the internet age. In this course students will read modern classics of young adult fiction, meet authors, see films, and write their own stories with teen protagonists that will be critiqued in a constructive workshop atmosphere.

**TR 1:10-2:25**

**Setton**

**English 309 Critical Theory and Practice (4-3)**  
**10(47793) 11(48409)**

Our class will develop critical practices for reading literary texts by exploring a diverse range of theoretical approaches to literature. These approaches will help us to examine questions central to the discipline of English and the study of literature. We will begin the semester by considering foundational work on the legitimacy and efficacy of literature (e.g. the Sophists, Plato, Aristotle) and then develop a quick historical narrative of the different ways in which critics and philosophers have discussed the importance of literary work. We will devote the majority of the semester to 20<sup>th</sup>- and 21<sup>st</sup>-century Critical Theory with specific attention to Russian Formalism, Marxism, Critical Race Theory, Structuralism, Feminist and Queer Theory, post-Structuralism, and post-Colonial thought. Specific readings will include texts by Raymond Williams, bell hooks, Gayatri Spivak, Toni Morrison, Edward Said, Gilles Deleuze, Michel Foucault, Henry Louis Gates, Jr., Judith Butler, Giorgio Agamben, Slavoj Zizek, and Gloria Anzaldúa.

**TR 9:20-10:35**

**Kramp**

**English 310 Principles and Practices of Teaching English as a Second Language (4-3)**  
**10(41635) 11(48563)**

An introduction to teaching English as a Second Language (ESL) including the theory and principles of second language acquisition, ESL approaches/methods, materials, and assessment. With sufficient effort, students will learn to plan and teach an ESL/EFL class in the four areas of Writing, Reading, Speaking and Listening, choose appropriate materials for varying age and proficiency levels, and most importantly, have a concrete approach to teaching ESL/EFL. Required meetings with at least one English Language Learner (ELL) and ESL classroom observation hours that can be completed at Lehigh or in the local public school ESL classes.

**R 1:10-4:00**

**TBD**

**English 311/WGSS 311/REL attribute**  
10(48562) 11(48563)

**Women's Writing: East & West**  
**(Sephardic-Jewish/Indian/Latina) (4-3)**

This course explores the writings of women from ethnic cultures such as Indian, Latina, and Sephardic-Jewish (Jews from the Middle East and North Africa). Until the recent rise in multicultural awareness, their voices went largely unheard. Their work is simultaneously razor-sharp yet lyrical, hilarious yet heart-wrenching, and imaginative yet grounded in the real. For many of these authors, writing is survival. While illuminating issues of resistance, identity, sexuality, religion, and human rights, they offer startling, revelatory visions of ourselves, our country, and our world. Films and author visits will supplement our readings and discussions. **RELIGION STUDIES ATTRIBUTE. Fulfills 20<sup>th</sup>-century requirement.**

**TR 10:45-12:00**

**Setton**

**English 318/AAS 318 Imagining Freedom: 19<sup>th</sup> -century African-American Literature & Politics (4-3)**  
10(48551) 11(48552)

This course will provide an interdisciplinary survey of African-American literature and politics from the 1820s to the turn of the twentieth century. We will read diverse texts, including autobiographical slave-narratives, novels and poems, protests against slavery and lynching, demands for political equality, calls for slave rebellion, and appeals for inter-racial cooperation. We will read some of the most famous writings in the African-American tradition, including works by Sojourner Truth, Frederick Douglass, Harriet Jacobs, Booker T. Washington, and W. E. B. Du Bois. (Other readings will include works by David Walker, Maria Stewart, Henry Highland Garnet, Harriet Wilson, T. Thomas Fortune, Ida B. Wells, and Charles Chesnutt.) By listening to spirituals and work-songs, we will also attempt to hear the aspirations of those who endured the experience of slavery and its aftermath, as they have been handed down through vernacular musical traditions. Throughout the term, we will focus on the varied efforts of African Americans to imagine the possibility – and the content – of freedom, in the face of slavery, political disenfranchisement, economic exploitation, and racial discrimination. These imaginings of freedom are among the richest cultural legacies of the American people, and they are a necessary part of any effort to understand the contradictory history of the United States. No prior study of African-American history or culture will be required, but a willingness to engage in interdisciplinary inquiry will be expected. **Fulfills American to 1900 requirement.**

**TR 1:10-2:25**

**Moglen**

**English 318/AAS 318 Black Prison Narratives (4-3)**  
12(48564) 13(48565)

This course situates Black prison narratives within the context of the literatures of Social Justice – those novels, poems, lyrics, films, and other texts that directly engage social justice issues. In this course, the emergence of the Prison Industrial Complex and its unchecked, biased interventions into the lives of families and communities of color will serve as subject matter for a range of literary approaches. Course texts includes excerpts from Foucault's *Discipline and Punish*, Alex Haley and Malcolm X's *Autobiography of Malcolm X*, the PBS documentary, *Slavery by Another Name*, Michelle Alexander's *The New Jim Crow*, and other texts, films, and poems that reflect the experience of being black and incarcerated in the United States. Students will be expected to engage the course materials rigorously. There will be regular quizzes, short response papers, a midterm exam, and a final research paper. **Fulfills 20<sup>th</sup> -century requirement.**

**MW 12:45-2:00**

**Peterson**

**English 327**  
10(48524) 11(48525)

**Medieval Storytelling—Langland and the *Pearl* Poet**

**(4-3)**

In this course we will be exploring storytelling as practiced by two of the greatest medieval authors—William Langland and the Pearl-poet. Telling tales of romance, dream vision, and allegory, these writers choose to craft their stories in dynamic and deliberative ways, and we will consider why their choices are important. The works of the Pearl-poet offer a wide range of fascinating stories that raise powerful ethical and theological questions. In *Sir Gawain the Green Knight*, we meet one of King Arthur's men, and we explore the difficulties he faces as he prepares to battle with a mythical green knight. In *St. Erkenwald*, we discover a long-buried corpse that proves not only to be miraculously preserved but that comes to life to the shock of the community. In *Cleanness*, we encounter an angry God who punishes his people's sexual sins through floods and other forms of retribution. In *Patience*, we hear the fantastic retelling of the story of Jonah and the whale. And in *Pearl*, we witness the power of grief as a father encounters his dead two year-old daughter in a dream. As we turn to William Langland, we encounter an author who spent his life writing and re-writing a single poem called *Piers Plowman*—a literary work that was nearly as popular in the Middle Ages as *The Canterbury Tales*. *Piers Plowman* tells the story of Will, a man who wanders throughout the poem dreaming about the world and life as he knows it. In Langland's story things like hunger, patience, and the seven deadly sins come alive as characters in their own right. As Will meets these and other figures, the poem asks questions that remain relevant today: What does it mean to live well? How should I treat my fellow people? How can I come to know myself? *Piers Plowman* is also a work of cultural crisis that explores tensions between the poor and rich, between learned priests and simple plowmen. Langland's work has a long afterlife in English history, and during the Middle Ages alone, it influenced the great peasant uprising of 1381 and the development of England's first heretical movement. What makes the stories of these writers so compelling that we still find meaning in them today? **Fulfills British to 1660 requirement.**

**TR 1:10-2:25**

**Crassons**

**English 342**  
10(48554) 11(48555)

**Advanced Poetry Writing**

**(4-3)**

This course is designed to be an intensive practice in the craft of poetry and study of the creative process through close readings of poems, essays on craft, and the workshopping of students' poems. The word "poet" comes from the Greek meaning "maker," and we will always precede understanding that a poem is not just an expression of an idea or an emotion, but a consciously and carefully made artifact. In addition, one of our goals this semester will be to extend your knowledge of the various formal and stylistic possibilities of the art of poetry and the choices available to each writer. Thus, we will read widely and intensively from a diverse selection of contemporary and canonical poetry, both individual poems and whole collections. Students will write in and out of class, poetry exercises as well as critical analyses, and will workshop each other's work in a supportive, respectful manner.

**MW 2:35-3:50**

**Watts, B**

**English 344**  
10 (48556) 11 (48557)

**Advanced Fiction Writing**

**(4-3)**

Advanced Fiction Writing is a workshop course for writers with experience in the creation and evaluation of contemporary fiction. Students should be familiar with the fundamental concepts of the craft. Either **144 Introduction to Fiction Writing or 201 Topics in Fiction Writing are acceptable prerequisites for this course.** Course work will include group collaborations, experiential learning exercises, directed readings of the works of leading contemporary authors,

short exercises and assignments, performances, and class lectures. The majority of class time will be devoted to fiction lab and workshop to evaluate the original writing produced by students.

**TR 2:35-3:50**

**Watts, S**

**English 367 Conspiracy and Paranoia in the Transatlantic 18<sup>th</sup> and 19<sup>th</sup> Centuries (4-3)**  
10(48946) 11(48947)

"It must be a plot because I don't know what to make on't," says a character in an early-eighteenth-century play. Eighteenth- and nineteenth-century England and America teemed with plots and conspiracies, real and imagined. Conspiracy theories seemed then—as now?—to be the main way people explained how or why something had happened. This course will explore why eighteenth- and early-nineteenth-century subjects resorted so easily and frequently to explanations that seem "paranoid." We'll look at events such as the American Revolution and wide range of imaginative writing—including texts by Eliza Haywood, William Godwin, Ann Radcliffe, Charles Brockden Brown, James Fenimore Cooper, Nathaniel Hawthorne, and Herman Melville—in order to think about the nature of paranoia and the virtues of conspiracy theories. **Fulfills British 1660-1900 and American to 1900 requirements.**

**MW 11:10-12:25**

**Gordon**

**English 380 Postmodern American Fiction (4-3)**  
10(48530) 11(48531)

As critics attempt to define trends in literary texts following World War II, some champion authors' "incredulity toward metanarratives" (Lyotard), while others wonder if postmodern parody has become pastiche, "a neutral practice of mimicry without parody's ulterior motive" (Jameson). While theorists like Linda Hutcheon explore the "complicit critique" of consumer culture in postmodern novels and art, others claim that much of contemporary fiction is born out of modernism, continuing its subversive power in what Federico de Onis calls "ultramodernismo." This seminar will provide an intensive introduction to postmodern novels as we explore the ethical implications of various narrative strategies used by contemporary authors: bricolage, combination of high and low culture, and play with national metanarratives. As we read novels by Robert Coover, Don DeLillo, William Gaddis, Toni Morrison, Gloria Naylor, Thomas Pynchon, and Ishmael Reed, we will engage with their stylistic experimentation and ask how these authors call us to question national narratives, contemporary subjectivity, and consumer culture. **Fulfills 20<sup>th</sup>-century requirement.**

**TR 2:35-3:50**

**Foltz**

**English 382/WGSS 382 Pocahontas: America's Sweetheart (4-3)**  
10(48538) 11(48540)

We love our Native American princess, who saved John Smith, who, in turn, saved Jamestown, which, in turn, became -- trumpet flourish, please -- THE FIRST PERMANENT ENGLISH SETTLEMENT IN THE NEW WORLD. We are talking origin myth here. On the Pocahontas resume are such titles as "a daughter of Eve," "the Virgin Queen of the West," "the first lady of Virginia," "Our Lady of the James," "the Indian Ceres," "an angel of peace," "the great Earth Mother of the Americas," "the mother of us all." She's been beatified and Disneyfied. She's enshrined in the Capitol Rotunda, embraced in our hearts. "When I think of Pocahontas," wrote Melville, "I am ready to love Indians." We love her because we invented her and re-invented her, and because she serves us ever so willingly and ever so well. Join us on a journey of cultural mythmaking with Lehigh's Pocahontas Archive as both our information resource and our writing repository: <http://digital.lib.lehigh.edu/trial/pocahontas/>. (Note: by special arrangement with the

Strunk and White Foundation, Conan the Grammarian will co-teach the writing intensive element of the course.) **Fulfills American to 1900 requirement. DEPARTMENT APPROVAL REQUIRED. WRITING INTENSIVE.**

**MW 2:35-3:50**

**Gallagher**

**English 391  
(48458)**

**Reel American History**

**(1-4)**

For students who want to work on the Lehigh Reel American History project. Variable credit based on the nature of the work: creation of a new project, completing a project in process, adding to an existing project, and so forth. Interested students must consult with Prof.

Gallagher. See the RAH web site: <http://digital.lib.lehigh.edu/trial/reels/>. **Instructor Permission Required.**

**TBD**

**Gallagher**

**English 411/WGSS 411  
(43908)**

**18<sup>th</sup> Century Women Writers**

**(3)**

This course will examine a host of known and presumed women writers from the period 1660-1818. Our primary aim will be to identify and discuss the major concerns about women's functions and roles in society as female authors of prose fiction, poetry, and drama presented them in the works they produced during this period. In a bid to fully understand the social, political and cultural contexts for these women writers and their works, we will also review contemporary critical, historical and theoretical scholarship about our assigned texts as well as women's writing and British life in general. Readings will be organized around a set of themes including: origins of the eighteenth-century woman writer, a blockbuster woman writer, anonymous women writers and race, the gothic woman writer, popular women writers (and their popular fathers), women writing poetry, Wollstonecraft, Women writing Wollstonecraft, women and Closet Drama, and Jane Austen. Texts will include: *The Blazing World* (1666), *Oroonoko* (1688), *Love in Excess* (1719), *The Female Quixote* (1752), *The Female American* (1767), *Poems on Various Subjects Religious and Moral* (1773), *Evelina* (1778), *The Mysteries of Udolpho* (1794), *The Victim of Prejudice* (1799), *Adeline Mowbray* (1805), *The Woman of Colour* (1808), *Harrington* (1817), and *Persuasion* (1818). **DEPARTMENT APPROVAL REQUIRED.**

**R 4-7**

**Dominique**

**English 433  
(48542)**

**Days of Miracle and Wonder**

**(3)**

Depicting Christ's resurrection and its aftermath, the Chester mystery cycle offers two strikingly different representations of faith in relationship to the miraculous. One pageant depicts Mary Magdalene's initial encounter with the risen Jesus. As she reaches out to embrace Christ, to confirm that it is indeed him, Jesus reproaches her with those infamously harsh words, "Noli me tangere" [Do not touch me]. In the following pageant, which reenacts Christ's journey to Emmaus, Jesus encourages the apostle Thomas to touch his body: "Show forth ... thy hand and put it here in my side. See my hands and my feet, / and put in thy hand—do not refuse. My wounds are yet fresh and wet as they first were." After probing Christ's wounded body, Thomas then declares his faith in the resurrection: "Now I believe without doubting."

These dramatic moments enact the same scene as they depict a follower of Christ encountering and coming to believe in the miracle of his resurrection. Yet, this experience happens in utterly

divergent ways for Mary Magdalene and for the apostle Thomas. Why is Thomas allowed and indeed invited to touch Christ's wounded body, while Mary Magdalene is explicitly forbidden from doing so? How is it that Mary Magdalene comes to believe in the resurrection without the sensory evidence that seems necessary for Thomas? Why is he given access to Christ's body, and why does he need access to Christ's body?

The questions generated by these two opposing plays crystallize a wider tension in medieval religious culture concerning faith and miraculous phenomena. It is this tension that we will explore throughout the semester by studying representations of the miraculous from the medieval through the early modern period. As we investigate the theological and cultural paradoxes generated by belief in the miraculous, we'll consider the following issue: the complex theology of the miracle, the miracle and the conversion of non-Christian people, the peculiar epistemological status of the miracle, and the disenchantment generated by both medieval heresy and the Reformation. **DEPARTMENT APPROVAL REQUIRED.**

**TR 10:45-12:00**

**Crassons**

**English 477  
(48543)**

**Modernism and Mourning**

**(3)**

This graduate seminar will explore major works of American literary modernism from a critical perspective that draws on psychoanalytic theory and social history. The founding presumption of this course is that modernist literature in the United States is permeated by a sense of loss. Some modernist writers were struggling to mourn losses that seemed immediately personal (often erotic, romantic and emotional ones, for example), while others were grieving for large-scale historical traumas and collective injuries (those associated, for example, with increasingly brutal forms of economic exploitation, with long histories of slavery and racism, or evolving structures of patriarchal violence). We will begin the semester by reading theoretical works on mourning and trauma (by Freud, Klein, Abraham and Torok, Butler) in order to develop hypotheses about why some processes of grieving lead to the scapegoating of the most vulnerable members of society or to self-destructive rage and suicidal despair, while other processes of grieving lead ultimately to renewed capacity for love, solidarity and hope. We will then read fiction and poetry by a number of major modernists, such as Cather, Dos Passos, Eliot, Ellison, Faulkner, H.D., Hemingway, Hughes, Olsen, Toomer and Williams. We will explore the varied strategies of grieving enacted in these texts – and we will consider the nature of mourning both as a deeply personal, existential challenge and as a matter of political hope during periods of crisis. This course will contribute to the department's emphasis in Literature and Social Justice in several ways – but, above all, by exploring how literary works model strategies for grieving the deepest collective wounds of the social order and by considering the political implications of those varied ways of managing legacies of grief and injustice.

**DEPARTMENT APPROVAL REQUIRED.**

**T 4-7**

**Moglen**

**English 479  
(48558)**

**Global Cities**

**(3)**

This course will focus on literary and theoretical texts connected to London, New York, and Mumbai. It is also intended as an introduction of sorts to postcolonial literary studies, though one targeted to a particular set of themes: urbanization, immigrant narratives, and the idea of cultural hybridity. Many of the issues in the course will also be relevant to students interested in immigrant literature of the United States and multiculturalism in contemporary England.

We will begin by reviewing some of the classic literature of urbanization from the late Victorian period, and then move to consider the increasing diversity of these three urban spaces. A city like Mumbai, built by the British, is often seen as haunted by its colonial past, still visible in the Victorian architecture and English place names that dominate its landscape; analogously, there are signs and traces of the Empire scattered across both the map of contemporary London and the English literary canon. From the late Victorian Imperial metropolis we move to the first wave of post-colonial migration – where patterns of immigration to London and New York from the Caribbean, West Africa, and South Asia almost seemed to suggest a kind of reverse colonization (one thinks of the famous activists’ slogan: “We are Here because you were There”). The post-colonial rewriting of the Anglo-American metropolis has been followed by a third wave of immigration, tentatively understood as tied to globalization, characterized by heightened mobility and the decline of fixed borders, constant connectivity enabled by the internet and mobile technology, and the creation of new transnational cultural formations.

Literary selections include Salman Rushdie’s *The Satanic Verses*, Zadie Smith’s *NW*, Amitava Kumar’s *Bombay-London-New York*, Teju Cole’s *Open City*, and Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*. Nonfiction narratives by writers like Suketu Mehta, Sonia Faleiro, and Katherine Boos will also be discussed, along with selections from postcolonial theory and globalization theory. **DEPARTMENT APPROVAL REQUIRED.**

**TR 2:35-3:50**

**Singh**

**English 485  
(40239)**

**Issues in the Teaching of Writing**

**(2)**

In this introduction to the teaching of writing, we’ll consider three broad questions. What are the challenges associated with being a college teacher, especially a teacher of writing? What should students learn in order to write well and how can those skills and habits be taught? And how should a college writing course be conceived and organized to accomplish its goals? We’ll keep these questions in the foreground as we consider a series of approaches to composition—process, expressive, rhetorical, cultural-studies, critical, feminist—noticing how theoretical assumptions affect curricular and pedagogical decisions. The course will provide an introduction to some of the influential ideas, issues, and debates in the field of composition studies, and it will also encourage personal reflection on the vocation of college teaching.

**DEPARTMENT APPROVAL REQUIRED.**

**M 1:10-2:25**

**Kroll**

**English 486  
(40240)**

**Teaching Composition: A Practicum**

**(1)**

An introduction to teaching writing at Lehigh, this course includes bi-weekly discussion of practical issues and problems in the teaching of freshman composition. It is required of all new Teaching Fellows in the department. **DEPARTMENT APPROVAL REQUIRED.**

**WF 1:10-2:25**

**Lotto**

**English 491/WGSS 491  
(48553)**

**Theories of Gender & Feminism**

**(3)**

Drawing its topic from the now famous Scholar and Feminist IX conference on sexuality, held at Barnard College in 1982, this course explores “Pleasure and Danger” in varied accounts of the relationship between sex and gender. In the first half of the course, we will explore different theoretical models for thinking gendered suffering and pleasure, with a particular focus on the relationship between feminist and queer theories from the ‘Sex Wars’ of the early ‘80s through the rise of queer theory out of gay and lesbian studies in the early ‘90s: How might we describe the relationship between sex and gender? What are the analytical and political costs and benefits of thinking through sex and gender together? Of—if possible—splitting them apart? In the second half of the course, we will explore the current legacies and possible futures of these debates about pleasure and harm by examining how they have influenced recent trends in scholarship on gender and sexuality. As we read the course texts, we will pay particular attention to critical analyses (and uses) of language as a symptom or mechanism of gendered harms and as a resource for pleasure and transformation. **DEPARTMENT APPROVAL REQUIRED.**

**MW 11:10-12:25**

**Edwards**