

English 126 **British Literature II** **(4)**
(15057)

A survey of prominent British and Irish literature from 1800 to the present, with a focus on major fiction and poetry. Prose authors will likely include Mary Shelley, George Eliot, Thomas Hardy, Virginia Woolf, E.M. Forster, James Joyce, Edna O'Brien, and Salman Rushdie. The units on poetry will introduce the major movements in British poetry beginning with the Romantics, the Victorians, and the Modernists. Prominent themes to be discussed include: changing gender relations, challenges to the authority of organized religion, and the idea of modernity. Short papers and a take-home final exam.

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

English 142 **Introduction to Writing Poetry** **(4)**
(16130)

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 2:35-3:50 **B. Watts**

English 144 **Introduction to Short Fiction** **(4)**
(14070)

This course will provide an introduction to the craft of writing short fiction, focusing on the short-short story. Students will consider fundamental aspects of fiction and the relationship of narrative structure, style, and content, exploring these elements in their own work, and in assigned readings in order to develop an understanding of the range of possibilities open to the fiction writer. Readings will be drawn from contemporary writers of North America, Europe and Latin America. The course is conducted as a workshop, in which students will have their own pieces of short fiction read and discussed in a supportive, respectful, yet challenging atmosphere.

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

English 170 **Amaranth** **(1)**
(11428)

Amaranth editorial staff. Students can earn one credit by serving as editors (literary, production, or art) for Lehigh's literary magazine. Work includes soliciting and reviewing manuscripts, planning a winter supplement and spring issue, and guiding the magazine through all phases of production. Editors attend weekly meetings with the faculty advisor.

R 12:10-1:00 **McAdam**

English 187 **Gunfighter Nation: America in the Western Film** **(4)**
(16308)

The killer as hero. The coupling of progress and violence. In the western film irreconcilable cultural differences unavoidably thrust a good man with a gun into a fight-to-the-death showdown with “savages,” be they Indians, Mexicans, lower-class whites, or whomever. We will examine the mythic role of the gunfighter in classic westerns starring icons like John Wayne and Clint Eastwood.

MW 2:35-3:50

Gallagher

English 189 **Buddhist Themes in Contemporary American Literature and Film: The Sound**
(17684) **of One Hand** **(4)**

“What is the sound of one hand?” asked Hakuin in the well-known Zen koan. One hand does not make much noise, and it may seem that Buddhism has had about the same impact on American literature and culture. And yet a number of twentieth- and twenty-first-century writers have been influenced by Buddhist ideas or practices, and Buddhist themes appear in their works of fiction, poetry, creative nonfiction, and film. In this course, we will read selections from these writers, some of them prominent authors (such as Jack Kerouac, Alan Ginsberg, Gary Snyder, Jane Hirshfield, J.D. Salinger, Robert Pirsig, and Ruth Ozeki) and others emerging or relatively unknown writers, including some raised in immigrant Buddhist communities in the U.S. We will also examine a few Hollywood films with Buddhist themes, such as “The Matrix” and “Cloud Atlas.” Just to be clear: this will be a course in English, not Religion Studies, so that our focus on Buddhist themes offers a focal point for literary and cultural analysis. (If you are interested in studying Buddhism, you should take a different kind of course.) Nevertheless, we will need to consider some aspects of a Buddhist worldview, focusing on those themes and issues that have made their way into American literature and culture. No prior knowledge of or experience with Buddhist ideas or practices is necessary (though it could be helpful), but curiosity and open-mindedness are essential.

MWF 1:10-2:00

Kroll

English 196 **The American Horror Film** **(4)**
(18058)

We will ask fundamental questions about what we find horrifying, as well as particular questions about the *changing shape* of horror: what fears did *Psycho* summon in 1960 and what very different fears does, say, the *Saw* series embody? What pleasures do viewers get from watching the always disturbing content of horror films? And what political or ideological ends do horror films serve? Do they seduce (or scare!) us into accepting the status quo? Or do they expose problems (monstrous problems) with the way the world is?

This course will have a particular focus on how gender and sexuality are represented in the horror film. How *do* representations of gender and sexuality contribute to the “horror” of horror films? What *about* particular representations of gender and sexuality are frightening? Is the horror film a space where stereotypical (often oppressive) understandings of gender and sexuality are re-affirmed—or a space where those understandings are challenged and

re-imagined? Why are female spectators drawn to the horror film, which seems so often to be about the victimization of women? Whom do men and women identify with in the horror film (the monster? the victim?)—and why? Is the horror film a “feminist” genre? (WGSS attribute)

TR 1:10-2:25

Keetley

English 198
(18492)

Creativity and Identity on Screen

(4)

We'll watch films about liars, graffiti artists, Facebook relationships, YouTube diaries, and a would-be reality TV star who got eaten by a bear. We'll study autobiographical films, fiction films, and documentaries about how we create ourselves and the world around us. Films include *Exit Through the Gift Shop*, *Grizzly Man*, *Velvet Goldmine*, *Catfish*, and *Rize*. You'll have the opportunity to explore the nature of creativity and identity both by analyzing films and through a creative project of your own. (WGSS attribute)

TR 2:35-3:50

Handler

T 7-9 film screenings

English 201-10 Arguing with an Open Hand: Conflict Theory, Mindfulness Training, and Kinesthetic Learning. (16310) (4)

“Argument” is a broad category that includes various kinds of deliberations, debates, disagreements, and disputes, ranging from the civil and rational to the contentious and emotional. In this course we will focus on the contentious end of the continuum, considering situations in which the level of conflict is intense, the stakes high. One approach to these kinds of conflicts is to participate in the “fight,” striving to undermine the opposition’s arguments or refuting their claims or building a case for one’s own position. This might be called an adversarial or “closed fist” approach, and it is probably the best known and most widely practiced form of argument today. It is not, however, the one we will explore in this course. Instead, we will study a series of rhetorical strategies associated with an “open hand” approach to conflict and argumentation. This focus on a different way to argue is one distinctive feature of the course, but there are others as well. For example, you’ll be asked to use three “modalities of inquiry” to explore open-hand approaches. One kind of inquiry will seem familiar because it involves the usual practices in a writing course: reading about rhetorical strategies, analyzing sample arguments, considering how to apply new tactics, etc. The other two modalities—the “contemplative” and the “kinesthetic”—are, however, less familiar, and to participate in them we will need to use a fourth hour each week: a “lab” session designed for experiential learning. During these lab sessions we will explore some of the attitudes and habits of mind that support arguing with an open hand, especially capacities that can be developed through mindfulness mediation (such as focused attention and purposeful awareness). And we will also engage in some kinesthetic exercises—based on two-person tai chi and the Japanese martial art Aikido—to explore argument through bodily movement and physical awareness. (These movement activities

are “low impact” and adaptable to nearly everyone.) The course is designed for students who are willing to participate in some unusual activities and eager to learn how arguing can be conducted with an open hand, both in our interactions with others and when writing essays about controversial issues. **Elective credit for English major.**

MWF 10:10-11:00
F 11-12 (lab)

Kroll

English 201-11 **Sirens and Mermaids: Myths & Tales** **(4)**
(17686)

Tales of shape-shifting, transformation, and metamorphosis—particularly humans transforming into beasts, and beasts into humans— have long haunted the world’s collective imagination. Sirens and Mermaids, Swan Maidens and Selkies, Beasts and Frog Princes— these powerful, mysterious creatures expand our definitions of humanity by merging wings, fins, and animal skins with human fears and desires. When we follow them into sky, woods, and sea, we remember that the boundaries separating humans, animals, and nature were not always clearly drawn. In this course students will read myths and fairy tales—ancient and modern—about Sirens, Mermaids, beasts, and gods, and use them as inspirations and springboards for their own myths and tales, which will be read and discussed in a supportive, respectful, yet challenging workshop. **(WGSS attribute) Elective credit for English major.**

TR 10:45-12:00

Setton

English 310 **Introduction to TESOL Methods & Materials** **(4-3)**
10 (17078) 11 (17079)

An introduction to the principles and practices of teaching English as a second or foreign language. Topics include theories of second language acquisition, ESL/EFL teaching methodology and materials, lesson planning, and classroom observations. Prerequisite course for Shanghai study abroad teaching practicum. **Elective credit for English major.**

R 1-4

Cauler

English 364 **Shakespeare to Milton: Gender, Poetry and Politics in the 17th C.** **(4-3)**
10 (18494) 11 (18495)

Seventeenth-century England was marked by intellectual, political, and religious upheaval. During this transformative period, poetry served multiple and sometimes conflicting ends: poems were crafted to seduce, to praise, to mourn, to mock, to overthrow, to rebuild. We will begin our course with the erotic epyllions written by William Shakespeare and Christopher Marlowe in the 1590s, wind our way through sonnet sequences and epic romance, compare the wit of Ben Jonson to that of Aemilia Lanyer, assess England from the New World with Anne Bradstreet, explore science and friendship with John Donne, Margaret Cavendish, and Katherine Philips, and ascend to the heavens through the Biblical epics of John Milton and Lucy Hutchinson. Our readings will be drawn from both canonical and non-canonical authors, and we will be attuned to the cultural contexts and historical events that influenced

the production of poetry by individuals of different genders and social classes. We will pay particular attention to how ideas about gender—especially women’s social and cultural positions—played a role in English poetic and political life. (WGSS attribute) Fulfill’s British to 1660 requirement.

TR 10:45-12:00

Lay

English 369

The Romantic Period

(4-3)

10(18497) 11(18498)

Living between the beginning of the French Revolution (1789) and the Reform Act (1832), the writers we call the British Romantics witnessed rapid social change and radical shifts in political power in Europe. As the British Empire began to take hold in the world, the British population passionately expressed a variety of opinions about pressing social problems, including parliamentary reform, the slave trade, the problem of poverty, women’s rights, and the ethics of scientific inquiry. In this course we will explore the ways in which writers in this period translated into art this sense of unrest and concern with power. We will focus in particular on the different ways in which canonical male writers (Blake, Wordsworth, Coleridge, Keats, Shelley, Byron) and female writers that were popular in their own time (Anna Letitia Barbould, Helen Maria Williams, Charlotte Smith, Mary Robinson, Felicia Hemans) represent political, emotional, artistic, scientific, and natural power in their work. We will also read several novels in this context. **WRITING INTENSIVE. DEPARTMENT APPROVAL REQUIRED.** Fulfills British 1660-1900 requirement.

MW 12:45-2:00

Dolan

English 372

The Victorian New Woman

(4-3)

10 (18499) 11(18500)

Victorian discussions of the proper woman and appropriate feminine behavior and identity created what became known by the middle of the nineteenth century as the Woman Question. As various writers and thinkers attempted to delineate criteria for the proper female figure, designate the appropriate spaces for women, and categorize different kinds of proper and improper women, other writers and thinkers responded with alternative visions of feminized social/sexual subjectivity. This course will examine both these cultural and political discourses as well as the literary responses to such discourses. We will begin with mid-century tracts on the Woman Question and move through treatises that demonstrate compelling interrelationships between this conversation and topics such as female sexuality, raciology, eugenics, and imperialism. We will read such cultural and political thinkers as Sarah Lewis, John Stuart Mill, Sarah Stickney Ellis, Charles Darwin, Sarah Grand, Charles Galton, Mona Caird, Thomas Huxley, and Matthew Arnold. We will consistently complement such reading with literary texts written by and about the emergence of the Victorian New Woman, including Eliza Lynn Linton’s *The Rebel of the Family*, Amy Levy’s *The Romance of a Shop*, Olive Schriener’s *Story of an African Farm*, George Gissing’s *The Odd Woman*, Ella Hepworth Dixon’s *Story of A Modern Woman*,

Thomas Hardy's *Jude the Obscure*, and Grant Allen's *The Woman Who Did*. If we can locate an available text, I would like to end the course with Florence Dixie's late-Victorian feminist utopian novel, *Gloriana; or, the Revolution of 1900*. My hope is that the course will allow us to explore various ways in which literary discussions of the Victorian New Woman take up, respond to, and re-imagine cultural and political discussions of The Woman Question. (WGSS attribute) **Fulfills British 1660-1900 requirement.**

TR 9:20-10:35

Kramp

English 376 **The Roots of American Exceptionalism** **(4-3)**
10(18501) 11(18502)

We're going through an extremely contentious period politically. Not long ago, 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. Cliff-hanging. The past isn't past; we're still arguing about it. So, what is the nature of "America," and what are the components of the "American character" and the "American identity"? What does it mean to be an "American"? A prominent historian recently said that all of the divisive debates about the major policies that shape public life are, at the deepest level, debates about national myths. So, using classic works of American literature from the beginnings through the early 19th century by such writers as Winthrop, Paine, Franklin, Crèvecoeur, Jefferson, Equiano, Irving, and Emerson, we'll examine such currently embroiled founding myths of America and the American character as Equality, the American Dream, the Chosen People, the City on a Hill, the Self-Made Man, Rags to Riches, Manifest Destiny, and the Melting Pot. The stories we tell shape the lives that we lead. **Fulfills American to 1900 requirement.**

MW 11:10-12:25

Gallagher

English 384 **Exploring Alternative Realities in World Fiction** **(4-3)**
10(18503) 11(18504)

This course will introduce some of the most exciting and innovative authors in contemporary world fiction. From the nightmarish cityscape of Polish writer Ferenc Karinthy's *Metropole*, to the futuristic revolution in the Hungarian Laslo Krasznahorkai's *The Melancholy of Resistance*, these works celebrate the unseen worlds that exist in parallel with our own. Turkish author Emine Sevgi Ozdamar's *The Bridge of the Golden Horn* reveals the skewed vision of guest workers who live ghostly lives in a host country that knows very little about them. Georges Perec explores the puzzle world of Paris' 17th Arr. in his *Life: A User's Manual*. The Russian adult fairy tales of Ludmilla Petrushevskaya, *There Once Lived a Girl Who Seduced Her Sister's Husband and He Hanged Himself* use non-traditional forms of storytelling to destabilize the familiar territory of love and emotional connection. (GS attribute) **WRITING INTENSIVE. DEPARTMENT APPROVAL REQUIRED.** **Fulfills 20th Century requirement.**

MWF 10:10-11:00

Fifer

English 385
10(18505) 11(18506)

Transatlantic Modernism

(4-3)

The modern period in Anglo-American literature could not have transpired as it did without the fast steamships that criss-crossed the Atlantic Ocean weekly, carrying both large numbers of traveling authors as well as the books and magazines they produced. The speed of transportation and growing sense of access allowed an unprecedented dialogue and intimacy between British and American writers and publishers. Many American writers of the period spent significant chunks of time in England and Europe and were transformed by their encounters there. Writers such as Henry James, Ezra Pound, Gertrude Stein, Ernest Hemingway, T.S. Eliot, and Nella Larsen brought distinctively American sensibilities and preoccupations with them upon arriving in England and Europe, changing both American and British literature in the process. Analogously, quite a number of British writers traveled to and lived in the United States, most prominently Oscar Wilde, D.H. Lawrence, Mina Loy, and W.H. Auden. Relevant historical themes such as the World Wars, changing copyright laws and conventions in the publishing industry, and the rise of international political ideas such as Feminism and Socialism will be explored in turn and where appropriate. Finally, an element of this course will involve making use of digital archives of magazines from this period to dig beneath the surface of the transatlantic literary world; in addition to writing conventional papers, students will be asked to use web resources and produce short blog posts as part of a course blog (with technical help and supervision from the professor). **Fulfills 20th Century requirement**

TR 2:35-3:50

Singh

English 391
(18314)

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 445 **Charlotte Smith: A Lens on Early Romantic-Era Literature** **(3)**
(18507)

The author Charlotte Smith (1757-1806) published novels, poetry, and children's literature in what is sometimes termed "the early Romantic period." Published during the 1780s, 1790s, and 1800s, Smith's literature reflects and comments upon many of the social and political issues of the time, including the American Revolution, the Napoleonic Wars, slavery and abolition, poverty, animal rights, and women's oppression. In addition writing about her historical moment, Smith offered major innovations in several genres: she revived the sonnet form, experimented with the long lyric poem, and mingled several fictional subgenres in single novels, including gothic, sentimental, historical, and Jacobin modes. In this course will read the early Romantic period "through" Smith's literature, pairing a selection of her poetry, fiction, and children's literature with works by other major writers such as William Wordsworth, Samuel Taylor Coleridge, Mary Wollstonecraft, William Godwin, Anna Letitia Barbauld, and Mary Hays. The goal of the class is to gain a deep knowledge of one author, contextualized among other major writers and the literary and social developments of her day. **DEPARTMENT APPROVAL REQUIRED.**

W 5:30-8:30

Dolan

English 473 **19thC American Lit and Print Culture** **(3)**
(18508)

This seminar on nineteenth-century American literature and print culture reframes the department focus on literature and social justice in terms of *publishing* and social justice. We begin by following the scholarship on American print culture from William Charvat's seminal 1968 book *The Profession of Authorship in America* to Leon Jackson's *The Business of Letters* (2008). The image of the author as a victim of the publishing industry has become one of the commonplaces of scholarship in this tradition, and it is this image of the author-victim that we will examine more critically from the perspective of literature and social justice. We will ask how writers employ the image of the author-victim to call attention to social ills that extend beyond the exploitation of authors by publishing firms. We will also consider how writers' reliance of the image of the author-victim can detract from the kinds of social change that their texts would otherwise endorse. Authors to be considered include Herman Melville, Walt Whitman, William Wells Brown, Emily Dickinson, and Fanny Fern. **DEPARTMENT APPROVAL REQUIRED.**

TR 10:45-12:00

Whitley

English 478 **Postmodern Fiction and Theory** **(3)**
(18509)

Literary critics, like Fredric Jameson and Linda Hutcheon, identify postmodern fiction through stylistic experimentation that includes bricolage, intertextuality, combination of high and low culture, self-reflexivity, irony, and critique of national historical metanarratives. In this graduate level survey course of major American literary texts published after World War II, we will move through texts that exemplify these defining characteristics. Still, we also will

MLL 95 **Monkey Business** **(4)**
(18616)

The search for immortality by Monkey, kongfu master and mischievous monk, is one of the most popular tales in Asia. A combination of comedy and religious quest, the traditional novel *Journey to the West* is filled with tricks and lively storytelling that teach without preaching. The class will read the entire novel looking carefully at the social context of its production but also its timeless lessons for transcendence.

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

Journalism 298 **1st Person Narrative Non-Fiction Writing** **(4)**
(18515)

Based on the premise that each of us has a story worth telling, first-person narrative nonfiction writing is a time-tested genre that encompasses everything from the short personal essay to book-length memoir. This intensive writing course explores the art and craft of first-person narrative in a workshop setting with the intent of producing pieces ready for publication.

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

AAS/WGSS 396 **Politics and Poetics of Black Feminist Thought** **(4-3)**

An interdisciplinary examination of twentieth-century Black feminist thought, especially interested in how Black women writers have troubled hegemonic definitions of theory, activism, and feminism. Exploring fiction, poetry, theory, music, and art we will delve into important issues such as the politics of respectability and the relationship among knowledge, consciousness, and empowerment. In addition to considering each artists' unique political and poetic aesthetic, we will also imagine possibilities for social justice emerging from intersections among readings. Course will include works by Zora Neale Hurston, Audre Lorde, Hortense Spillers, Joan Morgan, and bell hooks, among others.

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

Cross-lists

English 128/Theater 128 **Development of Theatre and Drama II** **(4)**
(10451)/(10447)

Historical survey of western theatre and dramatic literature from the Renaissance to the Modern era.

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

English /WGSS/MLL 303 **Grimms' Fairy Tales: Folklore, Feminism, Film** **(4-3)**
10(18493) 11(18495/ (17871)/ (15992)

This intercultural history of the Grimms' fairy tales investigates how folktale types and

gender stereotypes developed and became models for children and adults. The course covers the literary fairy tale in Germany as well as Europe and America. Versions of "Little Red Riding Hood", "Cinderella", or "Sleeping Beauty" exist not only in the Grimms' collections but in films and many forms of world literature. Modern authors have rewritten fairy tales in feminist ways, promoting social change. Taught in English.

MW 2:35-3:50

Stegman

The course below can only be used towards the writing minor.

**Theater 65
(18431)**

Introduction to Playwriting

(4)

An introduction to writing for the stage, with an emphasis on creating characters, maintaining tone, shaping metaphor, and using the resources available to theatre artists to a writer's best advantage. This course combines in-class exercises with seminar-style discussion of the student's work.

MW 2:10-4:00

Mihalik

Fall 2014

English Department Courses

English 52 (49091)

Classical Epic

(4)

This course will focus on Homer's *Iliad* and *Odyssey* and Vergil's *Aeneid*. We will aim to define the nature of the hero in a martially oriented society, especially examining ways by which Homer characterizes Achilles in his conflicts both off and on the battlefield. We will then move on to Homer's Odysseus, considering how the epic poet highlights the importance of cunning intelligence in the hero who must struggle to make his way home after the Trojan War. Before moving on to Vergil's epic, we will examine selections from the *Argonautica*, a third-century B.C. epic on Jason's voyage to recover the Golden Fleece, in which a new emphasis on the figure of a powerful female complicates the epic genre. Finally, we will consider how Vergil further changes the concept of the hero as he adapts Homer's material on the Trojan War and its aftermath, making it relevant to Rome during the rule of Augustus in the first century B.C. Attention will be given to the mythology that plays such an important role in these classical epics.

MWF 12:10-1:00

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.

MW 11:10-12:25

Dominique

English/WGSS104-10
(49537)

Love Factually

(4)

What is this thing we call love? Does it exist? What does it look like? How have our fantasies about love transformed over the past century? This course will consider love through a range of past and present films, novels, short stories, and essays. We will discuss various kinds of love that we value—romantic, philanthropic, familial—and that we reject: narcissistic, melancholic. Among other questions, the class will consider: Is love selfish or selfless? Does our culture persuade us to love in certain ways as opposed to others? Texts for the class will include films such as *Closer* (2004) and *Twilight* (2008); and novels such as Stephen Chbosky's *The Perks of Being a Wallflower* (1999) and F. Scott Fitzgerald's *The Great Gatsby* (1925).

TR 1:10-2:25

Nagy

English/WGSS 104-11

Viewing Mad Men: Window, Mirror, Screen

(4)

(49539)

Mad Men, a television drama about a 1960s advertising agency, has been acclaimed for its complex characters, sophisticated storytelling and meticulous recreation of the world of the early 60s. 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 the cultural significance of advertising and the social position of women in the early 60s.

MW 2:35-3:50

Handler

English/HMS 115
(47244)

Sensational Narratives of Illness and Medicine

(4)

In this course we'll read Victorian novels about sensationalized issues of sickness and treatment, where characters express anxieties about mysterious diseases, overzealous doctors, and uncontrollable medical science. We'll consider the influence of these narratives on nineteenth as well as twenty-first century medicine and culture. Texts include Emily Brontë's *Wuthering Heights*, George Eliot's *The Lifted Veil*, Wilkie Collins's *Heart and Science*, Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, Sir Arthur Conan Doyle's *A Study in Scarlet*, and H.G. Wells's *The Island of Dr. Moreau*.

TR 10:45-12:00

Burton

meet. This course will examine popular conceptions of comics and graphic novels, including variations of the superhero genre, as well as the forays that comics have made into history, biography, theory, and more. Special attention will be given to the similarities and differences between comics and related conventional media like visual art and the printed word.

TR 9:20-10:35

Cash

English 201-10 From Oral to Digital Storytelling (4)

(48559)

This course will trace storytelling from its earliest roots in tales passed down through generations to its most recent appearance in the digital world. Students will read stories, listen to professional storytellers, create and tell their own stories in class, work with professional digital storytellers and make their own 3 to 5 minute digital films. **Elective credit for English major.**

MWF 10:10-11:00

Fifer

English 201-11 Writing War (4)

(46700)

This class examines the influence war has had on literature. Students will read established authors such as Erich Maria Remarque and Kurt Vonnegut, as well as writers emerging from the fighting in Iraq and Afghanistan. The class will explore themes that transcend all wars and consider concepts that characterize our current conflicts. **Elective credit for English major.**

TR 10:45-12:00

Fair

English 301-10 Showtime's *Dexter*: Cable as the New Novel (4)

(49582)

In this course we will watch all ninety-six episodes of *Dexter*, just as one might study the periodic installments of a serial novel. We will explore how the characters, themes, and central questions of the series develop over time. Students will view several episodes every week, watch lectures, and write—developing over the course of the semester a

sustained thread that explores the entire series. There will be a final paper that draws on this weekly writing. **DEPARTMENT APPROVAL REQUIRED.** Fulfills 20th Century requirement.

ONLINE

Keetley

English/WGSS 304 Sex and Sexuality in Contemporary Literature (4-3)

10(49541) 11(49543)

How do contemporary authors depict various forms of sexual encounter and how do their fictional representations invite readers to engage with cultural understandings of normative and non-normative sexuality, desire, and activity? How do contemporary authors engage with hegemonic discourses that promote marital reproductive

heterosexual coupling? Further, how do authors of the post-1945 period navigate McCarthy era demonization of homosexuality as well as medical discourses that deploy the “psychiatrization of perverse pleasure” (Foucault) and legal discourses that criminalize “perverse” sexual activity? From the late 1940s to our present moment, discussions of sex and sexuality have taken place in political, medical, and legal spheres about normal and abnormal sexual behavior as well as the ways that communities “should” promote “normal” sexualities, regulate and prosecute “deviance,” and/or medically treat those who fail to conform to cultural norms. Conservative discourses of sexuality have been countered and challenged by the “sexual revolution” of the 1960s, the second wave of the feminist movement, and the LGBTQ movement as activists and theorists incited public discussion of cultural norms. So, too, literary authors have been inspired by the aforementioned discourses and movements to write about sex, to engage with sexual identities, and to critique hegemonic understandings of normativity. This course will follow authors through literary engagement with sexuality, including novelistic depiction of normative relationships in the form of heterosexual union as well as non-normative portrayals of heterosexual encounter, fictional accounts of coming out and into queer identities, as well as texts that eschew sexual identity. Fictional texts addressed may include works by James Baldwin, John Updike, Toni Morrison, John Rechy, Samuel Delany, Joanna Russ, Ursula Le Guin, Monique Wittig, and Audre Lorde. Although we primarily will focus on novels, students should be prepared to read some theoretical texts during the semester. **Fulfills 20th Century requirement.**

TR 2:35-3:50

Foltz

English 360**Sinners, Saints and Heretics****(4-3)****10(49098) 11(49099)**

This course will investigate the fascinating complexities of religious belief and practice in medieval Europe. While the Middle Ages is often viewed as a time when people lived in unity as faithful members of the church, we will explore the period's religious writing and culture in terms of its diversity, contradictions, and conflicts. We will read a wide range of literature to explore how religion is linked to issues of gender, power, and ethnic identity. We will ask, for example, how do particular Christian traditions understand the body and sexuality? Why does God insist that his people be fruitful and multiply while the church views virginity as the highest form of perfection? How does a vision of Christian community understand the place of "other" people including those who practice non-Christian religions? How does this vision of social unity understand the place of the poor and sick---people who often live at the margins of society? How can a Christian culture justify the burning of heretics?

Spanning a variety of genres, our readings will focus on dimensions of medieval Christianity that may seem strange to a contemporary reader. We will investigate guides for female recluses, treatises on virginity, fantastic dramatic performances, accounts of divine revelations, and much more. **DEPARTMENT APPROVAL REQUIRED. WRITING INTENSIVE. ENGLISH MAJORS ONLY.** Fulfills British to 1660 requirement.

MW 11:10-12:25**Crassons****English 382****Literature and Social Justice in 19th C America****(4-3)****10(48538) 11(49100)**

"All men are created equal." Our first national anthem. Words provocative but problematic to the men and women who buried their dead along the Trail of Tears, who gasped for air at Lowell and Lawrence, who sang the Sorrow Songs from Maryland to Mississippi, and whose heads were banged at Homestead and Haymarket. We'll examine the power of the Word on four of the century's great social issues: Indian Removal, the abolition of slavery, the rights of women, and the labor movement. We'll meet the little lady who started the great war, the man who told the governor of Massachusetts to pack his bags, the inventor of Indian Nullification, and more. Jefferson's words are still provocative but problematic. The stories we tell about the past shape the lives we lead. **Fulfills American to 1900 requirement.**

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

English 391 Afrofuturism and Black Visual Culture (4)
(48458)

This course examines the social justice issues that inform Afro-futuristic literary and visual texts. Afrofuturism, a term coined by Mark Dery in 1993, refers to Black Literature concerned with “technoculture,” and the appropriation of the imagery of technology in order to advance a range of speculative narratives about race, gender, space, and humanity itself. Much of the reading will include short stories and cultural criticism that directly engages or reflects Afro-futuristic themes, as well as several comics, animated and/or cinematic films/shows that reflect the visual aesthetics of this body of literature. The purpose of this course is to closely examine afro-futuristic themes in African American literature and Black Visual Culture. How is the black experience depicted in speculative, futuristic, and/or science fiction texts? Graduate students who elect to take the course (at the 400 level) will have some additional readings in African American literary theory. They will also be expected to make in-class presentations on critical and theoretical material related to the subject matter, as well as research and write a seminar paper due before the conclusion of the term. **AAS attribute**. **Fulfills 20th Century requirement.**

TR 12:45-2:00

Peterson

English 433 Sex Gender and Sexuality in the Middle Ages (3)
(48542)

This course examines the strategies that a diverse group of medieval texts use to construct normative ideals of sex, gender, and sexuality and to imagine (and, often, simultaneously refuse) alternative possibilities. This inquiry aims, to borrow Joan W. Scott’s words, “to disrupt the notion of fixity, to discover the nature of the debate or repression that leads to the appearance of timeless permanence” of binary categories like masculinity and femininity, heterosexuality and homosexuality, and male and female. We will pay particular attention to how these representations of marriage, virginity, romantic love, sexual transgression, erotic pleasure, and the body reflect philosophical, economic, and theological conflicts about community belonging, social hierarchy, national identity, and faith.

Because debates about gender and sexuality take place across a range of social and political institutions, course readings include legal statutes and cases, penitential manuals, and medical treatises, alongside literary texts in order to offer a nuanced account of the ways that gender and sexuality signified power relations in the Middle Ages. Readings include *Sir Gawain and the Green Knight*, *Cleanness*, Alain de Lille’s *Complaint of Nature*, the *Katherine Group*, selections from Gower’s *Confessio Amantis*,

and selections from Aquinas, Augustine, and St. Paul, among others. To sharpen our understanding of what is at stake in any analysis of this historical archive, readings in feminist theory and queer theory will inform our inquiry. Texts will be in Middle English and in translation. Prior experience with Middle English is helpful, but not required.

WGSS attribute. Department Permission Required.

MW 2:35-3:50

Edwards

**English 471 Red, White and Black: Race and Nation in Early America (3)
(49101)**

In 1764, James Otis reminded his readers across the Atlantic that Britain's American colonies were populated, "not as the common people of *England* foolishly imagine, with a compound mongrel mixture of English, Indian, and Negro, but with freeborn *British white subjects*." In this course, we will explore different ways that eighteenth- and early nineteenth-century American writers defined "America" by charting the boundaries between the various peoples who lived side by side: Indians or native Americans, Africans or African-Americans, and white Europeans or American-born whites. We will read primary texts by Joel Barlow, Charles Brockden Brown, James Fenimore Cooper, Olaudah Equiano, Hannah Foster, Jupiter Hammon, Royall Tyler, Samson Occom, and Phillis Wheatley, as well as recent writing such as Peter Silver's *Our Savage Neighbors* and Peter Linebaugh and Marcus Rediker's *Many-Headed Hydra*. We will also investigate the 1763 Paxton Boys riots, when disgruntled frontiersmen slaughtered peaceful Conestoga Indians in Lancaster County, Pennsylvania. **Department Permission Required.**

T 4-7

Gordon

**English 479 Contemporary World Fiction: Murder International (3)
(48558)**

This selection of the best contemporary world fiction will focus on murder in many forms. It can result from a satirical song, as in the Colombian Gabriel Garcia Marquez's *In Evil Hour*. It can serve as a recurring motif, as in the Chilean Roberto Bolano's *The Savage Detectives*. It can occur at the crossroads of history, where Cuba and Russia intersect, as in Leonardo Padura's *The Man Who Loved Dogs*. It can appear in the context of romance, as in the Spaniard Javier Marias' *The Infatuations*. It can happen in the wake of war, as in the Italian Curzio Malaparte's *The Skin*. It can arise in an

atmosphere of fear and superstition in rural France, as in Jacques Chessex's *The Vampire of Ropraz*. We will investigate the reasons why the theme of murder dominates some of the greatest works of the 20th and 21st century. **Department Permission Required.**

R 4-7

Fifer

English 485 Issues in the Teaching of Writing (2)

(40239)

The purpose of this course is to provide you with a theoretical, historical, and disciplinary introduction to important issues in the teaching of college composition, and its goal is to support both your immediate and long-term development as a teacher. Together we'll explore some of the myriad ways that writing can be taught, learned, and practiced while attending to the historical development, theoretical underpinnings, and ethical implications of these approaches. Some of our specific topics will include the history and development of the first-year composition course, the process and post-process movements, rhetorical approaches to teaching writing, teaching writing in the digital age, as well as cognitive, expressive, social constructionist, feminist, and resistance writing pedagogies. You'll also have the opportunity to focus on your own professionalization: By the end of the semester, you should be able to place your individual pedagogical practices in the context of the larger debates that constitute composition studies, and you will start building a teaching portfolio that introduces your teaching philosophy and practice to potential and future colleagues. . **Department Permission Required.**

M 1:10-2:25

Rollins

English 486 Teaching Composition: A Practicum (1)

(40240)

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 Permission Required.**

WF 1:10-2:25

Lotto

English 491
(48553)

Afrofuturism and Black Visual Culture

(3)

This course examines the social justice issues that inform Afro-futuristic literary and visual texts. Afrofuturism, a term coined by Mark Dery in 1993, refers to Black Literature concerned with “technoculture,” and the appropriation of the imagery of technology in order to advance a range of speculative narratives about race, gender, space, and humanity itself. Much of the reading will include short stories and cultural criticism that directly engages or reflects Afro-futuristic themes, as well as several comics, animated and/or cinematic films/shows that reflect the visual aesthetics of this body of literature. The purpose of this course is to closely examine afro-futuristic themes in African American literature and Black Visual Culture. How is the black experience depicted in speculative, futuristic, and/or science fiction texts? Graduate students who elect to take the course (at the 400 level) will have some additional readings in African American literary theory. They will also be expected to make in-class presentations on critical and theoretical material related to the subject matter, as well as research and write a seminar paper due before the conclusion of the term.

Department Permission Required.

TR 12:45-2:00

Peterson