

English 123
(43694)

American Literature I

(4)

The first part of this course surveys texts written in the Americas from 1492 to about 1800, including the literatures of discovery, settlement, and contact between Europeans, Africans, and Native Americans. The second part of this course explores how these early American texts laid the groundwork for the literary renaissance of the mid-19th century when authors such as Emerson, Hawthorne, Whitman and Dickinson wrote some of the most influential works of U.S. literature.

TR 9:20-10:35

Whitley

English 125
(40115)

British Literature I

(4)

Ye knowe ek that in forme of speche is change
Withinne a thousand yeer, and wordes tho
That hadden pris, now wonder nyce and straunge
Us thinketh hem, and yet thei spake hem so
Geoffrey Chaucer, Troilus and Criseyde, c. 1380

Now length of fame (our second life) is lost,
And bare threescore is all even that can boast;
Our sons their fathers' failing language see,
And such as Chaucer is, shall Dryden be.
Alexander Pope, Essay on Criticism, 1711

The English language has changed considerably, from its roots in an Anglo-Saxon oral culture to its present-day incarnation. With the changes in language have come changes in culture, literature, and society, and as the quotations above suggest, writers are often keenly aware of these shifts. In this course, we will explore rich and diverse vernacular writing from the Anglo-Saxon period through the eighteenth century, with an eye to the ways that texts construct and respond to a developing sense of English national identity. Throughout the course, we will attend to the ways that generic conventions, language, thematic interests, and style depart from and build on earlier literary forms.

MWF 10:10-11

Edwards

English 127
(40116)

The Development of Theatre and Drama I

(4)

Historical survey of western theatre and dramatic literature from their origins to the Renaissance. **Cross-listed with Theatre 127.**

TR 9:20-10:35

Hoelscher

English 170 **Amaranth** **(1)**
(40953)

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 **TBD**

English 187 **Modern Approaches to Jane Austen** **(4)**
(41640)

The past 20 years have seen a dramatic rise in film and fictional adaptations of Jane Austen's novels. In this course, we will examine some of the most and least effective of these contemporary adaptations as we ask a number of contextual questions about what drives the current desire to imbue Austen's work with elements of the fantastic (Sea Monsters, Zombies and Vampires) and detective fiction (Murder at Mansfield Park), and how these things affect the depictions of the heroines in these works?

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

English 189 **Showtime's Dexter** **(4)**
(42899)

In this course we will watch seven seasons (84 episodes) of Showtime's *Dexter*, just as one might study the periodic installments of a serial novel. We will explore how the characters, themes, visual motifs, and central questions of the series develop over time. Students will view several (6-8) episodes of the show every week, learning how to read *Dexter* critically—paying attention to the languages of television (including its visual language). We will explore the many important issues that *Dexter* raises, issues central to the tradition of humanist thought: punishment (who deserves to be punished?), violence (who commits violence and why?), justice (what does it look like?), evil (who and what is evil?), free will (is it real or an illusion?), determinism (are we "made" by events over which we have no control?), moral choice (*are* there moral choices or are we awash in a world of ambiguity and relativism?), and human nature (what makes us human?).

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

English 191 **Science Fiction and Ethical Reflection** **(4)**
(43695)

Students will read a series of narratives in which circumstances push characters up to—and sometimes beyond—the ordinary guidelines for ethical conduct. During the first weeks, we'll consider some traditional theories of right and wrong, applying them to short stories. Then we will examine a series novels and films that encourage broader ethical reflection, exploring how the circumstances they depict—apocalyptic events, conflicts with hostile aliens, encounters with extreme "otherness," etc.—complicate our judgments and challenge our convictions.

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

English 198 **Reality TV and Fantasy** **(4)**
(43697)

What is it about reality programming that produces such pleasure—or disgust? This course will investigate the work of reality television and, in particular, how shows like *The Bachelor*, the *Real Housewives* franchise, and more help us to explore contemporary fantasies of love, success, and goodness. We will then extend our focus to consider the realityTV-ization of everyday life. What happens when our every move is recorded? Will new technologies bring more truth and justice? Or is that another fantasy?

TR 2:35-3:50

Shreve

English 201-10 **Reading/Writing Autobiography** **(4)**
(42646)

In this course we will read the best of contemporary autobiography and creative non-fiction and write from our own experience. In addition, we will study autobiographical films and create a personal digital story. **Fulfills elective requirement.**

MWF 10:10-11:00

Fifer

English 201-11 **The Worst Years of Our Lives: Fiction Writing About Adolescence** **(4)**
(41719)

Adolescence has it all: excruciating boredom, angst, piercing insecurity, cruel disappointment, depression, mean girls, terrifying boys, all at the same time our bodies have decided that it is time for a change. We lived to tell the stories. Why not write them? This is not a walk down memory lane but a literary exploration of the rocky emotional landscape of what it feels like to be an almost-adult in the world. We will read short fiction by several contemporary authors including A.M Homes, Jhumpa Lahiri, Lorrie Moore, Edward Jones, George Saunders and others. We will participate in workshops and performances, and we will complete exercises, short-shorts, full length stories, and revisions of our work. **Fulfills elective requirement.**

TR 2:35-3:50

S. Watts

English 309 **Critical Theory & Practice** **(4-3)**
10(42297) 11(42608)

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 20th- and 21st-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 Introduction to TESOL Methods & Materials (4-3)
10(43699) 11(43700)

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 study abroad teaching practicum. **Fulfills elective requirement.**

R 1:10-4:00

Cauler

English 369 Romantic-Era Literature (4-3)
10(43701) 11(43702)

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 11:10-12:25

Dolan

English 376 Early American Novels: Revolution & Nation (4-3)
10(43703) 11(43702)

American fiction flourished in the years after the American Revolution and into the early nineteenth century. This class will explore how these early American novels thought about the revolutionary ideas that had founded the nation. How do these novels think about liberty and freedom? How do they balance the claims of individuals and the claims of the community? How do they define the "people" or the "nation"? Readings will include novels by Hannah Foster, Susannah Rowson, Charles Brockden Brown, Tabitha Tenney, Washington Irving, James Fenimore Cooper. **Fulfills American to 1900 requirement.**

MW 8:45-10:00

Gordon

English 445
(43715)

British Women Writers and the French Revolution

(3)

This course examines the varied responses of British women writers to the Revolution in France. As the events in France unfolded—quickly and sometimes quite violently—did women writers express, as Adriana Craciun argues, “feminist cosmopolitanism,” or instead a more mainstream nationalism? To explore this “big” question as well as the topical questions that follow, we will read works from a variety of genres—including the essay, novel, poem, and children’s story—written by British women in the 1790s and early 1800s. How did women writers respond to war itself, the plight of émigrés, the fate of Marie-Antoinette, and tyranny of Robespierre and the expanding empire under Napoleon? What were their reactions to the creation of a new nation state in France, which, as Joan B. Landes and others have argued, was constructed not merely without women, but against them? What do their positions on events in France have to do with the condition of women in England? How did these women writers employ discourses of enlightenment rationalism and revolution to challenge cultural constructions of woman?

Prior to the first class meeting, students should read Edmund Burke’s *Reflections on the Revolution in France* (1790) and Thomas Paine’s *The Rights of Man* (1791-92), as well as have a basic understanding of the key events of the Revolution and Revolutionary Wars in the period 1789-1815. The core syllabus includes works by Anna Letitia Barbauld, Frances Burney, Maria Edgeworth, Hannah More, Mary Robinson, Charlotte Smith, Helen Maria Williams, and Mary Wollstonecraft. **Department Approval Required**

W 6-9

Dolan

English 451
(43716)

Contemporary British Fiction as Life Story

(3)

Some of the finest contemporary British authors blur the lines between life and fiction. Rachel Cusk’s *The Outline*, a novel in ten conversations, questions the act of storytelling. Jenny Offill’s *Dept. of Speculation* uses the journal of “the wife” to structure her novel of a tumultuous marriage. For Frances Shore, the character of the novelist in *Eight Months on Ghazzah Street*, Hilary Mantel draws on her stay in Saudi Arabia. Martin Amis creates John Self to inhabit one of his most fierce satires, *Money*. Julian Barnes combines history, fiction, and memoir in *Levels of Life*. Sheila Heti’s *How Should A Person Be: A Novel from Life* mixes literature, self-help, and a study of the artistic life. In addition to these texts I will also use contemporary British film to provide a wider context. **Department Approval Required.**

R 4-7

Fifer

English 477
(43717)

Harlem Renaissance

(3)

This course will provide students with an overview of the Harlem Renaissance. We will explore the unparalleled explosion of African American literary, artistic and political life that took place in and around Harlem in the opening decades of the twentieth century. We will read fiction and poetry by writers such as Countee Cullen, Langston Hughes, Zora Neale Hurston, Helene Johnson, James Weldon Johnson, Nella Larsen, Claude McKay, Anne Spencer and Jean Toomer. Although literary texts will provide the central focus of our attention, this seminar will also be an interdisciplinary exploration of the Renaissance as an

ambitious and complex cultural phenomenon. We will read and discuss major political writings in this period by W. E. B. Du Bois, Marcus Garvey and A. Phillip Randolph. We will also consider developments in the visual arts (including the paintings of Aaron Douglass and Archibald Motley, the photographs of James VanDer Zee and Richard S. Roberts, and the sculpture of Augusta Savage and Sargeant Claude Johnson) and in African-American music (Bessie Smith, Duke Ellington, James P. Johnson). We will consider these works in the context of contemporary scholarly debates about African American modernism and the problematics of diaspora. This seminar will also contribute to the department's Literature and Social Justice curriculum, focusing attention on the ways in which the literature and expressive cultures of the Harlem Renaissance contributed distinctively to the African American freedom struggle, and to feminist and socialist movements in the early twentieth century. Students do not need prior experience in interdisciplinary methods, but they will be expected to explore the connections among varied forms of artistic and political expression. **Department Approval Required.**

T 4-7

Moglen

English 481
(43718)

Theory & Criticism: Love and Modernity

(3)

This graduate seminar in Critical Theory will explore the efficacy of love and desire within modernity. We will begin the semester by reading influential statements on the organization of modern societies, including Michel Foucault's lectures on biopolitics, Ann Laura Stoler's *Race and the Education of Desire*, and Giorgio Agamben's *Homo Sacer: Sovereign Power and Bare Life*. We will then read more recent treatments of modernity and organizing principles, including Sara Ahmed's *The Promise of Happiness*, Wendy Brown's *Undoing the Demos: Neoliberalism's Stealth Revolution*, Slavoj Zizek's *First As Tragedy, Then As Farce*, and Alexander G. Weheliye's *Habeas Viscus: Racializing Assemblages, Biopolitics, and the Black Feminist Theories of the Human*. We will frame the final section of the course by reading Toni Morrison's *Love* and then turn to theorists who have attempted to explore the potential of love to engage with and respond to modernity. We will read thinkers such as Lauren Berlant, Alain Badiou, bell hooks, Luce Irigaray, Norman O. Brown, and Gilles Deleuze. We will hopefully end the semester by returning to Agamben to explore his prefatory work to *Homo Sacer*, *The Coming Community*, in which he outlines his vision for the necessary place of love in the future. Our central work in this seminar will be to create a Public Humanities blogging community in which we generate regular contributions addressing the challenges, possibilities, functions, and dangers of love within modernity. Each student will also create a portfolio of writings suitable for submission to public forums such as *Salon* or *The Huffington Post*. **Department Approval Required.**

TR 10:45-12:00

Kramp

**English 493
(43719)**

Digital Humanities

(4)

This course offers students an introduction to the concepts, tools, and techniques of digital humanities, as well as a broader engagement with the intersections between new technologies and society. In addition to exploring theoretical and methodological practices of the digital humanities, we will look at how these practices can help us interpret literary as well as other cultural texts. Students will become conversant with various concepts and methods in the digital humanities and will develop the critical thinking skills necessary to evaluate digital scholarship. We will consider both how to formulate questions suitable for digital solutions, and survey possible strategies for answering those questions, with an awareness of the potential limitations and benefits of those strategies. Finally, we will consider the growing interest in digital humanities scholarship in questions of social justice and full inclusiveness for diverse constituencies, and engage the growing body of digital humanities scholarship on issues related to race, gender/sexuality, and global issues.

Department Approval Required.

TR 1:10-2:25

Singh/ Whitley