English Department Courses

English 54  Greek Tragedy  (43544)  (4)
This course will include major works of Greek tragedy of the fifth-century B.C. that continue to have a powerful impact on readers and audiences. Using well known Greek myths for their plots, these plays raise questions about human responsibility and choice and explore tensions between personal and civic obligations. The readings will include tragedies based on myths about the Trojan War, such as the complex hero of Sophocles' Ajax, the aftermath of King Agamemnon's return from the war in Aeschylus' Oresteia, and the effect of Agamemnon's murder on the heroine of Euripides' Electra. We will also examine the powerful portrayal of women who defy social norms in Sophocles' Antigone and Euripides' Medea and the young king who rejects the power of a divinity in Euripides' Bacchae. Cross-listed with Classics 54.

MW 12:45-2:00  Pavlock

English 60  Dramatic Action  (40113)  (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. Cross-listed with Theater 60. GCP attribute,

MW 10:10-12:00  Ripa

English 100  Working with Texts  (40114)  (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 12:45-2:00  Lay

English 115  We're All Mad Here: The Asylum in Literature  (42133)  (4)
The human mind is a mystery, especially when it comes to mental illness. We confine figures who test the limits of sanity within the material walls of the hospital, but also within the stories we tell about them. This course will focus on depictions of mental illness through literary representations of the asylum, a space that has served medical, judicial, and social needs, all behind closed doors, creating a tension between sanctuary and captivity, fear and a desire to understand. Cross-listed with HMS 115.

TR 1:10-2:25  Kremmel
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

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.

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 142  
Introduction to Writing Poetry  
10(42620)  11(49102)
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).

(10) MW 11:10-12:25  
(11) MW 2:35-3:50  
Watts, B.

English 144  
Introduction to Writing Fiction  
(41057)
Life is a field of corn. Literature is the shot of whiskey it distills down into. Lorrie Moore

Fiction writing is about the production and critique of narrative form. To create and shape their visions, writers must tap into a range of experiences, emotions, peer writings and literary influences. This course will encourage students to develop a schedule and habit of writing; to use peers as sources of help, support and inspirational to read widely and well some of the leading practitioners of contemporary fiction; and to explore their communities and surroundings in an effort to deepen their characters and settings and to appreciate the time and place in which most of their current stories will be set.

Students will complete short exercises and contribute to class discussions in workshops. The context of the work they produce will be largely of their choosing and the result of guided exercises. Writing classes are about learning the fundamental skills of the genre and sustaining and deepening one’s writing efforts. The late, great science fiction writer Octavia Butler admonished the early career writer to develop the habit of writing rather than waiting on the thrill of inspiration. “Habit will sustain you where you’re inspired or not.” Habit will help you finish and polish your stories. Inspiration won’t. Habit is persistence in practice.” Students will produce two stories for workshop and one story to be illustrated and produced as a short story on film.

TR 10:45-12:00  
Watts, S.

English 144-11  
Introduction to Short Fiction  
(43928)
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.

M 1-4  
Setton
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

English 187 Modern Approaches to Jane Austen (4)
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

English 189 Showtime’s Dexter (4)
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

English 191 Science Fiction and Ethical Reflection (4)
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.
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

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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

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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

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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  Cauller

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 Barbour, 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 391 Close Encounters: Lure and Lore of the Alien (4)


TR 10:45-12:00 Gallagher

English 396 Biblical Women: Re/Reading the Texts and Traditions (4-3)

In this course, we will examine representations of women in the Old and New Testaments, including Eve, Susannah, Judith, Mary, and Mary Magdalene. Comparing ancient and medieval textual and interpretive traditions, this course will reflect on the ways in which writers reshape familiar narratives of biblical women to reflect different cultural expectations. This transhistorical comparative approach emphasizes the flexibility of biblical narrative traditions and their relationship to changing norms of idealized and demonized femininity. Cross-listed with Religion 396 and WGSS 396. Fulfills British to 1660 requirement.

MW 12:45-2:00 Edwards/Wright

English 397 Travel and Adventure in Latin American Fiction (4-3)

Centering on a corpus of works presenting tales of travel and adventure, this class offers an overview of Latin American narrative genres (including “fantastic” narrative, magical realism, and postmodern fiction) from the mid-20th century to present day. Through close readings of works by Adolfo Bioy Casares and Roberto Bolaño, among others, and the analysis of filmic representations of travel in Latin America, we will examine differing modes of perceiving the region defined as Latin America. Cross-listed with GS, LAS, MLL 397. Fulfills elective requirement.

MW 11:10-12:25 Bush

English 398 Representations of Environmental Crisis in Contemporary U.S. Literature (4-3)

This course examines fiction published after 1945 that engages with dominant national and international discussions about human impact on the environment, including debates about nuclear and other forms of waste disposal, pollution, sustainable development, as well as resource usage, management and allocation. Environmental Science Attribute. Fulfills 20th Century requirement

TR 2:35-3:50 Foltz
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 Leititia Barbauld, Frances Burney, Maria Edgeworth, Hannah More, Mary Robinson, Charlotte Smith, Helen Maria Williams, and Mary Wollstonecraft.  

*Department Approval Required*
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.*

**English 481**

**Theory & Criticism: Love and Modernity**

T 4-7

Moglen

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 485  Issues in the Teaching of Writing  (2)
(40117)
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/scholar. 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, 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 begin to introduce your teaching philosophy and practice to potential and future colleagues.  Department Approval Required.

M 1:10-2:25  Rollins

English 486  Teaching Composition: A Practicum  (1)
(40118)
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  Writing a Journal Article  (1)
(42644)
This will be a workshop with the express requirement that you submit an article to an academic journal by the end of the semester. We will read Wendy Laura Belcher’s Writing your Journal Article in Twelve Weeks, which offers concrete strategies for publishing articles. As well as working through this process and discussing it, we will spend a significant amount of time reading and commenting on each other’s essays. Prerequisite: Departmental approval and a piece of writing that you intend to revise for submission. Department Approval Required.  Open Only to English Department Graduate Students who have Passed Doctoral Exams!

W 12-1  Keetley
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