

## Fall 2024 English Department Course Descriptions

### **091 (010-45302) Jane Austen in Film and Television 4**

Jane Austen remains one of the most popular writers in Hollywood and indeed throughout much of the world, as her writings continue to serve as the inspirations for ongoing filmic and television adaptations. In addition, Austen remains a tremendously popular cultural figure whose writings, reputation, and ideas are regularly adapted, deployed, and adopted to serve various ends--often conflicting ends. We will study the ongoing cultural deployments of Austen by considering numerous filmic and television-based versions of her six novels, including contemporary and historical renditions. We will devote specific attention to diverse kinds of filmic and television-based adaptation and consider how such texts accomplish different kinds of cultural work. **Cross-listed with WGSS 091-010 (45304) and FILM 091-010 (45305)**

**TR 1:35-2:50**

**Kramp**

### **091 (011-45374) It's a Drag: Gender and Performance in Literature and Pop Culture 4**

As performer and reality-television star RuPaul once said, "We're all born naked, and the rest is drag." But what exactly does this mean and do we agree? How do clothing, embodiment, affect, and performance give gender meaning? How does gendered performance intersect with race and social class? This class looks to a long literary history to explore these questions. We will place shows and films including Drag Race, Work in Progress and Paris is Burning alongside gender-bending plays by Shakespeare and his contemporaries, medieval and early modern trans and nonbinary life-stories, and explorations of gender by a wide range of authors including Miguel de Cervantes, Virginia Woolf, and Octavia Butler. We will focus not only on drag's potential to undo or complicate gender binaries, but also on how it has been used, perhaps paradoxically, to reinforce rigid models of gender. **Cross-listed with WGSS 091-011 (45375)**

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

**Weissbourd**

### **100 (40090) 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 10:45-12:00**

**Lotto**

### **125 (45370) British Literature I: Heroes and Weirdos 4**

Since its beginnings, English literature has grappled with questions of national identity and belonging. What does it mean to belong to a particular culture? Who gets to be part of an "us" and who gets labeled as an outsider? In this course, we will explore how some of the "heroes" of British literature (e.g. Shakespeare, Behn, Blake) use both exemplary and oddball characters to define (and sometimes push the boundaries of) an idealized national identity alongside some "weirdo" lesser-known texts that may completely up-end your expectations of early British literature. Throughout, we'll pay attention to the relevance of these earlier texts to our present-day understandings of culture, belonging and national identities.

**Can fulfill British to 1660 or British 1660-1900 requirement.**

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

**Weissbourd**

- 127 (42136) History of Theatre I 4**  
 A multi-cultural survey of dramatic literature and theatrical practice from its ritual origins to the 18th century. **Cross-listed with Theatre 127 (42137)**  
**TR 1:35-2:50 Chory**
- 142 (010-41851; 011-42024) Introduction to Writing Poetry 4**  
 Instruction in the craft of writing poetry, with a focus on prosody. Practice in and classroom criticism of poems written by students taking the course.  
**TR 12:10-1:25; TR 3:00-4:15 Staff**
- 144 (010-42628; 011-43527) Introduction to Writing Fiction 4**  
 Instruction in the craft of writing fiction. Practice in and classroom criticism of stories written by students taking the course.  
**MW 9:20-10:35; MW 10:45-12:00 Watts, S**
- 170 (40574) Amaranth 1**  
*Amaranth* editorial staff. Students can earn one credit by serving as editors (literary, production, or art) of 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.  
**T 12:10-1:25 Gilmore**
- 191 (011-45384) 20th Century Queer Literary Production 4**  
 This course will introduce students to works by diverse contemporary LGBTQ+ writers from the U.S. Through analysis of poetry, fiction, and memoir we will explore how LGBTQ+ writers address a variety of topics, including the impact of homophobia, biphobia, and transphobia as well as the resiliency and resources of LGBTQ+ communities. Further, we will read aesthetic works that reflect upon intersecting forms of oppression as writers discuss the impact of colonialism, systemic racism, poverty, and ableism. Ultimately, the course will give students the opportunity to think with literary artists about pressing challenges that LGBTQ+ people face in the U.S. as well as to engage with writers' visionary aesthetic works that call for and imagine social change. **Cross-listed with WGSS 191-011 (45385)**  
**MW 12:10-1:25 Foltz**
- 315 (010-45241; 011-45240) Neurodiversity & the Literary Imagination 4-3**  
 The concept of neurodiversity insists that the idea of a "normal" brain is a social construct, not a biologically superior reality. What are the origins of neurodiversity as both a social movement and an intellectual framework? What can literature tell us about neurodiversity? And what can neurodiversity tell us about literature? In this course we'll ask these key questions by reading a wide variety of texts focused on the clinical history of autism, fictional autistic characters, autistic experiences, and autistic patterns of language. While we will explore how autism has come to be seen as a pathological disorder, we will also consider alternative approaches to the condition understood as a form of personhood and identity. Working across a variety of disciplines, we will see how autism is fundamentally bound up with acts of representation, imagination, and interpretation—acts that have ethical consequences in shaping our understandings of justice and what it means to be human. Readings will focus on texts such as Steve Silberman's *Neurotribes*, Temple Grandin's *Thinking in Pictures*, Mark Haddon's *A Curious Incident of the Dog in the Nighttime*, and Tito Mukhopadhyay's *How Can I Talk if My Lips Don't Move*. We will also examine selections from recent critical works on autism in relation to topics such as

normative violence, neuroqueer identity, poetics and literary form, reading practices, and rhetorical agency. **Cross-listed with HMS 315-010 (45244); HMS 315-011 (45250) Fulfills the 20th/21st Century Distribution requirement.**

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

**Crassons**

**345 (010-45281; 011-45297) Women and Revolution in Early America 4-3**

Did women feel like they had a “revolution” in 1776? Were early American women able to participate in public life? If so, which women and under what circumstances? Did early American values such as liberty and independence extend to women? If so, which women and for what reasons? In this course, we will read the writing produced by women (Mary Rowlandson, Phyllis Wheatley, Susanna Wright, Hannah Foster, Susanna Rowson)—and some writing about women (by Charles Brockden Brown)—to explore how opportunities and possibilities for women transformed (or remained the same) in early America. **Cross-listed with WGSS 345-010 (45244); 345-011 (45300). Fulfills the American to 1900 distribution requirement.**

**MW 12:10-1:25**

**Gordon**

**363 (010-45311; 011-45312) Gender and Sexuality in Early Modern Poetry 4-3**

Sixteenth- and seventeenth-century England was marked by intellectual, political, and religious upheaval. During this transformative period, poetry was a culturally significant literary form in which authors explored a range of pressing issues—everything from England’s nascent imperialism to the heartbreaking loss of a child. In this course, we will pay particular attention to how poetic form intersects with explorations of gender and sexuality. Our readings will be drawn from both canonical and non-canonical authors, and they will help us to gain a greater understanding of how gender and sexuality were represented, expressed, and imagined in the period. What possibilities are available in early modern poetry? What possibilities are foreclosed? And what role has poetry played in constituting—or dismantling—systems of power and domination, whether grounded in patriarchy, white supremacy, or reproductive heteronormativity? This study of gender and sexuality in the poetry of one historical period will thus enable us to think more broadly about how literary texts participate in—and help to shape—social and cultural norms. **Cross-listed with WGSS 363-010 (45313); 363-011 (45314) Fulfills the British to 1660 requirement. WRITING INTENSIVE**

**MW 10:45-12:00**

**Lay**

**372 (010-45357; 011-45360) Victorian Literature 4-3**

We tend to cast the Victorian era as a progressive stepping stone into our own “evolved” era; or, we characterize it as foil, in stark contrast to “the way we live now.” In this class we will question and challenge these assumptions by reading numerous different texts and genre—from novels and poetry, to political and scientific essays—to come to a more complex and nuanced understanding of the period and its cultural forms. **Fulfills British 1660-1900 distribution requirement.**

**MW 1:35-2:50**

**Servitje**

**391 (015-45362; 016-45364) Toni Morrison, American Storyteller 4-3**

Toni Morrison (1931-2019) is the Nobel-prize winning author of eleven novels and several important works of literary criticism. This course is a deep dive into her life and career, starting with her earliest novel (*The Bluest Eye*) and continuing through her later career. We'll study the evolution of Morrison's style and thematic interests, and consider her explorations of American history, from early colonial history to the Civil War; and from the Civil Rights era to the present

day. What is Morrison's status in African-American literature, in American literature, and World literature? How did Morrison expand the market for fiction by African American women? Likely texts include: *The Bluest Eye*, *Sula*, *Song of Solomon*, *Beloved*, *Jazz*, *Paradise*, and *A Mercy*. **Crosslisted with AAS 391-015 (45365); AAS 391-016 (45366). Fulfills the 20th/21st Century Distribution requirement.**

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

**Singh**

**393 (45341)**

**Modernism, Mourning and Social Justice**

**4**

This course will offer students an opportunity to explore some of the masterpieces of American literary modernism. We will read formally experimental literary works of the early 20<sup>th</sup> century that transformed the novel and modern poetry, increasing their psychological depth and political ambition. We will consider what these remarkable literary works can teach us about one of the fundamental challenges that each of us must face in life: how to respond to loss, injury and disappointment. Some modernist writers explored the challenge of mourning for intimate, personal losses – such as the failure of a romantic relationship, the death of a loved one, or the disappointment of a personal aspiration. Others were concerned with the collective challenge of grieving for large-scale social injuries and forms of injustice. How did working-class writers mourn for the deprivations entailed by poverty and economic exploitation? What strategies did African American writers create for mourning and flourishing in the face of a long history of racism and oppression? How did women writers in this period grieve for opportunities denied to them – and imagine a transformed society in which women and men might realize their capacities together? We will consider why some writers responded to social injury and loss by withdrawing into despair or scapegoating the most vulnerable members of society, while others participated in movements for social justice. We will read fiction and poetry by Willa Cather, John Dos Passos, T. S. Eliot, Ralph Ellison, William Faulkner, H.D., Ernest Hemingway, Langston Hughes, Jean Toomer, William Carlos Williams and others. Students will have opportunities to explore their own experiences of loss and develop strategies for sustaining personal and political hope in challenging times. **Fulfills the 20th/21st Century Distribution requirement.**

**TR 1:25-2:50**

**Moglen**

**397 (010-45394; 011-45395)**

**Feminist and Queer Theory**

**4-3**

This course will focus on the different ways that theorists have examined race, gender, and sexuality in feminist and queer theory. Beginning with a discussion of theories of intersectionality, we will explore major works in Black feminist theory and Indigenous feminist theory with an eye toward the reproductive justice movement and activism around combating gender violence. Concluding the first half of the semester with Chandra Talpade Mohantys *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*, we will trace how writing by radical women of color in the 1980s and 1990s continues to influence recent feminist theory especially as we imagine global feminist movements. Turning to queer theory in the second half of the semester, we begin by exploring how contemporary theorists examine queer liberation from multiple angles. We will read multiple recent queer theoretical texts that forward a queer of color critique. Addressing Jos Esteban Muozs *Disidentifications: Queers of Color and the Performance of Politics* and *Cruising Utopia: The Then and There of Queer Futurity*, and Juana Maria Rodriguez's *Sexual Futures, Queer Gestures, and Other Latina Longings*, we will discuss their analyses of a variety of forms of queer cultural production that document multiple forms of oppression, but also offer visions of resistance to white supremacy and heteronormativity. This course is an approved course substitution of WGSS 350 Seminar in Feminist Theory requirement for WGSS majors. **Cross-listed with WGSS 397-010 (45396); WGSS 397-011 (45397). Fulfills the Critical Theory requirement for Honors.**

**441 (45262) Writing for a Cause in 18th Century British Literature 3**

How did eighteenth century British writers account for poverty in a land of extreme colonial wealth? How did they espouse the national ideal of freedom in an empire dedicated to slavery? How did they promote social equality in a nation where women were openly considered inferior to men? This course will confront these types of questions as we examine how causes such as poverty, slavery, sexual freedom and feminism were promoted in representative texts from British fiction and philosophy. We will also use this course as an opportunity to investigate whether eighteenth century Britain is an under-utilized space for thinking about the geneses of other contemporary causes associated with social justice. For instance, does the gay marriage discourse owe its genesis to a series of lesbian marriages promoted in eighteenth century fiction and society? Does the Hip Hop Movement owe its genesis to the structural techniques, characterizations and the first use of the term "Hip Hop" in restoration drama? Does the free love movement of the 1960s owe its genesis to a text about sexual freedom banned in 1748? Texts include: Thomas Southerne, *Oroonoko* (1696), Mary Wollstonecraft/Mary Shelley, *Mary* (1788)/*Maria* (1798)/*Matilda* (1819-20), William Earle, *Obi, or The History of Three Fingered Jack* (1800), Maria Edgeworth, *Harrington* (1817), Mary Hays, *Victim of Prejudice* (1799), Ottobah Cugoano, *Thoughts and Sentiments on the Evils of Slavery* (1787), Samuel Johnson, *Rasselas* (1759). **Fulfills a Pre-1830 course requirement.**

M 4:25-7:05

Dominique

**477 (45343) Modernism, Mourning and Social Justice 3**

This seminar will explore major works of American literary modernism. We will consider how the formally experimental literature of the early 20<sup>th</sup> century enabled American novelists and poets to map the structures of domination distorting American life, including intensifying economic exploitation during a period of rapid industrialization, the pathologies of the racial order during the era of Jim Crow, and anxious efforts to reassert male dominance in response to rapid changes in the sex-gender system. We will devote attention to the emotional work performed by modernist poems and novels, as writers struggled to mourn for the violent and alienating aspects of modern life and to work through the effects of traumatic collective experience. We will explore the still-undervalued utopian dimension of modernist writing in the United States, analyzing the sometimes fragmentary efforts of poets and novelists to imagine freer, fuller and more equitable ways of life. We will consider why some writers respond to social injury and loss by withdrawing into despair or scapegoating the most vulnerable members of the social order, while others participate in movements for social justice. We will read fiction by Cather, Dos Passos, Faulkner, Hemingway, Hurston, and Toomer and poems by Eliot, Frost, H.D. Hughes, and Williams. Because we will be considering the ways in which literary works embody intimate psychological responses to large-scale social processes, students will read works of psychoanalytic theory about mourning and trauma, complemented by critical and theoretical works modeling other modes of interpretation. **Fulfills a Post-1830 course requirement.**

R 4:25-7:05

Moglen

**479 (45368) Virginia Woolf 3**

Virginia Woolf is a towering figure of the modern novel. She is also a highly influential and accomplished essayist and philosopher, whose arguments continue to be influential to feminism, queer studies, medical humanities, and critiques of militarism and capitalism to the present day. This course will do a deep dive into Woolf's fiction and nonfiction, from her early short stories to major novels like *Mrs. Dalloway*, *To the Lighthouse*, and *Orlando*, as well as long nonfiction

essays, including *A Room of One's Own* and *Three Guineas*. Attention will be paid to Woolf's engagement with major historical events (the two World Wars, the advent of women's suffrage, and colonialism/Empire) as well as her literary milieu (the Bloomsbury movement). Various critical lenses for reading Woolf's writing will be introduced at appropriate moments, including feminist and queer theory, psychoanalysis, and medical humanities scholarship, especially linked to Woolf's representations of mental illness and depression.

**TR 1:35-2:50**

**Fulfills a Post-1830 course requirement.**

**Singh**

**485 (40091)**

**Introduction to Writing Theory**

**2**

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 learning about 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 social justice within 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.

**M 1:35-2:50**

**Lotto**

**486 (40092)**

**Teaching Composition: A Practicum**

**1**

Introduction to teaching writing at Lehigh. Bi-weekly discussions of practical issues and problems in the teaching of freshman composition. Required of all new teaching assistants in the department. Usually rostered in conjunction with English 485.

**WF 1:35-2:50 (40093)**

**Bauknight**

**497 (45307)**

**Theorizing Masculinity**

**3**

The late nineteenth-century feminist, Sarah Grand, memorably remarked that "man is an exceedingly difficult and delicate subject to approach," and clarified that "if a woman have anything to say about him that is not altogether flattering, it is necessary to begin by an emphatic qualification of each assertion separately,—such as that it never did and never could apply to men generally, only to individuals." Grand's comment captures something of the difficulty of talking about men and masculinity, much less the intellectual work of theorizing masculinity: any claim about men inevitably invites qualification, challenge, or some kind of specification—perhaps even some kind of excuse. This graduate seminar will consider some of the difficulties that Grand's critique makes clear. We will draw on the work of feminist critical theory to explore the evolving field of masculinity studies. In this process, we will ask questions about gender formation, sexual identity, legacies of racism, patriarchal violence, and the roles of women in sustaining patriarchy. This seminar will make no attempt to offer a comprehensive overview of the field of Masculinity Studies nor will we take up all discussion of men and masculinity. Instead, we will read from prominent and emergent theorists to develop historical and philosophical context and work through a series of full-length texts, including bell hooks's *We Real Cool: Black Men and Masculinity* (2004), Mellissa N. Stein's *Measuring Manhood: Race and the Science of Masculinity, 1830-1934* (2015), K. Allison Hammer's *Masculinity in Transition* (2023), and Jared Sexton's *Black Masculinity and the Cinema of Policing* (2017). In lieu of a traditional seminar paper, we will focus on public writing and develop a portfolio of public essays suitable for submission. **Fulfills a Theory course requirement.**

**T 4:25-7:05**

**Kramp**