

university library resources. To be rostered as early as possible in the English major's program.

TR 10:45-12:00

Lay

119 Introduction to the Horror Film 4
(14327)

When the US horror film emerged in the early 1930s, so did furious debate about whether the genre was simply devoid of meaning (at best) or immoral (at worst). This course will explore what horror is and why, despite all its critics, the horror film has continued to matter. We'll do so by looking at the films that have made up the US horror film canon – especially those films that have radically innovated the genre. We'll cover classic horror of the 1930s and 1940s (e.g., *Dracula*, *Frankenstein*, *Cat People*); the creature features of the 1950s (e.g., *The Thing from Another World*, *Invasion of the Body Snatchers*); the inaugural 'modern' films of the 1960s (e.g., *Psycho*, *Night of the Living Dead*); blockbuster 1970s horror (e.g., *The Exorcist*, *Jaws*); the emergence of the slasher film in the late 70s and 80s (e.g., *Halloween*, *Friday the 13th*); the self-reflexive, ironic horror of the 90s (e.g., *Scream*), the 'found-footage' subgenre that began at the end of the century (e.g., *Blair Witch Project*); the renaissance of the genre in the post 9/11 world, including the new supernatural / possession horror film (e.g., *The Ring*, *The Conjuring*, *Paranormal Activity*). And we will end by considering why the horror film seems to be enjoying a huge surge in popularity since the 2010s, including the new 'social thriller' or political horror film (e.g., *Get Out*, *Us*, *Nope*, *Black Christmas*, and the revival of the *Scream* franchise). We will also consider some influences on the US horror film, including reading one novel, William Peter Blatty's *The Exorcist* (1971) and watching some international films (e.g., Italian *giallo* and Japanese horror) that have been critical to US horror. **Cross-listed with FILM 119 (14328)**

TR 9:20-10:35

Keetley

128 History of Theatre II 4
(11886)

A multi-cultural survey of dramatic literature theatre and theatrical practice from the 18th century to the present day. **Cross-listed with Theatre 128-10 (10181)**

TR 1:35-2:50

Gabel

132 Viewing Mad Men 4
(14386)

Mad Men (AMC 2007-2015), a television series set in the 1960s about a New York advertising agency, is widely considered one of the best TV shows ever made, a landmark that helped to establish serial television as one of the preeminent forms of 21st-century storytelling. Awarded 16 Emmys and five Golden Globes, *Mad Men* was acclaimed for its complex characters, sophisticated storytelling, cinematic style and lush production design. The series was particularly distinguished by the period accuracy of costumes and settings, and for seamlessly weaving historical events of the time period

into its fictional plots. But *Mad Men* presents itself as more than a window onto the past. It also provokes us to look in the mirror and consider how much has really changed since the 1960s. The series dramatizes social issues that are urgent in the present, such as the pervasiveness of sexual harassment, racism and anti-Semitism, and the ideological function of advertising and consumer culture. This course examines *Mad Men's* complex relationship to past and present, and its creative use of the narrative and visual strategies of television serial drama. Readings will explore the history and sociology of the U.S. in the mid-20th century, as well as the debates surrounding the show's cultural significance in the early 21st century. **Cross-listed with FILM 132(14388) and WGSS 132(14389)**

TR 3:00-4:15

Handler

142 Introduction to Writing Poetry
(11069)

4

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

MW 12:10-1:25

Watts, B.

170 Amaranth
(10416)

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

Watts, B.

191-10 LGBTQ+ Poetry
(14492)

4

This course will introduce students to works by diverse contemporary LGBTQ+ poets from the U.S. Through analysis of poetry, 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 poets discuss the impact of colonialism, systemic racism, poverty, and ableism. We will read works by Audre Lorde, Adrienne Rich, Chrystos, John Elizabeth Stintzi, Danez Smith, Jericho Brown, Natalie Diaz, Fatimah Asghar, Ocean Vuong, Sam Sax, Thom Gunn, Leah

Lakshmi Piepzna-Samarasinha, Pat Parker, Gloria Anzaldúa, Mark Doty, Chen Chen, and Xandria Phillips, among others. Ultimately, the course will give students the opportunity to think with poets about pressing challenges that LGBTQ+ people face in the U.S. as well as to engage with poets' visionary aesthetic works that call for and imagine social change. **Cross-listed with WGSS 191-10 (14493).**

MW 3:00-4:15

Foltz

191-11 What's the Story?: Literature the Instructor Has Not Read 4
(14391)

This course will be based on the premise that stories are both from and about life, that they are at once epistemological (how and what we know) and ontological (who and what we are). Therefore, we will proceed under the proposition that there are no—and that there cannot be—experts. Who would lay claim to being an expert on life, on being human?

Together, we will choose and read texts that the instructor has not read. For this course, stories will not be objects of study, but rather they will be vehicles of exploration, lenses through which we view the world, and mirrors through which we will look back on ourselves. We will assume that there is no contradiction in the notion that reading is both idiosyncratic and social. We will explore stories and make meaning collaboratively, with the fundamental understanding that all good faith readings are legitimate, all voices equal.

MW 10:45-12:00

Skutches

303-11 Grimms' Tales: Folklore, Feminism, Film 4
(13573)

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' collection but in films and many forms of world literature. Modern authors have rewritten fairy tales in feminist ways, promoting social change. Taught in English. German language students may receive a German component.

MW 1:35-2:50

Stegman

310 Intro to TESOL 3
(13915)

An introduction to Teaching English to Speakers of Other Languages (TESOL) including the theory and principles of second language acquisition, ESL methods, materials, and current trends. Students will learn to plan and teach an ESL/EFL class in the four skills as well as integrated skills, choose appropriate materials for varying age and proficiency

levels, and identify key issues in the role of global Englishes. Required classroom observing hours and teaching demonstration(s).

MW 1:35-2:50

Ouellette

315

Premodern Disability

4-3

10(14361) 11(14364)

What can literature from the medieval and early modern periods teach us about disability in the present day? What can we learn from texts written in an era when, for example, lepers were sentenced to legal death; female mystics could be seen as hysterics; and the sick sought healing not just from doctors, but also from the miraculous interventions of saints? Studying the diverse religious, medical, and social practices of late medieval and early modern England, we will explore how the complex cultures of the premodern past understood the categories of disability and normative identity. Moreover, we will investigate how such categories map onto to larger structures of race, gender, religion, and class. Focusing on historical developments and relevant ethical frameworks, we will also consider how premodern societies responded to and cared for the disabled members of their communities. In readings of poems, plays, autobiographies, chronicles, and more, we'll reflect on how the perspectives of the past both inform and challenge modern conceptions of disability. **Fulfills British to 1660 requirement. Cross-listed with HMS 315 (14363)**

TR 10:45-12:00

Crassons

316

20th-21st Century Native American Literature

4

(14401)

This course surveys the development of contemporary Native American literary expression beginning with influential Native authors of the late 19th century and concluding with selections of contemporary experimental and sci-fi or speculative Native fiction, with an emphasis on tribal nations and authors from the U.S. and Canada. This course will explore the longstanding struggle of Native Americans to claim sovereignty, agency, and represent themselves through various literary forms amidst the oppressions of settler colonialism, and analyze how that struggle continues today. We will read multiple different forms of Native literature (including political rhetoric, poetry, the novel, and new developments in contemporary literature) informed by a selection of secondary readings comparing classic scholarship on Native studies and literatures alongside emerging Native driven literary criticism. We will also interrogate the efficacy and pitfalls of scholarly attempts to define a homogenized genre of "Native literature" through applications of critical theory. Over the course of the semester our readings will encourage discussion of interdisciplinary themes and current issues in Native Studies and their relationship to Native literatures, including: the ongoing effects and trauma of colonization, political resistance/critique and decolonization, the possibilities of literary cultural recovery, museums and NAGPRA, survivance, sovereignty, and the significance of storytelling to tribal nations today. **Fulfills 20th & 21st requirement.**

TR 12:10-1:25

Lucas

317 Topics in Jewish Literature: Writing Jewish Differences 4-3
10(14323) 11(14521)

This advanced seminar will focus on the diversity among modern and contemporary Jewish writers, with particular attention to race, gender, sexuality, and ability. Although we will read predominantly Jewish American writers, we will also look back at how classical Jewish sources are deployed in modern texts. Genres will include memoirs, poetry, short stories, and at least one novel. **Cross-listed with Religion 317-10 (14322)**

W 1:35-4:15

Eichler-Levine

342 Advanced Poetry Writing 4-3
10(11535) 11(11536)

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

MW 3:00-4:15

Watts, B.

344 Advanced Fiction Writing 4-3
10(11537) 11(11538)

Advanced Fiction Writing is a workshop course for writers with experience in the creation and evaluation of contemporary fiction. Students should be familiar with the fundamental concepts of the craft. Either 144 Introduction to Fiction Writing or 201 Topics in Fiction Writing are acceptable prerequisites for this course. Course work will include group collaborations, experiential learning exercises, directed readings of the works of leading contemporary authors, short exercises and assignments, performances and class lectures and the creation of three original short stories--one of which will be a digital storytelling project. The majority of class time will be devoted to fiction lab and workshop to evaluate the original writing produced by students.

T 1:35-4:15

Watts, S.

and economic inequity. The course will explore various geographical units, including India, Anglophone Africa, Iran, and East Asia, and we will look at art films, popular genres (i.e., Bollywood and Nollywood), as well as global science fiction and horror. Filmmakers may include Mira Nair, Farah Akhtar, Bong Joon-ho, **Wanuri Kahiu**, and Asghar Farhadi, among others. **Fulfills 20th and 21st requirement. Cross-listed with Film 396-10 (13964) and Global Studies 396-10 (13808)**

TR 1:35-2:50

Singh

397

Feminist and Queer Theory

4-3

10(14494) 11(14496)

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 combatting sexual violence. Concluding the first half of the semester with Chandra Talpade Mohanty's *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 José Esteban Muñoz's *Disidentifications: Queers of Color and the Performance of Politics* and *Cruising Utopia: The Then and There of Queer Futurity*, and Juana María Rodríguez'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. Students will leave the course with a strong introduction to recent works feminist and queer theory. **Fulfills Critical Theory requirement for English Honors students. Cross-listed with WGSS 3970-10 (14495).**

MW 1:35-2:50

Foltz

398

New Worlds, Lost Worlds, and Ends of Worlds

4-3

10(14451) 11(14453)

In the latter years of the nineteenth century, creative artists, scientists, medical practitioners, environmental activists, and literary writers came to terms with changing conceptions of temporality. While the adoption Greenwich Mean Time in 1884 seemed to standardize time, it also reflected ongoing conversations about the uncertainty of our conceptions of past times and invite speculations about possible futures. These conversations and uncertainties prompted writers from various disciplines to explore possible alternative worlds: new worlds not yet created or fathomed, lost worlds previously unexplored or long since forgotten, and terrifying potentials for the end of time.

This writing-intensive seminar will devote specific attention to how these different visions of new, lost, catastrophic worlds revolve around questions of health—individual health, population health, national health, environmental health, and global health. We will consider emergent nineteenth-century thought on biopolitics, miasma, pollution, infections and epidemics, and the Anthropocene, as well as psychological anxieties about modern urban life, populations growth, foreign invasion, and imperialism.

We will limit our reading to six texts: Edward Bulwer-Lytton, *The Coming Race* (1871), William DeLisle Hay's *The Doom of the Great City* (1880), Richard Jefferies's *After London* (1888), Charles Wicksteed Armstrong's *The Yorn of the Northmen, or, the Fate of the English Race, Being the Romance of a Monarchical Utopia* (1892), George Griffith's *The Angel of the Revolution* (1893), and M.P. Shiel's *The Purple Cloud* (1901). We will do this intentionally to devote specific attention to writing. We will commit seminar time to crafting, revising, and workshoping different forms of writing, including academic and non-academic genres, such as public-facing essays, memos, literature reviews, even emails. **WRITING INTENSIVE. DEPARTMENT PERMISSION REQUIRED. Fulfills British 1660-1900 requirement. Cross-listed with HMS 398-10 (14455).**

MW 10:45-12:00

Kramp

441

Race and Empire on the Early Modern Stage

3

(14372)

Ideologies of race and empire underwent significant transformations in the period between the middle of the sixteenth and the middle of the seventeenth century. This seminar investigates how early modern literature engaged with this fraught cultural moment, with a particular focus on the performance of racial and national identities and cross-cultural encounter for a mass audience on the stage. We will consider issues including: “pure blood” and the racialization of Judaism and Islam; shifts in the meanings attached to blackness brought about by slave trade that increasingly trafficked in peoples from sub-Saharan Africa; English responses to Ottoman Imperial power; and encounters with the so-called “New World.” We will read canonical literary texts (e.g. plays by Shakespeare, Marlowe, and Middleton) alongside critical and cultural theory that addresses questions of race and empire. Because Spain has often been understood as a site of origin for modern notions of race, we will also put English texts in dialogue with Spanish works by Cervantes and Lope de Vega (in English translation), among others. This comparative framework will be particularly useful in exploring (and destabilizing!) our assumptions about the ways in which early modern cultural formations may influence discourses of race and empire today. Our focus will first be on the complicated historical and political networks that influence representations of nation, religion, color and “blood” in early modern literature. We will then consider how this early modern context can inform – and transform – our perspectives on race, nation and empire in our own time.

T 4:25-7:05

Weissbourd

473

Cultures of Data in 19th-Century US Literature

3

(15138)

With an excess of printed texts made available by recent advancements in printing technology, the 19th-century United States was a culture of data. Data is fundamentally a question of form, and literary theory has taught us that the process of shaping any aspect of the human experience into a recognizable form—whether the form of a sonnet or the form of a spreadsheet—is influenced by the agents and structures of power. The literary texts that we read for this course participated in the 19th-century project of sorting and organizing an excessive amount of information, and they did so by both participating in and modifying conventional literary forms. Herman Melville's *Moby-Dick* and Walt Whitman's *Leaves of Grass* are data-rich texts that replace conventional narrative plot and poetic form with alternative methods for arranging and displaying an overwhelming amount of information. Whitman also joined with his contemporary Emily Dickinson in structuring their poetry archives as idiosyncratic collections of biometric data. Harriet Beecher Stowe's *Uncle Tom's Cabin*, William Wells Brown's *Clotel*, and the poetry of Frances Ellen Watkins Harper all explore how African American bodies were subjected to regimes of data quantification that included the 3/5ths compromise of the U.S. Constitution, categories of racial descent (mulatto, quadroon, octoroon, etc.), and the economic structures of plantation slavery.

TR 3-4:15

Whitley

482

Theories of Literature and Social Justice

3

(11813)

This course introduces students to theories of literature and social justice. How does the study of literature offer distinctive ways of grappling with questions of social justice? How do literary works reinforce or challenge dominant ideologies? In what ways do literary works provide tools to map exploitative or oppressive social and political formations? How do literary works enable us to imagine freer modes of life and more just and equitable societies? Most of our attention will be focused on theoretical and critical works that provide conceptual tools for thinking about these matters. We will also read some literary texts, from varied historical contexts, in order to provide opportunities to experiment with these interpretive paradigms. Major units will focus on intersectional approaches to: race; class; gender and sexuality; and postcolonial and decolonial thought.

R 4:25-7:05

Moglen, Singh

484

Teaching Composition II: A Practicum

1

(13134)

The purpose of this course is two-fold: 1.) To support you in your teaching of English 2, a rhetorically grounded writing course on argument and research, and 2.) To foster your continued development as a scholar/teacher with a solid grounding in research from composition studies.

Together we will explore how we can create courses that engage students in issues that matter and that give them the tools to respond effectively to the myriad rhetorical situations they will encounter as writers in college and beyond. To that end, we will focus on many of the practical matters of teaching English 2 at Lehigh: designing assignments, establishing the proper pace for units, responding to student writing, successful conferencing, teaching Toulmin and different types of arguments, teaching research skills, and teaching multimodal composing, among a number of other issues. I will frequently touch base with you about what practical teaching matters you'd like to address as a class.

My firm belief is that the best teaching is driven by a grounding in and a careful consideration of theories of writing pedagogy, so in addition to supporting your day to day teaching of English 2, we will read selections of books and articles that address important issues and central debates in writing pedagogy.

T 12:10-1:25

Rollins

493

Research Methods in Medical Humanities

3

(14373)

This course is an introductory research methods course in Health and Medical Humanities for graduate students in English and other humanistic disciplines. It requires no previous experience or expertise in medicine and health in scientific terms or in humanistic terms, only interest and curiosity.

The class will work around, to some degree, a textbook (Research Methods in Health Humanities), as we work through the majority of chapters to understand, practice, and question how one goes about doing research in health and medical humanities in and with other disciplines. Chapters and discussions will be paired with primary texts (fiction, film, historical prose, contemporary news/social, digital media) and secondary sources as for critical appraisal. Topics will include but are not limited to: basic how to do a project in or with x discipline/field; what counts as evidence; how can one define the scope of work; how might one perform assessment; fields vs disciplines; publication and collaboration; and, institutional (generally speaking) opportunities/constraints.

While we will focus and spend a good portion of the time on literary and cultural studies and historiography, we will be expanding to other interdisciplinary fields such as disability studies, science and technologies studies, digital humanities, and media studies.

W 4:25-7:05

Servitje