

communication strategies for conference attendees. In addition, the internship will offer the opportunity to develop remote conferencing strategies and options.

TBD

Kramp and Servitje

303-11 (15061) Grimms' Fairy Tales: Folklore, Feminism, Film 4

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 (15463) Introduction to TESOL 3

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

328 10(15369) 11(15372) Shakespeare and Film 4-3

Chances are you've heard of William Shakespeare. You may even have heard him referred to as "the greatest writer in the English language." But why? Does Shakespeare still matter? And how has this renaissance playwright become a fixture in Hollywood? In this class, we are going to explore why these plays written roughly 400 hundred years ago still resonate today. We'll read some of the "greatest hits" (e.g. *King Lear*, *Macbeth* and *Much Ado About Nothing*) as well as a few lesser known works, focusing first on how these texts were understood in the time they were written. We will then explore how directors from around the world (e.g. Branagh, Kurosowa, Kozintsev) have adapted these plays into the visual medium of film, and used them to address questions and concerns that are very much of our own time. **Fulfills British to 1660 requirement.**

TR 10:45-12:00

Weissbourd

342 **Advanced Poetry Writing** **4-3**
10(11874) 11(11875)

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(11876) 11(11877)

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.**

350 **Puerto Rican Women Writers** **4-3**
10(15314) 11(13516)

This course seeks to engage Puerto Rican women's writing, with its own set of aesthetic and political values and questions, as part of writing the Boricua "nation." This course will be taught from a transnational approach to Boricua writing, viewing island and diaspora authors as in conversation. However, the course also challenges students to think about how Puerto Rican women writers unite with ethnic women's writers and women of color feminist epistemologies in the U.S. Through a combination of critical and literary theory, we will focus on Boricua women authors portraying issues of feminism, nationalism, radical politics, history, sexism, migration/immigration, and colonialism. We will refer to the original Spanish texts, especially in the earlier periods, but an English translation will always be available. Yet, English, and specifically Spanglish, becomes the preferred form of expression as writers transition into the

U.S. metropolis. Assignments include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages). If you are a graduate student taking this course for graduate credit, please discuss your research project plans and any adjustments that need to be made. **Writing Intensive. Department Approval Required. Fulfills 20th/ 21st requirement.** Cross-listed with LAS 350 (15315)

MW 10:45-12:00

Jimenez Garcia

367

Colonial Rise of the Novel

4-3

10(15388) 11(15389)

In *The Colonial Rise of the Novel*, Firdous Azim states, “The novel is an imperialist project based on the forceful eradication and obliteration of the Other” (37). This course will explore Azim’s statement as it relates to 18th century British novelists and the Others described within their texts. We will study the Novel genre’s rise and development as a form that went hand-in-hand with Britain’s plan for colonial expansion. The novel, perhaps, provided Britons with justification and inspiration for this plan. To explore these ends we will consider 18th century British novelists’ obsessions with colonialism—obsessions that, curiously, begin and reach their height in novels written by British women. **Fulfills British 1660-1900 requirement.**

TR 1:35-2:50

Dominique

377

American Romanticism

4-3

10(15347) 11(15348)

Some of the masterpieces of American literature were written within ten years of each other during the mid-19th century: Herman Melville's *Moby-Dick*, the tales of Edgar Allan Poe, Harriet Beecher Stowe's *Uncle Tom's Cabin*, the poetry of Walt Whitman and Emily Dickinson, and the powerful accounts of life under slavery by Harriet Jacobs and Frederick Douglass. These and other writers produced a diverse and vibrant body of literature in response to issues facing U.S. citizens in the years leading up to the Civil War. As the lasting effects of issues such as racism, colonialism, and equal rights for women and sexual minorities have extended into the 21st century, the lessons from 19th-century literature continue to be of great value. **Fulfills American to 1900 requirement.**

TR 9:20-10:35

Whitley

396

Global Cinema

4-3

10(15332) 11(15380)

This course introduces an array of contemporary filmmakers from the Global South -- especially Asia and Africa -- who have been inspired by globalization. These filmmakers explore issues related to patterns of mass migration, various forms of ethnic conflict and civil war, transnational finance and technology, and the challenge of continuing social and economic inequity. The course will be divided into four geographical units (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, Bong Joon-ho,

Wanuri Kahiu, and Asghar Farhadi, among others. **Fulfills 20th/21st requirement. Cross-listed with Global Studies 396 (15335) and Film 396 (15517).**

MW 3:00-4:15

Singh

**435 Believing in the Middle Ages 3
(15306)**

The literature and culture of late medieval England were filled with tales of miracle and wonder. Pilgrims travelled to shrines far and wide seeking healing from saints who survived boiling cauldrons and other forms of bodily torture as described in hagiographical legends. Audiences could watch spectacular dramatic productions, where, for example, Christ's body bursts out from a stolen communion host, after refusing to detach itself from the hands of its thieves. Ordinary women wrote about their direct encounters with God, who appeared, sometimes, as an intimate lover in human form and, other times, as an angry father sending punitive visions and demanding obedience. However, among all these fantastic and varied displays of divine presence, the question remains, what did people in the medieval past really think about such miracles and wonders? How did they understand their own faith, not so much as a matter of credal doctrine, but as a lived experience or habit? How were the inevitabilities of doubt and despair attendant upon their will to believe? How did historical realities such as corruption in the church, heresy prosecutions, and the traditions of Islam and Judaism complicate idealizations and constructs of Christian faith? We will consider these and other questions over the course of the semester, aiming to explore a topic too often overlooked in modern scholarship on medieval literature and culture: the intricacies and difficulties of believing.

Texts may include: *The Book of Margery Kempe*, Selections from Chaucer's *Canterbury Tales*, Langland's *Piers Plowman*, selections from Corpus Christi drama, selections from Wycliffite writing; Shakespeare's *The Winter's Tale*, and selections from Aquinas and Augustine.

TR 10:45-12:00

Crassons

**471 Slavery, Captivity, and the Archive in the Eighteenth-Century Atlantic World 3
(14076)**

The eighteenth-century's obsession with captivity narratives of white woman—from Mary Rowlandson (1682) to Pamela (1740) to Charlotte Temple (1794)—hid the fact that most eighteenth-century captives were Indigenous men and women in the Americas and Africans enslaved and transported across the Atlantic. In exploring this dynamic we will also study how the archives we rely on to tell stories about captivity and slavery were themselves produced by colonial power. We'll read theoretical writing by Saidiya Hartman, Stephanie Smallwood, and Marisa Fuentes (and others) alongside primary texts by Mary Rowlandson, Phillis Wheatley, Samuel Richardson, Olaudah Equiano, Mary Prince, and Susanna Rowson (and others). And we will ourselves experiment, cautiously, with writing that sits "at the intersection of the fictive and the historical" (as Hartman says).

W 1:35-4:15

Gordon

482
(12256)

Theories of Literature and Social Justice

3

This course introduces students to theories of literature and social justice (LSJ). We will address the following broad (and frequently overlapping) questions: What is literature? What is social justice? How are literary forms (and literary criticism) distinctive in the ways in which they grapple with questions of social justice? The course mostly presumes that the project of “literature and social justice” is about particular reading strategies—strategies we will unearth, debate, and try on during a semester that will be divided into 3 units (Theory, Practice, Action), each of which will be capped by written assignments aimed at distinct audiences.

1. **Theory:** A unit that enables you to begin to develop and produce your own rudimentary ideas about what makes literary approaches to social justice unique. You’ll be communicating those ideas in a written assignment aimed at prospective students interested in our LSJ program.
2. **Practice:** To begin to develop an understanding of the ways in which your professors at Lehigh are thinking about and practicing LSJ in their working and teaching lives. In this unit, you’ll be considering the reading strategies and approaches adopted by Lehigh English faculty as well as producing your own ideas about new and alternative reading strategies and approaches for these faculty members.
3. **Action:** To begin to develop a project of your choice that puts you at the forefront of the action. In this unit, you’ll be communicating to your classmates how you would teach LSJ in an academic, community or alternative space given some of the reading strategies, approaches and questions that you’ve encountered in this course.

The majority of the reading will be works of theory and criticism, but we will read some primary works written, edited or analyzed by Lehigh faculty so that we will have some common ground on which we can test our theories and ask questions about LSJ approaches and practices.

R 4:25-7:05

Dominique

484
(14065)

Teaching Composition II: A Practicum

1

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

**491
(15331)**

Critical Horror Studies

3

In this seminar, we will track important approaches to the horror film (mostly in the US), reading important theoretical interventions along with watching the films that inspired them. We will take up: the cognitive approach to classic horror; repression and abjection in 1960s and 1970s horror; gender and sexuality in the slasher; postmodern / self-reflexive horror in the 1990s --and the most important approaches of the 21st century: found footage and intermediality in horror, political horror, Black horror, queer horror, disaster horror and the Anthropocene, indigeneity and horror, and elevated horror.

MW 12:10-1:25

Keetley

**496
(15307)**

Public Humanities

(3)

Students will draw on critical readings in public humanities to develop documentary storytelling projects within our immediate community. Projects will most likely take the form of documentary film, podcasts, or photographic websites.

R 1:35-4:15

Kramp