

Fall 2022 Course Descriptions

60 **Dramatic Action** **(4)**
(40099)

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 (40271)**

MW 10:45-12:00

Ripa

90 **Multicultural Colonial Bethlehem** **202** **(4)**
(42608)

Believe it or not, Bethlehem was one of early America's most extraordinary communities. Eighteenth-century Bethlehem was a racially-integrated and egalitarian town: Whites, Blacks, and Native Americans lived, worked, and worshiped alongside one another. It had a communal economy and the large stone dormitories in which everybody lived (no private homes!) still stand on the north side of the river. (We will visit this original settlement on a field trip.) This seminar will explore the early history of the town in which you will live for the next few years, with special attention to the complicated histories of Black and Indigenous people here. In addition to thinking about what this experiment in eighteenth-century Bethlehem can teach us about today's world, we will examine how the city remembers (or forgets) its own past.

MW 12:10-1:25

Gordon

91-10 **American Childhood** **(4)**
(45189)

This course takes a critical ethnic studies approach to the notion of growing up as an American child by decentering Anglo stories of childhood into a broader Hemispheric concept of American, including North, South, and Central America and U.S. colonies such as Puerto Rico and the U.S. Virgin Islands. In particular, we will read children's and young adult literature, and graphic novels which depict Latinx, African American, Indigenous, AfroLatinx children coming to consciousness in America. We will also look at how child protagonists negotiate themes of citizenship, race, class, and gender in an American context.

MW 1:35-2:50

Jimenez Garcia

091-11 "It's a Drag:" Gender and Performance in Literature and Pop Culture (4)
(45248)

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.

TR 10:45-12:00

Weissbourd

**100
(40100)**

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 3:00-4:15

Foltz

**125
(45247)**

British Literature 1: Heroes and Weirdos

(4)

We can learn a lot about a culture's values by paying attention to who its literature celebrates, and conversely who it categorizes as marginal, zany, or odd. Who gets to be part of an "us," and who gets labeled as an outsider? In this course, we will use this question to explore the development of English literature. We will examine how the "heroes" of English literature (e.g. Shakespeare, Beowulf, Behn, Blake) use both exemplary and oddball characters to define (and sometimes push the boundaries of) an idealized national identity. We'll also, though, pay attention to "weirdo" lesser-known texts that may completely up-end your expectations of literary history. 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 1:35-2:50

Weissbourd

**127
(42718)**

Development of Theatre & Drama I

(4)

Historical survey of western theatre and dramatic literature from their origins to the Renaissance. **Cross-listed with Theatre 127 (42719)**

MW 1:35-2:50

Baxter

142 **Introduction to Writing Poetry** **(4)**
10(42324) 11(42578)

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 12:10-1:25 **Watts, B.**
11 MW 3:00-4:15 **Watts, B.**

144 **Introduction to Writing Fiction** **(4)**
10(43470) 11(45118)

This class is an introduction to writing fiction—in our case, short stories—for workshop criticism. Over the course of the semester, you'll get extensive practice in techniques of the craft, including plot development, characterization, perspective, dialogue, setting, and the use of figurative language. Through your commitment to the workshop format, you will also develop your skills as a critical reader of others' work and of your own. We'll do a lot of reading and a lot of writing, and by the end of the semester you'll have portfolio of creative work that you can build on in the future.

10 TR 9:20-10:35 **Watts, S.**
11 TR 10:45-12:00 **Watts, S.**

English 170 **Amaranth** **(1)**
(40673)

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.

T 12:10-1:25 **Watts, B.**

312 **Theorizing Alternatives to Patriarchy** **(4-3)**
10(45139) 11(45140)

Critics, artists, and writers have devoted tremendous time and energy to theorizing modes of resistance to patriarchy, often demonstrating the resiliency of subordinated subjects. We will consider the resiliency of patriarchy as an artificial system that deploys diverse resources to sustain white male supremacy. We will seek to make explicit various patriarchal strategies, including hegemony, controlling powerful or threatening women, affected male desperation, and authoritative masculinity; in addition, we will work to expose the cultural logics that undergird, repurpose, and refuel such strategies. One fundamental goal of our seminar will be to demonstrate how patriarchy is neither

natural nor permanent. Our second goal will be to theorize alternatives to patriarchy: how might we overturn white male supremacy, create diverse kinds of communities, relations, and experiences, or imagine new ways of being and becoming? We will draw directly on feminist, queer, and Trans theory, devoting special attention to transformative Black feminists Audre Lorde, Sylvia Wynter, and bell hooks. As part of our attempt to theorize alternatives to patriarchy, we will read two examples of contemporary Trans fiction: Lydia Rogue's fantastic collection, *Trans-Galactic Bike Ride: Feminist Bicycle Science Fiction Stories and Nonbinary Adventurers* (2020) and Akwaeke Emezi's young adult fantasy novel, *Pet* (2019). We will end the semester by reading Zakiyyah Iman Jackson's *Becoming Human: Matter and Meaning in an Antiblack World* (2020). **Fulfills theory requirement for departmental honors.**

TR 1:35-2:50

Kramp

315 How Literature Made Medicine Modern (4-3)
10(45242) 11(45244)

This course will focus on the relationship between literature and medicine during the nineteenth and early twentieth century, the period in which medicine became “scientific.” We will consider how literary forms—science, detective, realist, and horror fiction—negotiated cultural anxieties and aspirations during the period of some of the most rapid, radical developments in medical science and practice: germ theory, epidemiology, toxicology, antibiotics, blood transfusion, among others. Reading literature from this period, not only provides us with a fascinating account of medical history, but more pressingly, it pushes us to consider how literary studies provides a unique way to understand the complexities, tensions, and ambiguities that come with medical advances. In this work, we will be doing a history of the present: using interdisciplinary humanistic inquiry to understand how we have wrought the biomedical present, in turn, putting into question the very idea of objectivity, the divide between science/art, and the notion that medical progress equates to better health outcomes, access to health care, and social justice. Extensive knowledge of medical history or contemporary medical science is not required. **Fulfills British 1660-1900 requirement. Cross-listed with HMS 315-10 (45245)**

MW 12:10-1:25

Servitje

320 Imagining Freedom: 19th-Century African American Literature & Politics (4-3)
10 (45630) 11(45631)

In the face of slavery and its violent aftermath, African Americans turned their minds to the question of freedom. How could they free themselves? What would a free society look like? What forms of freedom did human beings most need in order to flourish? These imaginings of freedom are among the richest cultural legacies of the American people and they are a necessary part of any effort to understand the contradictory history of the United States. This seminar will provide an introduction to 19th-century African American literature and politics, an extraordinary tradition in which an enslaved people dreamed of justice. We will read autobiographical slave-narratives, novels and poems, protests against slavery and lynching, demands for political rights and women's

equality, calls for slave rebellion and appeals for inter-racial cooperation. In addition to less well-known works, we will read some of the most famous writings in the African American tradition. (Readings will include: David Walker, Sojourner Truth, Frederick Douglass, Harriet Jacobs, Maria Stewart, Henry Highland Garnet, Harriet Wilson, T. Thomas Fortune, Ida B. Wells, Charles Chesnutt, Booker T. Washington and W. E. B. Du Bois.) By listening to spirituals and work-songs, we will also attempt to hear the aspirations of those who endured the experience of slavery and its aftermath, as they have been handed down through vernacular musical traditions. Throughout the semester, students will be encouraged to consider how these 19th-century freedom dreams are relevant to the challenges we face in 21st-century America. No prior study of African American history or culture will be required, but a willingness to engage in interdisciplinary inquiry will be expected. **Cross-listed with AAS 320-10 (45632) and 11(45633). Fulfills American to 1900.**

MW 1:35-2:50

Moglen

350

Latinx Youth Culture

(4-3)

10 (45238) 11(45239)

This course seeks to engage youth literature as a means of examining major themes in the field of Latino/a Studies. We will also use comparative methodology in order to examine how Latino/a literature for youth reacts to norms within mainstream youth literature and culture. Through a combination of critical and literary theory, we will focus on works which portray themes of commodification, history, migration/immigration, colonialism, and racial, ethnic, cultural, and national identity. Assignments include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages). **Cross-listed LAS 350-10 (45241). Fulfills 20th and 21st requirement.**

In particular, we will approach these questions throughout the course:

- How have Latino/a authors used literature for youth as a means of portraying Latino/a history?
- Is there a “brand” of “Latino/a” youth and children’s culture, including youth protagonists, favored by publishers and the public?
- How does youth literature address the socio-political and socio-cultural issues affecting Latino/as in the U.S.?
- How does this medium portray these issues differently than other literature and/or media?
- In terms of historical period, how do these texts reflect different modes of "Latinidad," American identity, and citizenship?

MW 10:45-12:00

Jimenez Garcia

363 Gender and Sexuality in Early Modern Poetry (4-3)
10(45634) 11(45635)

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 363-10 (45636) and 11(45637) Fulfills British to 1660 or British 1660-1900 requirement. Writing Intensive. Department Approval Required.**

TR 10:45-12:00

Lay

380 Toni Morrison: The Art of Storytelling (4-3)
10 (45141) 11(45142)

Toni Morrison (1931-2019) is the Nobel-prize winning author of eleven novels and several important works of literary criticism. This course will be 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 whether Morrison's explorations of American history constitute a unified method. We'll also consider the impacts of Morrison beyond the world of English departments, considering theatrical and filmic adaptations of some of her key works. 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*, *A Mercy*, and *God Bless the Child*. **Fulfills 20th and 21st requirement.**

TR 3:00-4:15

Singh

English 435 Sex, Gender and Sexuality in the Middle Ages (3)
(44079)

This course examines the strategies that a diverse group of medieval texts use to construct normative ideals of sex, gender, and sexuality and to imagine (and, often, simultaneously refuse) alternative possibilities. This inquiry aims, to borrow Joan W. Scott’s words, “to disrupt the notion of fixity, to discover the nature of the debate or repression that leads to the appearance of timeless permanence” of binary categories

like masculinity and femininity, heterosexuality and homosexuality, and male and female. We will pay particular attention to how these representations of marriage, virginity, romantic love, sexual transgression, erotic pleasure, and the body reflect philosophical, economic, and theological conflicts about community belonging, social hierarchy, national identity, and faith.

Because debates about gender and sexuality take place across a range of social and political institutions, course readings include legal statutes and cases, penitential manuals, and medical treatises, alongside literary texts in order to offer a nuanced account of the ways that gender and sexuality signified power relations in the Middle Ages. Readings include *Sir Gawain and the Green Knight*, *Cleanness*, Alain de Lille's *Complaint of Nature*, the *Katherine Group*, selections from Gower's *Confessio Amantis*, and selections from Aquinas, Augustine, and St. Paul, among others. To sharpen our understanding of what is at stake in any analysis of this historical archive, readings in feminist theory and queer theory will inform our inquiry. Texts will be in Middle English and in translation. Prior experience with Middle English is helpful, but not required.

T 4:25-7:05

Edwards

477

Harlem Renaissance

(3)

(45138)

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 conduct an interdisciplinary exploration of the New Negro renaissance as an ambitious and complex cultural phenomenon. We will read and discuss major political writings during this period by W. E. B. Du Bois, Ida B. Wells, Marcus Garvey and A. Philip Randolph. We will also consider developments in the visual arts (including the paintings of Aaron Douglas 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 English 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.

W 4:25-7:05

Moglen

485 Introduction to Writing Theory (2)
(40101)

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 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.

W 1:35-2:50

Lotto

486 Teaching Composition: Practicum (1)
(40102)

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.

MF 1:35-2:50

Rollins

491-10 The Environmental Imagination (3)
(45121)

A recent book, *The Invention of Nature*, argues that Alexander Von Humboldt provides the categories and concepts that allow us to think about the natural world. If this is true, then humans are responsible for our attitudes and beliefs about nature. Another recent book on the politics of the Anthropocene urges us to take responsibility for the effects of our creations. In this course we will try to come to a better understanding both of how we arrived at our present ideas of nature and which ones help us act with social justice. We will read influential writers like Thoreau, Muir, Pinchot, Burroughs, Leopold, Ozeki, McKibben, and Kingsolver. In addition, I hope to find time for a trip along some local forest paths. In the end, students will have read and thought about the natural world in ways that enable us to live in harmony with the earth and the humans who inhabit it. This is a course for those who value natural places and want to write and read their way to a better understanding of the interconnections within the natural world. Cultivating our own environmental imagination is essential in our troubled times.

MW 10:45-12:00

Lotto

**491-11 Critical Autism Studies: Neurodiversity, Language, and Literature (3)
(45124)**

While the DSM-V designates autism as a neurodevelopmental “disorder,” neurodiversity advocates approach the condition as a legitimate form of identity. Seen from this perspective, neuro-differences are natural variations in the human genome, not impairments or deficits that should be corrected or eradicated. Studying both the history of ASD as a diagnosis and the rise of the neurodiversity movement, we will explore how questions about autism are inextricably linked to questions about language, representation, and interpretative ethics. Over the course of the semester, we will be guided by a series of key questions: How does the conventional rhetoric of autism advocacy function to inflict violence on autistic people? Why are autistics so trenchantly consigned to the realm of the “nonverbal” when, as Wittgenstein famously puts it, “language is a form of life?” How do autistic voices speak, and what might their language games look like? Why do we value characteristics like digressiveness, abstraction, and monologue in our favorite novels, poems, and plays, but pathologize these modes of speaking in autistic people? How might the varied techniques of literary texts shed light on autistic subjectivities? How might literature also work, in some cases, to reproduce dehumanizing stereotypes of autistic people?

TR 10:45-12:00

Crassons

**491-12 Queer Fiction and Theory (3)
(45129)**

In the wake of World War II, queer authors continue the work of modernists by challenging normative depictions of sexual desire, exploring alternative kinship formations, and depicting both the struggles and pleasures of queer communities and individuals. Inspired by McCarthy era demonization of homosexuality and the intensified surveillance of queer subcultures, many authors in the post-war period use the pen to document the violence of the criminalization of homosexuality, the “psychiatrization of perverse pleasure” (Michel Foucault) and the compulsion toward normative heterosexual family structures (Adrienne Rich). So, too, LGBTQ+ authors address the overlapping forces of homophobia, transphobia, racism, sexism, and colonialism in their literary works. While authors address the challenges facing LGBTQ+ communities, they also move beyond depictions of trauma in order to voice non-normative pleasures and to explore the political and ethical possibilities of queer subcultures. In this course, we will read a number of novels by major queer authors of the post-45 period, including works by James Baldwin, John Rechy, Carson McCullers, Reynolds Price, Gloria Anzaldúa, Emma Pérez, Joanna Russ, Kathy Acker, Randall Kenan, Leslie Feinberg, Audre Lorde, Samuel R. Delany, and Ocean Vuong, to name a few. Although we primarily will focus on novels, we also will combine our literary analysis with articles by queer theorists, including Leo Bersani, Judith Butler, Tim Dean, Samuel R. Delany, Roderick A Ferguson, Judith Halberstam, José Esteban Muñoz, Eve Sedgwick, Kathryn

Bond Stockton, Qwo-Li Driskill, Michael Warner, and Monique Wittig, as well as a few others.

R 4:25-7:05

Foltz