

English 52 **Classical Epic** **(4)**
(43969)

This course will focus on Homer's *Iliad* and *Odyssey* and Vergil's *Aeneid*. We will aim to define the nature of the hero in a martially oriented society, especially examining ways by which Homer characterizes Achilles in his conflicts both off and on the battlefield. We will then move on to Homer's Odysseus, considering how the epic poet highlights the importance of cunning intelligence in the hero who must struggle to make his way home after the Trojan War. Before moving on to Vergil's epic, we will examine selections from the *Argonautica*, a third-century B.C. epic on Jason's voyage to recover the Golden Fleece, in which a new emphasis on the figure of a powerful female complicates the epic genre. Finally, we will consider how Vergil further changes the concept of the hero as he adapts Homer's material on the Trojan War and its aftermath, making it relevant to Rome during the rule of Augustus in the first century B.C. Attention will be given to the mythology that plays such an important role in these classical epics. **Cross-listed with Classics 52 (43734).**

MW 12:45-2:00

Pavlock

English 60 **Dramatic Action** **(4)**
(40127)

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 (40347).**

TR 10:45-12:00

Ripa

English 95 **Live at Lehigh: An Exploration of the Arts** **(1)**
(43654)

Join us for an exploration and appreciation of the arts at Lehigh and the Lehigh Valley. This course will take you behind the scenes at the Zoellner Arts Center where you will meet and interact with visiting performers. Staff and faculty from various arts disciplines on campus will guide you through key arts happenings during the fall semester (a gallery opening, a poetry reading, a visiting artist's performance, a musical event and a theatrical opening). You will gain knowledge and appreciation of both Lehigh's and the Lehigh Valley's art shows, readings and performances. You will write reviews and reflections of the events you've experienced. Join us in the fall of 2016. It is the perfect time to be Live at Lehigh!

T 12:10-1:00

S. Watts

English 96
(43936)

"Reading the Election"

(4)

From cable news to the columns of newspaper pundits one continually hears talk of red-states and blue, liberals and conservative, the right and the left. Against the real-time backdrop of the 58th Presidential election we will read accounts and watch film about politics and campaigns in American history. We'll read Thompson, Hitchens, Taibbi, Ivins, Wallace, Vidal, Buckley, Traister and others, but the biggest "text" in the fall semester will be the presidential election itself. Throughout the course of our reading, writing, and discussion we'll examine why Churchill claimed, "democracy is the worst form of government except all the others." **Crosslisted with POLS 95 (43937).**

TR 9:20-10:35

Simon

English 98
(44024)

Intro to Latino/a Literature and Culture

(4)

In "Hurricane," from the hit musical *Hamilton* (2015) Lin-Manuel Miranda sings the lyrics, "I wrote my way out." In the context, Miranda, the son of a Puerto Rican father and Italian mother, is singing as Alexander Hamilton, and the various ways Hamilton used his writing talents to personal, professional, and political opportunities for himself. However, the lyric also speaks to Miranda's place as a Latino/a male rewriting traditions and creating new ones—a common theme in Latino/a writing and culture in the United States.

This course provides an overview of the literary history and criticism of Latino/a literature and media. Through a combination of critical and literary theory, we will focus on works Latino/a-centered texts including poetry, prose, film, and television which portray issues of migration/immigration, colonialism, history, race, and gender. We will also examine the role of literature in the development of Latino/a Studies. Authors and scholars featured in the course include José Martí, Pura Belpré, Pedro Pietri, the Young Lords Party, and Gloria Anzaldúa. Some questions that will inform our readings of these texts: 1) How do Latino/a writers incorporate and revise U.S. and Latin American literary traditions? 2) How does the organization of Latino/a literature present challenges to U.S. canon formation?

Assignments include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages) which can take the form of a research paper, teaching plan, or multimedia video. The interactive format (lecture, small group discussion, in-class writing) of this course will also require students active participation. **Crosslisted with LAS 98 (44112).**

MW 2:35-3:50

Jimenez-Garcia

English 100
(40128)

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 12:45-2:00

Edwards

English 102 **Promised Lands: Jewish and African American Children's Lit** **(4)**
(44085)

In the Hebrew Bible, Psalm 137 asks, "How can we sing the Lord's song in a strange land?" For Jews, blacks, and black Jews, this was and is a poignant question. This course examines how these two rich, often overlapping and interacting groups tell their stories in literature for children and young adults, with a particular focus on the mediation of traumatic pasts. What does it mean to imagine promised lands beyond such pasts—and can they be reached? **Cross-listed with AAS 102 (44063), JST 102 (44064), REL 102 (44091).**

TR 10:45-12:00

Eichler-Levine

English 104 **Viewing Mad Men: Window, Mirror, Screen** **(4)**
(43978)

Mad Men, a television drama about a 1960s advertising agency, has been acclaimed for its complex characters, sophisticated storytelling and meticulous recreation of the world of the early 60s. However, critics have debated the accuracy of *Mad Men's* representation of the 60s, and argued over the show's viewpoint on the world it portrays. The course will focus in particular on the cultural significance of advertising and the social position of women in the early 60s. **Cross-listed with WGSS 104 (43979)**

TR 2:35-3:50

Handler

English 115 **Illness Narratives** **(4)**
(42026)

"Too often in evidence-based medical encounters, patients are regarded as merely a set of symptoms, test results, and insurance codes. Through course readings and creative writing assignments, this course will instead examine the efficacy of alternative, narrative-based approaches to illness and medicine, braiding together elements of a traditional academic classroom with a creative writing workshop, in order to explore the fundamental role storytelling plays in our understanding of and experience of illness." **Crosslisted with HMS 115 (42027).**

MW 12:45-2:00

McAdams

English 119 **Introduction to the American Horror Film** **(4)**
(43812)

This course examines the changing shape of the American horror film from its inception in 1931 with Tod Browning's "Dracula". We will move from the "classic horror" of the 1930s, through the "sci-fi horror" of the 1950s (The Thing from Another World and Invasion of the Body Snatchers) to the game-changing Psycho (1960) and the emergence of the slasher film in the 70s and 80s (Halloween, Friday the 13th) as well as the "natural" horror film (Jaws). From there, we turn to the self-reflexive, irony of the 90s (Scream), the faux-documentary horror at the end of the century (Blair Witch Project), to what seems to be the virulent renaissance of the genre in our post-9/11 world, including so-called "torture porn" (the Saw cycle, Hostel II) and the resurgence of the "possession" film, obsessed with the angry, malevolent dead (Paranormal Activity, The Conjuring, It Follows). The course will weave together independent and mainstream horror, looking in particular at the resurgence of indie horror in the last few years.

TR 10:45-12:00

Keetley

English 123
(43194)

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 1:10-2:25

Whitley

English 125
(40129)

British Literature I

(4)

Since its beginnings, literature in English has been obsessed with terrorism and violence. When is it justified? Who can authorize it? How can it be stopped? How can it be encouraged? We will explore these questions by discussing such texts as *Beowulf*, *Gawain and the Green Knight*, Margery Kempe's autobiographical writings, Shakespeare's *Macbeth*, Milton's *Paradise Lost* and *Samson Agonistes*, Swift's *Gulliver's Travels*, Behn's *Oroonoko*, Richardson's *Pamela*, and Jane Austen's *Emma*.

MW 11:10-12:25

Gordon

English 127
(40130)

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 (40348)**

TR 10:45-12:00

Hoelscher

English 144
(41041)

From inspiration to publication

(4)

Life is a field of corn. Literature is the shot of whiskey it distills down into. Lorrie Moore
A fiction writing course is about the production and critique of narrative form. To create and shape their visions, writers must tap into a range of experiences, emotions, and literary influences. This course will encourage you to find and cultivate the events, images and ideas that inspire you, and then develop a schedule for transforming those inspirations into stories. This class will help you to read widely and well some of the leading practitioners of contemporary fiction; to use peers as sources of help, support and inspiration; to explore your communities and surroundings in an effort to deepen your characters and settings; and to appreciate the milieu (both literal and psychological) in which most of your current stories will be set. Key to any writing practice is the development of a discipline or habit of writing. 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." You will meet contemporary writers in and outside of class and attend performances and readings on at local venues. You will also complete exercises and short assignments as well as full length stories.

TR 2:35-3:50

S. Watts

English 163
(43817)

Introduction to Film

(4)

This course offers an introduction to historical, technical, aesthetic, and cultural elements of film. We will briefly consider issues of filmic production and devote specific attention to different film movements and critical approaches. Students should develop a critical vocabulary for talking about film as well as various critical tools/strategies for analyzing film. Our primary goal will be to enhance our enjoyment of film by learning to think about the filmic industry and its aesthetic productions more critically.

TR 9:20-10:35

Kramp

English 191
(43195)

Writing for Show: Last-Stage Editing

(4)

A refresher course for those who need to produce clean, finished copy. Speedy review of punctuation and grammar basics. Focus on common errors. Bring writing samples. Identification of your personal problem spots. Drills, exercises, and lots of personal attention.

MW 8:45-10:00

Gallagher

English 201
(42485)

Crafting Great Sentences (and Other Elements of Prose Style)

(4)

This course will teach you how to analyze prose style, using techniques that will make you a more appreciative reader and more accomplished writer. Our first task will be to acquire some tools for syntactic analysis, so that we can focus on how various kinds of modification and syntactic design contribute to fully developed and aesthetically pleasing sentences. We will analyze patterns in literary and other kinds of prose texts, and we will practice using a variety of sentence modifiers in our own pieces. Although our focus will be on syntax, we will also consider diction, metaphorical devices, and patterns of sentences in paragraphs, stories, and essays. Courses that use terms such as "syntax," "style," and especially "grammar" are likely to sound prescriptive and uninspiring. I hope this course will be different, opening your eyes to choices that have artistic, social, and personal ramifications. **Fulfills elective requirement.**

MW 2:35-3:50

Kroll

English 202
(44090)

Latin America in Fact, in Fiction

(4)

This class couples a survey of Latin American literature in translation with an interdisciplinary approach to the study of Latin America. Departing initially from readings of literary and cinematographic works, our analyses will engage methodologies from multiple disciplines including history, sociology, and cultural studies. Accordingly, this course will examine critical developments in Latin American aesthetics along with the cultural climates in which they matured. This course assumes no prior study of Spanish, Portuguese, or Latin American culture. **Cross-listed with GS 202 (44073), LAS 202 (44072), MLL 202 (44051). Fulfills elective requirement.**

MW 11:10-12:25

Bush

English 304 **Women on Top: Gender and Power in Renaissance Drama** **(4-3)**
10(44146) 11(44147)

From virtuous queens to scheming adulteresses and cross-dressed "Roaring Girls," powerful female characters are at the center of a number of Renaissance plays. This class will explore how playwrights such as Shakespeare, Webster and Dekker represent both fantasies and anxieties about tough women who take charge of their destinies. **Cross-listed with WGSS 304-10 (44224)/11 (44227).** **Writing Intensive.** **Department Approval Required. English and WGSS Majors Only.** **Fulfills British to 1660 requirement.**

TR 10:45-12:00

Weissbourd

English 310 **Intro to Methods of ESL Instruction** **(4-3)**
10(43197) 11(43198)

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.**

T 1:10-4:00

Cauler

English 312 **Religion and Literature** **(4-3)**
10(43972) 11(43975)

This course will bring together literary texts with theoretical arguments exploring the connections and disconnects between sacred texts and the idea of secular literature. What role do religious metaphors and narratives play in literary texts, especially poetry and fiction? What is the proper line between the "religious" and the "literary"? How has the Writer's relationship to religious institutions changed over time? Are we today living in a "secular" or a "post-secular" age? Some key figures whose works we will likely discuss include: John Milton, William Blake, George Eliot, T.S. Eliot, A.B. Yehoshua, and Salman Rushdie. ***This course counts towards the English department's critical theory requirement for Honors.***

TR 2:35-3:50

Singh

English 316 **Native American Literature** **(4-3)**
10(43972) 11(43972)

This course is a survey of the literary texts written by the indigenous inhabitants of what is now the United States, beginning with the myths and legends of the era before European contact and ending with the novels, poems, and films produced by Native Americans in the twentieth- and twenty- first centuries. Rather than presume that Native American literary texts provide a clear and unmediated portrait of a different culture, this course emphasizes the way in which conflicts over the meaning of indigeneity are at the core of the Native American literary tradition. As such, we will focus on the necessarily performative nature of Native American literature; that is, the way in which Native American writers use their texts to define and redefine what it means to be indigenous both within the traditions of tribal culture and against the presence of Euro-American culture. We will focus in particular on how texts by Native writers use two specific types of tribal discourse: (1) trickster tales and (2) healing ceremonies. **Fulfills 20th Century requirement.**

TR 9:20-10:35

Whitley

English 318
(44025)

“Superheroes, Race and Social Justice”

(4)

This course is a reading intensive, advanced seminar that explores the complicated intersections of superhero comics, critical race theory and social justice. Using the formal theory developed in Scott McCloud’s *Understanding Comics*, students will be required to critically read superheroes and superhero comic books with an expressed goal of discerning important implications for social justice issues in the United States. Introductory readings in Critical Race Theory (CRT) will enhance students’ knowledge on the basic properties of this signal legal studies movement in the 21st century. The primary themes of the CRT movement: that racism is normative – not exceptional, that the pace of liberalism requires insistent critique, that civil rights legislation has been more beneficial for whites than blacks and the urgent “call to context” will all shape the course and the critical readings of the literature that wrestles with super heroes and social justice in American cultural contexts.

Students will also be introduced to the basic concepts of “schema criticism” an important new field of literary studies proposed by scholar, Mark Bracher in *Literature and Social Justice: Protest Novels, Cognitive Politics and Schema Criticism*. Bracher’s theory of “schema criticism” embraces emergent cognitive research that proves the impact that literature can have on the cognitive processes that inform bias, stereotyping, and other misconceptions regarding human nature. Taken together, formal comic book theory, contemporary Critical Race Theory and “schema criticism” provide powerful tools for understanding the ways that literature and social justice can work in tandem to address critical issues of race, gender, class, and discrimination in American society.

Undergraduates will be required to read all course materials, take a mid-term examination on these materials, and complete a final written and visual project where they will develop and provide a rationale for a “social justice superhero” of their own creation. Graduate students will be required to read all of the course materials, make regular oral presentations to the class, propose abstracts for the annual Literature and Social Justice Conference hosted by Lehigh’s graduate English program, and write conference papers critically engaged in the themes and content of the course. ALL students should spend a minimum of 40 hours reading superhero comic books (of their own choosing) PRIOR to the start of this course.

Course texts include, Scott McCloud’s *Understanding Comics*, Grant Morrison’s *Supergods: What Masked Vigilantes, Miraculous Mutants, and a Sun God from Smallville Can Teach Us About Being Human*, Neil Gaiman’s *American Gods*, Alan Moore’s *The Watchmen*, Frank Miller’s *Dark Knight* series, Frank Miller’s *Martha Washington*, Eric Jerome Dickey’s *Storm*, excerpts of Mark Bracher’s *Literature and Social Justice: Protest Novels, Cognitive Politics and Schema Criticism* and excerpts of Richard Delgado and Jean Stefancic’s *Critical Race Theory: The Cutting Edge*, 3rd Edition. **Cross-listed with AAS 318 (43704).**

Fulfills 20th Century requirement.

R 4-7

Peterson

English 360
10 (43928) 11(43929)

Sinners, Saints, & Heretics

(4-3)

This course will investigate the fascinating complexities of religious belief and practice in medieval Europe. While the Middle Ages is often viewed as a time when people lived in unity as faithful members of the church, we will explore the period’s religious writing and culture in terms of its diversity, contradictions, and conflicts. We will read a wide range of literature to explore how religion is linked to issues of gender, power, and ethnic identity. We will ask, for example, how do particular Christian traditions understand the body and

sexuality? Why does God insist that his people be fruitful and multiply while the church views virginity as the highest form of perfection? How does a vision of Christian community understand the place of "other" people including those who practice non-Christian religions? How does this vision of social unity understand the place of the poor and sick--people who often live at the margins of society? How can a Christian culture justify the burning of heretics?

Spanning a variety of genres, our readings will focus on dimensions of medieval Christianity that may seem strange to a contemporary reader. We will investigate guides for female recluses, treatises on virginity, fantastic dramatic performances, accounts of divine revelations, and much more. **Fulfills British to 1660 requirement.**

MW 11:10-12:25

Crassons

English 369
10(43199) 11(43200)

The Shelley Circle: Reading 1816-1820 in 2016

(4-3)

In this course we will study the transgressive lives and innovative literature of the Shelley Circle during a period of their most intense creativity: 1816-1820. Mary Godwin Shelley, Percy Bysshe Shelley and Lord Byron led unconventional lives marked by tragedy and loss. Although he was married with children, Shelley had eloped with Mary Godwin in 1814. Two years later, his first wife and Mary Godwin's half sister Fanny both killed themselves. By 1819 Mary Shelley, now married to Shelley, had given birth to four children, and lost three of them. Mary's stepsister Claire Clairmont had an affair and a child with Byron.

Their literature was as intertwined as were their lives. Mary Godwin conceived the novel *Frankenstein* in 1816, when she, Shelley, and Byron gathered at a house on Lake Geneva, and challenged one another to write ghost stories. By 1820, Byron and the Shelleys had each published major works and had drafted many more. We will read several of these major works, including Mary Shelley's famous novel; poetry and drama by Shelley, including "Mont Blanc," "Hymn to Intellectual Beauty," *The Cenci*, "Ode to the West Wind," *The Masque of Anarchy*, "Julian and Maddalo," and "Prometheus Unbound"; and works by Byron including *Manfred*, "The Prisoner of Chillon," *Childe Harold III and IV*, and *Don Juan I and II*, along with biographical materials. In addition to contributing to class discussion, and writing interpretive papers, members of the class will have the opportunity to create collaborative public humanities projects designed to commemorate the 200th anniversary of the publication of *Frankenstein*. **Fulfills British 1660-1900 requirement.**

MW 12:45-2:00

Dolan

English 378
10(43864) 11(43867)

Realism and Naturalism in American Literature: 1860-1940

(4-3)

This course will explore two of the most influential traditions in modern American writing: realism and naturalism. Late 19th- and early 20th-century writers in these traditions were concerned with the powerful social forces transforming American life in an era of rapid industrialization -- and with the possibility and limits of freedom in such a society. These authors were preoccupied with issues such as these: Was moral choice still possible in a market-driven society devoted to money-making? Was racism an irreversible fact of American life, or could African Americans achieve greater equality in the twentieth century? Would American women be able to achieve new forms of social, professional and sexual freedom, or would they be frustrated by ever more powerful social constraints? Was personal freedom possible for the poorest and most exploited Americans? Was the realm of psychology -- the realm of desire, fantasy, self-consciousness -- a domain of freedom or of uncontrollable compulsion? Readings will include fiction by

Rebecca Harding Davis, William Dean Howells, Frank Norris, Kate Chopin, Charles Chesnutt, Henry James, Edith Wharton, Tillie Olsen and Richard Wright. As we explore these questions of freedom and determination, students will also read essays by Karl Marx and Sigmund Freud so that we can consider the ways in which realist and naturalist modes of story-telling have influenced some of the most powerful theories of Western modernity. **Fulfills Early American to 1900 requirement.**

TR 1:10-2:25

Moglen

English 391

Writing for Show: Last Stage Editing

(4-3)

10(42468) 11(43931)

A refresher course for those who need to produce clean, finished copy. Speedy review of punctuation and grammar basics. Focus on common errors. Bring writing samples. Identification of your personal problem spots. Drills, exercises, and lots of personal attention. **Fulfills elective requirement.**

MW 8:45-10:00

Gallagher

English 439

Early Modern Poetics: Form, Gender and Religion

(3)

(43820)

Post-Reformation England was marked by intellectual, political, and religious upheaval. During this transformative period, poetry served multiple and sometimes conflicting ends: poems were crafted to seduce, to praise, to mourn, to mock, to overthrow, to rebuild. We will begin our course with the early modern poetic theory of authors such as Sir Philip Sidney and George Puttenham, before delving into the central modes and genres of sixteenth- and seventeenth-century poetry. We'll explore the erotic epyllions written by William Shakespeare and Christopher Marlowe; wind our way through sonnet sequences and epic romance; view the court from the country with Aemilia Lanyer, Ben Jonson, and Andrew Marvell; compare psalm translations to the religious poetry of John Donne, George Herbert, and Richard Crashaw; explode conventions of female authorship and the limits of genre with Anne Bradstreet and Katherine Philips; and ascend to the heavens through the Biblical poetics of John Milton and Lucy Hutchinson. Our readings will be drawn from both canonical and non-canonical authors, and you will gain a greater understanding of the cultural contexts and historical events that influenced the production of poetry by individuals of different genders, religions, and social classes. At the same time, this course will require you to pay attention to the historical particularities of literary forms: why, for example, might an epyllion be a particularly fruitful literary space for thinking questions of nation building in the 1590s? In other words, our study of specific poetic forms in one historical period will enable us to think more broadly about literature in aesthetic, political, and cultural terms—and will give us valuable practice with close reading as a foundational methodology for our work as scholars and teachers querying the relationship between literature and social justice. We will thus be attuned to various modes, genres, and forms of authorship and pedagogy, both in contemporary poetic theory and literary criticism and in our own writing and teaching.

Department Approval Required.

R 4-7

Lay

English 447 Imagining Alternative Times and Spaces in Nineteenth-Century British Fiction (3)

(43824)

The second half of the nineteenth-century is marked by prominent innovations in the management of time and the exploration of space. The invention of the wrist watch, the creation of extensive railroad schedules, and even the creation of Greenwich Mean Time prompted Victorians to develop new relationships with

temporality. In addition, the heightened imperial project, new transportation technologies, and the proliferation of travel narratives encouraged individuals to conceptualize space—and specifically foreign, unexplored, and distinctly “other” spaces—in new ways. Literature prompts, negotiates, and responds to these cultural developments by imagining alternative times and spaces in various forms and genres, including utopian stories, lost world narratives, feminist visions, imperial adventures, nonsense tales, and emerging science fiction works. We will read a diverse range of such texts to consider how the nineteenth century used literary forms to imagine alternatives and even solutions to social issues and challenges such as class conflict, the woman question, imperialism, racism and raciology, science and evolution, education, religion, labor relations, biopolitics, and environmental pollution. Our seminar will draw on the critical work of Michel Foucault, Wendy Brown, Giorgio Agamben, Catherine Gallagher, and Gilles Deleuze; our primary readings will include: Marx and Engels’s *Communist Manifesto*, Lewis Carroll’s *Alice in Wonderland*, Edward Bulwer-Lytton’s *The Coming Race*, Elizabeth Corbett’s *New Amazonia*, Edwin Abbott’s *Flatland*, William Morris’s *News from Nowhere*, Rokeya Sakhawat Hossain’s *Sultana’s Dream*, H. Rider Haggard’s *King Solomon’s Mines*, Richard Jefferies’s *After London*, Lady Florence Dixie’s *Glorianna; Or The Revolution of 1900*, Samuel Butler’s *Erewhon*, and H.G. Wells’s *A Modern Utopia or Island of Dr. Moreau*. Seminar participants will work with the digital publishing platform Scalar (scalar.usc.edu) to create a research project. **Department Approval Required.**

TR 10:45-12:00

Kramp

English 475 American Literary Modernism: Mapping Injustice, Dreaming of Revolution (3)
(43825)

This seminar will explore major works of American literary modernism. We will consider how the formally experimental literature of the early 20th century enabled American novelists and poets to map the structures of domination distorting American life, including intensifying economic exploitation during an era of rapid industrialization, the pathologies of the racial order during the heyday 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 grieve 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 efforts of poets and novelists to imagine revolutionary social transformation, egalitarian social relations, and radical forms of individual flourishing. We will read a wide range of works by novelists such as Cather, Dos Passos, Faulkner, Hemingway, Hurston, Smedley, Steinbeck, and Toomer and poets may include Eliot, Frost, H.D., Hughes, Rukeyser, Spencer, 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, as well as works of feminist, Marxist and critical race theory. This course contributes to the English Department’s Literature and Social Justice emphasis. **Department Approval Required.**

T 4-7

Moglen

“Intersectionality refers to particular forms of intersecting oppressions, for example, intersections of race and gender, or of sexuality and nation. Intersectional paradigms remind us that oppression cannot be reduced to one fundamental type, and that oppressions work together in producing injustice. In contrast, the matrix of domination refers to how these intersecting oppressions are actually organized. Regardless of the particular intersections involved, structural, disciplinary, hegemonic, and interpersonal domains of power reappear across quite different forms of oppression.”

Patricia Hill Collins

This course will focus on the different ways that theorists have examined race, gender and sexuality in feminist and queer theory. Beginning with the groundbreaking collection titled *This Bridge Called My Back: Writing By Radical Women of Color*, we will explore how this text first published in 1981 calls for a shift in feminist theory by addressing the multiple and intersecting forms of oppression that women of color experience. Reading work by essayists and poets from this anthology including Barbara Smith, Audre Lorde, Cherríe Moraga, Norma Alarcón, and Gloria Anzaldúa, we will analyze how these prominent authors importantly link gender, race, class, and sexuality in ways that continue to influence critical race theory, feminist theory, queer theory, and literary studies. With this text as a starting point, we will turn to other major work by these authors as well as critical works by Kimberlé W. Crenshaw, Patricia Hill Collins, bell hooks, Chela Sandoval, and Chandra Talpade Mohanty to trace how writing by radical women of color in the 1980s and 1990s continues to influence recent feminist theory. After focusing on feminist theory at the beginning of the semester, we will turn to recent scholarly work in queer theory indebted to the theoretical frameworks developed by these thinkers as well as critical works that challenge psychoanalytic and Foucauldian strands of queer theory that avoid addressing constructions of race and gender or the impact of racism and sexism. For example, this course will address how the call to theorize gender, race, and sexuality in connection to each other has continued in recent contributions to queer theory, including Siobhan Somerville’s *Queering the Color Line: Race and the Invention of Homosexuality in American Culture*, Roderick A. Ferguson’s *Aberrations in Black: Toward a Queer of Color Critique*, José Esteban Muñoz’s *Disidentifications: Queers of Color and the Performance of Politics*, and Juana María Rodríguez’s *Sexual Futures, Queer Gestures, and Other Latina Longings*. Additionally, we also will examine how attention to the impact of intersecting oppressions has transformed late twentieth century and twenty-first century feminist and queer psychoanalytic theory with particular attention to Hortense Spillers’s work on psychoanalysis, race and gender along with analysis of excerpts from work by Barbara Johnson (*The Feminist Difference: Literature, Psychoanalysis, Race, and Gender*), David L. Eng (*Racial Castration: Managing Asian American Masculinity and The Feeling of Kinship*), Anne Cheng (*The Melancholy of Race: Psychoanalysis, Assimilation, and Grief*), Kathryn Bond Stockton (*Beautiful Bottom, Beautiful Shame: Where “Black” Meets “Queer”*), and Darieck Scott (*Extravagant Abjection: Blackness, Power, and Sexuality in the African American Literary Imagination*). Finally, we will conclude by examining how contemporary critics challenge and expand upon Foucauldian theories of the deployment of sexuality and biopolitics by reading excerpts from works like Anne McClintock’s *Imperial Leather: Race, Gender and Sexuality in the Colonial Conquest*, Ann Laura’s Stoler’s *Carnal Knowledge and Imperial Power and Race and the Education of Desire*, Mel Y. Chen’s *Animacies: Biopolitics, Racial Mattering, and Queer Affect* and Alexander G. Weheliye’s *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*. **Department Approval Required.**

491-11 Best Practices in Context: Balancing Ideals and Constraints in College Composition (1)
(43861)

In this course we will explore how the “best practices” of composition instruction bump into “constraints” under real-world conditions, such as teaching multiple sections of basic composition (with students whose preparation, motivation, and aspirations are diverse); or working in a program that has expectations, standards, and requirements that restrict an instructor’s options. With both constraints and ideals in mind, we’ll examine such topics as course design, textbook options, reading and textual skills, issues of “correctness” (errors), composing process skills, approaches to argument and academic writing, program requirements and competency testing, and resources for supplementary instruction. Our focus will be “practical,” emphasizing the hard choices writing instructors confront when their ideals must accommodate restrictions and constraints. **Department Approval Required.**

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