



papers, create analog data visualizations, give TED Talk-style presentations, and produce a digital portfolio of data analysis projects. **Cross-listed with Global Studies 090-011 (45160)**  
**TR 9:20-10:35 (45015)** **Whitley/Weidman**

**090** **FY Sem: Are We Living in the Post-Antibiotic Apocalypse?** **4**  
Eighty years of excessive use of antimicrobials has led to a rise in antimicrobial resistance (AMR) with projections that by 2050 10 million people per year could die due to drug-resistant infections. This seminar will provide an immersive introduction to AMR from diverse perspectives: biology, epidemiology, engineering, history, ethics, anthropology, and literature. We will learn everything from the basic microbiology of bacteria to the mechanisms engineered to treat their infections. In the lab we'll practice environmental sampling and grow, identify, and test the resistance of these microbes. Class readings will include scientific studies along with comics, poetry, fiction, histories, and video games to understand how the language and representations of microbes, antibiotics, and AMR have changed over time. Importantly, we will consider the role of popular culture in expressing and shaping public awareness of AMR. In 2013, the US CDC declared that we are now in "the post-antibiotic era". But, what does it mean to live in a "post-antibiotic" world? How did we get here, and what can we do about it?  
**Cross-listed with HMS 090 (45317)**  
**MW 12:10-1:25 (45325)** **Servitje/String**

**100** **Working with Texts** **4**  
A course to help students to become, through intense practice, independent readers of literary and other kinds of texts; to discern and describe the devices and process by which texts establish meaning; to gain an awareness of the various methods and strategies for reading and interpreting texts; to construct and argue original interpretations; to examine and judge the interpretations of other readers; to write the interpretive essay that supports a distinct position on some literary topic of importance; and to learn to find and assimilate into their own writing appropriate information from university library resources. To be rostered as early as possible in the English major's program.  
**MW 10:45-12:00 (40091)** **Lay**

**115** **Sp Top: The Body: Literature, Film, Medicine** **4**  
Are we our bodies? How has the way we think about bodies shaped medical thought and practice over time? How have we culturally come to define a "normal" body, and how does that idea impact the way we move through the world? This class will use interdisciplinary methods to explore what our bodies (and the idea of the body) mean to us, with a focus on how imaginative science fiction and horror narratives can help us answer these questions. Through a health humanities lens we will study texts from a range of disciplines - medicine, history, bioethics, philosophy, digital humanities, media studies, and fiction - about bodies and embodiment. We will first chart depictions and expectations of the body in the history of medical knowledge, from Ancient Greek anatomical drawings to Victorian grave robbers who sold corpses for research, to Digital

visions of the body as a medical object like the *Visible Human Project* (1994). We will then consider how fiction can illuminate cultural and ethical issues surrounding the body, our shared fears related to the body and selfhood, and issues of social justice, equality, and embodiment. Likely fiction readings include John Campbell's "Who Goes There?" (1938), Agustina Bazterrica's *Tender is the Flesh* (2020), Carmen Maria Machado's *Her Body and Other Parties* (2017), and works by Isaac Asimov; non-fiction readings will include *Stiff* (2003) by Mary Roach. Likely film assignments include *The Thing* (1982), *Invasion of the Body Snatchers* (1956), *Get Out* (2017), *Annihilation* (2018), *Her* (2013), and *Transcendence* (2014). **Cross-listed with HMS 115 (45284)**  
**TR 9:20-10:35 (45281)** **Andrews**

**127** **History of Theatre I** **4**  
A multi-cultural survey of dramatic literature and theatrical practice from its ritual origins to the 18th century. **Cross-listed with Theatre 127-10 (42322)**  
**TR 1:35-2:50 (42321)** **Staff**

**142** **Introduction to Writing Poetry** **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 (42028); MW 3:00-4:15 (42208)** **Watts, B**

**144** **Introduction to Writing Fiction** **4**  
Instruction in the craft of writing fiction. Practice in and classroom criticism of stories written by students taking the course. Must have completed six hours of freshman English.  
**TR 9:20-10:35 (42899)** **Watts, S**  
**TR 10:45-12:00 (43943)** **Bauknight**

**170** **Amaranth** **1**  
Amaranth editorial staff. Students can earn one credit by serving as editors (literary, production, or art) of Lehigh's literary magazine. Work includes soliciting and reviewing manuscripts, planning a winter supplement and spring issue, and guiding the magazine through all phases of production. Editors attend weekly meetings with the faculty advisor. Consent of department chair required.  
**T 12:10-1:25 (40602)** **Watts, B**

**191 Climate Fiction and Film: Global Perspectives 4**

When we hear about climate change in the American media, the coverage tends to be oriented towards the impacts on "us," but we hear less about the global & planetary consequences. What will the results be in China? In India? In the Maldives? This course will address the question of planetary consequences of climate change using fiction and film as a means of representing the past and present, and imagining possible futures beyond a US-centered framework. We'll also have a fair amount of nonfiction reading on this issue -- both scientific accounts that help elucidate the scale of the problem, as well as some accounts that might be understood as climate change skepticism. In addition to thinking carefully about what the data shows and what it doesn't, it seems important to understand why poorer countries in particular have been slow to sign on to fighting climate change. Readings and films will focus on the experiences of people from the Global South as well as minoritized communities within the U.S. Films will include experimental works and documentaries exploring climate change in India and parts of Africa, as well as popular films like "Don't Look Up" and "Snowpiercer."

**Cross-listed with GS 191-010 (45278) and Film 191-010 (45279)**

**TR 1:35-2:50 (45220)**

**Singh**

**291 Black Writing, Black Voices: A Fiction Writing Workshop 4**

In this course we will read selections, stories, and novels from canonical writers (James Baldwin, Nella Larsen, and Zora Neale Hurston) as well as new classics from writers such as Jesmyn Ward, Zadie Smith, Raven Leilani, and Colson Whitehead. This class is primarily a writing course, however, with a focus on craft in workshops and discussions of student work. **Cross-listed with AAS 291-010 (45267)**

**T 1:35-4:15 (45281)**

**Watts, S**

**309 Critical Theory and Practice 4-3**

This course offers an introduction to literary theory from its origins in ancient Greek philosophy to its more recent iterations in post-structuralism and beyond. Critical theory is essential to helping us understand the value and inner-workings of literary texts and other forms of cultural production. Works of poetry, fiction, and drama do not just reflect the realities of our world, but function to shape those very realities. Our exploration of various critical methodologies, then, will allow us to see how literature informs our thinking about race, class, gender, and other social and political issues. In studying a broad range of philosophical and theoretical thinkers, we will discover how the texts we read invite us to consider, most fundamentally, what it means to be human and how to live ethically in the world. **Fulfills Critical Theory requirement for English Honors students.**

**TR 10:45-12:00 (010-44814) (011-44815)**

**Crassons**

**325 The Harlem Renaissance: Early 20th-Century African American Literature, Art and Politics 4-3**

Explore the extraordinary flowering of African American literary, artistic and political life in the early 20th century. Study masterpieces of African American literature, music,

visual art, and political imagination. Consider how artists and activists represented the diversity of Black life in America and reimagined race relations during the Jim Crow era. Learn how works by Langston Hughes, Zora Neale Hurston, Bessie Smith, Aaron Douglas and many others can assist us in realizing the promise of racial justice.

**Cross-listed with AAS 325-010 (45091); AAS 325-011 (45094)**

**Fulfills 20th and 21st Century requirement.**

**MW 1:35-2:50 (010-45057) (011-45082)**

**Moglen**

**328 Shakespeare's Teenagers**

**4-3**

There was no such thing as a teenager in Shakespeare's England; in fact, the word didn't enter the English language until the 20th century. Yet present-day writers and filmmakers often cast Shakespeare's young adults as teenaged characters, using adaptations to tell the story of today's teens coming of age. In this course, we'll study several Shakespeare plays and current responses to them from a range of media: film, fiction, music and even YouTube and Twitter, paying particular attention to how they engage with present-day concerns about gender, race, and sexuality. Why do so many artists choose to represent present-day teen culture through Shakespeare? What can we learn about coming of age in Shakespeare's time and our own from these plays and their adaptations? **Fulfills British to 1660 requirement.**

**TR 1:35-2:50 (010-45213) (011-45215)**

**Weissbourd**

**381 How Free Can We Be In the Modern World? Realism and Naturalism in American Literature**

**4-3**

Realist and naturalist novelists wondered if Americans were becoming more or less free. Was moral choice possible in a market-driven society devoted to money-making? Could African Americans achieve equality or was white racism irreversible? Could women claim new forms of social, professional and sexual freedom – or was male dominance inescapable? In this course, we will read masterpieces of realist and naturalist fiction – two of the most influential traditions in modern American literature. Readings will include fiction by Rebecca Harding Davis, William Dean Howells, Frank Norris, Kate Chopin, Charles Chesnut, Henry James, Edith Wharton, Tillie Olsen and Richard Wright. As we explore these questions of freedom and determination, we 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. In your writing for this seminar, you will have an opportunity to explore the extent – and limits – of freedom in your own lives.

**Fulfills American to 1900 requirement.**

**MW 3:00-4:15 (010-45150) (011-45155)**

**Moglen**

**391 Race, Gender, Slavery and Freedom in the Eighteenth-Century  
British Literature**

**4-3**

The Rights of Man, Thomas Paine's classic argument in defense of the individual's right to assert freedom in the face of tyranny, was a popular late-eighteenth century refrain originating from the 1789 French Revolution. But generalized arguments about individual human rights also gave rise to specific debates concerning the rights of women and Negro slaves. What rights were these individuals denied in eighteenth-century Britain and how did the period's literature reflect their dilemmas?

This course considers these questions as a way of introducing you to the study of race and gender in British domestic and colonial contexts. But it is particularly concerned with occasions in literature where British writers combined simultaneous discourses about race and gender in ways that sometimes helped and at other times hindered the fights against tyranny that Negro slaves and female advocates fought. We will read plays, poetry, novels, short stories, travel literature, and non-fiction prose as well as recent theories about gender and racial construction in the eighteenth century to discuss representations of British men and women, and colonial Others like Negro slaves, Creoles and Jews. We will consider an assortment of issues ranging from slavery, anti-slavery, abolition, miscegenation, mimicry, ambivalence, hybridity, anti-Semitism, blackness and whiteness, to marriage, libertinism, and sexual double standards in a variety of canonical and obscure texts. **Fulfills British 1660-1900 requirement. WRITING INTENSIVE. DEPARTMENT PERMISSION REQUIRED.**

**Cross-listed with WGSS 391-010 (45256); WGSS 391-011 (45261); AAS 391-010 (45252); AAS 391-011 (45260)**

**MW 12:10-1:25 (010-45242); (011-45258)**

**Dominique**

**439 Early Modern and Contemporary Poetry**

**3**

In sixteenth- and seventeenth-century England, poetry was essential to social, cultural, and political life. From royal courts to country granges, early modern poets explored a range of pressing issues: everything from the global implications of England's nascent imperialism to the deeply personal experience of losing a child. In this course, we will engage with early modern poetry not simply as a form of representation but as a means of cultural transformation, both positive and negative—and we will ask whether similar possibilities exist in poetry today.

Throughout the semester, we'll read early modern poems in conversation with contemporary poets, some of whom are explicitly in dialogue with canonical early modern texts (as in Sonnet L'Abbé's Sonnet's Shakespeare (2019)), while others offer formal or thematic echoes and undoings of their predecessors' work (as in the American Sonnets of Wanda Coleman or Terrance Hayes). Our central focus will be on how to read, analyze, and write about poetry in cultural, material, and formal terms, and we will pursue this aim with careful attention to how gender, race, and sexuality shape—and are shaped by—poetics. It is my hope that our study of poetry across two historical periods will enable us to consider how and why it is valuable to study centuries-old poems, some of which support or enact violence and injustice. How can we work to foster more just futures by contending with both the positive and negative inheritances

of early modern poetry? And what might we learn from contemporary poets and scholars who have engaged in this project?

**W 4:25-7:05 (45183)**

**Lay**

**442 Racial Thought in 18th Century British Literature 3**

In separate American and British monographs, Katy Chiles and Roxann Wheeler have argued that, "Racial thought at the close of the eighteenth century differed radically from that of the nineteenth century, when the concept of race as a fixed biological category would emerge. Instead, many early Americans [and 18th-century Britons] thought that race was an exterior bodily trait, incrementally produced by environmental factors, and continuously subject to change."

This course explores the ways in which British writers captured the radical difference of 18th century racial thought in an assortment of plays, poetry, novels, short stories, slave and epistolary narratives. Using gender as a strategic narrative guide, we will trace some of the complexities associated with changes in racial thought as it develops from being a fluid concept to a fixed one. Along the way, we discuss how historical events such as the Mansfield Judgment, the abolition of the British slave trade, the Glorious Revolution, the Hardwicke Marriage Act, Yorke/Talbot Decision and the Waltham Black Act affected representations of British men and women as well as the residents who are deliberately Othered within the nation (Negroes, slaves, Creoles, Nabobs, Irish, the poor). We will also read recent theories about gender and racial construction in the eighteenth century in order to probe an assortment of related questions: how do issues like marriage, libertinism, and sexual double standards influence 18th century racial thought? What roles do slavery and miscegenation in the colonies play in the establishment of racial thought within Britain? Is whiteness a fluid or fixed racial category? How does blackness function as a political tool?

**M 4:25-7:05 (45235)**

**Dominique**

**479 Things Fall Apart: British/Postcolonial Literature After 1900 3**

Things fall apart; the center cannot hold," Yeats wrote, and his concept of a collapsing center has become a widely accepted metaphor for the disruptions and displacements of modern life since around World War I. Some of these are figured by modern writers as disabling (the loss of a moral center or a sense of spiritual wholeness), while others are generative -- linked to rising movements for social justice and liberation (decolonization; feminism's displacement of patriarchal authority). Here, we will explore three parallel threads related to decentering in a selection of major texts from the British and Anglophone postcolonial traditions: the failures of various models of nationalism (British, Irish, and Indian) to provide a coherent narrative of imagined community; the alienation of labor under industrial capitalism; and the challenge to patriarchy from 20th-21st century feminisms. Primary texts are likely to include Virginia Woolf's *Mrs. Dalloway*, E.M. Forster's *Howards End*, James Joyce's *A Portrait of the Artist as a Young Man*, Arundhati Roy's *The God of Small Things*, Amitav Ghosh's *The Hungry Tide*, and Jhumpa Lahiri's *The Lowland*. Alongside these works of fiction we will encounter a selection of critical and theoretical arguments in postmodern and postcolonial theory, by figures such as Gayatri Chakravorty Spivak, Fredric Jameson,

and Susan Stanford Friedman, as well as ecocritical theory by theorists such as Rob Nixon, Amitav Ghosh, and others.

**TR 10:45-12:00 (45225)**

**Singh**

**480 Rhetorics of Risk and Precarity**

**3**

Rhetorics of Risk & Precarity is a theory-focused rhetoric and cultural studies course that examines the concept of “risk” as a complex and powerful component of 21<sup>st</sup> century life. The premise of the course is that contemporary experience and subjectivity are determined in large part by risk—by an understanding of the future (fundamentally open, unknown, yet-to-be-determined) as grounded in likelihoods drawn from the past. Risk is thus an uncanny and uncomfortable concept. We use it to gain command of the unknown future, but it reminds us that we are always vulnerable to what is to come.

In this course we will examine theories of risk drawn from interdisciplinary fields (rhetoric, philosophy, sociology, cultural studies, and political theory) and we will apply these theories to specific case studies related to risk and precarious situations such as the climate crisis, policing and racial violence, health/illness and medical treatments, finance and banking, and school shootings. Of course, we are not vulnerable to these various risks in equitable ways, and the class will provide opportunities for students to think about risk from social justice perspectives.

Assignments include: 1.) weekly answers to discussion questions that will guide your reading and facilitate meaningful class discussion, 2.) a short theory application paper (or comparable public facing text) that investigates the way risk functions in a specific, precarious situation of your choosing, and 3.) a seminar-length paper (16-22 pages, may be an expansion of the short theory application) that makes a scholarly argument about the role of risk and/or precarity in a cultural, theoretical, or literary context. (This will be an open opportunity to use theory from the course to deeply explore an issue, event, or text of your choosing).

Over the course of the semester, we will read texts (often selections) such as the following:

**Theory/Concept Texts**

*To help us create a conceptual framework for “risk”*

Louise Amoore: *The Politics of Possibility: Risk & Security Beyond Probability*

Aristotle: *Rhetoric and Prior Analytics*

Karen Barad: “Troubling Time/s and Ecologies of Nothingness: Re-Turning, Re-Membering, and Facing the Incalculable”

Ulrich Beck: *Risk Society: Towards a New Modernity and World at Risk*

Judith Butler: *Precarious Life: The Powers of Mourning and Violence*

Gilles Deleuze: “Postscript on the Societies of Control”

Jacques Derrida: “Force of Law: Mythical Foundations of Authority”

Michel Foucault: “*Society Must Be Defended*”: *Lectures at the Collège de France, 1975-1976* and *The Birth of Biopolitics: Lectures at the Collège de France, 1978-1979*

Anthony Giddens: “Risk & Responsibility”

Ian Hacking: *The Taming of Chance*

Niklas Luhmann: *Risk: A Sociological Theory*



## Case Study Texts

*To help us contextualize how risk functions in precarious situations and for precarious identities*

Debra Hawhee: *A Sense of Urgency: How the Climate Crisis is Changing Rhetoric*

Wendy S. Hesford, Adela C. Licona, & Christa Teston (eds.): *Precarious Rhetorics*

Kelly Pender: *Being at Genetic Risk: Toward a Rhetoric of Care*

Kellie Sharpe Hoskins: *Rhetoric in Debt*

Eileen E. Schell, Charlotte Hogg, and Kim Donehower: "Rhetorics and Literacies of Climate Change"

James Warren: "Driving While Black"

Lydia Wilkes, Nate Kreuter, & Ryan Skinnell (eds.): *Rhetoric and Guns*

Franklin E. Zimring: *When Police Kill*

**R 4:25-7:05 (44806)**

**Rollins**

## **485 Introduction to Writing Theory**

**2**

The purpose of this course is to provide you with a theoretical, historical, and disciplinary introduction to important issues in the teaching of college composition, and its goal is to support both your immediate and long-term development as a teacher/scholar. Together we'll explore some of the myriad ways that writing can be taught, learned, and practiced while learning about the historical development, theoretical underpinnings, and ethical implications of these approaches. Some of our specific topics will include the history and development of the first-year composition course, the process and post-process movements, rhetorical approaches to teaching writing, teaching writing in the digital age, as well as cognitive, expressive, social constructionist, and social justice within pedagogies. You'll also have the opportunity to focus on your own professionalization. By the end of the semester, you should be able to place your individual pedagogical practices in the context of the larger debates that constitute composition studies, and you will begin to introduce your teaching philosophy and practice to potential and future colleagues.

**M 1:35-2:50 (40092)**

**Lotto**

## **486 Teaching Composition: A Practicum**

**1**

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

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

**Rollins**

## **491 Feminist and Queer Theory**

**3**

Theorizing violence—in interpersonal relationships, in social movements, in institutions from universities to the state—and a politics that will ameliorate harm is an enduring issue in feminist and queer theory. How do feminist and queer theories of gender and

sexuality help us to understand and address violence—and how might they perpetuate injury? What is the relationship between interpersonal violence and institutional violence? How does queer and feminist scholarship envision justice, equity, and community?

We will explore different theoretical accounts of harm and its amelioration in classic works from the "sex wars" in the 1980s, from the institutionalization of intersectional feminism and queer theory in the 1990s, and from major works written in the last twenty years. This course introduces students to big questions in feminist and queer thought and how they have evolved over the last fifty years, with an eye toward formulating research questions grounded in feminist/queer theory.

**T 4:25-7:05 (43946)**

**Edwards**