Spring 2019 English Course Descriptions

ENG 221-0001 Literature/Culture/Ideas: The Middle Ages Go to the Movies (Baragona)
MW 2:30-3:45 PM
The earliest surviving complete feature film is the 1911 silent movie of Dante’s Inferno. Since then, many filmmakers have tailored medieval works for modern tastes, sometimes combining portions of different works into a single new work of cinema. This course will explore the original texts and a variety of movie versions, sometimes more than one per text, of not only Inferno, but also of Beowulf, The Volsungasaga, Chrétien de Troyes’s The Knight with the Lion, Sir Gawain and the Green Knight.

ENG 221-0002 Literature, Culture, and Ideas: World Literature (O’Donnell)
TTH 11:00 AM-12:15 PM
Modernity and Appetite introduces students to global literary figures and movements (17th c. – present) through inquiry into “appetites.” Through this theme, we will consider both the pitfalls and triumphs of appetite in all its forms as presented in literature. Without appetite, there would be no science; without appetite, there would be no war.
+ What drives our actions?
+ What passions help or hurt us?
+ Is man innately subject to physical, emotional, or intellectual appetite?
+ How do our appetites define / control us? How do we suppress them to conform, achieve, disguise, or stand out?
+ What are the consequences of sated desire or, alternately, want?
+ Is the response to specific appetites individual or collective?
+ How do our appetites impact others?
+ Do our notions of the validity of appetite change over history and in different cultures? Is there something that remains the same?
In this course students think critically about these issues and grapple with these questions within the larger contexts of literature, history, politics, economics, philosophy, and science.

ENG 221H-0001: Literature/Culture/Ideas: In Search of Asylum: Stories of Latinx Refugees (Fagan)
MW 2:30-3:45 PM
The figure of the refugee looms large in the American political landscape, even as the identities of refugees frequently remain confined to the shadows. U.S. Latinx writers have long engaged in efforts to bring the stories and lives of these would-be immigrants into the light, to give refugees literary asylum through fiction, nonfiction, poetry, film, and song. In this course, we will ask, what does it mean to seek refuge? In a literal sense? In a literary sense? Why and how should we tell these stories? And who has the right to tell them? We will use these questions to think through the implications of the power of text, of documents, of ourselves and others to define and redefine one’s identity. Our texts will complicate our understanding of what it means to be a a migrant, a border-crosser, or an unaccompanied minor, as well as to be in search of or to offer sanctuary, freedom, and home. As part of this course we will also engage
and collaborate with students at Harrisonburg High School, navigating storytelling techniques together and learning from one another using the Story Maps platform.

ENG221H-0002: Literature/Culture/Ideas: Law and Vengeance in Modern Fiction (Babcock)
TTH 11:00 AM-12:15 PM
Our culture is obsessed with the law. From Law and Order to The People’s Court, the law serves as the imaginative setting in which many of our culture’s most urgent passions, fascinations, and anxieties are worked through. Yet, the legal system itself is largely designed to suppress and filter these very same passions in order to reach an impartial judgment. This seminar explores how a wide array of literature has dealt with this tension between imagined "right" and institutional justice. How do communities decide which acts of vengeance are legitimate? Can vengeance itself work as an act of legislation? In posing these questions to fictional texts, our goal is to refine and clarify our sense of literature’s relevance for social and political questions. Likely texts will include Shakespeare’s The Merchant of Venice, Franz Kafka’s The Trial, Albert Camus’s The Stranger, Truman Capote’s In Cold Blood, Chinua Achebe’s Things Fall Apart, along with selections from print and television.

ENG 222-0001: Genre(s): Contemporary American Short Stories (Martin)
MWF 10:10-11:00 AM
In this class, which fulfills the General Education Cluster II literature requirement, we get to immerse ourselves in reading and discussing the stories in The Best American Short Stories 2011, edited by Geraldine Brooks. I will supplement these readings with many other stories. To encourage close scrutiny, I will give six short-answer quizzes on our assigned readings. Our class will consist of many discussions, two exams, and one 2000-word paper of critical analysis.

ENG 222-0002: Genre(s): Weird World Fiction (Samatar)
MWF 10:10-11:00 AM
In this class, we will look at fantasy, science fiction, and horror in a global context. We will explore stories of the strange and supernatural from ancient myths to horror films, and investigate how these narratives interact with psychology, politics, and cultural studies. As we read about gods, ghosts, aliens, and magical creatures, we will develop our own ideas about what stories of the unreal from around the world can teach us about the realities of human experience.

ENG 222-0011: Genre(s): Short Fiction (Gaughran)
TTH 2:00-3:15 PM
This course involves the study of prose works categorized as “short stories” or “novellas,” providing an opportunity for students to become familiar with a wide range of fictional styles emerging from various historical periods and cultures. The course will sample short fiction from well-known writers but also from some lesser known. We will discuss these works by paying attention to historical and cultural contexts but also by attending to time-honored elements of fiction: plot, theme, character, point of view, tone, etc.
ENG 235-0001: Survey of British Literature- Beowulf-18th Century (Goode)
TTH 5:00-6:15 PM
This chronological survey of British literature will introduce you to some of the major authors and texts of the Middle Ages through the 18th century. As with any survey course that tries to cover approximately 1000 years of literary production, many significant texts and authors have not been included; however, the works and authors selected give significant voice stylistically and thematically to the concerns and issues of their times. For each text, we will pay attention to the cultural, economic, and political context in which it was written and how the text both reflects and responds to this context. We will also explore how the formal literary elements of a text help create its meaning. Finally, we will examine many of our texts through the lens of social identity, namely in terms of issues of class, gender, and sexuality.
Although this is an introductory course, it is READING INTENSIVE and because many of our texts were written in earlier forms of English and deal with unfamiliar cultural, religious, and historical concepts, it will take you longer to read each than you might first assume. Please keep this in mind as you prepare for class.
*This course fulfills the GenEd Cluster 2 Literature requirement and one of the survey course requirements for the English major.

ENG 236-0001: Survey of British Literature II: Romantics through Contemporary (Pennington)
TTH 9:30-10:45 AM
In this overview of British literature from the last two hundred years or so, we’ll examine works of poetry, prose, fiction, and drama. Paying careful attention to historical context, thematic content, and poetic and narrative form, we’ll attempt to generate a rudimentary understanding of what’s so “British” about this literature. In the process, we’ll trace shifting ideas about personal and national identities (considering gender, race, and class), authority and authorship, and sociability through the literary creations of diverse writers.

ENG 247-0001: American Literature to 1865 (Rebhorn)
MWF 1:25-2:15 PM
This course aims to explore the foundations of American Literature from its origins to, arguably, the most significant event in this country’s history—the American Civil War. Helping to guide our exploration of the diverse literary texts constituting “American Literature” during this time period, we will be looking at the numerous formal, stylistic, and thematic ways in which all of these texts “contest,” or challenge, what it meant to be American. Exploring the rich texts of this course, therefore, from Puritan sermons to Enlightenment autobiographies, from Transcendental essays to slave narratives, we will not discover the “real” American experience beneath this era. Rather, we will begin to see the ways in which these contests over the meaning of race, gender, history, class, and religion supplied the foundational energy that drove this country onto the national stage.
ENG 260-0001: Survey of African American Literature (Fagan)
MWF 12:20-1:0 PM
This course introduces General Education students to major authors, literary forms, and movements in African American literature. We study the emergence and flourishing of African American literature over the past two centuries, noting common as well as diverging themes, techniques, and arguments over the coherence of African American literature as a genre. Throughout the semester we will explore antebellum, Reconstruction, Harlem Renaissance, Civil Rights, Black Arts, and Post-Soul writers in their historical contexts as well as make connections between texts across historical periods. Students can expect to complete in-class reading quizzes, short essays, a midterm and a final exam.

ENG 299-0001: Writing About Literature (Samatar)
MW 2:30-3:45 PM
English 299 is the gateway to the study of literature. The course introduces students to current methods of reading and interpreting literature, addressing a variety of genres and theories. Students will learn how to pursue sound research, hone their close reading skills, and develop confidence and poise in speaking about literary works.

ENG 302-0001: Special Topics: Southern Writers of the New Millennium (Gaughran)
TTH 11:00 AM-12:15 PM
This course examines the fiction of new writers from the American South, those who have published their first work in the 21st century. The course will attempt to provide a foundation of critical analysis for these mostly young writers, asking such questions as how they expand upon or revise the traditions established in the previous century by Faulkner and his literary descendants. What are the contemporary concerns? What does the region look like through the lens of contemporary fiction? The course will examine the works of some lesser known writers and some already widely recognized, including Jesmyn Ward, David Joy, Tayari Jones, Jamie Quatro, Wiley Cash, Thomas Pierce, JMU’s own Inman Majors, and others.

ENG 302-0002: Special Topics in Literature and Language: Children’s Literature (Price)
TTH 9:30-10:45 AM
From the 17th-century fairy tale to the contemporary best seller, children’s literature is a recognizable genre with its own narrative conventions. This course critically examines these conventions and the role of children’s literature in reflecting and producing various identities (gender, class, race, and nation). While children’s literature has changed with cultural and historical circumstances, some of its most prominent characters and characteristics persist stubbornly into the present and through various media. John Newbery referred to his business as one of the first publishers of children’s literature as “Trade and plum cake forever!” We will follow his lead in considering children’s literature both as plum cake (pleasure) and trade (a commodity). The course will begin with fairy tales and end with *Harry Potter*. 
ENG 310-0001: Modern English Grammar (Cote)
TTH 12:30-1:45
In this course, we will examine the structure of the English language from a modern, linguistic perspective. Students will discover what it means to be a native speaker of a language and will develop a conscious understanding of a wide range of particular unconscious grammatical concepts, principles, and rules that shape our everyday use of English. More generally, students should come away from this course with a better awareness of what grammar rules are, of where they come from, of how they can be determined, and of the extent to which they are or are not fixed and comprehensive.

ENG 311-0001 Medieval Literature and Culture: Medieval Drama (Baragona)
MW 4:00-5:15 PM
Medieval Drama will trace the development of European drama from the rise of Latin Church plays to the Humanist allegorical morality plays of the early Renaissance. Emphasis will be on the masterpieces of medieval English theater, especially the mystery plays, which retell biblical stories. The course will focus on controversies over production and performance of such plays, as well as on themes and structure of early drama, taking advantage of the latest scholarship. Students will adapt, stage, and give a public performance of at least one medieval play.
*This course fulfills the pre-1700 overlay requirement for the English major.

ENG 321-0001: Restoration & Eighteenth-Century British Poetry & Prose (Goode)
TTH 11:00 AM-12:15 PM
This course will be a chronological study of the prose, poetry, and drama of what is commonly referred to as “the long Eighteenth century,” from 1660—1800. Excluding novels, we will examine the key texts of this period in terms of their socio-political importance as well as in the trends they evidence in their respective genre category. Through our texts, we will attempt to capture the ideological, political, economic, and cultural trends of the British eighteenth century. The authors and works we will study highlight the movement from the public individual to the private, the burgeoning of the British empire, the growth and power of the middle-class, the increasing reification of gender and sexual categories, the moral education of men and women, and the changing nature of literary production itself. While our primary genre of study is poetry, this will be a reading intensive course, requiring critical thinking and writing skills.
*This course fulfills the pre-1900 overlay requirement for the English major.

ENG 325-0001: Romantic Literature (Castellano)
TTH 11:00 AM-12:15 PM
This course will examine British literature of the Romantic period, 1776-1832. A final project will make use of primary materials in Carrier Library Special Collections.
*This course fulfills the pre-1900 overlay requirement for the English major.
ENG 327-0001: The Gothic (Castellano)
TTH 9:30-10:45 AM
Beginning with two classic Gothic novels, The Castle of Otranto and The Monk, this course will question why the Gothic genre emerges to haunt Enlightenment rationality and socio-economic progress in the eighteenth century. The remainder of the course will be spent examining how women writers adopt Gothic terror to critique otherwise unspeakable, violent crimes against women. Our readings of these primary texts will be supplemented by feminist and queer theoretical readings of the novels.
*This course fulfills the pre-1900 overlay requirement for the English major.

ENG 330-0001: The Nineteenth-Century British Novel: Novel Readers (Pennington)
TTH 2:00-3:15 PM
You are an important figure in the nineteenth-century novel. Yes, dear reader, you! Through both content and formal characteristics, the nineteenth-century novel is markedly attentive to its audience as it explores how meaning operates in and beyond the text. Indeed, the protagonists of these novels are often readers themselves: readers of texts, and readers of the world around them. Real-world readers in the nineteenth century responded to their textual counterparts with a wide range of interpretive and emotional actions. Reading novels by Austen, Brontë, Eliot, and others, we will study how they reflect the changing and distinctly novel experiences of life and literature in the nineteenth century. Examining some of the responses these novels have inspired in readers over the years (in letters, periodicals, and other outlets) will further illuminate how these works of fiction continue to challenge contemporary readers to reconsider the relationship between text and world.
*This course fulfills the pre-1900 overlay requirement for the English major.

ENG 332-0001: Studies in Popular Genres: Speculative Fiction and Poetry (Cote)
TTH 3:30-4:45 PM
In this course, we’ll consider the nature of speculative genres both broadly (prose vs. poetry) and more narrowly (science fiction vs. fantasy), while exploring major themes, new and old, of speculative literature.
We’ll consider how some themes, such as the definition of “human” and the nature of power over and responsibility for both others and the environment, are treated in different subgenres of SF. We’ll particularly compare science fiction and fantasy, AND look at how speculative poetry—with its ancient literary roots and somewhat under-recognized contemporary existence—has a valuable role to play in drawing sharp focus to aspects of these themes and in creating strong emotional responses to them. Along with a mix of short stories, novellas and possibly a novel or two, we’ll read and discuss poetry by well-known speculative fiction authors (like perhaps Gene Wolfe’s poem “The Computer Iterates the Greater Trump,” Ursula K. Le Guin’s “Werewomen,” Neil Gaiman’s “The Mushroom Hunters,” and David Brin’s dolphin haikus) but also include speculative poetry by writers most famous as poets, some but not all of whom are primarily speculative poets.
In the sixteenth, seventeenth, and eighteenth centuries, the North American continent was a stage for contacts, many of them violent, among many cultures and peoples – European, Native American, African. At the same time, print culture was evolving rapidly, along with new reading and writing practices, fundamentally altering the relationship between writer and reader and the meaning of textuality. We will look at the ways in which these two phenomena intersect over these centuries, examining the various genres important in early modern America -- commonplaces, autobiographies, legal documents, narratives of captivity and escape from slavery, early novels, and others, asking questions like: What are the reading, editing and publishing processes important in shaping these texts? What anxieties about national identities, social cohesion, and articulations of the self are revealed in the literature of contact in a period of nation-building? As part of our study, we will have an opportunity to examine rare eighteenth-century almanacs in the Carrier Library collection.

*This course fulfills the Literature pre-1900 requirement for English majors.

This course follows the development of the American novel from its beginnings in the late eighteenth century and the formation of the nation to World War I and the advent of Modernism. Reading novels by Brown, Cooper, Poe, Hawthorne, James, Howells, and Twain, we will pay particular attention to the intertwined relationships between the aesthetics of the novel—what does an American novel look like—and the politics of long narrative—what does an American novel do. To that end, we will use our readings to explore how the novel is always already two things simultaneously: it is both a material object with certain generic characteristics and artistic structures, and a mode of reading that is affected by the socio-historical context surrounding the text.

*This course satisfies the pre-1900 overlay requirement for English majors.

In this course, we will compare and contrast the narratives of contemporary U.S. Latinx writers who trace their heritage to Mexico, Cuba, Puerto Rico, and Central and South America. We will explore the differences between as well as the differences within these identities, asking whether the term “Latinx” is an appropriate collective definition. In addition to considering how race, nation, and ethnicity shape our understandings of Latina/o identity, we will also discuss the influencing forces of gender, sexuality, class, and language. Coursework will include written essays, an annotation project, and a group presentation.
Though the novels, stories, and poetry in this course incorporate some Spanish, no reading knowledge of Spanish is required.

*This course fulfills the “Identity, Diversity, Power” requirement for the English major.

ENG 374: Global Anglophone Literature (Babcock)
TTH 2:00-3:15 PM
This course covers literature from many different parts of the English-speaking world, with attention to writers’ attempts to assess the legacies of imperialism in the contemporary world. What are we to do with a traumatic history that nevertheless remains a part of us? To what extent is the age of empires truly in the past? How do we overcome empire’s legacies in order to create a more free and equitable future? We will examine texts that grapple with the mixture of critique, fascination, shame, and striving that congeal around empire in contemporary memory, several generations after the struggles for national independence. Likely authors include Tsitsi Dangarembga, J. M. Coetzee, Salman Rushdie, Jessica Hagedorn, Caryl Phillips, and Kazuo Ishiguro

*This course fulfills the “Identity, Diversity, Power” requirement for the English major.

ENG 379-0001: Literature and Empire: The Jewel in the Crown (Mookerjea-Leonard)
MWF 2:30-3:45 PM
How did literature written in the colonial era represent the colonized, how did this impact those who were depicted, how did people deploy literature as a way of resisting colonial representations and exploring new ways of describing a postcolonial national identity? This course will combine the study the impact of British colonial writings on the empire in India. Together with works of fiction, which focus on a localized experience of colonialism (the Indian subcontinent), we will read a set of critical essays which will offer a global perspective on colonial and postcolonial writings. This course fulfills the “Identity, Diversity, Power” overlay requirement for the English major, it also counts towards the requirements for the World Literature minor.

*This course fulfills the “Identity, Diversity, Power” requirement for the English major.

ENG 382-0001: History of Film Since 1960 (Gaughran)
TTH 3:30-4:45 PM; TH 6:30-9:00 PM (Film Screening)
This course aims to look seriously at the history of film from 1960 to the present. We will examine various developments in the evolution of film, more or less chronologically, beginning with the French New Wave, with filmmakers such as Jean-Luc Godard and Francois Truffaut. From there the course will sample the Czech New Wave and other movements of the 1960s. The course will then pay particular attention to the so-called “Hollywood Renaissance”—beginning most likely with Mike Nichols’s The Graduate, before sampling the work of such directors as Francis Ford Coppola, Martin Scorsese, Terence Malick, and Roman Polanski. The last third of the course will feature the works of more contemporary auteurs, such as Jane Campion, Paul Thomas Anderson, and Quentin Tarantino. Students will become acquainted not only with thematic concerns within the films of represented directors, but also with developments in camera use, mise-en-scène, editing, acting, etc. Students will be urged to go beyond the passive appreciation of film and familiarize themselves with critical material on
selected works. Besides the scheduled class slots on Tuesday and Thursday afternoons, students will be expected to attend weekly screenings early on Thursday evenings.

ENG 390-0001: The Environmental Imagination (Wrenn)
TTH 2:00-3:15 PM
This rigorous, reading- and writing-intensive introductory creative writing class provides an overview of American environmental nonfiction writing, with an emphasis on the writer's imagination, process, and craft. Each week we will read celebrated environmental writers such as Henry David Thoreau, Annie Dillard, and Amy Leach. Along the way, we will aspire to exceptional craft, paying special attention to narrative, dialogue, imagery, setting, characters, point of view/persona, research, syntax, and figurative language. The course involves field work in the mountains, meadows, creeks, and lakes of George Washington National Forest and Shenandoah National Park, culminating in a final project about a local environmental issue or conflict.

ENG 391-0001: Introduction to Creative Writing – Nonfiction (Cavanagh)
TTH 9:30-10:45 AM
This is an introductory workshop in the reading and writing of creative nonfiction, an expansive genre that includes memoir, personal essays, flash nonfiction, lyric essays, literary journalism, and video essays. Creative nonfiction is rooted in actual experiences as opposed to fabricated ones. You’ll draw from personal experiences and observations about the world to write nonfiction, and you’ll learn the techniques published writers use so you can transform your raw material into stories intended for an audience. These techniques include choosing specific, vivid details that help build characters, setting, and scenes. A writer must also cultivate and be true to an individual voice and style—a vision—so we will work to support each other’s efforts toward effectively expressing the vision that is uniquely yours.

ENG 391: Introduction to Creative Writing – Nonfiction (Varner)
-0002: TTH 11:00 AM-12:15 PM
-0003: TTH 12:30-1:45 PM
Through reading and writing, we will explore creative nonfiction, an umbrella term that includes the subgenres of memoir, personal essays, and literary journalism. We will explore the elasticity of truth and fact in our lives, while employing techniques such as character, point of view, dialogue, and others traditionally credited to fiction writers. Student writing will be discussed in both workshop and conferences. At the end of the semester, each student will turn in a portfolio with revised essays.

ENG 392-0002: Introduction to Creative Writing: Poetry (Wrenn)
TTH 3:30-4:45 PM
A truly introductory poetry writing course, English 392 requires introspection, a love for language, and risk-taking, along with curiosity about the lyric tradition. As we read masterpiece poems by established writers and workshop your own poems, we will learn the basics of poetic craft and deepen our ability to close read. There will be significant class time devoted to trying out creative unblocking exercises—automatic writing, dominant/non-dominant hand
dialoguing, pranayama (breathing exercises), guided imagery meditation, and dream recall—to jump-start your writing.
You’ll share your writing in a supportive workshop whose aim is to encourage creativity rather than nitpick. And you’ll be reading some of the most stunning poetry we have, by greats such as John Keats, Sylvia Plath, Robert Hayden, Walt Whitman, Emily Dickinson, and William Shakespeare. By the end of the class, you’ll read poetry more deeply and write more poignant and original poems. You’ll have generated a great deal of new poetic material, having developed a sense of the limitless possibilities that the creative life offers.

**ENG 393: Introduction to Creative Writing- Fiction (Martin)**
-0002: MWF 12:20-1:10 PM
-0003: MWF 1:25-2:15 PM
In this class we will explore the underlying architecture of stories and find constructive ways to improve them. To that end, we will spend the first third of the class studying stories and reading Stephen King’s *On Writing: A Memoir of the Craft*. I will give five short-answer quizzes on assigned readings from this writing text. I will also give many generative writing exercises in the first third of the class. During the rest of the class, students will distribute stories or novel excerpts of their own for workshops in which we will find ways to make their fiction more compelling.

**ENGLISH 402-0001: Advanced Studies in British Literature Pre-1700L: Gender & Sexuality in 18th-Century Literature (Goode)**
TTH 12:30-1:45 PM
This course surveys English drama and fiction from 1660 (the date of Charles II’s restoration to England’s throne) until 1800. Acknowledged by scholars from a variety of fields as a transformative period, the eighteenth century and its literature embodied notions of gender, class, and sexuality that shift from fluid and circumstantial behaviors to codified identity categories. Our thematic task for the semester will be to excavate from our selected texts the intense gerrymandering of identity construction that occurred throughout the period. We will consider such figures as the libertine, the fop, the rake, the molly, the man of feeling, the hermaphrodite, the masculine woman, the cross-dressed woman, the fallen woman, the romantic friend, and the passionless woman. We will examine how changes in Britain’s economic, political, religious, and social systems determined the formation and depiction of these various figures. In addition to reading primary literary texts illustrating the increasing reification of sexual and gender categories, we will read critical essays from leading Restoration and 18th-century scholars.
*This course fulfills the Literature pre-1700 Overlay requirement, and one of the Advanced Studies (400-level) Course requirements for the English Major. It also accounts towards the Women’s, Gender, and Sexuality Studies minor.*

**ENG 403-0001: Advanced Studies in British Literature Post-1700: Victorians and Disability (Price)**
TTH 2:00-3:15 PM
Dickens’s Tiny Tim is only the most famous example of a Victorian character with a disability.
This course expands our knowledge of representations of disability during the Victorian period. We will be analyzing fairy tales, novels, journalism, memoirs, and the nineteenth-century “freak” show to see how the Victorians depicted disabled people and how they depicted themselves. Our goal is to increase our knowledge of Victorian literature and culture as well as our understanding of key concepts in the field of Disability Studies. Material will include A Christmas Carol, Dr. Jeckyll and Mr. Hyde, The Little Lame Prince, excerpts from Mayhew’s London Labour and the London Poor, and the Victorian display of Joseph Carey Merrick (the “Elephant Man”).

*This course fulfills the “Identity, Diversity, Power” requirement and Pre-1900 requirement for the English major.

ENG 405-0001: Advanced Studies in Anglophone Literature. Epidemics in Global Anglophone Fiction (Babcock)
TTH 3:30-4:45 PM
This course considers the ways that obsessions with disease and contagion get coded within contemporary geo-cultural contexts. Its premise is that mass epidemics can act as historical catalysts that lead communities to envision themselves—both their problems and potentialities—in new ways. Often we hear about how the boundaries of communities are policed by stoking people’s fears of disease and death, suggesting perhaps that contagion fiction is only capable of producing reactive, xenophobic feelings. In fact, contemporary fiction presents a much more multifaceted picture, one that includes possibilities for both community-building and communal self-critique. Likely authors include John Edgar Wideman, Amitav Ghosh, Mary Karooro Okurut, Jamaica Kincaid, John Le Carré, and Kazuo Ishiguro.

*This course fulfills the “Identity, Diversity, Power” requirement for the English major.

ENG 407-0001: Advanced Studies in American Literature: Moby Dick (Rebhorn)
MW 2:30-3:45 PM
About the opening of Herman Melville’s Moby-Dick, Ta Nehesi Coates recently gushed, “This is the greatest paragraph in any work of fiction, at any point, in all of history. And not just human history, but galactic and extra-terrestrial history too.” Taking our cue from Coates, this course will focus on Melville’s greatest novel on the 200th anniversary of the author’s birth. While the class will be divided into three parts—Before the Whale, Approaching the Whale, and After the Whale—the majority of the class will be an exercise in decelerated reading and immersive attention focused on Melville’s greatest novel. We will situate ourselves vis-à-vis the novel by reading works by Melville beforehand, and the conclusion of the class will use our close understanding of the text to explore the novel’s afterlives in a range of contemporary genres, from film to performance art, from music to Coates’ own writing about race. Along the way, we will use the text as an invitation to read widely in literary criticism, to understand the text’s relationship to Nathaniel Hawthorne, Frederick Douglass, Rene Descartes, Michel de Montaigne, Karl Marx, and others, and to think deeply about the historical moment of, and cultural forces at play in, the novel’s creation. Final projects will offer students a chance to craft their own interpretations of the greatest novel in “galactic and extra-terrestrial history.”

*This course fulfills the pre-1900 overlay AND the 400-level requirement.
ENG 420-0001: Introduction to Narrative Theory (Pennington)
TTH 11:00 AM-12:15 PM
Roland Barthes claims that “narrative is international, transhistorical, transcultural: it is simply there, like life itself.” Barthes is only one among numerous scholars who point out the prevalence of narratives in—and thus their significance to—diverse human societies. Our thoughts, our daily language, and the media we consume are saturated by narrative forms. But what is “narrative?” How do narratives work? How do different narrative practices and techniques make meaning(s) in different times and places? In the twentieth and twenty-first centuries, the study of narrative has evolved into a complex and multifaceted field called narratology that strives to answer these and other questions. This class offers an introduction to the foundational concepts, terms, and debates that comprise the contemporary study of narrative. Introduction to Narrative Theory will challenge students with a rigorous reading schedule primarily focused on theory. In class, we will carefully trace the arguments of each assigned theorist, contextualize their ideas, and apply the analytical tools they proffer to the interpretation of narratives in literary and cultural texts.

ENG 433-0001: Advanced Studies in Arabic Literature: The Novel in North Africa (Samatar)
MW 8:40-9:55 AM
This course examines the representation of space in North African novels. Our selected texts address human experience in a variety of spaces, from the desert to the city to the sea. They are of particular interest because they come from a region that is sometimes considered part of Africa, and sometimes part of the Middle East: a cultural crossroads that remains contested, full of diverse and contradictory stories about itself. Reading these novels will allow us to explore a number of rich topics, including the difference between space and place, the role of storytelling in spatial experience, and how a particular type of storytelling—the novel—helps shape our idea of the world.
*This course fulfills the “Identity, Diversity, Power” requirement for the English major.

ENG 494-0001: Advanced Poetry: We Wear the Mask (Alleyne)
TTH 9:30-10:45 AM
This advanced poetry course will focus on the long tradition of the persona poem. Students will read and discuss classic and contemporary poets such as Robert Browning, Cornelius Eady, Ai, among others, and consider the constraints, challenges and possibilities of the persona mode. Students will conduct research for, write, and revise a suite of persona poems, and produce a final portfolio.

ENG 495-0001: Advanced Fiction Writing (Majors)
M 12:20-2:50 PM
An advanced fiction writing workshop with emphasis on narrative technique and strategy. We will look for ways to minimize the narrator as monologist, striving instead for a more immediate brand of fiction where “the scene” is predominate. In short, we will be working toward that old maxim of “showing, not telling.” The class is designed for the serious writer of fiction, so editing, grammar, and proofreading will be emphasized. Students will submit three pieces,
approximately twelve pages in length, for the class to discuss/critique. Students may submit short stories or novel chapters.
*Prerequisite: ENG 393 or permission of instructor.

ENG 496-0001: Advanced Topics in Creative Writing: Comedy Writing (Majors)
W 12:20-2:50 PM
An advanced fiction writing workshop with emphasis on developing comedic voice, timing, style and vision. Students will write three comedic pieces, approximately twelve pages in length, for the class to discuss/critique. These submissions may be three separate stories, or the first three chapters of a comedic novel, or some combination of the two. The class is designed for the serious writer of fiction, so editing, grammar, and proofreading will be emphasized. An optional but recommended reading list will include A Confederacy of Dunces, Lucky Jim, and a large helping of P.G. Wodehouse. Students are free to read these before the class starts.
*Prerequisite: ENG 393 or permission of instructor. Sense of humor optional, but encouraged.

ENG 496-0002: Advanced Topics in Creative Writing: The Writer's Practice (Cavanagh)
TTH 12:30-1:45 PM
This workshop will celebrate writing as an excellent habit and make a ritual of it. Toward that end, you will write regularly in class as a means to practice your art, generate material, and try out different styles and genres. We will also engage in other habits writers tend to practice in order to feed their interior lives and enrich the content of their creative works. These habits include, but are not limited to, reading works of nonfiction, fiction, poetry, and looking at short films, photography, and other visual arts. At least two award-winning authors will visit our class. We will get out of the classroom, too, to peruse Duke Hall Gallery and the Arboretum. The creative assignments will include two works of prose—the first will be nonfiction, the second your choice of fiction or nonfiction—and for the third assignment, you will produce a video essay. If you have never before created a video essay (a.k.a. digital story), fear not, you will receive training. The goal is to help you practice, develop, and stretch your creative abilities through ritual and by attaining technical and craft skills you can carry with you beyond the semester.