SPRING 2020 COURSE DESCRIPTIONS

Note: courses are in order by class number, followed by last name of professor

200 LEVEL COURSES

ENG 221: Literature/Culture/Ideas. Law and Vengeance in Modern Fiction
Babcock
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 Fall*, Truman Capote’s *In Cold Blood*, Chinua Achebe’s *Things Fall Apart*.

ENG 221: Life, Mind, and Art
Johnson
T/TH 3:30-4:45 PM
(200-level introductory course; extra 200 for intermediate level course)

ENG 221: Ecocinemas: Theory and Practice
Lo
T/TH 2:00-3:15 PM
The concept of environmental activism brings to mind “green” practices and policies both small and large, from families composting at home and communities supporting the development of renewable micro-grids, to politicians envisioning bold infrastructural agendas such as the “Green New Deal.” As recent political developments have revealed, however, debates surrounding environmental activism often have little to do with the implementation of such practices, but rather raise the question of whether the environment even needs to be
protected. While disagreements in public discourse at such a deep level are frustrating and even unbelievable – for both members of the political “left” and “right” – what these ideological clashes reveal is a fundamental difference in worldviews regarding the relationship between humans and nature: should humans act as stewards of the environment, mindful of the destructive impact that human activity can have on nature’s fragile ecosystems? Or is the environment a garden of plenty, ripe to be harvested as self-renewing resources for human industries and endeavors? As different as these views may seem, they surprisingly share a problematic assumption that humans have a dominant relationship over nature. In both views, a hierarchical relationship between humans and nature is established, where humans are seen as the active agents who either conserve, or exploit a more passive natural environment. To put it simply, whether on the “left” or the “right,” mainstream political views of the environment are deeply anthropocentric, placing humans at the center of agency and meaning-making.

Course Overview
This course challenges students to think about the environment eco-centrically – not by privileging humans over nature, or nature over humans, but by seeing human and non-human agents, natural as well as constructed environments, social-spheres and eco-spheres, as co-existing within a complex ecology of inter-connectedness and interdependence. A key step to learning how to think and act eco-centrically is to first be aware of how anthropocentrism fundamentally biases the ways we perceive and represent our environments. This “filtered” perception is surely informed by many factors, but there is arguably no singularly impactful and as pervasive an influence in our contemporary age as cinema – a mass medium that harnesses the power of visual documentation and storytelling to mold our thinking about and ways of seeing the environment in powerful, often unconscious ways.

How film and digital media from around the globe and from multiple genres – documentaries, experimental films, Hollywood blockbusters, “indie” films, art cinemas, animations, video games, and virtual reality – shape our perception of the natural and social ecosystems around us is the primary focus of this course. Using an interdisciplinary set of approaches from film studies, ecocriticism, environmental studies, cultural studies, cultural geography, and studies of media ecology, students will additionally examine the ways in which film and media document, imagine, and represent environmental advocacy, the Anthropocene, and issues surrounding class, race, gender, and (trans)-national identity as they relate to environmental justice.

To put eco-centrism into practice, students will go beyond weekly close analysis of films to producing in groups their own “ecocritical” documentaries, a semester-long project that will guide students step-by-step through the pre-production to post-production stages of documentary filmmaking. This will culminate in a weeklong Ecocinema Short Film Festival, where students will have the opportunity to share their creative works with the greater public. Ultimately, the objective of this course is to take theoretically and critically informed steps to displace our perception of the environment from an anthropocentric to an eco-centric
worldview, from a hierarchical and dichotomous view of humanity’s relationship with nature, to what eco-criticism scholar Paula Willoquet-Maricondi calls a “systemic and non-hierarchical view (of) “what it means to be a member of the planetary ecosystem.” Students taking this course will stand to gain not only refreshing philosophical insights but will have opened the floodgates to emerging narrative, visual, rhetorical, and conceptual paradigms for rethinking our fraught relationship with the environment.

No prerequisites: no prior knowledge or experience with film production is required, basics will be covered in-class
Course can be counted towards-
IDP Requirement by Course Directive
World Literature Concentration
Environmental Literature and Writing Concentration
Environmental Humanities Minor
Film Studies Minor

ENG 221
Mookerjea-Leonard
M/W 2:30-3:45 PM
This course will introduce a variety of writings by Asian American authors and examine critical issues surrounding the texts. We will ask questions about the historical formation of Asian American identities and about the aesthetic forms of representation explored by Asian American writers and artists. While we will devote most of our time to literary texts, we will also direct our attention to the role of popular culture in the ongoing construction of Asian and Asian American identities.
This course fulfills GenEd requirements, the “Identity, Diversity, Power” requirement for the English major, and it counts toward the World Literature minor.

ENG 221: Modernity and Appetite
O’Donnell/Nafziger
T/TH 12:30-1:45 PM
This class introduces students to global literary figures and movements (seventeenth century – 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.

- What drives our actions?
- What passions help or hurt us?
- Is man innately subject to physical, emotional, or intellectual appetites?
- How do our appetites define/control us? How do we suppress them to conform, achieve, disguise, or shine?
- 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?

In this course students will think critically about these questions within larger contexts.

ENG 221: American Psycho: Madness in American Literature
Rebhorn
M/W/F 10:10-11:00 AM
From psychotic sleepwalking in the eighteenth century to violent self-loathing today, madness has always shadowed the development of American national identity, offering a darker, more insidious underside to what Ralph Waldo Emerson triumphantly called American “self-reliance.” This course explores this dynamic by focusing on the way American madness has been represented in literature, from the novel to short story to film. Taking up early depictions of madness in authors such as Edgar Allan Poe and Herman Melville, following the diversifying representations of madness in Henry James, Willa Cather, and Charles Chestnutt, and coming to talk about the inheritance of these “tropes of madness” in The Haunting of Hill House, Get Out, and The Joker, this course will offer students a brief history of American madness. By closely reading these texts, developing our writing skills, and learning to think about ideas across multiple texts, this course will help students both become better readers of texts, and, perhaps understand more fully why “we all go a little mad sometimes.”

ENG 221H: Knowing and Telling: How Narratives Produce Knowledge in Latin American and other Fantastic Fictions
Pennington
T/TH 11:00 AM-12:15 PM
How do you know that you know something? Is knowledge based on memory, factual data, recorded stories, analysis of cause-and-effect? And to what extent does any possible “knowledge” rely on narrative structures, like plot or character-types, to make sense? In “Knowing and Telling,” we will repeatedly ask the question “how do we know?” with particular attention to how narrative – the representation of a series of events – determines what is, or can be, known. We will analyze how narratives create knowledge rather than just relating known truths. With a wide-ranging syllabus that includes works by Jorge Luis Borges, Silvina Ocampo, Remedios Varo, Julio Cortázar, Ursula LeGuin, Charlie Jane Anders, and others, we will interrogate how fictional texts—particularly those that play with conventions of knowing and telling—illuminate the fundamentally narrative structures of what we think we know.
ENG 221H.3: Literature/Culture/Ideas – Islands and the Literary Imagination
Price
T/TH 2:00-3:15 PM
ISLANDS. Magical, enchanted, treasure-filled. The ideal bounded space, perfect for literary fantasies of colonization and self-development . . . or cannibalism and scientific laboratories. This course considers the role of the island in the western imagination over the last four hundred years, from Shakespeare's *The Tempest* (1611) to Libba Bray’s *Beauty Queens* (2011). Students will hone their skills of literary analysis through close readings of the course texts, and will be asked to think critically and creatively about the course subject matter and the forms that it takes, including drama, the adventure novel, picture books, television, and film.

ENG 221H: “Knowing and Telling: How Narratives Produce Knowledge in Northern Ireland”
White
M/W 2:30-3:45 PM & TH 5:00-7:00 PM film screening
How do we know what we know? What is the role of telling stories in producing knowledge? How do we resolve differing or competing narratives? In “Knowing and Telling,” we will explore these questions in narratives from and about Northern Ireland, part of the United Kingdom.

When the 1921 Anglo-Irish Treaty with Britain divided the island of Ireland, it created a border between what are today known as Northern Ireland and the Republic of Ireland. During the period known as The Troubles (1960s-1990s), Northern Ireland experienced a sustained and violent sectarian conflict based in centuries-old animosities about religion, language, race and national identity. The region has experienced relative harmony since a 1998 peace accord, but as Britain negotiates to leave the European Union in the move known as “Brexit,” it threatens to reconstitute the Irish border and rekindle old tensions.

In this course, we will attend to stories about that conflict and the Irish border as told in novels, short stories, poems, plays, films, and historical narratives. In paying attention to their content and their form, we will examine how all of these versions construct what we “know” about that place and time.

ENG 222: Liking Poetry
Federico
M/W/F 12:20-1:10 PM
We will read and study a selection of poems in English from poet Robert Pinsky’s Singing School, accompanied by poet Mary Oliver’s Poetry Handbook. Together, these poet-teachers will help us understand some technical matters and how poems work, and what it takes to bring a new poem into the world. The goals of the course? To expand your knowledge of particular poets and poems, and help you gain respect and appreciation for the work poets do
and what they give to the world. Coursework includes critical and creative writing assignments and presentations to the class.

**ENG 222: The Best American Short Stories 2011**
Martin
M/W/F 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, including Jim Shepard’s “Love and Hydrogen,” about the taboo relationship between two men on the airship the Hindenburg, Karen Russell’s poetic “Madame Bovary’s Greyhound,” rendered largely from the perspective of the dog, and Eric Puchner’s “Beautiful Monsters,” a science fiction story published in Tin House. 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: Introduction to Poetry**
Parker
M/W 11:15 AM-12:05 PM
Note: includes Friday break-out discussions
This course serves as an introduction to understanding and enjoying poetry. It assumes no prior knowledge of its subject, but it requires students to learn the rudiments of close reading. The course will focus on lyric poems (short poems generally concerned with emotion and feeling). The goal of the course is for students to be able to enjoy poems and to understand them as complex artistic objects.

**ENG 222: Women’s Literature**
Thompson
M/W/F 10:10-11:00 AM
This course introduces General Education students to the study of women’s literature through an examination of 20th and 21st century American women’s fiction and nonfiction.

**ENG 235: Survey of British Literature**
Goode/Sorge Way
T/TH 2:00-3:15 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. We will examine works of poetry, drama, and short fiction. As with any course that tries to cover 1000 years of literary production, many 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
respective periods. 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 that context. We will also explore how the formal literary elements of a text help create its meaning. Finally, we will pay special attention to the construction of national and social identity in terms of class, gender, and sexuality. Possible texts for the semester include: Beowulf (Anglo Saxon epic poetry), Doctor Faustus and King Lear (Elizabethan drama), and Gulliver’s Travels (Swift).

This course fulfills the General Education Cluster 2 Literature requirement, and the introductory survey course requirement for both the English major and the Secondary-Education 4-Year English major.

**English 236: Survey of British Literature II: Romantics through Contemporary**

Pennington/Sorge Way  
T/TH 3:30-4:45 PM  
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 239**

Mookerjea-Leonard/Levine  
M/W/F 12:20-1:10 PM  
This course introduces students to representative works of modern South Asian literature. It aims to cultivate an awareness of the historical, cultural, and intellectual contexts of writings from South Asia and the South Asian diaspora through reading works both by Anglophone authors and writers from the region’s vernacular traditions. Through close reading and analyses of literary texts, and discussions in class, which will be organized around topics such as nation and narrative; home; migration; violence; gender; marginality; and identity, the course endeavors to refine students' skills of critical thinking, reading and writing.  
This course fulfills the “Identity, Diversity, Power” requirement for the English major, it also counts toward the World Literature minor.
ENG 239: Fairy Tales
Samatar/Levine
T/TH 12:30-1:45 PM
English 239 introduces students to key issues, concepts, and methods in the study of world literature. In this course, we will study fairy tales, one of the world’s oldest and most widespread genres. Students will have the opportunity to read both familiar and unfamiliar stories, practice comparative analysis, engage with a variety of critical perspectives on fairy tales, and examine contemporary retellings. They will increase their understanding of the promises and challenges of world literature and revel in one of the most delightful and rewarding forms of storytelling.

ENG 247: American Literature to 1865
Rebhorn/Webb
M/W/F 12:20-1:10 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: Survey of African American Literature
Godfrey/Swartzentruber
M/W/F 12:20-1:10 PM
This course introduces 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 contemporary writers in their historical contexts as well as make connections between texts across historical periods. Students can expect to complete in-class reading quizzes and group work, as well as three short essays and three exams.
ENG 299, section 2: Writing about Literature
Gaughran
T/TH 11:00 AM-12:15 PM
The course is an introduction to the critical study of literature. It aims to foster skills and concepts basic to literary analysis and interpretation. It seeks to enhance appreciation for literary texts. It attempts to answer such basic questions as “What is Literature?” Can we call some writing “good” and some inferior? On what basis? What preconceptions and evaluative principles are we bringing to the discussion of literature?

The course is writing-intensive, so there will be an emphasis on evaluating and discussing literature in writing. The course attempts to instill in students basic standards for writing about literature.

ENG 299: Writing about Literature
Johnson
T/TH 12:30-1:45 PM
(gateway course)

ENG 299
Samatar
T/TH 9:30-10:45 AM
English 299 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. They may also fall in love with one or more works of literature.
300 LEVEL COURSES

ENG 302: Twentieth-Century Latin American Fiction in Translation ~ Challenging Knowledge
[[Counts for IDP & LACS minor]]
Pennington
T/TH 2:00-3:15 PM
In this course we will read a wide selection of fiction texts from Latin American writers of the twentieth century. In their different ways, these texts will all challenge knowledge on at least two levels: they challenge us to attempt to understand the often-confounding situations they depict, and, through this reading process, they challenge us to rethink the very concept of knowledge and the possibility of knowing. The novels and short stories around which this class is structured vary widely in form, tone, style, and content. However, all of them share in this fundamental questioning of the nature of knowledge and of truth itself. Even the category of “Latin America(n)” may blur and shift as we consider the heterogeneous contexts of each of these works of literature. From instances of “magic realism” to metatextual explorations of narrative form, we will study these translated narratives with attention to the interpretive, approximate nature of all acts of translation. Reading fictions that are widely associated with the (so-called) Latin American “Boom” of the mid-twentieth century, we will challenge ourselves to see beyond the tropes and categories—cultural, literary, social, geographic, linguistic, narrative—that we thought we knew. This course counts for the Identity, Diversity, Power overlap requirement for the English major, and it can count towards the Latin American and Caribbean Studies minor; in either case, please see your advisor for a course directive.

ENG 306: The Bible as Literature
Johnson
T/TH 9:30-10:45 AM
(intermediate level; pre-1700; pre-1900)

ENG 308: Introduction to Linguistics
Cote
T/TH 11:00 AM-12:15 PM
Language is an essential part of who we are as human beings. It has been described as a biological imperative, as a communicative tool, and as an art. We all have extensive and subtle language skills and, indeed, we all have opinions about what is good or bad language. Few of us, however, really understand what language is. This course is a broad survey of the theoretical, the historical, the psychological, the biological, and the sociocultural issues related to human language in general and English in particular. Objectives for this course include the following: for students to become aware of how important the study of human language is to understanding human cognition, behavior, and society; for students to learn that knowing the "structure" or grammar of a language requires much more than just knowing a set of rules for
good and bad sentences and to understand that the study of language is more than just the study of grammar; for students to recognize some general types of variation in different human languages; for students to recognize syntax, semantics, phonetics, language acquisition, sociolinguistics, and other subfields of linguistics and to understand basic concepts and issues in these subfields; for students to gain some perspective both on how much has been learned about language and on how many more questions there still are to be answered; for students to be able to apply general linguistic concepts and vocabulary to particular examples and to related fields of research; and for students to have gained a novice ability to read additional linguistic sources and to apply the information in these sources to language as they find it in the real world.

**ENG 310: Modern English Grammar**
Cote
T/TH 3:30-4:45 PM
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 318: Shakespeare**
Parker
M/W/F 1:25-2:15 PM
An introduction to Shakespeare that addresses eight comedies and histories. Students will learn to read Shakespeare’s English accurately and easily, develop a working knowledge of selected plays, develop their skills in literary interpretation, and understand Shakespeare’s importance in the tradition of English and world literature. We will discuss the system that produced Shakespeare’s plays, the textual tradition of the plays, and the difference between the plays in performance and as reading text. We will also consider how these traditions enrich one another. Mid-term, final, 2 essays, weekly memorization & occasional recitation.
ENG 332: Black Women in/and the Media
Muhonja
M/W 5:00-6:15 PM
The course will examine the positioning and representation of Black women in the media in the USA. Images of Africana women that emerge and their accuracy in representing this demographic group will be analyzed. The course will investigate forces that have contributed to identified representations including time, the transitioning narrative of “the African American,” and politics. Through an exploration of the concept of media literacy, students will take on the roles of informed media consumers and critics. Issues relating to the women’s empowerment movement from an intersectional perspective will be an integral part of the class discourse as we navigate the world of movies, TV, magazine and other forms of advertising, electronic, digital, print and new media.

ENG 341: Contemporary British and Irish Literature
Babcock
Early in the twentieth century, the British Empire was the preeminent global superpower. Since then, the country has gone through two deeply traumatic world wars (as well as a Cold War), the dismantling of the empire, and numerous economic, political, social, and ecological crises. Using a selection of recent novels and films, we will examine how British writers have sought to reorient themselves in the world following these momentous historical shifts. This line of inquiry will spawn broader questions: What does it mean to be “postimperial,” and what does it have to do with being “postmodern”? How does literary experimentation contribute to the formation of new social and political ideas? How do we decide which parts of the past to keep, which to leave behind, and which will always remain with us regardless? Likely authors include Jean Rhys, Martin Amis, Ian McEwan, Salman Rushdie, Zadie Smith, and Kazuo Ishiguro.

ENG 360: Introduction to Ethnic American Literature - Immigrant Narratives
Fagan
M/W/F 10:10-11:00 AM

“Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!”

Emma Lazarus’s poem, “The New Colossus,” was published in 1883, but in 2019 we find it – especially these last five lines – cropping up everywhere: from cable news to cartoons, from protest signs to quotations from public officials, and from newspaper ads to Instagram posts, its words resonate with some of the most pressing questions of the present: how do we decide the
price of admission to a nation?

This semester, ENG 360 will take up the question of immigration by focusing on narratives of arrivals and departures written by 20th and 21st-century immigrants from around the world. We’ll focus on stories AND silences, tracing the various routes to the United States they have carved into history and paying attention to the vision of America these immigrants bring with them. We’ll study short works of fiction, nonfiction, and poetry as well as oral histories archived in Special Collections at JMU’s Carrier Library.
But we won’t just be studying stories; we’ll also be making them. This class will be dedicated not only to researching existing oral histories of local immigrants, but also to recording new oral histories of local immigrants in the Harrisonburg community. We’ll be blending these past and present oral histories into episodes of a class-produced podcast*, gaining research, interview, digital production, and narrative editing skills along the way. We will use our understanding of the value of immigrant narrative to help begin to amplify the narratives of the immigrant communities of Harrisonburg.
*Satisfies IDP Requirement*

ENG 363: Native American Literature
Henigman
T/TH 11:00 AM-12:15 PM
From Hollywood westerns to children “playing Indian”, American Indians loom large in the American imagination. But the images pop culture gives us are little more than stereotypes: humorous or ineffective sidekicks; savages, whether violent or noble; and overall, a tragic and disappearing race, inarticulate, silent, absent from modern American life. However, Native American people have not vanished and have never been silent. Throughout the centuries in which they’ve been in contact with American newcomers, they have been writing to respond to these distorting images and assert their own sovereignty.

This semester we will study these writings by indigenous American people from various tribal groups over five centuries. We will examine the variety of literacies available to them; the ways in which they have engaged with settler culture and literary forms; and the various genres (as-told-to stories and other autobiographical forms, novels, poetry, treaties and treaty speeches, and other experimental forms) that they have employed to represent personal and national identity and experience. Along the way, we will need to learn about the political history and cultural practices of America’s First Peoples, about how they have responded to changing US government policies and actions, and the varying strategies, at once realistic and principled (revitalization movements, the creation of an “Indian public sphere”, and others) they employ
to ensure their survivance as Indian nations. Writers may include William Apess, Diane Glancy, Luther Standing Bear, Tommy Orange, and others. This course fulfills the IDP requirement for the English major.

White
M/W/F 11:15 AM-12:05 PM / Screening TH 5:00-7:30 PM
Protestant or Catholic, Unionist or Nationalist, Loyalist or Republican, Northern Ireland or “The North.” Sectarian conflicts, and the differences that divide the parties involved, often touch on religion, national identity, language, and ethnicity as well as political identification. This course explores the representation of “The Troubles” (1968-1998) in Northern Ireland, a period of sustained and violent sectarian conflict based in centuries-old animosities. Though Ireland’s colonization – and its often-violent resistance – arguably goes back to the twelfth century, the twentieth century was particularly volatile, especially since the seeming victory for independence achieved in 1921 was tempered by a partition of the island that continues to this day.

As Britain negotiates to leave the European Union in the move known as “Brexit,” it threatens to reconstitute the Irish border and rekindle old tensions after a period of relative peace since the 1998 Belfast or Good Friday Agreement effectively ended hostilities. In this course, we will attend to stories about that conflict and the Irish border as told in novels, short stories, poems, plays, films, and historical narratives. Students can expect midterm and final exams, response papers, argumentative papers, and a small research presentation. Authors include Eavan Boland, Seamus Heaney, Mary Beckett, Bernard MacLaverty and others.

ENG 379: Literature and Empire: Literature and Empire: The Jewel in the Crown
Mookerjea-Leonard
M/W/F 10:10-11:00 AM
This course will consider how literature written in the colonial era represented the colonized, how this impacted those who were depicted, how the colonized deployed literature as a way of resisting colonial representations and exploring new ways of describing a postcolonial national identity. On a local level, this course will combine the study the impact of British colonial writings on the empire in India.
This course fulfills the “Identity, Diversity, Power” overlay requirement for the English major, it also counts toward the requirements for the World Literature minor.
ENG 381, section 1: The History of Film to 1960
Gaughran
T/TH 3:30-4:45 PM
The course aims to look deeply into the history of film from the beginnings of the art form in the early twentieth century through the 1950s. We will examine various developments in the evolution of film, more or less chronologically, beginning with the silent era in America and Europe, through the beginnings of sound, closely studying representative films from various movements and genres. Students will become acquainted with not only thematic concerns within the films of represented directors, but also developments in camera use, mise-en-scène, editing, acting, etc. The class will study selected films in detail, but the course will also introduce students to additional films related to the larger contexts.

ENG 390: The Environmental Imagination
Bogard
T 5:00-7:45 PM
In this course, we have two main goals. The first is to improve your ability as a writer, and the second is to improve your ecological education. It’s my belief that knowing how to write well and how to understand the natural world around you will improve your career aspirations and enrich your life.

This is primarily a course in which we will read, write, and talk about environmental literature. Far from being self-indulgent musings on grass or flowers or kitties, environmental literature is today one of the most vibrant and vital genres of literature in the world. While engaging with subjects such as the food we eat, the water we drink, the energy we mine and burn, and the health of our body, mind, and spirit, its main subject is the question of how shall we live? In an age when humans are straining the earth’s abilities to sustain life, this question has never been more important.

We will begin by reading published fiction, poetry, and creative nonfiction to understand the possibilities of each genre, and to practice reading as writers—asking, ‘How can I learn from what they are doing, and what can I steal?’ We will use all three genres to learn the language creative writers use, such as “voice” and “tone,” and essential craft features such as scene and reflection, place, and description. We will learn the process of the workshop, of commenting constructively on the work of our peers. And, we will write our own poems, stories, and essays—trying our hand at weaving sensory detail, firsthand experience, research, vulnerability, and humor into our own environmental imaginations.

Along the way, we will strive to improve our “ecological education,” a phrase introduced by Aldo Leopold to mean our ability to see and understand the natural world around us. We will
examine the idea that there is no such thing as an “environmental issue,” and that in fact every issue is an environmental issue. And we will continually refer back to the main question of the course: how shall we live?

**ENG 391: Introduction to Creative Writing – Nonfiction**
Cavanagh  
T/TH 2:00-3:15 PM  
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 392: Introduction to Poetry Writing**
Kutchins  
T/TH 2:00-3:15 PM  
This creative writing course will introduce you to the art and craft of writing poetry. Our focus is your own creative process, supported and directed by close readings of accomplished published poems. Through weekly writing and reading assignments, you will learn to use the poetic tools by which poets construct effective, meaningful, and memorable poems. As readers, you’ll learn to provide constructive interpretation and critique of poems written by your peers in this class. And as writers in a workshop community, you will be guided to write original poems reflecting a wide range of stylistic and thematic choices.

**ENG 393: Introduction to Creative Writing – Fiction**
Fitzgerald  
M/W 2:30-3:45 PM  
This course is an introduction to writing short fiction. We will approach storytelling not as critics, but as artists and apprentices. When we read as apprentices, our concerns are less theoretical and more practical: What sort of “rules” does the author establish in her opening paragraph? What technical challenges does the author encounter writing in first person? How does the author sustain tension from one scene to the next? When we read as artists, we attempt to understand what makes a story thrilling and unforgettable. Students will sample a wide variety of contemporary short fiction and practice craft with short written exercises.
Students will also write their own stories for workshop. Our goal for the semester will be narratives that are skilled, honest, and guided by artistic vision.

**ENG 393: Intro to Creative Writing – Fiction**  
**Majors**  
**M/W 9:45-11:00 AM**  
The goal of this course is to further your development as writers of fiction. This class will combine reading, discussion, writing and workshopping.

**ENG 393: Stephen King’s On Writing**  
**Martin**  
**M/W/F 12:20-1:10 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.

**400 LEVEL COURSES**

**ENG 403: Romantic Environments: Plantations in England and Jamaica**  
**Castellano**  
**T/TH 5:00-6:15 PM**  
While canonical Romantic writers idealized mountaintop experiences and meditative pastoral scenes, large swathes of land were transformed into plantations both at home and abroad by expropriating land from native people, the converting biodiverse land into monoculture commodity production, and enslaving people for labor. This course will examine Romanticism through the lens of black, working-class, and women authors responding to the sweeping systemic changes wrought by plantation logics and commodities. Counts toward the pre-1900 requirement for the English major the Environmental Humanities minor.
ENG 403: Advanced Studies in British Literature After 1700 – The Victorian Child
Price
T/TH 12:30-1:45 PM
Innocent, wild, desirable, imaginative, adventurous, imperial, criminal: the Victorian child filled many roles which have influenced our views of childhood. This course takes a historical and theoretical look at Victorian conceptions of "the child" during a time that sentimentalized, eroticized, and disciplined children. Material will include such novels as Dickens' Oliver Twist and Carroll's Alice in Wonderland alongside Victorian poetry, art, and photography. All of these will help us consider the child as the product of culture and society, and enlighten our discussion of childhood today.

ENG 405: Advanced Studies in Anglophone Literature
Babcock
Epidemics in Global Anglophone Fiction
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.

ENG 410: Advanced Studies in Author
Federico
M/W 2:30-3:45 PM
Slow Dickens
Charles Dickens’s huge, crowded, multi-plotted novels seem unwieldy to modern tastes and short attention spans. They’re just so L O N G. Who has the time?

We do!
This ADVANCED STUDIES course is about reading great literature in SMALL BITES. Dickens possessed great linguistic dexterity, humor, wit, and an incredible visual imagination. His characters range across the entire social scene. His novels gave Victorian readers a wealth of data about the changing world they lived in. He wrote books of fierce social criticism and moral force. A novel by Dickens is filled to the brim with words, images, and feelings, with suspense, mystery, psychology, and NARRATIVE PLEASURE.

READING Dickens at a LEISURELY PACE can teach us much about this author’s life, literary methods, the historical context of his works, and why he matters in 2020, the 150th anniversary of his death.
AND experiencing the English language through the pyrotechnics of Dickens will also make us BETTER READERS of all kinds of prose, as well as BETTER WRITERS. Coursework will include CREATIVE and traditional forms of scholarship and RESEARCH.

**ENG 410, section 2: Major Author: William Faulkner**
Gaughran
T/TH 12:30-1:45 PM

The course permits students to study in depth the work of a major American writer, William Faulkner. We will read and discuss eight of his novels, more or less chronologically, with a view to comprehending his style and major concerns, including the meaning of history; the burden of the past; place as it impinges on individual life; the landscape of Yoknapatawpha County; tensions between tradition and “the modern”; race; miscegenation; the function of humor; storytelling and language; etc. Students will also become acquainted with the volume of critical material on this essential writer.

**ENG 415: Advanced Studies in Textuality and the History of the Book - Race and Publishing in America**
Fagan
M/W 2:30-3:45 PM

In Langston Hughes’s 1949 poem, “Theme for English B,” his speaker asks his teacher – the one who has assigned him to write an essay about himself – this question:
So will my page be colored that I write?
Being me, it will not be white.

In this course, we will ask variations on this question, thinking about how books carry in their very pages the stories of their authors and their experiences with race and racism. We will examine the way race and ethnicity shape a work of literature’s publication and reception in American literary culture. We will ask, what issues have Black authors and other authors of color faced as they pursue print publication? What expectations do editors, publishers, and readers have for those authors and their work? And what do these issues and expectations tell us about the current state of racial and ethnic identity in American literature?

To answer these questions, we will turn to books as physical objects. We will read work by writers including Nella Larsen, Richard Wright, Maxine Hong Kingston, Danny Santiago, and Salvador Plascencia. We’ll look at their book covers, typography, and illustrations to see how they contain and tell stories about race, and we’ll head to Special Collections to study and present on artists’ books produced by writers and designers of color. We’ll talk about book banning, censorship, sensitivity readers, and the #WeNeedDiverseBooks campaign. And we’ll
study together the various pages of our texts, trying to sort out what it means to imagine a page as something other than white.

Students can expect great discussions, a critical editing project, research trips to Special Collections, a short presentation, and a final research essay.
*Satisfies IDP Requirement*

**ENG 484: Poetic Craft and Creativity**
Kutchins
TH 3:30-6:15 PM

From sonnets to slam, haiku to hybrid forms, this course will focus on the practice of poetic forms. We'll explore form as the shape, or blueprint for a poem's structure and unique energy. Students will study and apprentice to a diverse variety of poetic forms, from different cultures, traditions and aesthetics. You will also focus on a particular form of your choice. This course will be a workshop format, with students bringing their original poems to class each week. Permission of the instructor, or English 392 is the pre-requisite.

**ENG 495: Advanced Fiction Writing**
Fitzgerald
W 7:00-9:45 PM

In this advanced workshop we will be nurturing and refining our passion for reading, writing, and revising short stories. Craft elements covered in ENG393—such as imagery, point of view, characterization, tension, and atmosphere—will still be fundamental to our class discussions. But without passion, the development of craft inevitably stalls. Passion in this case means a persistent drive to understand why and how certain stories move us more than others. Each student will apprentice a major contemporary fiction writer of their choice and share their journey with the class. The apprenticeship will include a close examination of a collection of short stories, as well as writing original stories for workshop. Students will be encouraged to make explicit links between *how a story made them feel* and *why it made them felt that way*. We might not always agree on the merits of a story, but together we will move closer to understanding hidden narrative forces.

**ENG 495: 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: How to Live a Meaningful Life (in a disappearing world)**
Bogard
W 5:30-8:15 PM

In this course we ask the question, How shall we live a meaningful life? While there are many ways we might approach this question, in this course we will take three: what is meaningful work, what is meaningful love, and how might we meaningfully engage mortality. Our primary genre will be creative nonfiction and specifically the personal essay, a form of writing well suited for the pursuit of such questions. The coursework will combine a series of reading assignments and short written exercises with three primary essays, each of which will be workshopped by the class. The only test—as an old professor of mine used to say—will be the rest of your days.

That we ask how to live a meaningful life in the 21st century is key, for while the question is old the context is new. We live now in a time when the emerging reality of climate change threatens to impact every aspect of life. Old assumptions about what life will be like and old answers about how to live are ripe for reexamination. Anyone, but perhaps especially those at the beginning of what hopefully will be a long adult life, would do well to reflect on what they ‘want to do when they grow up’ with this fact in mind.

We will think and write seriously about serious questions, and we will do so with humor, joy, and good cheer. Our main goals will be, as Rilke wrote, to “love the questions,” and to make our writing increasingly more resonant, thoughtful, and clear. We will practice and improve the invaluable lifelong skills of critical thinking, of writing thoughtful and clear and powerful prose, and of paying attention to the beautiful, troubled world in which we live.

**ENG 496: Advanced Topics in Creative Writing: Writing the Young Adult Novel**
Majors
W 12:20-2:50 PM

An advanced fiction writing workshop with emphasis on developing the kind of voice and style that will entertain young readers while treating them with the respect they deserve. Students will write three pieces, approximately twelve pages in length, for the class to discuss/critique. These submissions may be the first three chapters of a YA novel, or three separate first chapters of three different novels, or some combination of the two. The class is designed for the serious writer of fiction, so editing, grammar, and proofreading will be emphasized. Prerequisite: ENG 393 or permission of instructor.
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. The creative assignments will include two works of prose—written as 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.
AAAD 200: Introduction to African, African American, and Diaspora Studies
Muhonja
M/W 9:45-11:00 AM
This course is a broad survey of some of the major themes in African, African American, and other African Diasporic experiences over a period of several hundred years. It centers on systems, movements and ideas that have transcended national, continental and oceanic boundaries—including slavery and emancipation, politics and religion, culture and identity, colonialism and nationalism. The methods of organization are thematic and chronological. Overall, the course is an introduction to the making of the modern world, from the standpoint of black experiences globally.

AMST 200: Introduction to American Studies (Section 2)
Henigman
T/TH 9:30-10:45 AM
How and why do we study America? One of the attractions of the field of American Studies has been that its multidisciplinary approach seems to promise a coherent and unitary way of “explaining” American culture. But is such coherence possible or desirable? How have traditionally resonant myths affected how we view American history and society and America’s place in the world, and what alternative paradigms are possible and useful? We will examine three ideas that have tended to be part of the American self-concept: American exceptionalism, the melting pot, and economic self-determination (including upward mobility). What are the origins of these ideas, and how have they worked in culture? What are the costs of their currency in American ideology? Throughout the semester, we will be mindful as well of international perspectives on these American myths and realities. We will screen films together on a regular basis during the semester. These “visual texts” are the equivalent of required readings, and will interact with more traditional reading assignments.
This course is the gateway course to the American Studies minor. It also fulfills Cluster Two Group one of the General Education requirement.