

FALL 2020 COURSES

ENG 221: The Idea of California

Dr. Robert Aguirre

TU/TH 9:30 AM - 10:45 AM

Dreamland or dystopia? Golden promise or ruined paradise? This course examines these and other key ideas in the literature and visual culture of California. We will be guided by a large question: How do certain places, locales, or sites shape the literature that describes them, and how does the literature shape the place, or at least our ideas about it? We tackle this large question through the tools and approaches of the humanities: close reading of visual and verbal sources; probing analyses of historical and social contexts; and the exploration of ideas through our own writing and speaking. Our course will take us from the pristine valleys of the Yosemite to the concrete and steel landscapes of modern Los Angeles. We will explore “real” places such as San Francisco’s Chinatown and imagined terrains created by filmmakers, photographers, writers, and musicians. The course will be intellectually stimulating and fun—the perfect way to learn.

ENG 221: Literature, Nature, and the Environment

Dr. Katey Castellano

M/W/F 10:10 AM - 11:00 AM

This course will examine the stories that shape our relationships with land, plants, and animals. By reading environmental literature in several genres—non-fiction nature writing, poetry, and fiction—this course will further engage students in the practice of literary analysis and close-reading. Students can expect to emerge from the semester with a working knowledge of the concepts used in the environmental humanities and a better understanding of how to relate a literary work to its historical, political, and cultural contexts. *This class fulfills the General Education Cluster II literature requirement. It also counts towards the Environmental Humanities minor and the English major/minor.*

ENG 221: Literature, Culture, and Ideas: Bob Dylan in His Times (section 7)

Dr. Richard Gaughran

M/W/F 1:25 PM - 2:15 PM

Bob Dylan, the 2016 recipient of the Nobel Prize in Literature, known mostly as a musical artist, has been in the public arena at least since 1962. This course examines his place in the broader culture and the ways in which his artistic output has interacted with that culture. Early regarded as “the voice of his generation,” Dylan has continually endeavored to shed such labels in pursuit of original expression, mostly in music, but also in painting, film, and prose.

The course will examine the major periods of Dylan's career, beginning with the early engagement with important contemporary concerns: the Cold War, the threat of nuclear destruction, poverty, racism. The course will proceed chronologically, moving into Dylan's mature period from the mid-1960s to the mid-1970s, his Christian period, and toward the late flowering at the turn of the century. We will examine lyrics, especially those allusive and elusive, but the course will also touch upon other artists in his circle, both influencers and the influenced.

ENG 221: Baseball Literature (section 2)

Dr. Richard Gaughran

M/W/F 10:10 AM - 11:00 AM

The sport of baseball has given rise to a large body of literature, beginning in the 19th century and into the present. Writers have seen the sport as offering a window into American patterns of thought and behavior—into American culture generally. The course will peer through the lens of baseball as a way of examining broader American culture and history. Moreover, because baseball literature has been expressed through various styles and genres, the course will encourage analysis of various kinds of literature: realism, historical fiction, magic realism, post-modernism, etc. Featured writers will include, Ring Lardner, Bernard Malamud, W.P. Kinsella, Robert Coover, Eric Rolfe Greenberg, and others.

ENG 221: Tolkien: The Legends and Literature Behind *The Lord of the Rings*

Dr. Mark Rankin

T/TH 3:30 PM - 4:45 PM

Peter Jackson's *Lord of the Rings* (2001-03) film trilogy has become a major cultural phenomenon. It has significantly shaped the development of film making in the last two decades, particularly through its pioneering use of motion-capture technology, in ways not unlike the influence of Tolkien's *Lord of the Rings* (1954-56) itself. That work virtually invented the modern fantasy genre and has influenced everything from *Harry Potter* to *The Game of Thrones*.

This course will ask how Tolkien was able to produce these extraordinary books. We will examine how he drew upon the Norse, Germanic, and Celtic medieval literary and story-telling traditions, and incorporated these legends into the very structure of his Middle Earth writings. We will take shorter journeys into the relevant Finnish and Mediterranean legends. *Lord of the Rings* would not have been written without *The Silmarillion*, Tolkien's extraordinary visionary masterpiece which was published posthumously in 1977. We will trace the connections between medieval literature and the legends which lie behind *The Lord of the Rings*, and the connections between those legends and the *Lord of the Rings* books themselves.

This course is offered for general education credit. No knowledge of medieval literature or language is required. All interested students are encouraged to enroll.

ENG 221-0006: Literature/Culture/Ideas: Latinx Storytelling

Dr. Allison Fagan

M/W/F 12:20-1:10

“So who can hear
the words we speak
you and I, like but unlike,
and translate us to us
side by side?”

-Pat Mora

In this course, we will compare and contrast the stories of contemporary U.S. Latinx writers who trace their heritage to Mexico, Cuba, Puerto Rico, and Central and South America. In addition to considering how race, nation, and ethnicity shape our understandings of Latina/o/x identity, we will also discuss the influencing forces of gender, sexuality, class, and language on Latinx writers. Students can expect to read poetry, short fiction, and 1-2 novels. Coursework will include written essays, an annotation project, and a group presentation.



LATINX
STORYTELLING

STUDY THE STORIES
OF CONTEMPORARY AMERICAN WRITERS
FROM MEXICO, PUERTO RICO, CUBA,
CENTRAL AND SOUTH AMERICA, AND THE CARIBBEAN

ENG 221-0006
MWF 12:20-1:10
DR. ALLISON FAGAN

ENG 222: Liking Poetry

Dr. Annette Federico

M/W/F 11:15 AM - 12:05 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: African American Graphic Novels

Dr. Godfrey

M/W 2:30 PM - 3:45 PM

Within the popular genre of comic books and graphic novels, and in the many films and TV shows they inspire, African American characters have recently become renewed points of focus. At the same time, African American writers and artists—excited by the genre's accessibility and creative possibilities—are increasingly turning to the graphic novel form. In this introductory course, we will learn how to read African American graphic novels with the same close attention we bring to other literary texts, while also discussing the historical and political significance of the genre.

English 222: Gender & the Short Story

Dr. Dawn Goode

T/TH 12:30 PM-1:45 PM

This course will focus on the short story genre as it developed from the nineteenth century to the present. We will approach this diverse form of prose fiction from various angles, exploring literary elements, individual authorial styles, historical periods, and thematic comparisons across texts. We will explore the 19th-century, the modern and the contemporary short story across an international spectrum. Such an exploration will give us the opportunity to understand the ways in which ideas about the short story have changed from era to era and from country to country. In addition to charting the development of the short story genre, we will also use close readings to excavate *how* our reading experience is shaped and guided by the creative choices of authors. This is *not* a "how-to-write-a-short story" course, but rather the aim of the course is to help illuminate how good stories are works of deliberate craftsmanship. Finally, our reading of these texts will be focalized through the lens of feminist/gender studies. Like the form of the short story itself, our concepts about gender have evolved and continue to do so. Through our texts, we will explore the concept of gender and its intersection with other social constructs of identity (race/ethnicity, class, sexuality, ability, nationality, etc.). Our goal is to critically think about the ways in which these interlocking systems have shaped and influenced the historical, cultural, and political context of both our texts and our lives.

This course fulfills the General Education Cluster II-Literature requirement; a 200-level course requirement for the English major; and may count as an elective for the WGSS minor (course substitution needs to be approved by Dr. Mary Thompson, director of the WGSS program).

English 222: Genres: Calamity, Calm, & Carrying On

Professor Laurie Kutchins

2020 has been a tough and possibly pivotal year. This General Education course offered in the Fall Semester 2020 takes a close look at the ways literature narrates pertinent, urgent issues of personal, societal, and global concern. Our reading will follow themes of life and death, privilege and inequity, and subjects of human calamity, calm, and resilience. A “genre” is a genus, a category of artistic endeavor having a particular form, technique or style. We will explore the genres of poetry, fiction and nonfiction, as well as how these literary categories ‘cross-pollinate’ and become hybrid. The structure of this course will also be “Hybrid”— using both online and classroom spaces, as determined by CDC guidelines in this pandemic year. The course will meet criteria for General Education at JMU with reading, writing, discussion and critical analysis being central to our weekly activities. This course will require close readings of seven to eight books. If you don’t like to read, or lean into books/Kindle in your hands— pass on this Gen Ed course.

ENG 222: Ideology and Global Cinemas

Dr. Dennis Lo

M/W/F 11:15 AM - 12:05 PM

This course introduces General Education students to the politics, aesthetics, and social contexts of global cinemas, with a focus on films that explore shifting ideologies and cultural identities – class, gender, ethnicity, and race – in times of social tumult. Through weekly screenings, readings, and writing assignments, we will investigate how various genres of global cinemas act as forces of ideological critique in response to issues of geopolitics, globalization, colonization, nation-building, modernization, underdevelopment, migration, and social marginalization. Our survey of six major periods and various styles of socially-conscious global cinemas will span the continents of Asia, Europe, Africa, and the Americas. We will proceed in a chronological order, moving from pre-war (Japanese, European), post-war (Italian, Indian), new wave (French, Japanese, Eastern European, American), and third cinemas (Latin American, African), to accented (Middle Eastern, Chinese) and transnational cinemas (global co-productions).

Complementing the weekly screenings are readings that present close analysis of films and filmmakers, as well as scholarship on the historical, aesthetic, philosophical, industrial, and political contexts shaping these diverse cinematic traditions. Readings will also include texts from various disciplines – film studies, cultural studies, and media studies – that introduce basic techniques and theoretical approaches for critically examining the films’ underlying political and philosophical themes. Writing assignments such as film analysis papers will provide students with opportunities to conduct more in-depth analysis of films, filmmakers, and industries. Our goal is to arrive at a deepened understanding of the stylistic and narrative strategies by which films shape representations of cultural identities, give voice to marginalized

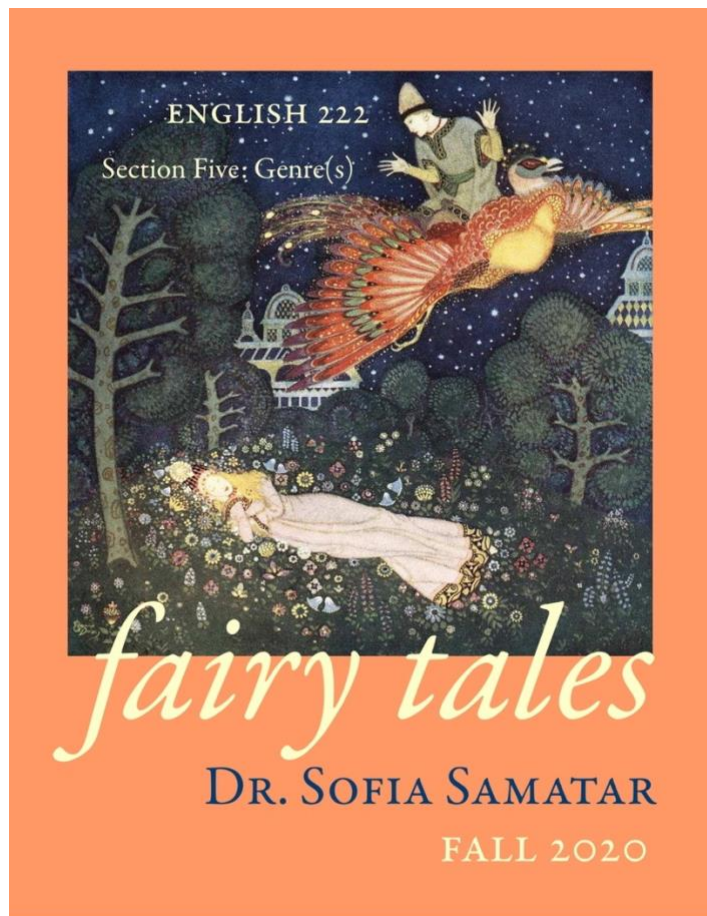
social groups, and engage in social critique and activism.

ENG 222: Genre(s) Topic - Fairy Tales

Dr. Sofia Samatar

M/W 2:30 PM - 3:45 PM

English 222 introduces students to literary genres. 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; examine contemporary retellings; and revel in one of the most delightful and rewarding forms of storytelling.



ENG 222: Women's Literature

Dr. Mary Thompson

M/W 5:30 PM - 6:45 PM

ENG 235

Dr. Sharon Cote

TU/TH 11:00 AM - 12:15 PM

In this course, we will discuss English literature through the mid-1700s, fostering an appreciation of the works of these early periods, and developing an awareness of the social, political, religious, and personal factors that influenced both the authors and the readers or audiences of these works. We'll also cover some of the terminology and methodology of literary study and work on the critical thinking, research and writing skills associated with the thorough exploration of a literary concept.

ENG 236: Survey of British Literature 2: Romantic to Contemporary Literature

Dr. Danielle Price

Section 1: T/TH 13:30 PM-1:45 PM

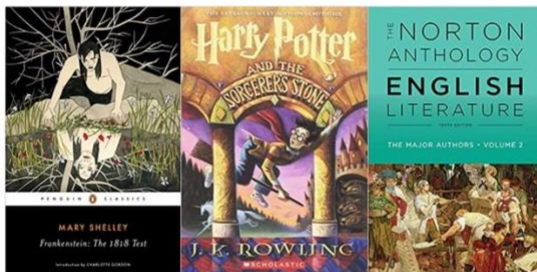
Section 2: T/Th 2:00 PM-3:15 PM

English 236H (1 & 2)

Survey of British Literature 2: Romantic to Contemporary
Literature

Fall 2020

Dr. Price



*We will analyze major British literary works from the 19th and 20th centuries, considering in particular the **doppelgänger** or double. What do those doubles tell us about the hopes and fears of the times in which they appear?*

Section 1: Tuesday/Thursday 12:30-1:45 p.m.

Section 2: Tuesday/Thursday 2-3:15 p.m.

ENG 236: British Literature

Dr. Sian White/ Sorge-Way

M/W/F 11:15 AM-12:05 PM

This course is designed as a survey of British literature from the late eighteenth through the twenty-first centuries. The readings selected are meant to be representative rather than comprehensive. Given the broad scope of such a class, we will narrow our view to approach these works in terms of voice and its relationship specifically to literary form. Questions we might ask of any one work include: Whose voice is this? What is the voice saying? What is the voice trying to communicate, and to whom? What impact do outside forces, powers, or influences have on the voice (including social convention, revolution, industrialism, patriarchy, or colonialism)? What does the speaker realize or not realize?

This course will engage students in the practice of literary analysis and close-reading, and challenge them to understand the theme of voice against the backdrop of broader political, social and philosophical developments, paying special attention to the Woman Question, the expansion of Empire, and the challenges of modernity. Related subtopics will include the relationship of poet or author to the speaking voice; associated forms such as the greater Romantic lyric, the epistolary novel, autobiography, and dramatic monologue; how individual voices participate in or convey patriarchal, feminist, imperial and colonial discourses.


Students can expect to emerge from the semester with a working knowledge of the terms used to close-read literary works; with developed skills in the construction of an argument and the composition of written literary analysis; and with a better understanding of how to relate a work to its context. As part of Group 3: Literature in the GenEd Cluster 2, the course prepares students to:

1. Generate increasingly nuanced questions (interpretations, ideas) about literature and explain why those questions matter.
2. Use appropriate vocabulary and tactics to analyze specific literary expressions of culture and the relationship between the reader, the author, and text.
3. Define ways that texts serve as arguments and identify rhetorical and formal elements that inform these arguments.
4. Recognize appropriate contexts (such as genres, political perspectives, textual juxtapositions) and understand that readers may interpret literature from a variety of perspectives.
5. Articulate a variety of examples of the ways in which literature gives us access to the human experience that reveals what differentiates it from, and connects it to, the other disciplines that make up the arc of human learning.

ENG 239: Studies in world Literature – Topic: Literatures of Global English

Dr. David Babcock

T/TH 9:30 AM-10:45 AM



ENG 239

Studies in World Literature
Topic: Literatures of Global English

Dr. David Babcock | TuTh, 9:30-10:45
Counts towards AAAD and World Literature minors.

This course serves as an introduction to world anglophone literatures since 1945, with special attention to English as a global language with a colonial history. Our texts are produced in places where, historically, English has been the language of imperialism and colonization, ranging from the Indian subcontinent, Africa, the Caribbean, and North America. Keeping in mind this bloody history, we will consider what it means to think in terms of a “global” English literature today, and identify common literary themes, problems, and strategies that have arisen across different areas of the world. How do postcolonial writers go about using English for their own purposes, occupying a potentially treacherous literary ground?

Contact Dr. David Babcock at babcockd@jmu.edu for more information.

ENG 239: Studies in World Literature

Dr. Mookerjea-Leonard

TU/TH 9:30 AM - 10:45 AM

This course introduces you 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.

Texts for the course have been selected from a range of genres—novel, short story, drama and poetry. Films will be used to provide a visual complement to the texts. 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 your skills of critical thinking, reading and writing.

ENG 239: Studies in World Literature: African Oral Literature (section 3)

Dr. Besi Brilliant Muhonja

TU/TH 11:00 AM-12:15 PM

This course offers an overview of African oral literatures, exploring form and style, relevance and function in specific genres including folktales, witticisms, praise poetry, children's games, and songs. Through an exploration of spiritual, social, and political themes and content of oral literature, this introductory course contextualizes orature as part of the world sense and day-to-day structures and operations of African communities. May be used for general education credit.

ENG 247: American Lit I (section 1)

Dr. Laura Henigman

M/W 2:30 PM - 3:45 PM

This course covers American literature through the Civil War, with a focus on the interactions of the diverse peoples -- indigenous peoples, Euro-Americans, and Africans -- living on the continent during those centuries. Our study will encompass such varied genres as narratives of religious conversion, travel, and escape from slavery; will delve into the ways in which conflicts among groups caused by enslavement, European encroachment on indigenous people's lands, and economic competition are registered in the literature of the period; and will examine the ways in which various Americans tried to imagine -- and bring into being -- the good society.

ENG 247: Early American Literature (American Literature I)

Dr. Matthew Reborn

M/W/F 1:25 PM - 2:15 PM

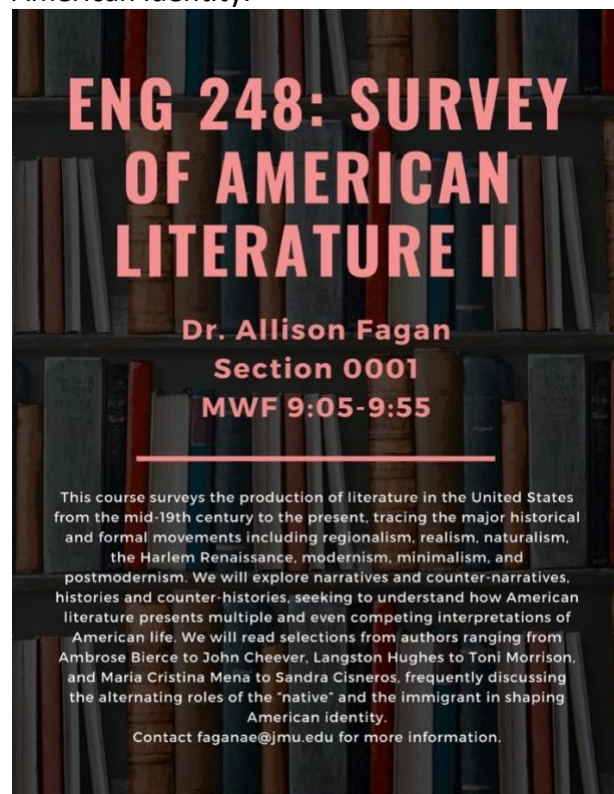
This course aims to explore the foundations of American Literature from its origins to, arguably, the most significant event in this country's history—the American Civil War. Helping to guide our exploration of the diverse literary texts constituting “American Literature” during this time period, we 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 248-0001 Survey of American Literature II

Dr. Allison Fagan

M/W/F 9:05 AM - 9:55 AM

This course surveys the production of literature in the United States from the mid-19th century to the present, tracing the major historical and formal movements including regionalism, realism, naturalism, the Harlem Renaissance, modernism, minimalism, and postmodernism. We will explore narratives and counter-narratives, histories and counter-histories, seeking to understand how American literature presents multiple and even competing interpretations of American life. We will read selections from authors ranging from Ambrose Bierce to John Cheever, Langston Hughes to Toni Morrison, and Maria Cristina Mena to Sandra Cisneros, frequently discussing the alternating roles of the “native” and the immigrant in shaping American identity.



**ENG 248: SURVEY
OF AMERICAN
LITERATURE II**

**Dr. Allison Fagan
Section 0001
MWF 9:05-9:55**

This course surveys the production of literature in the United States from the mid-19th century to the present, tracing the major historical and formal movements including regionalism, realism, naturalism, the Harlem Renaissance, modernism, minimalism, and postmodernism. We will explore narratives and counter-narratives, histories and counter-histories, seeking to understand how American literature presents multiple and even competing interpretations of American life. We will read selections from authors ranging from Ambrose Bierce to John Cheever, Langston Hughes to Toni Morrison, and Maria Cristina Mena to Sandra Cisneros, frequently discussing the alternating roles of the “native” and the immigrant in shaping American identity.

Contact faganae@jmu.edu for more information.

ENG 260: Survey of African American Literature

Dr. Godfrey

TBA

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: Writing About Literature

Dr. Annette Federico

M/W/F 12:20 PM - 1:10 PM

The purpose of this course is to build and reinforce good habits of close reading and careful textual analysis. We will learn how to pursue sound research, write great English papers, and develop confidence and poise in speaking about our encounters with sophisticated literary works.

ENG 299: Writing About Literature

Dr. Godfrey

TBA

This course enables students to succeed as English majors by fostering their abilities as careful readers, confident speakers, and sophisticated writers, while honing their skills in close textual analysis and argumentation. In addition to giving students the tools that they need to read and write about major literary forms (e.g., poetry, fiction, and drama), this course will familiarize students with basic research methods and will introduce them to the major schools of literary criticism. We will identify and evaluate these forms, skills, and critical perspectives in practice through a discussion of selected poems by Gwendolyn Brooks, fiction by Nella Larsen, and two plays by Suzan-Lori Parks.

ENG 299: Writing About Literature (section 2)

Dr. Laura Henigman

M/W/F 11:15 AM - 12:05 PM

This course provides students with skills foundational to the English major. Its goal is two-fold: to acquaint students with some basic research, analytic, and theoretical tools commonly used in academic literary study; and to provide an environment in which students can build their writing skills. We will read selections of poetry, fiction and drama as the basis of our literary inquiries.

ENG 299: Writing about Literature

Dr. Heidi Pennington

M/W 2:30 PM - 3:45 PM

This course introduces students to the English major by developing their familiarity with literary genres, important concepts, and different approaches to literary analysis. With an emphasis on the processes of close reading, critical thinking, and revision, this course will hone students' skills in analysis, scholarly writing, research, and public speaking. All students will be expected to contribute to in-class discussions. In a variety of ways, the literary texts we will analyze this semester will explore the tensions among acts of creation, concepts of knowledge, and how words and representation structure the realities around us.

ENG 302

Dr. Laurie Kutchins

TBA

ENG 302: Sister Speak

Dr. Mary Thompson

TU 3:30 PM - 6:15 PM

FALL 2020

SISTER SPEAK

ENG WGSS 302 - SISTER SPEAK
AN INTERSECTIONAL FEMINIST ZINE

We Can Resist

Students will study the history of zines and feminist print culture, feminist creative expression and DIY culture, the feminist art movement, and the fundamentals of intersectional feminist theory in preparation for making individual and collaborative zines. We will also travel to the Richmond Zine Fest in October.

TUESDAY
3 30 PM - 6 15 PM

Contact Dr. Mary Thompson: thompsmx@jmu.edu

ENG 308: Introduction to Linguistics

Dr. Sharon Cote

TU/TH 3:30 PM - 4:45 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 309: Traditional English Grammar

Dr. Mark Parker

TU/TH 3:30 PM - 6:15 PM

This course provides instruction in English grammar. We will review basic concepts—parts of speech, rules of syntax, proper punctuation—and apply these concepts by diagramming sentences. The emphasis will be on praxis, not theory. In addition to enhancing students' ability to detect and correct errors, the course aims to improve their comprehension and appreciation of good writing as well as their capacity to produce sophisticated prose.

Please note that this is a *second block class*; it meets from October 15 to December 18.

ENG 313: Sixteenth-Century Literature

Dr. Mark Rankin

TU/TH 11:00 AM - 12:15 PM

As you begin to make your plans for Fall 2020 courses, please consider ENG 313: Sixteenth-Century Literature!

- The wrong book in the wrong hands means **death!** The secret history of printers, book smugglers, and readers!
- Satire before Stephen Colbert! Poetry by kings and queens! Come and see what you have been missing!
- Who gets locked in the Tower this week? Learn about the shocking history of Catholic and Protestant hatred—you haven't heard this before!
- Henry VIII, Bloody Mary, Good Queen Bess—learn who they *really* were!
- The *unsanitized* version of the Reformation!
- Meet the women authors you've never heard of—but could eat you for breakfast!

Forget everything you know—or think you know—about the Renaissance!



- The wrong book in the wrong hands means **death!** The secret history of printers, book smugglers, and readers!
- Satire before Stephen Colbert! Poetry by kings and queens! Come and see what you have been missing!
- Who gets locked in the Tower this week? Learn about the shocking history of Catholic and Protestant hatred—you haven't heard this before!
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- Meet the women authors you've never heard of—but could eat you for breakfast!

English 313: Sixteenth-Century Literature

Dr. Mark Rankin (rankinmc@jmu.edu) Fall 2020. MW 2:30-3:45

ENG 317: Shakespeare's Tragedies and Romances

Dr. Matthew Reborn

M/W/F 12:20 PM - 1:10 PM

This course explores one of the most important artists of all time, William Shakespeare, and focuses on some of his most famous works, the tragedies, as well as some of his most perplexing and beguiling, the romances. To that end, we will explore, discuss, and experience Shakespearean tragedies, such as *Hamlet*, *Macbeth*, *Othello*, and *King Lear*, among others, as well as the way these tragedies lay the groundwork for Shakespeare's late-career romances, or tragi-comedies, such as *The Winter's Tale* and *The Tempest*, among others. This course will take up questions such as how Shakespeare developed his idea of tragedy, what is Shakespearean tragedy, and why romances revitalize and replenish his tragic vision. While we will particularly focus on the elements of style and form, we will also consider how the choices Shakespeare made on the page translate to the stage. For that reason, there will be required viewings of filmic representations of Shakespeare, and at least one trip to Blackfriars in Staunton to see Shakespeare performed.

ENG 332/WGSS 300: African American Women in/and the Media (section)

Dr. Besi Brilliant Muhonja

TU/TH 2:00 PM-3:15 PM

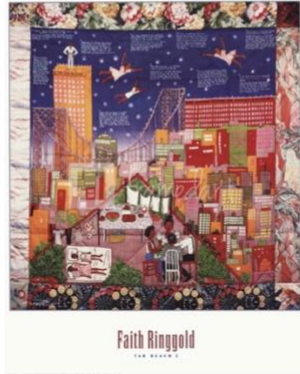
The course will examine the positioning and representation of Black women in the media in the USA. The course will critically engage forces that have contributed to identified representations and the transitioning narrative of the African American. Exploring media literacy, students will take on the roles of media producers, consumers and critics as we navigate the worlds of movies, TV, magazine and other forms of advertising, electronic, digital, print and new media.

ENG 335: African-American Children's Literature

Dr. Danielle Price

TU/TH 9:30 AM-10:45 AM

ENG 335.1: African-American Children's Literature



How do we define African-American children's literature: by its readership? by the race of its authors and illustrators? by its depictions and themes? We will consider the history of this literature and its expression in such genres as the picture book, realistic and fantasy fiction, and the graphic novel. We will also discuss the position of African-American children's works within the wider world of children's books, book publishing, and popular culture.

Fall 2020: Tuesday/Thursday 9:30-10:45 a.m.

Dr. Price

This course satisfies the IDP requirement.

ENG 370 / WS 370: Queer Literature: Queer Identities, Queer Communities

Dr. Dawn Goode

TU/TH (3:30 PM-4:45 PM) & Thurs (5:00 PM-7:00 PM)

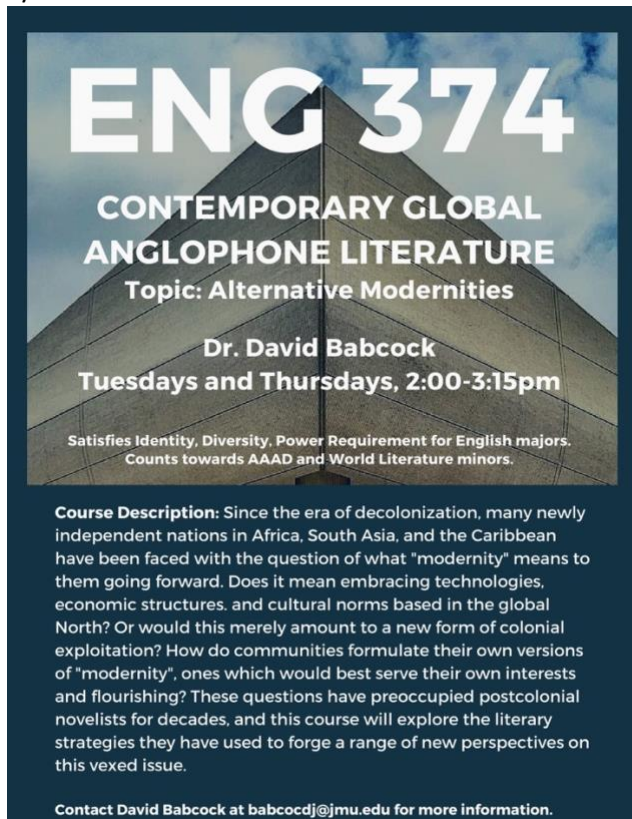
This course is an introductory survey of LGBTQ+ literary and social history. While the majority of our texts will be novels, we will supplement these with short stories, and possibly with memoirs or other forms of creative nonfiction. Through the texts of LGBTQ-identified authors, we will trace the evolving construction of queer identities and queer communities. We will also explore how queer subjectivity intersects with other forms of social identity, including gender, class, race, and nationality. As a *mandatory* component to the course, we will view documentaries / films relevant to both queer history and contemporary queer reality. These screenings will take place Thursday evenings from 5:00—7:00pm.

This course fulfills the English Major Overlay requirement for "Identity, Diversity, Power," and is cross-listed as a Women's Studies Minor elective.

ENG 374: Contemporary Global Anglophone Literature

Dr. David Babcock

T/TH 2:00 PM-3:15 PM



ENG 374
**CONTEMPORARY GLOBAL
ANGLOPHONE LITERATURE**
Topic: Alternative Modernities

Dr. David Babcock
Tuesdays and Thursdays, 2:00-3:15pm

Satisfies Identity, Diversity, Power Requirement for English majors.
Counts towards AAAD and World Literature minors.

Course Description: Since the era of decolonization, many newly independent nations in Africa, South Asia, and the Caribbean have been faced with the question of what "modernity" means to them going forward. Does it mean embracing technologies, economic structures, and cultural norms based in the global North? Or would this merely amount to a new form of colonial exploitation? How do communities formulate their own versions of "modernity", ones which would best serve their own interests and flourishing? These questions have preoccupied postcolonial novelists for decades, and this course will explore the literary strategies they have used to forge a range of new perspectives on this vexed issue.

Contact David Babcock at babcockj@jmu.edu for more information.

ENG 391: Introduction to Creative Writing – Nonfiction

Dr. Paul Bogard

TU/TH 2:00 PM - 3:15 PM

In this introductory level writing course, we will study and practice the elements that make creative nonfiction such a versatile and vibrant genre, one that promises the creative writer a world of opportunity. Indeed, as the editors of the journal *Creative Nonfiction* explain, "We are always on the lookout for true stories, well-told, about any subject."

We will begin by reading published creative nonfiction to understand the breadth and possibility of the genre, and to practice reading as writers—asking, 'How can I learn from what they are doing, and what can I steal?' (Or, at least, borrow.) We will learn the language creative writers use, such as "persona" and "voice" and "style," and practice writing essential craft features such as scene and reflection, place and description. We will learn the process of commenting constructively on the work of our peers. And, we will write our own essays—with the personal essay as our focus—trying our hand at weaving sensory detail, firsthand experience, research, vulnerability, and humor into our own "true stories, well-told."

ENG 391: Introduction to Creative Writing – Nonfiction

Professor Erica Cavanagh

This is an introductory workshop dedicated to reading and writing 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, settings, 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.

English 392: Introduction to Creative Writing – Poetry

Professor Lauren Alleyne

TU/TH 9:30 AM - 10:45 AM

In Introduction to Creative Writing-Poetry, students will be introduced to the basic elements of poetic craft. Throughout the semester students will engage the following activities with the goal of achieving fluency in the discourse and practice of poetry: read poems and essays on poetics by various poets, present the work of a poet of their own choosing, keep a journal of notes, ideas, drafts, etc., write poems from prompts and exercises, workshop their peers' work, revise their work based on workshop feedback and individual conferences.



“An artist’s life is an unconventional life. It leads away from the example of the past. It struggles painfully against its own conditioning. It appears to rebel but in reality it is an inspired way of life.”

—Agnes Martin, “Advice to Young Artists”

English 392: Introduction to Creative Writing – Poetry

Professor Greg Wrenn

A truly introductory poetry writing course, English 392 requires an open mind and a love of language, along with curiosity about the lyric tradition. As you read masterpiece poems by established writers and we workshop our original poems, you will learn the basics of poetic craft and deepen your 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, Gwendolyn Brooks, Emily Dickinson, and William Shakespeare. By the end of the class, you’ll read poetry more deeply and write more impactful 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 Fiction Writing

Professor Thomas Martin

M/W/F 10:10 AM – 11:00 AM

M/W/F 12:20 PM– 1:10PM

M/W/F 1:25 PM—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—many gleaned from recent editions of *The Best American Short Stories*—and reading Stephen King’s *On Writing: A Memoir of the Craft*. I will 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.

ENG 396: Advanced Writing About Literature and Culture

Dr. Brooks Hefner

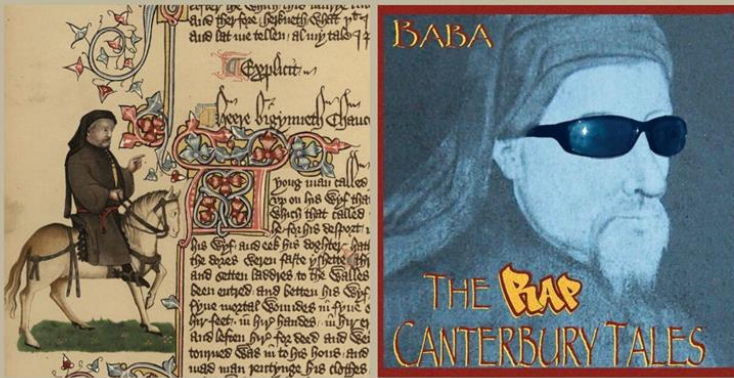
TU/TH 11:00 AM-12:15 PM

What are the elements of successful and dynamic academic and critical writing? This course will offer students new ways of thinking about writing with intention and purpose and practicing skills that will translate into successful writing in a wide variety of courses in English and the Humanities. We will practice and improve techniques from micro to macro levels, from the sophisticated incorporation of primary and secondary evidence and the tricks of successful transitions to the structuring and execution of different kinds of essays and other critical writing. We will read a small group of primary texts by writers like William Shakespeare, Mary Shelley, and Claude McKay, and students will produce regular (near-daily) writing and revision exercises as well as longer, more formal essay projects.

ENG 401: Chaucer Today
Dr. Amanda Gerber
TU/TH 5:00 PM-6:15 PM

ENG 401: CHAUCER TODAY

Fall 2020 / Tuesday & Thursday 5:00-6:15 pm



Professor Amanda Gerber

Foreign wars, corrupt institutions, popular protests, and epidemics: these plights describe not only the modern world, but also Chaucer's setting for the Canterbury Tales, a story collection told by diverse characters who seek individual voices in an increasingly global world. These voices include female, Queer, Muslim, Jewish, and pagan characters, yet they are written by Chaucer, a white Englishman who is none of these things and died 600 years ago.

Throughout the semester, we will seek to answer:

How do these voices help shape storytelling as we now know it? How does voicing previously overlooked communities also marginalize them? And how does any of this relate to us today?

JMUenglish
a way of thinking

English 403: Women Writers of the British 18th-Century: Writing Gender, Writing Genre

Dr. Dawn Goode

TU/TH 11:00 AM-12:15 PM

This course will focus on the origins and development of the English novel through the works of 18th-century female novelists. As 18th-century Britain experienced profound social, economic, and political change, so too did the form and purpose of the period's fiction, culminating in the rise of the novel genre. We will chart this rise by reading some of the period's major works by women. Along with critical scholarship on the novel genre and the 18th-century book-trade, we will read texts representative of some of the most popular novel genres in the period. We will look also at the period's socio-cultural landscape that impacted both the evolution of the novel and the lives of the women who boldly entered the literary arena. Finally, we will consider the limitations placed upon these writers and how they maneuvered around these limitations.

This will be a reading intensive course as the 18th-century novel, while it broke new literary ground, wasn't known for brevity (although compared to the Victorian authors of the 19th-century, our authors get to the point much more quickly).

Possible authors for this course may include: Jane Barker, Aphra Behn, Frances Burney, Maria Edgeworth, Eliza Fenwick, Maria Edgeworth, Eliza Haywood, Delarivier Manley, Sarah Scott, Maria Edgeworth.

This course fulfills the English Major Overlay requirement for a "Pre-1900" course and as an elective for the Women's Studies Minor (course substitution needs to be approved by Dr. Mary Thompson, director of the WGSS program).

ENG 423: Advanced Studies in Gender and Sexuality: Gender, Sexuality and Ubuntu in African Literature (section 1)

Dr. Besi Brilliant Muhonja

Tu/Th 9:30-10:45am

Outlining the major developments in African literary studies, this course challenges students to engage critical thinking perspectives beyond normative western and Eurocentric paradigms. Through an exploration of theoretical works and novels by African and Africanist writers, the course will introduce students to African-centered perspectives and philosophies including critical African queer theories, critical African feminisms, Ubuntu, decolonial thought, Afrofuturism, and Afropolitanism. Journeying through different geographical, historical and cultural contexts, we will explore composite themes that intersect with and impact identities and performances of gender and sexuality: the colonial encounter, decolonization, cultural nationalism, modernity, cultural imperialism, and African cultural traditions, to mention a few.

ENG 430: Advanced Studies in Comparative Literature – Topic: Telling Tales: Children, Trauma, and Literature

Dr. Mookerjea-Leonard

TU/TH 12:30 PM - 1:45 PM

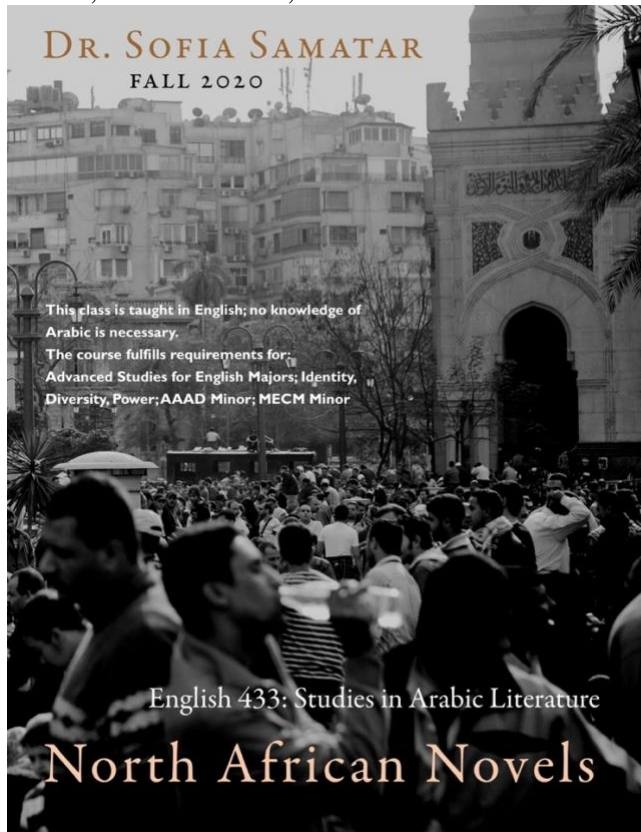
The Holocaust, the Partition of India, 9/11, and other civil and political conflicts around the world as well as natural calamities have all claimed children as victims. Many have died but thousands of children have suffered through these disasters and lived to tell their tales. Examining both factual and fictional accounts of children's experience of war and violence this course will address the issue of children's trauma. Through a rigorous engagement with the texts we will raise the following questions: How are children affected by the violence around them? How do they cope with trauma? How do they remember the disasters that overshadowed their lives? How are children's experiences represented in literature? Why is the child-narrator a popular literary device in writings on social and political conflicts?

ENG 433: Advanced Studies in Arabic Literature - Topic: North African Novels

Dr. Sofia Samatar

M 4:00 PM-6:45 PM

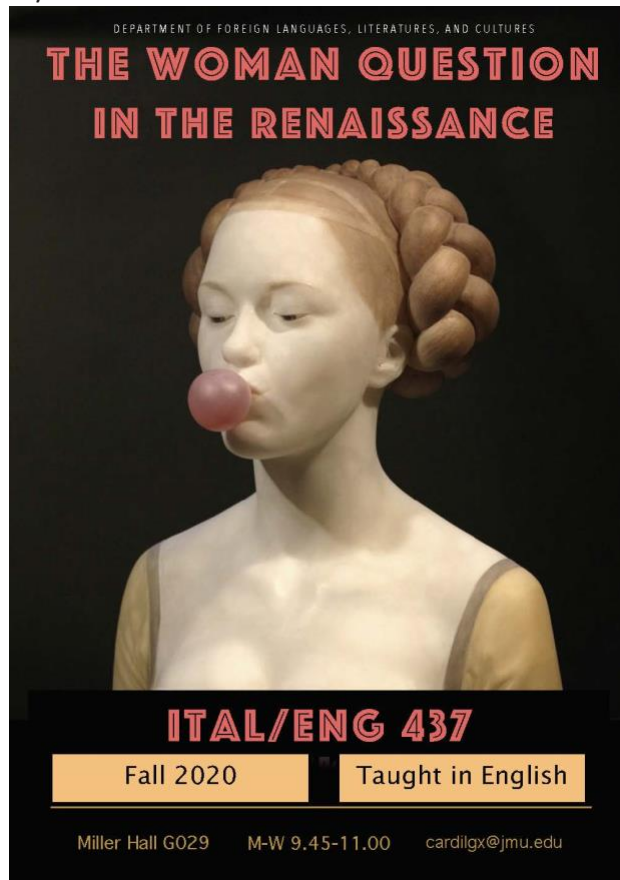
This course examines the representation of space in North African novels. We will study novels set in a variety of spaces, such as villages, cities, and the open desert. We will consider the role of storytelling in spatial experience, and how a particular type of storytelling—the novel—helps shape our idea of the world. The class is taught in English; no knowledge of Arabic is necessary. The course fulfills requirements for: Advanced Studies for English Majors; Identity, Diversity, Power; AAAD Minor; MECM Minor.



ENG 437: The Woman Question in the Renaissance

Dr. Giulia Cardillo

M/W 9:45 AM-11:00 AM



ENG 493: Advanced Creative Nonfiction

Professor Erica Cavanagh

TU/TH 3:30 PM - 4:45 PM

“We have, each of us, a life-story, an inner narrative—
whose continuity, whose sense, *is* our lives.” ~ Oliver Sacks

“A writer is someone who pays attention to the world—
a writer is a professional observer.” ~ Susan Sontag

In this advanced workshop we will read and write works of creative nonfiction, focusing on memoir, personal essays, lyric essays, and literary journalism. The works we read will come from recent *Best American Essay* collections, literary magazines, indie magazines, and a couple from the old canon so that we can engage with a range of voices and experiences. From these stories, we will learn how to shape the raw material of our lives into four different genres of creative nonfiction. We'll build on craft techniques you've attained in other workshops, such as developing vivid characters and structuring the arc of a story, and we'll also focus on keeping a

journal. Most authors do not have photographic memories, so they have to take copious notes about what they observe as a means to help them recall and preserve a detailed and vivid life. Similarly, the journal you will keep during this course will be a physical record of your attempts to notice the world more deliberately. So, one of the goals is to help you adopt some effective note-taking habits so that you will have a rich trove of details that could wind up in your future stories. Another goal, of course, is to help you practice, develop, and stretch your creative abilities through ritual and craft skills that you can carry with you well beyond the semester.

One more note: if you are interested in this course and have taken ENG 392 or 393, but have not taken the pre-requisite, ENG 391, please contact Professor Cavanagh (cavanaek@jmu.edu) for a potential override.



“The poet...may not stand within the sacred house but lives amid the whirlwinds that beset its threshold...”

—W. B. Yeats, “Per Amica Silentia Lunae”

“Make happiness your goal. The way to discover the truth about this life is to discover yourself. Say to yourself: “What do I like and what do I want[?]” Find out exactly what you want in life. Ask your mind for inspiration about everything.”

—Agnes Martin, “Beauty is the Mystery of Life”

English 494: Advanced Poetry Writing

Professor Greg Wrenn

M 5:30 PM - 8:15 PM

In this exciting, community-building course, building on the lessons of English 392, we alternate between workshoping your work and closely studying masterpieces by such poets as Anne Carson, William Shakespeare, Gwendolyn Brooks, Walt Whitman, John Keats, Natasha Trethewey, and Louise Glück. Craft elements such as rhythm, rhyme, syntax, lineation, metaphor, and imagery are emphasized. Your final project consists of a draft of a poetry chapbook that we will share with the JMU and Harrisonburg community. While this course closely considers technique, it is ultimately meant to support you as you develop your poetic vision.

ENG 495: Advanced Fiction Writing

Professor Samar Fitzgerald

W 7:00 PM - 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 feel 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 496: Advanced Topics in Creative Writing – Topic: How to Live a Meaningful Life (in a disappearing world)

Dr. Paul Bogard

W 5:30 PM - 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 workshoped 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 - Extreme Behaviors: Depicting Violence in Fiction

Professor Samar Fitzgerald

M/W 2:30 PM - 3:45 PM

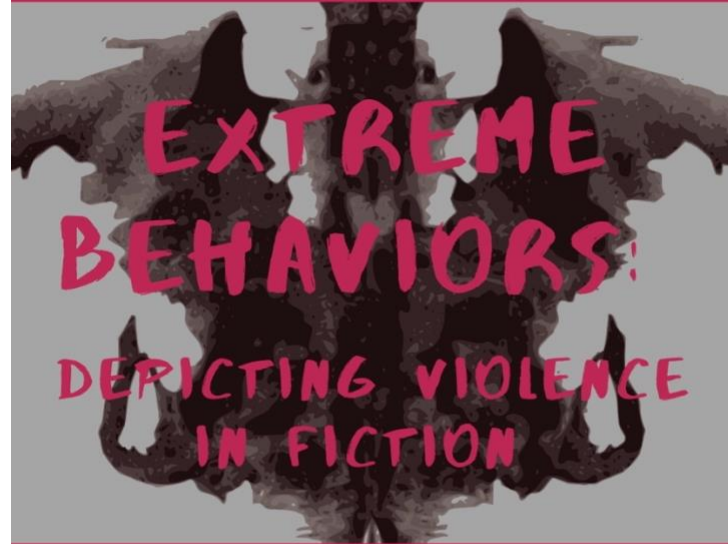
This advanced fiction workshop proceeds from the assumption that an artist's desire to push boundaries and to disturb, even shock, readers is essential and justified. Violent scenes in fiction have the capacity to alter our senses and force us to think differently about the human experience. But how do we ensure that our depiction of transgressive behavior adds meaning? How do we ensure our narratives are not gratuitously violent, or worse, contributing to the problem of violence?

We will engage critical texts (Maggie Nelson, Susan Sontag) to help frame our discussion. For example, how do we talk about an aesthetic of violence? What qualifies as violence and can we differentiate it from other forms of cruelty? How do we draw the line between spectator and agent? We will also read many contemporary authors who specialize in the extreme (Angela Carter, Flannery O'Connor, Denis Johnson, Margaret Atwood, Steven King, Joyce Carol Oates, and others). Be prepared: most of the stories will have triggering elements, and you'll be asked to pay close attention to the affective experience these texts generate.

Your written work will be creative and will include at least three stories for workshop (one that depicts explicit violence; one that refers to implied violence; and one that attempts to subvert a convention or stereotype). These stories may be a combination of longer narratives (8-12 pages) and works of flash fiction (1-3 pages). Prerequisite: ENG393/Introduction to Fiction

Writing

ENG496: Advanced Topics in Creative Writing



Instructor: Samar Fitzgerald
Mon. & Wed., 2:30-3:45 p.m.

A semester-long inquiry into the aesthetics of violence, featuring authors such as Angela Carter, Flannery O'Connor, and Stephen King. Plus a chance to develop and workshop your own frightening narratives.

Contact fitzgesr@jmu.edu for more information.

AMST 200: Introduction to American Studies (section 1)

Dr. Laura Henigman

M/W/F 10:10 AM - 11:00 AM

M 6:30 PM - 9:00 PM

How and why do we study America? This course takes a multidisciplinary approach to understanding American culture -- we will look at films, art, fiction and autobiographies, popular culture, and works of analysis of sociology and technology to ask the question: how do Americans define themselves, and how do those historical self-definitions respond to a growing and changing world? This course fulfills the General Education requirement Cluster Two Group One, and serves as the gateway course to the American Studies minor.

HON 300: Who Am I Now?

HON 300: Who Am I Now? Reflecting on our responses to global crisis

*This course will also count
towards **AAAD 300** credits



DESCRIPTION: Through this interdisciplinary course, students will be asked to reflect upon the interconnectedness of communities around the world and how those connections influence our responses to global crises like pandemics. Students will learn frameworks for how people perceive similarities, differences, and interdependencies among human societies. Through dialogue and reflection-based activities, students will grapple with how culture and worldview influence both individual and social behaviors. The learning environment will include synchronous and asynchronous sessions where content is conveyed through multiple formats such as film, video, interactive websites, dialogue groups, concise readings, and reflective activities. Students will be asked to use creative arts and multimedia to actively participate and demonstrate learning.

INSTRUCTORS:

Vesna Hart (hartvx@jmu.edu) and Taryn Roberts (robertte@jmu.edu)

ENROLLMENT: Sign-up for this course via MyMadison.

**If you are not part of the Honors College, please contact Dianne Fulk (honors@jmu.edu) for permission to register.*