



**ENG 221: Literature/Culture/Ideas - The Fantastic Feminine: History, Gender and Wonder**

Dr. Majo Delgadillo

T/Th, 9:35 AM - 10:50 AM

Harrison Hall 2105

In this class we'll rethink history through the lens of Latin American women writers from the 20th and 21st centuries. By learning about colonialism, imperialism, racism, colorism and violence in the context of Latin America, we will learn narrative strategies that look to challenge and subvert the historical expectations and roles of women and minorities in these countries. While the class is centered around historical and social processes, we will focus on authors who have crafted narrative pieces that subvert what testimony and history mean, through the use of research and archives; but also, of the fantastic, wonder, and horror.

Be aware that due to the topics, both fictional and historical, some of the writing will include depictions of violence.

**ENG 221: Literature/Culture/Ideas -Our Monsters, Our Selves**

Dr. Brooks E. Hefner

M/W, 1:50-3:05

Miller 2180

What defines the limit between the monster and the human? This course will wrestle with these competing terms across the semester, highlighting several ways that monsters have appeared in literature and film. Guided by academic scholarship on "monster theory," we will examine a host of texts that depict monsters in all guises, from those created by us to those that reside within us. Wrestling both with the ways such monsters embody historically specific fears and translate across time, we will seek to understand the enduring appeal of the monstrous. Readings may be drawn from writers such as Mary Shelley, Sheridan Le Fanu, Robert Louis

Stevenson, Bram Stoker, Victor LaValle, H.P. Lovecraft, Jeff VanderMeer, Stephen Graham Jones, and others. Films may be drawn from the work of directors like F.W. Murnau, Tod Browning, Ana Lily Amirpour, Ridley Scott, Jordan Peele, Jacques Tourneur, Jayro Bustamante, and others. Please note: monsters can be scary, so this course will deal with subjects (violence, terror) that may not be for everyone.

### **ENG 221: Wild Things: Children’s Literature, Animals, and Ecology (Section 2)**

Dr. Danielle Price

M/W/F, 10:20 AM - 11:10 AM

Burruss Hall 036

The Lorax, Charlotte the Spider, Fantastic Mr. Fox: children’s literature is full of talking beasts and animals. Often these animal characters reflect social concerns. This course explores and analyzes the use of animals in children’s literature, moving toward contemporary texts with an environmental purpose. We will consider such questions as: How do these animals reflect our ideas about children and the world we live in? What is the function of these animals in their particular texts? What does it mean to speak with as opposed to speaking for something? Course materials will include fables and folktales, picture books, novels, and film.

### **ENG 221: Children’s Literature, Animals, and Ecology (Section 3)**

Dr. Danielle Price

M/W/F, 12:40 PM - 1:30 PM

Burruss Hall 036

The Lorax, Charlotte the Spider, Fantastic Mr. Fox: children’s literature is full of talking beasts and animals. Often these animal characters reflect social concerns. This course explores and analyzes the use of animals in children’s literature, moving toward contemporary texts with an environmental purpose. We will consider such questions as: How do these animals reflect our ideas about children and the world we live in? What is the function of these animals in their particular texts? What does it mean to speak with as opposed to speaking for something? Course materials will include fables and folktales, picture books, novels, and film.

### **ENG 221: Environmental Literature of Wonder and Crisis**

Dr. Greg Wrenn

M/W, 3:25 PM - 4:40 PM

Health & Behavioral St. G010

“One way to open your eyes to unnoticed beauty is to ask yourself, ‘What if I had never seen this before? What if I knew I would never see it again?’”

—Rachel Carson, *The Sense of Wonder*

"The world is full of painful stories. Sometimes it seems as though there aren't any other kind and yet I found myself thinking how beautiful that glint of water was through the trees."

—Octavia Butler, *Parable of the Sower*

This general education course will introduce you to environmental literature and how it's shaped by societal and ecological pressures. How have nature writers cultivated wonder, sometimes in times of crisis? What's it like to experience natural beauty that we're unintentionally destroying? What's it like to read about Thoreau's Walden Pond as our 21st-century oceans are warming, rising, and acidifying? How are contemporary writers and filmmakers responding to climate change? These are some of the big questions we will ask.

After reviewing the basics of climate change science, we will read canonical environmental texts by the likes of Henry David Thoreau, Edward Abbey, and Annie Dillard, seeing how the experience of wonder and crisis is nothing new to environmental writers. We will then turn to more recent fiction and films, including works by Cormac McCarthy, Octavia Butler, and Steven Spielberg. At the heart of this course are the vital skills of critical thinking, close reading, and empathy, and we'll be practicing them often in small groups, writing assignments, and exams.

### **ENG 221H Section 1 Literature/Culture/Ideas. Native American Literature**

Dr. Henigman

M/W/F, 11:30 AM-12:20 PM

Keezel 107

This course will examine works by Native American writers from the 20th and 21st centuries, with attention to how they embody their histories, look to the future, and assert Native political and rhetorical sovereignty. Genres will include long and short fiction, historical fiction, memoir, poetry, Native futurism, science fiction, horror, and visual media. This course fulfills the General Education requirement Arts and Humanities Group Three.

### **ENG 222: Genre(s) - Zines**

Dr. Mary Thompson

M/W/F, 10:20 AM - 11:10 AM

Health & Behavioral St G010

### **ENG 222: Genres (Speculative Fiction and Poetry)**

Dr. Sharon Cote

T/Th, 3:55 PM - 5:10 PM

Harrison Hall 1261

In this course we will focus on a humanistic examination of some major philosophical and social themes in speculative fiction and poetry. Also, while discussing a diverse collection of both relatively contemporary and more historical speculative works, we will be led to consider the cultural factors that influence ideas about genre, including the speculative literature in general and the boundaries between prose and poetry in speculative literature. We will think about literary "greatness," and about the problematic notion of canonicity in the humanities. More generally, we'll challenge our own first responses to readings and hone our ability to evaluate literature and its potential as a gateway to new ideas and insights. Finally, through all these efforts, we'll work on improving our basic ability to approach ANY text (ie. not just "literature") and, in fact, any communicative act critically, developing basic vocabulary and skills in the techniques of textual analysis.

## **ENG 222: World of Horror - Fall**

Dr. Jason Baltazar

Tu/Th, 11:10-12:25 PM

Location - Keezell Hall G003

What meanings do we find in our fears? Where do monsters come from and why do we keep inventing them? And just what keeps us coming back to dark, disturbing narratives? These are a few of the questions we'll consider through a thematic survey of the history of horror literature. From ancient metamorphoses and Gothic roots to creepypasta and current luminaries of the horror lit scene, we'll dig into how this genre developed over time, how a horror story "works," and familiarize ourselves with definitive tropes, motifs, and subgenres. Like the maddest of scientists, we'll peel back the mere surface of things in search of sublime mysteries (how our readings reflect social, cultural, and historical contexts out of which they emerge). Shudder at theories of fear and monstrosity! Gasp at the narrative roles of empathy and suspense! Recoil from witchcraft, werewolves, and the wailing undead! These are only a sampling of the specimens we'll obsessively dissect (as an intellectual community). All readings will be provided by the instructor; in addition to discussion and written work, there will also be opportunities to complete assignments through creative options.

Journey into the shadowed corners of literary imagination, *if you dare*...

## **ENG 222: Genre(s) - Ideology and Global Cinemas**

Dr. Dennis Lo

T/Th, 2:20 PM - 3:35 PM

Engineering/Geosciences 1302

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: The Short Story**

Dr. Dawn Goode

T/Th, 5:30 PM - 6:45 PM

Keezell Hall 0308

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 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. This course fulfills the General Education Cluster II-Literature requirement and a 200-level course requirement for the English major.

### **ENG 222H: American Short Stories**

Dr. Thomas Martin

M/W/F, 10:20 AM - 11:10 AM

Keezell Hall 0310

In this course, we get to immerse ourselves in reading and discussing *The Best American Short Stories 2011*, edited by Geraldine Brooks. I will supplement these readings with additional stories, including Jim Shepard’s “Love and Hydrogen,” about the taboo relationship between two men on the airship the *Hindenburg*, Roxane Gay’s “North Country,” her “love letter” to Michigan, and Karen Russell’s poetic “Madame Bovary’s Greyhound,” rendered largely from the perspective of the dog. To encourage close scrutiny, I will give five 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 235: Survey of English Literature (Beowulf-18th Century)**

Dr. Mark Rankin

M/W/F, 10:20 AM - 11:10 AM

Keezell Hall G003

Heroes who kill the monsters, steal the treasure, and stab their buddies! Satire before Stephen Colbert! Farting millers, talking birds! Come and see what you have been missing! Who gets locked in the Tower this week? The wrong book in the wrong hands means **death!**—you haven't heard this before! Henry VIII, Bloody Mary, Good Queen Bess—learn who they *really* were! Sex in paradise! The *unsanitized* version of Adam and Eve! Meet the women authors you've never heard of—but could eat you for breakfast!

This course offers a chronological survey of English literature from its earliest beginnings until the eighteenth century. The goal will be to train students to engage in critical thinking about literary texts, to supply students with a toolkit useful to understand this literature, and to empower their independent further reading. Given the breadth of the topic, the syllabus is by necessity selective, but it will provide students with in-depth analysis of an important sampling. We will consider readings which overlap with as well as diverge from twenty-first century ways of looking at the world and will emphasize the profound similarity as well as strangeness of the eras under investigation. In particular, the course will familiarize students with pre-Enlightenment worldviews and provide them with tools which they can use to assess the value and explanatory power of current ways of thinking. Writers' specific treatment of familiar themes (e.g., heroism, moral behavior, history and myth, sexuality, satire) may appear both familiar and unusual. This Arts & Humanities General Education course will build critical thinking skills by introducing students to methods of literary study.

### **ENG 236: Survey of British Literature II: Romantics through Contemporary - Fall**

Dr. Heidi Pennington

Days of the week - M/W - time - 9:35 AM - 10:50 AM

Location - Grafton-Stovall Theatre

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 (including questions of gender, race, and class), authority and authorship, and sociability through the literary creations of diverse writers.

### **ENG 236: Gender, Empire, and Literary Form in British and Postcolonial Literature, 1798-2000**

Dr. Siân White

M/W/F, 11:30 AM - 12:20 AM

Health & Behavioral St G010

This course explores the evolving relationship between literary form and discourses of power in “British” literature over a span of 200 years. Students will begin by considering view and voice in literary and visual arts. Whose perspective is the work rendering? Who is speaking? What is the voice trying to communicate, and to whom? What impact do outside forces or influences have on the voice (including revolutionary idealism, industrialism, social convention, patriarchy, colonialism, racism)? What does the speaker realize or not realize?

Students will practice literary analysis and close-reading, and learn to frame voice against the backdrop of broader ethical, 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, or colonial discourses. Authors will include Mary Shelley, Robert Browning, Charlotte Bronte, T.S. Eliot, Virginia Woolf, George Orwell, Seamus Heaney, Derek Walcott, Zadie Smith, and others.

This course satisfies the literature requirement of General Education Cluster 2. Students can expect reading quizzes, formal writing assignments, multiple exams, and the opportunity to participate in class discussion.

### **ENG 239: Studies in World Literature**

Dr. Debali Mookerjea-Leonard

T/Th, 9:35 AM - 10:50 AM

Keezell Hall G009

### **ENG 239: Literature of Global English - Fall**

Dr. David Babcock

Tu/Th, 12:45-2:00 pm

Health & Behavioral St G010

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?

**ENG 247: Survey of American Literature: From the Beginning to the Civil War**

Dr. Molly O'Donnell

T/Th, 11:10 AM - 12:25 PM

Health & Behavioral St G010

English 247 introduces students to major American literary figures and historical movements up to the Civil War with attention to the formation of what has come to be understood as American character.

**ENG 248: Survey of American Literature (Civil War-Modern)**

Dr. Allison Fagan

M/W/F, 9:10 AM - 10:00 AM

Keezell Hall G008

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 counternarratives, histories and counter-histories, seeking to understand how American literature presents multiple and even competing interpretations of American life.

**ENG 260: Survey of African American Literature**

Dr. Mollie Godfrey

M/W/F, 12:40 PM - 1:30 PM

Health & Behavioral St G010

This course introduces students to major authors, literary forms, and movements in African American literature. 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. By way of readings made up entirely of literary works by Black authors, this course also interrogates systems of power, oppression, and discrimination, and introduces foundational theories of Black resistance, resilience, intersectionality, and liberation.

**ENG 299: Writing About Literature**

Dr. Allison Fagan

M/W/F, 11:30 AM - 12:20 PM

Keezell Hall 0310

As an introduction to the skills necessary for the work of studying literature, this class will review (1) the language of literary analysis (literary vocabulary, genres, and periods), (2) the techniques of literary analysis (close reading, critical response, and researched literary analysis), (3) the sources of literary analysis (how to research using primary and secondary sources), (4) the collaborative elements of literary analysis (responding to and incorporating research into your own work), and (5) an overview of the theory supporting literary analysis and interpretation. Assignments will include short essays, an annotated bibliography, writing workshops, and a collaborative final project.

**ENG 299: Writing About Literature**

Dr. Annette Federico

M/W/F 12:40-1:30

Keezell Hall 0107

This course for English majors and minors is designed to help build and reinforce the fundamentals of close reading and careful textual analysis, and to give you lots of practice in writing and revising essays about literary works in different genres: fiction, nonfiction, poetry, and drama.

**ENG 299: Writing About Literature**

Dr. Delores Phillips

T/Th, 2:20 PM - 3:35 PM

Keezell Hall 0107

This course will provide students with the skills and knowledge necessary for interpreting, researching and writing about literature. Students will learn basic literary terms, acquire an understanding of canon formation and transformation, and gain a knowledge of literary theories. Fulfills the College of Arts and Letters writing-intensive requirement for the major. Prerequisite(s): Declared English major or minor; or Liberal Studies minor; or permission of instructor.

**ENG 302: Special Topics in Literature & Language**

Dr. Mary Thompson

M/W/F, 12:40 PM - 1:30 PM

Keezell Hall 0310

What is a zine? In this course students will study the history of zines and feminist/queer print

culture, creative expression and DIY culture, and the fundamentals of intersectionality in preparation for constructing individual zines. We will also produce a collaborative group zine. As a class we will visit the JMU Libraries Special Collection to look at back issues of *Sister Speak*, attend the Richmond Zine Fest (October) and VCU zine archive. Students will also prepare to host a zine workshop with Harrisonburg community members. This class will operate as a workshop, for which students will meet every week to examine scholarship and writing, write and share informal responses, and contribute to the construction of zines. Modeled on the principles of consciousness-raising, this workshop seeks to foster personal growth, social action, as well as social transformation.

### **ENG 302: Special Topics in Literature & Language**

Dr. Lauren Alleyne

T/Th, 9:35 AM - 10:50 AM

Burruss Hall 036

### **ENG 303: History of the English Language**

Dr. Becky Childs

M/W, 9:35-10:50

Keezell G009

### **ENG 308: Introduction to Linguistics**

Dr. Sharon Cote

T/Th, 12:45 PM - 2:00 PM

Keezell Hall G009

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 317: Studies in Shakespeare**

Dr. Rankin

M/W/F, 1:50 PM - 2:40 PM

Burruss Hall 036

Shakespeare lived during the English Renaissance, a period which scholars refer to as the early modern period (1500-1700). This means that certain features of Shakespeare's society are very similar to our own, and other features are unlike our own. One of the similarities we encounter in Shakespeare's plays to more recent writers is his tendency to imagine ideal societies. Authors since antiquity had imagined ideal communities, but the word *utopia* only entered in to the English language approximately one hundred years before Shakespeare's career. The English author Thomas More coined the word to describe his imagined island in *Utopia*, and its name puns on two Greek words meaning "no-place" and "good place". More located his fictional island in the lands which Europeans had "discovered" following Christopher Columbus's sea voyages only a generation earlier.

In this course our goal will be to examine Shakespeare's grappling with the idea of ideal communities. We will read More's book in the translation which Shakespeare himself would have encountered. The course will explore the Utopia as both a description of a supposedly ideal society, and as a challenging exploration of real social problems. We will then turn to the plays in order to see the ways in which Shakespeare treated this fascinating topic. In *The Tempest*, for instance, Shakespeare imagines the colonial encounter and creates a mini-kingdom which is ruled by a banished duke. More often than not, in dramatizing issues concerning political resistance, disputes about the relative value of kings or of self-government, and the challenges individuals faced in attempting to navigate difficult and competing pressures, Shakespeare's skepticism led him to explore dystopian possibilities in ways which were dramatically interesting, across multiple genres. Our exploration may include plays such as *1-3 Henry VI*, *Richard III*, *A Midsummer Night's Dream*, *King John*, *Henry V*, *Hamlet*, *Macbeth*, and *King Lear*.

### **ENG 329: Studies in World Literature (Telling Tales: Children, Trauma, and Literature)**

Dr. Debali Mookerjea-Leonard

M/Tu/W/Th, Asynchronous (online)

The Holocaust, the civil war in Sri Lanka, 9/11, and other conflicts around the world have claimed children as victims. Many have died but thousands of children have suffered through these disasters and lived to tell their tales. Through an engagement with writing on children's experience of war and violence this course will examine the issue of children's trauma. We will study a range of memoirs, short stories, and novels. This course counts towards the General Education Cluster 2 Group 3 (Literature) requirement, the English major, and the World Literature Minor.

**ENG 329: Victorian Literature - Haunted Victorians - Fall**

Dr. Heidi Pennington

Days of the week - M/W/F - time - 11:30 AM - 12:20 PM

Location - Keezell Hall 0308

The class will focus on the ghostly, the haunted, the gothic, and the uncanny in Victorian texts from the U. K. and across the British Empire. We will pay close attention to the intersecting meanings of form and content in works of fiction, poetry, drama, and more—all of which feature hauntings of one kind or another. We will ask how the relationships between past and present, self and other, inform the fears that take flight in Victorian ghost stories. Our approach to the materials will emphasize the multiplicity of British identities and personal selfhood in a global world. We will connect prominent Victorian ideas about (and realities of) gender, imperialism, religion, race, class, and identity to the fears, questions, and hopes that “haunt” so many of the Victorian literary texts that engage with the weird, the wild, and the wicked.

**ENG 352: American Novel before 1914: Sex and the Novel**

Dr. Henigman

M/W/F, 1:50-2:40 PM

Keezell G9

*"The death of a beautiful woman is unquestionably the most poetical topic in the world."* -- E.A. Poe

Not only the most poetical, for nineteenth-century novels are strewn with dead heroines as well. We will examine the ways in which nineteenth-century conventions and innovations of narrative form both allowed sexuality into the novel and punished it.

### **ENG 370/WGSS 370: Queer Literature (Section 1)**

Dr. Dawn Goode

T/Th 2:20 PM - 3:35 PM & W 5:00 PM - 7:00 PM

Keezell Hall G009

This course is an introductory survey of LGBTQ+ literary and social history. While the majority of our texts will be novels, we will read supplemental poems, short stories, and personal essays as well. 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. Along the way, we will identify common themes explored and tropes used by queer authors. 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 on Wednesday 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. Possible authors included: James Baldwin, Leslie Feinberg, Michelle Tea, Jeannette Winterson, Randall Kenan, Christopher Isherwood, E.M. Forster, Chinelo Okparanta, Carmen Machado

### **ENG 379: Literature and Empire**

Dr. Debali Mookerjea-Leonard

T/Th, 12:45 PM - 2:00 PM

Keezell Hall 0310

How did literature written in the colonial era represent the colonized, how did this impact those who were depicted, how did people deploy literature as a way of resisting colonial representations and exploring new ways of describing a postcolonial national identity? This course examines the colonial, nationalist and postcolonial shaping of individual and collective identities through literature; the intersections of race, gender, and nation; the crafting of a new idiom in English in response to both political and literary histories; the significance of choices of genre and form. This course will combine our study of British colonial writings on empire with contemporary responses. Together with works of fiction, which focus on a localized experience of colonialism in South Asia, we will read a set of critical essays which will offer a global perspective on colonial and postcolonial writings.

This course fulfills the “Identity, Diversity, Power” requirement for the English major, it also counts towards the requirements for the World Literature minor.

### **ENG 380: Introduction to Film**

Dr. Dennis Lo

T/Th, 11:10 AM - 12:25 PM

Keezell Hall G008

This class provides an introduction to the methods of studying film as one of the dominant mediums of creative expression and mass communication since the early 20th century. We will examine how the language and aesthetics of film impact audiences emotionally and psychologically, as well as convey cultural values and ideas. Seminal films from a broad range of genres, countries, and periods will be examined through various historical lenses, including the technological innovations, economic changes, political transformations, and global cultural movements that informed cinematic developments. To foster a critical understanding of the important roles that films play in shaping various societies and cultures, students will be exposed to major theories in film studies and be equipped with the basic vocabulary of film analysis.

In the first few weeks of the course, we will practice the basic principles of film analysis by focusing on how elements like narrative form, mise-en-scene, cinematography, editing, and sounds work in unison to create meaning. The following weeks present analytic frameworks that will help students develop an awareness of industrial and aesthetic alternatives to mainstream Hollywood cinema. The final part of this course builds upon these foundations to examine films from a global perspective. We will study the historical significance and aesthetics of films that question the ways in which political, economic, and social conditions have shaped national, racial, class, and gender identities.

### **ENG 390: The Environmental Imagination**

Dr. Laurie Kutchins

T/Th, 3:55 PM - 5:10 PM

Keezell Hall 0310

“How can we save what we do not love?” environmental writer Aldo Leopold once asked; and “How can we love what we do not know?” This course will introduce us to a literature of intimacy with places, most of which are vanishing even as the writers we’ll read are loving and rendering them into language and political manifestos.

In this entry-level creative writing course, we will explore the rich tradition of environmental and place-centered writing, along with the uses of ecological imagination in a variety of contexts and genres. We’ll be talking about a literature that is, so literally, grounded in the natural world and also profoundly political, social, and cultural in context. This class will offer students a chance to read about, discuss, write about, and contemplate issues related to

endangerment and sustainability, and to practice a more loving, listening kind of engagement with this earth.

### **ENG 391: Introduction to Creative Nonfiction (Section 1)**

Prof. Erica Cavanagh

M/W, 9:35-10:50 AM

Keezell 308

In this introductory workshop, you will read a wide array of creative nonfiction, an expansive genre that includes memoir, personal essays, flash nonfiction, lyric essays, literary journalism, video essays, and even podcasts. The purpose is to expose you to as many styles as possible within a semester so you can learn what's possible in creative nonfiction and, just as importantly, so you may find a style that works best with your sensibility and the content of each piece you set out to write.

Nonfiction is rooted in actual experiences as opposed to fabricated ones, so the writing you do in this class will draw from your personal experiences and observations about the world. You'll also learn the techniques published writers use so you can transform your life's raw material into stories. These techniques include choosing specific, vivid details that help build characters, setting, and scenes. Over the course of the semester, you'll be assembling a toolbox of narrative forms, literary devices, sentence rhythms, and more to help you become a writer with the tools to write well beyond this semester.

### **ENG 392: Introduction to Creative Writing - Poetry**

Dr. Laurie Kutchins

T/Th, 12:45 PM - 2:00 PM

Keezell 0308

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. An intensive 4-week, online course, you will write 4 to 5 poems a week, many of which will be assigned in response to our required readings. You will practice using the poetic tools by which poets construct effective, meaningful, and memorable poems. Through online workshops, you'll learn to provide constructive interpretation and critique of poems written by your peers in this class. And as writers in an online workshop community, you will be guided to write original poems reflecting a wide range of stylistic and thematic choices.



### **ENG 392: Introduction to Creative Writing - Poetry**

L. Renée

Tu/Th, 2:20 to 3:35 PM

Harrison Hall 2113

In this introductory creative writing course, you will gain the craft tools necessary to write and revise several of your own original poems. Through collaboration, including a supportive writing workshop where you will hear and offer constructive feedback to your peers, as well as prompts for your creative process, we will cover a range of poetic forms and strategies to activate the five senses! To be a great writer, one must also be a great reader. So, we will closely read about poetic craft and analyze poetry by diverse writers with various identities, including writers of color, LGBTQIA+ writers, immigrant writers, writers with disabilities, among other intersections of being a beautiful human navigating this world. Key to this class is a generosity of spirit—being generous to your imaginations, to your colleagues, and to experimentation with active participation! We'll have a field trip or two and a guest or two, who will add to our creative endeavoring. This course will culminate in the production of an open access classroom literary zine, where you will each share some of your own poems and comment on the application of poetic craft tools in your revision process.

### **ENG 393: Intro to Creative Writing - Fiction - Fall**

Dr. Jason Baltazar

Tu/Th, 2:20 PM - 3:35 PM

Location - Keezell Hall 0307

This introductory course focuses on familiarizing students with essential craft elements and narrative techniques that inform effective fiction writing. We will read and discuss work from writers such as Octavia Butler, Brian Evenson, Angela Carter, and Sequoia Nagamatsu, to better understand the many possibilities of what stories can say and how they might be put together.

The emphasis of the class will be on experimenting with these elements through generative writing exercises in and outside of class. Students will be asked to engage with an array of ideas, styles, and forms to identify subjects and directions that might inform their own work. Students will build on the experience gained through these exercises by workshopping completed drafts of their own stories. Any genre or form of fiction is welcome in the workshop.

### **ENG 393: Introduction to Creative Writing – Fiction**

Dr. Samar Fitzgerald

M/W, 3:25 PM - 4:40 PM

Keezell Hall G009

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: Introduction to Fiction Writing (Section 2)**

Dr. Thomas Martin

M/W/F, 9:10 AM - 10:00 AM

Keezell Hall 0307

In the first part of this course, we will study stories by an array of writers with an eye to making you more sophisticated readers. I will introduce aspects of literary fiction—such as point of view, dialogue mechanics, and dramatic reversal—to enhance your grasp of how it works. I will give you writing exercises to help generate material for your fiction. In the second part of this course, we will discuss John Dufresne’s *The Lie That Tells a Truth: A Guide to Writing Fiction*. In the last part, we will workshop your fiction and find ways to make it better.

### **ENG 393: Introduction to Fiction Writing (Section 3)**

Dr. Thomas Martin

M/W/F, 12:40 PM - 1:40 PM

Keezell Hall 0307

In the first part of this course, we will study stories by an array of writers with an eye to making you more sophisticated readers. I will introduce aspects of literary fiction—such as point of view, dialogue mechanics, and dramatic reversal—to enhance your grasp of how it works. I will give you writing exercises to help generate material for your fiction. In the second part of this course, we will discuss John Dufresne’s *The Lie That Tells a Truth: A Guide to Writing Fiction*. In the last part, we will workshop your fiction and find ways to make it better.

### **ENG 403: Advanced Studies in British Literature After 1700 - Fall**

Dr. Annette Federico

Day- M/W/F; Time - 10:20 AM - 11:10 AM

Location - Keezell Hall 0307

Description - *Middlemarch* (1874) is one of the most important European novels of the nineteenth century, a masterpiece of social analysis and psychological realism. It is about marriage and vocation, democracy and social reform, generational change, and individual survival under the constraints of imperfect and often cruel social arrangements, especially for women. It is a big book. We will read it slowly and responsively, alongside selections from Eliot's letters and essays, contemporary reviews, and the works of other Victorian intellectuals (Charles Darwin, John Ruskin, Robert Browning, John Stuart Mill, and others). We will also consider twentieth- and twenty-first century critical appraisements, pro and con, of the book Virginia Woolf famously called "one of the few English novels written for grown-up people."

### **ENG 405: Epidemics in Contemporary Fiction - Fall**

Dr. David Babcock

Tu/Th, 3:55-5:10 pm

Keezell 308

This course explores the ways that cultural obsessions with disease and contagion get coded within a variety of global contexts. Its premise is that mass epidemics can act as historical catalysts that lead communities to envision themselves—both their problems and potentialities—in new ways. Often we hear about how the boundaries of communities are policed by stoking people's phobias of disease, leading us to assume that this fiction is only capable of creating xenophobic feelings. However, global literature in English shows us a much more multifaceted picture, one that includes possibilities for both community-building and communal self-critique.

**ENG 408: Advanced Studies in African American Literature: African American Women's Writing and the Wintergreen Women Writers' Collective**

Dr. Mollie Godfrey

M, 4:00 PM - 6:45 PM

Burruss Hall 036

In this course, students will both learn about and work directly with the individual artists of the Wintergreen Women Writers' Collective, which includes such incredible Black women writers as Nikki Giovanni, Camille Dungy, Sonia Sanchez, Nikky Finney, Toi Derricotte, Joanne Gabbin, and many more. Students will be invited not only to learn about the place of this Black women writers' collective in African American literary history but to participate in the process of preserving that history by supporting the preservation of Wintergreen Women Writers' papers and other archival materials. This course will include an exploration of the Furious Flower Poetry Center's archival collection, held by JMU Special Collections; a field trip to the National Museum of African American History and Culture in Washington D.C., which features the work of several Wintergreen Women Writers; and a presentation and class visit from archival curators from Yale University's Beinecke Library, which houses some of the largest collections of Black literary collectives' papers in the world. Students will then conduct research on individual writers of the Wintergreen Women Writers' Collective; write biographical notes of individual writers; and will have the opportunity to meet one-on-one with their assigned writer to review, reimagine, and revise their biographical notes. These biographical notes and recorded one-on-one meetings will directly support JMU archivists in assessing the collective's archival holdings for future preservation and will also themselves be preserved as part of the future collection.

**ENG 413: Remembering and Reimagining Slavery**

Dr. Matthew Reborn

Tu/Th, 11:10 Am-12:25 PM

Keezell 310

This seminar begins with a set of questions. Why is it that some of the most provocative, powerful, and award-winning forms of contemporary art return to the historical experiences of nineteenth-century slavery? What is at stake for us as readers, audiences, and spectators when contemporary artistic expression remembers and reimagines the lived experiences of the distant past? To answer these questions, this course explores both nineteenth-century artistic forms—slave narratives, minstrel shows, racial melodrama, ethnographic photographs, and more—and contemporary reframings of these forms in the novel, in theater, and in visual art. By examining representations of the nineteenth-century institution of chattel slavery, and discovering their resonances and dissonances with works by Octavia Butler, Colson Whitehead, Branden Jacobs-Jenkins, and Kara Walker, to name a few, we will learn to map out the way the

long history of nineteenth century slavery forms, deforms, and reforms artistic expression today. In doing so, this course will attempt to answer one final question: how does this comparative formal exploration help us understand not only the nineteenth century more fully, but also the twenty-first century in which we all live? **NB: This course fulfills the “Identity, Diversity, Power” overlay requirement for the English Major.**

### **ENG 415: Advanced Studies in Textuality/History BK**

Dr. Allison Fagan

M/W, 1:50 PM - 3:05 PM

Keezell Hall 0310

“I’ve never been interested in being invisible and erased.” – Laverne Cox

Textuality and book history are concerned not only with the stories in books but also with who made them: who wrote them, who edited them, who printed them, who bound them, who designed their covers, who shipped them, who sold them, who read them, who wrote in their margins, who assigned them in their classes.

While this course is interested in these questions, we’ll be coming at them from a different direction: we’ll be studying the way books can be unmade: who rejected them, who censored them, who burned them, banned them, or simply didn’t read them. Throughout the semester we’ll use the multiple meaning of “erasure” as our guide: how have literary texts and their authors been erased (and recovered) from history? How do the processes of editing and publication lead to authorial and narrative erasures? What compels readers to demand the erasure of specific books from school libraries and class reading lists? And how do writers respond – in both material and metaphorical ways – to these concepts of erasure?

This course will center erasure primarily as it is experienced and resisted by Black, Indigenous, Latinx, and Asian American writers, attending to the intersections of race, class, gender identity, sexuality, and disability as they relate to the publishing process. Coursework will include class participation in annotating and discussing the works, periodic reflections, a group project, and a work of substantial research.

### **ENG 493: Introduction to Creative Nonfiction Writing (Section 1)**

Prof. Erica Cavanagh

M/W, 1:50-3:05 PM

Keezell 107

In this advanced workshop, you will build on skills you've practiced in other writing workshops, such as developing memorable characters, settings, and scenes as well as structuring techniques for shaping the disparate, raw details of life into story. This workshop aims at strengthening those skills and encouraging more experimentation and flexibility by reading and

writing in four sub-genres of creative nonfiction: memoir, the personal essay, the lyric essay, and literary journalism from authors such as Zadie Smith, Ocean Vuong, Amy Leach, David Sedaris, and Joan Didion, to name a few. Learning to recognize and write in the style of these sub-genres is what distinguishes this workshop from the introductory one. In reading and trying out different styles, the goal is to stretch your abilities and open up new possibilities in what you can do when writing creative nonfiction.

### **ENG 494: Advanced Poetry Writing**

Prof. Greg Wrenn

M/W, 1:50 PM - 3:05 PM

Keezell Hall 0107

"If there's a book that you want to read, but it hasn't been written yet,  
then you must write it."

--Toni Morrison

In this course, building on the lessons of English 392, we alternate between workshopping your work and closely studying poetry collections by Louise Gluck, Tracy K. Smith, Eduardo C. Corral, and others. Craft elements such as rhythm, rhyme, syntax, lineation, metaphor, and imagery are emphasized. Your final project consists of a poetic sequence, a series of related poems that build off one another. While this course closely considers technique, it is ultimately meant to support you as you gradually clarify your poetic vision.

### **ENG 495: Advanced Creative Writing - Fiction - Fall**

Dr. Jason Baltazar

Tu/Th, 3:55 PM - 5:10 PM

Location - Burruss Hall 036

This advanced workshop is all about deepening our craft: we'll read with hunger and curiosity, write with focused intention, and in both pursuits embrace experimentation in order to grow as artists and thinkers. Reading for the course will consist of creative work in multiple genres and craft essays, with the intention of helping you refine your ability to identify layers and architectural features of narrative, discuss what you find, and adapt this to your own toolkit. Writing doesn't exist in a vacuum, and so another key component of this class will be familiarizing yourself with the contemporary field: you'll be asked to identify a handful of literary magazines whose work you admire, analyze selections from their issues, and share your findings with the class. Everyone will submit multiple original pieces to the workshop; any genre or form of fiction is welcome.

### **ENG 495: Advanced Fiction Writing**

Dr. Samar Fitzgerald

M, 7:00 PM - 9:45 PM

Online

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**

Dr. Samar Fitzgerald

W, 5:30 PM - 8:00 PM

Keezell Hall 0107

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 our narratives are not gratuitously violent, or worse, contributing to the problem of violence? Can we agree on a definition of violence, or talk about an aesthetic of violence? What stereotypes persist in narratives that depict transgressive behaviors?

We will embark on a three-stage inquiry into the relationship between fiction and violence.

Initially, our work will be more analytical and reflective. Before we invent violent scenes, we need to pause to consider the realities we draw upon for inspiration. Thus early reading assignments will be nonfiction: Susan Sontag's critical text *Regarding the Pain of Others*, in addition to personal essays. Focusing on representations of real acts of violence will help us define more clearly how the relationship between violence and art differs. In the second stage of this course, we will shift toward reading and discussing fictional texts. Think of this stage as your practicum. The reading assignments will cover a breadth of narrative voices, styles, and settings (from understated realism to science fiction and gothic)—though all will pivot on a

transgressive act. You'll be assigned several short exercises that will give you an opportunity to practice different narrative skills. In the final stage of this course, you'll be drafting, workshoping, and revising a longer narrative that incorporates violent conflict but which explicitly challenges an established stereotype.

### **ENG 496: Advanced Topics in Creative Writing**

Dr. Majo Delgadillo

T/Th, 12:45 PM - 2:00 PM

Keezell Hall 0307

In this class we'll read, question, write, and workshop stories about hauntings that happen inside homes. The definition of both of these concepts will be challenged through re-thinking the political, social and cultural dimensions of what is considered a home and how hauntings are present and revealing fears. We will consider Avery Gordon proposal that a "haunting is the sociality of living with ghosts, a sociality both tangible and tactile as well as ephemeral and imaginary". We will read and discuss stories by authors from different countries and contexts, ranging from fairytales to Amparo Dávila, Mariana Enríquez, Helen Oyeyemi, Izumi Suzuki, Shirley Jackson, among others. We will also watch movies centered around the haunted house. And, together, we will write, revise, and workshop to craft a story that portrays our own relation with what a haunted home is within this sociality of ghosts.

## **AMST**

### **AMST 200: Introduction to American Studies**

Dr. Henigman

M/W/F, 10:20-11:10 AM

M, 6:30-9:00 PM (required film showings; period will be used approximately 6 times during the semester)

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 Arts and Humanities Group One.