

Fall 2018 English Course Descriptions

ENG 221: Environmental Literature of Wonder and Crisis

0001: TT 3:30-4:45 PM (Wrenn)

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 responding to climate change? This general education course is meant to introduce you to environmental literature and how it's shaped by societal and ecological pressures. After reviewing the basics of climate change science, we will read canonical environmental texts by the likes of Thoreau, Abbey, and Carson, seeing how the experience of wonder and crisis is nothing new to environmental writers. We will then analyze poems, stories, essays, and films from our era. 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, in-class writing assignments, and exams.

ENG 222: Genre(s): Ideology and Global Cinemas

0001: MWF 12:20-1:10 PM; W 5:30-8:00 PM Film Screening (Lo)

This course introduces General Education students to the themes, 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 change. Through weekly screenings, readings, and writing assignments, we will investigate how cinema acts as a social force 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, post-war, new wave, and third cinemas, to accented and transnational cinemas.

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 ideologies, fashion representations of cultural identities, give voice to marginalized social groups, and engage in social critique and activism.

GENG 222: Genre(s): Shakespeare and the Actor

0003: TT 5:00-6:15 PM (Favila)

This is not an acting class, but an English course that will look at the idea of acting as presented in Shakespeare's plays. We will start by briefly tracing the origins of acting and theatre to the church, for (at least in terms of the Western tradition: Greece/Dionysos, Europe/Christ) theatre was linked to the worship of a god. One could argue that the suspension of disbelief required of an audience parallels the imaginative space required of faith. This link to religion might also help us understand both the negative and positive views of acting, that is to say, as a medium of deception as well as a conduit for transformation.

But our primary text is Shakespeare's dramatic canon, and we will tackle those plays that focus on characters who 'act' to manipulate (such as villains Richard III or Iago), to survive (such as the cross-dressed heroines Viola or Rosalind), and to create (such as the tradesmen in *A Midsummer Night's Dream*, who put on a play for the sheer pleasure and honor of participating in the theatre, or Prospero, whose magical power seems closely aligned to the power of drama). This course will also analyze acting as a metaphor for living, as intrinsic to the human being as breathing, or as Jacques argues in *As You Like It*, a fitting trope to define our lives by the many roles we play: child, student, lover, teacher, soldier, parent, judge, artist, sage, or aging fool. Remember too that plays are skeletons of live productions. As such we will consider the process an actor goes through when tackling a role, and how the director's and actor's decisions can affect the reading of a play. Students will have the opportunity to interact with, direct, and redirect actors in short scenes in class. Seeing live performances at the Blackfriars Playhouse in Staunton and possibly JMU's Forbes Theatre is non-negotiable.

ENG 235: Survey of English Literature: Beowulf-18th Century

0001: MW 2:30-3:45 PM (Rankin)

This course offers a chronological survey of English literature from its earliest beginnings until the eighteenth century. Given the vast nature of this subject, 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. We will seek to understand the surprisingly paradoxical ways in which writers interacted with and criticized the people, ideas, and institutions which surrounded them. The course will also offer an introduction to the close reading of poetry, an essential skill for advanced literary analysis. This General Education Cluster Two course will build critical thinking skills by introducing students to methods of literary study. Students are expected to read all assigned material, attend class in order a) to hone skills in reading and interpreting literature, b) to ask questions, and c) to learn about the historical and literary contexts in which assigned reading was first produced. Students are also expected to think about the meaning of the material as it pertains to those contexts. Completion of the course counts toward credit in Cluster 2 (Arts & Humanities) of the General Education program and the introductory survey requirement of the English major.

ENG 236: Survey of English Literature: 18th Century-Modern

0001: MWF 1:25-2:15 PM (White)

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.

ENG 239: Studies in World Literature: Literatures of Global English: 1945 – Present
0001: MWF 1:25-2:15 PM (Babcock)

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: Beginning-Civil War
0001: TT 11:00 AM-12:15 PM (O’Donnell)

Introduces students to major American figures and movements up to the Civil War.
Course objectives: Generate increasingly nuanced questions about literature and explain their relevance; Use appropriate vocabulary and approaches to analyze specific literary expressions of culture and the relationship between the reader, the author, and text. Define ways that texts serve as arguments and identify rhetorical and formal elements that inform these arguments. Recognize appropriate contexts (such as genres, political perspectives, textual juxtapositions). 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, other disciplines.

ENG 248 Survey of American Literature II: Civil War-Modern
0001: MWF 10:10-11:00 AM (Fagan)

This course surveys the production of American literature 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 Junot Díaz, 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 260 Survey of African American Literature
0001: MWF 10:10-11:00 AM (Godfrey)

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

0001: MW 2:30-3:45 PM (Babcock)

This course introduces English majors to current methods of reading and interpreting literature. Students will be invited to join several ongoing conversations within literary studies, and tailor the ideas they find there to their own intellectual interests. Our emphasis will be on building the skills necessary to form convincing, thoughtful readings, and then transform those readings into well-evidenced, argumentative essays.

ENG 299: Writing About Literature

0002: MWF 12:20-1:10 PM (Godfrey)

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

0003: MWF 1:25-2:15 PM (Fagan)

“An English major? What are you going to do with that?” If that’s a question you’ve heard before, this class promises to teach you what you can do *as* an English major, with the hope that it will guide you toward a better understanding of what you can do *with* an English major. 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 final project that will involve a researched digital narrative.

ENG 299: Writing About Literature (ENG/IdLS Majors Only)

0004: TT 12:30-1:45 PM (Samatar)

This course introduces students to current methods of reading and interpreting literature, addressing a variety of genres and theories. Students will learn how to pursue sound research, hone their close reading skills, and develop confidence and poise in speaking about literary works.

ENG 302: Special Topics in Literature and Language: Queer Studies & Fiction

0001: TT 3:30-4:45 PM (Goode)

Queer Studies enlists a multi-disciplinary approach to critique dominant conceptions of sexuality, particularly as they intersect with constructions of gender, race, ethnicity, nation, class, and ability. Exploring the ways that culture regulates sexuality and the ways in which sexuality influences social institutions, artistic expressions, and political discourses, this mode of analysis reveals the mechanisms and structures of power fundamental to systemic oppression. This class will introduce students to seminal as well as contemporary essays in queer studies. During the second half of the semester, we will use these works as prisms through which we will examine various literary works by 20th and 21st-century American authors.

This course fulfills the “Identity, Diversity, Power” overlay requirement for English majors, and counts towards the Women’s, Gender, and Sexuality Studies minor.

ENG 302: Special Topics in Literature and Language: Writers of the Caribbean

0002: MW 5:30-6:45 PM (Alleyne)

The Caribbean in its contemporary global position is mostly configured as a tourist destination—it is a “paradise” on earth, hallmarked by its beaches, food, and a commercialized fantasy of escape. Less considered, perhaps, is the Caribbean as an economic, political, and cultural player on the world stage, particularly since the decolonization of many Caribbean islands reconfigured their relationship to larger world players like America and Europe. In this course, students will read a variety of contemporary Caribbean Literature in English, as well as contextualizing secondary sources, with the goal of learning the history, culture, and contemporary issues facing this diverse and vital part of the world. We will consider how contemporary authors engage ideas of history (colonialism, post-colonialism, nation building); represent Caribbean cultural practice; challenge stereotypes of the Caribbean; wrestle with contemporary issue of ecology, technology and globalism; and negotiate these larger themes within the context of literary art forms.

ENG 308: Introduction to Linguistics

0001: TT 11:00 AM-12:15 PM (Cote)

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

0001: TT 12:30-1:45 PM (Johnson)

In-depth review of the structure and rules of Standard American English.

ENG 311: Medieval Literature and Culture: Arthurian Literature

0001: MW 2:30-3:45 PM (Baragona)

Along with the Bible and Classical myths, tales of King Arthur are among the most widespread of European literary traditions. This course will explore the origin and development of the legend from the earliest surviving mention of Arthur to Sir Thomas Malory's grand compendium at the end of the Middle Ages in England. Students will study texts originally written in Welsh, Latin, Old French, and Early Modern English. Papers will focus first on the social and historical background of the legend and then on the literary variations on the major themes that run throughout the tradition.

ENG 317: Shakespeare's Tragedies and Romances

0001: TT 7:00-8:15 PM (Favila)

This course will focus on Shakespeare's development of the tragic and comic genres. Though we will begin with Shakespeare's primary influences (e.g., Senecan revenge tragedy), we will spend most of our time in the second half of Shakespeare's career, as a darkening view of the world leads to the stark nihilism of *Macbeth* and *Lear*. But *Antony and Cleopatra*, whose protagonists' grand denial of reality almost seems to transcend reality, will vault us into the last comedies of Shakespeare, now identified as romances: *Pericles*, *Winter's Tale*, *Tempest*. Theoretical readings will be guided by students' interest, as there is much latitude with written assignment topics. Analysis of dramatic concerns and practices (both then and now) will drive many class discussions. Given that, students will be required to see multiple productions, including Blackfriars Playhouse performances in Staunton.

ENG 329: Victorian Literature

0001: TT 2:00-3:15 PM (Federico)

In this course, we will read a selection fiction, drama, and prose by some late-Victorian iconoclasts—feminists, socialists, agnostics, and the *avant-garde*.

Henrik Ibsen, *A Doll's House*

Olive Schreiner, *The Story of an African Farm*

George Bernard Shaw, *Mrs Warren's Profession* and *Major Barbara*

George Gissing, *The Odd Women*

H. G. Wells, *The Time Machine*

William Morris, *News from Nowhere and Other Writings*

John Ruskin, *Selected Writings*

Oscar Wilde, *The Soul of Man Under Socialism and Selected Critical Prose*

Edmund Gosse, *Father and Son*

Samuel Butler, *The Way of All Flesh*

ENG 332: Studies in Popular Genres: Dystopian Novels

0001: TT 9:30-10:45 AM (Samatar)

The world is ending--but how? This course examines dystopian novels published between 1948 and 2013. We will study visions of political, social, economic, and environmental collapse, and

the relationship between these texts and their geographical and historical contexts. This course also affords the opportunity to think about the connections between literary dystopias and our own historical moment, and to ask questions about the role of literature in society. What's so attractive about stories of the end of the world? Why do we write dystopia so much more often (and so much better) than utopia? What are the ethical challenges of dystopian fiction?

ENG 332: Studies in Popular Genres: Africana Women in the Media

0002: TT 11:00 AM-12:15 PM (Muhonja)

The course will examine the positioning and representation of women of global Africa in the media in the USA. Participants will investigate forces and politics that have constructed characterizations, representations, and the transitioning narrative of “the African American”. Exploring the concept media literacy, students will take on the roles of media consumers and critics. In class and online discussions will seek to discover how much the media contributes to the world-sense, and commonly held stereotypes about women of African descent in the USA. Intersectional feminist critical analysis will be an integral part of the class discourse as we navigate the world of movies, TV, magazines and other forms of electronic, digital, and print media.

ENG 334: Contemporary Drama

0001: TT 2:00-3:15 PM (Rebhorn)

"This course explores contemporary drama, particularly in the American context, from 1950 through the present. We will be paying particular attention to two issues: one, the issue of the changing notion of form as drama moves from modernism to postmodernism and beyond—what does a play look like? What should a play do? How should an audience react? Second, we will be attending to the social agendas of drama and how they mesh with general critical traditions like gender studies, critical race theory, Marxism, and postcolonialism, and with historical movements like the Black Arts Movement, Second-Wave Feminism, Stonewall Riots, and 9/11. For that reason, we will balance works by Shepard, Kushner, Albee, Hwang, Parks, and others, against critical and aesthetic interventions by a number of scholars. We will complement our readings and discussions of the texts by seeing a set of theatrical productions in the area."

ENG 348: Studies in Linguistics and the English Language: Linguistic Approaches to Literature

0001: TT 3:30-4:45 PM (Cote)

As a beautiful tapestry is shaped by the thread and the loom, so is a work of literature shaped by words and structure. A big difference, though, is that viewers need no special skills to enjoy the woven tapestry, but with literary “tapestries,” both a writer *and* a reader needs skills. We need to be relatively fluent English speakers to read most poems or novels written in English, of course, but it’s also true that having a *conscious* understanding of linguistic patterns and patterns of language use in our language, as well as the ability to look at such details in a literary work, can make us more sophisticated, powerful readers.

This course examines a variety of such linguistic details and patterns that can be and have been considered in literary analysis. The objectives of this course are for students to learn some of the vocabulary for talking about language and language use in literature and also to develop some ability to apply various types of linguistic knowledge to the analysis of literary works. In doing so, students will advance their ability to read and discuss linguistic texts as well, laying foundations for continuing exploration of linguistic approaches to literature. Students in this

course will also enhance their understanding of why it is so difficult to characterize "literary language" in a way that distinguishes it with any reliability from other linguistic forms.

ENG 355: Southern Literature

0001 TT 12:30-1:45 PM (Gaughran)

The course exposes students to the study of major writers of the American South, concentrating on the twentieth century. We will read and discuss various works, including fiction, poetry, and drama, more or less in chronological order. The distinctive nature of Southern culture, especially the literature, will, of course, be a major theme. We will also discuss and study the region's special relationship to history and the past, as well as the various writers' styles and individual themes.

ENG 359: Studies in African American Literature: African American Graphic Novels

0001: MWF 1:25-2:15 PM (Godfrey)

This course satisfies the Identity, Diversity, Power overlay.

In the last ten years, the motion picture and television industries have been dominated by content with its origins in comic books and graphic novels. Within this popular genre, a number of works focusing on African American characters have become renewed points of focus, including Storm, Blade, Falcon, Black Panther, and Luke Cage. African American writers and artists have also been increasingly turning to the graphic novel form as a way of making history accessible to younger readers (in Kyle Baker's *Nat Turner* and John Lewis's *March*); making novels more accessible to younger readers (in the adaptations of Octavia Butler's *Kindred* and Walter Dean Myers' *Monster*); experimenting with literary and visual form (in Mat Johnson's *Incognegro* and Lila Quintero Weaver's *Darkroom*); and radically renewing the superhero comic book form (in Ta-Nehisi Coates' *Black Panther*, Kelly Sue DeConnick's *Bitch Planet*, Roxane Gay's *World of Wakanda*, and Kwanza Osajyefo's *Black*). In this course we will learn how to read graphic narratives with the close attention we bring to literary texts; discuss the political and historical significance of both the narratives themselves and their production; read contemporary graphic novels alongside both vintage black comic books housed in Special Collections and contemporary TV and film such as Netflix's *Luke Cage* and Marvel's *Black Panther*; and unpack the evolution of the black superhero and of black graphic storytelling.

ENG 364: Introduction to Asian-American Literature

0001: TT 9:30-10:45 AM (Mookerjee-Leonard)

This course will introduce both a variety of writings by Asian American authors and critical issues concerning the production and the reception of Asian American literary texts. We will be asking questions about the historical formation of Asian American identities and about the aesthetic forms of representation explored by Asian American writers and artists. While we will devote most of our time to literary texts, we will also direct some of our critical attention to the role of popular culture in the ongoing construction of Asian and Asian American identities. This course fulfills the "Identity, Diversity, Power" requirement for the English major, it also counts towards the requirements for the World Literature minor, and the American Studies minor.

ENG 369: Feminist Literary Theory**0001: MWF 11:15 AM-12:05 PM (Thompson)**

This course examines the politics of women's literary expression. It begins with the suppression of women writers, the politics of canon formation, and the rise of women's presses and bookstores. We will attend to the themes and content of women's writing in addition to considering questions of style or *écriture féminine*. Finally, we will examine how feminist literary critics approach texts.

ENG 372 Ecocriticism and Environmental Ethics: Climate Change**0001: TT 12:30-1:45 PM (Castellano)**

This course will consider how the humanities—literature, philosophy, history, visual culture, and religion—can conceptualize and critique the phenomenon of anthropogenic climate change. Throughout the course we will experiment with the way the humanities can mobilize the environmental and moral imagination in order to analyze the crisis of global climate change and gesture towards modes of intervention. This class also counts towards the English major/minor and the Environmental Humanities/Studies/Science minors.

ENG 380/SMAD 380: Introduction to Film**0001: MWF 2:30-3:20 PM; W 5:30-8:00 PM Film Screening (Lo)**

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-scène*, 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 381: The History of Film to 1960**0001: TT 12:30-1:45 PM; TH 6:30-9:00 PM Film Screening (Gaughran)**

The course aims to look deeply into the history of film from the beginnings of the art form in the early twentieth century through the 1950s. We will examine various developments in the evolution of film, more or less chronologically, beginning with the silent era in America and Europe, through the beginnings of sound, closely studying representative films from various movements and genres. Students will become acquainted with not only thematic concerns within the films of represented directors, but also developments in camera use, *mise-en-scène*, editing,

acting, etc. The class will study selected films in detail, but the course will also introduce students to additional films related to the larger contexts.

ENG 390: The Environmental Imagination

0001: T 5:00-7:45 PM (Bogard)

In this course, we have two main goals. The first is to improve your ability as a writer, and the second is to improve your ecological education. This is primarily a course in which we will read, write, and talk about environmental literature, one of the most vibrant and vital genres of literature in the world today. While engaging with subjects such as the food we eat, the water we drink, and the energy we mine and burn, its main subject is the question of how shall we live? In an age when humans are straining the earth's abilities to sustain life, this question has never been more important.

ENG 391: Introduction to Creative Writing – Nonfiction

0001: TT 11:00 AM-12:15 PM (Cavanagh)

This is an introductory workshop in the reading and writing of creative nonfiction, a genre that includes memoir, personal essays, lyric essays, literary journalism, and hybrids of all four. Creative nonfiction is rooted in actual experience as opposed to invented, and one of the goals of this course is to help you give experience a form. Toward that end, we'll work on developing your craft as a writer by reading and discussing a variety of nonfiction works and paying particular attention to how published writers develop their stories. What kinds of details do they choose to create revealing, memorable characters? Which elements of the setting do they incorporate to create a mood, a sense of the socio-economic climate, or the values of a particular household? How does the figurative language, or lack thereof, impact the story and your sense of the narrator's voice? By applying such questions to the nonfiction we read, you'll be figuring out how the writers put their stories together so that you may learn how to incorporate their techniques into your own writing. All the while, you'll be assembling a toolbox of narrative forms, literary devices, sentence rhythms, and vocabulary in an effort to help you become a writer with the tools to write well beyond this semester.

ENG 391: Introduction to Creative Writing – Nonfiction

0002: TT 2:00-3:15 PM (Varner)

0003: TT 3:30-4:45 PM (Varner)

Through reading and writing, we will explore creative nonfiction, an umbrella term that includes the subgenres of memoir, personal essays, and literary journalism. We will explore the elasticity of truth and fact in our lives, while employing techniques such as character, point of view, dialogue, and others traditionally credited to fiction writers. Student writing will be discussed in both workshop and conferences. At the end of the semester, each student will turn in a portfolio with revised essays.

ENG 392: Introduction to Creative Writing – Poetry

0002: TT 2:00-3:15 PM (Wrenn)

A truly introductory poetry writing course, English 392 requires introspection, a love for language, and risk-taking, along with curiosity about the lyric tradition. We will spend the first three weeks learning the basics of poetic craft and deepening our ability to close read. Then, for the rest of the semester, we'll alternate between workshoping your work and—based on our close reading of various poems—exploring various craft elements and trying out creative

unblocking exercises, such as automatic writing, dominant/non-dominant hand dialoguing, pranayama (breathing exercises), photography, meditation, dream recall, and improvisation.

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, Gwendolyn Brooks, Walt Whitman, Emily Dickinson, and William Shakespeare. By the end of the class, you'll read poetry more deeply and write more poignant and original poems. You'll also have generated a great deal of new poetic material, having developed a sense of the limitless possibilities that the creative life offers.

ENG 393: Intro to Creative Writing, Fiction

0002: MWF 10:10-11:00 AM (Martin)

0003: MWF 12:20-1:10 PM (Martin)

0004: MWF 1:25-2:15 PM (Martin)

In this class we will explore the underlying architecture of stories and find constructive ways to improve them. To that end, we will spend the first third of the class studying stories and reading Stephen King's *On Writing: A Memoir of the Craft*. I will give five short-answer quizzes on assigned readings from this writing text. I will also give many generative writing exercises in the first third of the class. During the rest of the class, students will distribute stories or novel excerpts of their own for workshops in which we will find ways to make their fiction more compelling.

ENG 401: Advanced Studies in Medieval Literature: "Chaucer"

0001: MW 4:00-5:15 PM (Baragona)

John Dryden called Geoffrey Chaucer "the father of English poetry." He was certainly the first English poet with an international reputation, and in many respects, there was no English literary tradition before him. The focus of the course will be *The Canterbury Tales*. The class will begin with selected short poems that will introduce some of Chaucer's themes and techniques, as well as his language. Students will learn both to translate Middle English and to read it aloud, to appreciate the verse and the verbal music of one of the greatest poets in any form of the English language. Virtually everything Chaucer wrote has become a battlefield among scholars, so papers will focus on interpretive controversies, and students will get to shape their own ideas and draw their own conclusions.

ENG 403: Advanced Studies in British Literature Post-1700

0001: TT 12:30-1:45 PM: The Eighteenth Century British Novel (Goode)

This course will focus on the origins and development of the English novel through the eighteenth century. As eighteenth-century Britain experienced profound social, economic, and political change so too did the form and purpose of the period's fiction. The "rise" of the English novel is typically dated to the early eighteenth century. We will attempt to chart this rise and subsequent genre developments by reading some of the period's major works. Along with some of the key critical and theoretical scholarship on the novel, we will examine the romance, the amatory, the sentimental, the criminal, the domestic, the Gothic, and the political novel. We also will look at the changing socio-cultural context that may have impacted the evolutions of these disparate forms of the novel. Authors to be studied include: Jonathan Swift, Daniel Defoe, Samuel Richardson, Eliza Haywood, Henry Fielding, Ann Radcliffe, and Lawrence Sterne.

This course fulfills the Literature before 1900 Overlay requirement, and one of the Advanced Studies (400-level) Course requirements for the English Major.

ENG 407: Advanced Studies in American Literature. Literary Activists: Race, Gender and the Novel in Nineteenth-Century Protest Movements

0001 MWF 11:00 AM-12:05 PM (Henigman)

A study of two blockbuster nineteenth-century novels, Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) and Helen Hunt Jackson's *Ramona* (1884), and their cultural aftermaths. These popular novels were political interventions within the abolitionist movement and the Indian land rights movement, respectively. We will examine the place of the novels in the literary careers of these two white women writers; the ways in which imagery and ideas from these novels entered further into popular consciousness and discourses about race through their performances as plays; and works by 19th, 20th, and 21st century African-American, Latino, and Native American writers who responded to these works, playing with and pushing back against their racial ideologies. In addition to Stowe and Jackson, other authors may include Robert Alexander, Colson Whitehead, Richard Wright, James Baldwin, Sarah Winnemucca, Jose Marti, and Deborah Miranda. This course fulfills the Identity, Diversity, Power overlay requirement.

ENG 410: Advanced Studies in Author: Louise Erlich

0001: MW 2:30-3:45 PM (Thompson)

ENG 410: Advanced Studies in Author: Charles Dickens

0002 TT 11:00 AM-12:15 PM (Federico)

In this advanced seminar, we will read four (or five) novels from the heyday of Dickens' fame.

ENG 410: Advanced Studies in Author: Edgar Allan Poe & Adaptation

0003: TT 11:00 AM-12:15 PM (Rebhorn & Hefner)

As the most adapted writer in the American canon, Edgar Allan Poe has continued to inspire devotion and creative interpretation, from the nineteenth century to today. This team-taught seminar takes up Poe's major works as creative sites of adaptation, interpretation, and extension. We will read many of Poe's major works (including stories and his novel *The Narrative of Arthur Gordon Pym of Nantucket*), as well as encounter a host of adaptations, from surrealist films to pulp science fiction, from 1960s camp to contemporary African American literature. In the process, we will seek not only to recognize the depth and complexity of Poe's work, but also to develop a stronger theoretical understanding of adaptation itself. Assignments will include both standard research essays and our own creative adaptations.

ENG 410: Advanced Studies in Author: John Milton

0004: TT 3:30-4:45 PM (Johnson) Major poetry and selected prose, with an emphasis on *Paradise Lost*

ENG 423: Advanced Studies in Gender and Sexuality: Gender, Sexuality and Ubuntu in African Literature

0001: TT 9:30-10:45 AM (Muhonja)

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 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: Children, Trauma and Literature

0001: TT 2:00-3:15 PM (Mookerjea-Leonard)

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. Through an engagement with both fictional and factual accounts of children's experience of war and violence, this course will examine 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? This course fulfills the "Identity, Diversity, Power" requirement for the English major, it also counts towards the requirements for the World Literature minor.

ENG 493: Advanced Creative Nonfiction

0001: TT 12:30-1:45 PM (Cavanagh)

In this advanced workshop we will read and write works of creative nonfiction. Building on craft techniques gained in other workshops, you'll learn how to write in four different subgenres of creative nonfiction: memoir, the personal essay, the lyric essay, and literary journalism. Keeping a journal or notebook will play a significant role in this course. A journal is a physical record of your attempts to notice the world more deliberately. Most authors do not have photographic memories, so they tend to take copious notes about what they observe as a means to help them to recall and preserve a detailed and vivid life. Keeping a notebook can also be a way to remember a story more accurately than if relying solely on the vagaries of memory. So one of the goals of this course is to help you adopt such obsessive note-taking habits as a means to fill a well from which you may draw out details that could wind up in your stories. Shaping your memories and research into compelling nonfiction will also play an important role in this course so that you may take these narrative skills and keep writing beyond the workshop.

ENG 496: Human Health and the Environment: Writing in a Time of Change

0001: W 5:30-8:15 PM (Bogard)

In this advanced-level creative nonfiction writing course we will explore the many rich connections between the health of humans and that of the natural world. We will look at how our

physical, mental, and even spiritual health is influenced by or even relies on environmental health or lack thereof. Our context will be a present and future increasingly shaped by climate change. Our writing will focus especially on the personal essay (writing about ourselves in relation to the course topic).