



FALL 2019 COURSE DESCRIPTIONS

ENG 221: The Idea of California

Aguirre

Dreamland or dystopia? Golden promise or ruined paradise? This course examines these and other key ideas in the literature of California, taking in its swath authors such as Jack London, Richard Rodriguez, Alan Ginsberg, Maxine Hong Kingston, and Anna Deveare Smith, as well as films such as *Chinatown* and Alfred Hitchcock's *The Birds*. Special attention will be given to questions of self-invention, counter-culture, and the changes wrought by waves of immigrants. A series of short and longer assignments will hone writing skills and critical awareness.

ENG 221: Literature/Culture/Ideas. Law and Vengeance in Modern Fiction

Babcock

Our culture is obsessed with the law. From *Law and Order* to *The People's Court*, the law serves as the imaginative setting in which many of our culture's most urgent passions, fascinations, and anxieties are worked through. Yet, the legal system itself is largely designed to suppress and filter these very same passions in order to reach an impartial judgment. This seminar explores how a wide array of literature has dealt with this tension between imagined "right" and institutional justice. How do communities decide which acts of vengeance are legitimate? Can vengeance itself work as an act of legislation? In posing these questions to fictional texts, our goal is to refine and clarify our sense of literature's relevance for social and political questions. Likely texts will include Shakespeare's *The Merchant of Venice*, Franz Kafka's *The Trial*, Albert Camus's *The Stranger*, Truman Capote's *In Cold Blood*, Chinua Achebe's *Things Fall Apart*.

English 221: Environmental Literature of Wonder and Crisis

Wrenn

This general education course will introduce you to environmental literature and how it's shaped by societal and ecological pressures. 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?

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 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-0001: Islands and the Literary Imagination

Price

ISLANDS. Magical, enchanted, treasure-filled. The ideal bounded space, perfect for literary fantasies of colonization and self-development . . . or cannibalism and scientific laboratories. This course considers the role of the island in the western imagination over the last four hundred years, from Shakespeare's *The Tempest* (1611) to Libba Bray's *Beauty Queens* (2011). Students will hone their skills of literary analysis through close readings of the course texts, and will be asked to think critically and creatively about the course subject matter and the forms that it takes, including drama, the adventure novel, picture books, TV shows, and movies.

ENG 222: Gender & the Short Story

Goode

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 19th-century European continental, British, and American short stories, and then examine the modern and contemporary short story across an international spectrum. Such an exploration will give us the opportunity to understand the ways in which ideas about the short story have changed from era to era and from country to country. In addition to charting the development of the short story genre, we will also use close-readings to excavate how our reading experience is shaped and guided by the creative choices of authors. This is not a "howto-write-a-short story" course, but rather the aim of the course is to help illuminate how good stories are works of deliberate craftsmanship. Finally, our reading of these texts will be focalized through the lens of gender and sexuality studies. Like the form of the short story itself, our concepts about gender and sexuality have evolved and continue to do so. We will explore how our texts reveal this evolution. We will also identify how our texts reveal the intersection of gender and sexuality with other identity classifications such as race, nationality, ethnicity, class, and age.

This course counts toward: the General Education Cluster II-Literature requirement; the English major 200-level course requirements; the WGSS minor requirements (course substitution permission needs to be approved by Dr. Mary Thompson, director of the WGSS program).

ENG 222: Ideology and Global Cinemas

Lo

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 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.

NOTE: There is no required attendance for the film viewings as the weekly screenings can be watched online outside the classroom.

ENG 222

Martin

In this class, which fulfills the General Education Cluster II literature requirement, we get to immerse ourselves in reading, mulling over, and scrutinizing the twenty tightly crafted stories collected in our required text, *The Best American Short Stories 2011*, edited by Geraldine Brooks.

In her introduction, Brooks makes a comparison between a well-told joke and a good short story. She writes, "Each form relies on suggestion and economy. Characters have to be drawn in a few deft strokes. There's generally a setup, a reveal, a reversal, and a release . . . In the joke and in the short story, the beginning and end are precisely anchored tent poles, and what lies between must pull so taut it twangs."

These stories are full of vividly drawn characters, universal truths, and sometimes surprising humor. In "Housewifely Arts," Megan Mayhew Bergman dramatizes a woman and her son driving to a zoo nine hours away from her home so she can find a parrot that used to belong to her mother and imitated her voice perfectly. Other stories strike darker notes. In "Out of Body," Jennifer Egan portrays a suicidal, drugged-out protagonist who staggers through a Manhattan night toward an experience that suggests the survival of bodily death. Or does it? In "The Phantoms," Steven Millhauser imagines a town in which the citizens are visited by ghostlike apparitions. In "ID," Joyce Carol Oates puts us inside the head of a teenage girl asked to identify the body of a woman who might be her mother.

Brooks compares reading these richly imagined and varied landscapes to "walking into the best kind of party, where you can hole up in a corner with old friends for a while, then launch out among interesting strangers."

To encourage close scrutiny, I will give five short-answer quizzes on the assigned readings from this anthology. We will read and discuss every story in this book. Our class will consist of many discussions, two exams, and one 2000-word paper of critical analysis.

ENG 235

Favila/Rankin

This course offers a chronological survey of English literature from its earliest beginnings until the eighteenth century. Given the size of this topic, the syllabus is by necessity selective, but it will provide students with in-depth analysis of an important sampling. The goal will be to equip students with the toolkit necessary to understand this literature, and to empower their independent further reading. 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. Writers' specific treatment of familiar themes (e.g., heroism, moral behavior, history and myth, sexuality, satire) may appear both familiar and unusual. 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 and attend class in order to a) hone skills in reading and interpreting literature, b) ask questions, and c) learn about the historical and literary contexts in which assigned reading was first produced. Students are 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

White, Sorge-Way

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 236H: Survey of English Literature: Eighteenth-Century to Modern

Price

This course introduces you to major authors and literary movements from the late eighteenth century on. Works will include Mary Shelley's *Frankenstein*, Keats' odes, Dickens' *A Christmas Carol*, and Stevenson's *Dr. Jekyll and Mr. Hyde*. We will examine the historical contexts of such movements as romanticism and modernism, and move from broad discussions (of aesthetics, history, philosophy, etc.) to close readings of individual texts. Throughout the course we will work on developing and applying the terminology of literary studies.

In our class discussions we will consider how literary works both shape and reflect changing ideas of childhood, gender, and empire. Of particular interest will be the character of the doppelganger or double, which appears repeatedly on the syllabus. Why do so many characters have eerie doubles? What do those doubles tell us about the hopes and fears of the times in which they appear?

ENG 239

Muhonja

This course offers an overview of African oral literatures, exploring form and style, relevance and function in specific genres including folktales, witticisms, praise poetry, children's games, and songs. Through an exploration of spiritual, social, and political themes and content of oral literature, this introductory course contextualizes orature as part of the world sense and day-to-day structures and operations of African communities. Discussed as central to oral literature will be the identities performer/creator and the audience/performer. Students will encounter the aesthetics and philosophies of African verbal art as they engage debates on orality,

memorialization, and edutainment through a critical African studies lens. To ensure an experience of the performed nature of oral literature, the course will heavily incorporate the viewing and analysis of video and audio recordings of oral performances.

ENG 247

O'Donnel

Introduces students to major American figures and movements up to and including the Civil War in order to generate increasingly nuanced questions about literature and explain their relevance. Develop analytical skills through inquiry into 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 Since 1865

Gaughran

This course examines major literary works and literary movements from the Civil War to the present, generally in chronological order, beginning with the rise of Realism and Naturalism in the second half of the nineteenth century, moving on the twentieth-century Modernism and its morphing into Post-Modernism later in the twentieth century. Students will study the works of major literary figures along the way: Twain, James, Crane, Fitzgerald, Hemingway, O'Connor, Porter, and Ellison— to name a few.

ENG 260: Survey of African American Literature

Fagan

This course introduces General Education students to major authors, literary forms, and movements in African American literature. We study the emergence and flourishing of African American literature over the past two centuries, noting common as well as diverging themes, techniques, and arguments over the coherence of African American literature as a genre. Throughout the semester we will explore antebellum, Reconstruction, Harlem Renaissance, Civil Rights, Black Arts, and Post-Soul writers in their historical contexts as well as make connections between texts across historical periods. Students can expect to complete in-class reading quizzes, short essays, a midterm and a final exam.

ENG 299: Writing About Literature

Babcock

This course introduces English majors to current methods of reading and interpreting poetry, drama, and fiction. Students will be invited to join several ongoing conversations within literary studies, and tailor the ideas and concepts they find there to their own intellectual interests. Our

emphasis will be on developing the skills necessary to form convincing, thoughtful readings, and then transform those readings into well-evidenced, argumentative essays.

ENG 299

White

This is the gateway course to the English major. The purpose of this course is to prepare students to succeed as English majors by helping them to hone their critical reading and writing skills, learn the vocabulary for literary analysis, and develop confidence in speaking about literature. The primary texts will represent the major literary genres (drama, poetry, fiction and short fiction), and the class will attend at least one dramatic production. Students will be introduced to the predominant critical frames and vocabularies used for literary theory and criticism, and practice applying theoretical frames in their own writing. The course will also address MLA Style, how to conduct research and incorporate secondary sources, and introduce students to resources in the libraries and in Career and Academic Planning.

The course demands regular attendance, rigorous participation, and a readiness to take on the challenge of becoming a literary critic. Evaluation will be based on quizzes, papers, exams, attendance at one dramatic performance, and in-class participation.

ENG 301: Old English

Bankert

Old English, “the language of the dawn,” was spoken and written 700 years before Geoffrey Chaucer wrote *The Canterbury Tales* in the late 14th century. The language of *Beowulf*, of monks, of scop, of warriors, and of firelit mead halls, it is the foundation of Modern English and it gave birth to 1400 years of English literature. Contrary to popular belief, a considerable variety of Anglo-Saxon literature survives—risqué riddles, love laments, letters from grumpy monks about women’s toilet habits, bizarre dialogues between the soul and the body; strangely complex tales of Christ and his saints, wildly unique adaptations of biblical narratives, and heroic stories of battle, betrayal and heroism. In this class, we will learn to read the Old English language at a basic level; and we will read in translation, exploring the remarkable literary culture of the Anglo-Saxons; and we will study how manuscripts were prepared and copied, and what these unique documents can tell us about the people who created and read them.

ENG 302: Creative Forms of Criticism: Approaches to Writing about Literature and the Arts

Federico

This course explores experimental forms of writing criticism, principally about works of literature, but also about photography, painting, and music. Creative criticism is a hybrid genre which borrows from other types of writing—memoir, fiction, poetry, dialogue—to register a response to art that combines scholarship and subjectivity, analysis and imagination. The course has three goals. First, the practice of writing criticism will help you attend more closely

to an artist's formal choices or intentions. Second, writing creatively about literature brings self-knowledge, as you explore the roots of your aesthetic responses. Third, you will learn to develop your own style, eye, and voice through much practice within a community of writer-critics.

We will read different kinds of creative criticism as models of the genre (Anne Carson, Ali Smith, Roland Barthes, Greil Marcus, Zadie Smith, and others). Students will be required to workshop their writing and deliver a final portfolio. Can be counted toward the Creative Writing minor.

ENG 302-0001: Special Topics in Literature and Language: Children's Literature

Price

From the 17th-century fairy tale to the contemporary best seller, children's literature is a recognizable genre with its own narrative conventions. This course critically examines these conventions and the role of children's literature in reflecting and producing various identities (gender, class, race, and nation). While children's literature has changed with cultural and historical circumstances, some of its most prominent characters and characteristics persist stubbornly into the present and through various media. John Newbery referred to his business as one of the first publishers of children's literature as "Trade and plum cake forever!" We will follow his lead in considering children's literature both as plum cake (pleasure) and trade (a commodity). The course will begin with fairy tales and end with Harry Potter.

ENG 302/WGSS 300: "*Sister Speak*: An Intersectional Feminist Zine"

Thompson

Students will study the history of zines and feminist print culture, feminist creative expression and DIY culture, the feminist art movement, and the fundamentals of intersectional feminist theory in preparation for constructing individual zines. We will also produce a collaborative group zine. Readings will include: Audre Lorde, *Sister Outsider*; Cherrie Moraga & Gloria Anzaldua, *This Bridge Called My Back*; Adela Licona, *Zines in Third Space*; Alison Piepmeier, *Girl Zines*; Tressie McMillan Cottom, *Thick* ... and additional readings as pdf's. 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, and attend the Feminisms and Rhetorics conference at JMU (November). Students will also prepare to host a zine workshop with Harrisonburg community members.

ENG 311-0001: Medieval Literature & Culture

Baragona

"Arthurian Legend"

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

Favila/Rankin

This course offers a rigorous overview of selected tragedies and romances of William Shakespeare (1564-1616). Shakespeare is central to western culture, and one cannot be educated without possessing some familiarity with his plays. However, Shakespeare's centrality can be deceptive, in that it rests upon the playwright's posthumous reputation as much, or more, than upon critical engagement with the plays themselves. People sometimes feel that they understand Shakespeare, or even that he is "easy to understand" because he "speaks to us" and offers "insight" into "humanity," without questioning these assumptions. E.g., I might think that *Romeo and Juliet* "comments" upon the nature of "true love" without understanding the conventions of love poetry that flourished during the 1590s or asking how Shakespeare might be satirizing those conventions in this particular play.

Shakespeare is a product of his time as much as a shaper of ours. This means that he responded to medieval and classical literature in his writing, and that understanding Shakespeare requires understanding the literary and intellectual traditions that he inherited and shaped. Chief among our concerns therefore will be reading Shakespeare's tragedies and romances in terms of their corresponding cultural, literary, and political contexts. We will emphasize textual challenges associated with studying his writings as plays, and (as models for our own work) we'll read and assess selected shared readings in Shakespeare scholarship. English 317 satisfies the Intermediate and overlay (pre-1700 & pre-1900) requirements of the English major. It also satisfies the Author course requirement for the secondary education minor and counts toward credit in the Medieval & Renaissance Studies minor.

ENG 340: Modern British and Irish Literature

White

This course focuses on British and Irish fiction from roughly the first third of the twentieth century, attending to how literature highlights relationships between modernity and modernism, history and form, artistic theory and practice. Part of our approach will be to identify voice and view, looking to the formal, or narratological, choices that help shape our idea of modern fiction. Moreover, we will address the central themes in broader contexts, accounting for intellectual perspectives offered by colonialism and imperialism, as well as innovations in scientific theory, psychoanalysis, and mechanical and technological advances; for historical events and trends that include industrialism and the metropolis, The Great War and its affect on the home front; for questions of place that consider London and Dublin, the countryside and the continent, nation and home; for shifting values surrounding social mores, class distinctions, gender roles, propriety, and morality; for the place of the individual in the

collective, and for a sense of community in a modernity that privileges the autonomous individual. Authors will include Joseph Conrad, Ford Madox Ford, James Joyce, Virginia Woolf, D. H. Lawrence, Elizabeth Bowen and Jean Rhys.

ENG 343: Antebellum American Literature

Rebhorn

In 1945, Harvard Professor F. O. Matthiessen coined the term “American Renaissance” to describe a set of authors including Emerson, Thoreau, Hawthorne, Melville, and Whitman, who embodied, for him, the real “origins” of American Literature—a “re-birth” from previous representations. While the term is still used to describe the florescence of literary creativity in antebellum America, we will be reading Matthiessen and the authors he singled out against the grain in an effort to understand not only why he dubbed the term “American Renaissance” when he did, but also how the authors he chose necessarily problematize the notions of “Americanness” that he takes for granted. We will spend time reading the major works of each writer, as well as exploring these artists’ other essays, political writings, and short fiction in an effort to discover the way the issues of race, gender, sexual preference, class, and religion both illuminate and complicate what it means for this to be an *American* Renaissance. NB: While a previous knowledge of the period is not required, GENG 247 is *highly* recommended. This course fulfills the **pre-1900** overlay for the English major.

ENG 357: Contemporary American Literature: The 90s in American Literature and Culture

Fagan

The dream of the 90s is alive in English! This semester we will explore key developments in contemporary American literature by examining the decade of the 1990s in detail. Before there was the *X-Files* reboot, the *Full House* reboot, or the *Twin Peaks* reboot, there were the originals, and it’s worth asking now how those artistic productions and others shaped – and continue to shape – American culture. We will locate ourselves in a time when the pants were baggy, the phones were bricks, and kids spent hours creating the perfect “away message” on AOL instant messenger for their social media entertainment. We’ll also be returning to the first Gulf War, the Clinton years, the crest of the AIDS epidemic, the rise of the riot grrrl era, and the scene of astonishing race-related violence across the country, developing a sense of how the 1990s shaped American literature, as well as how American literature shaped the 1990s. This class will incorporate the close study of 90s novels, short fiction, music videos, films, and television shows, helping to illuminate the range of postmodernism, a term employed, debated, and differently defined by many artists at the time. Come see what made the 90s all that and a bag of chips.

Authors may include Toni Morrison, Chuck Palahniuk, Karen Tei Yamashita, David Foster Wallace, Joyce Carol Oates, Tim O’Brien, Sandra Cisneros, David Sedaris, and many others. The class playlist will include Nirvana, Wilson Phillips, Tupac Shakur, Green Day, No Doubt, Pearl Jam, Salt n’ Pepa, Aerosmith, Nas, Selena, Radiohead, and many others.

Assignments will include weekly written responses, two short essays, and a collaborative digital narrative.

ENG 362-0001: Anthologizing African American Poetry

Godfrey

This course examines a broad range of African American poetry from the 18th century to the present day by looking at the way African American Poetry has been defined and selected for publication in major anthologies at key moments in history. Students will also consider the longer publication histories of certain poems to see what light these different contexts shed on the poems, and vice versa.

ENG/WGSS 368: "Women and the Kunstlerroman"

Thompson

This course explores women's literature through a focus on the *Kunstlerroman* or artist-coming-of-age novel. By comparing these texts to the traditional *Bildungsroman* and drawing on relevant feminist literary criticism, we will explore issues faced by women artists, the suppression and expression of their art, and its relationship to the unique experiences of women within patriarchal societies. We will also examine the politics of canon formation and consider the intersection of gender with other salient markers of identity such as race/ethnicity, social class, and sexuality.

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

Goode

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

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

ENG 374: Global Anglophone Literature: Fiction After Empire

Babcock

This course covers literature from many different parts of the English-speaking world, with attention to writers' attempts to assess the legacies of imperialism in the contemporary world. What are we to do with a traumatic history that nevertheless remains a part of us? To what extent is the age of empires truly in the past? How do we overcome empire's legacies in order to create a more free and equitable future? We will examine texts that grapple with the

mixture of critique, fascination, shame, and striving that congeal around empire in contemporary memory, several generations after the struggles for national independence. Likely authors include Tsitsi Dangarembga, J. M. Coetzee, Salman Rushdie, Jessica Hagedorn, Kazuo Ishiguro, and Nuruddin Farah.

ENG 384: Major Film Authorship: The Coen Brothers

Gaughran

The course aims to look deeply into the films of Joel and Ethan Coen, important contemporary filmmakers. Students will examine the films closely, concentrating on the Coen brothers' signature themes and styles. The course will focus on the ways these filmmakers rework or subvert existing genres such as film noir, the western, the screwball comedy, in light of earlier films and texts. We will also study the implied meanings of the films in question, searching for coherent world views, if any; the development of individual characters; the place of humor and parody; etc. We will also explore the importance of cinematography and music to these works. In short, the course provides an opportunity for something like "full immersion" in the art of these filmmakers and their collaborators.

ENG 385: Special Topics in Film Studies: Film Noir

Hefner

From the shadows and angles of the mid-century interiors in Billy Wilder's *Double Indemnity* (1944) to the dystopian futurescape of Ridley Scott's *Blade Runner* (1982) to the nihilistic moods of Nic Pizzolatto's *True Detective* (2013-), the visual and thematic language of *film noir* has resonated across cinematic forms of the late 20th and early 21st centuries. Various described as a genre, a mode, a style, a series, etc., *film noir* remains, like many of its plots and protagonists, elusive and mysterious, a film form bathed in shadow in a dark alley. This course will examine *film noir* broadly, tracing its antecedents in German Expressionism and crime fiction, its classic articulations in the 1940s and 1950s, its reformulation and adaptation as "neo-noir" in the 1970s and afterwards, and its international appeal since the term was coined in the 1940s. Our investigation of this phenomenon will trace not only *film noir's* debts to surrealism and existentialism, its articulation of troubled masculinity, its pop-Freudianism, its formal narrative innovations, and its antiestablishment agendas; it will also examine *noir's* reverberation across questions of race, gender, and sexuality, highlighting the rich body of feminist and gender criticism that has emerged from academic writing on the subject.

ENG 390: The Environmental Imagination

Bogard

This is a creative writing workshop-style course in which 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. Student work will consist primarily of reading assignments, writing their own personal essays, and responding in workshop to the work of their peers.

ENG 390: The Environmental Imagination

Kutchins

"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: Intro to Creative Nonfiction

Bogard

Socrates said, "The unexamined life is not worth living." How much have you examined your own life? What can you learn about yourself and your world once you begin writing about both? Introduction to Creative Nonfiction is just that—an introduction to one of the most versatile and groundbreaking genres of creative writing. 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. We will read classic examples of personal essays, memoirs, and literary journalism. A series of writing exercises will help you build toward longer essays that will be discussed in both workshops and conferences. At the end of the semester, each student will turn in a portfolio of two revised pieces.

English 392: Intro to Poetry Writing

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. As we read masterpiece

poems by established writers and workshop your own poems, we will learn the basics of poetic craft and deepen our ability to close read. There will be significant class time devoted to trying out creative unblocking exercises to jump-start your writing.

You'll share your writing in a supportive workshop whose aim is to encourage creativity rather than nitpick. And you'll be reading some of the most stunning poetry we have, by greats such as John Keats, Sylvia Plath, Robert Hayden, Walt Whitman, Emily Dickinson, and William Shakespeare. By the end of the class, you'll read poetry more deeply and write more poignant and original poems. You'll have generated a great deal of new poetic material, having developed a sense of the limitless possibilities that the creative life offers.

ENG 402-0001: Advanced Studies in British Literature Before 1700 "Chaucer"

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 408: Advanced Studies in African American Literature: Harlem Renaissance

Hefner

2019 marks a hundred years since the Harlem Hellfighters returned from World War I and marched in a victory parade in the now famous African American neighborhood, a moment many scholars characterize as the beginning of the Harlem (or New Negro) Renaissance. This course will take an in-depth, interdisciplinary look at this cultural phenomenon, which extended far beyond Harlem itself and reshaped the history of American and African American culture. Our investigations into this subject will include considerations of visual artists like Aaron Douglas, the rise of jazz and the Harlem club scene that fostered it, the sensation of the popular black musical *Shuffle Along*, the rich print culture of Harlem and beyond, and a host of literary texts that represent the debates around black aesthetics, the thorny issues of class and representation, the pervasive dangers of racial violence, and the centrality of women and queer writers within the movement, among many other vibrant topics. Writers we may consider include Countee Cullen, W.E.B. Du Bois, Jessie Fauset, Rudolph Fisher, Angelina Weld Grimké, Langston Hughes, Zora Neale Hurston, Georgia Douglas Johnson, Nella Larsen, Alain Locke,

Claude McKay, Richard Bruce Nugent, George S. Schuyler, Wallace Thurman, Jean Toomer, Dorothy West, and Edward Christopher Williams.

ENG 414: Advanced Studies in The Many Lives of Jane Eyre: Adapting Narrative Pennington

Since *Jane Eyre*'s publication in 1847, there have been a number of adaptations of Charlotte Brontë's classic novel about the eponymous governess, who is "poor, obscure, plain" but distinctly independent-minded. Jane famously "resists all the way" as she struggles in and writes her way through a class-conscious, patriarchal world. In this course we'll ask what it is about *Jane Eyre* that makes it so consistently compelling to audiences in different times and places. What changes with each new imagining? And how do we, as readers or viewers, identify a "*Jane Eyre*" story across these different media? Beginning with an extended analysis of Brontë's classic novel and diverse critical approaches to it, we will then examine its reincarnation in several texts of literature and film. These will include the play *Jane Eyre* by John Brougham, *Rebecca* by Daphne du Maurier, *Wide Sargasso Sea* by Jean Rhys, *Jane Steele* by Lindsay Faye, *Rebecca* by Alfred Hitchcock, and *Jane Eyre* by Cary Fukunaga. Throughout the semester we will pay close attention to narrative and filmic form, theories of adaptation, and representations of gender, race, and class to inform our understanding of *Jane Eyre*'s persistence and cultural significance. Students are strongly encouraged to begin reading Brontë's *Jane Eyre* before the first day of class. This course can be taken for WGSS credit.

ENG 420/AFST 400-0001: Advanced Studies in Black Studies and Black Spaces: Black Critical Frameworks and Communities at JMU and Beyond, 1968-Present Godfrey & Muhonja

Now celebrating fifty years of Black Studies, this course will locate JMU within this national history, while creating an archive for JMU's Special Collections. Students will conduct interviews with community members, faculty, former faculty, students, administrators, staff, and alums, and gather archival material in order to tell the larger story of the creation of Black Studies and black spaces at JMU, to place this story within a larger national narrative, to open up new spaces for further faculty and student research, and teaching, and to look forward to the next fifty years.

ENG 430: Advanced Studies in Telling Tales: Children, Trauma, and Literature 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 factual and fictional 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?

ENG 493: Advanced Creative Nonfiction

Bogard

In this advanced-level creative nonfiction writing course we will continue our study and practice of the elements that make creative nonfiction such a versatile and vibrant genre, one that promises the creative writer a world of opportunity. Indeed, as the editors of the journal *Creative Nonfiction* explain, "We are always on the lookout for true stories, well-told, about any subject." Course requirements include active participation in discussions and workshops; written responses to the writing of your peers; solid initial drafts and thorough revisions of your own essays.

ENG 493: Advanced Creative Nonfiction

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 sub-genres 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 494: Advanced Poetry Writing

Kutchins

Having taken the prerequisite course, ENG 392, you are probably alight with poems and creativity. Advanced Poetry Writing is a workshop-style course that will keep you going and further immerse you in the creative process, in the discipline of writing of your own poems, and in workshop conversations about your poems. It will also train you further in how to offer critique of other people's poems. You will also continue to learn about poetic craft and form, and practice them to a greater degree than in the introductory poetry course. And you will apprentice yourself to a Master Poet of your choosing in order to better experience how writers learn and grow from close readings of other accomplished writers.

ENG 496: Food Writing

Cavanagh

In this food writing workshop, food memoir, food journalism, and recipe essays take center stage as we consider the ways in which food shapes our lives. “Tell me what you eat, and I will tell you what you are,” said seminal food writer Jean Brillat-Savarin. Our reading and writing activities will have us reflecting on this bold statement and mining our own lives for the food stories we have yet to write, stories of hunger, gluttony, ritual, connection, division, cultivation, family, friends, cooks, farmers, and much more. The works we read will offer tools for writing your own stories as well as the inspiration to claim and develop your own voice. We’ll also pay attention to how writers put stories together through structural maneuvers and the accretion of vivid details. In our writing activities, we’ll hone our skills in developing memorable characters, evocative settings, and layered scenes that deliver the true story, the story you were meant to tell, and through our writing workshops, we will help each other refine the quality of our writing.

ENG 600: Research Methods

Fagan

Wednesday 5:00-8:00 PM

Introduction to research and writing in the discipline for beginning graduate students.

Advanced training in research methods and citation, in critical analysis and scholarly writing, and in the disciplinary history and the workings of the academy. Required for all Master of Arts students in their first semester.

ENG 610: Reproductive Justice and Women’s (Dystopian) Fiction

Thompson

Foucault coined the term *biopolitics* to describe the infusion of social power into biological processes, the end result of which is the regulation of populations. Pregnancy and childbirth are still thought to be among the most natural of human actions; however, as many feminists have sought to show, it remains highly constructed and contested cultural terrain. In feminist utopian/dystopian, speculative, and science fiction works, authors explore the politics of reproduction. Students will read these works critically using an intersectional feminist lens to consider the relationships of power, technology, and family-making to race, gender and sexuality. Possible texts include works by Margaret of Cavendish, Charlotte Perkins Gilman, Rokeya Sakhawat Hossain, Marge Piercy, Joanna Russ, Octavia Butler, Margaret Atwood, Lidia Yuknavitch, Naomi Alderman, Leni Zumas, Louise Erdrich, and Jane Rogers.

ENG 612: Time Signatures of American Literature

Rebhorn

At the exact moment when the transcontinental railroad was completed in 1869, its backers sent out a celebratory telegraph announcing this achievement. Yet, for all of the attempts to memorialize just this moment, the actual time it occurred seems to have varied: in Virginia City, Nevada, it occurred at 12:45pm; in San Francisco, it occurred at 11:46am; and in Washington, DC, this event occurred at precisely 2:47pm. What these discordant times register is not the faulty technology used to convey this event, but rather, the way temporality itself was unfixed as the United States became a modern nation. While “standard time” would become the norm by the end of the century, for most of the nineteenth century, there were competing ways that citizens were invested in temporality and understood the passage of time. This course takes up this fascinating moment by exploring the way the American novel represented these dissonant “time signatures” both thematically (representations *of* time) and formally (representations *in* time). Against the backdrop of industrialization, the first part of this course takes up novels by Nathaniel Hawthorne, Herman Melville, Solomon Northrup, Catharine Maria Sedgwick, and Frederick Douglass to explore the way these authors represented time and disrupted how we make sense of time in narrative. In the latter part of the course, we will zero in on how the post-industrial moment we are living in now has been represented temporally by contemporary authors, such as Don DeLillo and Colson Whitehead. From South Seas adventure tales to slave narratives to novels of the zombie apocalypse, the texts of this course will be guided by theoretical arguments and critical interventions.

ENG 640: Studies in Nineteenth-Century British Literature - The Victorian Novel 1860-1880

Federico

In this course, we will read eight novels from the meaty center of the Victorian age, the 1860s and 1870s. Exciting things happened during this slice of time from a long, novel-producing century: Collins produced the first full-length detective novel, both Eliot and Dickens wrote their last complete works, the gothic-infused “sensation novel” took off, Trollope and Meredith found their edge in social realism and satire, and Thomas Hardy created the tragic world of the Wessex Novels.

The authors here were born between 1812 (Dickens) and 1840 (Hardy). They were swept into the intellectual currents that defined the Victorian world—Mill, Darwin, Marx, Freud—but they also helped shape that world through their fiction. Before the backlash of the fin de siècle and modernism, these writers were already experimenting with the form of the novel. They were radical in their representation of women and marginalized people, in their revelations of the darker side of marriage and sexuality, in their interest in psychology, and in their attacks on the vice and hypocrisy of corrupt politicians and the owners of wealth.

Deirdre David's *The Cambridge Companion to the Victorian Novel* will accompany our readings and supply much needed context, but the *modus operandi* in this seminar will be close reading and chunky analysis of the primary works in discussion, in writing, and in oral presentations to the class.

Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)

Sheridan LeFanu, *Uncle Silas* (1864)

Charles Dickens, *Our Mutual Friend* (1865)

Wilkie Collins *The Moonstone* (1868)

George Eliot, *Daniel Deronda* (1876)

Anthony Trollope, *The Way We Live Now* (1875)

Thomas Hardy, *The Return of the Native* (1878)

George Meredith, *The Egoist* (1879)

Deirdre David, ed. *The Cambridge Companion to the Victorian Novel*

WGSS 200

Muhonja

This course offers an introduction to the interdisciplinary field of Women's, Gender and Sexuality Studies from a critical, transnational, intersectional and cross-cultural perspective. The course will familiarize students with historical and contemporary critical issues, questions and debates in the discipline, and in the lived experiences of women across the globe. Students will engage concepts that feminist scholars and activists have advanced as tools for exploring the gendered experience. Participants will interrogate intersections of gender, nationality, class, race, ethnicity, sexuality, age, and other identities through the lenses of production and reproduction, public and private concepts/spheres, margins and centers, privilege and subordination, cultural realities, resistance, colonialisms, decolonial knowledges, globalization and neo-colonialisms. This will be achieved through an exploration of entities and concepts within societal institutions including the family, the state, and within global spaces at the micro and macro levels. The course will journey through the progression of, and relationship between theory and practice in studying marginalization, as well as power and agency of diverse populations.