



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

200 LEVEL COURSES

ENG 221: Literature, Nature, and Environment

Dr. Katey Castellano

M/W/F @ 10:30 – 11:20 am

The Union, Warren Hall 0256

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

ENG 221: Modernity and Appetite

Dr. Molly O'Donnell

T/TH @ 11:20 am – 12:35 pm

Harrison Hall 1261

Literature, Culture, Ideas: Modernity and Appetite introduces students to global literary figures and movements (seventeenth century – present) through inquiry into “appetites.” Through this

theme, we will consider both the pitfalls and triumphs of appetite in all its forms as presented in literature, thinking critically about questions of desire in context.

ENG 221: The School of Love: Medieval and Modern Romance

Dr. Amanda Gerber

T/TH @ 1:00-2:15 pm

Keezell Hall G9

Medieval courtiers, clergymen, and schoolboys alike composed love stories, spreading instructions on how best to woo. The instructions, however, derived primarily from a Roman satirist named Ovid and the celibate priests who built a curriculum around him. The result was a contradictory notion of courtship that spread priestly propaganda to medieval audiences and has even trickled into modern media. This course will retrace these routes of transmission by focusing on both the medieval classroom practices that have since been lost and the medieval cultural values that still persist. By recreating love's medieval context, our class will recover the sources for some of modern media's most baffling romance tropes. For example, why do men often perform for the women they love? Why are women reluctant to accept first advances? And, more importantly, why are men encouraged to persist after women reject their first advances? This class will answer all of these questions and more as we follow the winding roads established by Roman satirists, traveling Arabic poets, and the celibate priests who trained us all in the art of love.

ENG 221: The School of Love: Medieval and Modern Romance

Dr. Amanda Gerber

T/TH @ 2:40-3:55 pm

Keezell Hall G9

Medieval courtiers, clergymen, and schoolboys alike composed love stories, spreading instructions on how best to woo. The instructions, however, derived primarily from a Roman satirist named Ovid and the celibate priests who built a curriculum around him. The result was a contradictory notion of courtship that spread priestly propaganda to medieval audiences and has even trickled into modern media. This course will retrace these routes of transmission by focusing on both the medieval classroom practices that have since been lost and the medieval cultural values that still persist. By recreating love's medieval context, our class will recover the sources for some of modern media's most baffling romance tropes. For example, why do men often perform for the women they love? Why are women reluctant to accept first advances? And, more importantly, why are men encouraged to persist after women reject their first advances? This class will answer all of these questions and more as we follow the winding roads established by Roman satirists, traveling Arabic poets, and the celibate priests who trained us all in the art of love.

ENG 221H: Wild Things: Children's Literature, Animals, and Ecology

Section 3

Dr. Danielle Price

T/TH @ 1:00-2:15 pm

Miller Hall 2110

The Lorax, Charlotte the Spider, Fantastic Mr. Fox: children's literature is full of talking beasts and animals. This course explores and analyzes talking animal stories, particularly those connected to the environment. We will consider such questions as: How do these animals reflect our ideas about children and the world we live in? What does it mean to speak *with* as opposed to speaking *for* something? Course materials will include fables and folktales, picture books, novels, and film.

ENG 221: Wild Things: Children's Literature, Animals, and Ecology

Section 6

Dr. Danielle Price

T/TH @ 9:40-10:55 am

Keezell Hall 310

The Lorax, Charlotte the Spider, Fantastic Mr. Fox: children's literature is full of talking beasts and animals. This course explores and analyzes talking animal stories, particularly those connected to the environment. We will consider such questions as: How do these animals reflect our ideas about children and the world we live in? What does it mean to speak *with* as opposed to speaking *for* something? Course materials will include fables and folktales, picture books, novels, and film.

ENG 221H: American Psycho

Dr. Matthew Reborn

T/TH @ 9:40-10:55 am

Keezell Hall 107

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

ENG 221: AMERICAN PSYCHO

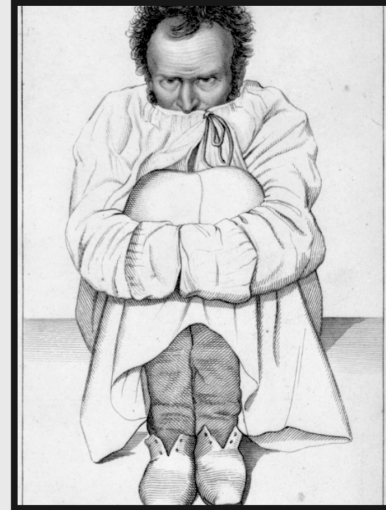
FALL 2021

PROFESSOR MATTHEW REBHORN

T/TH @ 9:40-10:55 AM

KEEZELL HALL 107

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



JMUenglish
a way of thinking

ENG 221H: The Artist and the Rebel in Irish and Northern Irish Literature

Dr. Siân White

M/W @ 2:15 – 3:30 pm

Keezell Hall G9



During the Easter Rising of 1916, as part of Ireland’s struggle for independence from British imperial rule, 36-year-old Pádraic Pearse stood outside of the General Post Office and read the Proclamation of the Irish Republic. For this act of rebellion, Pearse was executed without trial along with fifteen others. Pearse was in some ways a rebel; he was also a poet, teacher, and native Irish speaker.

The relationship between the rebel and the artist, the political and the artistic, dominates Irish literary history, especially during the twentieth century. This course traces that evolving relationship from the period of independence, to the partition of the island into two nations – what are now the independent Republic of Ireland and Northern Ireland, still part of the United Kingdom – and through the continuing anti-colonial campaign in Northern Ireland known as “the Troubles.” In novels, plays, short stories, and poems, we will focus on art – in this case, literature – as it represents national identity and nationalist politics, but also on artistic representation as a political act in itself.

This is an Honors section of a General Education course. Students can expect informal and formal writing assignments, midterm and final exams, and individual presentations.

ENG 221: Environmental Literature of Wonder and Crisis

Dr. Greg Wrenn

T/TH @ 11:20 am – 12:35 pm

Keezell Hall G-9

This course will take a thematic approach to literature by examining multiple literary texts that engage with a common course theme concerned with the human experience. Themes address cultural, political, social, religious, or philosophical aspect ideas through literature. Specific topics will vary. May be used for general education credit.

ENG 222: Speculative Fiction

Dr. Sharon Cote

T/TH @ 4:20 – 5:35 pm

Keezell Hall 308

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

ENG 222-0003: Genre: The Short Story

Dr. Dawn Goode

Tues/Thurs (11:20-12:35 pm)

Keezell G8

This course will focus on the American short story as it developed from the nineteenth century to the present. We will approach this diverse form of prose fiction from various angles, exploring formal literary elements, authorial styles, and literary movements. On our way through charting the development of the short story genre, we will use close readings to excavate how our reading experience is shaped and guided by the creative choices of authors. This is not a "how-to-write-a-short story" course, but rather the aim of the course is to show how good short stories are works of deliberate craftsmanship. Authors to be read include Poe, Faulkner, Hurston, Carver, Baldwin, Oates, Alexie, O'Connor, and Machado.

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

ENG 222: Poetry

Dr. Laurie Kutchins

T/TH @ 11:20 am – 12:35 pm

Keezell Hall G3

An examination of representative works in a literary genre, in a set of related literary subgenres, or in both a literary genre and one or more closely connected genres in other humanities disciplines. May be used for general education credit.

ENG 222-0002: American Short Fiction

Dr. Thomas Martin

M/W/F @ 9:15-10:05 am

Keezell Hall G8

In this course, which fulfills the General Education Cluster II literature requirement, we get to immerse ourselves in reading and thinking about the stories in our anthology, *The Best American Short Stories 2011* edited by Geraldine Brooks (978-0-547-24216-3). There will be five unannounced quizzes to encourage close reading, one 2,000-word critical paper, and two exams.

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 imitate her voice. 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 may suggest the survival of bodily death. In "ID," Joyce Carol Oates dramatizes a teenage girl asked to identify the body of a woman who might be her mother.

ENG 222: Short Fiction

Dr. Mark Parker

T/TH @ 2:40 – 5:10 pm

** 7-week course

Keezell Hall G3

An examination of representative works in a literary genre, in a set of related literary subgenres, or in both a literary genre and one or more closely connected genres in other humanities disciplines. May be used for general education credit.

ENG 222: Women's Literature

Dr. Mary Thompson

M/W/F @ 9:15 – 10:05 am

Engineering/Geosciences 2301

An examination of representative works in a literary genre, in a set of related literary subgenres, or in both a literary genre and one or more closely connected genres in other humanities disciplines. May be used for general education credit.

ENG 235: Survey of Early British Literature

Dr. Mark Rankin

T/TH @ 1:00 – 2:15 pm

Health & Behavioral Sciences G010

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

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



Forget everything you know— or think you know—about early British Literature!

- Heroes who kill the monsters, steal the treasure, and stab their buddies!
- Satire before Stephen Colbert! T'arting millers, talking birds! Come and see what you have been missing!
- Who gets locked in the Tower this week? The wrong book in the wrong hands means **death!**—you haven't heard this before!

- Henry VIII, Bloody Mary, Good Queen Bess—learn who they *really* were!
- Sex in paradise! The *unsanitized* version of Adam and Eve!
- Meet the women authors you've never heard of—but could cat you for breakfast!

**English 235: Survey of
Early British Literature, I**

Dr. Mark Rankin
(rankinmc@jmu.edu) Fall
2021 (class # 82370)
TTh 1-2:15pm

**Counts for General
Education Cluster II**



ENG 236-0001: Gender, Empire, and Literary Form in British and Postcolonial Literature, 1798-2000

Dr. Siân White

M/W/F @ 10:30 – 11: 20 am

Grafton Stovall



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

Students will practice literary analysis and close-reading, and learn to frame voice against the backdrop of broader ethical, political, social and philosophical developments, paying special attention to the Woman Question, the expansion of Empire, and the challenges of modernity. Related subtopics will include the relationship of poet or author to the speaking voice; associated forms such as the greater Romantic lyric, the epistolary novel, autobiography, and dramatic monologue; how individual voices participate in or convey patriarchal, feminist, or colonial discourses. Authors will include Mary Shelley, Robert Browning, Charlotte Bronte, T.S. Eliot, Virginia Woolf, George Orwell, Seamus Heaney, Derek Walcott, Zadie Smith, and others.

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

ENG 236-0002: Gender, Empire, and Literary Form in British and Postcolonial Literature, 1798-2000

Dr. Siân White

M/W/F @ 11: 45 am – 12:35 pm

Grafton Stovall



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

Students will practice literary analysis and close-reading, and learn to frame voice against the backdrop of broader ethical, political, social and philosophical developments, paying special attention to the Woman Question, the expansion of Empire, and the challenges of modernity. Related subtopics will include the relationship of poet or author to the speaking voice; associated forms such as the greater Romantic lyric, the epistolary novel, autobiography, and dramatic monologue; how individual voices participate in or convey patriarchal, feminist, or colonial discourses. Authors will include Mary Shelley, Robert Browning, Charlotte Bronte, T.S. Eliot, Virginia Woolf, George Orwell, Seamus Heaney, Derek Walcott, Zadie Smith, and others.

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

ENG 239-0001: Literatures of Global English

Dr. David Babcock

M/W, 2:15 – 3:30 pm

Health & Behavioral Sciences G010

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

ENG 239-0002: Literatures of Global English

Dr. David Babcock

T/TH, 9:40-10:55 am

Harrison Hall 2105 (potential for hybrid modality)

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 239: Studies in World Literature- Children, Trauma, and Literature

Dr. Debali Mookerjee-Leonard

TU/TH @ 9:40-10:55 AM

Keezell G003

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 our 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 counts towards the General Education Cluster 2 Group 3 (Literature) requirement, the English major, and the World Literature minor.

ENG 239: Studies in World Literature Children, Trauma, and Literature

Dr. Debali Mookerjea-Leonard

Fall 2021
TU/TH @ 9:40-10:55 AM
Location: Keezell G003



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 our 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?

JMUenglish
a way of thinking

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

Dr. Laura Henigman

M/W @ 2:15-3:30 pm

Keezell Hall G8



In this survey of American literature, we will study genres, themes and authors from the beginnings of American writing through 1865. This was a time of a rich and complex history, during which American writers -- European, African, indigenous -- took stock of their experiences and tried to imagine a good society. This course fulfills the General Education requirement, Cluster Two, Group Three.

ENG 248: Survey of American Literature II

Dr. Richard Gaughran

T/Th @ 2:40-3:55 pm

Health and Behavioral Sciences G010

ENG 248 is a study of American Literature from after the Civil War to the present. The course will sample major writers and their works, beginning with the American Realists who emerged in the late nineteenth and early twentieth century, proceeding to the Modernists who dominated the period between the two World Wars, then on to a sampling of writers who published after 1945, continuing into the present. Students will read prose fiction, poetry, and drama from some familiar names, but also from some writers who have been neglected in the past.

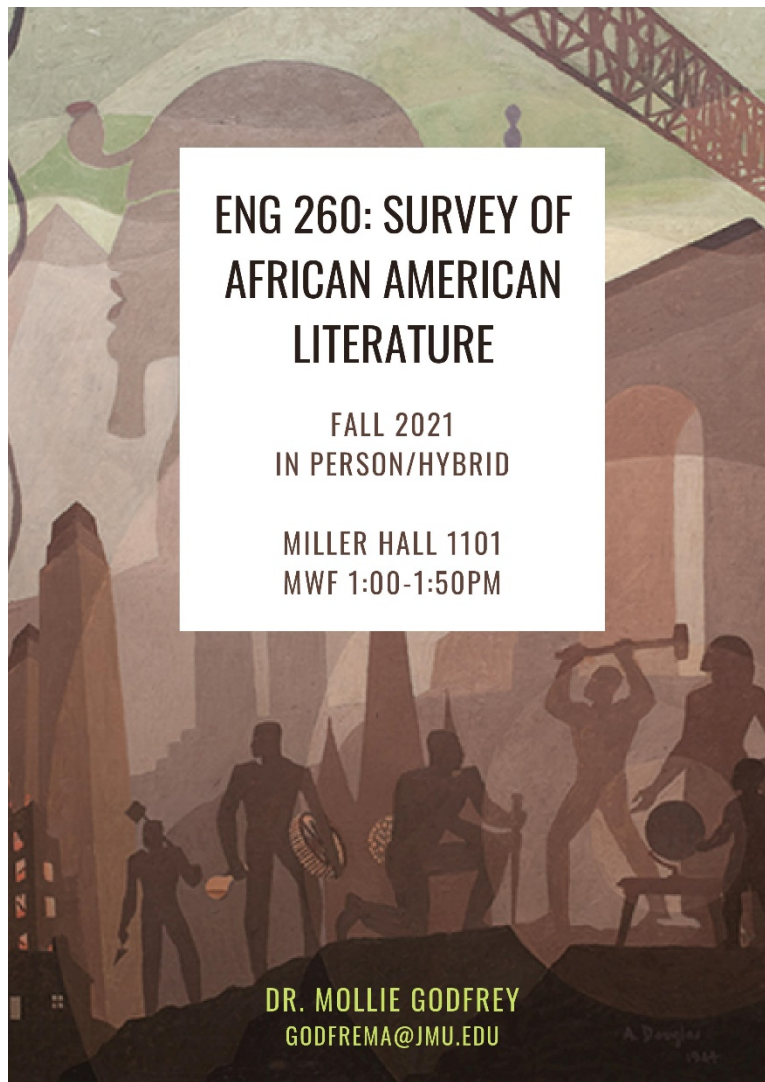
ENG 260: Survey of African American Literature

Professor Mollie Godfrey

M/W/F @ 1:00-1:50 pm

Miller Hall 1101 (In-person & Hybrid)

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 and comprehension quizzes, group discussion board writing assignments, a midterm and final exam.



ENG 299-0003: Writing about Literature

Dr. David Babcock

T/TH @ 2:40-3:55 pm

Keezell Hall 107 (potential for hybrid modality)

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 299-0002: Writing About Literature

Dr. Allison Fagan

M/W/F @ 1:00-1:50 pm

Keezell Hall 107

“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 collaborative final project.

ENG 299-0001: Writing About Literature

Dr. Heidi Pennington

M/W/F @ 10:30 – 11:20 am

Keezell Hall 107

This course introduces students to the English major by developing their familiarity with literary genres, important theoretical concepts, and different approaches to literary analysis. With an emphasis on the processes of close reading, critical thinking, and revision, this course will hone students’ skills in analysis, scholarly writing, research, and public speaking. All students will be expected to contribute to in-class discussions. In a variety of ways, the literary texts we analyze

in this class will explore the tensions among acts of creation, concepts of knowledge, and how words and representation structure the realities around us.

300 LEVEL COURSES

ENG 302: The Antiracist Gen Ed Project

Dr. Allison Fagan

T/TH @ 9:40-10:55 am

Lakeview Hall 1150 – X-Lab

What does one need to know to be a fully functional citizen? What kind of knowledge is important to operate in the world of tomorrow? What broad skills does a college graduate in 2026 need to have? Perhaps more importantly, whose knowledge should count as important and relevant enough to teach to the leaders of tomorrow? Whose perspective should be dominant? Whose stories should we tell? Are you interested in participating in a conversation about these questions? Are you interested in joining a diverse team of multidisciplinary faculty from across campus to critique the syllabi of yesterday and shape the courses of tomorrow? Are interested in rethinking the Gen Ed experience from an anti-racist perspective? If so, join the conversation and sign-up for this class. Working in interdisciplinary teams, students and faculty in this JMU X-Labs/AAAD course will explore and reimagine JMU's General Education curricula to include meaningful, transformative courses and learning opportunities focused on addressing the oppressive structures that create barriers to justice, equity, diversity, and inclusion (JEDI). We will explore best theory and practice in antiracist and decolonial pedagogy, conduct interviews and focus groups with a broad range of constituencies, gain experience working in interdisciplinary teams while using a variety of innovation and design methods, and practice skills that enable effective responses to complex and pressing problems. Together, we will imagine and develop a prototype that could be brought to scale at JMU. At semester's end, course participants will share their work with members of the university administration and faculty for potential future development and implementation.

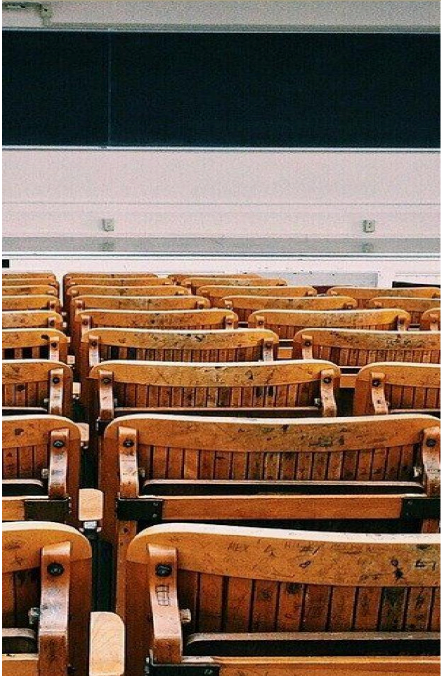
Application/instructor permission required; apply here: <http://bit.ly/GenEdXLabs>

Application Deadline: Wednesday, April 28, 2021 by 11:59pm.

Cross-listed with MUS 490, HON 300, ISAT 480, AAAD 400, LAXC 495, POSC 351, UNST 300

A JMU X Labs

COURSE SUPPORTED BY THE COLLEGE OF HEALTH AND BEHAVIORAL STUDIES, THE COLLEGE OF INTEGRATED SCIENCE AND ENGINEERING, THE CENTER FOR CIVIC ENGAGEMENT, THE AFRICAN, AFRICAN AMERICAN, AND DIASPORA STUDIES CENTER, THE DEPARTMENT OF ENGLISH, AND THE MINOR IN LATIN AMERICAN, LATINX, AND CARIBBEAN STUDIES



**THE ANTIRACIST
GEN ED PROJECT**

**JOIN STUDENTS
FROM ACROSS CAMPUS TO
REDEFINE
AND REIMAGINE**
"DIVERSITY," "EQUITY," AND "INCLUSION"
IN THE GENERAL EDUCATION CURRICULUM

TUESDAYS AND THURSDAYS
9:40-10:55 ★

★ **ENG 302**
DR. ALLISON FAGAN

**CROSS-LISTED WITH MUS 490, HON 300, ISAT 480,
AAAD 400, LAXC 495, UNST 300E AND POSC 351**

APPLY HERE BY APRIL 14: <http://bit.ly/GenEdXLabs>

ENG 308: Introduction to Linguistics

Dr. Sharon Cote

T/TH @ 11:20 am – 12:35 pm

Keezell 308

Language is an essential part of who we are as human beings. It has been described as a biological imperative, as a communicative tool, and as an art. We all have extensive and subtle language skills and, indeed, we all have opinions about what is good or bad language. Few of us, however, really understand what language is. This course is a broad survey of the theoretical, the historical, the psychological, the biological, and the sociocultural issues related to human language in general and English in particular. Objectives for this course include the following: for students to become aware of how important the study of human language is to understanding human cognition, behavior, and society; for students to learn that knowing the "structure" or grammar of a language requires much more than just knowing a set of rules for good and bad sentences and to understand that the study of language is more than just the study of grammar; for students to recognize some general types of variation in different human languages; for students to recognize syntax, semantics, phonetics, language acquisition, sociolinguistics, and other subfields of linguistics and to understand basic concepts and issues in these subfields; for students to gain some perspective both on how much has been learned

about language and on how many more questions there still are to be answered; for students to be able to apply general linguistic concepts and vocabulary to particular examples and to related fields of research; and for students to have gained a novice ability to read additional linguistic sources and to apply the information in these sources to language as they find it in the real world.

ENG 309: Traditional English Grammar

Dr. Mark Parker

T/TH @ 11:20 am – 1:50 pm

** 7-week course

Memorial Hall 7355

Introduction to traditional grammar, probing its logic, system and history, with an examination of modern applications of conventional rules.

ENG 311: Medieval Passport: Global Travel and Adventure Narratives

Dr. Amanda Gerber T/TH @ 6:00-7:15 pm

Keezell Hall 308

Just like today, medieval people exhibited endless curiosity about the world around them. They were keenly aware of worlds far beyond their daily existence and often went in search of them, sometimes in travels that they recorded for posterity and sometimes in their imaginations. This course will follow a collection of real and imaginary travels across various parts of the medieval globe. Along our shared journey, we will meet Mansa Musa, the richest man who ever lived, and who single-handedly caused an economic recession in Egypt when he traveled from his vast empire in West Africa. We will also follow Marco Polo to China and Near Eastern travelers to England, an island many people (including some of its inhabitants) deemed so remote as to be a fairyland. With these travelers, we will encounter sources for modern cultural distinctions, which range from historical facts to monstrous fictions. By the end of our journey, we will be able to answer how the intersections of race, ethnicity, upbringing, geography, and religion shaped notions of both the familiar and the strange as well as the homeland and the world just beyond a traveler's grasp.

ENG 317: Shakespeare's Tragedies and Romances

Dr. Mark Rankin

T/TH @ 9:40 – 10:55 am

Keezell Hall G8

Bearded ladies! Women that look not like the inhabitants of the earth, and yet are on it! Hamlet—traitor! Brutus—assassin! and hero? Is royal murder ever morally acceptable? Flies, and wanton boys! Goats and monkeys! Vile jelly! Jealousy, the green-eyed monster!— You, too, can drink, and see the spider! Shakespeare, the Quentin Tarantino of the English Renaissance! Police brutality! Shakespeare and race! Learn about the ongoing relevance of Shakespeare's plays to twenty-first century life.

This course offers a rigorous overview of selected tragedies and romances of William Shakespeare (1564-1616). 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, as well as theatrical traditions which he helped to forge. Chief among our concerns therefore will be reading Shakespeare's tragedies and romances in terms of their corresponding cultural, literary, political, and performative contexts.



Forget everything you know— or think you know—about Shakespeare!

- Bearded ladies! Women that look not like the inhabitants of the earth, and yet are on it!
 - Hamlet—traitor! Brutus—assassin! and hero? Is royal murder ever morally acceptable?
 - Flies, and wanton boys! Goats and monkeys! Vile jelly! Jealousy, the green-eyed monster!— You, too, can drink, and see the spider!
-
- Shakespeare, the Quentin Tarantino of the English Renaissance!
 - Police brutality! Shakespeare and race! Learn about the ongoing relevance of Shakespeare's plays to twenty-first century life.



English 317: Shakespeare's Tragedies and Romances
Dr. Mark Rankin (rankinmc@jmu.edu)

Fall 2021 (class # 81322)
TTh 9:40-10:55am

English 321: Eighteenth-Century British Poetry & Prose

Dr. Dawn Goode

T/TH @ 4:20-5:35 pm

Burruss Hall 0036

This course will be a chronological study of the prose and poetry of what is commonly referred to as “the long Eighteenth century,” from 1660—1800. Excluding novels, we will examine the key texts of this period in terms of their socio-political importance as well as in the trends they evidence in their respective genre category. Through our texts, we will attempt to capture the ideological, political, economic, and cultural trends of the British eighteenth century. The authors and works we will study highlight the movement from the public individual to the private, the burgeoning of the British empire, the growth and power of the middle-class, the increasing reification of gender and sexual categories, the moral education of men and women, and the changing nature of literary production itself. While our primary genre of study is poetry, this will be a reading intensive course, requiring critical thinking and writing skills.

This course fulfills the pre-1900 overlay requirement for the English major.

ENG 335: Studies in Children’s Literature

Dr. Danielle Price

T/TH @ 2:40 – 3:55 pm

Keezell Hall 308

A study of children's literature, such as a survey of children's literature, young adult literature, African-American children's literature, children's fantasy fiction or the picture book, or a study of a particular author or series. Course may be repeated as topic changes.

ENG 382: History of Film Since 1960

Dr. Richard Gaughran

T/TH @ 1:00-2:15 pm; Thursday screening: 6:00-8:30 pm

Keezell G-8

ENG 382 aims to look seriously at the history of film from 1960 to the present. We will examine various developments in the evolution of film, more or less chronologically, beginning with the French New Wave, with filmmakers such as Jean-Luc Godard and Francois Truffaut. From there the course will sample the Czechoslovak New Wave and other movements of the 1960s. The course will then pay particular attention to the so-called “Hollywood Renaissance”—beginning most likely with Mike Nichols’s *The Graduate*, before sampling the work of such directors as Francis Ford Coppola, Martin Scorsese, Terence Malick, and Roman Polanski. The last third of the course will feature the works of more contemporary auteurs, such as Jane Campion, Paul Thomas Anderson, and Quentin Tarantino. Students will become acquainted not only with thematic concerns within the films of represented directors, but also with developments in camera use, mise-en-scène, editing, acting, etc.

ENG 385: Race in Hollywood

Professor Mollie Godfrey

M/W @ 2:15-3:30 pm

*Optional film screening Fridays @ 2:15 – 4: 45 pm

Miller Hall 1107; Keezell Hall G8

Since its inception at the turn of the 20th century, the American film industry has fostered ideals and images of American identity, often via its fortification or interrogation of America’s Black/white color line. Indeed, from the rise of film through the Civil Rights movement, Black Power, and the rise of independent Black cinema, representations of Blackness and whiteness have proven crucial both to the content of American films and also to the perspectives from which they are made and viewed. This course will investigate the conceptualization of race and both the perpetuation of and resistance to racism in popular American culture by examining representations of Black and white Americans in Hollywood films—as well as the public reception of those films—from the birth of film to the present day.



RACE IN HOLLYWOOD

Fall 2021: ENG 385



Dr. Mollie Godfrey | MW 2:15-3:30pm | Miller 1107

ENG 390: The Environmental Imagination

Professor Greg Wrenn
T/TH @ 1:00 – 2:15 pm
Keezell Hall 307

An introductory, 300-level creative writing class that provides a sampling of American environmental writing, with emphasis on the creative intelligence of the writer's imagination, process, and craft.

ENG 391: Intro to Creative Writing: Nonfiction

Professor Marco Wilkinson
M/W @ 2:15 – 3:30 pm
Burruss Hall 0036

A basic workshop in reading and writing of creative nonfiction.

ENG 392: Intro to Creative Writing: Poetry

Dr. Lauren Alleyne
T/TH @ 9:40 – 10:55 am
Keezell Hall 307

A basic workshop in reading and writing poetry.

ENG 392: Intro to Creative Writing: Poetry

Professor Laurie Kutchins
T/TH @ 1:00 – 2:15 pm
Keezell Hall 310

A basic workshop in reading and writing poetry.

ENG 392: Intro to Creative Writing: Poetry

Professor Greg Wrenn
T/TH @ 4:20 – 5:35 pm
Keezell Hall 107

A basic workshop in reading and writing poetry.

ENG 393: Intro to Creative Writing: Fiction

Dr. Samar Fitzgerald

M/W @ 3:55 – 5:10 pm

Keezell Hall 107

A basic workshop in reading and writing fiction. May be repeated for credit when course content changes.

ENG 393-0002: Introduction to Fiction Writing

Dr. Thomas Martin

M/W/F @ 10:30 – 11:20 am

Keezell Hall 307

In the first part of this course we will study stories by an array of writers—Roxane Gay, Jhumpa Lahiri, Celeste Ng, Joyce Carol Oates, George Saunders, and others—with an eye to making you more sophisticated readers. I will introduce aspects relevant to literary fiction—such as point of view, dialogue mechanics, and dramatic reversal—to enhance your grasp of how it works. I will give you writing exercises to help generate material for your own fiction. In the second part of this course, we will discuss Stephen King's *On Writing: A Memoir of the Craft*. In the last part, we will workshop your fiction and find ways to make it better.

ENG 393-0003: Introduction to Fiction Writing

Dr. Thomas Martin

M/W/F @ 11:45 am – 12:35 pm

Keezell Hall 307

In the first part of this course we will study stories by an array of writers—Roxane Gay, Jhumpa Lahiri, Celeste Ng, Joyce Carol Oates, George Saunders, and others—with an eye to making you more sophisticated readers. I will introduce aspects relevant to literary fiction—such as point of view, dialogue mechanics, and dramatic reversal—to enhance your grasp of how it works. I will give you writing exercises to help generate material for your own fiction. In the second part of this course, we will discuss Stephen King's *On Writing: A Memoir of the Craft*. In the last part, we will workshop your fiction and find ways to make it better.

ENG 393-0004: Introduction to Fiction Writing

Dr. Thomas Martin

M/W/F @ 2:15 – 3:05 pm

Keezell Hall 307

In the first part of this course we will study stories by an array of writers—Roxane Gay, Jhumpa Lahiri, Celeste Ng, Joyce Carol Oates, George Saunders, and others—with an eye to making you more sophisticated readers. I will introduce aspects relevant to literary fiction—such as point of view, dialogue mechanics, and dramatic reversal—to enhance your grasp of how it works. I will give you writing exercises to help generate material for your own fiction. In the second part of this course, we will discuss Stephen King’s *On Writing: A Memoir of the Craft*. In the last part, we will workshop your fiction and find ways to make it better.

400 LEVEL COURSES

ENG 408: African American Theater and Performance

Professor Matthew Reborn

T/TH @ 2:40 – 3:55 pm

Keezell Hall 310

This course offers a brief literary history of African American theater and performance from the early nineteenth century to today. Beginning with blackface minstrelsy, “Uncle Tom Mania,” and the first published play by a Black artist, this course will trace out the ways that these initial tropes, characters, and ideas have continued to affect and inflect the genealogy of Black theater history and the trajectory of Black performative practices. We will trace the way the Black American theater tradition has both embraced and rechanneled the theatrical developments of realism, absurdism, modernism, poststructuralism, and avant-gardism, even as it has responded to the historical lived experience of Black Americans, from chattel slavery to the Civil Rights Movement to Black Lives Matter. To do this, we will touch on familiar artists, such as Lorraine Hansberry, August Wilson, Langston Hughes, and Eugene O’Neill, as well as less familiar—but no less radical—artists, such as Suzan-Lori Parks, Lynn Nottage, and Branden Jacobs-Jenkins. We will experience some of these works as recordings, and will most likely attempt to see at least one production in the area.

***NB: This course fulfills the “Identity, Diversity, Power” overlay requirement for the English Major.



FALL 2021

ENG 408: AFRICAN AMERICAN THEATER AND PERFORMANCE

T/Th, @ 2:40-3:55PM

Keezell 310

Professor Matthew Rebhorn

This course offers a brief literary history of African American theater and performance from the early nineteenth century to today. Beginning with blackface minstrelsy, “Uncle Tom Mania,” and the first published play by a Black artist, this course will trace out the ways that these initial tropes, characters, and ideas have continued to affect and inflect the genealogy of Black theater history and the trajectory of Black performative practices. We will touch on familiar artists, such as Lorraine Hansberry, August Wilson, Langston Hughes, and Eugene O’Neill, as well as less familiar—but no less radical—artists, such as Suzan-Lori Parks, Lynn Nottage, and Branden Jacobs-Jenkins.

NB: This course fulfills the “Identity, Diversity, Power” overlay requirement for the English Major.

ENG 414: The Many Lives of Jane Eyre

Dr. Heidi Pennington

M/W @ 2:15 – 3:30 pm

Keezell Hall 310

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: An Autobiography* 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 or a "Jane Eyre" character across these different media? 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. *This class can be taken for WGSS credit through a course directive; please contact Dr. Mary Thompson.*

ENG 423: Biopolitics of Contemporary Dystopias

Professor Mary Thompson

M/W/F @ 1:00 – 2:15 pm

Keezell Hall 307

This course will examine the reproductive politics—surrogacy, abortion, and adoption—of contemporary dystopian fiction written by women. Possible texts include: Atwood, *The Handmaid's Tale*; Ng, *Little Fires Everywhere*; Erdrich, *Future Home of the Living God*; Tawada, *The Emissary*; Alderman, *The Power*; Yuknavitch, *The Book of Joan*; Zumas, *Red Clocks*; Ramos, *The Farm*. This course will count for WGSS credit.

ENG 430: Literature and Violence

Dr. Debali Mookerjee-Leonard

T/TH @ 1:00 – 2:15 pm

Keezell Hall 308

ENG 494: Advanced Poetry Writing

Professor Laurie Kutchins

T @ 4:20 – 6:50 pm

Keezell Hall 310

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.

An advanced workshop with emphasis on developing sound poetic form, voice and vision.

ENG 495: Advanced Fiction Writing

Dr. Samar Fitzgerald

W @ 7:15 – 9:45 pm

Keezell Hall 107

An advanced workshop with emphasis on developing sound narrative prose form, style and vision. May be repeated for credit when course content changes.

ENG 496: Essay Collections: A Creative Nonfiction Workshop

Professor Marco Wilkinson

W @ 5:35 – 8:05 pm

Keezell Hall 307

The essay collection as a genre of creative nonfiction is a vibrant place for exploring what it means to construct a unified view (or not) of the world out of a diverse array of "essays," or "attempts" at making sense of the world. Essayists explore how they understand the world and how their minds move through it not only in individual essays but also in how those essays live alongside each other in a collection. In this course we will consider the history of the essay and contemporary theory and craft approaches to the essay. We will read a wide variety of essay collections and consider how each uniquely structures itself to offer a meaning above and beyond that of their individual essays. Students will write their own essays and by the end of the semester construct their own short collection, giving careful thought to the ordering and structuring of the pieces as well as the framing of the entire project as a whole.

ENG 496: Speculative Fiction Workshop

Dr. Sofia Samatar

M/W @ 2:15-3:30 PM

Keezell 107

In this creative writing workshop, we will read and write speculative fiction: a category that includes fantasy, science fiction, and horror. We will examine issues and challenges specific to the field, such as world building, the fictional use of actual science, and the relationship between speculative fiction and philosophy. Students will write two works of fiction, as well as shorter exercises for experimentation and fun. Let's get weird.

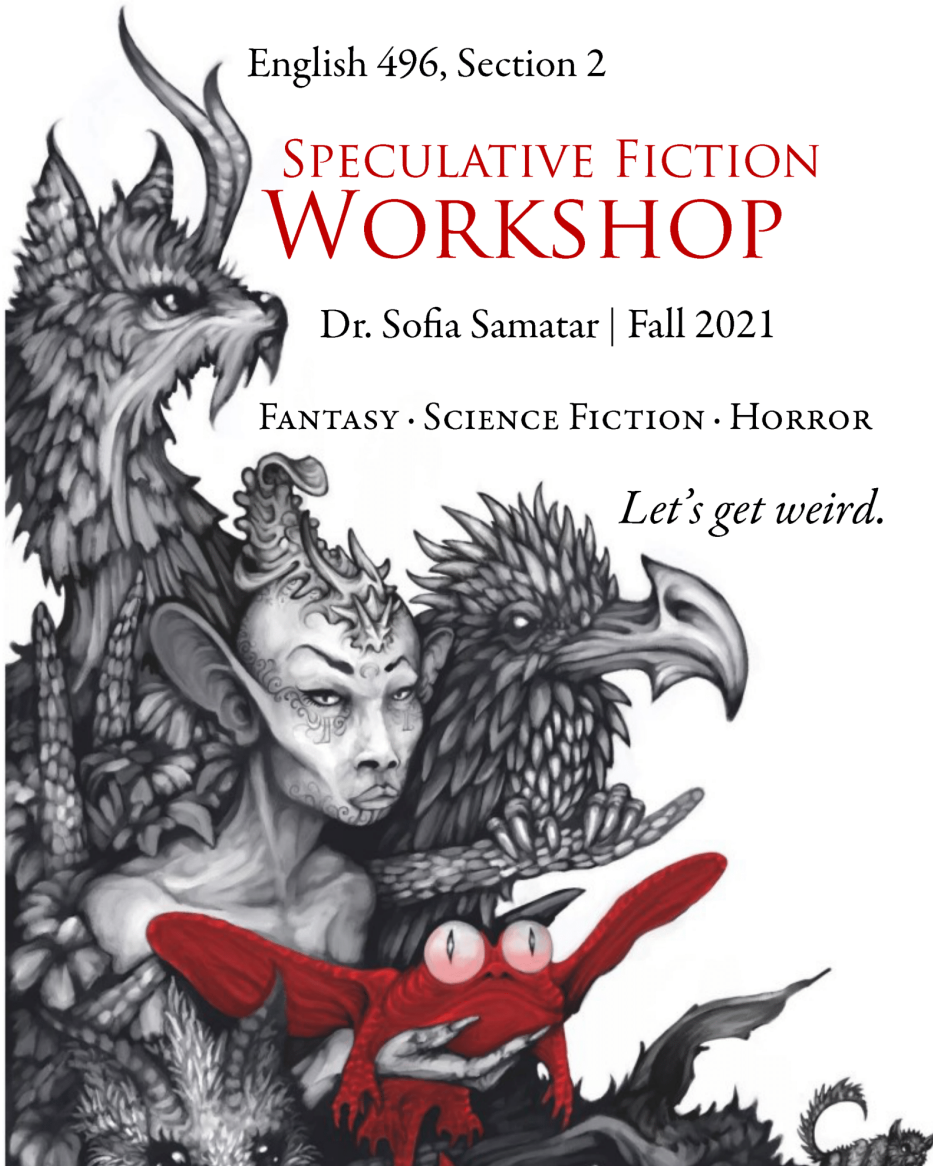
English 496, Section 2

SPECULATIVE FICTION WORKSHOP

Dr. Sofia Samatar | Fall 2021

FANTASY · SCIENCE FICTION · HORROR

Let's get weird.



AMST

AMST 200: Intro to American Studies

Dr. Laura Henigman

M/W/F @ 10:30-11:20 am

*Monday required film showing @ 6:30-9pm

Keezell Hall G8

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

AMST 200:

Intro to American Studies

Dr. Laura Henigman



M/W/F
@ 10:30-11:20 am
*Monday required
film showing
@ 6:30-9:00 pm
Keezell Hall G8

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

WGSS

WGSS 200: Introduction to Women's, Gender, and Sexuality Studies

Section: 0002

Dr. Besi Muhonja

Day/Time: M/W 9.40-10:55 am

Modality: In person

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. 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.