

SPRING 2023

COURSE DESCRIPTIONS

ENG 221: "Cracked Lenses": Memory and Narration in Modern Fiction

Dr. David Babcock

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

Burruss Hall 036

In this course we will examine the intimate relation between memory and narration in a selection of major twentieth- and twenty-first century literary texts. Do we decide what is worthy of being remembered, or do our memories, in some crucial way, choose us? How is memory shaped by language, culture, and history? Is there such a thing as collective memory, or is it always fundamentally personal? And finally, does our ability to narrate memory as a *story* change the way we experience it?

ENG 221: Literature of Trauma, Healing, and Resilience

Prof. Erica Cavanagh / Grading faculty: Julie Sorge Way

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

Grafton-Stovall Theatre

In this course, we will read nonfiction, fiction, poetry, and hybrids of these genres on the themes of trauma, healing, and resilience. Scientific and psychiatric research on trauma, such as Bessel van der Kolk's *The Body Keeps the Score*, will supplement the literary works we read and offer us a lens for interpreting that literature as well as a language for talking about the effects of adverse life experiences and how we might better understand and address them. We will also read and discuss the themes of healing and resilience. This course has been emerging for several years out of our changing understanding of what trauma is and its effects on our bodies and lives. Only in the early 2000s did a critical mass of cognitive scientists and mental health professionals collectively recognize that the effects of trauma live in the body, impacting the central nervous system and all other organs connected to that system. Prior to that, psychiatric fields recognized that flight, fight, and freeze were common long-term reflexes in response to trauma and its triggers, but during much of the twentieth century, it was more popularly believed that the effects of trauma were housed in one's brain, and that one could heal and control the flight, fight, and freeze responses with talk therapy, exercise, stoicism, and other

mind-over-matter approaches. We now have a more complex and informed understanding of how trauma behaves in the body and how we might address it.

ENG 221: Literature/ Culture/ Ideas

Dr. María José Delgadillo

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

Keezell Hall G003

ENG 221: Literature/ Culture/ Ideas - Topic: LIT, NATURE, & THE ENVIRONMENT

Dr. Katey Castellano / Grading faculty member: Dan Levine

M/W/F, 11:30 am-12:20 pm

Health & Behavioral St. G040

This course will explore inspiring and strange stories about human relationships with land, plants, and animals. Students can expect to emerge from the class 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.

ENG 221: Literature/ Culture/ Ideas -Topic: LIT, NATURE, & THE ENVIRONMENT

Dr. Katey Castellano

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

Keezell Hall G009

This course will explore inspiring and strange stories about human relationships with land, plants, and animals. Students can expect to emerge from the class 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.

ENG 221: Wild Things: Children's Literature, Animals, and Ecology The Lorax, Charlotte the Spider, Fantastic Mr. Fox (Section 0005)

Dr. Danielle Price

Tu/Th, 9:35-10:50 am

Moody Hall 0202

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

ENG 221: Literature/ Culture/ Ideas - Topic: ENVIR LIT OF WONDER & CRISIS

Prof. Gregory Wrenn / Grading Faculty: Dan Levine and Courtney Swartzentruber

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

Grafton-Stovall Theatre

This general education course will introduce you to environmental literature and how it's

shaped by societal and ecological pressures. How have nature writers cultivated wonder in times of crisis? What's it like to experience natural beauty that we're unintentionally destroying? What's it like to read about Thoreau's Walden Pond as our 21st-century oceans are warming, rising, and acidifying? How are contemporary writers and filmmakers responding to climate change? These are some of the big questions we will ask. After reviewing the basics of climate change science, we will read canonical environmental texts by the likes of Henry David Thoreau, Edward Abbey, and Annie Dillard, seeing how the experience of wonder and crisis is nothing new to environmental writers. We will then turn to more recent texts, including works by Cormac McCarthy, Robin Wall Kimmerer, 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 221: Literature/ Culture/ Ideas - Heroes: From Medieval to Marvel

Dr. Amanda Gerber

Tu/Thu, 2:20-3:35 pm

Online

Medieval and Marvel-movie heroes share several characteristics, such as physical dominance, self-reliance, and competitive spirits. These traits also happen to define toxic masculinity, which seems like a product of modern "cancel culture" but also preoccupied medieval writers, who struggled to rebrand ancient pagan heroes for Christian audiences. This course will reconstruct the unlikely journeys of heroes from medieval stories to modern superhero movies. Along this journey, we will analyze how heroes' epic feats shaped conflicting notions of masculinity that continue to inspire as well as perplex modern audiences. Note about the online structure: the class will meet synchronously on Zoom every week for brief lectures interspersed with class discussions. The second portion of the class will consist of tutorials, for which small groups will meet with the professor every other week to present written work for immediate feedback.

ENG 221: Literature/ Culture/ Ideas

Dr. Melanie Shoffner

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

Memorial Hall 3230

ENG 222: Introduction to Poetry

Dr. Mark Parker

M/W/F, 11:30 am-12:20 pm (Lectures MW at 11:30-12:20; Discussion sections F 11:30-12:20 pm or F 1:50-2:40 pm)

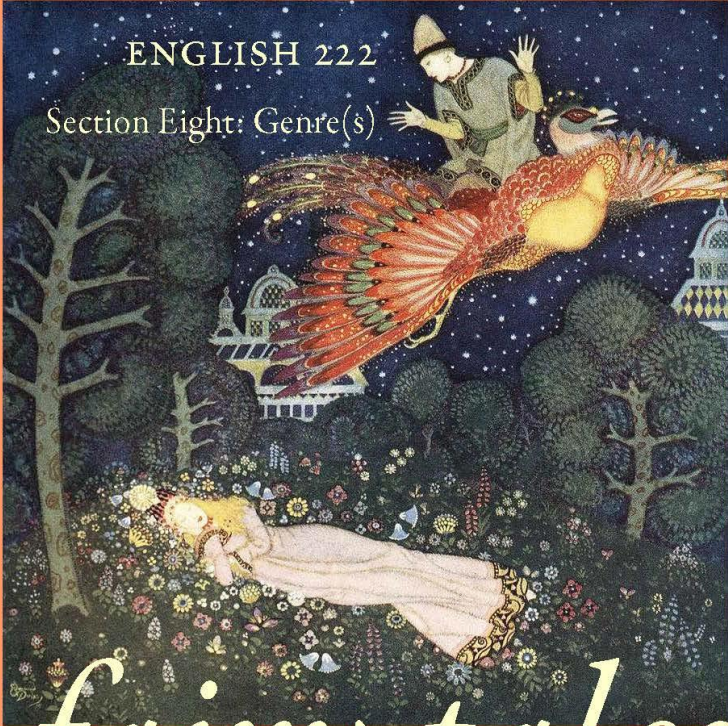
Harrison Hall 1261

M/W Harrison 1261; Fridays various locations

This course provides an introduction to poetry by focusing on one particular kind of poem, the lyric. The goal is for you to be able to read and understand poetry, as well as to take pleasure in it. We'll talk, of course, about what particular poems mean, but our focus will often be on how they mean. In doing this, we'll consider poetic form and poetic conventions carefully. There is a body of knowledge to learn in this course, but you will also develop specific skills. By the end of the semester, you should be familiar with many poems (those we've discussed in lecture and in

section), and you should be able to speak about them accurately and intelligently. But you should also be able to make well-informed comments on new texts as well. While the course presupposes no knowledge of poetry, it will require your close attention. Poems are sophisticated and often demanding art objects, and many of them will test your skills of reading and thinking. Be prepared to work hard on them. The course will be delivered as two 50 minute lectures (MW), and a small group discussion section on Fridays.

ENG 222: Fairy Tales



ENGLISH 222
Section Eight: Genre(s)

fairy tales
DR. SOFIA SAMATAR

Tuesdays & Thursdays,
9:35-10:50 a.m.

SPRING 2023

Dr. Sofia Samatar

Tu/Thu, 9:35-10:50 am

Harrison Hall 1261

English 222 introduces students to literary genres. In this course, we will study fairy tales, one of the world's oldest and most widespread genres. Students will have the opportunity to read both familiar and unfamiliar stories; practice comparative analysis; engage with a variety of critical perspectives on fairy tales; examine contemporary retellings; and revel in one of the most delightful and rewarding forms of storytelling.

ENG 222H: American Short Stories

Dr. Thomas Martin

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

Keezell Hall 0308

In this course, we get to immerse ourselves in reading and discussing *The Best American Short Stories 2011*, edited by Geraldine Brooks. I will supplement these readings with additional stories, including John Gardner's "Redemption," an autobiographical story that opens with the death of the protagonist's brother under the blades of a cultipacker, Raymond Carver's "A Small, Good Thing," an expanded revision of his minimalist story "The Bath," Jim Shepard's "Love and Hydrogen," about the taboo relationship between two men on the airship the Hindenburg, Don Lee's "Casual Water," about Korean-American children of divorce, Geoffrey Becker's "Black Elvis," initially published in *Ploughshares* when Don Lee was editor, Roxane Gay's "North Country," her "love letter" to Michigan, Willa Cather's "Neighbour Rossicky," written near the time of the death of the author's father, Elizabeth Tallent's "Briar Switch," about the relationship between a daughter and her father, Karen Russell's poetic "Madame Bovary's Greyhound," rendered largely from the perspective of the dog, and Eric Puchner's "Beautiful Monsters," a science fiction story published in *Tin House*. To encourage close scrutiny, I will give five short-answer quizzes on our assigned readings. Our class will consist of many discussions, two exams, and one 2000-word paper of critical analysis.

ENG 222H: Liking Poetry

Dr. Annette Federico

M/W/F, 11:30 am-12:20 pm

Keezell Hall 0308

In this class, we will read and discuss a diverse array of lyric poetry in English. Developing sensitivity to the richness of the English language and learning to enjoy poetry are important objectives. Assigned chapters in our textbook, Helen Vendler's *Poems / Poets / Poetry: An Introduction and Anthology*, will help us to comprehend the psychological world of a poem and the personality that is being expressed, to appreciate the formal elements of poetry, and to take in a poem's social, ethical, and political contexts. We will also practice writing, public speaking, and collaborative learning.

Honors students only.

ENG 222H: Speculative Fiction and Poetry

Dr. Sharon Cote

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

Keezell Hall 0308

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

ENG 235: Survey of English Literature: From Beowulf to the Eighteenth Century

Dr. Dawn Goode

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

Health & Behavioral St. G010

This chronological survey of British literature will introduce you to some of the major authors and texts of the Middle Ages through the 18th century. We will examine works of poetry, drama, and short fiction. As with any course that tries to cover 1000 years of literary production, many texts and authors have not been included; however, the works and authors selected give significant voice stylistically and thematically to the concerns and issues of their respective periods. For each text, we will pay attention to the cultural, economic, and political context in which it was written and how the text both reflects and responds to that context. We will also explore how the formal literary elements of a text help create its meaning. Finally, we will pay special attention to the construction of national and social identity in terms of class, gender, and sexuality. Possible texts for the semester include: Beowulf (Anglo Saxon epic poetry), Doctor Faustus and King Lear (Elizabethan drama), and Gulliver's Travels (18th-century satire).

This course fulfills the General Education Cluster 2 Literature requirement, and one of the introductory survey course requirements for the English major and English Content Knowledge Licensure Requirements for the Secondary Education Major.

ENG 239: Studies in World Literature

Dr. Debali Mookerjea-Leonard

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

Health & Behavioral St. G010

This course introduces you to representative works of modern South Asian literature. It aims to cultivate an awareness of the historical, cultural, and intellectual contexts of writings from South Asia and the South Asian diaspora through reading works both by Anglophone authors and writers from the region's vernacular traditions. Texts for the course have been selected from a range of genres—novel, short story, and poetry. Films will be used to provide a visual complement to the texts. Through close reading and analyses of literary texts, and discussions in class, which will be organized around topics such as nation and narrative; home; migration; violence; gender; marginality; and identity, the course endeavors to refine your skills of critical thinking, reading and writing. For Cluster 2 Group 3 (Literature) objectives, see <http://www.jmu.edu/gened/cluster2.shtml>.

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

Dr. Molly O'Donnell / Grading faculty member: Nick Webb

Tu/Th, 11:10 am-12:25 pm

Harrison Hall 2105

English 247 introduces students to major figures and movements in American literature up to the Civil War.

ENG 248: Survey of American Literature: From the Civil War to the Modern Period

Dr. Brooks Hefner

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

Engineering/Geosciences 2301

This course is designed as an historical survey of American Literature since the Civil War. In this course, you'll be introduced to many of the major writers, themes, and movements of the last 150 years of American literature. From the horrors of fraternal strife, through the emergence of technological and economic modernity, to the destabilization of the post-war social fabric, our topics of discussion will intersect with U.S. history and other forms of cultural production (films, popular literature, music, etc.).

ENG 260: Survey of African American Literature

Dr. Mollie Godfrey / Grading faculty: Courtney Swartzentruber

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

Health & Behavioral St. G010

This course introduces students to major authors, literary forms, and movements in African American literature. Throughout the semester we will explore antebellum, Reconstruction, Harlem Renaissance, Civil Rights, Black Arts, and contemporary writers in their historical contexts as well as make connections between texts across historical periods. By way of readings made up entirely of literary works by Black authors, this course also interrogates systems of power, oppression, and discrimination, and introduces foundational theories of Black resistance, resilience, intersectionality, and liberation.

ENG 299: Writing About Literature

Dr. Debali Mookerjea-Leonard

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

Keezell Hall 0107

This course aims to build and reinforce habits of close reading and careful textual analysis. It has three main objectives: first, to teach you, and help you become fluent with, the basic elements of literary analysis; second, to introduce you to three important literary genres—narrative, poetry, and drama—and to familiarize you with the aspects and expectations of each genre; lastly, to expose you to major critical modes and theoretical schools in order to enhance your reading and interpretative skills.

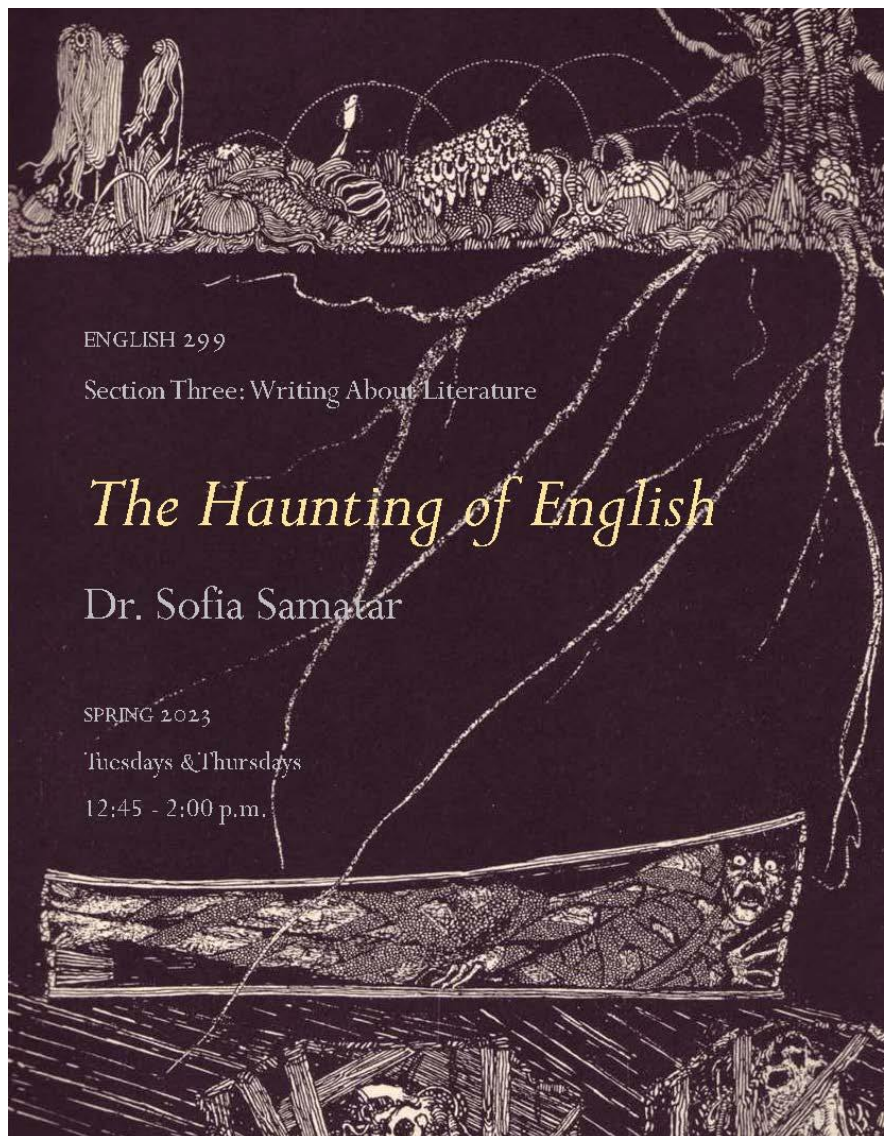
ENG 299: Writing About Literature

Dr. Annette Federico

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

Keezell Hall 0107

The purpose of this course is to gain experience in careful textual analysis and in composition. Through close readings of fiction, poetry, drama, and criticism, we'll learn how to pursue sound research, write great English papers, and develop confidence and poise in speaking about our encounters with sophisticated literary works. Texts: George Saunders, *A Swim in a Pond in the Rain: In Which Four Russians Give a Master Class on Writing, Reading, and Life* (Penguin Random House) James Joyce, *Dubliners* (Norton Critical Edition) Mary Oliver, *A Poetry Handbook* (Harcourt Brace) Thornton Wilder, *Our Town* (Harper Perennial)



ENGLISH 299

Section Three: Writing About Literature

The Haunting of English

Dr. Sofia Samatar

SPRING 2023

Tuesdays & Thursdays

12:45 - 2:00 p.m.

ENG 299: Writing About Literature -Writing About Literature: The Haunting of English

Dr. Sofia Samatar

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

Keezell Hall 0107

English 299 introduces students to current methods of reading and interpreting literature, focusing on analysis and research skills. In this course, we'll read tales of witchcraft, possession, and suspicious death. We'll consider various kinds of ghosts: how guilt can twist a character, how the specter of race troubles the American landscape, and how foreign languages haunt translated literature. Prepare to hone your writing skills, heighten your enjoyment of reading, and hide under the covers.

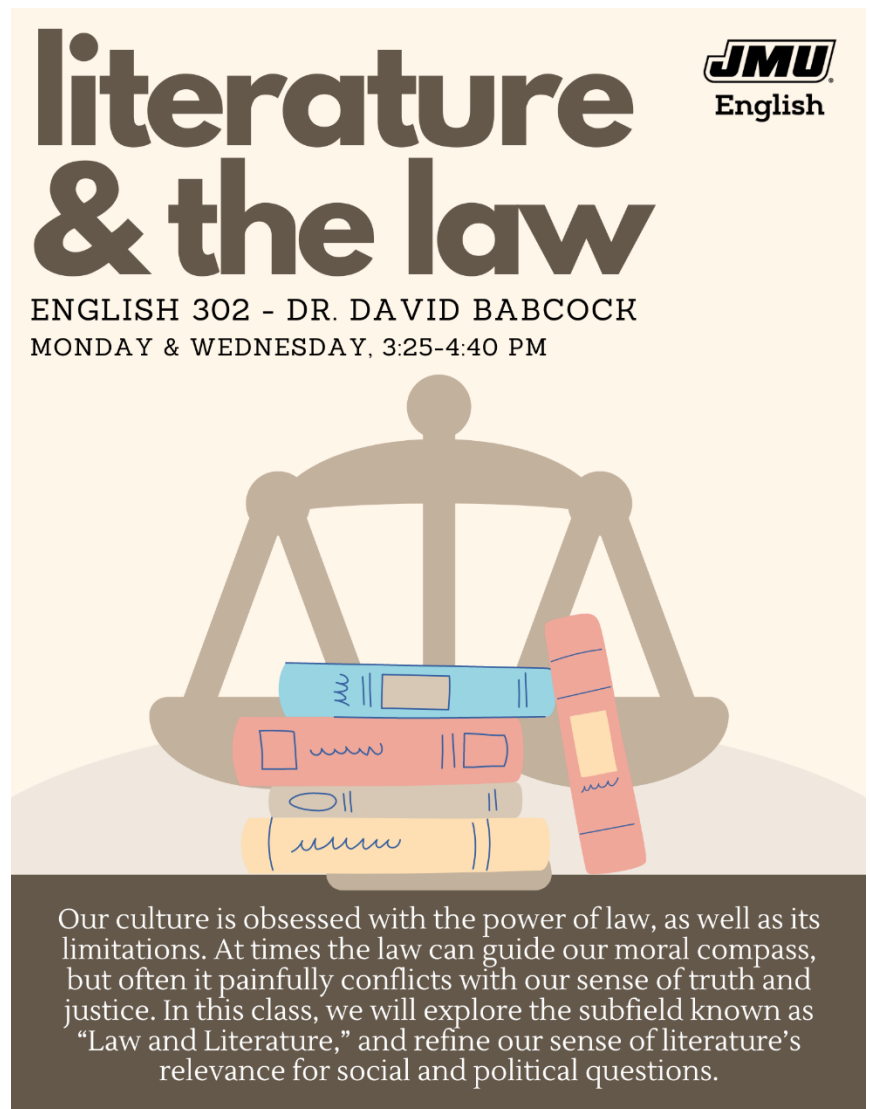
ENG 302: Special Topics in Literature and Language - Topic: Literature and the Law

Dr. David Babcock

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

Keezell Hall 0310

Our culture is obsessed with the power of law, as well as its limitations. Whether we abide the law or break it, the law remains a pillar of how we understand the rightness or wrongness of our actions. At the same time, we are often painfully aware when the law does not align with our sense of truth and justice. This class explores how the literature of the past century has responded to fissures and paradoxes within the law, both in times of legal crisis and when the law appears to be working normally. How do individuals and communities decide which laws are legitimate? What kinds of violence are permissible in the name of the law? Can the law itself become the tool of the powerful against the powerless? Can it also become a terrain of resistance? In posing these questions to cultural texts, we will gain familiarity with the vibrant subfield of literary studies known as "Law and Literature," and refine our sense of literature's relevance for social and political questions.



**literature
& the law**

JMU
English

ENGLISH 302 - DR. DAVID BABCOCK
MONDAY & WEDNESDAY, 3:25-4:40 PM

Our culture is obsessed with the power of law, as well as its limitations. At times the law can guide our moral compass, but often it painfully conflicts with our sense of truth and justice. In this class, we will explore the subfield known as "Law and Literature," and refine our sense of literature's relevance for social and political questions.

ENG 305: Mythology

Dr. Paul Klemt

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

Keezell Hall G003

ENG 307: Literature and Ideas

Dr. Delores Phillips

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

Burruss Hall 036

ENG 310: Modern English Grammar

Dr. Sharon Cote

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

Burruss Hall 139

In this course, we will examine the structure of the English language from a modern, linguistic perspective. Students will discover what it means to be a native speaker of a language and will develop a conscious understanding of a wide range of particular unconscious grammatical concepts, principles, and rules that shape our everyday use of English. More generally, students should come away from this course with a better awareness of what grammar rules are, of where they come from, of how they can be determined, and of the extent to which they are or are not fixed and comprehensive.

ENG 317: Studies in Shakespeare

Dr. Mark Rankin

Tu/Th, 9:35-10:50 am

Keezell Hall 0310

ENG 317: Studies in Shakespeare



**DR. MARK
RANKIN**

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

Keezell 310

Folly permeates Shakespeare's entire canon. From characters including Bottom in *A Midsummer Night's Dream* to Dogberry in *Much Ado About Nothing*, many are described as foolish. In this course, our goal will be to discern the role of the folly in Shakespeare's philosophical and dramatic vision.

JMU
English

Folly in Shakespeare

Folly permeates Shakespeare's entire canon of drama. From characters including Bottom in *A Midsummer Night's Dream* to Dogberry in *Much Ado About Nothing*, many are described as foolish. In four plays—*Twelfth Night*, *As You Like It*, *King Lear*, and *The Tempest*—Shakespeare employs the formal fool, who possesses special license to criticize. In other plays—*The Comedy of Errors*, *Timon of Athens*, *The Merry Wives of Windsor*, *Richard III*—fools are pervasive. In this course our goal will be to discern the role of folly in Shakespeare's philosophical and dramatic vision. We will anchor our exploration with Erasmus's *In Praise of Folly*, a satirical encomium of the topic, written not long before Shakespeare began his career. We will assess scholarship on the Shakespearean fool, and will test the hypothesis that Shakespeare's fools succeed so well because they appear to resemble uncanny versions of ourselves.

ENG 322: Restoration and Eighteenth-Century British Drama

Dr. Dawn Goode

Tu/Th, 11:10 am-12:25 pm

Keezell Hall 0310

Acknowledged by scholars from a variety of fields as a transformative period, the eighteenth century and its drama embodied notions of gender, class, and sexuality that shifted from fluid and circumstantial behaviors to codified identity categories. Our thematic task for the semester will be to excavate from our selected texts the intense gerrymandering of identity construction that occurred on the stage throughout the period. We also will examine how changes in the political, economic, and social landscape of Restoration and eighteenth-century England helped determine the evolution of various identity categories. Finally, we will explore the changing genre conventions on the period's stage while reading various sub-genres of drama including the heroic tragedy, the comedy of manners, the tragic-comic romance, and the subversive comedy. Authors to be read include William Congreve, John Dryden, Aphra Behn, Nathaniel Lee, Delarivier Manley, Susanna Centlivre, Nicholas Rowe, and Hannah Cowley. This course fulfills the pre-1900 overlay requirement for the English major.

English 322: Restoration & 18th-Century British Drama: Heroes, Rakes, & Fallen Women



Spring 2023 - T/Th 11:10-12:25 pm - Dr. Goode

Explore the gerrymandering of identity construction that occurred on the British stage throughout the eighteenth century. While reading within various sub-genres, we will meet dramatic figures as the rake, the fop, the man of feeling, the amorous widow, the cross-dressed woman, and the fallen woman. Through these figures, we will chart the genre conventions of the period and explore the numerous social tensions. This course fulfills the pre-1900 overlay requirement for the English major.

JMU English

ENG 325: Romantic Literature

Dr. Mark Parker

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

Keezell Hall 0310

Close study of selected writers active between 1790 and 1832 in England, including some of the finest lyric poets in English tradition (Wordsworth, Coleridge, Byron, Keats), one of the greatest prose stylists of the novel (Austen), and one of the strangest texts in the English-speaking tradition (Mary Shelley's *Frankenstein*).

ENG 347: Playwriting

Dr. Ingrid DeSanctis

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

Forbes 2234- Seminar Room

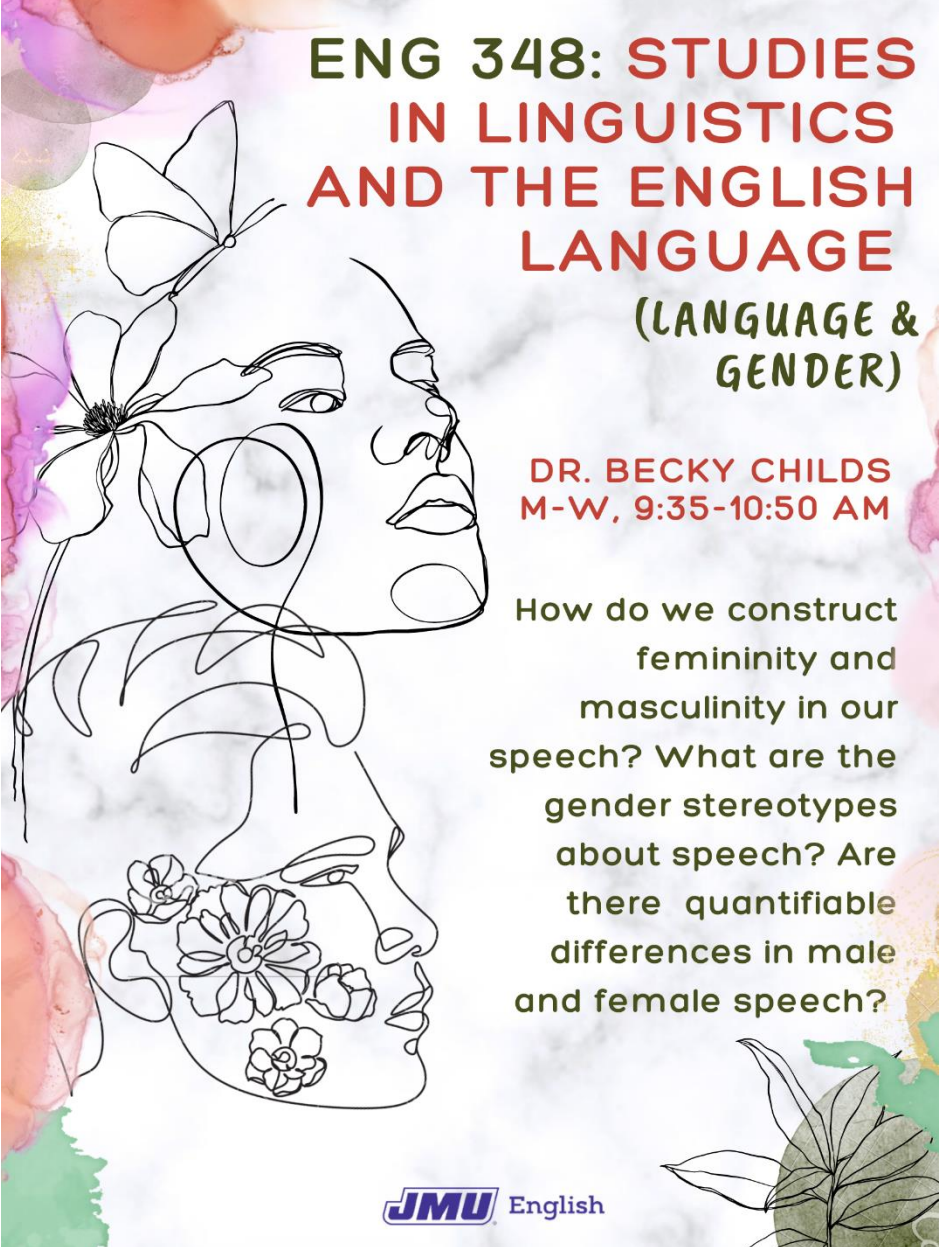
ENG 348: Studies in Linguistics and the English Language

Dr. Becky Childs

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

Kezell Hall G009

Language and Gender - How do we construct femininity and masculinity in our speech? What are the stereotypes about male and female speech? Are there really quantifiable differences in male and female speech? In this class we will examine how gender is reflected in language use and mediated by social constructions of gender and sexuality. We will look at the historical development of the field of language and gender study as we come to understand its interdisciplinary focus and the directions of contemporary research in the field. In this class students can expect to read scholarly texts, complete reflection essays, collect and analyze 'data', and develop a final project on a topic in language and gender.



ENG 348: STUDIES IN LINGUISTICS AND THE ENGLISH LANGUAGE

(LANGUAGE &
GENDER)

DR. BECKY CHILDS
M-W, 9:35-10:50 AM

How do we construct femininity and masculinity in our speech? What are the gender stereotypes about speech? Are there quantifiable differences in male and female speech?

JMU English

ENG 362: African American Womyn's Poetry

L. Renée

Tu/Th, 2:20-3:30 pm

Kezell Hall 0307

How have African American poets who identify as women described their experiences in the United States? What role has Black feminist and womanist thought played in the crafting of their work? And what themes have been raised, remixed, or renounced across, at least, the last three centuries when we hold the lines of these poets and writers up closely to the light? In this course, we will learn the basics of poetic craft and use these craft tools in our analysis of both individual poems and poetry/hybrid collections. We will examine Black feminist and womanist thought through prose articles, contextualized with relevant history, and probe how these principles impacted the publishing of African American poets and writers from Phillis Wheatley to Gwendolyn Brooks, Sonia Sanchez to Nikki Giovanni, and Claudia Rankine to Tiana Clark, among others. While this is

a literature course, we will use multimodal learning methods. This means, in addition to our readings, we'll be listening to audio recordings, watching short videos, taking trips to the library's special collections to engage with archival material, and chatting with class guests. Be prepared to read closely, to collaborate with care, and lean into creative thinking.

**ENG 362:
African American
Womyn's Poetry**

Spring 2023

How have African American poets who identify as women described their experiences in the U.S.? What role has Black feminist and womanist thought played in the crafting of their work? And what themes have been raised, remixed, or rejected over the last three centuries when we hold the lines of these writers up to the light? Sign up and find out!

L. Renée

T/TH, 2:30-3:55 PM

Kezell 107

**JMU
English**

ENG 363: Native American Literature

Dr. Laura Henigman

Tu/Th, 9:35-10:50 am

Keezell Hall G009

EVERYTHING YOU KNOW ABOUT INDIANS IS WRONG

(a book title by Paul Chaat Smith)

So...take ENG 363: Native American Literature

Five centuries of indigenous writings resist settler
colonialism and claim sovereignty.

Explode your stereotypes.



Dr. Henigman

Spring 2023

T/TH 9:35-10:50 AM

Questions? Email henigmlx@jmu.edu

From Hollywood westerns to children “playing Indian”, American Indians loom large in the American imagination. But the images pop culture gives us are little more than stereotypes: humorous or ineffective sidekicks; savages, whether violent or noble; and overall, a tragic and disappearing race, inarticulate, silent, absent from modern American life. However, Native American people have not vanished and have never been silent. Throughout the centuries in which they’ve been in contact with American newcomers, they have been writing to respond to these distorting images and assert their own sovereignty. This

semester we will study these writings by indigenous American people from various tribal groups. We will examine the variety of literacies available to them; the ways in which they have engaged with settler culture and literary forms; and the various genres (as-told-to stories and other autobiographical forms, novels, poems, treaties and petitions, and other experimental forms) that they have employed to represent personal and national identity and experience. Along the way, we will need to learn about the political history and cultural practices of America’s First Peoples, about how they have responded to changing US government policies and actions, and the varying strategies, at once realistic and principled (revitalization

movements, the creation of an “Indian public sphere”, and others) they employ to ensure their survivance as Indian nations.

ENG 367: Sangre y Sombra: Latinx Horror

Dr. Jason Baltazar

Tu/Th, 11:10 am-12:25 pm

Burruss Hall 036

This course investigates through a comparative, interdisciplinary lens how Latinx artists incorporate elements of horror in their work, with careful attention paid to social and historical context. We will examine novels, short stories, films, music, and works of visual art, considering the effects these shifts in genre and mode have upon our themes. These materials will be supplemented with selected critical/cultural theory, testimony, and journalism to further inform our discussions. All works will either be in translation, or translations will be provided by the instructor. In addition to discussion and written work, there will also be opportunities to complete assignments through creative options such as fiction, poetry, or other media.

DR. JASON BALTAZAR

SANGRE Y SOMBRA:

LATINX HORROR

TUESDAY & THURSDAY
11:10 AM-12:25 PM @ BURRUSS 036

ENGLISH 367

This course investigates through a comparative, interdisciplinary lens how Latinx artists incorporate elements of horror in their work, with careful attention paid to social and historical context.

JMU
English

ENG 380: Introduction to Film

Dr. Nefin Dinc

Tu, 2:20-4:50 pm

Darcus Johnson Hall G008

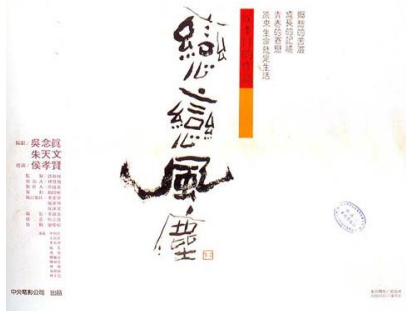
ENG 383: Film Genre

Dr. Dennis Lo

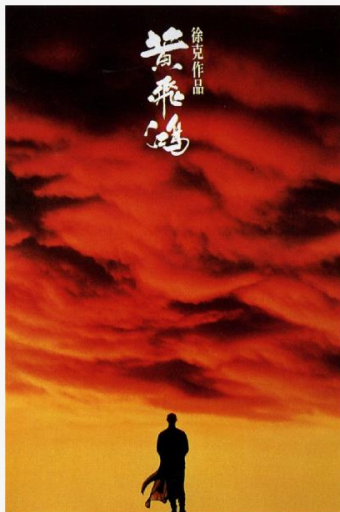
M/W, 1:50-3:05 pm

Keezell Hall G008

This course examines the history and aesthetics of contemporary Chinese-language cinemas (post-1980s Taiwan, P.R.C., Hong Kong), with a focus on how film melodramas both impact and reflect the region's sociocultural and political developments. Rather than attempting a sweeping survey of Chinese film history, this course critically investigates a rich variety of comparative and interdisciplinary perspectives. Students will learn to apply various methods of qualitative analysis that draw from fields such as film studies, genre studies, cultural studies, cultural geography, gender studies, and globalization studies. The course begins by tracing the development of the film industries in Taiwan, China, and Hong Kong, while introducing students to basic techniques in critical, genre, narrative, and stylistic analysis of national cinemas. We will view representative films in a variety of genres infused with melodramatic form – martial arts, historical epics, thrillers, propaganda, and art films – that best capture the cultural and political dynamics of defining historical periods. This will be followed by an in-depth study of how film melodramas imagine China's rapidly changing cultural geographies. To explore how social changes are represented in rural, urban, and transnational settings, we will embark on a series of close readings of twelve select films by representative directors of key Chinese-language film movements, including Hou Hsiao Hsien, Chen Kaige, Zhang Yimou, Lou Ye, Wong Kar Wai, Tsai Ming Liang, Ann Hui, Edward Yang, and Jia Zhangke. We will focus on the directors' visual styles, narrative forms, and theories of filmmaking as critical historiography, social activism, and cultural interrogation. Along the way, we will more broadly investigate how Chinese film melodramas act as a social and political force in response to issues of historical consciousness, gender and family values, modernization and urbanization, ethnic identity, education, and social displacement. In the final two weeks, students will each individually present original research projects that expand on a major theme previously explored in class, such as a comparison of representations of Chinese-ness between co-produced films with transnational financing and state-sponsored national cinemas. The class will culminate with a final research paper based on the presentation that complicates existing paradigms of the national and transnational.



M/W 1:50-3:05
(LECTURE, KEEZELL G8)



ENG 383

MELODRAMA
AND CHINESE
CINEMAS

TAUGHT BY
DR. DENNIS LO



SPRING
2023

THIS COURSE COUNTS TOWARDS THE
FILM STUDIES MINOR, WORLD
LITERATURES MINOR/CONCENTRATION,
ASIAN STUDIES MINOR, AND SATISFIES
THE 'IDENTITY, DIVERSITY, POWER'
OVERLAY BY COURSE DIRECTIVE, FOR
THIS SEMESTER ONLY

ENG 391: As Marvelous as Reality: Intro to Creative Nonfiction

Dr. María José Delgadillo

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

Keezell Hall 0307

There are facts, and there's the language that constructs the facts. In this class we will question how stories are constructed, and will follow curiosity, –guided by answering who/what/when/why– to understand the power of storytelling that comes from questioning our reality. We will study works of creative non-fiction ranging from punk oral histories to personal essays that deal with the challenges of writing about and within violence, to craft together a story that challenges what we consider real. This class is thought as an introduction to creative non-fiction, focused on writing beyond the self. Students will be expected to attend events, interview people, and move beyond their comfort zones, to explore, engage and write about what reality is: the most marvelous space for creativity.

Monday class meetings will be divided between introducing craft and literary strategies, and discussing published creative non-fiction pieces (which you will read outside of class). Wednesday meetings will typically involve shorter in-class writing exercises, and workshopping student stories.

ENG 392: Introduction to Poetry Writing

Prof. Laurie Kutchins

Tu/Th, 11:10 am-12:25 pm

This creative writing course introduces the art and craft of writing poetry. Its focus is your own creative process, supported and directed by close readings of accomplished published poems. Through weekly writing and reading assignments, you will learn to use the poetic tools by which poets construct effective, meaningful, and memorable poems. As readers, you'll learn to provide constructive interpretation and critique of poems written by your peers in this class. And as writers in a workshop community, you will be guided to write original poems reflecting a wide range of stylistic and thematic choices.

ENG 392: Introductory to Poetry Writing

Prof. Gregory Wrenn

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

Keezell Hall 0310

The heart of this course is your original writing, which you'll share in supportive workshops to encourage creativity rather than nitpick. And you'll be reading some of the most stunning poetry we have, by greats such as Lucille Clifton, Walt Whitman, and William Shakespeare. By the end of the class, you'll read poetry more deeply and write more poignant, beautiful poems. You'll have generated a great deal of new poetic material, having developed a sense of the limitless possibilities that the creative life offers.

ENG 393: Introduction to Fiction Writing

Dr. Jason Baltazar

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

Keezell 307

This introductory course focuses on familiarizing students with essential craft elements and narrative techniques that inform effective fiction writing. We will read and discuss work from writers such as Octavia Butler, Brian Evenson, Angela Carter, and Sequoia Nagamatsu, to better understand the many possibilities of what stories can say and how they might be put together. The emphasis of the class will be on experimenting with these elements through generative writing exercises in and outside of class. Students will be asked to engage with an array of ideas, styles, and forms to identify subjects and directions that might inform their own work. Students will build on the experience gained through these exercises by workshopping completed drafts of their own stories. Any genre or form of fiction is welcome.

ENG 393: Introduction to Creative Writing – Fiction

Samar Fitzgerald

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

Darcus Johnson Hall 1010

This course is an introduction to writing short fiction. We will approach storytelling not as critics, but as artists and apprentices. When we read as apprentices, our concerns are less theoretical and more practical: What sort of “rules” does the author establish in her opening paragraph? What technical challenges does the author encounter writing in first person? How does the author sustain tension from one scene to the next? When we read as artists, we attempt to understand what makes a story thrilling and unforgettable. Students will sample a wide variety of contemporary short fiction and practice craft with short written exercises. Students will also write their own stories for workshop. Our goal for the semester will be narratives that are skilled, honest, and guided by artistic vision.

ENG 393 (Section 0002): Introduction to Fiction Writing

Dr. Thomas Martin

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

Keezell Hall 0307

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

ENG 393 (Section 0003): Introduction to Fiction Writing

Dr. Thomas Martin

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

Keezell Hall 0307

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

ENG 401: Advanced Studies in Medieval Literature

Dr. Amanda Gerber

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

Online

Empires like ancient Rome consist of separate regions gathered under one principal authority. People fight battles in the names of empires, supposedly to secure a place in history. However, these historical places establish legacies long after their subjects are dead and buried, resulting in accounts that resemble fantastical myths more than lived experiences. This course explores what happens to the myths of empires when they are dug up by subsequent generations who want to relive the glory years—even when those glory years are fantasies about an overlord against whom most subjected regions fought. Throughout the semester, we will explore how these mythic reinventions shape our own notions of nations and what it means to belong to one. Note about the online structure: the class will meet synchronously on Zoom every week for brief lectures interspersed with class discussions. The second portion of the class will consist of tutorials, for which small groups will meet with the professor every other week to present written work for immediate feedback.

ENG 403: Advanced Studies in British Literature After 1700

Dr. Dawn Goode

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

Keezell Hall 0310

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

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

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

ENG 423: Advanced Studies in Gender and Sexuality in Literature - Reproductive Dystopias by Women

Dr. Mary Thompson

M/W/F, 11:30 am-12:20 pm

Keezell Hall 0107

Although pregnancy and motherhood are believed to be “natural” human actions, feminist writers reveal that family-making remains highly constructed and contested cultural terrain. The emerging genre of 21st century dystopian fictions by women points to an interest in and anxiety over reproduction, new technologies, and power dynamics. This course examines reproductive dystopias to consider relationships of power, technology, and family-making in the context of systemic oppressions based on race, gender and sexuality.

ENG 423:
REPRODUCTIVE
DYSTOPIAS
BY WOMEN

DR. MARY THOMPSON
M/W/F - 11:30 AM -12:20 PM

ALTHOUGH PREGNANCY AND MOTHERHOOD ARE BELIEVED TO BE “NATURAL” HUMAN ACTIONS, FEMINIST WRITERS REVEAL THAT FAMILY-MAKING REMAINS HIGHLY CONSTRUCTED AND CONTESTED CULTURAL TERRAIN. THIS COURSE EXAMINES REPRODUCTIVE DYSTOPIAS TO CONSIDER RELATIONSHIPS OF POWER, TECHNOLOGY, AND FAMILY-MAKING IN THE CONTEXT OF SYSTEMIC OPPRESSIONS BASED ON RACE, GENDER, AND SEXUALITY.

JMU
English

ENG 430: Advanced Studies in Comparative Literature

Dr. Debali Mookerjea-Leonard

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

Keezell Hall 0107

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?

Texts we will read include *Night*, *Everything I Never Told You*, *Extremely Loud and Incredibly Close*, *Cracking India*, *The Kite Runner*, *A Long Way Gone* and *Funny Boy*.

ENG 494: Advanced Poetry Writing

Prof. Laurie Kutchins

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

Having taken the prerequisite course, ENG 392, *Advanced Poetry Writing* (ENG 494) is a workshop-style course that will 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. You will also apprentice yourself to a well-established published or performance poet to immerse in one poet's poetic voice and vision.

ENG 495: Advanced Fiction Writing

Samar Fitzgerald

W, 6:35-9:20 pm

Keezell Hall 0107

In this advanced workshop we will be nurturing and refining our passion for reading, writing, and revising short stories. Craft elements covered in ENG393—such as imagery, point of view, characterization, tension, and atmosphere—will still be fundamental to our class discussions. But without passion, the development of craft inevitably stalls. Passion in this case means a persistent drive to understand why and how certain stories move us more than others. Each student will apprentice a major contemporary fiction writer of their choice and share their journey with the class. The apprenticeship will include a close examination of a collection of short stories, as well as writing original stories for workshop. Students will be encouraged to make explicit links between how a story made them feel and why it made them feel that way. We might not always agree on the merits of a story, but together we will move closer to understanding hidden narrative forces.

ENG 496: Advanced Topics in Creative Writing: Worldbuilding in Fantasy and Science Fiction

Dr. Sofia Samatar

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

Keezell Hall 0107

In this creative writing workshop, we will read and write fantasy and science fiction, focusing on how writers imagine and construct other worlds. What elements go into the development of a fantasy world? What sort of research do science fiction writers employ to tell stories set on distant planets? How is worldbuilding related to character, dialogue, and plot structure? We'll discuss these questions and more as we work on our own imaginary worlds.

ENG 496: Advanced Topics in Creative Writing: "Conversations & Collaborations"

Prof. Laurie Kutchins

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

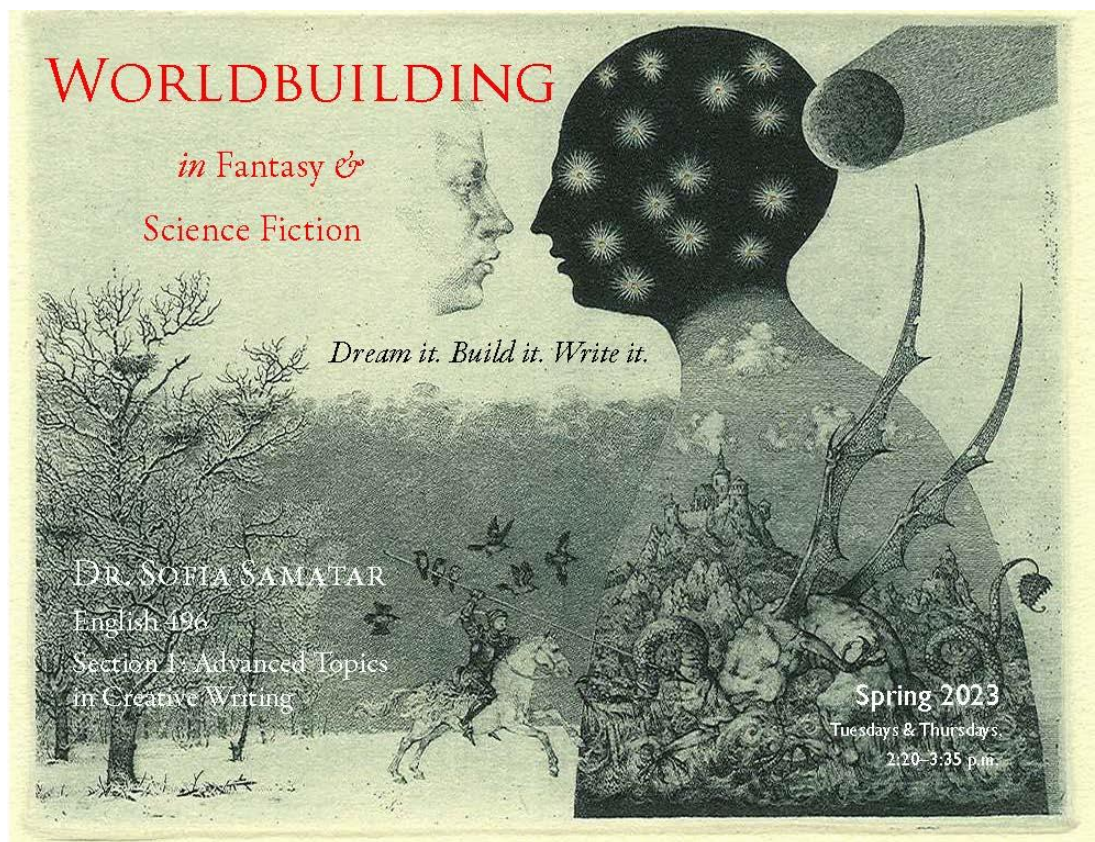
Keezell Hall 0310

This Advanced Topics workshop course will give students a chance to experience creativity through active artistic conversation and collaboration. You'll explore a variety of contexts and circumstances that nourish creative projects, and you'll get to experience collaboration as a creative,

experimental, and safe space. In

workshop, you'll develop and critique poetic collaborations in pairs, in slightly larger groupings, and we'll build on this to design (and possibly perform) a full-class "quilt" made of voices and images from the whole class.

Readings will include 3 published books that offer strong models of creative



collaboration/conversation. Further models will also come from JMU professors who work collaboratively across disciplines. This course will also "collaborate" with the Office of Disability Studies during the annual Awareness Week in March, as we invite two collaborative poets as keynote speakers. Pre-requisite is an Intro-level (300-) creative writing course in any genre, or

permission from instructor. Please contact kutchill@jmu.edu for more information.

AMST 200: Introduction to American Studies

Dr. Laura Henigman

Tu/Th, 11:10 am-12:25 pm

&

Monday 6:30-9:00 pm

Keezell G008

How and why do we study America? One of the attractions of the field of American Studies has been that its multidisciplinary approach seems to promise a coherent and unitary way of “explaining” American culture. But is such coherence possible or desirable? How have traditionally resonant myths affected how we view American history and society and America’s place in the world, and what alternative paradigms are possible and useful? We will examine three ideas that have tended to be part of the American self-concept: American exceptionalism, the melting pot, and economic self-determination (including upward mobility). What are the origins of these ideas, and how have they worked in culture? What are the costs of their currency in American ideology? Throughout the semester, we will be mindful as well of international perspectives on these American myths and realities.