

Fall 2021 Course Descriptions

10000-and 20000-level courses are listed here only if they have special topics. For a complete list of courses, see TCU Class Search.

ENGL 30103.035 Introduction to Literary Theory

Neil Easterbrook

TR 11:00-12:20

Core categories: WEM

English majors: Theory

Writing majors: Literature and Language

This course will *introduce* the dissonant, challenging ideas developed in the last 50 years within a disciplinary field known as *literary theory*—an eclectic and perspicacious mix of philosophy, poetry, politics, psychology, and several other words that begin with 'p' (although there are some humorless folks who'd say that it's a matter of one compound noun that begins with 'b' and rhymes with 'it'). Consequently, this course will be a philosophical investigation into literary language, one that will attempt to force everyone (including the instructor) into a careful and rigorous reevaluation of those categories we use to analyze literature in particular and culture in general—*literature, interpretation, reading, language, agency, tradition, genre, history, identification, representation*, and so forth. While this course focuses on conceptual problems rather than schools of criticism or practical criticism, a portion of the course will examine how theoretical questions emerge from even the most common and naïve readings of literary texts.

Required reading: For a course in English, there is only a small amount of reading, since the focus will be on thinking and on writing. The reading will be *Literary Theory: A Very Short Introduction* (Jonathan Culler); *The Theory Toolbox* (Jeffrey Nealon and Susan Searles Giroux); three chapters from a book—*Reading Texts: Reading, Responding, Writing* (Kathleen McCormick, Gary Waller and Linda Flower); four or five pdf essays by key twentieth century theorists; poems by Amy Clampitt, William Carlos Williams, Adrienne Rich, John Ashbery, and Jorie Graham; short stories by Jorge Luis Borges and Pamela Zoline. We will also read a single book of theory, probably *Interpretation and Overinterpretation* (Umberto Eco).

Recommended reading: *The Penguin Dictionary of Literary Terms and Theory* (J.A. Cuddon, 4/e) and the *Dictionary of Critical Theory* (David Macey).

Required Writing, etc.: Three 6+ page papers, one of which must be carefully revised and resubmitted. Six quizzes—with questions given in advance! No exams. Regular attendance and informed, active participation. Occasional editing exercises, such as worksheets (not graded).

ENGL 30143.005 American Literature Since the Civil War

Layne Craig

TR 8:00-9:20

Core: LT, HUM, CA

English Majors: American Literature

Writing Majors: Literature and Language

In this course, students will read a survey of American literature beginning with the post-Civil War era and ending in the twenty-first century. Assigned texts will come from a variety of genres, including poetry, novels, folk tales, drama, memoir, and graphic novels. We'll especially consider how questions of race and ethnicity, gender and sexuality, and health and ability are fundamental to the way individual writers and Americans as a group see themselves and their country. There will be several longer readings, but most assignments will be shorter selections from a variety of authors, including but not limited to Mark Twain, Charles Chesnutt, Zitkála-Šá, Walt Whitman, Katherine Anne Porter, Ernest Hemingway, Nella Larsen, Sylvia Plath, Audre Lorde, Octavia Butler, Louise Erdrich, and Alison Bechdel. Grades will be based on quizzes, short response papers, a researched presentation, and two exams. Regular attendance and participation is expected.

ENGL 30183.015 Prison Literature

David Colón

TR 9:30-10:50

English majors/minors: American Literature

Writing majors/minors: Literature and Language

This course will explore a diverse selection of provocative readings about prison; incarceration; the penal system and social justice; systemic racism and inequitable policing; the experiences and accounts of people who have spent time in jail; and the political motives and legacies of imprisonment. Our historical emphasis will be primarily contemporary, and a key contextual theme will be the emergent, ongoing cultural revolution against the paradigm of *trickle-down society*. Books like, for example, Mumia Abu-Jamal's *Live From Death Row*, Michelle Alexander's *The New Jim Crow*, Jimmy Santiago Baca's *A Place to Stand*, or Nawal el Saadawi's *Memoirs from the Women's Prison* will be collectively analyzed with emphasis on contexts, and then in relation to present-day public discourse (e.g. BLM and #defundthepolice, "crimmigration" and border detention centers, the private prison industry, MS-13 in the media). Earlier texts (e.g. the 13th Amendment, Eldridge Cleaver's *Soul On Ice*, Martin Luther King, Jr.'s "Letter From the Birmingham Jail," the Foucault-Bentham discourse on "panopticism") may be included to deepen understanding of concepts spanning across generations. Lectures and class activities will be informed by an equally diverse range of texts, such as Henry David Thoreau's "Civil Disobedience," Nelson Mandela's *Conversations With Myself*, or Angela Davis's *Are Prisons Obsolete?*. Students seeking credit for CRES, LTNO, AAAS, or any other concentrations or interdisciplinary programs should consult with the instructor post enrolment.

[TCU CATALOG COURSE DESCRIPTION

Prerequisites: ENGL 10803, ENGL 20803, and at least one additional 10000- or 20000-level ENGL/WRIT/CRWT course. Study of literary works pertaining to the experience, concept, theory, politics, culture, history, and/or imaginary of prison and/or penal systems. Themes of analysis may include politics, power, race, ethnicity, class, gender, and/or violence. Topics and reading vary by semester.]

WRIT 30243.015 Rhetorical Practices in Culture: 1930s America

[Soon to be listed as WRIT 30623—Rhetorics of American Identities: 1930s Popular Culture]

Ann George

TR 9:30-10:50

Core: CA, WEM

English majors: Theory

Writing majors: Rhetoric and Culture

IMPORTANT NOTE TO STUDENTS AND ADVISORS: *Pending approval in mid-April, this course will be listed under a new course number and title: WRIT 30623—Rhetorics of American Identities: 1930s Popular Culture. The course content will remain as described below, and the class will meet all the same major and Core requirements as Rhetorical Practices in Culture.*

The 1930s was a decade of crisis: America and the American Dream seemed lost, broken, or mere illusions. The Depression and the growing threat of fascism exacerbated existing tensions around national, ethnic, class, race, gender, ability, religious, and sexual identities. Students in this course will immerse themselves in the cultural rhetoric of 1930s America, analyzing the controversies that nearly tore the nation apart—the Scottsboro Boys trials, the proposed 1936 Berlin Olympics boycott, migrant and industrial workers’ rights, efforts to legalize birth control, and the treatment of WWI vets—and the intense cultural activity through which Americans reexamined their ways of life and (re)defined their individual and collective identities. Pop cultural rhetoric, particularly the form of rhetoric called epideictic, is the primary means by which those identities are built and sustained. We’ll use rhetorical theory to explore how a wide variety of popular texts and media works to, as one rhetorical critic says, “prompt people to reconsider not only what they believe, but also what they want, and who they are, are not, and might become.” We’ll examine how arguments about American identities played out in the stunningly varied and vibrant 1930s popular culture—classic films (*Gone with the Wind*, *Wizard of Oz*, *Snow White*), documentary photography (Dorothea Lange, Margaret Bourke-White), music (Woody Guthrie, Aunt Molly Jackson, Billie Holiday), advertisements that proliferated with the birth of modern PR, and popular and countercultural literary texts (Helen Keller, John Steinbeck, Langston Hughes, Zora Neale Hurston, Clifford Odets). Finally, students will interrogate our cultural memory of the 1930s. The creation and maintenance of the story of who “counts” and what it means to be an American has a politics: we remember certain people and events, forget—or erase—others that don’t fit our sense of

“ourselves” or the story “we” like to tell (who are “we”? who gets to tell the story?). For their final project, students will recover a “forgotten” 1930s figure to revive or revise our cultural memory of the period.

Likely Texts: Langston Hughes, *The Ways of White Folks*; Clifford Odets, *Waiting for Lefty*; John Steinbeck, *Harvest Gypsies: On the Road toward the Grapes of Wrath*; online collections of photographs and posters, music, video clips, advertisements, and speeches.

CRWT 30343.065 Fiction Writing Workshop I

Matthew Pitt

TR 3:30-4:50

Core: WEM

English Majors/Minors: Writing

Writing Majors/Minors: Creative Writing

Artful fiction manufactures entire events, displays dialogue never uttered, describes settings no foot ever set foot in, and concocts characters, or even entire worlds, out of whole cloth. Fiction writers also have the opportunity to make visible and center voices that history erased or discarded. As the writer Arundhati Roy notes, though: “There’s really no such thing as the ‘voiceless.’ There are only the deliberately silenced or the preferably unheard.” In this course we will examine prominent published short stories, discovering how authors raise the volume on voices that otherwise might remain unheard. Students will seek to attain this same level of aspiration in their own works, thanks to regular writing prompts assigned in and out of the classroom, through crafting original fiction and, as a class community, discussing peer work with dogged care. By doing so, students can better grasp why each made-up moment matters, and how to make their own imagined moments matter more.

Prerequisites: CRWT 10103 or CRWT 20103

CRWT 30373.035 Drama Writing Workshop I

Chantel L. Carlson

TR 11-12:20

Core: WEM

English Majors/Minors: Writing

Writing Majors/Minors: Creative Writing

"I think it was the ability of the theater to communicate ideas and extol virtues that drew me to it. And also, I was, and remain, fascinated by the idea of an audience as a community of people who gather willingly to bear witness." —August Wilson

In this introductory dramatic writing workshop, students will be introduced to creative writing techniques in drama specifically through the lens of social constructions of race, gender, and/or identity. Students will learn and apply the principles of critical thinking by writing dramatic monologues, scenes, and one-act plays, including character and plot development, stage directions, and writing dialogue. Prior to written assignments, students will also learn critical terms (such as characterization, plot structure, setting, dialogue, staging, etc.) as well as become familiar with the possibilities of the modern stage through readings of traditional and experimental plays. Because this is a writing workshop that values inclusivity, students will participate in a collaborative environment through workshops and group assignments. In addition to quizzes, students will be required to write (and perform) several dramatic exercises/scenes, as well as complete a one-act play for their final project or write and film a short scene.

Pre-reqs.: CRWT 10203 or CRWT 20103

WRIT 30390.065 Publication Production: eleven4oseven

Curt Rode

Tuesdays 3:30-4:50

English Majors: Elective

Writing Majors: Internship

The Tuesday section of Writing 30390 is a 1.5 credit-hour course intended for students with an interest in literary magazine publication and basic web design. Students in the course will work in every stage of the production of the semester's print issue of eleven4oseven, TCU's undergraduate journal of the arts, and its web edition (www.1147.tcu.edu). Specifically, students will gain knowledge of and experience in (1) the history and purpose of the student literary magazine, (2) the selection, editing, and proofing of the semester's submissions, (3) the journal's print layout and the design of the issue's web edition, and (4) the distribution and promotion of the completed issue. Students will also receive, as needed, practical software training. The course may be repeated for credit.

WRIT 30390.066 Publication Production: Video Production

Curt Rode

Thursdays 3:30-4:50

English Majors: Elective

Writing Majors: Internship

The Thursday section of Writing 30390 is a 1.5 credit-hour course intended for students with an interest in video production. In this course, students will collaborate to produce short videos

promoting, for example, the English department's majors, minors, and events. Students will receive, as needed, practical training with recording equipment and editing software. The course may be repeated for credit.

WRIT 30613.065 Writing Cross-Cultural Differences

Sarah Ruffing Robbins

TR 3:30-4:50

Core: CA and WEM

English Majors: Writing

Writing Majors: Rhetoric & Culture

WRIT 30613 responds to increasing calls in multiple career fields for written and oral communications to be sensitively attuned to cultural differences. We will write in multiple genres and formats (including visual, oral, and multimedia ones) designed for persuasive communication in a multicultural world. To support our own writing, we will study many examples and consider how to adapt and refine rhetorical strategies that recognize how our individual identities and group affiliations shape our interpretations of texts and associated social issues.

ENGL 30733.045 Satire: Black Humor & Satire

Brandon Manning

MWF 1-1:50

Core Categories: LT, HUM, CA, CSV

English Majors: American Literature

Writing Majors: Literature and Language

This course serves as an advanced seminar on the black humorous and satirical tradition in African American literature and visual culture. We will begin the course cultivating a genealogy of black folk expressive culture that leads into a robust representation of humor and satire during Antebellum slavery. We will examine the role of humor, satire, and play in shaping and responding to different moments of black cultural production in the 20th century: the Harlem Renaissance, the Black Arts Movement, and the move towards multiculturalism in the 90s. We will look back to figures like Charles Chesnutt, Zora Neale Hurston, George Schuyler, and others, and put them in conversation with contemporary writers and cultural producers like Paul Beatty, Issa Rae, and Dave Chappelle to consider how humor and satire have evolved and in what ways has it stayed the same. We will seek the answer to questions such as: What is black satire? What role does humor play in black cultural production? And, how does laughter and misunderstanding function within the broader matrix of black cultural production?

ENGL 30793.030 Multi-Ethnic Literature of the World

Mona Narain

MWF 11-11:50

Core categories (if any): CA, GA and WEM

English majors: (major category): Global & Diasporic Literature

Writing majors: (major category): Literature and Language

In this course we will read some exciting texts that represent Literatures written in English from different parts of the world today. We will concentrate primarily on writing in English from nations in Asia and Africa and the diasporic communities of Britain, Asia, and Africa. Critical Race Theory and Postcolonial Theory will provide the framework through which we will engage in a cross-cultural analysis that acknowledges the intertextual connections between international English literatures and traditional Anglophone literatures. We will examine their differences, similarities, conflicts, and interrelationships to begin to fashion methodologies that respond to the challenges of reading ethnic literatures in their full complexity. From a comparative angle, this course will explore the historical, social, cultural, and racial contexts which shape the literature.

All students should anticipate a heavy reading schedule, which will include literary theory, primary and secondary literary texts, regular attendance, extensive class participation, presentations, in class written responses and research papers. Prerequisites: ENGL 10803, ENGL 20803 and at least one 10000- or 20000- level ENGL course.

Anticipated Literature Course Texts:

Chinua Achebe, *Things Fall Apart* (Anchor Books) ISBN 0-385-47454-7

Salman Rushdie, *Midnight's Children* (Penguin) ISBN 0-14-013270-8

Mohsin Hamid *The Reluctant Fundamentalist* (Harvest Books) ISBN 978-0-156-03402-9

Nnedi Okorofor *Binti* (Tom Doherty Associates) ISBN 978-0-8525-3

Gurinder Chadha *Bend it Like Beckham* (film) (Need Not be Ordered by Bookstore)

Marjane Satrapi *Persepolis: The Story of a Childhood* (Pantheon Books, Random House) ISBN 0-375-42230-7

Additional selections from Postcolonial Studies, Critical Race Theory, and readings on the history, culture, and literary contexts of the assigned texts.

ENGL 38013.035 Research Seminar in British Literature: The Gothic and Romanticism

Anne Frey

TR 11-12:20

English majors: Research seminar AND British literature

English minors: British literature

Writing majors should only take this class if they have special permission.

Prerequisites: English major or minor, and one prior 3000 or 4000-level ENGL, WRIT, or CRWT course.

Even if you haven't read a gothic novel, you probably have a vague sense of what "gothic" is: a dark and stormy night, perhaps a medieval castle, and in that castle a young woman fleeing pursuit, some ghosts, or a scientist making a monster. We will go back to the origins of the gothic genre in novels by Horace Walpole and Ann Radcliffe to discuss why and how the gothic evolved. We'll then examine how from almost the beginning the genre was controversial, with Romantic authors like Wordsworth, Austen, and Byron critiquing its emotional and generic excesses but yet borrowing its enticing and salacious plot elements. We'll conclude our reading with a brief visit to America, to examine how slave narratives adopted gothic conventions to contextualize the experience of enslaved individuals. Along the way I'll also encourage students to consider how and why contemporary film and popular culture continue to use gothic elements.

As a research seminar, this class has two further goals. First, it will help students identify and explain the way the English major contributes to their future career and professional goals, and prepare materials that synthesize this learning. Second, the course will discuss goals and strategies for research in literature courses, and will support students in writing an individual research paper that makes arguments about the meanings and contexts of assigned readings and the gothic genre.

ENGL 30863.050, Literature of the Middle East & North Africa: Gender & Sexuality in Contemporary Fiction

Rima Abunasser

MWF 1-1:50

English majors: Elective

Writing majors: Elective

This course will explore the broad themes of gender and sexuality in contemporary literature from the Middle East and North Africa. Focusing primarily on fiction, students will explore some of the many questions surrounding gender and sexuality in the MENA region. How do cultural representations of gender and sexuality vary throughout the region? How has LGBTQIA+ activism informed literary output? What critical approaches to theorizing gender and sexuality in the region inform our understanding of contemporary literary and cultural production? The course will connect to current issues and debates while also exploring the legacies and realities of modern empire and settler colonialism, indigeneity and nationalism, neocolonialism and grassroots activism. Class discussion will be grounded in critical race theory & cultural, constructivist approaches to literature, culture, and creativity. Students will

be expected to develop an understanding of Arab and North African literature; to learn how to read creative texts critically and to develop and refine analytical and research skills.

CRWT 40133.055 Creative Nonfiction Writing Workshop II

Charlotte Hogg

TR 2:00-3:20

Core: WEM

English majors/minors: Writing

Writing majors/minors: Creative Writing

"I'm just a writer of life, what I see around me, what I try to understand."

Zadie Smith

The focus of our semester's work will be writing creative nonfiction accompanied by close readings and analyses of this complex genre. Creative nonfiction—aka immersion journalism, memoir, travel writing, the personal essay, and much more—is a malleable genre. While we read samplings of its range and complexity, we'll consider: How truthful should/can/must we be in creative nonfiction? How is form the shape of content? How do our positionalities impact our writing and our reading of this genre? How do writers and audiences connect (or not) amid difference? We'll discuss various incarnations of the genre and analyze the content, form, and style of the texts we read and produce. Primarily, though, this is a writing course where we will compose, workshop, and revise our own essays. This class assumes that you are ready and willing to 1) invest deeply in your own writing (through reading, drafting, and especially revising); 2) devote time and energy to the writing by your classmates and authors we read, discuss, and analyze, 3) think carefully about the genre as a reader and a writer. Requirements of the course include active contribution in class, careful peer feedback, readings and responses, keeping a writing log, a portfolio of your polished creative nonfiction, and a multimodal trailer of your work. Authors may include Saachi Koul, Saeed Jones, Chanel Miller, and more. Prereqs: CRWT 10203, CRWT 20103, or CRWT 20133

WRIT 40163.035, Multimedia Authoring I (Image & Hypertext)

Curt Rode

TR 11:00-12:20

Core categories: WEM

Writing majors: Design & Editing / Digitally intensive

In this course, you will be both reading about and authoring multimedia texts, both with image and hypertext. Products for this class will not be the traditional, academic-oriented essays, but will instead be texts reliant on several media (this includes, but is not limited to, web authoring—though knowledge of html is not necessarily requirement for this course). We will work with many modes of texts and you will produce a variety of products that involve many

different media, as well as explore some of the most recent theories regarding the challenges to authorship these types of products invoke. We will also be looking at and composing images with rhetoric in mind, culminating in a gallery of your work at the end of the semester.

While this is a writing class that satisfies the WEM core requirement, it is designed for students with a particular interest in writing, design, and working in digital environments. A knowledge of and comfort with computers is a big plus.

CRWT 40213.015 Poetry Writing Workshop II

Alex Lemon

TR 9:30-10:50

Core: WEM

English majors/minors: Writing

Writing majors/minors: Creative Writing

"Poetry is not only dream and vision; it is the skeleton architecture of our lives," the poet Audre Lorde said. "It lays the foundations for a future of change, a bridge across our fears has never been before." And in this advanced poetry writing class, we will immerse ourselves in the ramifications of Lorde's words; we will explore poetry's manifold tangles. **Your** poetry is the focus of this course, but to write well you must read well. To help develop your poetic craft and your eye for high quality work we will read and discuss a spectrum of literature, engaging both traditional and contemporary poetics in a variety of ways. Course materials will include collections by contemporary poets and an anthology of classical work. Requirements include weekly writing assignments, journaling, statements of poetics and analysis, one presentation and typed workshop responses. Our methods of poetic consumption will be ranging and, as the needs of the class dictate, fluid. Our approaches will be imbued with jubilation. Expect a challenging array of workshops, craft discussions, writing exercises and student-led craft talks.

Prerequisites: CRWT 10203 or CRWT 20103

WRIT 40273 Writing Internship

Ann George

Day/Time: TBA

English majors: Writing

Writing majors: Internship

Students with 60 credit hours and a Writing/English GPA of 3.0 or CUM GPA of 2.8 can receive workplace experience (and, depending on agency policy, sometimes a stipend) from companies or agencies in publishing, advertising, grant writing, web writing, or other fields. Duties are arranged to fit each student's schedule, and work opportunities may include research gathering, editing, social media/web authoring, or document production. Students

will produce a writing portfolio at the end of term. Students need to work a minimum of 8 hours a week during the semester to receive three hours of credit. This course may be repeated once for credit.

NOTE: Students should plan to meet with the internship coordinator the semester before the one in which they'll be enrolled in the course. Students are responsible for setting up their own internships. Some internships are competitive, and some require applications 6 weeks-6 months in advance. Each agency may have only 2 interns per semester. Internships for fall semester must be confirmed by the first Monday in August and internships for spring by the end of fall finals week.

Interested students should read through internship procedures and agency contacts on the English department website. Further information available from the 2020-21 Internship Coordinator, Professor Joddy Murray.

ENGL 40453.080, British Novel to 1832: Slavery and the Novel

Bonnie Blackwell

W 7:00-9:40 pm (includes built-in film lab)

Core categories (if any):

English majors: British Literature, pre-1800

"Love taught us that color does not matter."

But also: "I wish to be entertained."

Queen Charlotte, *Bridgerton* (2020)

This course on the novel, with a film lab, examines the interconnected relationship of the Abolitionist movement and the rise of the Novel in Britain from the 1680's through the 1830s. We will examine the British novel's trademark elements -- sensibility, sentimentality, courtship and character development -- through their debt to Abolitionist memoirs, poems, visual art and pamphlets. Particular themes include: Black Britons in Arts, Sciences and the Law; the Triangle Trade, Sugar and Tobacco; the construction of Black British Subjectivity using memoir and the novel; Race, Inheritance and Marriage law; the white female reader as problematic ally; and key Abolitionist court cases and legislative agendas. Novels and memoirs will include: Aphra Behn, *Oroonoko, Or the Royal Slave* (1688), Laurence Sterne, *A Sentimental Journey* (1768), Ukawsaw Gronniosaw, *Narrative of the Most Remarkable Particulars of the life of James Albert* (1772), Olaudah Equiano, *An Interesting Narrative of the Life of Equiano* (1787), Ignatius Sancho, *Letters of the Late Ignatius Sancho* (1782), Maria Edgeworth, *Belinda* (1801), Jane Austen, *Mansfield Park* (1816) and *Sanditon* (1817) and Mary Prince, *History of Mary Prince, A West Indian Slave* (1831).

Film and Television episodes screened will include: Michael Apted, *Amazing Grace* (UK, 2006); *Regency House Party*(UK, 2004); *The SweetMakers* (UK, 2020); Amma

Asante, Belle (UK, 2013), Patricia Rozema, Mansfield Park(CAN/UK, 1997); Andrew Davies, Sanditon (2018) and Chris Van Dusen, Bridgerton (UK, 2020)

Assignments will include: quizzes, threaded discussions, essay-based exams, and a research paper.

WRIT 40463.045, Multimedia Authoring for Comics Production

Jason Helms

TR 12:30-1:50

English majors: Writing

Writing majors: Design and Editing/Digitally Intensive

Writing 40463, Comics Production will examine the different efforts required to take an idea and make it into a comic. As such, students enrolled in this course will write, draw, letter, and render comics texts of their own creation informed by the assigned readings. Students will compose multimodally and are expected to produce comics texts, visual compositions, and traditional written essays and reflections.

This course is grounded primarily within the context of rhetoric and composition, but also touches variously on studio arts, visual rhetoric, and comics studies. This multifaceted lens will provide students with a broad perspective on the production of the comic book as a cultural artifact. We will not sit comfortably with comics as the purveyor of superhero stories, but will plumb the depths of the medium and examine potentials of the medium that are only just now being explored.

ENGL 40633.074: Love, Sex, and Power in the English Renaissance

Ariane M. Balizet

MW 4-5:20

Core categories: HUM, WEM, WGST

English majors: (major category) British Literature

Writing majors: (major category) English Elective

This class focuses on the dynamics of romantic love, gender identities, and sexuality in literature of the English Renaissance. This course examines the political, cultural, and aesthetic contexts of love and sex that shaped representations of desire in some of the Renaissance's most enduring works, including drama and poetry by Shakespeare and others. Starting from the assumption that gender is a historically specific construction, we will explore the ways in which race, class, and early modern theories of the body shaped erotic experience, domestic

life, and political order in the 16th and 17th centuries. We will also consider the afterlives of these narratives in 21st century art and culture.

Readings may include John Lyly, *Gallathea*; Christopher Marlowe, *Edward II*; William Shakespeare, *Othello*; Francis Beaumont and John Fletcher, *The Maid's Tragedy*; and Toni Morrison and Rokya Traoré's *Desdemona*. Regular attendance and *active* class participation required. Assignments include reading quizzes, two essays, online threaded discussions, and a final research project that may be analytical or creative.

ENGL 40683.080, Studies in Twentieth-Century American Literature: Race and Sports Culture

Joseph Darda

MW 5:30–6:50 p.m.

Core categories: N/A

English majors: American Literature

Writing majors: Literature and Language

"The best I can see for baseball is the same old way," the narrator of Gloria Naylor's 1992 novel *Bailey's Café* laments, observing that the integration of baseball in the late 1940s left Black owners and managers out in the cold. "The [Branch] Rickeys of the world [are still] calling the shots because a hundred Jackie Robinsons isn't gonna really integrate baseball and baseball is not going to help integrate America."

Naylor isn't alone in turning to sports to investigate the cultural life of race in the United States. The movement to integrate American institutions, including baseball clubhouses, changed a lot. But a lot more remained the same, and she and other writers and artists have often looked to the stories we tell (and don't tell) about athletes to discover why. This course follows their lead. How have sports, from high school to the big leagues, served as a venue for maintaining old and inventing new racial ideas? How have they defined what it means to be Asian, Black, Latinx, Indigenous, and white in the United States (where white team executives' use of the term *owner* should, with the slightest historical stocktaking, make us wonder)? How have athletes and fans formed racial and ethnic identities and articulated demands on and through the boxing ring, football field, tennis court, and track? Through the writing of, among others, Ben Carrington, Harry Edwards, Gish Jen, C. E. Morgan, and Colson Whitehead and films, including *Hoop Dreams*, *Rocky*, and *Sugar*, we will consider how sports mirror and make race in America.