

**THE WHITE STORY, BUT NOT THE WHOLE STORY:
THE CASE FOR THE INCLUSION OF DIVERSE LITERARY REQUIREMENTS
IN AMERICAN UNDERGRADUATE ENGLISH PROGRAMS**

by
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Abstract

Undergraduate English literature programs in the United States heavily rely upon White-dominated, Eurocentric literature as their main course of study. While it has been acknowledged by scholars and educators that an education in the humanities teaches students to challenge preconceived notions and live more egalitarian lives, the current state of the English major excludes the perspectives of Black, Latinx, Chicanx, Asian, Native American, and other races. This study presents data indicating statistically poor curricular diversity from the English literature program requirements, offered courses, and overall literary representation at four, four-year, American public universities, demonstrating how such inequity prohibits an undergraduate education geared toward racial equity and social justice. Furthermore, by challenging commonly held beliefs about English literature programs, systemic racism, and the necessity of representation, this study argues that applying antiracist literary curriculum within the undergraduate classroom teaches students to accept narratives beyond that of Whiteness, validating the stories and experiences of students of color in the academic world and beyond. Finally, by examining the English major at one other, four-year, American public university, this study explores the basis upon which every comparable program might be modeled, promoting an anti-racist education in literature that is founded upon more than just the narratives of White men.

Advisor: Laura DeSisto

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Dedication

This capstone thesis is dedicated to my great aunt, Dr. Rae Lee Siporin. Due to her work with the LGBTQIA+ community at UCLA, I grew up with the knowledge that representation in higher education matters. It is because of her life's work that I chose to begin my own.

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Introduction

Yaa Gyasi. Maryse Condé. Richard Wright. Iris Chang. Gloria Anzaldúa. Nella Larsen. Toni Cade Bambara. James Baldwin. Lan Samantha Chang. Mahasweta Devi. A list of authors, some from today, some from history. Yet while all have penned stories brimming with narrative power, the average student majoring in literature will likely find their names unfamiliar. Few, if any, works by Black, Latinx, Chicanx, Asian, Indigenous, or other authors of color are featured on the “required texts” page of undergraduate English literature course syllabi. Courses that do choose to feature such works are often electives, their subject matter explored only by student choice. As such, few students of literature are ever exposed to works that are not White, European, or steeped in the hyperdiffusionism that is the Eurocentric tradition.

Today, academics and educators rightly contend the indispensability of humanities education, as it creates students who critically pursue knowledge and act with empathy.¹ Philosopher Martha C. Nussbaum argues that “. . . cultivated capacities for critical thinking and reflection are crucial in keeping democracies alive and wide awake.”² Ironically, the philosophical justifications for a humanities-based education are circular insofar as it is only through the humanities that such a philosophy can even exist. While this might appear both paradoxical and problematic, it becomes more than a self-serving arrangement when we consider the purpose of this endeavor. When done well, this form of education succeeds in revealing deeper

1. Nussbaum, *Not for Profit*, 6-7.

2. *Ibid.*, 10.

truths about what it means to be human, as it is through the humanities that students explore the human condition, shape their perspectives and assumptions, and learn to navigate the complexities that exist within human society.³ By examining the critical literacy behind understanding narrative, it becomes possible for us to grasp that the true power of “being human” lies within our ability to critically think. Once we acknowledge that the humanities are imperative for a quality human existence, it becomes clear that to sustain, extend, and expand such quality we must support and perpetuate the humanities.

Nussbaum is then correct in her claim that the reason the American higher education system has insisted that all undergraduates attend a foundation constructed of courses in the humanities is because educators “. . . believe such courses, through both content and pedagogy, will stimulate students to think and argue for themselves, rather than defer to tradition or authority. . . .”⁴ Although both tradition and authority are sometimes necessary, tradition is often rooted in culture and can therefore be exclusionary, especially in environments intended for the coexistence of many kinds of people. Challenging both tradition and authority can enact personal, social, corporate, and political change; imagine where we would be today if Dr. Martin Luther King Jr. had simply allowed those in power to follow the tradition of White supremacy? The possibilities are daunting.

Beyond academia and within the walls of corporate America, high-ranking executives and business educators acknowledge that job candidates with a humanities

3. Griffin and James, “Humanities Curricula as White Property,” 10.

4. Griffin and James, 47-48.

foundation are better at empathizing with others. One team of undergraduate professors in Spain conducted a study on the diversification of business marketing curriculum, arguing that “. . . future marketers and managers to go beyond corporate social responsibility and adopt inclusion of diverse people as a key principle of the organizational strategy.”⁵ Other undergraduate instructors contend that “. . . because art, music and literature capture the pinnacle of human expression, and because history is the study of not only what happened in the past but also of why these events matter, an education in the humanities can perhaps aid managers in seeing those around them as *people*.”⁶ They emphasize that the years a student spends as an undergraduate extends far beyond rote memorization and sponge-like absorption of information.⁷ They are shaped by their experiences, their decision-making skills are developed, challenged, and honed, and they exit their program able to do something no machine can ever hope to attain: “empathy, sociability, writing, analyzing, and reacting to people—all things more likely to come from the humanities.”⁸ While I fundamentally believe this to be true, a common refrain I encountered early in my research was that racism cannot be tackled through education, that it begins in the home, or that people are just “naturally” bigoted. Although I do agree that racism cannot *only* be fought against within education, learning (whether formal or experiential) is the basis for human growth and change. We can thus challenge racism through the modification of curricula and educational practices. One such move should

5. Reynaldo, et. al., “Incorporating Diversity into Marketing Education,” 39.

6. Roach and Slater, “To Make Us Truly Human,” 182.

7. *Ibid.*, 184.

8. *Ibid.*

focus on diversifying the humanities disciplines, already known for their ability to teach empathy, to ensure that empathy is also directed at challenging stigmatism and racist ideologies.

Yet while we can fervently admit that an education rooted in the humanities is imperative for the development of students who are empathetic, democratic, and critical thinkers,⁹ universities often disregard the necessity for curriculum that is inclusive of works written, histories experienced, and discoveries made by Black, Indigenous, or other People of Color (BIPOC), even at the demand of the student body they supposedly serve.¹⁰ Such exclusivity of curriculum is commonplace in Western academia, with universities choosing to curate undergraduate programs to the White majority,¹¹ despite a student body that only grows more diverse.¹² The worst offenders of such exclusivity lie in the programs focused upon the strict English literary tradition. Thus, while Nussbaum focuses her work on a broad spectrum of humanities exposure, and while Roach and Slater argue that employees who have an educational foundation in the humanities are better suited to seeing their coworkers and subordinates as human, I suggest the scope must be narrowed within individual departments to adequately address what I believe is a crisis of empathetic drought and subsequent dehumanization. As such, my research focuses upon the problem of dominant Eurocentric, White narrative within undergraduate English program requirements at

9. Nussbaum, 6-7.

10. Herrera, "UC Berkeley Needs to Diversify its English Curriculum."

11. The University of California Berkeley, "English (English)"; The University of Tennessee Knoxville, "Program: English Major, BA"; Oregon State University, "BA in English Course Requirements."

12. *First-Time Freshmen Headcount Enrollment*, The University of Tennessee Knoxville; The University of California Berkeley "UC Berkeley Fall Enrollment Data for Undergraduates."

public universities in the United States. I question how a diverse literary curriculum—one that is inclusive of works by writers of color as well as works on topics and events critical to racial identity—contributes to an undergraduate education geared toward racial equity and social justice.

In the prologue entitled *A Note on Privilege and Bias*, I begin this study by first addressing my own privilege and bias, outlining how I, as a cisgender White woman, have approached the topic of this paper with an abundance of caution. As the academic world is brimming with works by White individuals who write about topics relevant to people of color, I knew from the start that it would be important to handle this study by correctly identifying myself and the privilege I have in association with my race. In the prologue, I therefore break down how I chose which words to capitalize, how I utilize racial terminology, how I have categorized authors and literature, and the micro-aggressive or derogatory terms I do not employ.

In Chapter One: *The Fallout of Single Narratives*, I discuss how the study of literature is often restricted to a limited, Eurocentric perspective. While it is important to include Eurocentric works in literature programs, solely focusing on these texts alone incorrectly represents literary history, which implies that the only valid works are White and Eurocentric. I argue that such exclusion leads students to misunderstand the breadth of literature as well as other topics relevant to human society.

In Chapter Two: *The Current State of Diverse Literary Representation*, I present data that identifies a severe lack of diverse literature in required English courses that negatively affects both students of color and White students as demonstrated by the highly exclusionary English major program requirements at four public universities.

Each program is analyzed using three distinct criteria: the number of required Racially Diverse literary courses to graduate, the presentation of Racially Diverse courses within other requirement areas, and how many Racially Diverse courses are actually offered on a semester-to-semester basis. I labelled courses according to their individual curriculum, calculating ratios that demonstrates the number of Racially Diverse courses offered for every Eurocentric course. Additional data argues that the categorization, presentation, and teaching methodologies of Racially Diverse literature curriculum is just as limiting as the lack of available Racially Diverse courses. Furthermore, I argue that the exclusion of diverse literature from English major requirements sets up White students to accept Whiteness as default and to classify stories from Black, Indigenous, Latinx, Chicax, Asian, and other writers of color as invalid in real-world and academic settings. Both points must be challenged as they set exclusive and inequitable precedents for students of color inside and outside of higher education.

In Chapter Three: The Grand Old Literary Tradition, I argue that undergraduate English literature programs suffer from a lack of Racially Diverse literary representation in part due to the longstanding isolationist tradition of the English, American, and European literary canons. The exclusion of Racially Diverse works negatively affects undergraduate students by conveying the overarching message that authors of color and their stories and experiences are less valid than White stories and experience. Yet the solution does not lie within changing students of color to fit the current canonical tradition; rather, it lies within changing the education system—more specifically the exclusionary, racist literary curriculum—to reflect the experiences of the students that are part of literature programs as well as the world at large. By drawing connections

between anti-racism, feminism, intersectionality, and racial inclusion, I explain how traditional, canonical values can be upended through the introduction of a wide variety of Racially Diverse literature. This ensures that, instead of expecting students of color to adapt to a White, Eurocentric system, the system would instead adapt to the real-life diversity of human society.

In Chapter Four: The Whole Story, I highlight the University of Utah's excellent English major program, complete with diversity requirements that go above and beyond a single course about diversity as a topic. With a required diversity course and diversity courses qualifying for other requirement areas, students have a high chance of encountering, studying, and understanding Racially Diverse literature throughout their time in the program. While I acknowledge areas where further improvement is likely needed, I suggest the curricular framework provided by the University of Utah showcases what a significantly improved, racially diverse program could look like moving forward. Additionally, I explore other programs that have successfully diversified their curriculum, examining the outcomes of each diversification effort. I argue that, combining the University of Utah's framework with the successful implementation of diversified coursework in the other programs, a truly successful, equitable, anti-racist literature program could be created.

A Note on Privilege and Bias

Before presenting my work, I must acknowledge my place in a racial and social context: first, I am a White, bisexual, cisgender woman. While I have experience with discrimination due to my gender identity and sexual orientation, I cannot and will never understand first-hand what it is like for a person of color to experience racism. My privilege as a White woman increases the likelihood that I will misspeak, misunderstand, or outright fail to address my topic accurately and acceptably. That said, during this process, I have not only researched the topic at hand, but also researched how to best write about race, which words to capitalize, and what topics to leave to scholars of color. As educator and author Jamila Lyiscott argues, I cannot “give” students of color a voice as they already possess one¹³—but I can work to change the way we structure our undergraduate programs so underserved students can access spaces where their voices are understood to be just as valid as that of any White student.

While I cannot (nor will I ever) claim to understand what it feels like for a Black student to encounter university police, what it feels like for a Chinese student during the surge of anti-Asian sentiment during the current coronavirus pandemic, or what it feels like for a Native American student to attend lectures that focus on the “glory” of the colonizers who plundered their ancestors’ lands, I can speak on the damaging effects of White privilege. The problem of White privilege is not only harmful to people of color—such privilege damages all society, including White communities. There is no

13. Lyiscott, *Black Appetite. White Food*, 33.

parallel comparison between White communities and communities of color in terms of the severity of consequences of White dominance, but it is inarguably harmful to all. By remaining blind to the privilege that comes with their skin color, White people lose meaningful connections with people of color, appropriate traditions they know nothing about, and experience destabilization when their position of privilege is questioned. Living in a society where Whiteness is perceived as dominant caps innovation and restricts our ability to empathize with others so long as there is no external intervention that changes our perspective. It is by no means as violent or tragic as the experiences of people of color, but it is a problem that still must be addressed, as racism is an issue that affects us all.

Given the contentiousness of the topic at hand, I have approached and executed this paper with an inordinate amount of caution, telling only the aspect of the story I am qualified to tell. As a White ally, I argue for the inclusion of diverse literature to teach others that being of another race is not a topic to be patronized, excluded, or outright avoided, but is one that, for the betterment of our society, must be included, acknowledged, and just as celebrated as Eurocentric literature.

On capitalization: I have followed San Francisco State University's *Diversity Style Guide*'s recommendations to capitalize Black and White. While several major news outlets have argued against the capitalization of White due to the association with "White Power,"¹⁴ the *Style Guide* and the Center for the Study of Social Policy argue that emphasizing "White" as a proper noun requires White individuals to sit at

14. Appiah, "The Case for Capitalizing the B in Black."

the table during discussions of race and associated racism: “. . .the detachment of ‘White’ as a proper noun allows White people to sit out of the conversation about race and removes accountability from White people and White institutions involvement in racism.”¹⁵ Furthermore, White and Black are the only color-specific terminology I utilize to express race, as using brown or other colors to refer to racial groups often results in pejorative categorization.¹⁶

On racial terminology: To refer to racially underprivileged groups, I have utilized the term BIPOC, which stand for Black, Indigenous, and people of color. There is some controversy around this term among those in Asian and South American communities due to the emphasis it places on the experiences of Black and Indigenous individuals.¹⁷ While the term “people of color” serves to unify all racial groups who experience discrimination from White people, the term BIPOC stresses the exponential severity of racial oppression and cultural erasure due to White supremacy and colonialism.¹⁸ Additionally, I have not used the terms “Non-White,” “minorities,” or the plural “Blacks” or “Whites” due to derogatory historical use, except in a few cited references or within quotation marks specifically aimed at underscoring instances of bigotry and racism. Finally, I have utilized the term Latinx instead of Latino and Latina and Chicanx instead of Chicano and Chicana to include those who identify as a gender other than male or female. I have also included both the terms “Latinx” and “Chicanx” as while both terms refer to someone of Latin American descent, those who identify as Chicanx are

15. Nguyēn and Pendleton, “Recognizing Race in Language”; The Diversity Style Guide, “White, white.”

16. The Diversity Style Guide, “White, white.”

17. Garcia, “Where did BIPOC Come From?”

18. The Diversity Style Guide, “BIPOC.”

specifically of Mexican American descent and can therefore have different experiences. Additionally, while the term Chicano/Chicana was originally considered derogatory, “the Chicano movement during the 1960s adopted these names in response to discrimination against Mexican Americans working under unfair labor and social conditions.”¹⁹ Due to the Chicano social movement, some English literature programs might include a course on Chicano literature, although this appears to vary based on region.

On categorizing literary work: It must be highlighted that as the term BIPOC stands for Black, Indigenous, and people of color, using the acronym as an adjective or writing “BIPOC people” is redundant and technically not grammatically correct. I have therefore endeavored to accurately and correctly utilize the acronym wherever applicable. As it is incorrect to write “BIPOC literature,” I have utilized the term “Racially Diverse literature” which I developed for the data portion of this study. Furthermore, while there is an exemplary case for highlighting Black and Indigenous individuals due to the severity of oppression they have experienced, for certain phrases, such as “authors of color,” “students of color,” and similar, I have not added in “Black” or “Indigenous” nor have I created my own acronyms to utilize for the sake of readability. This does not reflect a lack of recognition of the need to acknowledge the Black and Indigenous experience, but instead reflects on the purpose of this work: to highlight the systemic racism in undergraduate academia.

19. The Diversity Style Guide, “Chicana, Chicano.”

On slurs and derogatory terms: I have not utilized any slurs, derogatory terminology, or words rooted in the Atlantic slave trade except in cited references. This includes words like “field” in reference to an area of study, “headquarters” in reference to an organization’s central location, and “cracking down” in reference to forceful action with the intention to end specific behaviors. Additionally, I have used terms like “enslaved Black individuals” instead of “Black slaves” in order to dissociate slavery from Black identity.

As language and culture are dynamic entities, I am sure that, in the future, some of the terminology I have utilized will be seen as outdated, Eurocentric, or incorrect. I can attest that at the time of writing this study, I have attempted to humble my language and acknowledge my privilege to the best of my ability. But of course, a changing society will always provide new opportunities for growth.

Chapter One: The Fallout of Single Narratives

Rudyard Kipling, imperialist poet and longstanding figure in English canon, once wrote to United States President Theodore Roosevelt in 1898 encouraging the American takeover of the Philippines post the Spanish-American war. While most correspondents might begin with a letter, Kipling chose instead to craft a poem that not only praised the colonialist tradition, but opined a complex intersection of White saviorism and distinct racism:

Take up the White Man's burden—
Send forth the best ye breed—
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness
On fluttered folk and wild—
Your new-caught, sullen peoples,
Half devil and half child.²⁰

While describing Filipino or Pacific Islanders as “new-caught” and “half devil and half child” is obviously racist, the true problem lies in Kipling’s reference to the so-called servitude the White man is obliged to lay upon those he has conquered. The patronizing, caretaking condescension Kipling injects throughout the poem places his “White Man” at the top of the winner’s platform while the Philippines or other conquered so-called “uncivilized” nations do not even merit placement. Although this

20. Kipling, “The White Man’s Burden,” *Rudyard Kipling*, ed. Daniel Karlin, 479.

piece was written approximately thirty-three years after the abolition of slavery in the United States and sixty-five years after the abolishment in the United Kingdom, the tradition of White mastery over the “other races” had not simply vanished.

Reading work such as Kipling’s “The White Man’s Burden” in an undergraduate, English literature program is undeniably essential, as it opens the door to discuss problems of colonialism, imperialism, and the Western nations’ pseudo-enslavement of “third-world” countries. However, while Kipling’s poem is important for discussions on literature reflecting global-political change, it only tells a single story—the story of the White American or White European man. Assisting a student to understand a multitude of stories requires a broad scope of literature that is representational of the inhabitants of nations beyond those where the majority of its citizens are White.

And yet, what is the purpose of learning more than a single story? Why should our students be exposed to literature from across the globe, when they may never utilize the information in their later careers? Why do other stories matter? Such questions are valid as they highlight the issue at hand; many within American society do not know the value of understanding a variety of unique stories, nor what kind of learning even simple exposure can attain, for they have come from the same systemic structure that has denied them access to such works. Indeed, many students will exit their undergraduate program without knowledge of Racially Diverse literary works, as the data in this study attests.

The purpose of learning beyond that which is laid down as the “correct literary tradition” can be expressed as a duality. First, learning either beyond one’s own race or learning that one’s own race can be found within the academic world establishes a

precedent of empathy toward those who are different from oneself. It grants validity to those who are usually excluded from such spaces, serving to dehumanize oppressed racial groups. In *Pedagogy of the Oppressed*, Paulo Freire argues that “the oppressor is solidary with the oppressed only when he stops regarding the oppressed as an abstract category and sees them as persons who have been unjustly dealt with, deprived of their voice, cheated in the sale of their labor—when he stops making pious, sentimental, and individualistic gestures and risks an act of love.”²¹ Thus, in the undergraduate literature classroom, the inclusion of works by authors of color serves to humanize and acknowledge the perspectives and epistemologies—the stories—of people of color as valid within academia, ensuring that students of color have works that are representational of their histories, experiences, and legacies, while also ensuring that White students recognize their legitimacy.

Second, understanding that there are multiple layers to a person, community, race, or nation avoids what author Chimamanda Adichie calls the “danger of a single story.”²² During her presentation at a TED expo in 2009, Adichie commented upon how, as an impassioned reader growing up in Nigeria, the majority of the works she had access to were of British and American origin.²³ As such, when she began to write, she found that the stories she wrote were exactly like those she had read, with White, blue-eyed characters who ate apples and wished for the sun.²⁴ Nothing is wrong with reading literature from another culture, but Adichie emphasizes the impact that

21. Freire, *Pedagogy of the Oppressed*, 50.

22. Adichie, “The Danger of a Single Story.” TEDtalk.

23. *Ibid.*, 00:00-00:31.

24. *Ibid.*, 00:00-00:57.

literature has upon our perceptions of the world around us. “What this demonstrates,” she remarks, “is how impressionable and vulnerable we are in the face of a story. . . .because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify.”²⁵ At the time, Adichie’s definition of literature was limited by the lack of access to more than a single narrative.

Not only did Adichie fail to find herself within the literature she had access to, but she quickly learned how a single narrative can negatively shape our perceptions about others. During her time as a student in the United States, she became familiar with the national, multimedia narrative about Mexico and illegal immigration, where immigrants supposedly “take advantage” of the healthcare system, “steal jobs,” etc.²⁶ Yet when Adichie visited Mexico just a few years later, she realized that, yet again, she had fallen into the trap that is the single narrative worldview: “I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then I was overwhelmed with shame. I realized I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind: the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.”²⁷

25. Ibid., 01:35

26. Adichie, 08:12

27. Ibid.

Yet it must be made clear that Adichie is not at fault for her instinctual reaction upon arriving in Guadalajara. Her experience is rooted in the lack of exposure to diverse stories, whether that be in the form of Latinx literature during college or less-damning news coverage. We as humans gain deeper understanding when we are taught and then put those teaching into practice.²⁸ Thus, if we have been taught a subject from only a single perspective, our ability to consider that there are other perspectives beyond that which we now know is severely diminished. In context, if a student studies literature and reads only Shakespeare, Donne, Milton, Tolstoy, Goethe, and Dickens, when someone mentions “literature,” what are they going to imagine? Will they picture an author who identifies as a woman, or perhaps an author of color? Or will their first thought be of a White man telling a story rooted in Judeo-Christianity or on a battle-scarred landscape of Europe? I argue that, with the current structure of most undergraduate English literature programs, it is the latter.

28. Aristotle, *Nicomachean Ethics*, 1103a 33-34.

Chapter Two: The Current State of Diverse Literary Representation

The below data is compiled from the English literature major requirements found in course catalogs and applicable class schedules offered during the Fall 2018 and Spring 2019 semesters at the following five, four-year, public universities in the United States: The University of California Berkeley, Oregon State University, the University of Tennessee Knoxville, the University of Georgia, and the University of Utah. Out of these five, only the University of Utah includes diverse coursework on literary works by authors of color and that focuses on topics that center on the experiences of people of color as a fundamental degree requirement. As such, I will first explore the data from the other four universities here in Chapter Two. In Chapter Four: The Whole Story, I will expand the data analysis into a focused case study on the University of Utah, with additional data from other non-literature programs that have successfully diversified their curriculum.

For my initial analysis, I examined English literature programs at over a dozen different American universities before selecting five to analyze using distinct criteria. The final five universities were chosen for this study as they are positioned in different parts of the nation and therefore reflect varying demographics depending on locale. Additionally, as literature programs can disperse their requirements either by era and/or genre, the surveyed programs choose to utilize both methodologies. This allowed for an equitable examination of each English literature program, as their requirements were similar enough to be considered comparable. I excluded two-year community colleges,

unaccredited or for-profit colleges and universities, and private universities, as the mission and scope of each university type provides an abundance of variables—such as student transfers, financial gain, and religious beliefs—that are beyond the scope of this study.

To consolidate the data, I first assessed the degree requirements of each English literature program, seeking distributions that accurately reflected equivalent or near-equivalent representation of diverse literature, topics, and themes alongside the traditionally represented Eurocentric curriculum. I then compiled a list of available courses in each program, assigning every course a diversity category based upon the course title, subject matter, and likelihood of diverse curriculum (fig. 1). These ranks were categorized by examining the requirements at the University of Utah; as the program with the highest diversity, Utah’s English literature program served as the benchmark against which to measure the other university programs for equitable representation, categorization, and course availability. The totals for each diversity category were then calculated, combining Racially Diverse with Other Diverse, and

Diversity Category	Description
Racially Diverse	Courses that incorporate literature by authors of color and on topics and events critical to racial identity.
Other Diverse	Courses that include literature by or about those who are differently abled, LGBTQIA* literature, women’s literature, or, commonly, literature on the holocaust.
Potentially Diverse	Course titles might include American Literature Post-1700 or Contemporary British Fiction, among others.
Likely Eurocentric	These courses include more contemporary genre fiction that are, for the most part, White dominant. Examples include Science Fiction and Fantasy or Graphic Novels, as well as 18th-Century Poetry.
Eurocentric	Courses that are focused on Eurocentric, White, or English themes. This can include Shakespeare, Tolstoy, The English Novel, etc.

1.1 The categorization of courses for the purpose of this study

Eurocentric with Likely Eurocentric. With these totals I calculated two ratios of Eurocentric courses to Diverse courses: one excluding and the other including those courses labeled Potentially Diverse in the Diverse column.

After labelling each course, the presence of required Racially Diverse literary coursework became quickly apparent. Each university requires students to take between one-and-four courses focused on literature prior to the 1800s. Furthermore, nearly every university highly encourages one or more courses on Shakespeare, which is understandable considering the immense impact his work has had on the literary world. Most programs also require one or more technical courses on either writing and composition; as the reading selections within these courses can vary greatly and often are focused on practical and technical analyses rather than thematic understanding, I have excluded them from my final statistic. Overall, we are left with an interesting breakdown of requirements, with 0% of surveyed universities requiring any form of diverse literary study (fig. 2). We can clearly see that all four universities, while requiring a similar number of courses overall, do not require any courses on diverse literature or

University	Total Required Courses	Required Diverse Courses
University of California Berkeley	12	0
Oregon State University	14	0
University of Tennessee Knoxville	10	0
University of Georgia	10	0

1.2 Breakdown of total required courses versus diverse courses.

literary topics. This lack of diversity hinders all students; yet heterosexual, White, male students, as Jörg Vianden argues, will have even less exposure than others: “[r]equired diversity courses are often the only form of diversity education for heterosexual White men because of their low level of engagement in any other campus diversity

initiatives.”²⁹ This phenomenon is common amongst schools saturated with White, affluent students; high school educator David Nurenberg comments that such students are resistant to “the multiculturally based social justice approach to humanities education, and, furthermore, that their resistance is articulated in terms of the approach’s *irrelevance* to them.”³⁰ However, such resistance might be countered if diversity coursework is differently approached—in Vianden’s research, surveyed students responded that they “desired diversity courses as part of the curriculum in each major course of study, the only place on campus that enjoys the most captive audience.”³¹ Engaging students with diverse topics through that which is already captivating to them presents a unique way to “stack” lessons to be learned. Yet while such a step is necessary for deeper student understanding, it opens the door to another problem: are diverse courses already an option—if not as requirements, then as electives? As it turns out, it depends on the university.

All four universities I examined offer some variety of elective courses on diverse topics such as Black or Latinx literature (fig. 3). The breadth and applicability of such courses is to be commended, yet there are a few obvious problems. First, as all required courses do not explicitly fall within a diverse category, exposure to topics taught in elective courses relies upon student choice and course availability. For example, the two required areas of study at Berkeley (Shakespeare and Pre-1800

29. Vianden, “In All Honesty, You Don’t Learn Much,” 465.

30. Nurenberg, “What Does Injustice Have to Do with Me?” 52. While Nurenberg’s work analyzes high-school level curriculum, it provides a distinct glimpse into the privileged perception that White, affluent students will carry with them into a university setting.

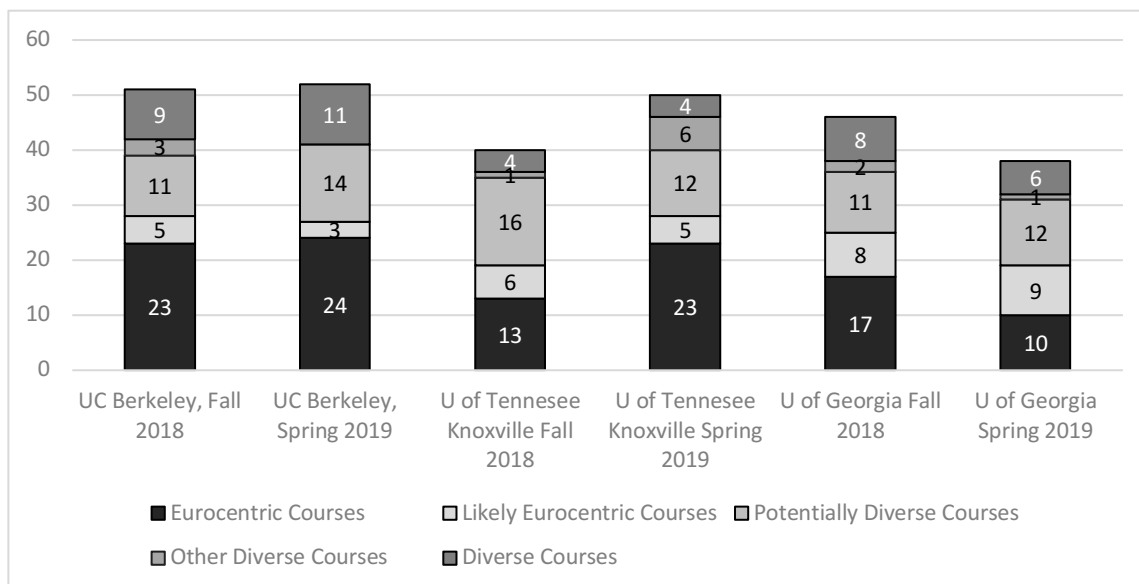
31. Vianden, 470.

University	Eurocentric Courses	Diverse Courses	Potentially Diverse Courses	Ratio of Diverse Courses to Eurocentric Courses	Ratio of Diverse Courses to Eurocentric Courses including Potentially Diverse Courses
University of California Berkeley	52	19	17	2:5	3:5
Oregon State University	29	12	20	1:2	1:1
University of Tennessee Knoxville	30	7	22	1:5	1:1
University of Georgia	75	30	18	3:5	2:3

1.3 Total distribution of offered electives and ratios of Eurocentric to Diverse coursework.

Literature) do not feature any courses that explicitly or exclusively explore Racially Diverse works, instead focusing on Eurocentric topics such as Chaucer, Medieval Literature, and Anglo-Saxon England (Appendix 1). Although one course on early American literature might include work by authors such as Phyllis Wheatley, the decision lies within the hands of the instructor, and there is no guarantee such works will be examined. Due to these requirements, none of Berkeley’s English literature students will study Racially Diverse literature in any of their required courses, unless an antiracist, social justice-oriented professor takes the initiative to diversify their own coursework.

Even if a university’s catalog includes a wide variety of courses that represent both Eurocentric and Racially Diverse literature, such proclaimed representation becomes irrelevant if these courses are rarely offered. I thus analyzed the class schedules from Fall 2018 and Spring 2019 to understand if universities actually offer the diverse courses in alignment with the values they profess (Fig. 4). These courses were compiled using the same labelling system utilized for the initial ratio calculations.



1.4 Total distribution of course offerings and ratios of Eurocentric to Diverse coursework during Fall'18 and Spring '19 semesters.

As an aside, I must note that Oregon State University does not provide past schedules for public viewing; their numbers are therefore not included in this statistic.

As the data attests, each program struggles to provide students with a broad selection of diverse courses across each term or semester. While the University of Georgia recognizes what appears to be a substantial thirty Racially and Other Diverse courses and eighteen Potentially Diverse courses in their university catalog, during the 2018/2019 academic year, the ratio of offered Diverse courses to Eurocentric courses was 1:3 (Appendix 4). Although the University of Georgia professes an abundance of Black and Indigenous-focused literary coursework in its catalog, in reality, a student has 300% more access to Eurocentric courses than courses rooted in Racially Diverse literature and related themes.

While the above distribution severely limits students from studying Racially Diverse literature—and therefore perpetuates systemic racism through the narrative that White and Eurocentric works are worth more focus and study than works from

other races—if we were to assume all Potentially Diverse courses offered at the University of Georgia had a 100% chance of covering diverse literature, the ratio adjusts to 2:3, which, while an improvement, still means that a student will have 150% more access to Eurocentric coursework. We might count this as progress, yet it hinges upon whether an instructor is comfortable, interested, or knowledgeable enough to incorporate Racially Diverse literature into a Potentially Diverse course. A 2019 study surveyed approximately two hundred undergraduate instructors regarding their choice to integrate diverse topics into their coursework, as well as the methodologies they employed.³² Only 50% of instructors interviewed believed that diversity was a topic to integrate into their classrooms, interactions with students, departmental meetings, and committee proceedings.³³ While we might assume that instructors simply feel uncomfortable discussing contentious topics, the data is ultimately more ominous. When asked to elaborate on their responses, one instructor replied that they “[t]reat everyone with fairness. Appreciate cultures and language BUT DO NOT give EXTRA attention to certain groups who use the diversity flag to hide behind.”³⁴ This is an inflammatory statement; it argues that diversity is a meaningless label, invalidating the experiences of students of color who must live in a society that sees them as less privileged and therefore less valuable. Even if only 50% of instructors are willing to address diverse issues (whether that is due to lack of experience or blatant personal bias), then I argue that only 50% of Potentially Diverse courses will be diverse at all,

32. Gordon, et. al., “Learning About Diversity Issues,” 6.

33. Ibid., 4.

34. Ibid., 6. All caps used in original.

which significantly changes the likelihood of a student encountering Racially Diverse literature during their time in an English literature program.

Yet even when offered, the categorization and presentation of Racially Diverse courses often leaves much to be desired. When compared to Eurocentric, White-dominant courses, the kind of Racially Diverse course a student might encounter is commonly presented through means that are condescending, over-generalizing, or outright racist. At the University of Tennessee Knoxville, Eurocentric courses are divided by era and further divided into subcategories based on genre, media type, author, or style.³⁵ For example, courses on pre-1600 literature (a category that excludes any Racially Diverse courses), includes Medieval literature, Chaucer, four courses on Shakespeare, a course on Old English, and a course on British culture.³⁶ Racially Diverse courses, when offered under other categorical headings, do not share the same, clearly identified areas of focus; course titles include African literature, Caribbean literature, and Black American literature and aesthetics.³⁷ No singular courses are offered on major authors of color, on powerful and impactful movements like the Harlem Renaissance, or on socially relevant immigration literature. And yet, the most unfortunate aspect of the University of Tennessee Knoxville's offered courses goes beyond their unacceptable over-generalization and inequitable level of attention; all courses on Racially Diverse topics fall under one single category: "Language, Theory, Folklore, Cultural, Ethnic, Gender, or Film Studies."³⁸ To place cultural and

35. The University of Tennessee Knoxville, "Program: English Major, BA – Literature Concentration."

36. Ibid.

37. Ibid.

38. The University of Tennessee Knoxville, "Program: English Major, BA – Literature Concentration."

ethnic literature courses—courses that will feature works written by people who have been oppressed through colonization, enslavement, and imperial warfare across the globe—in the same category as a course on fairy tales, legends, and myths is dehumanizing and passively racist.

When a student examines what is required of them for the University of Tennessee Knoxville's program and they discover that Racially Diverse literature is relegated to the same level of seriousness as a class on mythology, what is the ultimate effect? For a White student, literature by authors of color will likely hold less credibility when juxtaposed against literature on fairy tales, which is often deemed archaic and fanciful. Although some students will recognize that culturally relevant literature is indeed valid, the message communicated through this categorical choice—a message from an educational institution that, like all others, seeks academic recognition—conveys otherwise.

Chapter Three: The Grand Old Literary Tradition

Through the data, we see that Racially Diverse literature is studied up to 500% less than their White and Eurocentric counterparts (fig. 3). This is partially a result of instructor and departmental choices that are rooted in systemic racism, and partially due to the longstanding tradition of English literature as “literature from England and Europe,” rather than “literature in English.” Carrying on exclusionary traditions only serves to propagate colonial, racist themes; it is thus important to recognize that course requirements for undergraduate English literature programs often do not vary from university to university due to this canonical isolationism. At best, most traditional programs utilize American literature to gain the perspective of the “other;” that is, the perspective of “non-Whites.” Although some programs do indeed include works by Frederick Douglass and Langston Hughes in their American literature courses, equitable presentation, non-biased categorization, and outright requirement of such works is rare. The unequal representation of authors of color and their associated works within the academic sphere falls under the widespread issue of White ownership of the humanities.

White dominance in education manifests as a consequence of modern-day imperialist ideology. Throughout history, White, Western Europeans sought to explore, “discover,” and claim previously “uncivilized” lands, requiring those who already existed in conquered territories to submit to their new, White “civilizers.” The United States is, of course, not exempt from this kind of colonialism; the discovery and founding of this nation served to increase the subjugation of Indigenous populations

and expand the Atlantic slave trade. That said, exclusion of enslaved Black persons from literacy and literature begins in the Antebellum; educators Autumn Griffin and ArCasia James argue that the legal restrictions placed on Black individuals during the height of African enslavement “. . . .underlines what is at stake when Black students are systematically subjected to curricula centrally premised on Whiteness, an exclusive, highly valued identity they cannot attain.”³⁹ The humanities, including literature and literacy, is what Griffin and James call “usable property,” which, in a society of White dominance, serves an anti-Black, White supremacist agenda.⁴⁰ To some in the humanities, the transition between White, Eurocentric authority in the study of literature might seem the natural next step given the current climate of anti-racism and social justice. Yet “[a]s the controlling group in U.S. society, White people possess an acute investment in Whiteness that would risk bankruptcy if equity and justice were to manifest.”⁴¹ Put simply, the power of Whiteness is threatened when the argument for equity and inclusion is given voice, leading to widespread hesitation and extreme reluctance for that power to be relinquished. Furthermore, by examining the educational oppression of other people of color, including Latinx, Chicanx, Asian, Native American, and other Indigenous groups, we begin to fully realize the extent of the damage caused by White dominance.

In our current era, we might expect to see fundamental changes to White ownership of literary tradition. And indeed, improvements have been made through the

39. Griffin, James, “Humanities Curricula as White Property,” 11.

40. Ibid.

41. Ibid.

recuperation of classic works by women; third-wave feminism added previously non-canon authors like Elizabeth Gaskell and Kate Chopin into the English and American canons, creating spaces for other women writers to be studied in hallowed academic halls. Lillian S. Robinson describes the unequal emphasis the canon places on women in a piece written during the height of feminist recuperation:

But a gentleman is inescapably—that is, by definition—a member of a privileged class and of the male sex. From this perspective, it is probably quite accurate to think of the canon as an entirely gentlemanly artifact, considering how few works by non-members of that class and sex make it into the informal agglomeration of course syllabi, anthologies, and widely-commented upon ‘standard authors’ that constitutes canon as it is generally understood.⁴²

Yet many of the specificities about the inclusion of works by women authors are unfortunately rooted in racism. Authors like Chopin, Gaskell, Wollstonecraft, and Shelley add value to literary study as they are all part of an oppressed group, yet these women were still White women, telling White stories. Women of color have rarely been included in the feminist recuperation of literature unless as characters written by White women. One of the most notable examples is the addition of Aphra Behn’s novel *Oroonoko: The Royal Slave* to the English canon. The novel, written about an enslaved African man and woman in seventeenth-century Suriname, is widely considered the

42. Robinson, “Treason Our Text,” 84.

first “true” novel and is lauded for its “forward-thinking” ideology, as Behn’s work can be interpreted as a story of oppression rather than of White dominance. Even so, this work writes of Black experiences from a White point of view, stripping the characters of racial authenticity and identity. Behn’s novel should, of course, still be studied, but it must be acknowledged and discussed that it is a Black story told from a White lens, and it therefore carries inauthentic and invalidating narratives.

When we examine canonical works as a product of Whiteness, we can find parallels between the exclusion of works by women and the exclusion of works by authors of color. Single-sectional ideology, argues Kimberlé Crenshaw, focuses on the group with the most privilege, marginalizing “. . . those who are multiply-burdened and obscure[ing] claims that cannot be understood as resulting from discrete sources of discrimination.”⁴³ To move beyond single-sectional ideology into intersectional ideology (or intersectionality) we must first understand that what we are taught plays a key role in how we react. Nussbaum writes that “. . . research demonstrates that apparently decent and well-behaved people are willing to engage in behavior that humiliates and stigmatizes if their situation is set up in a certain way, casting them in a dominant role and telling them that the others are inferiors.”⁴⁴ A White student in a classroom with students of color is already in a position of dominance simply due to the privilege afforded to them by their race. They may be a woman, from a lower-income family, in the LGBTQIA* community, or they may practice a religion that is heavily persecuted. Yet, despite those variables, the level of privilege a White student

43. Crenshaw, “Demarginalizing the Intersection of Race and Sex,” 140.

44. Nussbaum, 42.

possesses is dominant because they are the same race as those who are or who have historically been in power in this nation. Presenting that White student with White, Eurocentric course material only serves to perpetuate the supremacy of Whiteness.

To combat Eurocentric, White-dominant narratives, Racially Diverse literature must be equitably represented in undergraduate literature programs. Racism is pervasive throughout higher education as we have seen through the exclusionary curriculum outlined in Chapter Two. Educators Mario Worlds and Henry Miller further emphasize how the structure, policies, and curriculum of the American education system (both K-12 and higher education) sustain White supremacist ideologies through the perpetuation of “. . . White authors as essential to cultural knowledge through descriptors such as ‘classic’ and ‘foundational.’”⁴⁵ The “canon,” therefore, represents not only principle texts that have helped to shape the world, but is representational of the superiority of Whiteness.⁴⁶ Yet this does not simply mean that we must incorporate any and all Racially Diverse literature with little thought or consideration to its presentation. Indeed, some scholars worry that by increasing the representation of only historical Racially Diverse literature risks students learning that racism is simply a “past problem,” rather than a current-day issue that must be addressed.⁴⁷ However, some scholars argue that many contemporary works by authors of color may reject older, traditional narratives that serve to add depth to the written stories of BIPOC.⁴⁸ By adding contemporary works into literature course syllabi, students gain a modern view

45. Mario and Miller, “Reimagining the Canon for Racial Justice,” 44.

46. Ibid.

47. Mario and Miller, 43.

48. Carr-Dickson, “Black Literature Matters,” 795.

on racism, social justice, oppression, and other high-profile problems that are actively experienced by BIPOC across the country and throughout the world.

Furthermore, how students are taught to analyze and interpret Racially Diverse literature is just as important as equitable representation. Racially Diverse works must not be examined from the Eurocentric perspective, nor must they be condescendingly compared against Eurocentric texts to see if they “measure up.”⁴⁹ As overcoming passive internal bias is difficult and requires sincere introspection, anti-racist and social-justice oriented teaching methods are thus worth further study.⁵⁰

Freire argues that oppressors in education must acknowledge that the oppressed are not “. . . ‘marginals,’ are not people living ‘outside’ society. They have always been ‘inside’—inside the structure which made them ‘beings for others.’ The solution is not to ‘integrate’ them into the structure of oppression, but to transform that structure so that they can become ‘beings for themselves.’”⁵¹ I believe that, in addition to Freire’s words, the transformation of educational structure—including the diversification of American undergraduate literature programs in the context of this study—also serves to ensure that White students will experience an opportunity to de-center their privilege through their studies, effectively breaking the isolationist Eurocentric literary tradition. In addition to disrupting structures of oppression and practices that dehumanize the lived experience of oppressed and demarginalized voices and perspectives, this has the potential to foster an understanding of the need

49. Mwangi, “Participatory Deep Learning in a Diverse Class on Minority Literatures,” 91.

50. While the focus of this study is to identify the problem of inequitable literary representation in the undergraduate English classroom, teacher education is just as important and must be studied further.

51. Freire, *Pedagogy of the Oppressed*, 74.

for equity, recognition of the importance of diversity, and critical thinking skills among White students in regard to their own privilege.

Chapter Four: The Whole Story

As we have seen, many undergraduate literature programs at public universities in the United States fill their course catalogs with White or Eurocentric works, topics, and themes. By excluding Racially Diverse courses from course requirements, these universities limit the representation of Black, Indigenous, and other authors of color in the scope of literary history and serve to perpetuate the notion that only works by White, Eurocentric authors are valid in an academic setting. While curricular inequities are far too common throughout American higher education, some universities are actively working to upend the diversity status quo, whether that be through the diversification of degree requirements or through professors who take it upon themselves to diversify their own classrooms. One stand-out example of successful diversification of an English literature program is at the University of Utah, where students are challenged by more than just college-level curriculum. With a powerful and active diversity initiative that spreads campus-wide, students have access to more than just targeted support for issues pertaining to race, ethnicity, gender identity, and sexual orientation—they also have access to seminars, discussion panels, and other outlets for the discussion of that which makes humanity different.⁵² Although many other universities—including those mentioned in this study—have similar diversity initiatives, the University of Utah carries over discussions of race and privilege into the literature classroom with course requirements that cover Racially Diverse topics and works.

52. The University of Utah, “Diversity = Education Excellence.”

Unlike the programs previously discussed, the undergraduate literature program at the University of Utah takes a highly diversified approach to the study of literature. Where other programs have no required Racially Diverse literature courses, Utah requires a student take one course on a diverse literary topic (Appendix 5). Out of the twelve total courses required for the major, this appears at the outset to be minimally impactful. What would a single, Racially Diverse course do in the grand scheme of a student’s undergraduate career? To be sure, one diverse course out of twelve, when compared to universities like the University of Berkeley, Oregon State University, or the University of Tennessee Knoxville, is an improvement—albeit a little lackluster. However, it is through the incorporation of Racially Diverse literature throughout the other requirement areas that the University of Utah’s initiative begins to reveal itself. In nearly every requirement area, one-third of all applicable courses are Racially Diverse (fig. 5). While the pre-1800s category is mostly White and Eurocentric except for a single course on Black Atlantics, the post-1800 category is split down

Requirement Area	Eurocentric Courses	Likely Eurocentric Courses	Potentially Diverse Courses	Other Diverse Courses	Diverse Courses
Pre-1800 Literature	8	0	1	0	1
Post-1800 Literature	9	0	4	1	12
Theory	3	0	4	2	4
Diversity	0	0	0	3	15
Electives	0	5	4	0	0

1.5 Total distribution of Eurocentric and diverse/Racially Diverse courses in the University of Utah’s English literature course requirements.

the middle, with twelve out of all twenty-six qualifying courses covering Racially Diverse topics. This program ensures a student will encounter Racially Diverse literature through the single diversity requirement, yet it also indicates that works by Black, Indigenous, and other authors of color are equally as valid as the so-called “classic” works by White, Eurocentric writers.

It is just as important that students have equitable access to Racially Diverse courses as it is that such courses are listed in the catalog. Averaged across the Fall 2018 and Spring 2019 semesters, the University of Utah unfortunately falls short of the desired 1:1 ratio of Eurocentric to Racially Diverse courses, reaching about the same ratio as the University of Georgia, 1:3. At best, if we include one-half of the Potentially Diverse courses in the calculation, the program reaches a 3:4 margin, indicating that a student has a 25% higher chance of encountering Eurocentric coursework than Racially Diverse coursework. Even so, does this statistic undo the work that the University of Utah has already accomplished in creating a program that presents an ideal and equitable education? I suggest that it does not; it only demonstrates that changing an entire program—let alone finding instructors both qualified and willing to regularly teach the courses listed in the catalog—is a complex process that, like all discussion around race, is going to be contentious. The University of Utah has miles to go before they are unequivocally providing an equitable, diverse experience to all their literature students. However, unlike the other universities presented in this study, they are on the right trajectory to ensuring that occurs.

If the framework for an excellent, anti-racist and equitable literature program is already in place but not efficiently implemented, where do we find relevant data? No

studies currently exist that document the diversification of an undergraduate-level English literature program in the United States—most diversification efforts are focused on the K-12 sector. However, other programs in a variety of disciplines have successfully diversified their curriculum. In the Bachelor of Social Work program at James Madison University in Harrisonburg, Virginia, two instructors took up the challenge of diversifying their coursework to great success. As a social worker will encounter people from a variety of social, racial, and economic backgrounds, guaranteeing that sociology students are equipped to effectively work with a diverse population is critical to ensure they will approach such situations with the necessary level of cultural humility.⁵³ Students attended cultural competence workshops, participated in a poverty simulation, and actively engaged with the local community.⁵⁴ At the end of the study period, results indicated a significant, statistical difference between the students' pretests and posttests, demonstrating that embedded diversity coursework effectively conveyed cultural humility.⁵⁵ It must be noted that this program benefits from scaffolded curriculum where each course is intended to build off another, and that all instructors must agree on the entire program's structure. Most literature programs do not use this methodology to organize their degree requirements. Such an advantage could serve to more easily implement anti-racist, diverse curriculum into a program that is cohesive and impactful.

53. Trull and Myers, "Culturally Humble or Bumbling Along?" 188-189.

54. *Ibid.*, 190.

55. *Ibid.*, 197.

For programs without scaffolded curriculum, embedded diversity coursework is still highly effective. At Lyon College in Batesville, Arkansas, chemistry instructor Irosha Nawarathne sought to incorporate diversity into the university's organic chemistry program. In response to changing national demographics and an increased effort to include people of color in STEM, Nawarathne challenged the inaccessibility of the introductory organic chemistry two-course sequence. These courses served as a defiant gatekeeper into the rest of the STEM pipeline, allowing little room for students to bring their own, diverse problems of race, gender, and prior access to STEM coursework to the table.⁵⁶ To combat the lack of space for diverse discussion, Nawarathne created an assignment that taught the diversity of organic molecules, utilizing the diversity of human society as an allegory.⁵⁷ This was followed by several diversity-oriented assignments that produced some incredibly thoughtful results. In the final assessment for the diversified course sequence, students wrote a variety of comments that showcase how effectively the embedded diversity curriculum taught the importance of diversity on a societal level. One student wrote: "I had never considered the comparison between carbons versatility and society before so I bet many other people [didn't think] about it either. Only good things can really come out of this assignment," while another wrote: "It is really a perfect example. Life literally depends on carbon bonding with elements alike and different from itself. Human existence depends on our interactions with other people alike and different from

56. Nawarathne, "Introducing Diversity through an Organic Approach," 2042.

57. Ibid., 2044.

ourselves.”⁵⁸ Studying diversified curriculum in a single course positively impacted student acceptance and understanding of diverse issues; expanded across multiple courses in a single program, the effects could truly make waves.

It should be noted that the aforementioned cases of diversification indicate different, discipline-specific reasons for challenging the prominence of Whiteness in the classroom. Yet when we consider literature programs, it can be difficult to pinpoint a singular reason as to why we must diversify. I argue that the wide variety of post-university outcomes—whether that be career, further education, or otherwise—is the main reason diversifying literature curriculum is absolutely necessary. Given the diversity of careers open to a student of literature, ensuring they are equipped with applicable analytical skills and cultural understanding is vital for not only their own personal success, but for the success of anti-racist efforts moving forward.

58. Nawarathne, 2046.

Concluding Thoughts

Why must we pursue the diversification of undergraduate literature program requirements? Why must we guarantee that Black, Indigenous, and other students of color are represented in literary curriculum and White students are exposed to cultures, races, histories, and themes of people outside of their own categorical circle? If a student is disinterested in topics on Black diaspora or Latinx post-colonial literature, why must we ensure they are, to some degree, still taking the time to study such topics? Why does any of this matter?

The answers to these questions are rooted within antiracism and social justice, in caring about the experiences of others, and in profound cultural empathy. We are and have always been surrounded by the voices of those who have long been oppressed—at the time of this writing, six Asian-American women were killed by a White man at massage salons in Atlanta, Georgia mere weeks ago in what is widely considered an atrocious hate crime.⁵⁹ Just last year, Black individuals were killed in episodes of police brutality, including the most publicized cases of George Floyd, Breonna Taylor, and Ahmaud Arbery.⁶⁰ Meanwhile, Latinx families are, to this day, held at the United States border in appalling conditions, separated from their children and abused by the very officials who profess to protect the nation.⁶¹

The voices of the oppressed have never been louder and it appears the nation is finally listening. “Minorities” are becoming people in the eyes of the federal

59. Grundy, “Calling the Atlanta Shootings a Hate Crime Isn’t Nearly Enough.”

60. BBC US & Canada, “George Floyd: Timeline of Black Deaths and Protests.”

61. Sieff, “Separated at the Border, Reunited, then Separated Again.”

government, humanized through the efforts of the movements, allies, and policies that are being brought forth to radically change the way Black, Indigenous, and other people of color are recognized throughout the United States. Yet if we continue to educate current and future students with the same traditional, White dominant ideologies, then we are intentionally ignoring the voices that are calling for action. Education serves to provide students with the tools to actively participate, critically think, and find purpose in our society. While many programs have long since shifted to focus on the job market and the financial outcomes of a college degree, what is more important in the long run? Is it making six-figures a year, owning a house with a two-car garage somewhere in the suburbs? Or is the most important outcome of a college education to be an empathetic, critically thinking individual in our diverse human society?

By immersing literature students in a program that is structured with anti-racism and equitable representation in mind, the superiority of Whiteness is continually challenged through the study of a variety of experiential, diverse narratives. Over the long-term, racist ideologies used by those in power to harm people of color nationwide could be significantly diminished through the racial diversification of both program requirements and offered courses. By encountering anti-racist, equity-focused curriculum throughout their education, White students learn to challenge their own privilege, acknowledge the fact that the different experiences and narratives of Black, Indigenous, and other people of color are just as valid as White, Eurocentric narratives. Thus educated, they are equipped to work as allies to tear down the barriers

established through White supremacy that deny people of color the privileges that are rightly theirs.

It is thus the responsibility of educators, departments, and universities to ensure that students receive an education that not only prepares them for a successful future, but also prepares them to be upstanding members of human society. For White students in literature programs, this requires exposure, study, critical thought, and reflection upon works by authors who are not White but are within one or more community of BIPOC. For students of color, this requires that authors with experiences like their own—whether those experiences include negatives like abject racism or positives like cultural values and rites of passage—to ensure their presence is recognized as valid within academia and the world beyond. As the data attests, accessible programs designed for racial equity and inclusion are uncommon across the nation. I believe that, beyond any career goal a student might have, an education in literature does one thing exceptionally well—it teaches students how to analyze stories, critically think about narratives, and empathize with the various lenses they employ to fully understand the works being studied. In the post-university world, these skills are invaluable; when backed by an education that is anti-racist and social-justice oriented, literature students will have much more than the skills they need; they will have the skills our society requires to build an equitable future for all.

Appendix 1

The English Major at the University of California Berkeley

General Requirements ⁶²	
Total Required Courses	12
Core Topics	3
Shakespeare	1
Pre-1800 Literature	1
Research Seminar	1
Electives ⁶³	6
Required Diverse Courses ⁶⁴	0

Diverse Course Distribution (Catalog) ⁶⁵			
Category	Number	Totals	Simplified Ratio (Diverse to Eurocentric)
Racially Diverse	16	37	2:5
Other Diverse (gender, sexuality, etc.)	3		
Potentially Diverse	17		
Likely Eurocentric	16	52	
Eurocentric	37		

Requirement Distribution and Applicable Courses		
Requirement Area	Course Title	Course Category
Core Courses	English 45A – Literature in English: Through Milton	Eurocentric
	English 45B – Literature in English: The Late-17th through the Mid-19th Century	Eurocentric
	English 45C – Literature in English: The Mid-19th through the 20th Century	Eurocentric
Shakespeare	English 17 – Shakespeare (best of)	Eurocentric
	English 117A – Shakespeare (chronology I)	Eurocentric
	English 117B – Shakespeare (chronology II)	Eurocentric
	English 117J – Shakespeare (selected plays and critical approach)	Eurocentric
	English 117S – Shakespeare (selected works)	Eurocentric

62. The University of California Berkeley, “English < University of California Berkeley.” Archived catalog.

63. All courses in other requirement areas can be taken as electives.

64. Beginning in Fall 2021, Berkeley has altered their course requirements by adding one required diverse course for incoming students and students recently declared into the major. At the start of this study, Berkeley’s requirements did not include any diverse breadth courses; while the program has improved through the inclusion of this requirement, the problems I have addressed remain, as Racially Diverse courses do not fit into any other requirements, nor are all courses that Berkeley considers diverse simply focused on race alone. The problem still stands; many students will have limited or zero exposure to Racially Diverse literature through Berkeley’s program, despite their purported changes.

65. The University of California Berkeley, “English < University of California Berkeley.” Archived catalog.

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Pre-1800 Literature	English 104 – Introduction to Old English	Eurocentric
	English 105 – Anglo-Saxon England	Eurocentric
	English 110 – Medieval Literature	Eurocentric
	English 111 – Chaucer	Eurocentric
	English 112 – Middle English Literature	Eurocentric
	English 114A – English Drama (to 1603)	Eurocentric
	English 114B – English Drama (1603-1700)	Eurocentric
	English 115A – English Renaissance (16th century)	Eurocentric
	English 115B – English Renaissance (17th century)	Eurocentric
	English 118 – Milton	Eurocentric
	English 119 – Literature of the Restoration and Early Eighteenth Century	Eurocentric
	English 120 – Literature of the Later 18th Century	Eurocentric
	English 125A – The English Novel (Defoe through Scott)	Eurocentric
	English 130A – American Literature: Before 1800	Potentially Diverse
	English 165/166 – Special Topics	Likely Eurocentric
English 190 – Research Seminar	Likely Eurocentric	
Electives	English 20 – Modern British and American Literature	Potentially Diverse
	English 29 – Major Writers (one or two per class)	Likely Eurocentric
	English 31AC – Literature of American Cultures	Racially Diverse
	English 33 – African American Literature and Culture	Racially Diverse
	English 37 – Chicana/o Literature and Culture	Racially Diverse
	English 53 – Asian American Literatures and Cultures	Racially Diverse
	English 80K – Children's Literature	Potentially Diverse
	English 107 – The English Bible as Literature	Potentially Diverse
	English 116 – Backgrounds of English Literature in the Continental Renaissance	Eurocentric
	English 117F – Shakespeare and Film	Eurocentric
	English 117T – Shakespeare in the Theatre	Eurocentric
	English 120 – Literature of the Later 18th-Century	Eurocentric
	English 121 – Romantic Period	Eurocentric
	English 122 – Victorian Period	Eurocentric
	English 125B – The English Novel (Dickens through Conrad)	Eurocentric
	English 125C – The European Novel	Eurocentric
	English 125D – The 20th-Century Novel	Potentially Diverse
	English 125E – The Contemporary Novel	Potentially Diverse
	English 126 – British Literature: 1900-1945	Eurocentric
	English 127 – Modern Poetry	Potentially Diverse

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Electives, cont.	English 128 – Modern Drama	Potentially Diverse
	English 130B – American Literature: 1800-1865 (American Renaissance)	Potentially Diverse
	English 130C – American Literature: 1865-1900 (Civil War through 1900)	Potentially Diverse
	English 130D – American Literature: 1900-1945 (Modern)	Potentially Diverse
	English 132 – American Poetry	Potentially Diverse
	English 132 – American Novel (Survey of Major Novels)	Potentially Diverse
	English 133A – African American Literature and Culture Before 1917	Racially Diverse
	English 133B – African American Literature and Culture Since 1917	Racially Diverse
	English 133T – Topics in African American Literature and Culture	Racially Diverse
	English 134 – Contemporary Literature	Potentially Diverse
	English 135AC – Literature of American Cultures	Racially Diverse
	English C136 – Topics in American Studies	Racially Diverse
	English 137A – Chicana/o Literature and Culture to 1910	Racially Diverse
	English 137B – Chicana/o Literature and Culture Since 1910	Racially Diverse
	English 137T – Topics in Chicana/o Literature and Culture	Racially Diverse
	English 138 – Studies in World Literature in English	Racially Diverse
	English 139 – The Cultures of English	Racially Diverse
	English 152 – Women Writers	Other Diverse
	English 153T – Topics in Asian American Literatures and Cultures	Racially Diverse
	English 165AC – Special Topics in American Cultures	Racially Diverse
	English 170 – Literature and the Arts	Eurocentric
	English 171 – Literature and Sexual Identity	Other Diverse
	English 172 – Literature and Psychology	Eurocentric
	English 173 – The Language and Literature of Films	Eurocentric
	English 174 – Literature and History	Potentially Diverse
	English 175 – Literature and Disability	Other Diverse
	English 176 – Literature and Popular Culture	Potentially Diverse
	English 177 – Literature and Philosophy	Eurocentric
	English 178 – British and American Folklore	Eurocentric
	English 178A – Literature and Law	Likely Eurocentric
	English 179 – Literature and Linguistics	Likely Eurocentric
	English 180A – Autobiography	Likely Eurocentric
	English 180C – Comedy	Likely Eurocentric
English 180E – The Epic	Likely Eurocentric	
English 180H – Short Story	Likely Eurocentric	
English 180J – The Essay	Likely Eurocentric	
English 180L – Lyric Verse	Likely Eurocentric	

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Electives, cont.	English 180N – The Novel	Likely Eurocentric
	English 180R – The Romance	Likely Eurocentric
	English 180S – The Satire	Likely Eurocentric
	English 180T – Tragedy	Likely Eurocentric
	English 180Z – Science Fiction	Likely Eurocentric

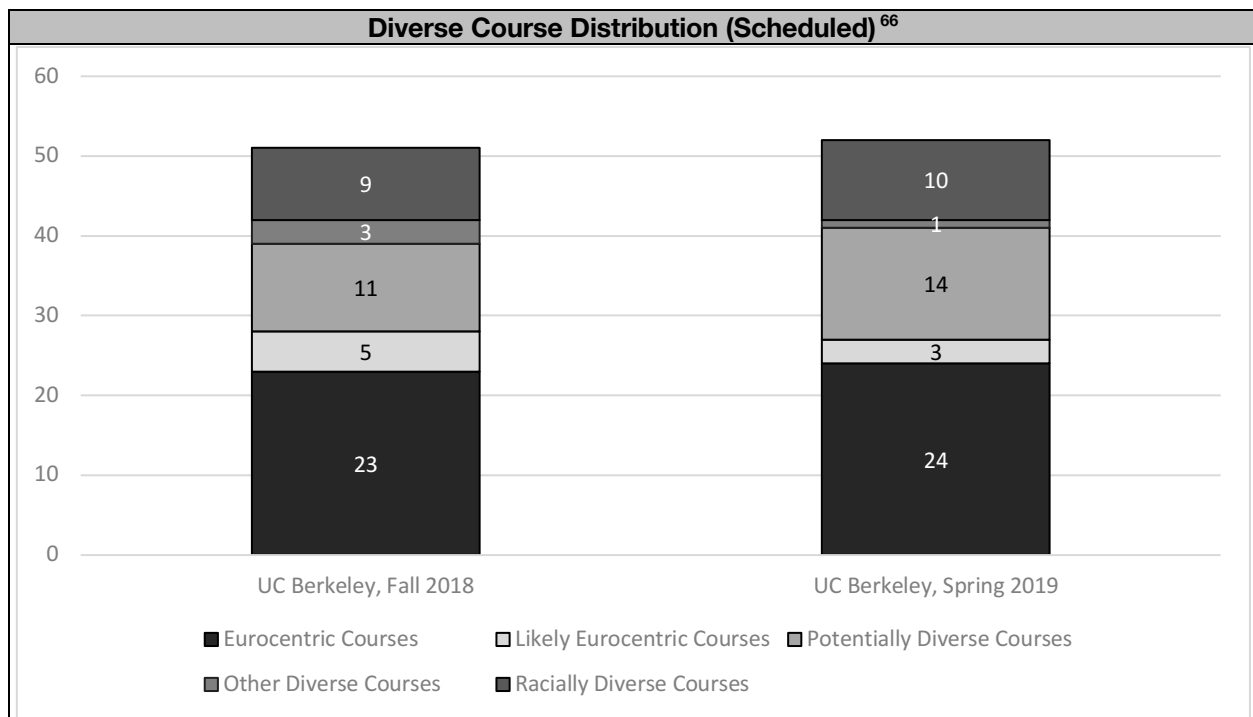
Offered English and Literature Classes for Academic Year 2018/2019		
Semester Offered	Course Title	Course Category
Fall 2018	Shakespeare	Eurocentric
Fall 2018	Modern British and American Literature	Potentially Diverse
Fall 2018	Seminar: Emily Dickinson	Eurocentric
Fall 2018	Seminar: The Films of Alfred Hitchcock	Eurocentric
Fall 2018	Seminar: Graphic Journalism - Joe Sacco's <i>Palestine</i>	Racially Diverse
Fall 2018	Seminar: The Handmaid's Tale on Stage, Page, & Screen	Other Diverse
Fall 2018	Milton	Eurocentric
Fall 2018	Literature in English: The Late-17th through the Mid-19th Century	Potentially Diverse
Fall 2018	Literature in English: The Mid-19th through the 20th Century	Potentially Diverse
Fall 2018	Seminar: Coen Brothers	Eurocentric
Fall 2018	Intro to Old English	Eurocentric
Fall 2018	Medieval Literature	Eurocentric
Fall 2018	Shakespeare in Theatre	Eurocentric
Fall 2018	Romantic Period	Eurocentric
Fall 2018	Victorian Period	Eurocentric
Fall 2018	The European Novel: Many Faces of 19th-Century Novels	Eurocentric
Fall 2018	The 20th-Century Novel	Potentially Diverse
Fall 2018	The Contemporary Novel: Latest Pulitzer Prizewinners	Potentially Diverse
Fall 2018	The European Novel: Society and Desire	Eurocentric
Fall 2018	British Literature 1900-1945	Eurocentric
Fall 2018	Modern Poetry	Potentially Diverse
Fall 2018	American Literature 1800-1965	Potentially Diverse
Fall 2018	African American Literature and Culture Before 1917	Racially Diverse
Fall 2018	African American Literature: The Art of Black Diaspora	Racially Diverse
Fall 2018	The Cultures of English: The Great War, Art in Decline	Eurocentric
Fall 2018	Intro to Literary Theory: Free Speak in Theory	Potentially Diverse
Fall 2018	Special Topics: Oscar Wilde	Other Diverse
Fall 2018	Special Topics: The English Department	Likely Eurocentric

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Fall 2018	Special Topics: Literature and Media Theory	Potentially Diverse
Fall 2018	Special Topics: The Ecology of Utopia	Eurocentric
Fall 2018	Special Topics: Walden	Eurocentric
Fall 2018	Special Topics: Hardly Strictly Lyric Poems	Potentially Diverse
Fall 2018	Special Topics: Utopian and (Mostly) Dystopian Movies	Likely Eurocentric
Fall 2018	Special Topics: Alfred Hitchcock	Eurocentric
Fall 2018	Special Topics: British World Building c700-1700	Eurocentric
Fall 2018	Special Topics: Sonic Mysticism in Hopkins and Dickinson	Eurocentric
Fall 2018	Special Topics in American Cultures: Race and Revision in Early America	Racially Diverse
Fall 2018	Literature and Psychology	Likely Eurocentric
Fall 2018	The Language and Literature of Films: Baldwin, Barthes, Sontag	Racially Diverse
Fall 2018	Literature and History: Culture in the Age of Obama	Racially Diverse
Fall 2018	Literature and Disability	Other Diverse
Fall 2018	Autobiography: Chicanx Autobiographies	Racially Diverse
Fall 2018	The Epic	Eurocentric
Fall 2018	Short Story	Likely Eurocentric
Fall 2018	Research Seminar: Melville in the 50s	Eurocentric
Fall 2018	Research Seminar: Explorations in the Novel of Ideas	Likely Eurocentric
Fall 2018	Research Seminar: Representations of Coercion and Resistance in African American Slave, Jim Crow, and Neo-slave Narratives	Racially Diverse
Fall 2018	Research Seminar: Repression and Resistance	Racially Diverse
Fall 2018	Research Seminar: Mark Twain	Eurocentric
Fall 2018	Research Seminar: California Books and Movies Since World War I	Potentially Diverse
Fall 2018	Research Seminar: The Jamesian Novel	Eurocentric
Spring 2019	Modern British and American Literature: Post-Apocalypse Now	Eurocentric
Spring 2019	Seminar: Emily Dickinson	Eurocentric
Spring 2019	Literature in English: Through Milton	Eurocentric
Spring 2019	Literature in English: The Late-17th through the Mid-19th Century	Potentially Diverse
Spring 2019	Literature in English: The Mid-19th through the 20th Century	Potentially Diverse
Spring 2019	Children's Literature	Potentially Diverse
Spring 2019	Seminar: High/Low Culture, Woody Allen	Eurocentric
Spring 2019	The English Bible as Literature	Potentially Diverse
Spring 2019	Chaucer	Eurocentric
Spring 2019	English Drama	Eurocentric
Spring 2019	The English Renaissance	Eurocentric
Spring 2019	Shakespeare	Eurocentric
Spring 2019	Literature of the Restoration and Early Eighteenth Century	Eurocentric
Spring 2019	Romantic Period	Eurocentric
Spring 2019	The European Novel: Lost Illusions	Eurocentric

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Spring 2019	American Literature Before 1800	Potentially Diverse
Spring 2019	American Literature 1865-1900	Potentially Diverse
Spring 2019	American Poetry	Potentially Diverse
Spring 2019	American Novel	Potentially Diverse
Spring 2019	African American Literature and Culture Since 1917	Racially Diverse
Spring 2019	Contemporary Literature: Poetry in the 21st Century	Racially Diverse
Spring 2019	Literature of American Cultures: Race, Class, & Disability	Racially Diverse
Spring 2019	Topics in American Studies: Harlem Renaissance	Racially Diverse
Spring 2019	Topics in American Studies: Noir Films, Fiction, Criticism	Eurocentric
Spring 2019	Topics in Chicana/o Literature: Workers and Rebels in US Latinx Novels	Racially Diverse
Spring 2019	Special Topics: Global Tudors	Eurocentric
Spring 2019	Special Topics: 21st Century US Poetry	Potentially Diverse
Spring 2019	Special Topics: John Milton's Last Poems	Eurocentric
Spring 2019	Special Topics: The Art of Writing, the Visible Made Verbal	Eurocentric
Spring 2019	Special Topics: Nabokov and Naipaul	Racially Diverse
Spring 2019	Special Topics: The Materialist Epic	Eurocentric
Spring 2019	Special Topics: American Humor	Likely Eurocentric
Spring 2019	Special Topics: the 1890s	Potentially Diverse
Spring 2019	Special Topics: Gothic	Eurocentric
Spring 2019	Special Topics: Marxism and Literature	Eurocentric
Spring 2019	Special Topics: Poetry and Prose of Race and Social Class	Racially Diverse
Spring 2019	Special Topics: Asian American Literature–World, Nation, Locality	Racially Diverse
Spring 2019	Special Topics: Realism, Then and Now	Likely Eurocentric
Spring 2019	Special Topics: Anton Chekhov	Eurocentric
Spring 2019	Literature and the Arts: Rhythm, Riot, Revolution	Likely Eurocentric
Spring 2019	Literature and Psychology: Literatures of the Self	Potentially Diverse
Spring 2019	The Language and Literature of Films: Postcolonial Film	Potentially Diverse
Spring 2019	Literature and Popular Culture: The Sitcom	Eurocentric
Spring 2019	The Epic: Imagined Communities and the Classical Epic	Eurocentric
Spring 2019	Science Fiction	Likely Eurocentric
Spring 2019	Research Seminar: Flann O'Brien and Irish Literature	Eurocentric
Spring 2019	Research Seminar: Transsexual Literatures and Cultures	Other Diverse
Spring 2019	Research Seminar: James / Baldwin	Racially Diverse
Spring 2019	Research Seminar: California Books and Movies Since World War I	Potentially Diverse
Spring 2019	Research Seminar: Carnal Knowledge in Medieval and Early Modern Literature	Eurocentric
Spring 2019	Research Seminar: Edgar Allan Poe	Eurocentric
Spring 2019	Research Seminar: Frederick Douglass and Abraham Lincoln	Racially Diverse
Spring 2019	Research Seminar: Emily Dickinson	Eurocentric

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Spring 2019	Research Seminar: Willa Cather	Eurocentric
Spring 2019	Research Seminar: Sixties Cinema	Potentially Diverse
Spring 2019	The English Renaissance	Eurocentric
Spring 2019	Shakespeare	Eurocentric
Spring 2019	Literature of the Restoration and Early Eighteenth Century	Eurocentric
Spring 2019	Romantic Period	Eurocentric
Spring 2019	The European Novel: Lost Illusions	Eurocentric
Spring 2019	American Literature Before 1800	Potentially Diverse
Spring 2019	American Literature 1865-1900	Potentially Diverse
Spring 2019	American Poetry	Potentially Diverse
Spring 2019	American Novel	Potentially Diverse
Spring 2019	African American Literature and Culture Since 1917	Racially Diverse
Spring 2019	Contemporary Literature: Poetry in the 21st Century	Racially Diverse
Spring 2019	Literature of American Cultures: Race, Class, & Disability	Racially Diverse
Spring 2019	Topics in American Studies: Harlem Renaissance	Racially Diverse
Spring 2019	Topics in American Studies: Noir Films, Fiction, Criticism	Eurocentric
Spring 2019	Topics in Chicana/o Literature: Workers and Rebels in US Latinx Novels	Racially Diverse
Spring 2019	Special Topics: Global Tudors	Eurocentric
Spring 2019	Special Topics: 21st Century US Poetry	Potentially Diverse
Spring 2019	Special Topics: John Milton's Last Poems	Eurocentric
Spring 2019	Special Topics: The Art of Writing, the Visible Made Verbal	Eurocentric
Spring 2019	Special Topics: Nabokov and Naipaul	Racially Diverse
Spring 2019	Special Topics: The Materialist Epic	Eurocentric
Spring 2019	Special Topics: American Humor	Likely Eurocentric
Spring 2019	Special Topics: the 1890s	Potentially Diverse
Spring 2019	Special Topics: Gothic	Eurocentric
Spring 2019	Special Topics: Marxism and Literature	Eurocentric
Spring 2019	Special Topics: Poetry and Prose of Race and Social Class	Racially Diverse
Spring 2019	Special Topics: Asian American Literature—World, Nation, Locality	Racially Diverse
Spring 2019	Special Topics: Realism, Then and Now	Likely Eurocentric
Spring 2019	Special Topics: Anton Chekhov	Eurocentric
Spring 2019	Literature and the Arts: Rhythm, Riot, Revolution	Likely Eurocentric
Spring 2019	Literature and Psychology: Literatures of the Self	Potentially Diverse
Spring 2019	The Language and Literature of Films: Postcolonial Film	Potentially Diverse
Spring 2019	Literature and Popular Culture: The Sitcom	Eurocentric
Spring 2019	The Epic: Imagined Communities and the Classical Epic	Eurocentric
Spring 2019	Science Fiction	Likely Eurocentric
Spring 2019	Research Seminar: Flann O'Brien and Irish Literature	Eurocentric
Spring 2019	Research Seminar: Transsexual Literatures and Cultures	Other Diverse

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Spring 2019	Research Seminar: James / Baldwin	Racially Diverse
Spring 2019	Research Seminar: California Books and Movies Since World War I	Potentially Diverse
Spring 2019	Research Seminar: Carnal Knowledge in Medieval and Early Modern Literature	Eurocentric
Spring 2019	Research Seminar: Edgar Allan Poe	Eurocentric
Spring 2019	Research Seminar: Frederick Douglass and Abraham Lincoln	Racially Diverse
Spring 2019	Research Seminar: Emily Dickinson	Eurocentric
Spring 2019	Research Seminar: Willa Cather	Eurocentric
Spring 2019	Research Seminar: Sixties Cinema	Potentially Diverse



66. The University of California Berkeley, “Class Schedule.” Class schedules are from the academic year 2018/2019 due to the unreliability of the 2019/2020 and 2020/2021 class data resulting from the SARS-CoV-2 pandemic. Most classes were held online with considerable cancellations, rescheduling, and other last-minute changes that resulted in unusual schedules that do not accurately reflect what the university regularly offers. That said, the SARS-CoV-2 pandemic has wrought changes to our society that could potentially upend the current educational status quo; whether that is for better or worse remains to be seen as at the time of this writing, the pandemic is still ongoing.

Appendix 2

The English Major at Oregon State University⁶⁷

General Requirements ⁶⁸	
Total Required Courses ⁶⁹	14
Survey Sequence	2
Literature Electives ⁷⁰	5
Pre-1800 Literature	3
Post-1800 Literature	2
Library Skills	1
Literary Criticism	1
Required Diverse Courses	0

Diverse Course Distribution (Catalog) ⁷¹			
Category	Number	Totals	Simplified Ratio (Diverse to Eurocentric)
Racially Diverse	9	32	1:2
Other Diverse (gender, sexuality, etc.)	4		
Potentially Diverse	20		
Likely Eurocentric	3	29	
Eurocentric	26		

Requirement Distribution and Applicable Courses		
Requirement Area	Course Title	Course Category
Sequential Survey Courses	English 204 – British Literature: Beginnings to 1660	Eurocentric
	English 205 – British Literature: Restoration to Romantic Era	Eurocentric
	English 206 – British Literature: Victorian Era to 20th Century	Eurocentric
	English 210 – Literatures of the World: Asia	Racially Diverse
	English 211 – Literatures of the World: Africa	Racially Diverse
	English 212 – Literatures of the World: Meso/South America, Caribbean	Racially Diverse
	English 213 – Literatures of the World: Middle East	Racially Diverse
	English 214 – Literatures of the World: Europe	Eurocentric
	English 253 – American Literature: Colonial to 1900	Potentially Diverse
	English 254 – English American Literature: 1900 to Present	Potentially Diverse

67. Oregon State University does not publicly share their archived class schedules; the data is therefore omitted from this study and the distribution chart present for other universities does not appear in this appendix.

68. Oregon State University, “BA in English Course Requirements.” New requirements released for 2021/2022 academic year; focuses on technical skills over interpretive skills.

69. Courses may count for multiple requirement areas. Duplicates are italicized.

70. Electives can also include courses from other requirement areas.

71. Ibid.

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Pre-1800 Literature	<i>English 204 – British Literature: Beginnings to 1660</i>	Eurocentric
	English 207 – Literature of Western Civilization: Classical to Renaissance	Eurocentric
	English 201 – Shakespeare: Early Plays	Eurocentric
	English 202 – Shakespeare: Later Plays	Eurocentric
	English 412 – Studies in British Theater and Society	Eurocentric
	English 417 – The English Novel	Eurocentric
Pre-1800 Literature, cont.	English 425 – Studies in Medieval Literature	Eurocentric
	English 426 – Studies in Chaucer	Eurocentric
	English 429 – Studies in Early Modern Literature	Eurocentric
	English 430 – Studies in Seventeenth-Century Literature	Eurocentric
	English 433 – Studies in the Long Eighteenth Century	Eurocentric
	English 435 – Studies in Shakespeare (critical perspectives)	Eurocentric
	English 490 – History of English Language	Likely Eurocentric
Post-1800 Literature	English 317 – The American Novel: Beginnings to Chopin	Potentially Diverse
	English 318 – The American Novel: Modernist Period	Potentially Diverse
	English 319 – The American Novel: Post-World War II	Potentially Diverse
	English 320 – Studies in Page, Page and Screen	Eurocentric
	English 321 – Studies in Word, Object, and Image	Eurocentric
	English 322 – Studies in Globalism, Text, and Event	Potentially Diverse
	English 330 – The Holocaust in Literature and Film	Other Diverse
	English 360 – Native American Literature	Racially Diverse
	English 362 – American Women Writers	Other Diverse
	English 374 – The Modern Short Story	Potentially Diverse
	English 418 – The English Novel	Eurocentric
	English 419 – The English Novel	Eurocentric
	English 434 – Studies in Romanticism	Eurocentric
	English 436 – Studies in Victorian Literature	Eurocentric
	English 438 – Studies in Modernism	Eurocentric
	English 440 – Studies in Modern Irish Literature	Eurocentric
	English 450 – Studies in Short Fiction	Potentially Diverse
	English 452 – Studies in Film	Potentially Diverse
	English 482 – Studies in American Literature, Culture, and Environment	Potentially Diverse
	English 485 – Studies in American Literature: Topics	Potentially Diverse
English 489 – Writing, Literature, and Medicine	Eurocentric	
English 495 – Language, Technology, and Culture	Potentially Diverse	
Literary Criticism	English 345 – Introduction to Literary Criticism	Likely Eurocentric

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Electives	English 311 – Studies in British Prose	Eurocentric
	English 312 – Studies in British Drama	Eurocentric
	English 313 – Studies in British Poetry	Eurocentric
	<i>English 320 – Studies in Page, Page and Screen</i>	Eurocentric
	<i>English 321 – Studies in Word, Object, and Image</i>	Eurocentric
	<i>English 322 – Studies in Globalism, Text, and Event</i>	Potentially Diverse
	English 399 – Selected Topics	Potentially Diverse
	English 416 – Power and Representation	Racially Diverse
	English 445 – Studies in Non-Fiction	Potentially Diverse
	English 454 – Major Authors	Likely Eurocentric
	English 460 – Studies in Drama	Potentially Diverse
	English 465 – Studies in the Novel	Potentially Diverse
	English 470 – Studies in Poetry	Potentially Diverse
	English 475 – Studies in Criticism	Potentially Diverse
	English 486 – Studies in British Literature	Eurocentric
	English 497 – International Women's Voices	Other Diverse
	English 497 – Women and Literature	Other Diverse
	<i>English 204 – British Literature: Beginnings to 1660</i>	Eurocentric
	<i>English 205 – British Literature: Restoration to Romantic Era</i>	Eurocentric
	<i>English 206 – British Literature: Victorian Era to 20th Century</i>	Eurocentric
	<i>English 204 – British Literature: Beginnings to 1660</i>	Eurocentric
	<i>English 205 – British Literature: Restoration to Romantic Era</i>	Eurocentric
	<i>English 207 – Literature of Western Civilization: Classical to Renaissance</i>	Eurocentric
	English 208 – English Literature of Western Civilization: 18th Century to Present	Eurocentric
	<i>English 201 – Shakespeare: Early Plays</i>	Eurocentric
	<i>English 202 – Shakespeare: Later Plays</i>	Eurocentric
	English 221 – African American Literature	Racially Diverse
	English 222 – Children's Literature	Potentially Diverse
English 360 – Literature of American Minorities	Racially Diverse	

Appendix 3

The English Major at the University of Tennessee Knoxville

General Requirements ⁷²	
Total Required Courses	10
Pre-1600 Literature	1
1660-1900 Literature	1
Post-1900 Literature	1
Language, Theory, Folklore, Cultural, Ethnic, Gender, or Film Studies	1
American Literature	1
Pre-1800 Literature	1
English Electives ⁷³	4
Required Diverse Courses	0

Diverse Course Distribution (Catalog) ⁷⁴			
Category	Number	Totals	Simplified Ratio (Diverse to Eurocentric)
Racially Diverse	5	29	1:5
Other Diverse (gender, sexuality, etc.)	2		
Potentially Diverse	22		
Likely Eurocentric	3	30	
Eurocentric	27		

Requirement Distribution and Applicable Courses		
Requirement Area	Course Title	Course Category
Pre-1600 Literature	English 301 – British Culture to 1660	Eurocentric
	English 321 – Intro to Old English	Eurocentric
	English 401 – Medieval Literature	Eurocentric
	English 402 – Chaucer	Eurocentric
	English 403 – Intro to Middle English	Eurocentric
	English 404 – Shakespeare I: Early Plays	Eurocentric
	English 405 – Shakespeare II: Later Plays	Eurocentric
	English 406 – Shakespeare's Contemporaries I: Renaissance Drama	Eurocentric
	English 409 – Shakespeare's Contemporaries II: Renaissance Poetry and Prose	Eurocentric
	English 410 – Donne, Milton, and Their Contemporaries	Eurocentric

72. The University of Tennessee Knoxville, "Program: English Major, BA – Literature Concentration." Archived catalog. Courses may count for multiple requirement areas. Duplicates are italicized.

73. Qualifying electives for the major at Tennessee Knoxville consist of all offered courses listed for other requirement categories; I have therefore not listed them separately.

74. Ibid.

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
1660-1690 Literature	English 411 – Literature of the Restoration and Early 18th Century: Dryden to Pope	Eurocentric
	English 412 – Literature of the Later 18th Century: Johnson to Burns	Eurocentric
	English 413 – Restoration and 18th-Century Genres and Modes	Eurocentric
	English 414 – Romantic Poetry and Prose I	Eurocentric
	English 415 – Romantic Poetry and Prose II	Eurocentric
	English 419 – Later Victorian Literature	Eurocentric
	English 420 – The 19th-Century British Novel	Eurocentric
	English 424 – Jane Austen	Eurocentric
	English 431 – Early American Literature	Potentially Diverse
	English 432 – American Romanticism and Transcendentalism	Potentially Diverse
English 433 – American Realism and Naturalism	Potentially Diverse	
Post-1900 Literature	English 303 – American Cultures	Racially Diverse
	English 340 – Science Fiction and Fantasy	Likely Eurocentric
	English 345 – Graphic Novel and Comics	Likely Eurocentric
	English 421 – Modern British Novel	Potentially Diverse
	English 423 – Colonial and Post-Colonial Literature	Potentially Diverse
	English 434 – Modern American Literature	Potentially Diverse
	English 436 – Modern American Novel	Potentially Diverse
	English 451 – Modern British and American Poetry	Potentially Diverse
	English 452 – Modern Drama	Potentially Diverse
	English 453 – Contemporary Drama	Potentially Diverse
	English 454 – 20th-Century International Novel	Potentially Diverse
	English 456 – Contemporary Fiction/Narrative	Potentially Diverse
English 459 – Contemporary Poetry	Potentially Diverse	
American Literature	<i>English 431 – Early American Literature</i>	Eurocentric
	<i>English 432 – American Romanticism and Transcendentalism</i>	Eurocentric
	<i>English 433 – American Realism and Naturalism</i>	Eurocentric
	<i>English 434 – Modern American Literature</i>	Eurocentric
	<i>English 435 – American Fiction to 1900</i>	Eurocentric
	<i>English 436 – Modern American Novel</i>	Eurocentric
	English 441 – Southern Literature	Potentially Diverse
	English 442 – American Humor	Likely Eurocentric
	English 443 – Topics in Black Literature	Racially Diverse
	English 444 – Appalachian Literature and Culture	Eurocentric

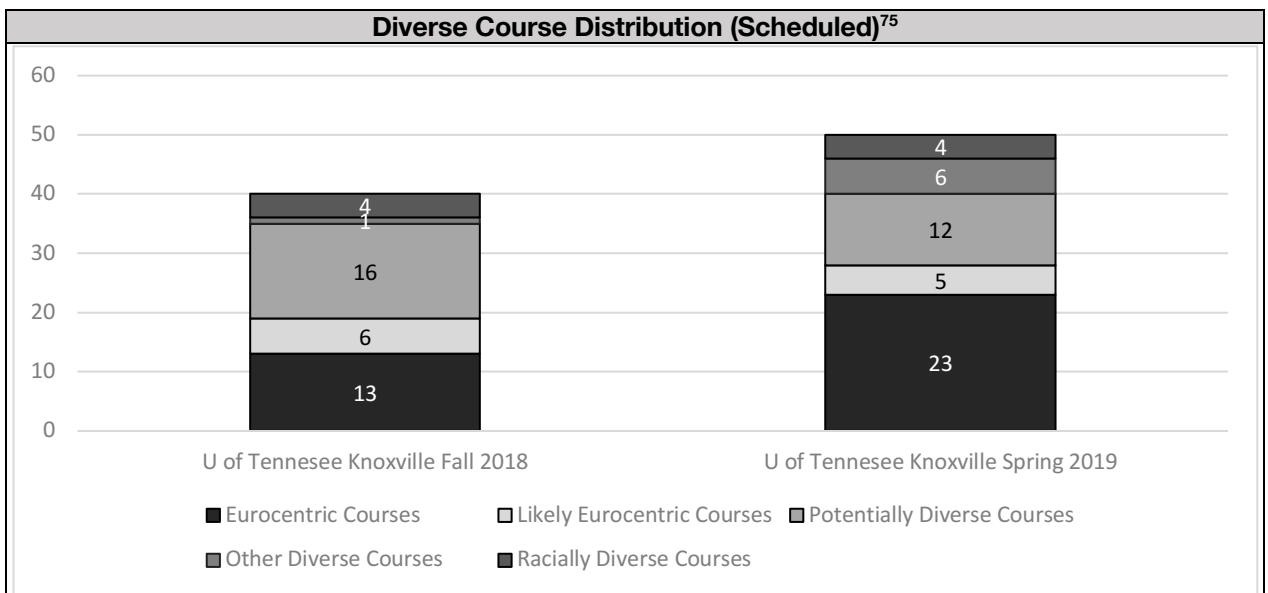
Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Pre-1800 Literature	<i>English 401 – Medieval Literature</i>	Eurocentric
	<i>English 402 – Chaucer</i>	Eurocentric
	<i>English 403 – Intro to Middle English</i>	Eurocentric
	<i>English 404 – Shakespeare I: Early Plays</i>	Eurocentric
	<i>English 405 – Shakespeare II: Later Plays</i>	Eurocentric
	<i>English 406 – Shakespeare's Contemporaries I: Renaissance Drama</i>	Eurocentric
	<i>English 409 – Shakespeare's Contemporaries II: Renaissance Poetry and Prose</i>	Eurocentric
	<i>English 410 – Donne, Milton, and Their Contemporaries</i>	Eurocentric
	<i>English 411 – Literature of the Restoration and Early 18th Century: Dryden to Pope</i>	Eurocentric
	<i>English 412 – Literature of the Later 18th Century: Johnson to Burns</i>	Eurocentric
	<i>English 413 – Restoration and 18th-Century Genres and Modes</i>	Eurocentric
	<i>English 431 – Early American Literature</i>	Potentially Diverse
Language, Theory, Folklore, Cultural, Ethnic, Gender, or Film Studies	<i>English 301 – British Culture to 1660</i>	Eurocentric
	<i>English 302 – British Culture: 1660 to Present</i>	Eurocentric
	<i>English 303 – American Cultures</i>	Racially Diverse
	English 306 – Shakespeare and Film	Eurocentric
	<i>English 321 – Intro to Old English</i>	Eurocentric
	English 331 – Race and Ethnicity in American Literature	Racially Diverse
	English 332 – Women in American Literature	Other Diverse
	English 333 – Black American Literature and Aesthetics	Racially Diverse
	English 334 – Film and American Culture	Potentially Diverse
	English 335 – African Literature	Racially Diverse
	English 336 – Caribbean Literature	Racially Diverse
	English 339 – Children's/Young Adult Literature	Potentially Diverse
	English 341 – Religion and Spirituality in American Literature	Potentially Diverse
	English 342 – Literature and Medicine	Eurocentric
	English 371 – Foundations of the English Language	Eurocentric
	English 381 – The Structure of Modern English	Potentially Diverse
	English 403 – American Tales, Songs, and Material Culture: An Intro to Folklore	Racially Diverse
	<i>English 403 – Intro to Middle English</i>	Eurocentric
	English 422 – Women Writers in Britain	Other Diverse
	English 443 – Topics in Black Literature	Racially Diverse
	English 444 – Appalachian Literature and Culture	Eurocentric
English 471 – Sociolinguistics	Potentially Diverse	
English 472 – American English	Potentially Diverse	

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Language, Theory, Folklore, Cultural, Ethnic, Gender, or Film Studies	English 479 – Literary Criticism	Potentially Diverse
	English 480 – Fairy Tale, Legend, and Myth: Folk Narrative	Eurocentric
	English 481 – Studies in Folklore	Eurocentric
	English 490 – Language and Law	Eurocentric
	English 496 – The Rhetoric of Legal Discourse	Eurocentric

Offered English and Literature Classes for Academic Year 2018/2019		
Semester Offered	Course Title	Course Category
Fall 2018	Intro to Shakespeare	Eurocentric
Fall 2018	British Literature 1: to 1660	Eurocentric
Fall 2018	Jane Austen	Eurocentric
Fall 2018	World Literature 18th Century to Present	Potentially Diverse
Fall 2018	Intro to African Literature	Racially Diverse
Fall 2018	American Literature: Colonial Era to Civil War	Potentially Diverse
Fall 2018	American Literature: Civil War to Present	Racially Diverse
Fall 2018	Major Black Writers	Racially Diverse
Fall 2018	Intro to Poetry	Likely Eurocentric
Fall 2018	Intro to Drama	Likely Eurocentric
Fall 2018	Intro to Fiction	Likely Eurocentric
Fall 2018	Themes in Literature	Eurocentric
Fall 2018	Intro to Film Studies	Potentially Diverse
Fall 2018	Shakespeare and Film	Eurocentric
Fall 2018	Race and Ethnicity in American Literature	Racially Diverse
Fall 2018	Women in American Literature	Other Diverse
Fall 2018	Film and American Culture	Potentially Diverse
Fall 2018	Children's/Young Adult Literature	Potentially Diverse
Fall 2018	Structure of Modern English	Potentially Diverse
Fall 2018	Colloquium in Literature	Eurocentric
Fall 2018	Literature of the English Bible	Potentially Diverse
Fall 2018	American Tale/Song/Material Culture/Folklore	Potentially Diverse
Fall 2018	Medieval Literature	Eurocentric
Fall 2018	Shakespeare I: Early Plays	Eurocentric
Fall 2018	Shakespeare II: Later Plays	Eurocentric
Fall 2018	19th Century British Novel	Eurocentric
Fall 2018	Modern British Novel	Potentially Diverse
Fall 2018	American Fiction to 1900	Potentially Diverse
Fall 2018	Modern American Novel	Potentially Diverse
Fall 2018	American Humor	Likely Eurocentric

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Fall 2018	Modern British and American Poetry	Potentially Diverse
Fall 2018	Contemporary Drama	Potentially Diverse
Fall 2018	Sociolinguistics	Potentially Diverse
Fall 2018	Major Authors	Likely Eurocentric
Fall 2018	16th-17th Century Literature	Likely Eurocentric
Fall 2018	English Literature of the 19th Century	Eurocentric
Fall 2018	American Literature	Potentially Diverse
Fall 2018	20th Century Literature	Potentially Diverse
Fall 2018	Christian Rhetoric/Aesthetics	Eurocentric
Fall 2018	Film History/Form/Analysis	Eurocentric
Spring 2019	British Literature 1: Beowulf to Johnson	Eurocentric
Spring 2019	British Literature 2: Wordsworth to Present	Eurocentric
Spring 2019	Intro to Shakespeare	Eurocentric
Spring 2019	Jane Austen	Eurocentric
Spring 2019	Intro to Caribbean Literature	Racially Diverse
Spring 2019	American Literature: Colonial Era to Civil War	Racially Diverse
Spring 2019	American Literature: Civil War to Present	Racially Diverse
Spring 2019	Major Black Writers	Racially Diverse
Spring 2019	Intro to Poetry	Potentially Diverse
Spring 2019	Intro to Drama	Potentially Diverse
Spring 2019	Intro to Fiction	Potentially Diverse
Spring 2019	Themes in Literature	Eurocentric
Spring 2019	Intro to Film Studies	Potentially Diverse
Spring 2019	British Culture to 1660	Eurocentric
Spring 2019	British Culture 1660 to Present	Eurocentric
Spring 2019	Intro to Old English	Eurocentric
Spring 2019	Women in American Literature	Other Diverse
Spring 2019	Film and American Culture	Potentially Diverse
Spring 2019	African Literature	Racially Diverse
Spring 2019	Children's/Young Adult Literature	Potentially Diverse
Spring 2019	The Short Story	Likely Eurocentric
Spring 2019	Structure of Modern English	Potentially Diverse
Spring 2019	Colloquium in Literature	Eurocentric
Spring 2019	Chaucer	Eurocentric
Spring 2019	Shakespeare II: Later Plays	Eurocentric
Spring 2019	Shakespeare's Contemporaries: Renaissance Drama	Eurocentric
Spring 2019	Shakespeare's Contemporaries: Renaissance Prose	Eurocentric
Spring 2019	Romantic Poetry and Prose	Eurocentric
Spring 2019	Women Writers in Britain	Other Diverse

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Spring 2019	Intro to Jane Austen	Eurocentric
Spring 2019	American Romanticism and Transcendentalism	Eurocentric
Spring 2019	Modern American Novel	Potentially Diverse
Spring 2019	Appalachian Literature and Culture	Eurocentric
Spring 2019	20th Century International Novel	Potentially Diverse
Spring 2019	Contemporary Fiction and Narrative (Morrison, etc.)	Racially Diverse
Spring 2019	Nabokov's Novels and Stories	Eurocentric
Spring 2019	Major Authors: George Eliot	Eurocentric
Spring 2019	Special Topics in Literature: The American Mystery	Potentially Diverse
Spring 2019	Cultural Rhetorics	Racially Diverse
Spring 2019	History of the English Language II	Potentially Diverse
Spring 2019	Medieval Literature	Eurocentric
Spring 2019	English Literature 19th-Century	Eurocentric
Spring 2019	American Literature	Potentially Diverse
Spring 2019	Intro to Contemporary Criticism	Potentially Diverse
Spring 2019	Queer Theory	Other Diverse
Spring 2019	Major Authors: Nabokov	Eurocentric
Spring 2019	New Women and Modernism	Other Diverse
Spring 2019	Religious Rhetorics	Eurocentric
Spring 2019	Medieval Women's Literary Culture	Other Diverse
Spring 2019	Women in Postsecularism: 19th Century American Literature	Other Diverse



75. The University of Tennessee Knoxville, "Schedule of Classes/Timetable." Archived schedule tool. Data from 2018/2019 due to SARS-CoV-2 pandemic (see appendix 1, n. 66).

Appendix 4

The English Major at the University of Georgia

General Requirements ⁷⁶	
Total Required Courses	10
British and American Literature Before 1800	2
British and Postcolonial Literature After 1800	1
American Literature	1
Language, Criticism, and Culture	1
Electives	5
Required Diverse Courses	0

Diverse Course Distribution (Catalog) ⁷⁷			
Category	Number	Totals	Simplified Ratio (Confirmed Diverse to Eurocentric)
Racially Diverse	25	48	3:5
Other Diverse (gender, sexuality, etc.)	5		
Potentially Diverse	18	75	
Likely Eurocentric	15		
Eurocentric	60		

Requirement Distribution and Applicable Courses		
Requirement Area	Course Title	Course Category
Group 1: British and American Literature Before 1800		
Early Literature of the British Isles	English 4060 – Old English	Eurocentric
	English 4210 – Old English Literature	Eurocentric
	English 4220 – Beowulf	Eurocentric
	English 4295 – Topics in Celtic Studies	Eurocentric
	English 4296 – Literature of Medieval Wales	Eurocentric
Medieval Literature	English 4197 – Middle Welsh	Eurocentric
	English 4225 – The Age of Cathedrals: Literaty Culture in the High Middle Ages	Eurocentric
	English 4230 – Medieval Literature	Eurocentric
	English 4240 – Chaucer	Eurocentric
	English 4270 – Medieval Romance	Eurocentric
	English 4290 – Topics in Medieval Literature	Eurocentric

76. The University of Georgia, "Requirements for the English Major."

77. Ibid.

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Group 1: British and American Literature Before 1800, cont.		
Early Modern British and American Literature	English 4300 – Elizabethan Poetry	Eurocentric
	English 4320 – Shakespeare I: Selected Works	Eurocentric
	English 4330 – Shakespeare II: Special Topics	Eurocentric
	English 4331 – Shakespeare on Film	Eurocentric
	English 4332 – Shakespeare and Media	Eurocentric
	English 4333 – Shakespeare in the Eighteenth Century	Eurocentric
	English 4334 – Shakespeare through Multicultural American Literature and Performance	Racially Diverse
	English 4335 – Shakespeare in the Classroom	Eurocentric
	English 4340 – Renaissance Drama	Eurocentric
	English 4350 – Seventeenth-Century Poetry	Potentially Diverse
	English 4370 – Milton	Eurocentric
English 4390 – Topics in Renaissance Literature	Eurocentric	
Restoration and Eighteenth-Century British and American Literature	English 4400 – Restoration and Eighteenth-Century English Drama	Eurocentric
	English 4420 – Early Eighteenth Century Prose and Poetry	Eurocentric
	English 4430 – The Eighteenth-Century English Novel	Eurocentric
	English 4440 – The Age of Johnson	Eurocentric
	English 4450 – The Global Eighteenth Century	Possibly Diverse
	English 4460 – Women in the Eighteenth Century	Other Diverse
	English 4480 – Scottish Literature of the Eighteenth Century	Eurocentric
	English 4490 – Topics in Eighteenth-Century Literature	Possibly Diverse
	English 4491 – The Eighteenth Century on Film	Possibly Diverse
	English 4400 – People of Paradox: American Colonial Voices	Racially Diverse
Group 2: British and Postcolonial Literature After 1800		
British and Postcolonial Literature After 1800	English 4500 – Romantic Literature	Eurocentric
	English 4501 – Romantic Circles	Eurocentric
	English 4505 – Jane Austen	Eurocentric
	English 4510 – Nineteenth-Century British Prose	Eurocentric
	English 4520 – Nineteenth-Century British Novel	Eurocentric
	English 4525 – Charles Dickens	Eurocentric
	English 4530 – Victorian Literature	Eurocentric
	English 4540 – Victorian Poetry	Eurocentric
	English 4550 – Britain, Empire, and the Global Nineteenth Century	Possibly Diverse
	English 4590 – Topics in Nineteenth-Century British Literature	Eurocentric
	English 4650 – Modern Drama	Eurocentric

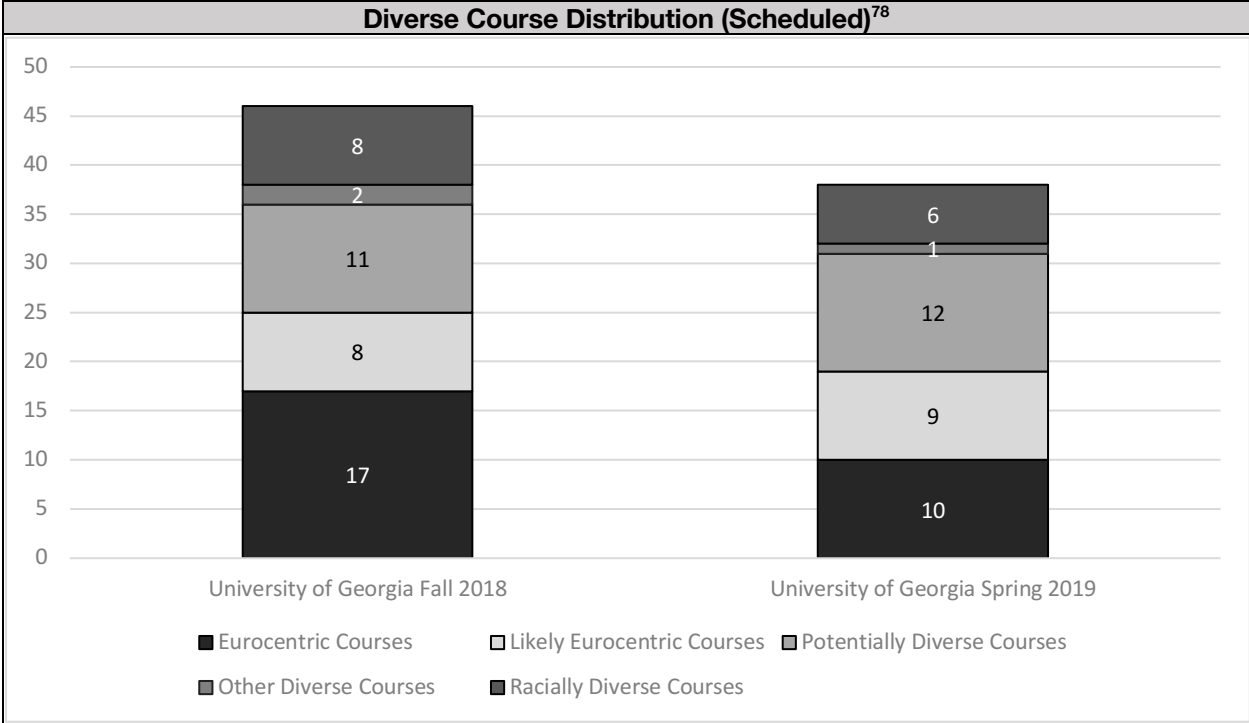
Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Group 2: British and Postcolonial Literature After 1800, cont.		
British and Postcolonial Literature After 1800	English 4660 – Twentieth-Century British Poetry	Likely Eurocentric
	English 4670 – Twentieth-Century British Novel	Likely Eurocentric
	English 4675 – Twenty-First Century British Fiction	Possibly Diverse
	English 4680 – Modern Irish Literature	Eurocentric
	English 4685 – Postcolonial Literature	Possibly Diverse
	English 4690 – Topics in Twentieth-Century British Literature	Eurocentric
	English 4695 – Topics in Postcolonial Literature	Possibly Diverse
	English 4698 – James Joyce	Eurocentric
Group 3: American Literature		
American Literature	English 4620 – African-American Poetry	Racially Diverse
	English 4630 – African-American Fiction	Racially Diverse
	English 4642 – Films about the American South	Racially Diverse
	English 4710 – Emancipated Imagination: American Renaissance	Racially Diverse
	English 4712 – Edgar Allan Poe	Eurocentric
	English 4720 – American Realism and Naturalism	Potentially Diverse
	English 4721 – Mark Twain	Eurocentric
	English 4723 – Herman Melville	Eurocentric
	English 4730 – American Novel to 1900	Potentially Diverse
	English 4740 – Southern Literature	Racially Diverse
	English 4742 – Georgia Literature	Potentially Diverse
	English 4745 – CircumCaribbean Literature	Racially Diverse
	English 4750 – American Modernism	Eurocentric
	English 4760 – Contemporary American Literature	Potentially Diverse
	English 4770 – Twentieth-Century American Poetry	Potentially Diverse
	English 4780 – Twentieth-Century American Novel	Potentially Diverse
	English 4790 – Topics in American Literature	Potentially Diverse
	English 4791 – American Autobiography	Potentially Diverse
	English 4795 – William Faulkner	Eurocentric
	English 4860 – Multicultural Topics in American Literature	Racially Diverse
	English 4874 – Literature and the Civil War	Racially Diverse
	English 4880 – Topics in African Literature	Racially Diverse
	English 4882 – Black Film Matters: Studies in African American Film	Racially Diverse
	English 4883 – From Be-Bop to Hip-Hop: Essential Voices in Modern Black Music	Racially Diverse
English 4880 – Topics in African American Literature	Racially Diverse	
English 4884 – Contemporary African-American Writing	Racially Diverse	

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Group 4: Language, Criticism, and Culture		
Language, Criticism, and Culture	English 4005 – History of the English Language	Potentially Diverse
	English 4010 – American English	Potentially Diverse
	English 4040 – Language Use in African American Community	Racially Diverse
	English 4050 – Structure of African American English	Racially Diverse
	English 4060 – Old English	Eurocentric
	English 4190 – Topics in English Language	Potentially Diverse
	English 4195 – Celtic Languages	Eurocentric
	<i>English 4295 – Topics in Celtic Studies</i>	Eurocentric
	English 4640 – Film as Literature	Potentially Diverse
	English 4820 – Literary Theory	Likely Eurocentric
	English 4821 – Poetics	Likely Eurocentric
	English 4822 – Texts, Sex, and Gender	Other Diverse
	English 4825 – Topics in Literary Theory	Potentially Diverse
	English 4826 – Style: Language, Genre, Cognition	Eurocentric
	English 4835 – Environmental Literature	Other Diverse
	English 4837 – Digital Storytelling	Potentially Diverse
	English 4864 – History and Theory of the Novel	Likely Eurocentric
	English 4865 – Studies in the Novel Before 1900	Likely Eurocentric
	English 4866 – Studies in the Novel After 1900	Likely Eurocentric
	English 4870 – Folklore Studies	Potentially Diverse
	English 4875 – Aesthetics and Politics	Likely Eurocentric
	English 4876 – Fantasy Literature	Likely Eurocentric
	English 4877 – Fantasy Literature on Film	Likely Eurocentric
English 4890 – Topics in Criticism and Culture	Racially Diverse	
English 4891 – Literature in Local Schools	Racially Diverse	
English 4896 – Comics and Graphic Novels	Potentially Diverse	
English 4892 – Literature in the Archives	Likely Eurocentric	
English 4897 – Science Fiction	Likely Eurocentric	
English 4899 – Topics in Science Fiction	Likely Eurocentric	
Group 4: Electives		
Electives	English 3070 – Spy Fiction	Likely Eurocentric
	English 3010 – Introduction to Folklore	Potentially Diverse
	English 3030 – World Englishes: Language, Literature, Pedagogy	Potentially Diverse
	English 3050 – Introduction to Poetry	Eurocentric
	English 3055 – Poetry and Popular Song	Potentially Diverse
	English 3100 – Introduction to British Culture	Eurocentric
	English 3230 – Development of African American Literature	Racially Diverse

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Group 4: Electives, cont.		
Electives	English 3250 – Latinx Literature	Racially Diverse
	English 3300 – Women in Literature	Other Diverse
	English 3320 – Shakespeare and His World	Eurocentric
	English 3330 – Literature and Human Rights	Racially Diverse
	English 3400 – Literature and Evolution	Potentially Diverse
	English 3410 – Literature and Media	Potentially Diverse
	English 3420 – Literature and the Mind	Likely Eurocentric
	English 3430 – Literature and Childhood	Potentially Diverse
	English 3440 – Literature and Philosophy	Likely Eurocentric
	English 3450 – Literature and War	Potentially Diverse
	English 3460 – Literature and Utopia	Eurocentric
	English 3470 – Contemporary World Literature in English	Potentially Diverse
	English 3500 – Jane Austen's World	Eurocentric
	English 3530 – Introduction to Victorian Studies	Eurocentric
	English 3610 – Introduction to Fiction	Eurocentric
	English 3650 – Introduction to Drama	Eurocentric
	English 3820 – Critical Approaches to Literature	Potentially Diverse
	English 3851 – Writing for Social Justice	Racially Diverse
	English 3850 – Writing and Community	Racially Diverse
	English 3880 – The Modern Civil Rights Movement in Literature and Culture	Racially Diverse
English 3892 – Literature in the Library	Eurocentric	
Offered English and Literature Classes for Academic Year 2018/2019		
Semester Offered	Course Title	Course Category
Fall 2018	British Literature To 1700	Eurocentric
Fall 2018	British Literature Since 1700	Eurocentric
Fall 2018	American Literature to 1865	Potentially Diverse
Fall 2018	American Literature Since 1865	Potentially Diverse
Fall 2018	Topics in Multicultural American Literature: History	Racially Diverse
Fall 2018	Topics in Multicultural American Literature	Racially Diverse
Fall 2018	Intro to Folklore	Potentially Diverse
Fall 2018	Intro to Poetry	Likely Eurocentric
Fall 2018	Poetry and Popular Song	Potentially Diverse
Fall 2018	Intro to British Culture I	Eurocentric
Fall 2018	Women in Literature	Other Diverse
Fall 2018	Literature and Evolution	Other Diverse

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Fall 2018	Literature and Philosophy	Likely Eurocentric
Fall 2018	Intro to Fiction	Eurocentric
Fall 2018	Writing and Community	Racially Diverse
Fall 2018	Old English	Eurocentric
Fall 2018	Topics in English Language	Potentially Diverse
Fall 2018	Chaucer	Eurocentric
Fall 2018	Topics in Medieval Literature	Eurocentric
Fall 2018	Shakespeare I: Selected Works	Eurocentric
Fall 2018	17th-Century Poetry	Potentially Diverse
Fall 2018	Early 18th-Century Literature	Potentially Diverse
Fall 2018	18th-Century English Novel	Likely Eurocentric
Fall 2018	Romantic Literature	Eurocentric
Fall 2018	Jane Austen	Eurocentric
Fall 2018	19th-Century British Prose	Eurocentric
Fall 2018	19th-Century British Novel	Eurocentric
Fall 2018	Modern Irish Literature	Eurocentric
Fall 2018	20th-Century British Poet	Likely Eurocentric
Fall 2018	20th Century British Novel	Likely Eurocentric
Fall 2018	Charles Dickens	Eurocentric
Fall 2018	20th Century British Literature	Likely Eurocentric
Fall 2018	Topics in Postcolonial Literature	Racially Diverse
Fall 2018	American Colonial Voices	Racially Diverse
Fall 2018	Mark Twain	Eurocentric
Fall 2018	American Modernism	Eurocentric
Fall 2018	Contemporary American Literature	Potentially Diverse
Fall 2018	20th-Century American Poetry	Potentially Diverse
Fall 2018	Topics in American Literature	Potentially Diverse
Fall 2018	Literary Theory	Likely Eurocentric
Fall 2018	Multicultural American Literature	Racially Diverse
Fall 2018	History and Theory of the Novel	Likely Eurocentric
Fall 2018	Folklore Studies	Potentially Diverse
Fall 2018	21st Century Black Writers	Racially Diverse
Fall 2018	Criticism and Culture	Racially Diverse
Fall 2018	Literature in the Archives	Eurocentric
Spring 2019	British Literature To 1700	Eurocentric
Spring 2019	American Literature to 1865	Potentially Diverse
Spring 2019	American Literature Since 1865	Potentially Diverse

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Spring 2019	Multicultural American Literature	Racially Diverse
Spring 2019	Spy Fiction	Likely Eurocentric
Spring 2019	Intro to Poetry	Likely Eurocentric
Spring 2019	Intro to British Culture I	Eurocentric
Spring 2019	Women in Literature	Other Diverse
Spring 2019	Literature and Human Rights	Racially Diverse
Spring 2019	Literature and Media	Potentially Diverse
Spring 2019	Literature and the Mind	Likely Eurocentric
Spring 2019	Literature and Childhood	Potentially Diverse
Spring 2019	Beowulf	Eurocentric
Spring 2019	Literature of Medieval Wales	Eurocentric
Spring 2019	Shakespeare on Film	Eurocentric
Spring 2019	Topics in Renaissance Literature	Eurocentric
Spring 2019	Romantic Circles	Eurocentric
Spring 2019	Jane Austen	Eurocentric
Spring 2019	19th-Century British Novel	Eurocentric
Spring 2019	21st-Century British Fiction	Eurocentric
Spring 2019	Modern Irish Literature	Eurocentric
Spring 2019	20th Century British Literature	Likely Eurocentric
Spring 2019	20th-Century American Poetry	Potentially Diverse
Spring 2019	20th Century American Novel	Potentially Diverse
Spring 2019	Topics in American Literature	Potentially Diverse
Spring 2019	American Autobiography	Potentially Diverse
Spring 2019	Faulkner	Eurocentric
Spring 2019	Poetics	Likely Eurocentric
Spring 2019	Environmental Literature	Racially Diverse
Spring 2019	Digital Storytelling	Potentially Diverse
Spring 2019	Multicultural American Literature	Racially Diverse
Spring 2019	Novel Before 1900	Likely Eurocentric
Spring 2019	Novel After 1900	Likely Eurocentric
Spring 2019	Folklore Studies	Potentially Diverse
Spring 2019	Literature and the Civil War	Racially Diverse
Spring 2019	Fantasy Literature	Likely Eurocentric
Spring 2019	Criticism and Culture	Racially Diverse
Spring 2019	Comics and Graphic Novels	Potentially Diverse



78. The University of Georgia, “Schedule of Classes for the Term Fall 2018.”; The University of Georgia, “Schedule of Classes for the Term Spring 2019.” Archived class schedules. Data from 2018/2019 due to SARS-CoV-2 pandemic (see appendix 1, n. 66).

Appendix 5

The English Major at the University of Utah

General Requirements ⁷⁹	
Total Required Courses	12
Pre-1800 Literature	2
Post-1800 Literature	2
Theory	2
Diversity	1
Major Course	1
Electives ⁸⁰	6
Required Diverse Courses	1

Diverse Course Distribution (Catalog) ⁸¹		
Category	Number	Totals
Racially Diverse	17	35
Other Diverse (gender, sexuality, etc.)	5	
Potentially Diverse	13	
Likely Eurocentric	5	29
Eurocentric	24	

Requirement Distribution and Applicable Courses		
Requirement Area	Course Title	Course Category
Pre-1800 Literature	English 3701 – Intro to Literary History I	Eurocentric
	English 5700 – Studies in Medieval Literature	Eurocentric
	English 5701 – Chaucer	Eurocentric
	English 5710 – Studies in Renaissance Literature	Eurocentric
	English 5711 – Shakespeare	Eurocentric
	English 5720 – Studies in Restoration and Eighteenth-Century Literature	Eurocentric
	English 5721 – Milton	Eurocentric
	English 5730 – Studies in Early American Literature	Potentially Diverse
	English 2102 – Intellectual Traditions: Flowering of the Common Era and the Threshold of Modernity	Eurocentric
English 5725 – Black Atlantics	Racially Diverse	

79. Courses may count for multiple requirement areas. Duplicates are italicized.

80. Electives include both courses offered under other requirement areas as well as courses not under any requirement banner.

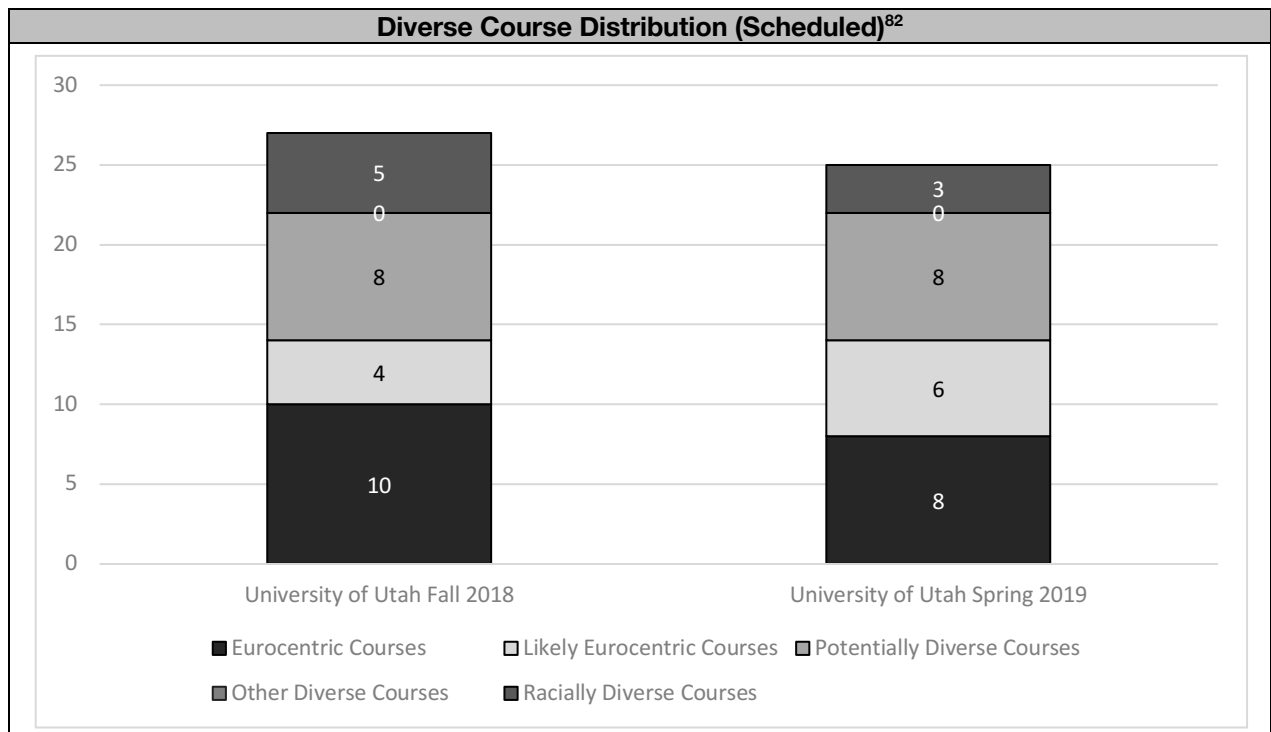
81. The University of Utah, “English (Bachelor of Arts).” Archived catalog.

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Post-1800 Literature	English 3702 – Intro to Literary History II	Eurocentric
	English 3080 – Studies in Environmental Literature	Racially Diverse
	English 3750 – Asian American Literature	Racially Diverse
	English 2760 – African American Literature I	Racially Diverse
	English 3761 – African American Literature II	Racially Diverse
	English 3770 – Chicana/o Literature	Racially Diverse
	English 3780 – Global/Transnational Literature	Racially Diverse
	English 5740 – Studies in British Romanticism	Eurocentric
English 5741 – Jane Austen	Eurocentric	
Post-1800 Literature, cont.	English 5750 – Studies in Nineteenth-Century American Literature	Potentially Diverse
	English 5760 – Studies in Victorian Literature	Eurocentric
	English 5770 – Studies in Twentieth-Century American Literature	Potentially Diverse
	English 5771 – James Joyce	Eurocentric
	English 5775 – Holocaust Literature	Other Diverse
	English 5780 – Studies in Twentieth-Century British Literature	Potentially Diverse
	English 5790 – Studies in Modernism	Eurocentric
	English 5800 – Studies in Contemporary Literature	Potentially Diverse
	English 5830 – Studies in Asian American Literature	Racially Diverse
	English 5840 – Studies in African American Literature	Racially Diverse
	English 5850 – Studies in Latina/-o Literature	Racially Diverse
	English 5860 – Studies in Post-colonial Literature	Racially Diverse
	English 2103 – Intellectual Traditions: The Rise of Modernity	Eurocentric
	English 5795 – Fanfiction and Adaptation	Eurocentric
	English 5792 – Literary Secrets	Eurocentric
	English 5845 – African American Film	Racially Diverse
English 3775 – Native American Literature	Racially Diverse	
Theory	English 3600 – Intro to Critical Theory	Potentially Diverse
	English 5900 – Form and Theory	Eurocentric
	English 5910 – Studies in Criticism and Theory	Potentially Diverse
	English 5920 – Studies in Intellectual Movements	Eurocentric
	English 5930 – Theories of Race, Ethnicity, Nation	Racially Diverse
	English 5940 – Theories of Gender and Sexuality	Other Diverse
	English 5950 – Theories of Culture	Racially Diverse

Requirement Distribution and Applicable Courses, cont.		
Requirement Area	Course Title	Course Category
Theory, cont.	English 5960 – Theories of Popular Culture	Potentially Diverse
	English 5970 – Discourse Analysis	Eurocentric
	English 4980 – Ecocriticism	Racially Diverse
	English 5995 – Digital Humanities	Potentially Diverse
	English 5945 – Black Feminist Theory and Praxis	Racially Diverse
Diversity	English 2700 – Diversity in American Literature	Racially Diverse
	English 3730 – Women Writers	Other Diverse
	<i>English 3750 – Asian American Literature</i>	Racially Diverse
	<i>English 3760 – African American Literature I</i>	Racially Diverse
	<i>English 3761 – African American Literature II</i>	Racially Diverse
	<i>English 3770 – Chicana/o Literature</i>	Racially Diverse
	<i>English 3780 – Global/Transnational Literature</i>	Racially Diverse
	<i>English 5775 – Holocaust Literature</i>	Other Diverse
	English 5820 – Disability in Literature and Film	Other Diverse
	<i>English 5830 – Studies in Asian American Literature</i>	Racially Diverse
	<i>English 5840 – Studies in African American Literature</i>	Racially Diverse
	<i>English 5850 – Studies in Latina/o Literature</i>	Racially Diverse
	<i>English 5860 – Studies in Post-colonial Literature</i>	Racially Diverse
Diversity, cont.	<i>English 5930 – Theories of Race, Ethnicity, Nation</i>	Racially Diverse
	<i>English 5725 – Black Atlantics</i>	Racially Diverse
	<i>English 3775 – Native American Literature</i>	Racially Diverse
	<i>English 5945 – Black Feminist Theory and Praxis</i>	Racially Diverse
	<i>English 5845 – African American Film</i>	Racially Diverse
Electives	English 2090 – Video Game Storytelling	Likely Eurocentric
	English 2255 – Crime	Potentially Diverse
	English 2335 – Young Adult Literature	Potentially Diverse
	English 3590 – Storycrafting for Games	Likely Eurocentric
	English 5090 – Literature, Film, and Video Games	Likely Eurocentric
	English 5885 – Adolescent Literature	Potentially Diverse
	English 2330 – Introduction to Children's Literature	Potentially Diverse
	English 2235 – Fantasy	Likely Eurocentric
	English 5070 – Law and Literature	Likely Eurocentric

Offered English and Literature Classes for Academic Year 2018/2019		
Semester Offered	Course Title	Course Category
Fall 2018	Shakespeare	Eurocentric
Fall 2018	Studies in Contemporary Literature	Potentially Diverse
Fall 2018	Digital Humanities	Potentially Diverse
Fall 2018	Video Game Storytelling	Likely Eurocentric
Fall 2018	Science Fiction	Likely Eurocentric
Fall 2018	Crime	Potentially Diverse
Fall 2018	Young Adult Literature	Potentially Diverse
Fall 2018	Intro to Critical Theory	Potentially Diverse
Fall 2018	Diversity in American Literature	Racially Diverse
Fall 2018	Form and Theory	Eurocentric
Fall 2018	Intro to Literary History II	Eurocentric
Fall 2018	Global/Transnational Literature	Racially Diverse
Fall 2018	Seminar in Literary Study	Eurocentric
Fall 2018	Advanced Seminar in Literary Study	Eurocentric
Fall 2018	Chaucer	Eurocentric
Fall 2018	Jane Austen	Eurocentric
Fall 2018	Intro to Shakespeare	Eurocentric
Fall 2018	Studies in Victorian Literature	Eurocentric
Fall 2018	Studies in Twentieth-Century American Literature	Potentially Diverse
Fall 2018	Storycrafting for Games	Likely Eurocentric
Fall 2018	Literature and Video Games	Likely Eurocentric
Fall 2018	Studies in Asian-American Literature	Racially Diverse
Fall 2018	Adolescent Literature	Potentially Diverse
Fall 2018	Studies in Intellectual Movements	Eurocentric
Fall 2018	Theories of Race, Ethnicity, Nation	Racially Diverse
Fall 2018	Theories of Culture	Racially Diverse
Fall 2018	Theories of Pop Culture	Potentially Diverse
Spring 2019	Bible as Literature	Potentially Diverse
Spring 2019	Shakespeare	Eurocentric
Spring 2019	John Milton	Eurocentric
Spring 2019	James Joyce	Eurocentric
Spring 2019	Contemporary Literature	Potentially Diverse
Spring 2019	Videogames Storytelling	Likely Eurocentric
Spring 2019	Science Fiction	Likely Eurocentric
Spring 2019	Fantasy	Likely Eurocentric
Spring 2019	Children's Literature	Potentially Diverse

Offered English and Literature Classes for Academic Year 2018/2019, cont.		
Semester Offered	Course Title	Course Category
Spring 2019	Form and Theory	Eurocentric
Spring 2019	Diversity in American Literature	Racially Diverse
Spring 2019	Intro to Critical Theory	Potentially Diverse
Spring 2019	Intro to Literary History I	Eurocentric
Spring 2019	Intro to Literary History II	Eurocentric
Spring 2019	Seminar in Literary Study	Likely Eurocentric
Spring 2019	Studies in Poetry	Potentially Diverse
Spring 2019	Law and Literature	Likely Eurocentric
Spring 2019	Advanced Seminar in Literary Study	Likely Eurocentric
Spring 2019	Studies in Early American Literature	Potentially Diverse
Spring 2019	Studies in Modernism	Eurocentric
Spring 2019	Studies in Contemporary Literature	Potentially Diverse
Spring 2019	Studies of African American Literature	Racially Diverse
Spring 2019	Adolescent Literature	Potentially Diverse
Spring 2019	Intellectual Movements	Eurocentric
Spring 2019	Theories of Culture	Racially Diverse



82. The University of Utah, “English Campus – Fall 2018 Class Schedule”; The University of Utah, “English Campus – Spring 2019 Class Schedule.” Archived schedules.

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