VCU DEPARTMENT OF ENGLISH

UNDERGRADUATE COURSE DESCRIPTIONS

Fall 2011

Credit Distribution

**Prerequisite for 300-level writing courses: UNIV 111, UNIV 112, UNIV 200, 200-level literature (or equivalent).*

**Prerequisite for all 300- and 400-level literature courses: Three credits in a 200-level literature course (or equivalent).*

Writing……..**304, 305, 435, 437, 439, 491-002**

Criticism……...**350, 352**

Linguistics……**391-006, 448, 449**

Literature prior to 1700……...**335, 361, 391-011, 401, 402, 409, 423**

Literature 1700-1900…….**372, 373, 415**

Literature of Diversity……**314, 365, 384, 391-007, 391-008, 440**

****Note: Courses not listed above will count as English elective credit.**

This information is current as of 4/1/11

Fall 2011 CLASSES

UNIV 111, UNIV 112 or the equivalent is a prerequisite for all 200-level literature courses; a maximum of three credits of 200-level literature may count toward the 36 credits for the major.

ENGL 215-001 Textual Analysis

The theme of the "outsider" in literature is a common one, but what do we actually mean when we define him/her/it as an outsider? A close look at the texts we'll investigate this semester will help all of us reconsider not only the complexity of the characters we'll meet, but also help redefine our sense of ourselves as members of a "community."

Texts include Shakespeare's *The Merchant of Venice,* Shelley's *Frankenstein*, Camus' *The Stranger,* Kesey's *One Flew Over the Cuckoo's Nest,* and Ntozake Shange's 1975 stage play *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf.*

White TR 3:30-4:45pm Call#: 17190

ENGL 215-002 Textual Analysis

Reading Appalachia

Using a group of interdisciplinary texts, our section of ENGL 215 will explore what it means to be "Appalachian." We'll discuss how this particular American region—often mistakenly viewed as a sub-region of the South—has been defined both by outsiders and by mountaineers themselves. Our exploration of texts will include music, art, film, fiction, criticism, government publications, poetry, and perhaps even food, examining each text to determine how it supports or challenges the stereotypes (both positive and negative) associated with the region.

Hoffman TR 9:30-10:45am Call#: 26958

ENGL 215-003 Textual Analysis

In this section, we will examine the ideas of time and identity, and especially ways in which identities, individual and group, develop in the context of either specific times (whether historical, mythological, or personal) or specific spaces. Numerous characters, from Homer's *Odysseus* and Shakespeare's *Hamlet*, even to more modern protagonists like Buffy the Vampire Slayer, experience moments of sudden change or growth—or, alternately, display their inability to change with their times. How do their struggles with identity reflect the issues and controversies of their time, society, culture, or beliefs? How do their concerns about time clarify their anxieties of personal change and social responsibility, or reflect the frailties and pressures within their changing societies?

Course texts and readings draw principally on the western tradition, and include epic and lyric poetry, drama, narrative fiction, and film. The course will be structured around clusters of texts from 4 different times and spaces, broadly defined. Particular emphasis will be placed on reading early literatures in historical and cultural context, and analyzing their issues in writing.

Shimomura **MWF 2:00-2:50pm** **Call#: 25403**

ENGL 215 **Textual Analysis**

In this course we will examine what it means to come of age in America during the latter half of the twentieth century. We will begin with a discussion of the bildungsroman, a sub-genre of the novel that dates back to Germany in the second half of the eighteenth century, and then examine more recent examples (and perhaps non-examples) of this type of narrative in order to understand the form as it appears in a more recent American context. We will begin with Jeffrey Eugenides's *The Virgin Suicides* (originally published in1993); and then, for the most part, we will work backward towards Carson McCuller's *The Member of the Wedding* (originally published in 1946). We will end the course with a discussion of Jerry Gabriel's *Drowned Boy* (published in 2010), a short story cycle that shares many of the qualities associated with the novel-of-growth. In the course of our discussion we will examine the similarities and differences in the works in relation to gender, race, and class.

-004 Comba **TR 12:30-1:45pm** **Call#: 21575**
-901 Comba **TR 4:00-5:15 pm** **Call#: 26494**

ENGL 215-005 **Textual Analysis**

This ENGL 215 section, "Vampires from Dracula to *Twilight,*" will explore the vampire as a cultural symbol. We'll begin with Dracula and other 19th century representations of the vampire and go on to examine how the nature of vampires changes throughout the 20th century in books and on film; we'll also examine the proliferation of vampires in various media in the early 21st century.

Brinegar **MWF 11:00-11:50am** **Call#: 23326**

ENGL 215-006 **Textual Analysis**

Please contact instructor for course details.

Cohen-Gee **TR 12:30-1:45pm** **Call#: 25407**

ENGL 215-007 **Textual Analysis**

This course is a limited exploration of 20th and 21st Century technologies within the context(s) of the social/industrial/political systems that have both promulgated and

sprung from them. We will consider specifically how certain technologies and systems impact and shape our environment(s) within the context of utopian and dystopian ideals in popular culture, and more specifically, how those ideals are represented in popular culture through text and film.
We will read several short texts and excerpts from a number of theorists who have attempted to predict, define, analyze and inform technological philosophies underpinning these ideas.
We will also look to contemporary journalism, documentary film, and Hollywood in this technotopian consideration of the entertainment industry, general commerce, war, medicine and bionics, nanotechnology, artificial intelligence and social networking.
Be aware that the media forms themselves are technological systems we will also consider. Furthermore, we will purposefully raise to the level of close academic inspection the themes and ideas proffered in popular film titles and web-based media.
Ultimately we will try to answer whether these technologies, their respective systems and/or our uses for them give rise to utopian or dystopian trends, as well as how they collectively inform each other.

Ashworth **MWF 3:00-3:50pm** **Call#: 21668**

ENGL 215-008 **Textual Analysis**
***Uncle Tom's Cabin* and American Culture**
This course will examine the pervasive influence of *Uncle Tom's Cabin* on nineteenth and twentieth-century American culture. The course will divide its attention between Stowe's popularity in the nineteenth-century and twentieth-century revisions, refutations, and responses to *Uncle Tom's Cabin*, the most widely-read novel in U.S. literary history.

Harrison **MWF 12:00-12:50pm** **Call#: 23533**

ENGL 215-009 **Textual Analysis**
Texts in Art/Art in Texts
This course will focus on both literary texts and visual texts to discuss shifting constructions of gender in Western literature across time. Students will not only read the literary texts we'll discuss in class, but also regularly visit the Virginia Museum of Fine Arts using instructor-created gallery guides (available as podcasts and written text) that direct students to items tied to the texts we're reading. In turn, students will document and reflect upon their own experiences in the museum (reflections that can take the form of a written text (wiki or blog), a podcast, or a video posted on You Tube) and, by the end of the semester, create their own alternative gallery guides. The content and thinking of the class will go

beyond the classroom, as students will relate literary texts to artistic texts created at the same time.

Ingrassia **TR 9:30-10:45am** **Call#: 25402**

ENGL 215 **Textual Analysis**

One of William Faulkner's characters once famously said, "The past is never dead. It's not even past." This course will take the influence of the past - or what we could call the demands of history - as its central focus and investigate how contemporary American authors have addressed this issue. We will read a wide variety of texts and genres (novels, plays, poems, memoir, etc.) that question how cultural, personal and national histories influence the family, the community and the individual.

-010 Glenn **MWF 9:00-9:50am** **Call#: 25967**
-012 Glenn **MWF 10:00-10:50am** **Call#: 27188**

ENGL 215-011 **Textual Analysis of the Occurrence of Dreams**

Henry David Thoreau once said, "Only that day dawns to which we are awake." Our waking state, the point to which we return from the realm of sleep and dreams to consciousness is an enigmatic phenomenon. Often in literature we find tales and novels that, for a large part, either narrate a character's dream, hail the character's awakening, or simultaneously embellish both states. The concept of dreams and sleep is frequently glossed over in textual analysis, but it is a level of interpretation that deserves further consideration. Beyond presenting the similarity of fictional characters and readers through the necessity of sleep, we must consider the narrative strategy for the inclusion of these transitions from unconsciousness to consciousness. The objective of this course is to consider the authorial technique of sleep as we observe it in several literary works. Students will engage in active discussion through in-class sessions as well as Blackboard reading responses. Individual interpretation and application will be encouraged through discussion and writing. Individual interpretation and application will be encouraged through discussion and writing.

Brown **TR 3:30-4:45pm** **Call#: 26484**

ENGL 215 **Textual Analysis**

Please contact instructor for course details.

-013 Wells **MW 5:30-6:45pm** **Call#: 27191**
-903 Wells **MW 4-5:15pm** **Call#: 27190**

ENGL 215-902 **Textual Analysis**
Course information is unavailable until further notice.
TBA **TR 4:00-5:15pm** **Call#: 26502**

ENGL 295 **Honors: Reading and Writing Fiction & Poetry**
An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.
-701 TBA **TR 3:30-4:45pm** **Call#: 23797**
-702 TBA **MWF 9:00-9:50am** **Call#: 23798**
-703 TBA **MWF 11:00-11:50am** **Call#: 23799**

ENGL 295-901 **Reading and Writing Fiction & Poetry**
An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.
-001 TBA **TR 12:30-1:45pm** **Call#: 25064**
-002 TBA **MWF 10:00-10:50am** **Call#: 23795**

ENGL 301-001 **English Study: Reading Literature (WI)**
Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). Course information is unavailable until further notice.
TBA **MWF 10:00-10:50am** **Call#: 19316**

ENGL 301-002 **English Study: Reading Literature (WI)**
Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). This course is an introduction to the analytical practices involved in the reading of and writing about literary works. We will examine a variety of genres, including the short story, the novel, the poem, and the play.
Comba **MWF 12:00-12:50pm** **Call#: 21703**

ENGL 301-004 **English Study: Reading Literature (WI)**
Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.
Frankel **TR 12:30-1:45pm** **Call#: 12391**

ENGL 301-005 **English Study: Reading Literature (WI)**
Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). This course focuses on honing reading and writing skills essential to an English major: close reading and analysis of themes, images, metaphors, and other literary devices; clear writing in arguments that pay attention to both small details and larger themes. Readings for this section of 301 will range from medieval poetry and renaissance drama to more modern short stories and probably some film. Expect to write approximately 25-30 pages in formal papers or revisions of papers, as well as do regular informal writing assignments to develop and strengthen specific skills.
Shimomura **TR 4:00-5:15pm** **Call#: 24631**

ENGL 301-006 **English Study: Reading Literature (WI)**
Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). This course is one that the English department asks all its majors to take early in their major, largely because it is meant to provide you with greater skill and confidence as both a reader of literature and a writer about it. It also is meant to give you some idea of what your major--the "discipline" of English studies--is all about. We'll look at a range of works, focusing on poetry and short fiction. We may also read a play and watch a film adaptation of it. We'll read recent works as well as ones written 400 years ago, and we'll sample writing from a number of cultural and national groups who are writing in English. We'll pay some attention to critical vocabulary, and discuss (and practice) reading strategies for approaching and interpreting texts. This is a writing intensive class and there will be 3-4 short essays assigned, plus possibly several other writing assignments. Class will proceed largely by discussion.
Fine **MWF 1:00-1:50pm** **Call#: 26694**

ENGL 301-903 **English Study: Reading Literature (WI)**
Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). English 301 is an introduction to the kind of analytical reading and writing you will be expected to do as an English major. For some of you who are well into your major, the course will be a review of sorts in that you will be sharpening skills that you have already learned, perhaps even reading works that you have already read. I hope, however, that you will all encounter in this course many texts that you will find exciting to read, reread, discuss, and write about. We will consider works from various genres, among them the short story, the novel, the poem, and the play.
Mangum **TR 4:00-5:15pm** **Call#: 16920**

ENGL 304-001 **Advanced Writing (WI)**
Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). This section of ENGL 304 will experiment with different genres of writing. We will complete a greater quantity of smaller essays instead of a larger single essay, culminating in a portfolio of selected works. Students will engage with one another in the form of peer groups and thoughtful, open discussions.
Altonen **TR 11:00-12:15pm** **Call#: 24954**

ENGL 304-003 **Advanced Writing (WI)**
Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). In this class we will focus on clear writing, critical reading, and creative thinking. Students will write and substantially revise several short personal essays over the course of the semester and assemble a portfolio of their best writing. Coursework will emphasize collaboration through peer review and workshops, in-class writing, and weekly discussion of assigned readings.
Likely texts:
Brenda Miller and Suzanne Paola. *Tell It Slant: Writing and Shaping Creative Nonfiction.* McGraw-Hill. 2004.
Judith Kitchen (ed.). *Short Takes: Brief Encounters with Contemporary Nonfiction*. W. W. Norton. 2005.
Macdonald **TR 11:00am-12:15pm** **Call#: 25050**

ENGL 304-901 **Advanced Writing (WI)**
Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.
Bray **M 7:00-9:40pm** **Call#: 12401**

ENGL 304-902 **Advanced Writing (WI)**
Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.
Griffin **R 7:00-9:40pm** **Call#: 20002**

ENGL 305-001 **Creative Writing: Fiction**
Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.
Dacey **TR 11:00am-12:15pm** **Call#: 12402**

ENGL 305-002 **Creative Writing: Screenwriting**
Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). A study of the craft of screenwriting. Students

will be required to produce a pitch, outline, treatment, and three acts of a screenplay. Class will be run in workshop format, with each student having his or her work critiqued by the class.

McCown **TR 11:00am-12:15pm** **Call#: 25588**

ENGL 305-901 **Creative Writing: Fiction**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.

Boyes **M 7:00-9:40pm** **Call#: 20005**

ENGL 305-903 **Creative Writing: Poetry**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). Course information is unavailable until further notice.

TBA **TR 4:00-5:15pm** **Call#: 24555**

ENGL 305-904 **Creative Writing: Poetry**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). This is a beginning poetry workshop. Students will have weekly reading and writing assignments designed to expand and strengthen their creative writing, analytical thinking, and critical reading skills. Students will be required to produce both creative work of their own and informal written responses to the work of established contemporary poets and other class members. They will also be required to bring a selection of their own work through several revisions and to submit those drafts accompanied by a self-analysis in a portfolio at the conclusion of the term.

Graber **M 4:00-6:40pm** **Call#: 24552**

ENGL 314-002 **African American Literature**

Please contact instructor for course details.

Bassard **TR 3:30-4:45pm** **Call#: 24622**

ENGL 317-001 **Modern Drama**

This course offers a survey of the development of Continental, English and American drama from Ibsen to the present. We will also interest ourselves in the history of the theater, dramatic theory, and various theories of performance. Beyond Ibsen, course material will include plays by Anton Chekhov, Bertolt Brecht, Samuel Beckett, Wole Soyinka, the Wooster Group, Sarah Kane, Suzan-Lori Parks, and Tony Kushner (among others). While lecture material will provide necessary historical and theoretical contexts, students will be expected to engage in

their own interpretive acts during class discussions, group close readings, and in-class performances. As this course is very much interested in the dynamics of performance, students will be assigned semester-long groups for various performance-based workshops and a final group performance project. Additional assignments will include two major papers, a midterm exam, and a final exam.

Davis **TR 2:00-3:15pm** **Call#: 26501**

ENGL 335-001 **Literature of the English Renaissance**

Prerequisites: Three credits in a 200-level literature course (or equivalent).

This course introduces the literature of early modern (or late-sixteenth and early-seventeenth-century) England, focusing on non-dramatic poems, especially those of Christopher Marlowe, Sir Philip Sidney, and John Donne.

Eckhardt **TR 12:30-1:45pm** **Call#: 26492**

ENGL 350-001 **Approaches to Literature**

Prerequisites: Three credits in a 200-level literature course (or equivalent).

Course information is unavailable until further notice.

Wells **TR 11:00am-12:15pm** **Call#: 23772**

ENGL 351-001 **Children's Literature I**

Housed in School of Education. Please contact School of Education for course details.

McFarlane **F 9:30-12:10pm** **Call#: 19432**

ENGL 352-002 **Feminist Literary Theory**

Prerequisites: Three credits in a 200-level literature course (or equivalent). The study of contemporary feminist thought and feminist approaches to analyzing literature and culture. This course examines the history and development of feminist theory as a methodology in the humanities, explores several of the major theoretical trends of the last 30 years and examines applications of feminist theory to specific works of literature.

Canfield **TR 2:00-3:15pm** **Call #: 19319**

ENGL/RELS 361-001 **The Bible as Literature (WI)**

Please contact the School of World Studies (827-1111) for course details.

Waybright **TR 11-12:15pm** **Call#: 19435**

ENGL/RELS 361-003 **The Bible as Literature**

Please contact the School of World Studies (827-1111) for course details.

Edwards **MWF 12-12:50pm** **Call#: 27140**

ENGL/AFAM 365-001/INTL 367-001 Caribbean Literature

Prerequisites: Three credits in a 200-level literature course (or equivalent).

Because of its tumultuous histories of colonization, its historically strategic geographical location, its collisions of languages and peoples, and its far-flung trajectories of migration, the Caribbean has been producing arguably the most exciting literatures of the past half-century. We will acquaint ourselves primarily with the Anglophone writing that has emerged from Britain's former and present colonies in this region. Two short papers, regular reading responses, scintillating class discussion, and a take-home final exam will constitute students' evaluated work. We will explore works by Edwidge Danticat, Junot Díaz, Linton Kwesi Johnson, Mutabaruka, V. S. Naipaul, Mary Prince, Samuel Selvon, Derek Walcott, and Benjamin Zephaniah, among others.

Chan MWF 10:00-10:50am Call#: 26486

ENGL 372-001 American Literature: Romanticism

American Romanticism and the making of Mass Culture

This course will examine the works of authors commonly grouped under the rubric of American Romanticism (Emerson, Thoreau, Hawthorne, Melville, Stowe, Fern, Whitman) in the context of the rise of mass culture in the United States during the middle decades of the nineteenth century.

Harrison MWF 1:00-1:50pm Call#: 24680

ENGL 373-001 American Literature: Realism and Naturalism

This course will cover the major works of American literature written during the important and transitional period between the end of the U.S. Civil War and the beginning of the twentieth century. Students will become familiar with two modes of American literary art most associated with this period—realism and naturalism—but will also recognize how dynamic and transformational these decades were in both advancing and diverging from the projects of American Romanticism (one of which was putting American literature on the map), and how integral this era was in laying the groundwork upon which literary modernism—American and European alike—was eventually built. Student will read novels written by Theodore Dreiser, Stephen Crane, Jack London, Frank Norris, Mark Twain, Paul Dunbar and possibly Henry James, Edith Wharton, William Dean Howells, and Kate Chopin.

Students will be evaluated via midterms, a medium-length final paper, and participation.

Schwartz MWF 10:00-10:50am Call#: 26932

ENGL 374-001 American Literature: Early Twentieth Century

A group of American writers whose first major works appeared in the 1920s was a generation "grown up to find all gods dead, all wars fought, all faiths in man shaken." Gertrude Stein labeled them the lost generation, and their works mirrored the extravagance and corruption that led to their disenchantment. This course will explore the subjects and themes of the Jazz Age, the 1920s, as they are reflected in the literature of the time, and it will examine various exits from the wasteland suggested by post-crash authors. Anderson, Fitzgerald, Hemingway, Toomer, O'Neill, Eliot, Faulkner, and Hurston are among the authors we will read.

Mangum TR 12:30-1:45pm Call#: 21684

ENGL 375-901 American Literature: Contemporary

J.D. Salinger's Seymour Glass tells a story about bananafish, which have swum into a hole and, after filling up on bananas, are unable to swim back out again. They die. What T.S. Eliot's waste land was to post-World War I writers, Salinger's bananafish hole is to contemporary American authors. The hole comes in various disguises: for Flannery O'Connor, it is a hayloft in the Georgia Boondocks, where the intellectual Hulga is robbed of her artificial leg by a bogus Bible salesman; for Ken Kesey it is a mental ward in which non-conformity is rewarded with a prefrontal lobotomy; for Edward Albee it is a zoo, or a middle-American household, which have enough in common to serve as metaphors for the same thing. Often the images are frightening; sometimes they are funny. Always they are exciting to read about and discuss. To examine closely some of the disguises or metaphors will be our first goal. But we will be particularly interested in observing the ways in which forces beneath the disguises have determined the shape of the "quest myth" and the state of the family in America from the end of World War II (1945) to the present. We will read such writers as J.D. Salinger, Alice Walker, Raymond Carver, Ken Kesey, Amy Tan, Sherri Reynolds, and Clyde Edgerton.

Mangum MW 4:00-5:15pm Call#: 23552

ENGL 384-001 Women Writers

Prerequisites: Three credits in a 200-level literature course (or equivalent).

In this course we will examine imaginative work written by American women in the context of Second Wave Feminism. We will begin our discussion with an examination of the ideological underpinnings of Second Wave Feminism, and then, through the lens of this political framework, we will consider works written by women during the 1970s and 1980s in an effort to understand how imaginative

writing by women during these decades shaped, reflected, and/or questioned the scope of the movement. We will take as our first text Sylvia Plath's *The Bell Jar*, a novel that was originally published in England in 1963 and then in America in 1972, and which in many ways may be seen as the prototypical Second Wave feminist work in relation to the oppression of white, middle-class, heterosexual women. We will then examine the work of a diverse group of writers in order to understand how Second Wave ideology shifted from one of perceived and/or constructed hegemony to one of diversity and inclusivity. Finally, we will examine Danzy Senna's novel *Caucasia*, published in 1999, and consider how this work may or may not reflect a new, Third Wave feminist ideology.

Comba **MWF 11:00-11:50am** **Call#: 23543**

ENGL 385-001 Nature Writing, Ecocriticism and Environmental Literature

This course will focus on American nature writing from the 19th century to the present. We will investigate how and why American authors wrote and thought about their natural environment, the landscape and even the continent itself. The course will start with a selection of readings from the Transcendentalists (Emerson, Thoreau, Whitman) move on to the birth of the modern day environmentalism/national parks movement (Muir, Roosevelt, Powell) and finish with a selection of modern poetry, prose and film that focuses on the environment (Dillard, Faulkner, Matthiessen, Krakauer, Herzog).

Glenn **MWF 12:00-12:50pm** **Call#: 27243**

ENGL 387-901 Lesbian Texts/Queer Theories

Please contact instructor for course details.

Canfield **M 4-6:40pm** **Call#: 27083**

ENGL 391-001

Honors Topics in Literature: The Fluid Text of Uncle Tom's Cabin

Prerequisite: Three credits in a 200-level literature course (or equivalent).

This course will examine the most widely-read novel in U.S. literary history with special attention to the ways in which both the text and the meaning of *Uncle Tom's Cabin* were continually revised by its author, its dramatic adaptors, and successive generations of American authors, artists, and filmmakers.

Harrison **MWF 10:00-10:50am** **Call#: 27177**

ENGL 391-003 Topics: Russian Literature in the West

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course engages a dialogue among Russian, French, English, and American authors from the mid-19th through the early-20th-centuries whose works respond with

ambivalence to social, economic, and cultural transformations associated with modernity. Most of the novels selected for analysis examine the actions and inner world of female protagonists against the background of changing conceptions of marriage and women's roles.
A number of these texts recognize and embody a liberating but also chaotic potential in modernity. New forms of selfhood must be discovered in response to scientific discovery and economic change, but moral confusion, entropy, and alienation are also in the air. As the old ways come in for questioning, the authors embody an imperiled search for stable value and meaning. The protagonists in these novels risk being drawn to phantasms, mistaking false value for truth. While some experience the grace of a sudden revelation, others lose touch with reality, descending into darkness even as they search for the real.
The course's comparative structure will allow us to trace a pattern of literary influence and to examine Western ideas and trends through the Russian prism. We will also focus on changes in the novel form itself and on the formal devices through which the authors embody their complex vision of the modern. Authors and texts: Flaubert, *Madame Bovary*; Tolstoy, *Anna Karenina*, Dostoevsky, *The Idiot*, Woolf, *Mrs Dalloway* and *To the Lighthouse*; Wharton, *House of Mirth*.
Kovarsky **TR 11:00am-12:15pm** **Call#: 24634**

English 391-005 **Topics: TBA**
Prerequisite: Three credits in a 200-level literature course (or equivalent).
Please contact instructor for course details.
Soderlund **TR 12:30-1:45pm** **Call#: 23430**

English 391-006 **Topics: Evolution of Human Language and Communication**
Prerequisite: Three credits in a 200-level literature course (or equivalent).
The study of the origin and evolution of human language and communication is necessarily an interdisciplinary endeavor drawing on research and insights from varied fields including linguistics, biology, developmental and evolutionary psychology, anthropology among others. This course is a general introduction to the evolutionary development of human language. It will introduce you to the biological, cognitive and social basis for human language, cognition and communication. Basic areas covered include the theory of evolution, linguistic theory and the properties and structure of human language, human cognition and communication, animal cognition and communication, hominid paleontology and archaeology. This course is designed to give you an interdisciplinary overview of the findings and issues related the evolutionary development of human language and communication.
Topics and issues covered include:

•the theory of evolution and genetics
•language as biology
•the properties and structure of human language and communication
•animal cognition and communication
•the evolution of life and hominids
•the evolution of the vocal tract and neural basis for language and communication
•brain structures and language functions
•current theories on the evolution of language

Griffin **MWF 3:00-3:50pm** **Call#: 26490**

English 391-007 **Topics: Black Britain**

Prerequisite: Three credits in a 200-level literature course (or equivalent).

This course surveys immigrant fiction, poetry, music, and film of Africans, West Indians, East Indians, and others living in the metropolis that once ruled their homelands. Unlike immigrant fiction in the United States, Black British writing explores a much more ambivalent transition. As the Antiguan writer Jamaica Kincaid observes, back home colonized subjects were made to understand "that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless—and much about our own lives and much about the very idea of us headed that last list." Upon arrival, however, England is not all it's cracked up to be, as writings by Doris Lessing, Hanif Kureishi, Zadie Smith, Monica Ali, Salman Rushdie, Bernardine Evaristo, Buchi Emecheta, and Linton Kwesi Johnson (among others) will illustrate.

Chan **MWF 1:00-1:50pm** **Call#: 26497**

English 391-008

Topics: African American Slave Narratives/Neo Slave Narratives

Prerequisite: Three credits in a 200-level literature course (or equivalent).

Contact instructor for course details.

Bassard **TR 11:00am-12:15pm** **Call#: 26961**

ENGL 391-011 **Topics: Early Literature Masterpieces**

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course will concentrate on reading, and on reading some of the early masterpieces of Western literature that have continued to move and inspire writers of imaginative literature in the Western and associated traditions (that is, in Europe, the Americas, Australia, New Zealand, and also parts of South Asia and Africa where European influences ran deep, 18th -20th centuries). Readings will include Homer's *Odyssey* and probably selections from the *Iliad* ; probably one or two

ancient Greek dramas; Virgil's *Aeneid* ; St. Augustine's *Confessions* ; and Dante's *Divine Comedy* , primarily—maybe exclusively— *The Inferno* . You will find it helpful to own a Bible; the New Oxford Annotated Bible with the Apocrypha is a very useful choice, though texts are available online. The course will be primarily an informal lecture course, possibly a few quizzes, one or two short papers, and exams (format depending on size of class).

Morse **MWF 2:00-2:50pm** **Call#: 23549**

ENGL 391-901 **Topics: Memory and History**

Prerequisite: Three credits in a 200-level literature course (or equivalent).

In this course we will study a number of twentieth and twenty-first century visual and verbal narratives in order to understand the role images and words play in the representation of history and personal memories. How different media facilitate the act of remembering is of particular interest to us. We will read novels that rely on painting, sculpture, photographs, films, and television, video, and the computer screen for the recollection of the past. The selected films—all in varying degrees self-reflexive—expose us to the complicated task of resurrecting the past from personal memories.

These visual and verbal texts will raise the following questions: Is the convergence of images and words necessary for remembering? Do images bring the remembering subject closer to "truths" about the past more effectively than words? What of the twentieth century do these visual and visually heightened verbal narratives recall and illuminate? Delving into the imagination and images of different authors, filmmakers, and visual artists, we will remember the twentieth century by accessing it from different parts of the world and from multiple perspectives. In doing so, we will find ourselves oscillating between words and images, at the intersection of memory and history, in war zones, in geographies of cultural transformation, amid lives in small towns and big cities, and in the East and the West.

Aykol **TR 4:00-5:15pm** **Call#: 26942**

ENGL 391-904 **Topics: TBA**

Prerequisite: Three credits in a 200-level literature course (or equivalent).

Course information is unavailable until future notice.

TBA **M 7:00-9:40pm** **Call#: 25681**

ENGL 401-001 **Shakespeare: The Later Works**

Please contact instructor for course details.

Brinegar **MWF 9:00-9:50am** **Call#: 24635**

ENGL 401-002 **Shakespeare: The Later Works**
Please contact instructor for course details.
Brinegar **MWF 12:00-12:50pm** **Call#: 25487**

ENGL 409-901 **Medieval Studies: Medieval Narratives**
Prerequisites: Three credits in a 200-level literature course (or equivalent).
This course examines medieval heroes, saints, and antiheroes in secular and Christian heroic narratives and poetry. Readings will include Old English poetry, Icelandic sagas, *Sir Gawain and the Green Knight*, and other poetic and narrative texts that shape and reshape the character of medieval heroism and its roles in society. Requirements include class participation, a willingness to delve into the cultural and literary mindsets of distant times and places, several short writing assignments (approximately 10-12 pages total), quizzes, midterm and final exams.
Shimomura **MW 4:00-5:15pm** **Call#: 26485**

ENGL 413-901 **American Novels and Narratives of the 19th Century**
Writing on the New Frontier(s)
In 1803, the Louisiana Purchase more than doubled the size of the very new and still very rural nation. In this course, we will investigate how American authors (in the first half of the 19th Century) processed and adapted to the fact that their nation was rapidly expanding, not only in geographic terms, but also in social, economic and racial ones. We will look at not only how authors wrote on the physical frontier, but also how they explored new social and racial formations of what it meant to be an American in a rapidly changing America. We will read a variety of non-fiction and fictional narratives, including the works of Lewis & Clark, Irving, Poe, Cooper, Kirkland and Brown, among others.
Glenn **MW 5:30-6:45 p.m.** **Call#: 27245**

ENGL 414-001 **American Novels and Narratives of the 20th Century**
Prerequisite: Three credits in a 200-level literature course (or equivalent).
Course information unavailable until further notice.
TBA **MWF 12:00-12:50pm** **Call#: 26931**

ENGL 414-002 **American Novels and Narratives of the 20th Century**
Prerequisite: Three credits in a 200-level literature course (or equivalent).
Course information unavailable until further notice.
TBA **MWF 2:00-2:50pm** **Call#: 26930**

ENGL 415-001 **British Novel: 18th Century**
Prerequisite: Three credits in a 200-level literature course (or equivalent).

Cross-listed for graduate students and advanced undergraduate students (who have completed, at minimum, ENGL 301) this course will tour the generically flexible spaces of novelistic British (and, passingly, transatlantic) prose narratives during the decades when the "novel" was not yet "the novel" but was simply *nouvelle;* for ambitious modern readers such as ourselves, the novelistic texts of this era are vibrantly challenging. For England during the period in question (for our purposes, we will consider a "long" 18th-century), science, travel, and the novel were mutually informing exploits. Thus, while this course focuses primarily on 18th-century English novels, it is neither a strict historical nor geographical survey but rather a themed course centered on the nexus of science, travel, and early novelistic exploration and experimentation. Primary texts will include some of the following: Thomas Moore's *Utopia,* Margaret Cavendish's *The Blazing World,* Delariviere Manley's *The New Atlantis,* Henry Neville's *Isle of the Pines,* Daniel Defoe's *Robinson Crusoe,* Penelope Aubin's *Charlotta,* Jonathan Swift's *Gulliver's Travels,* Aphra Behn's *Oroonoko,* Eliza Haywood's *Eovaii,* Olaudah Equiano's *The Interesting Narrative,* Eliza Winkfield's *The Female American,* Laurence Sterne's *A Sentimental Journey,* Tobias Smollett's *Humphry Clinker,* Samuel Johnson's *Rasselas.* N.B.: we won't read every text listed above, but this course will require a LOT of reading each and every week. Other requirements: a surfeit of in-class participation, substantial/substantive Weekly Writings on Blackboard, a presentation on a critical (secondary) source, a substantial final paper with research component, and an in-class final exam. (N.B.: specifics will vary according to student's graduate or undergraduate status; graduate students will complete lengthier weekly postings, a lengthier final paper, and will do a 2nd presentation.)
Swenson TR 11:00am-12:15pm Call#: 26500

ENGL 423-001 English Drama: 900-1642
Prerequisite: Three credits in a 200-level literature course (or equivalent). English drama begins in the late medieval period, and that is where we will begin, with that drama and its social and spiritual context. We will move fairly swiftly to Early Modern plays, e.g. Christopher Marlowe's *Doctor Faustus*, Ben Johnson's *Volpone* ; John Webster's *Duchess of Malfi*. To stimulate your imaginative response to medieval drama, we will read (quickly) Barry Unsworth's novel *Morality Play*. We will read and watch (modern revivals on video) selected Corpus Christi plays, little plays strung together to cover, suggestively, all of biblical history, from Creation to the Last Judgment, with emphasis on the Christ-event. Bibles would be helpful; I especially recommend The New Oxford Annotated Bible with Apocrypha; we will be working mostly with stories from Gen. 1-6, 12-22 and with gospel stories of Jesus's birth and passion. You will be able to see, from your medieval work, why English Renaissance drama, Shakespeare's included, is made

the way it is. Student work will include reading aloud, possibly journal entries to be posted on Blackboard, one formal essay, one test and one final examination.

Morse **MWF 11:00-11:50am** **Call#: 21682**

ENGL 435-901 **Advanced Poetry Writing**

Prerequisites: Three credits in a 200-level literature course (or equivalent), UNIV 200 (or equivalent), and ENGL 305 Poetry. Admission to this advanced workshop in poetry writing is limited to those who have completed English 305 with a grade of B or better. Students will be expected to write and revise between ten and twelve poems, and to submit these poems for workshop discussion. I will also from time to time require students to attempt various creative writing exercises, and to complete three short response papers on collections which appear on our reading list. Students will meet with me at least twice during the semester for individual conferences, and at semester's end will submit a portfolio of revisions of the semester's poems. Final grades are determined primarily by the content of the portfolio, but contribution to workshop discussions and the quality of the short essays are also factors I will consider. Students who have not taken 305 will be considered for the course if space is available, but only after they have submitted an acceptable writing sample of eight to ten pages of poetry. These writing samples should be placed in my mailbox in the English Department by April 15: I will inform you by email if you may enroll in the course.

Probable Texts:

Cynthia Huntington, *Heavenly Bodies*

Nick Flynn, *The Captain Asks for a Show of Hands*

Tom Sleigh, *Army Cats*

Robert Pinsky, *Selected Poems*

Wojahn **R 4:00-6:40pm** **Call#: 25063**

ENGL 437-001 **Advanced Fiction Writing**

Prerequisites: Three credits in a 200-level literature course (or equivalent), UNIV 200 (or equivalent), and ENGL 305 Fiction. Designed to serve the needs of students who 1) are dedicated to the study of the craft of fiction writing, and 2) have previous workshop experience, this course is a study of the craft of fiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce a substantial volume of short stories or portion of a novel and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own work.

Lodge **TR 11:00am-12:15pm** **Call#: 23540**

ENGL 437-002 **Advanced Fiction Writing**

Prerequisites: Three credits in a 200-level literature course (or equivalent), UNIV 200 (or equivalent), and ENGL 305 Fiction. This course will operate as a workshop. Students will write original fiction and submit it to the class for peer review. Each student will also be responsible for reading and critiquing all work submitted by their peers to the workshop. Readings will be assigned. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

McCown **TR 3:30-4:45pm** **Call#: 26503**

ENGL 439-001 **Literary Nonfiction Writing**

Prerequisites: ENGL 304 or 305, or permission of the instructor. We will be exploring creative or literary nonfiction (presentational literature, the literature of fact, the fourth genre, faction). This exploration will involve us in considerations of what "nonfiction" means, of what "literary" or "creative" means, of how broad a line there is between nonfiction and fiction, of whether dialogue and other presentational techniques and devices legitimately belong to the realm of fiction and whether their use by creative nonfiction writers compromises the very notion of nonfiction. Chris Anderson (1989) points out that the term "literary [creative] nonfiction" is problematic:

The word "literary" masks all kinds of ideological concerns, all kinds of values, and is finally more a way of looking at a text, a way of reading than an inherent property of a text. The problem with "nonfiction" is that it's a negative term for something that is positive, implying that somehow nonfiction is less than fiction (*Literary Nonfiction*, ix).

We will also be exploring *the essay* in its many shapes and purposes. This exploration will involve us in considerations of creative nonfiction sub-genres and considerations of the craft of writing different kinds of expositions and persuasions, personal, formal, personal merging with formal. We will consider how the essays we read and write define what essays can be.

Hodges **TR 12:30-1:45pm** **Call#: 26730**

ENGL 440-002 **Writing and Social Change: Prison Writing**

This course, which meets at the Richmond City Jail, enables 10 residents of the jail and 10 students at Virginia Commonwealth University to learn from each other with open minds about the many social problems surrounding crime. Through a discussion of published writings by American prisoners and frequent sharing of in-class writings, the course asks all participants (1) to dialogue respectfully and imaginatively, supporting one another in a shared inquiry, (2) to write creatively and analytically in search of common ground on enduring problems, and (3) to link course material to personal experience and ethical ways of living. At root, this course is about the healing power of writing: handling the fragments of shattered relationships; breaking apart criminal mindsets and addictions; throwing out the

jagged edges of incarceration; and searching for the one true form to life. It's about believing personal change and social change is possible, even in prison, and yearning to see it unfold across the page. More than any one outcome—rehabilitation, recidivism—it's about that collaborative yearning for a better life. Permission of the instructor is required to enroll in this course.

Coogan **R 1:00-3:40pm** **Call#: 26956**

ENGL 448-901/ANTH 448/FRLG 448 Language, Culture, and Cognition

Please contact the School of World Studies (827-1111) for course details.

Abse **TR 2:00-3:15pm** **Call#: 21483**

ENGL 449-001 Introduction to Linguistics

Please contact instructor for course details.

Griffin **MWF 2:00-2:50pm** **Call#: 16900**

ENGL 490-002

Senior Seminar: Samuel Beckett

Please contact instructor for course details.

Wells **TR 9:30-10:45am** **Call#: 24630**

ENGL 490-004 Senior Seminar: Modernism and Postmodernism

The concepts of modernism, avant-garde, and postmodernism have dominated discussions of literature in the twentieth century. While the debate over their usefulness continues, these terms have shaped our understanding of major shifts in twentieth century literary and artistic culture, from classical forms of representation to thematic and formal experimentation and critical self-reflection. This course will be organized around a core of theoretical readings central to the modernist/postmodernist debate (selected sections from Adorno, Baudrillard, Benjamin, Hassan, Hutcheon, Jameson, Kristeva, and Lyotard, among others) and analyses of selected poems, fiction, and examples of visual art. The selected texts or sections primarily from Yeats, Joyce, Eliot, Langston Hughes, Woolf, Auden, Williams, as well as Barthelme, Coover, Morrison, Oates, Pynchon, DeLillo and LeGuin, will be used to highlighting the dissimilar ways in which modernist and postmodernist artists have responded to the complex problems of modernity. We will explore the strategies employed by modernist and postmodernist writers, and evaluate their effectiveness in engaging readers in the debate around the question of modernity.

Cornis-Pope **TR 11:00am-12:15pm** **Call#: 23825**

ENGL 490-901 Senior Seminar: American Short Story

One old chestnut of American literary history holds that American writers are the masters of the short story form, more so than their British and Continental brethren. This course will combine a relatively brief overview of the development of the short story in America with the opportunity for students to explore the work of one short story writer in some depth. In tracing the short story's development in America, we will pay attention both to various aesthetic trends and modes (Romanticism, Psychological Realism, Naturalism, Modernist experimentalism, and such) and to the role of the emerging literary marketplace, especially the growth of magazines and magazine fiction, in shaping the form and content of short fiction. Regarding contemporary fiction, roughly defined as that of the last fifty years, we will similarly look at the emergence of certain trends ("dirty" realism, metafiction and fabulism, the "*New Yorker* school" and the like) and explore the dynamics of the contemporary marketplace for contemporary fiction. Assignments will include a longer paper focused on the work of one short story writer, and a series of short response papers.

Fine MW 4:00-5:15pm Call#: 19308

ENGL 490-902 Senior Seminar: Contemporary Literature and Media

This seminar invites students to apply the ideas, controversies, texts, and methods they have explored in other classes to the study of our current media environment. The class is taught with a partially collaborative syllabus. We will start the term with a set of brief topical and theoretical readings for each class day, but with only a few primary texts filled in. Over the first few weeks we will work collaboratively to fill out the rest of the syllabus with a variety of recent and very recent literary and media texts. Theoretical readings will be by central contemporary figures like Foucault, Butler, Deleuze & Guattari, Irigaray, Virilio, Virno, and Agamben. Literature and media will range from established figures through the latest reality tv show. Formal requirements include one short paper, one longer research paper, and one in-class presentation, as well as engaged participation throughout.

Golumbia M 7:00-9:40pm Call#: 25966

ENGL 491-002 Topics: Writing Process and Practice

Writing Process and Practice joins writing theory to writing practice. Students will explore their own writing practice and expand their knowledge of rhetorical processes and the teaching/learning of writing. The course has both a classroom and a practical component. The latter part of the semester, students will devote two hours per week to peer consulting in the Writing Center. Coursework will cover readings and investigations into theories about writing and the writing process, as well as the principles of working one-on-one with student writers. The

course will require collaborative work, weekly journaling, two short papers, a mid-semester paper, and a final paper and presentation.

Strong **TR 12:30-1:45pm** **Call#: 20009**

ENGL 491-003 **Topics: Literary Editing and Publishing**

A course on the art and business of editing and publishing. Designed for those interested in possible careers in publishing, the course will not only provide a review of current literary publishers (book, magazine and epubs), but also educate students in the editorial process via hands-on editing and production assignments, field research, and response papers/presentations. Ethical and professional responsibilities of editors, agents, authors and their texts will also be stressed, as well as group discussions on the fate and future of the printed word.

Didato **TR 9:30-10:45am** **Call#: 26491**

HUMS 250-001 **Reading Film**

This general education course aims to introduce you to some of the formal elements of film—the building blocks of motion pictures--that are necessary to understand for a close or detailed analysis of cinema. As such the course aims to increase your "visual" literacy and make you more savvy consumers of visual images more generally. You should also gain a more well-developed technical and critical vocabulary with which to talk and write about the films and other visual media you watch. We will watch and analyze scenes (and a few full-length films) drawn from both the American and world cinemas. Overall, this course should help you think, talk and write more effectively about your viewing and make you a more confident and knowledgeable "consumer" of the moving image in all its forms and media. Class itself will present you with a lot of information about these film elements, and there will be several film analysis short essays as well as some quizzes and a final exam.

Fine **T 4:00-6:40pm** **Call#: 23534**

HUMS 250-901 **Reading Film**

Please contact instructor for course details.

Smith **T 7:00-9:40pm** **Call#: 22388**

HUMS 250-902 **Reading Film**

Course information unavailable until further notice.

TBA **R 7:00-9:40pm** **Call#: 23542**

HUMS 250-903 **Reading Film**

This course aims to develop the students' visual literacy by exploring and analyzing the various elements of film (cinematography, lighting, editing, art direction, acting and sound, among others). Examples will be drawn from both U.S. and world cinema and from all eras of filmmaking. By the end of the semester, students will be exposed to the fundamental vocabulary for discussing both the content and formal aspects of the medium. The final grade will be determined with various writing assignments and tests.

Aykol **R 7:00-9:40pm** **Call#: 25627**

HUMS 250-904 **Reading Film**

Course information unavailable until further notice.

TBA **W 7:00-9:40pm** **Call#: 25626**