

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Spring 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, 307, 435, 437, 439, 491-001**

**Criticism.....350**

**Linguistics.....449, 450-001, 450-V03, 451, 453**

**Literature prior to 1700.....361, 391-011, 400, 402, 407, 423, 490-004**

**Literature 1700-1900.....322, 373, 391-002, 391-004, 416, 424, 490-003,  
490-901**

**Literature of Diversity.....365, 384, 391-004, 391-901, 391-902, 440, 490-001**

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

*This information is current as of 10/25/10*

## HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 27, 2010, and end on January 8, 2011. Classes meet MTWRFS from 9 am to 2 pm

**ENGL 215-V03**

**Textual Analysis**

Please contact instructor for course details.

**Prichard**

**M-Sa 9:00am-2:00pm**

**Call#: 25103**

**ENGL 215-V13**

**Textual Analysis**

This section of ENGL 215, "20th-Century Postcolonial Literature," offers a survey of fiction, poetry, and drama from around the world, produced in countries that once were colonies of primarily European powers. Our geographical focus will be broad: the Middle East and north Africa; sub-Saharan Africa; south and east Asia; Latin America; Australia. Most of what we study will be work in translation. As we read, discuss, and analyze the texts, we will consider several questions: In what ways is postcolonial literature a reaction to the experience of being colonized, to both specific and general social, economic, and political conditions? In what ways has the colonial/postcolonial experience determined its literature's subject matter? Its form? How does postcolonial literature address topics and themes relevant to our understanding of the world today and our place in it no matter where we live or what our history?

**Lodge**

**M-Sa 9:00am-2:00pm**

**Call#: 25605**

**ENGL 313-V03**

**Southern Literature**

What makes a story "Southern"? Does any twenty-first century, or late twentieth-century, Southern literature exist that's markedly different from contemporary writing of other regions of the United States? If so, what are its "Southern" traits? These are some of the questions that we will consider in English 313 as we study the themes and phases of the region's narrative tradition through a survey of representative works, from the origin stories of the Yuchi and the Cherokee to the contemporary fiction of Bobbie Ann Mason and Lee Smith. Some class time will be devoted to lecture, but class meetings will consist of a variety of other activities as well, including class readings, occasional in-class writing, discussion, group exercises, music listening, and film viewing. Course requirements include daily reading, occasional unannounced quizzes, weekly tests (including objective questions as well as short essay prompts), and a final project and presentation.

**Lucas**

**M-Sa 9:00am – 2:00pm**

**Call#: 24340**

**ENGL 318-V03****Contemporary Poetry**

This course has been designed not only to cultivate the students' enjoyment of contemporary poetry, but also to improve their ability to appreciate its complexities and to articulate their thoughts and observations about their readings in discussions and essays. Students will solidify their grasp of the essential literary terms of the genre. While the course may look back briefly at the traditions out of which today's poetry has arisen, the focus will be on poems intended for an audience alive today. We will also devote some part of each class to the experience, through film and sound recordings, of hearing established poets read and discuss their own poems. Readings will range across aesthetic styles as well as cultural and geographic borders. We will read some poems in translation, though most works will be by American poets. Students will be required to contribute actively to class discussion and to write short responses to the assigned reading each day. There will also be a more formal graded essay due at the end of the class. Most readings will be from the assigned anthologies, though some journals, websites and full collections of poetry may also be employed.

**Graber****M-Sa 9:00am – 2:00pm****Call#: 24341****ENGL/AMST 391-V13****Topics in Literature: Hollywood in Fiction and Film**

California generally has long held a special place in the American imagination—as the last “frontier,” as a new American Eden, and as the place where the future happened. The cultural environment of Southern California more particularly has long fascinated American writers. The word “Hollywood” itself connotes for writers (and for film makers) far more than the popular images of wealth, glamour and film stardom. Indeed, it is one of the most resonant words in the twentieth-century writer's vocabulary, and suggests issues and conflicts of basic importance within American culture as a whole. Nowhere else but in Hollywood were the paradoxes of American cultural values—success and failure, wealth and poverty, art and commerce—so starkly opposed. We will take a look at a number of novels and films that seek to convey some truth about the American film industry and the culture of Southern California more generally. Several were written in the 1930s, during the so-called “Golden Age” of the American motion picture industry. And we will do so within the context of California history as a whole. We will read some background information about the history and culture of California, read a few novels set in Southern California (perhaps Nathanael West's *Day of the Locust*, Budd Schulberg's *What Makes Sammy Run?*, Joan Didion's *Play It as It Lays*, and short stories by Raymond Chandler) and view a number of films, some based on these literary works. Assignments will include several quizzes, a few response papers, and a final exam.

**Fine****M-Sa 9:00am - 2:00pm****Call#: 22188**

**ENGL/LING/ANTH 450-V03      Modern Grammar**

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

**Griffin**

**M-Sa 9:00am – 2:00pm**

**Call#: 12247**

**Spring 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-“Strangers, Individuals, Selves”**

In this course we will read a selection of stories, poems, novels, essays, and plays about characters who, in one way or another, find themselves broken off from their communities. They have become strangers, individuals, and selves. For some of these characters, being divided from their communities is an agony. For others, this separation is necessary for self respect. For many, it is both. As we read, some of our guiding questions will be: What is a stranger? What is an individual? What forces have led to the characters’ isolation? How might that isolation be overcome? A second but equal goal will be to work on our abilities as attentive and critical readers of imaginative writing. In addition to attending to plot and story, we will work on listening to the sounds and movements of language, on thinking and feeling through metaphors, and on responding to the expectations created by different genres (novels vs. lyric poems, for example).

Our texts will be drawn from a number of periods and genres. We’ll read short fiction by Melville, Chekhov, Hemingway, Lahiri, and others. The poetry will include selections from Wordsworth, Eliot, Frost, and Plath. We’ll likely read Shakespeare’s Othello or The Merchant of Venice. Longer fiction may include Dostoyevsky’s Notes from Underground, Kafka’s “Metamorphosis,” Robinson’s House Keeping. Non-fiction prose will include Emerson and Thoreau.

Our deepest objective will not be to know literature, but to experience it.

**Jackson**

**MWF 1:00-1:50pm**

**Call#: 25579**

**ENGL 215-002**

**Textual Analysis**

**“the empire writes back”**

When the peoples of Africa, India, and the Caribbean finally gained independence from the British during the 20th century, they found that their national, cultural, and individual identities had been radically altered by the experience of

colonization. In this section of ENGL 215 we will examine the works of Salman Rushdie, Jean Rhys, Chinua Achebe, Jamaica Kincaid, Nadine Gordimer and others to see what happens when "the empire writes back".

**Morris**

**MWF 9:00-9:50am**

**Call#: 25055**

**ENGL 215-003**

**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, including novels (Malamud, King), memoir (Kingston), drama (Shepard, Wilson) and poetry (Brooks).

**Glenn**

**MWF 2:00-2:50pm**

**Call#: 22186**

**ENGL 215**

**Textual Analysis-**

*The Individual's Struggle for Independence in Modern and Postmodern Literature*

This class will explore how individuals have struggled to define themselves during the periods when they thought they were free to assert their own independence from traditional and government institutions. After examining how African-American writers like Richard Wright, James Baldwin, and John Edgar Wideman explored what identities were available to them in the 20<sup>th</sup> century, we will consider how writers as diverse as William Faulkner, William Gaddis, Jorge Luis Borges, Don DeLillo, and Kathy Acker depicted characters confronting constraints on individual identity.

**-004 Wells**

**MWF 12:00-12:50pm**

**Call#: 23527**

**-007 Wells**

**MWF 11:00-11:50am**

**Call#: 25053**

**ENGL 215-005**

**Textual Analysis**

*The Short Story and Its Legacy*

The forms of language in the twenty-first century have tended toward greater and greater brevity. Our primary mediums of communication, from Facebook to Twitter, encourage an attitude toward language that values economy over ornament. Does this tendency have origins in literature? The premise of this course is that the short story represents one of the most dynamic and important literary genres and art forms of the last two centuries. Incorporating the efficiency, and density of poetry, with the special narrative advantages usually associated with drama and the novel, the short story became the preferred genre in the modern era for many of the western world's most enduring writers. This course will ask students to read a broad range of short stories, many from the American canon (though not exclusively), from native Richmonder Edgar Allan Poe up

through more contemporary writers like David Foster Wallace. Students will be required to carefully analyze the relationship between form and content, to learn how to locate and interpret literary devices such as metaphor and irony, and to understand to an appropriate extent the relationship between the stories they read and the times and places in which they were written. The implicit logic undergirding the course is that the short story contains special properties that make it a unique and essential form of literary art. Throughout the course we will try to discover what those properties are and their relevance to our contemporary uses of language.

Likely authors: Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Stephen Crane, James Joyce, Richard Wright, Flannery O'Connor, Sherwood Anderson, and David Foster Wallace.

**Schwartz**

**MWF 9:00-9:50am**

**Call#: 23529**

**ENGL 215**

**Textual Analysis**

In this course we will examine what it means to come of age in America during the twentieth century. We will begin with a discussion of the history of the bildungsroman, which 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 twentieth century American context. In the course of our discussion we will examine similarities and differences in the works in relation to gender, race, and class.

**-006 Comba**

**MWF 1:00-1:50pm**

**Call#: 22156**

**-008 Comba**

**MWF 12:00-12:50pm**

**Call#: 25820**

**ENGL 215-009**

**Textual Analysis**

**"Voices of Childhood"**

Within this class, we will read novels and shorter texts that feature prominently the voices of children reflecting on or narrating experiences of childhood. This class will allow students to focus on the distinctions between narrative voices, perspective, imagined authorial presence, audience reception, and other elements of narrative as they pertain to this unique set of literary texts. Some of the texts that we will read are written from the perspectives of adults reminiscing about their childhood experiences, while others are written from the perspective of the child himself or herself. To be clear, this class will not focus on "young adult literature," (literature written for an audience that includes adolescents), but rather will focus on novels written for an adult audience, with sophisticated reading skills and habits. Evaluations will include reading-comprehension quizzes, timed exams and/or in-class essays, among other assignments. A partial lists of texts we will cover includes *To Kill a Mockingbird* ,

*Life of Pi*, *Room: A Novel*, *Bee Season: A Novel*, and *The Curious Incident of the Dog in the Night-Time*.

**Smith**

**TR 2:00-3:15pm**

**Call#: 25298**

**ENGL 215**

**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 19<sup>th</sup> century representations of the vampire and go on to examine how the nature of vampires changes throughout the 20<sup>th</sup> century in books and on film; we'll also examine the proliferation of vampires in various media in the early 21<sup>st</sup> century.

**-010 Brinegar**

**MWF 12:00-12:50pm**

**Call#: 25289**

**-901 Brinegar**

**MW 4:00-5:15pm**

**Call#: 23530**

**ENGL 215-011**

**Textual Analysis**

By most estimates, *Uncle Tom's Cabin* was the most widely read novel in the United States during the nineteenth century. Over 150 years after Stowe's novel was published, the novel remains one of the most read, most responded-to works of American literature. This course will examine the lasting influence of *Uncle Tom's Cabin* on American literature and culture. Beginning with *Uncle Tom's Cabin*, students enrolled in the course will go on to examine a variety of theatrical, cinematic, and literary responses to Stowe's novel.

**Harrison**

**MWF 10:00-10:50am**

**Call#: 25600**

**ENGL 215-902**

**Textual Analysis**

*Human Emotion in Fiction*

A psychological approach guides this examination of short works of fiction. Close readings will consider the authors' intentions as well as the audience's reactions. Emotional responses to literature like fear, sorrow, and love will be considered in terms of the authors' use of literary techniques appropriate for historical and cultural periods. The same factors will guide conclusions about the changes in audience response over time. Psychology readings will begin with the seminal work of William James along with contemporary psychology journal readings. Works of fiction will include stories by Flannery O'Connor, Franz Kafka, Isabel Allende, Annie Proulx, Jhumpa Lahiri, etc.

**Lind**

**MW 5:30-6:45pm**

**Call#: 25607**

**ENGL 215-903**

**Textual Analysis**

Course information is unavailable until further notice.

**TBA**

**TR 5:30-6:45pm**

**Call#: 25777**



**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 Batten	MWF 10:00-10:50am	Call#: 23650
-702 Dicks	TR 9:30-10:45am	Call#: 23625
-703 Kingsley	MWF 2:00-2:50pm	Call#: 23651
-704 Resch	MWF 1:00-1:50pm	Call#: 25606

**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.

<b>Beckendorf</b>	<b>MW 5:30-6:45pm</b>	<b>Call#: 23940</b>
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**ENGL 301****English Study: Reading Literature (WI)**

Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). Open only to English majors. This course emphasizes the skills and the work habits that are necessary for success in the major at VCU. The objective of this course is twofold: to give you the opportunity to develop a more sophisticated understanding of major literary forms and conventions, and to give you the chance to gain greater fluency in speaking and writing about literary texts in line with the expectations of the field. Making use of *The Bedford Glossary of Critical and Literary Terms*, we will study poems, plays, novels, and short stories from a range of historical periods and cultures. Our texts will all be examples of "metafiction," or "fiction about fiction"; the list of authors studied will include *some combination of* William Shakespeare, Philip Sidney, Edmund Spenser, Mary Shelley, Tom Stoppard, Ian McKewan, Toni Morrison, Lee Smith, Jumpha Lahiri, Ursula LeGuin, Jorge Luis Borges, Umberto Eco, Maxine Hong Kingston, Lynn Emanuel, Larry Levis, Yusef Komunyaaka, Norman Dubie. I place a high premium on "being there" (literally and figuratively) and on "participation"; in addition to the formal papers and exams, you will be required to do *a lot* of speaking in this class and *a lot* of writing outside of it (via Blackboard). You will be given verbal and written feedback, and you will be given the opportunity to revise and improve your work. Note: Majors are required to take ENGL 301 and must achieve a grade of "C" or better to complete the requirement.

-001 Swenson

MWF 11:00-11:50am

Call#: 23638

-003 Swenson

MWF 1:00-1:50pm

Call#: 23639

**ENGL 301-004**

**English Study: Reading Literature (WI)**

Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). This accurately titled course will introduce you to the English major at VCU. The course, like the major, is designed to guide you toward a deeper understanding of major literary forms and their conventions, and an ability to discern and confidently articulate your own interpretations of a literary work, as well as their significance. To these ends, we will of course be reading literature. Guided by the *Bedford Glossary of Critical and Literary Terms*, we will immerse ourselves in prose fiction, long (Stoker, *Dracula*) and short (Lahiri, *Interpreter of Maladies*), two plays (Wilde, *The Importance of Being Earnest* and Glaspell, *Trifles*) as well as four hundred glorious years of poetry in English, which we will cull from the *Seagull Reader: Poems*.

**Chan**

**TR 12:30-1:45pm**

**Call#: 20834**

**ENGL 301-901**

**English Study: Reading Literature (WI)**

*Reading Today*

Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). This course will explore literary forms and their interpretation via the rigorous and close examination of a few texts produced within the last few decades, and mostly from the 21st century. We will orient our work around the two familiar genres of novel and poetry, but we will explore these genres in part via examples in which either the production or reception of these genres is explicitly raised within the work itself, as a means of reflecting on the process of literary interpretation; in particular we'll look at changes spurred within or by new technologies. Texts will include fiction by authors like DeLillo, Borges, Bret Easton Ellis, R. Zamora Linmark, and Cory Doctorow; poetry by Rae Armantrout, Juliana Spahr, Leslie Scalapino, John Ashbery, Lyn Hejinian, and the Nuyorican Poets Cafe; and some nonfiction about literary and other kinds of reading, including excerpts from Marilyn Wolf's *Proust and the Squid: The Story and Science of the Reading Brain*.

**Golumbia**

**MW 4:00-5:45pm**

**Call#: 25049**

**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 9:30-10:45am**

**Call#: 21106**

**ENGL 304-002**

**Advanced Writing (WI)**

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). Portrayals of ourselves and others or how a historical record is born through storytelling. In this class we will focus on how we shape a narrative of ourselves and others by the stories we hear, see, experience, and write. We will focus on personal narratives and narratives of 'the other', a person or group. Discussions of place, memory, imagination, history, and culture will help shape our narratives, along with readings by prolific authors from a variety of disciplines. You will be responsible for completing two essays and one presentation as well as writing short, critical reflection pieces on our weekly readings.

**Dacey**

**TR 3:30-4:45pm**

**Call#: 24780**

**ENGL 304**

**Advanced Writing (WI)**

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

**-003 Griffin**

**MWF 10:00-10:50am**

**Call#: 24816**

**-004 Griffin**

**MWF 2:00-2:50pm**

**Call#: 25299**

**ENGL 304-902**

**Advanced Writing (WI)**

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). This course will be based on a variety of creative nonfiction texts, and will involve critical reading and some research as part of the writing process. It provides instruction in creative thinking and clear writing, and emphasizes exploration, inquiry, reflection, original language, revision, and collaborative learning. We will participate in writing exercises and writing workshops throughout the semester.

**Notter**

**TR 7:00-8:15pm**

**Call#: 25048**

**ENGL 305-002**

**Creative Writing: Fiction**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). An introductory fiction writing course in which students write and workshop their own short stories and/or novel excerpts. Class lectures will focus upon the basic craft elements of fiction writing, including plot, character, point of view, dialogue and more. Significant literary reading and writing will be required (students will be required to present their

own work at least twice during the semester). Workshops are geared not only toward creating stronger writing, but also for enabling students with the ability to evaluate their own work, as well as the work of others.

**Didato**

**TR 11:00-12:15pm**

**Call#: 24369**

**ENGL 305-003**

**Creative Writing: Poetry**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). So after 41 years of getting to teach, what have you learned to tell your kids?... Listen to how the word love sounds Exactly like what it means. How when You say love you can feel that l Is indeed luscious, that keen v of a tooth vibrates as it creases Your lip...Love... Love to be the maker of clear, energetic, complete sentences. Feel their muscles or curves with each stroke of the pen. Strategically set up breath-stations within each sentence to spend your breath on, or renew it. Arrange the subject matter appropriately to fit the illusions of touch and gesture, reality of breathing and, thereby, give the experience of sensuality to the reader. Make sure you make room for the reader—enough for he or she to get to participate in the completion of your poem.

To complete our course, the next moment, another poem, your life, you're going to need a little luminous suffering, some imaginative compassion, lots of aMusement, an insatiable obsession with revision. Talent is fine but I'm much more interested in your demonstrated willingness to revise. Each member of our group will be evaluated individually. I have no absolute standards for everyone. How much each of you grows as a poet within the course of the semester determines how well you do. In addition to your demonstrated willingness to revise, I'll be looking for your responses to assignments; your self-initiated poems; and the contributions you make to our class discussions.

Bye ya'll...(Think he's a real dude? muscle-bound galoot? quaint contrarian? weirdest nerd?)...Like you, he's like none other.

**Sange**

**TR 2:00-3:15pm**

**Call#: 12214**

**ENGL 305-901**

**Creative Writing: Fiction**

This is an introductory fiction writing workshop in which students write and revise short stories. We will explore key aspects of craft through reading and discussing stories, and work to produce polished, complete work.

**Crawford**

**W 7:00-9:40pm**

**Call#: 12217**

**ENGL 305-902**

**Creative Writing: Poetry**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). This course is a creative writing poetry workshop. Students will be required to write drafts of poems (some of which may be in

response to assignments) that will be used for class discussions and critiques. Since one must read poetry in order to write poetry, there will be a thorough reading component of contemporary poems and essays about poetry. Final evaluation will be based on a portfolio of revised poems, a journal of reading responses, presentations on readings, and in-class assignments.

**Horlick**

**TR 5:30-6:45pm**

**Call#: 20940**

**ENGL 305-903**

**Creative Writing: Fiction**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). This course introduces students to the fundamental elements of narrative fiction and the process-oriented techniques that will allow them to develop their own work. It is rooted in the idea that the story chooses the writer and that it is through manipulation of narrative elements that stories develop. The course centers on these elements as they present themselves in pieces of short fiction, as well as on the development of the writer and his/her own work.

**Comba**

**MW 4:00-5:15pm**

**Call#: 25592**

**ENGL 305-904**

**Creative Writing: Poetry**

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). In this class students will write a poem a week to workshop with class members and then revise a number of these poems for a final portfolio. Through close readings of poems and discussion, students will develop a shared critical vocabulary with which to talk about poetry. Class assignments will include weekly writing exercises to help students strengthen their writing skills. Students will read work by a range of poets as well as read (and write) about craft, revision, creative process, and contemporary developments in the genre.

**Macdonald**

**T 7:00-9:40pm**

**Call#: 22184**

**ENGL 307**

**Teaching Writing Skills**

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

**-901 Christenbury**

**R 4:00-6:40pm**

**Call#: 12219**

**-902 Belcher**

**T 4:00-6:40pm**

**Call#: 18118**

**-903 Calabro**

**M 4:00-6:40pm**

**Call#: 20063**

**ENGL 313-901**

**Southern Literature**

This course will include reading from the colonial era to the present. We will explore the question of what it means to be "Southern," considering such factors as identity and stereotype, place, history, race, and geography. Course readings will

include both primary texts and critical essays; Students will investigate themes that most interest them in several short reaction papers, one researched writing project, an author study, a mid-term, and a final examination. There will be heavy emphasis on class discussion and participation. A sampling of authors on the reading list includes William Bartram, Thomas Jefferson, Harriet Jacobs, Charles W. Chesnutt, Grace King, Kate Chopin, Ellen Glasgow, William Faulkner, James Agee, Flannery O'Connor, Alice Walker, Mildred Haun, and James Still.

**Hoffman**

**T 7:00-9:40pm**

**Call#: 25597**

**ENGL 318-001 Contemporary Poetry**

This course is meant to be a survey of poetry in the second half of the 20<sup>th</sup> Century and the beginning decade of the 21<sup>st</sup>. We will examine the major schools of contemporary American poetry, and (to a lesser degree) English, Irish, and Postcolonial poetry in English. Readings will be primarily from anthologies, but I will also prepare a course reader. Grades will be determined by two papers, a mid-term and a final exam, and occasional quizzes.

**TEXTS:**

*American Alphabets: 25 Contemporary American Poets* (Oberlin)

*The Norton Anthology of Modern and Contemporary Poetry: Volume 2* (Norton)

**Wojahn**

**TR 11:00-12:15pm**

**Call#: 25294**

**ENGL 322-001 Victorian Poetry**

This course will introduce you to British poetry written during the Victorian period (1837-1901), with particular attention to the time and culture of Victorian Britain. We will read male and female poets in roughly equal proportions, including Alfred Lord Tennyson, Elizabeth Barrett Browning, Robert Browning, Emily Bronte, Christina Rossetti, Dante Gabriel Rossetti, William Morris, A. C. Swinburne, Augusta Webster, "Michael Field," Mary Elizabeth Coleridge, Thomas Hardy and Ernest Dowson. Class assignments will include two or three essay papers, biweekly written responses, and one "live" oral recitation, as well as the option to edit and introduce an anthology of poems by a neglected Victorian writer.

**Frankel**

**TR 12:30-1:45pm**

**Call#: 23627**

**ENGL 323-001 Early 20<sup>th</sup> Century British Literature**

Prerequisites: three credits in a 200-level literature course (or equivalent). In this course we will consider international modernism from a British cultural perspective, as poets and novelists rethought the relationship between the British Isles and the imperial holdings they had come to dominate. While some young

artists distinguished themselves from their predecessors with avant-garde experiments, others focused on England's literary continuity with its national tradition and cultural distinctiveness. In many ways British modernism re-imagined England both as a center for international innovation and as the origin of a uniquely English literary expression, even though the tension between these two impulses sometimes drove their literature into difficult and ambiguous terrain. We will gauge the relative success of such experiments by Conrad, Yeats, Lawrence, Eliot, Auden, Mansfield, and Woolf.

**Coats** **TR 2:00-3:15pm** **Call#: 25091**

**ENGL 324-901** **Later 20<sup>th</sup> Century British Literature**

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

"To write poetry after Auschwitz is barbaric," Theodor Adorno famously declared in an oft-quoted but seldom contextualized remark following the Second World War. Samuel Beckett, to whom Adorno planned to dedicate his final work on aesthetics in the 1960s, seemingly ignored that disallowance for art and continued to search for ways in which art could respond to those dark days of European history. This class will begin by examining how Beckett's drama and fiction developed immediately after the war. We will then consider how writers such as Harold Pinter, Doris Lessing, Peter Ackroyd, John Banville, Tom Stoppard, Carol Ann Duffy, and others sought to define a place for British literature in the wake of the British Empire.

**Wells** **TR 4:00-5:15pm** **Call#: 25293**

**ENGL 350-901** **Approaches to Literature**

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

This class will explore what value Western culture has attributed to literature since Plato first banished poets from his ideal republic. We will pay particular attention to art's relationship with philosophy as we try to determine whether literature poses an obstacle to rational conduct (as Plato contends), provides models for such conduct, or allows access to some aspect of human experience that reason cannot understand on its own. Although we will begin the semester in antiquity, we will quickly progress to contemporary schools of criticism and examine whether the various archetypal, new critical, structuralist, psycho-analytic, deconstructive, and feminist schools of thought have solved those ancient debates or introduced new challenges to be resolved. Trying to develop a definition of literature will constitute a secondary (or arguably, the primary) goal this term.

**Wells** **TR 7:00-8:15pm** **Call#: 25300**

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

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

<b>-001 Deicas</b>	<b>F 9:00-11:40am</b>	<b>Call#: 12226</b>
<b>-002 Deicas</b>	<b>F 12:00-2:40am</b>	<b>Call#: 12227</b>
<b>-902 Suskind</b>	<b>M 7:00-9:40pm</b>	<b>Call#: 12228</b>

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

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

<b>Edwards</b>	<b>MWF 12:00-12:50pm</b>	<b>Call#: 12229</b>
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**ENGL/RELS 361-901      The Bible as Literature (WI)**

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

<b>Swenson</b>	<b>W 4:00-6:40pm</b>	<b>Call#: 25391</b>
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**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.

<b>Chan</b>	<b>TR 9:30-10:45am</b>	<b>Call#: 23634</b>
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**ENGL 373-002**

**American Literature: Realism and Naturalism: The Real and the Fake**

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

This course will focus on American literary realism and naturalism. By setting these works in their historical context, we will study these texts' preoccupation with "the real" or "the authentic." In the years between the end of the Civil War and the beginning of World War I, how and why were American authors particularly interested in exploring what counted as "real" or "authentic" objects and experiences? By asking various genre and contextual questions, our exploration of "the real" in these works will touch on many areas, including the self, race, gender, economics and many others.

<b>Glenn</b>	<b>MWF 12:00-12:50pm</b>	<b>Call#: 22448</b>
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**ENGL 381-901****Fiction into Film**

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

This course will study the translation of fiction into film from the point of view of both form and content. We will do close readings of fiction and analyze in depth their film adaptations while also paying attention to both media's historical, social, and cultural contexts. Some of the texts we might focus on are Joseph Conrad's *Heart of Darkness* and Frances Ford Coppola's *Apocalypse Now*, Günter Grass' *The Tin Drum* and the film adaptation directed by Volker Schlöndorff, Vladimir Nabokov's *Lolita* and its translation into film by Stanley Kubrick, and Euripides' *Medea* along with its experimental film interpretation by the Danish director, Lars Von Trier. In addition to the required novels, there will also be reading material posted on Blackboard. The films will be viewed in class and will also be placed on reserve in the library. Short response papers, a midterm exam, and a final paper will determine the final grade.

**Aykol****W 7:00-9:40pm****Call#: 23938****ENGL 384-001****Women Writers**

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

In this course we will examine short story collections written by American women in the context of later twentieth century and early twenty-first century feminism. We will begin this course with a discussion of the ideological underpinnings of Second and Third Wave Feminism in an effort to understand the shifting, and perhaps contradictory, agendas within the American Women's Movement in the last fifty years. Through the lens of this political framework, we will then consider several short story collections written by women during the 1970s, 1980s, 1990s, and early 2000s in an effort to understand how imaginative writing by women during these decades shaped, reflected, and/or questioned the scope of contemporary feminism.

**Comba****TR 9:30-10:45am****Call#: 25290****ENGL 391-001****Topics: Crime and Punishment**

Prerequisites: Three credits in a 200-level literature course (or equivalent). This course explores the themes of crime and punishment in literature. The assigned texts will be discussed in the light of questions such as: Why and how has literature dealt with crime and punishment? How does literature help us develop critical approaches to understanding crime and punishment? What causes criminal behavior? Who commits crime? How do criminals confront their crime and deal with notions such as guilt and shame? What are the various forms of punishment for different crimes? What is the rationale for determining the punishment of a

given crime? Do culture, class, gender, and race influence the ways in which we perceive the nature of a crime and its punishment? With additional reading material provided by the instructor, the texts studied in this course will be considered from the psychological, sociological, historical, and philosophical, as well as from the purely literary standpoints. Some of the writers we might read are Fyodor Dostoevsky, Albert Camus, Vladimir Nabokov, Toni Morrison, and Ian McEwan. There will be additional reading posted on Blackboard. The final grade for the course will be based on short response papers, student presentations, a midterm exam, and a final paper.

**Aykol**

**TR 11:00-12:15pm**

**Call#: 25776**

**ENGL 391-002      Topics: News, Narrative and Journalistic Form, 1865-1915**

Prerequisites: Three credits in a 200-level literature course (or equivalent). At various moments, the press has borrowed from and even helped to forge literary modes like sentimentalism, melodrama, and realism. This course will explore the intersection of journalism and literature as well as the figure of the journalist and editor as a social type within literature. We will approach newspaper reportage as textual artifacts that deploy literary narrative devices in describing both everyday and world historical events. Our investigation will begin in the 18th century by considering the newspaper's position in an emerging print marketplace. We will then look at how journalistic form and content evolved over time, tracing the development of journalistic conventions and news genres through the 19th century and considering the relationship between journalistic writing and shifting audiences for news over this two-century time period.

**Soderlund**

**TR 11:00-12:15pm**

**Call#: 22211**

**ENGL 391-003      Topics: Comic Surrealism**

Prerequisite: Three credits in a 200-level literature course (or equivalent). So Surrealism means Beyond realism. So what's that? So what's comic that isn't absurd, isn't satirical, isn't amusement—isn't even funny? (Why do I hate jokes and love to be amused? What makes wit wit?

Surreal, dude! the kid exclaims while welcoming his buddy's green hair. Is Surreal merely synonymous with weird? In an age of Cryonics—not too live bodies, in our own time, installed in ice for the better centuries up ahead, impression of Jane Mansfield's breasts immortalized in cement, no sign of body parts anywhere on the screen, within the green, Nintendo Baghdad night—far out & impacting as the brain-invented bombs some of us call Smart—could the Real already have been replaced by the Surreal? If so, what do we do to lighten up? In such a world, how do we know where we are, and how do we laugh? How does the Macabre transport us and where does it leave us? Does it increase our wherewithal to

survive, even enjoy our crazy world? What happens when we want our humor to be as crazy as our world? Relish it that way? Is this a proportionate yen? A “sane” yen? How is such humor cathartic? Can the Macabre lead to empathy? Imaginative Compassion? Can the Comic Surreal, even the humorously Grotesque, stir us to tenderness? Seriously & funnily, I mean to lead us on guided imagery trips, to not require “Automatic Writing” from each of you, but put up a Blackboard Forum for sneaky exhibitionists, to allow for “happenings” both in front of our faces & behind our backs, inspire researchings into Apollonaire, Breton, Reverdy, Duchamp, Prevert, Magritte, Dali, Paul Simon, the Beatles, Bob Dylan, Kenneth Patchen, Frieda Kallo, Wallace Stevens, big ee, Hart Crane, Gerty Stein, Lawrence Ferlinghetti, imperatively, Frank O’Hara, John Ashberry, Charlie Simic, James Tate, & Mary Ruefle—how ‘bout some Pablo Neruda?...bit of Shinkichi Takahasi?--& gobs of gorgeous others. Of course this course has got to begin with showings of HAROLD & MAUD & DOCTOR STRANGELOVE!

**Sange**

**TR 3:30-4:45pm**

**Call#: 25050**

**English 391-004**

**Topics: African American Slave Narratives and Neo-Slave Narratives**

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

This course will explore slavery as an important institution in shaping concepts of race before and after the Civil War. We will look at the traditional African American slave narratives from the 18<sup>th</sup> and 19<sup>th</sup> centuries in both print and electronic versions (*Documenting the American South* website) as well as revisions of the slave narratives in 20<sup>th</sup> and 21<sup>st</sup> century novels. Questions we will consider: Why has slavery been such an enduring subject for African American fiction writers? How might later writers be writing “in the gaps” of nineteenth-century narratives? How are they using slavery to comment on contemporary times? Slave narratives by Olaudah Equiano, Frederick Douglass and Harriet Jacobs and others will be explored. Special emphasis will be given to Virginia slave narratives and students may choose to investigate Virginia authors in their own projects. Novels and short fiction will include Toni Morrison, *Beloved* (1987); Sherley Anne Williams, *Dessa Rose* (1987); Edward P. Jones, *The Known World* (2003); and James McBride, *Song Yet Sung* (2008).

**Bassard**

**TR 12:30-1:45pm**

**Call#: 25546**

**English 391-005**

**Topics: Post Modernism to Electronic Literature**

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

Please contact instructor for course details.

**M. White**

**TR 3:30-4:45pm**

**Call#: 26046**

**ENGL 391-011**

**Topics: Early Literature Masterpieces**

Prerequisite: Three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.

**Morse**

**TR 3:30-4:45pm**

**Call#: 23622**

**ENGL 391-901**

**Topics: The Rise of the American-Indian Novel**

Prerequisites: Three credits in a 200-level literature course (or equivalent). This course will focus on contemporary American Indian literature from the 1970s to the present. We will investigate a variety of issues, especially how contemporary American Indian literature engages with its oral traditions as well as the non-Native literary canon. In this course we will read a variety of poetry and prose and include authors such as Leslie Marmon Silko, Ray A. Young Bear, Louise Erdrich, Sherman Alexie and others.

**Glenn**

**MW 4:00-5:15pm**

**Call#: 23618**

**ENGL 391-902**

**Topics: Queer Cinema**

Prerequisites: Three credits in a 200-level literature course (or equivalent). When society historically framed the dominantly hostile attitudes toward queer sexuality (deviance, pathology, sickness), queer subjects typically suffered silently. In film, queer people were portrayed as either fearfully sinister villains or objects of ridicule. But attitudes changed with the advent of queer liberation movements in the 1960's, and with increasing concessions of acceptance, the diminution of stereotyping, and the broadening range of storylines began to suggest that queer people could be multidimensional characters in film.

This course seeks to chart these trends as mirrored in modern pictures from the second decade of the twentieth century to the present time. From an abundance of choices, we have selected vividly telling examples, especially pictures with literary antecedents. These choices are designed to provoke wonder, argument and controversy. Some are windows into forgotten times; some point to a possibility of coming together not yet realized.

We will explore how psychoanalysis, Marxism, sexology, feminism, critical race theory, and post-structuralism influence film representations of queer bodies, sexualities, and subjectivities. We will use reception theory to explore queer interpretations of film. Like other genres of film, queer cinema raises broader questions about film making as an artistic and socially situated phenomenon, as well as about how films are "read." Some thematic elements include:

- mythos/mythic dimensions of queer narratives
- objectification, fragmentation, and reification of queer bodies
- identity, gender, and sexuality
- permutations of the desiring subject and the desired object; navigating the queer gaze
- queer futurity, the radical imagination, and liberation.

Assignments:

- Weekly 1-2 page responses to critical readings w/ references to the films shown in class
- Midterm paper that explores a particular director, actor, critic, or film movement
- Final paper that explores a film from a queer perspective
- Creative project that demonstrates course learning
- Regular attendance and participation in class, including an oral presentation

Regular participation on the Queer Theory VCU Ning Site

**Canfield & Coppedge W 4:00-6:40pm**

**Call#: 25296**

**ENGL 391-903**

**Topics in Literature: American Fantastica**

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

**American Fantastica:** "Fantastica" is a term used by the critic John Clute to describe literature that while using elements of genre (horror and science fiction) has intentions and structures that are ultimately literary, or as novelist Peter Straub puts it, it is fiction that adopts the "materials of genre--specifically the genres of horror and the fantastic"—but does so without the "constrictions of formulaic treatment, and in fact naturally extends and evolves into the methods and concerns of its wider context, general literature." This is a course with readings culled from contemporary novels and short stories and will include work by Don Chaon, Joyce Carol Oates, Jonathan Carroll, Elizabeth Hand, Thomas M. Disch, Kelly Link (who will be reading on the VCU campus during the spring semester), Steven Milhauser, Shirley Jackson, Neil Gaiman, John Crowley, and others.

**De Haven**

**MW 4:00-5:15pm**

**Call#: 25578**

**ENGL 400-001**

**Shakespeare: The Early Works**

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

This course will focus on Shakespeare's early comedies and histories; we'll also read at least one early tragedy, several sonnets, and the narrative poem *Venus and Adonis*. Classes will feature discussion and practice in the close and accurate

reading of Shakespeare's language. Students will write two papers, a midterm, and a final exam.

**Brinegar**

**MWF 2:00-2:50pm**

**Call#: 25093**

**ENGL 402-002**

**Chaucer**

Prerequisite: Three credits in a 200-level literature course (or equivalent). English majors only. This course will concentrate on a selection of *The Canterbury Tales* and a few lesser-known works, as well as sources or analogues that provide a context for the main readings. We'll explore Chaucer's use of language, genre, and narrative conventions, from courtly romance to bawdy fabliau, and examine the ways in which his characters (and narrators) define or redefine themselves against a rich literary and cultural backdrop. The readings raise different medieval perspectives on conflicts ranging from actual knightly warfare to battles of the sexes, outbursts of religious hypocrisy, and bids for control over narrative interpretation. Readings will be in the original Middle English. Requirements include class participation, several short writing assignments (approximately 10-12 pages total), translation and reading quizzes, midterm and final.

**Shimomura**

**TR 12:30-1:45pm**

**Call#: 22198**

**ENGL 407-901**

**Medieval Epic and Romance**

Prerequisite: Three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.

**Morse**

**MW 4:00-5:15pm**

**Call#: 23879**

**ENGL 414-001**

**American Novels and Narratives of the 20<sup>th</sup> Century**

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

From realism through magic realism and beyond, American narrative changed drastically in the twentieth century. Through novels and a few short stories, we will contemplate two chief questions: What is or was American in the twentieth century? And what is narrative itself?

**Cokal**

**TR 3:30-4:45pm**

**Call#: 25094**

**ENGL 416-001**

**British Novel: Nineteenth-Century**

English 416 will focus on six masterpieces of the English novel from 1847 to 1879—*Wuthering Heights*, *Vanity Fair*, *Great Expectations*, *Middlemarch*, *Far from the Madding Crowd*, and *The Egoist* — plus a number of short stories. Many of these books are famously long; this is a reading-intensive course. Assessment will be made through class discussion, reading quizzes, brief papers, two tests, and a final examination.

**Latané**

**MWF 10:00-10:50am**

**Call#: 25288**

**ENGL 423-001****English Drama: 900-1642**

Prerequisite: Three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.

**Morse****TR 12:30-1:45pm****Call#: 23623****ENGL 424-001****Restoration and 18<sup>th</sup> Century Drama**

Prerequisite: Three credits in a 200-level literature course (or equivalent). Please contact instructor for course details.

**Davis****TR 9:30-10:45am****Call#: 25295****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. Please contact instructor for course details.

**Donovan****T 7:00-9:40pm****Call#: 17538****ENGL 437-901****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 focus on workshopping the participants' fiction, with some writing exercises and published readings for inspiration. Students will accumulate a portfolio of work, a significant portion of which will be a sophisticated revision of one story. One of the great truisms of fiction writing is that you should write what you know. That saying doesn't acknowledge that there are many ways of knowing. So at least one of your major pieces this semester will involve significant library research to enrich your story world.

**Cokal****W 7:00-9:40pm****Call#: 23983****ENGL 439-901****Advanced Nonfiction Writing**

Prerequisites: ENGL 304 or 305, or permission of the instructor. This workshop will engage students as readers and writers of the "fourth genre," creative or literary nonfiction, a genre which is versatile, elastic and, like other genres of writing, still evolving. Participants will explore writing nonfiction through two writing projects of their own and through reading a range of works which illustrate the possibilities for subgenres of creative nonfiction stylistically and topically.

**Hodges****TR 5:30-6:45pm****Call#: 23979****ENGL 440-001****Writing and Social Change: Prison Writing**

This course is about the healing power of writing. It's about 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 change is possible, even in prison, and yearning to see it unfold across the page.

This special workshop is open only to men and will meet at the Richmond City Jail (RCJ). Students will work on their writing alongside men who have been selected to participate by Mr. John Dooley, the education director. All students—from VCU and from RCJ—will create a body of autobiographical writings, essays and poems based on original writing prompts and selected readings. Together, through our writings and discussions, we will seek explanations to enduring questions about the causes of crime.

Students should know that this workshop emerges out of a long-standing professional relationship that the instructor has established with the staff and inmates at the Richmond City Jail through other writing workshops, research and publication. The conditions for us to work are pre-established and safe. Prospective students should have a strong interest in writing, the subject matter described here, and the process of building community through a writing workshop. See [www.cityprisonwriters.com](http://www.cityprisonwriters.com) for more details. Permission of the instructor is required. A background check will also be required by the staff at the Richmond City Jail.

**Coogan**                                      **MW 1:00-2:15pm**                                      **Call#: 23978**

**ENGL 449-001**                                      **Introduction to Linguistics**

Please contact instructor for course details.

**Griffin**                                      **MWF 3:00-3:50pm**                                      **Call#: 22840**

**ENGL 450-901**                                      **Modern Grammar**

Please contact instructor for course details.

**Griffin**                                      **MW 5:30-6:45pm**                                      **Call#: 12248**

**ENGL 451-901**                                      **History of the English Language**

In English 451, you will learn about the origins, development, and present state of the English language. We will begin with a look at present-day American English (or Englishes), and then step back to English's distant roots in Proto-Indo-European. We will then follow the myriad changes the language undergoes in moving from Old English to Middle English to Modern English, and look at how early Modern English differs from the language we speak now. We will end the



course with an overview of English as a world language and some speculations on its future. Throughout the course, we will focus not only on formal linguistic changes, but also on the various social roles English has played through the centuries.

**Brinegar**

**TR 5:30-6:45pm**

**Call#: 23980**

**ENGL 453-001**

**Introduction to Modern Rhetoric**

Prerequisite: Three credits in a 200-level literature course (or equivalent). The ancient art of oratory is transformed into a critical tool for writing about issues of public concern. Students study rhetorical techniques for inventing ideas then create their own essays, shaping them stylistically with rhetorical tropes and schemes, eventually delivering them in a public forum that engages classmates in debate.

**Coogan**

**TR 12:30-1:45pm**

**Call#: 22200**

**ENGL 490-001**

**Senior Seminar: Joan Didion (WI)**

Joan Didion's Literary Nonfiction: This course will offer us an opportunity for close study of Joan Didion's nonfiction with attention to prose stylistics, narrative structure, rhetoric and social and journalistic relevance. We will read her work chronologically for the most part, starting with *Slouching Towards Bethlehem* (1968) and *The White Album* (1979), then moving to *After Henry* (1992), *Political Fictions* (2001), *Where I Was From* (2003), *Fixed Ideas* (2003) and *The Year of Magical Thinking* (2005). WE will also read some of her writing that has not been collected in a book. Assignments will include some mix of stylistic analysis, critical response, and a final project on some aspect of Didion's work. Scholarly criticism of Didion's writing has been, to date, limited. I will make available on-line and through bibliography what literature exists.

Joan Didion is one of the most important writers of literary nonfiction, personal and journalistic, of the 20th and 21st Centuries. This promises to be an interesting, perhaps eye-opening experience of genre and author.

**Hodges**

**TR 12:30-1:45pm**

**Call#: 25598**

**ENGL 490-003**

**Senior Seminar: Oscar Wilde and his Circle**

The writings of Oscar Wilde, like his life, fly in the face of the traditional pieties, challenging us to rethink our understanding of some of the things we hold dearest. But even as he brings his wit and critical intelligence to bear on complex questions about language, culture, sexuality, and social relations, Wilde deflates our attempts to define him. A master of paradox and a self-professed teller of lies, Wilde tells us that "all art is quite useless" and that "in matters of grave importance, style not sincerity is the vital thing." So how do we grapple with

Wilde's legacy, still poorly understood one hundred years after his death, without becoming one of the serious people he so famously mocked in *The Importance of Being Earnest*?

In this course, we will read Wilde's writings in the context of the decade – the 1890s – he helped to shape. In the first half of the semester, we will read Wilde's best-known literary works, as well as one or two that are not so well-known. Our readings will extend across the whole range of Wilde's writing, taking in poetry, fiction, drama and criticism. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1890s, many of whom Wilde helped to inspire: Shaw, Stoker, James (perhaps), Ibsen (perhaps) and a number of so-called New Woman writers whose careers make an interesting parallel with Wilde's. If there is time, we'll also be studying developments in the visual arts – particularly work by Aubrey Beardsley and James McNeill Whistler – with which Wilde was closely involved. Assignments will include a short critical paper, book reports, researched presentations, and a major researched paper.

**Frankel**

**TR 11:00-12:15pm**

**Call#: 23877**

**ENGL 490-004**

**Senior Seminar: Mythology (WI)**

This course examines myths and folklore, and their resonance in texts from classical and medieval to the modern. Texts will deal with gods, heroes, monsters, magic, and riddles, and may include creation stories, Norse or classical mythology and epic, medieval reworkings of Celtic mythology, and early modern ballads, as well as a more modern text (possibly Buffy the Vampire Slayer). Requirements will include careful reading and discussion of some weird and wonderful texts, class presentations, essay exams, and regular short writing assignments that will culminate in a longer researched senior seminar paper (approximately 15 pages). Students who have taken ENGL 391 Topics: Mythology are not eligible to sign up for this course.

**Shimomura**

**TR 9:30-10:45am**

**Call#: 12253**

**ENGL 490-005**

**Senior Seminar: Scottish Literature (WI)**

This course will look at the remarkable amount of good writing done in a sparsely populated and cranky demi-country just to the North of Merrie England. We will start with two foundational figures: Robert Burns and Sir Walter Scott, proceed to Robert Louis Stevenson, and then spend most of the semester with 20<sup>th</sup>-21<sup>st</sup> century developments. Assessment will be made through class discussion, presentations, two tests, and a researched essay of 15-25 pages in length.

**Latané**

**MWF 11:00-11:50pm**

**Call#: 25287**

**ENGL 490-901****Senior Seminar: 18<sup>th</sup> Century Gothic**

This seminar concentrates on the genesis and rise of the Gothic Novel in the latter half of the eighteenth century and the early 1800s. Haunted by tyrants and victims, Gothic literature's labyrinths, ruined abbeys, dungeons, darksome forests, secret passages, sublimely oppressive mountain byways and rather more prosaically oppressive domestic spaces resonated with the pressures attached to anxious discourse about gender, race, nationality, religion, and class. The novels of the eighteenth-century Gothic genre are an emotive index to the political and historical contexts of their production and reception (American and French Revolutions, slavery, the Middle Passage and slavery, Bluestocking agitation, and wide-ranging debates about human rights). In their focus on the effects of certain qualities upon characters and readers--deprivation, vacuity, darkness, solitude, silence, and infinity--these novels are also an aesthetic index to the beginnings of modern psychology, and we will view numerous images from the period (using Blackboard) in order to consider the visual analogue. Moreover, these novels are the ancestors of today's horror genre; accordingly, after reading novels by Horace Walpole, Matthew Lewis, Mary Wollstonecraft, Ann Radcliffe, Jane Austen, and Charlotte Dacre, we will end by considering a *modern heir*.

Likely requirements of the seminar will include: a surfeit of verbal and written participation (via Blackboard), 2 presentations on secondary (critical) materials, a seminar paper (linked to a written prospectus, a workshop, and a seminar presentation), and a short-essay final exam. *N.B.:* this shall be a true seminar, not a lecture class. If you do not like to "participate," or if you know you will need to miss more than a single class meeting, you will want to consider signing up for a different course.

**Swenson****W 4:00-6:40pm****Call#: 25284****ENGL 491-001****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#: 21054**

**HUMS 250-901****Reading Film**

This course will consist of a lecture prior to the screening of a work of cinema. Each lecture will define what the proceeding topic and assignment is for the class. All students are required to register as a user of the internet movie data base imdb.com. This online data base will provide references needed to complete your assignments. For each lecture students must take notes. In addition students will need access to films assigned for independent research and final projects. Netflix is also required for your access to films. No text book is required - however, for your final research project you should include research from sources both online and text.

Reading film will provide an examination of the techniques and concepts developed in cinema that compose a language of picture, sound, music and other cinematic elements. A selected number of narrative, documentary, experimental and animated films are viewed as source material. This syllabi is subject to change.

**Mills****R 7:00-9:40pm****Call#: 23984****HUMS 250-903****Reading Film**

This course is an intense look at the filmic elements which are the building blocks of motion pictures. The course will develop visual literacy by exploring and analyzing the various elements of film (cinematography, lighting, editing, art direction, theory, and sound, among others). Examples will be taken from both U.S. and world cinema and from all eras of filmmaking. The student will gain a keen eye for examining film and breaking down visual cues, thus becoming a savvier consumer of movies. The student will also gain a critical and analytic vocabulary of film elements as well as industry terminology.

This class is a combination of lecture, film screenings, and class discussions. You are expected to attend each class and be an active participant. You are also expected to complete all assignments prior to class.

**McKendry****R 7:00-9:40pm****Call#: 24545****HUMS 250****Reading Film**

This course aims to develop 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. A number of multiple choice tests, short response papers, and a final paper will determine the final grade.

**-902 Aykol****R 4:00-6:40pm****Call#: 23528****-904 Aykol****T 4:00-6:40pm****Call#: 25281**

