

VCU
Department of English

Course Descriptions

Summer 2011

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Credit Distribution

Writing:..... 302, 304, 305

Linguistics:..... 449, 450

Criticism:..... 430

Literature Prior to 1700:..... 423

Literature 1700-1900:..... 371, 372

Diversity:..... 314, 384, 391-001, 391-002

****Note:** Upper level classes not listed above count as English elective credit.

These distributions are current as of 3/29/11. If instructor or class times change, check with your advisor to make sure the distribution has not changed.

Summer 2011 CLASSES

UNIV 111 and 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 206-001 American Literature II

An introduction to the literature of the United States from the 1860s to the present, emphasizing connections among the representative works. The course will focus on authors and their texts both historically and thematically, especially as they address the question "What is 'American'?"

Schaub June 13- July 21 MTWR 10:30-12:20 Call #: 33093

ENGL 215-001 Textual Analysis

This class will explore how humans have understood their individual and social identities through the stories that they tell. This exploration of how we use narrative to understand ourselves will imply a social value for literary study that we will also examine throughout the semester. A key dilemma guiding our class will concern who has the authority to tell the stories that define us. Are we the stories that we tell ourselves or the stories that others tell about us? Can a person have a fulfilling identity that leaves him or her alienated from the society in which the person lives? How do the ways in which we represent ourselves to ourselves and others enable or restrict what we can be or become? To open this study, we will examine Northrop Frye's argument that all works of literature adhere to an archetypal pattern about such a quest for identity and explanation of some basic literary conventions that readers expect in the works they study. We will then interrogate the adequacy of Frye's theory as we read selected works of literature and consider what identities they suggest for the individuals and societies that they represent.

Wells May 23- June 10 MTWRF 9:00-12:00 Call #: 31827

ENGL 215-002 Textual Analysis

Please contact instructor for course details.

Prichard May 24- June 24 MTWRF 9:00-11:50 Call #: 31826

ENGL 215-004 Textual Analysis

This course will explore the literary fantastic in recent short fiction, novels, and film. Along the way we'll examine the nature and purpose of fiction, genre, and textual analysis. Written work includes short response papers to the readings, a critical review of a film or short story, and a final exam. We will read the following books: *Redemption in Indigo* by Karen Lord, *The City & The City* by China Miéville, *The Windup Girl* by Paolo Bacigalupi, and *Pretty Monsters* by Kelly Link. We will also sample short fiction from the online publications *Clarkesworld*, *Strange Horizons*, *Lightspeed*, and *Fantasy*. Likely films include *Inception*, *Pan's Labyrinth*, *Let the Right One In*, *Children of Men*, and *Sleep Dealer*.

Danvers May 23- June 23 MTWR 10:30-12:45 Call #: 31967

ENGL 215-901 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.

Glenn May 23- July 13 MW 3:00-5:40 Call #: 32049

ENGL 295-901 The Reading and Writing of Fiction and 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.

Phillips May 24- July 14 TR 6:00-8:40 Call #: 31822

ENGL/CRJS 302-002 Legal Writing (WI)

This course is housed in the Wilder School. Please contact the Wilder School for course details at 828-2292.

Mell June 13- July 21 TBA Call #: 30700

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.

White June 14- August 4 TR 3:00-5:40 Call #: 31116

ENGL 304-902 Advanced Writing (WI)

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). English 304 is decidedly writing-intensive and reading-intensive, with an emphasis on prose style, voice, purpose and organization. We will focus primarily on the essay format, and study a variety of writers' works in this genre. These will be assigned as course readings and will be made available to you on Blackboard, or provided for you in class; you will not have a text for this course. You will also write several essays and fulfill various writing assignments (both in and out of class), which, collectively, will comprise the largest portion of your grade. There will be no midterm or final exams.

In addition to the quality of the content of your essays, you will be expected to cultivate and demonstrate proficiency with language, syntax and grammar, all of which are essential elements of good writing. You may expect vocabulary and grammar instruction and quizzes on an as-needed basis, as determined by your instructor.

ANYTHING written for this course is subject to public consumption, meaning that you should be prepared to share and discuss your own and others' writing during class and on-line.

Ashworth

May 23- July 13

MW 3:00-5:40

Call #: 12874

ENGL 305-001 Creative Writing: Poetry

Prerequisites: UNIV 111 and 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

May 23- July 13

MW 3:00-5:40

Call #: 31300

ENGL 305-002 Creative Writing: Poetry

Prerequisites: UNIV 111 and 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). English 305 is a creative writing workshop: students will write drafts of poems--some started as assignments--and bring to class, copies for discussion and critique. The class includes a heavy reading component; students will read many poems--most written by contemporary poets--as well as essays about poetry. The final grade will be based on a portfolio of revisions, plus "studio" work-- freewrites, written critiques, assignments, imitations, image lists, notebook entries, and two short essays (or a seminar project).

Shiel

June 27- July 28

MTWR 1:00-3:15

Call #: 31952

ENGL 305 Creative Writing: Fiction

Prerequisites: UNIV 111 and 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). Eudora Welty writes how "If you haven't surprised yourself, you haven't written," while Cecil Day Lewis declares that "I do not sit down at my desk to put into verse something that is already clear in my mind. If it were clear in my mind, I should have no incentive or need to think about it...We do not write in order to be understood; we write in order to understand." Echoing Welty's and Day Lewis's insights, this course is rooted in the idea that the story chooses the writer, and that stories develop through the manipulation of narrative elements. In order to "surprise" ourselves and, hence, write a story, we will examine the fundamental elements of narrative fiction as well as the process-oriented techniques that will allow us to develop our own work.

901-Comba

May 24- July 14

TR 3:00-5:40

Call #: 32793

904-Comba

May 23-July 13

MW 3:00-5:40

Call #: 10698

ENGL 305-903 Creative Writing: Fiction

Prerequisites: UNIV 111 and 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). A workshop primarily for students who have not produced a portfolio of finished

creative work. Students will present a collection of their work at the end of each course. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Lodge **June 14- August 4** **TR 6:00-8:40** **Call #: 31535**

ENGL 314-001 **African American Literature**

Prerequisite: Three credits in a 200-level literature course (or equivalent). The objective of this course is to offer students a brief, yet diverse scope of African American literature. This course will follow the historical track of African American literature spanning from the slave narratives, the Harlem Renaissance, the Civil Rights Movement, and finally, to Contemporary African American literature. Within each span of time we will look at the literature that defined that period of time and captures the ideology of its writers. We will frequently review less known works that individually reflect experimentation and expression of style through writing. Beyond the literature, students will be introduced to the musical creations that have played an intricate role in defining African American culture. Students will engage in active discussions and in-depth writing analysis that will aid in their exploration and appreciation of the genre.

Brown **June 14-August 4** **TR 6:00-8:40** **Call #: 32802**

ENGL 316-001 **Modern Poetry**

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course will survey the era of modernism in American and British poetry. We will begin in the Nineteenth Century with figures such as Whitman, Dickinson, Hopkins and Hardy, and conclude with the poetry of the mid-Twentieth Century. We will examine the work of the major figures--Eliot, Pound, Stevens, Williams, Crane, Moore, etc.--as well as the various schools which are linked to modernism, among them Imagism, Futurism, Dada, and the Harlem Renaissance. Students will write two brief essays and a take-home final exam.

Text: The Norton Anthology of Modern and Contemporary Poetry, Volume 1

Wojahn **May 23-June 10** **MTWRF 9:00-12:00** **Call #: 32792**

ENGL 317-001 **Modern Drama**

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course surveys some major achievements of realist and modernist drama with a special focus on the theater's efforts to reshape itself into an experimental and innovative genre. We will study representative British, American, and Continental plays; authors may include Ibsen, Strindberg, Shaw, O'Neill, Chekhov, Brecht, and Beckett, among others. Along the way, we will track the interaction between the modern theater and major political and cultural trends that occurred at the time of their first performances: feminism and women's suffrage, class and ethnic conflict, World War, colonialism, and independence.

Coats **June 27-July 28** **MTWR 10:30-12:45** **Call #: 32904**

ENGL 318-901 **Contemporary Poetry**

This is a reading course in contemporary poetry. It has been designed to cultivate a deep engagement with the poems we will be reading, an engagement intended not only to deepen the student's understanding of how poems are made and how they make (or resist making) their meanings but also to deepen his or her pleasure in reading them. Most of the works we will be reading will have been composed by living poets, but we will also look at a number of earlier poems, as these will help us to understand the tradition within which today's poets are writing. We will also be considering a number of poems in translation.

Graber **May 23-June 23** **MTWR 10:30-12:45** **Call #: 31911**

ENGL 324-001 **Later 20th Century British Literature**

"To write poetry after Auschwitz is barbaric," Theodor declared in his apparent disallowance of aesthetics following the Second World War. Poets, playwrights, and novelists continued to explore how they might compose legitimate works (or anti-works), just as Adorno (who'd planned to devote his final volume on aesthetics to Samuel Beckett) later insisted his claim implied they must. This class will explore how postwar British authors confronted the atrocities executed during that war and Britain's postcolonial position in a world now dominated by cold war politics and American hegemony.

Wells **May 23-June 23** **MTWR 1:00-3:15** **Call #: 32791**

ENGL 351-901 **Children's Literature I**

This course is housed in the School of Education. Please contact the School of Education for course details at 828-3382.

Deicas **May 23-June 10** **MTWRF 9:00-12:00** **Call#: 10701**

ENGL 371-901 **American Literature: Colonial and Federal**

Please contact instructor for course details.

Corner **June 14-August 4** **TR 6:00-9:40** **Call #: 32949**

ENGL 372-001 **American Literature: Romanticism**

Prerequisites: Three credits in a 200-level literature course (or equivalent). 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 **May 23-June 10** **MTWRF 9:00-12:00** **Call#: 31912**

ENGL 375-001 **American Literature: Contemporary**

Semester course; 3 lecture hours. 3 credits. Prerequisite: Three credits in a 200-level literature course (or equivalent). We will read examples of American writing—mostly novels—written in the last few decades. We will give equal attention to form and content. Don DeLillo, Paul Auster, Toni

This course dips into both literary analysis and creative writing—meaning you will get to work both as a creative artist and as a scholar, though the amount of activity in each area may depend to an extent on individual choice. We will analyze narratives of the last hundred years, examining the historical, social, and intellectual forces that gave rise to major aesthetic movements such as modernism and postmodernism, as well as modes such as magic realism and minimalism. Short (1 or 2 pages) assignments will include creative imitations of the modes under discussion and theoretical/critical responses to several of those modes. We will workshop many of these assignments. The final project (8 to 10 pages) may be a complete short narrative combined with a theoretical response, or it may be a more traditional paper combining theory with an examination of primary texts. There will also be several quizzes and a brief final exam.

Cokal

June 13-July 13

MTWRF 1:00-2:50

Call #: 31910

ENGL/LING 449-001 Introduction to Linguistics

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for human language and communication with an emphasis on basic, formal methods of linguistic description. Basic areas covered under formal linguistics include phonetics (the properties of speech sounds), phonology (the systematic sound patterns of language), morphology (the grammatical structure of words), syntax (the structure of phrases and sentences), and semantics/pragmatics (the meaning and use of words and sentences). This course will also cover areas such as historical linguistics (language change and language relationships), language acquisition (how languages are acquired in children vs. adults) and physiological basis of language (language and the brain). This course is designed to give you a brief but broad overview of the methods used in linguistic description and analysis and to familiarize you with the main areas of inquiry within the field of linguistics.

Topics and issues covered include:

- The biological basis and evolutionary origins of human language
- Relations of language to cognition, communication, and social organization
- Sounds, forms and meanings of words, phrases, and sentences
- The reconstruction of linguistic history and the "family tree" of languages
- Dialect variation and language standardization
- Language learning by children and adults
- Brain structures and language functions

Griffin

June 27-July 28

MTWR 1:00-3:15

Call #: 10717

ENGL/LING 450-901 Modern Grammar

Prerequisite: Three credits in a 200-level literature course (or equivalent). A study of modern English grammar and usage with some attention to linguistic theory. Recommended for teachers at all levels.

Griffin

June 13-August 3

MW 6:00-8:40

Call #: 10718

HUMS 250-001

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. The final grade will be determined with various writing assignments and tests.

Aykol

May 23-June 10

MTWRF 9:00-12:00

Call #: 31306

HUMS 250-002

Reading Film

This 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 given the short term in summer session, attendance is really necessary. Although most of the time we will be analyzing short clips from films, we will watch at least three feature length films (including one or more of the following: *Citizen Kane*, *The Godfather*, *Amélie*, *Chinatown*, *Grand Illusion*). There will be 20-30 pages of reading most nights, six short written tests, and a final exam that will include a take-home essay. The text we will use is Louis Giannetti, *Understanding Movies*, 11th edition (ISBN: 0-13-233699-0). You just need the textbook itself, none of the add-ons that are sometimes sold with it. I'd urge you to check Alibris, Amazon or any other online used book site to get the 11th edition. The new 12th edition will cost much more and, although you are welcome to use it, it is not necessary.

Fine

July 25-August 12

MTWRF 9:00-11:50

Call #: 32794

