

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Spring 2012**

## 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, 391-006, 429, 430**

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

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

**Literature 1700-1900.....320, 321, 371, 372, 373, 391-005, 413, 416**

**Literature of Diversity.....314, 365, 386, 391-008, 391-901**

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

*This information is current as of 10/25/11*

## HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 27, 2011, and end on January 7, 2012. Classes meet MTWRFS from 9 am to 2 pm

**ENGL 215-V03**

**Textual Analysis**

Please contact instructor for course details at fopricha@vcu.edu.

**Prichard**

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

**Call#: 25103**

**ENGL 215-V01**

**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 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 in 1993); 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.

**Comba**

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

**Call#: 27779**

**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 understanding 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 English language poets. Students will be required to write informal reactions to the works they read and there will also be one formal, final essay assignment.

**Graber**

**M-Sa 9:00am – 2:00pm**

**Call#: 24341**

DRAFT- SUBJECT TO CHANGE

Updated 10/25/11

**ENGL/AMST 391-V13      Topics in Literature: Hollywood in Fiction and Film**

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

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 filmmakers) 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 (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 391-V03      Topics in Literature: American Fantastica**

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

“Fantastica” is a term used by the critic John Clute to describe literature that while using elements of genre (horror, fantasy 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 modern and contemporary novellas and short stories and will include work by Kelly Link, Jonathan Carroll, Joyce Carol Oates, George Saunders, Elizabeth Hand, Steven Milhauser, Neil Gaiman, and others. Short and feature-length films as well as documentaries will also be part of the course.

**De Haven**

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

**Call#: 26663**

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

Prerequisite: Three credits in a 200-level literature course (or equivalent). Contact instructor for course information: wgriffin2@vcu.edu.

**Griffin**

**M-Sa 9:00am – 2:00pm**

**Call#: 12247**

**Spring 2012 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 206-901**

**American Literature II**

English 206: Survey of American Literature covers selected works in American Literature from the 1860's to present. Emphasis is placed on connecting common themes among texts, historical background, cultural context, and literary analysis. Includes readings of Twain, James Weldon Johnson, Frost, Hemingway, and others.

**Morris**

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

**Call#:26579**

**ENGL 215-001**

**Textual Analysis**

*Unreliable Narration in Fiction and Film*

This course examines a wide range of untrustworthy storytellers, from the naïve, misguided, and forgetful to those who are deranged, duplicitous, lazy, or full of wishful thinking. We will define objective ways of analyzing unreliability and use them to interpret several ambiguous novels, short stories, and films. We'll recognize several different types of unreliability, see how different media affect the way those types function, distinguish between dazzling surprises and cheap tricks, and make informed arguments about narration.

**Nash**

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

**Call#: 25579**

**ENGL 215-002**

**Textual Analysis**

*Literature of the Absurd*

The scope and design of a textual analysis course is to help students find meaning in various texts, but what do we do when the texts assert that there is no meaning to anything? The literature of the Absurd wrestles with this notion, and we will try to enter that debate by looking at an array of texts from Gogol to Stoppard. We will look at several different genres of literature, including plays, poetry, novels and short stories, to see how various writers have wrestled with the notion of the absurd, but also to help students with understanding how to interpret different types of texts. In the words of Jean-Paul Sartre, "If literature isn't everything, it's

not worth a single hour of someone's trouble," or in our case three hours a week of someone's trouble.

**Fortney**

**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 (novels, plays, poems, memoir, etc.) that question how cultural, personal and national histories influence the family, the community and the individual.

**Glenn**

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

**Call#: 22186**

**ENGL 215**

**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.

**-004 Wells**

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

**Call#: 23527**

**-007 Wells**

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

**Call#: 25053**

**ENGL 215-005**

**Textual Analysis**

The best literature begins in a specific situation, with particular characters and settings, but finally is able to include all of us as readers. In this course, we will explore what literature says about us, about our relationships with one another and the places we inhabit. The readings will be mostly short fiction and poetry, with some emphasis on the environment and the natural world. We will also examine readings from the standpoint of craft, to discover not just what a piece

means, but how it means. What techniques let writers begin in the particular and concrete but end up speaking symbolically as well? How can literature involve us in the experience of being human?

**Notter**

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

**Call#: 26746**

**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 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 in 1993); 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.

**-006 Comba**

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

**Call#: 22156**

**-008 Comba**

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

**Call#: 25820**

**ENGL 215-009**

**Textual Analysis**

In this section of English 215, we will examine literature that speaks to the commonality of the human condition. These works, ranging from classic works like *The Catcher in the Rye* to more recent fare such as *Never Let Me Go*, ask questions with no easy answers—questions that force us to look deep inside ourselves as well as reach out to the world at large. We will explore how literature has the power to move and challenge us, often in unexpected ways. We will strive to allow our texts to bridge gaps between us, creating shared social experiences and a richer understanding of life in general.

**McTague**

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

**Call#: 25298**

**ENGL 215**

**Textual Analysis**

*Monsters and the Monstrous*

This course will focus on narratives about monsters from the medieval period to the present. Texts will include *Beowulf*, *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, and *Dracula*, as well as some more modern stories and films. We'll examine what makes someone (or something) a monster, as well as various ways of responding to the monstrous. Graded work will consist of quizzes and other short

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assignments; participation in class and on Blackboard discussion forums; four short papers; one in-class presentation; and three exams.

**-010 Brinegar**                      **MWF 12:00-12:50pm**                      **Call#: 25289**

**-011 Brinegar**                      **MWF 10:00-10:50am**                      **Call#: 25600**

**ENGL 215-012**                      **Textual Analysis**

“What We Talk About When We Talk About Love” — that is the title of a great Raymond Carver story (one that we’ll read), and it can serve as the title of this section of ENGL 215. We—most of us—walk around with more or less vague notions of what love can be, while being willing to acknowledge love’s diverse powers of disruption. In this course, we’ll look at a number of the ways that literature represents love—ways that go from what we might be tempted to think of as familiar romantic love (as in *Romeo and Juliet*) to more ferocious visions of love (as in, for example, Dostoyevsky’s *Notes from Underground* or Eliot’s *The Waste Land*).

But to think about love in literature is also to think about literature itself. We’ll take this course as an occasion to familiarize ourselves with some of the ways that different generations of writers were predisposed to think about love. We’ll also look at how different genres of literature (poems, novels, and plays) shape what we talk about when we talk about love.

**Jackson**                      **MWF 1:00-1:50pm**                      **Call#: 26651**

**ENGL 215-901**                      **Textual Analysis**

In this course we will explore political, cultural and psychological resistance to colonial oppression in literature from Africa and the Americas. We will use postcolonial literary theory to consider themes of race, culture, class and gender in novels by Chinua Achebe, J.M. Coetzee, Louise Erdrich and Edwidge Danticat; the autobiography of William Pickens and in poetry by Pablo Neruda, Langston Hughes and others.

**Mullins**                      **MW 4:00-5:15pm**                      **Call#: 23530**

**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 Losapio**                      **MWF 10:00-10:50am**                      **Call#: 23650**

**-702 Gentry**                      **TR 2:00-3:15pm**                      **Call#: 23625**

**-703 Batten**                      **TR 8:00-8:50am**                      **Call#: 23651**

**-704 Kingsley**

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

**Call#: 26711**

**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.

**Pugh**

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

**Call#: 23940**

**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 designed to introduce English majors to the fundamental elements of imaginative writing. In this course, we will consider the elements of structure, plot, character, setting, point-of-view, symbol, and theme, and examine how they work in the genres of the short story, the play, the poem, and the novel. Our goal is to read critically so as to write thoughtful analytical essays in which we interpret these elements in order to come to conclusions about a given text. We will then to build on this goal to write essays with the aid of scholarly research.

**Comba**

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

**Call#: 26586**

**ENGL 301-003**

**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 at [jhbrineg@vcu.edu](mailto:jhbrineg@vcu.edu).

**Brinegar**

**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). English 301 is designed to give you the analytical reading and writing skills you will need as an English major. While many of you have probably had experience reading and discussing literature in other college or high school classes, this course will help you develop stronger, more nuanced interpretations of various works of fiction, poetry, and drama. This course will help improve your current reading and writing abilities while also learning about current critical theory and methodology in literary studies. In this class, you will receive the means to succeed as close readers, interpreters, and critics of literature. We will read texts from the three major genres—fiction, drama, and poetry—progressing through the following stages: close reading, analysis of genre,

interpretation, contextualization and critical perspectives. I expect active engagement on your part, and that means not only speaking in class but also note-taking (before, during, and after class), asking questions, underlining key passages, and keeping a reading journal/log. Other course requirements include: 4 unannounced quizzes, two 4-page papers, 5 short written analyses, a group presentation, a midterm exam, and a final project. The required texts will be: William Faulkner, *As I Lay Dying* (Norton 2010); *The Bedford Glossary of Literary and Critical Terms*; and *The Norton Introduction to Literature: Shorter Edition* (2010).

**Stanciu**

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

**Call#: 20834**

**ENGL 301-901**

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

Prerequisites: UNIV 111, UNIV 112 and three credits in a 200-level literature course (or equivalent). In this course we will read and analyze examples from different literary genres with a primary focus on refining the skills helpful in the English major. We will look at the ways in which language is used in literary texts and practice writing responses to those texts. Some of the texts will draw attention to their own "texture," while others will provoke us to consider with equal if not more weight the text's cultural context. Regardless of the different approaches and methods we will adopt in order to scrutinize a variety of texts, our ultimate goal is to become perceptive readers of literature highly skilled in deciphering the form and content of an author's work.

**Aykol**

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

**Call#: 25049**

**ENGL 304-002**

**Advanced Writing (WI)**

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). This course is designed to provide the essential elements of crafting and revising creative nonfiction, with careful attention paid to the relationships among content, form, and style. Students will be exploring various aspects of the genre through assigned readings, writing exercises, essay assignments, and workshops

**Horlick**

**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 at [wgriffin2@vcu.edu](mailto:wgriffin2@vcu.edu).

**-003 Griffin**

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

**Call#: 24816**

**-004 Griffin**

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

**Call#: 25299**

**ENGL 304-005**

**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#: 26687**

**ENGL 304-902**

**Advanced Writing (WI)**

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). This course will be advanced composition focusing on visual rhetoric and electronic texts. The first part of the course will explore sensory details and narrative, as well as visual language, with a focus on argument. Readings for this section will include Roland Barthes, Mark Doty, John Berger, and others. We will then move to a short historical overview of electronic literature that uses links and lexias as means to convey ideas, characterization, and connections before introducing new media poetry and literature that employs movement and image to express meaning and metaphor. Authors such as Michael Joyce and theorists such as Marshall McLuhan will provide contextual support for analyses of electronic literature as well as foundation for final writing projects using various technologies. Other papers and projects include an ekphrastic essay (art narrative), visual argument, literature analysis, and reading response assignments.

**White**

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

**Call#: 25048**

**ENGL 305-001**

**Creative Writing: Fiction**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). In this entry-level fiction workshop, students will produce three pieces of short fiction, one of which they will revise substantially at the end of the semester. In addition, students will read short fiction by a variety of authors, participate in class discussions about these stories, and write short critical response papers to assigned readings. Goals for the course include increasing student familiarity with the craft of writing fiction, the strengthening of critical reading and writing skills, and the establishing of workshop etiquette—i.e., the proper manner in which to respond to the creative work of colleagues. Authors discussed will include Alice Munro, Michael Cunningham, Lorrie Moore,

Raymond Carver, Peter Taylor, Jhumpa Lahiri, Jamaica Kincaid, and Flannery O'Connor, among others.

**Smith**

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

**Call#: 26652**

**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#: 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**

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). This is an introductory fiction writing workshop



**ENGL 316-001****Transatlantic Modern Poetry**

This course surveys British and American poetry from the beginning of the twentieth century to the end of World War II, one of the most exciting periods in literary history. Although modernist poets challenged their contemporaries and antagonized their predecessors, present-day students in this course will find their eccentricities more comprehensible thanks to some historical context. We will study with whom they viewed themselves to be in dialogue, which older poets they critiqued (and why they critiqued them so violently), and for which readers they supposed they were writing. From more formally conventional aesthete and decadent poems to radically shorter imagist poems to larger works that combine elements of the two, we will acquire what W. B. Yeats calls “the fascination of what’s difficult” and translate the methods and goals of modernist poetry.

**Coats****TR 2:00-3:15pm****Call#: 26539****ENGL 320****18<sup>th</sup> Century Literature**

Prerequisites: Three credits in a 200-level literature course and three credits in ENGL 301, the Introduction to the English Major. Charles II’s ascension to the

throne in 1660 ushered in an era of rapid change: theaters reopened, women appeared on the London stage, the microscope was invented, the city was rebuilt after the Great Fire, the King’s Gardener produced the 1st “English” pineapple, censorship was on the wane, imperialism was on the rise. The literary marketplace bustled with new topics, texts, authors, readers; old categories for understanding one’s “place” in the world were unsettled as new ones emerged . . .

Reading across the major genres, this **survey course** will focus on primary texts by a range of authors that explore a pervasive cultural anxiety about the instability of personal identity. We will consider:

\*the status of text as contact zone;

\*how content and form express cultural categories such as country v. city, (neo)classical v. modern, masculine v. feminine;

\*how such inflections support or challenge the larger domestic, transatlantic, and global project of “Britishness.”

Your learning process this semester will be enabled by your vigorous contribution to discussion and secondarily by informal lecture. Requirements in addition to verbal participation include substantial weekly postings on Blackboard, 2 papers (you will be given substantial feedback, with option to revise), quizzes, and three exams.

**-001-Swenson****TR 3:30-4:45pm****Call#: 26581**

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-002-Swenson

TR 9:30-10:45am

Call#: 27658

**ENGL 321-001**

**British Literature of the Romantic Era**

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

Exploration of British literature of the period 1783-1837, when the Romantic Movement flourished. Readings will consist mainly of poetry, with some fiction and nonfiction, and will include Blake, Wordsworth, Byron, Keats, Austen, both Shelleys, De Quincey and a number of other writers. Class will be discussion-based; assignments will include at least two analytic papers and a memorized poetry recitation.

**Frankel**

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

**Call#: 26538**

**ENGL 324-901**

**Later 20<sup>th</sup> Century British Literature**

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

"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 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**

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

**Call#: 25293**

**ENGL 350-901**

**Approaches to Literature**

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

This class will explore methods for evaluating literature as we try to determine whether literature poses an obstacle to rational conduct, provides models for such conduct, or allows access to some aspect of human experience that reason cannot understand on its own. To organize this study of literary theory, we will adopt a topical rather than strict historical approach and examine formalist schools of criticism from various time periods before turning our attention to theoretical paradigms based on agendas such as structuralism, deconstruction, feminism, (new) historicism, Marxism, psychoanalysis, and postcolonialism. The models for understanding literature that will dominate our studies this term will be formalist, contextual, and linguistic; determining how compatible those models are and which of these proves most adequate for evaluating literature will be among our primary goals this term. 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 at 828-1305.

**-002 McFarlane F 9:30am-12:10pm Call#: 12227**  
**-902 Suskind M 7:00-9:40pm Call#: 12228**

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

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

**Edwards MWF 12:00-12:50pm Call#: 12229**

**ENGL/RELS 361-901 The Bible as Literature (WI)**

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

**Rasnic TR 12:30-1:45pm Call#: 25391**

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

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

Because of its tumultuous histories of colonization, its historically strategic geographical location, and its collisions of languages and peoples, the Caribbean has been producing arguably the most exciting literature of the past half century. We will acquaint ourselves principally with the Anglophone writing that has emerged from Britain's former and present colonies in this region. Texts studied include works by Christopher Columbus, Junot Díaz, Edwidge Danticat, Frantz Fanon, Linton Kwesi Johnson, Jamaica Kincaid, V.S. Naipaul, Jean Rhys, Derek Walcott, and Benjamin Zephaniah.

**Chan TR 9:30-10:45am Call#: 23634**

**ENGL 371-001 American Literature: Colonial and Federal**

*American Literary Beginnings*

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

This class examines some of the many ways in which writing and text mattered to the centuries-long, globe-spanning encounters between the peoples of Europe and those of what we now call North and South America. Rather than taking a broad survey, we will focus on a limited number of the period's most critical figures, sites, and events, especially those that continue to inform the political and cultural worlds today. Despite our tight focus, we will read widely across language, period, and genre, and discuss colonial encounters across many parts of the "New World." We'll focus in particular on 1) the earliest encounter texts (particularly those of Columbus, Las Casas, Bernal Diaz, and Cortés), 2) Virginia texts (including writers such as John Smith, Sir Walter Raleigh, John Rolfe, and Thomas

Jefferson), and 3) texts of particular formal interest such as those of Cabeza de Vaca, Olaudah Equiano, Mary Rowlandson, and historians such as Oviedo, Bernardino de Sahagún, and William H. Prescott. We'll look at least briefly at texts by non-Europeans that survived the encounter, including some of the Aztec codices and the interpretation of Maya glyphs, and we'll take an occasional dip into the rich secondary literature on these topics and texts. We'll also try to cram in at least a couple of contemporary re-tellings/re-interpretations of these events, including some recent documentaries about the histories of Mexico and Central America, and films like *The New World*. Students write two short papers and a longer final paper.

**Golumbia**

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

**Call#: 26725**

**ENGL 372-001**

**American Literature: Romanticism**

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

Please contact instructor for course details at [hlharrison@vcu.edu](mailto:hlharrison@vcu.edu).

**Harrison**

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

**Call#: 26578**

**ENGL 373-002**

**American Literature: Realism and Naturalism**

*Twain, Chesnutt, Wharton, London*

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

This course will focus primarily on works of four major American Realist and Naturalist authors: Mark Twain, Charles W. Chesnutt, Edith Wharton and Jack London. By setting these authors and their works in their historical context, we will study their 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.

**Glenn**

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

**Call#: 22448**

**ENGL 381-902**

**Fiction into Film**

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

This is a course in adaptation, the translation of literary works into film. As such we will be both reading that literature and viewing those films critically, with an eye toward how the narrative and other elements of the originals have been reshaped by the filmmakers. I'll introduce some basic theory of adaptation, and we will apply it to a variety of literary works and films that represent a range of genres. My aim is to illustrate various problems or approaches to adaptation. Don't hold me to this list, but films might range from two different film versions of

Shakespeare's *Romeo and Juliet* to Terry Gilliam's adaptation of Hunter S. Thompson's *Fear and Loathing in Las Vegas*, from the Merchant-Ivory film of Kasuo Ishiguro's *Remains of the Day* to several versions of Raymond Chandler's *The Big Sleep*. We will discuss the literature and watch feature-length motion pictures in alternate classes. There will be a series of reading/viewing responses or quizzes, a short paper focused on adaptation issues, and a comprehensive final exam.

**Fine**

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

**Call#: 26583**

**ENGL 386-901**

**Introduction to Folklore**

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

This course begins with some basic forms of folklore--fairy tales, jokes, and urban legends--and examines both original texts and their re-invention in modern literature. We will begin with Maria Tatar's collection of classic fairy tales and their assorted versions, plus a reader of other source materials. Authors to be examined will include Angela Carter, Kelly Link, Lorrie Moore, Gregory Maguire, and Hans Christian Andersen, along with several others; films may include (in part or in whole) *The Company of Wolves*, one of the many live-action versions of *Snow White*, and *National Lampoon's Family Vacation*. Students will write analytical papers and compile a collection of current folklore versions via fieldwork (interviewing others). Cross-listed with Anthropology.

**Cokal**

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

**Call#: 27056**

**ENGL 391-001**

**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 memory. 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.

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 11:00am-12:15pm**

**Call#: 25776**

**ENGL 391-002      Topics: Maritime and Travel Narrative**

Prerequisite: Three credits in a 200-level literature course (or equivalent). Travel writing had a significant influence on literary works through the geographical imagination. Fears of cannibalism, descriptions of place, changes in identity, possibilities of class mobility developed not only as a reality but also within the literary imagination. Travel writing inspired and/or informed Shakespeare's *The Tempest*, More's *Utopia*, Swift's *Gulliver's Travels*, Defoe's *Robinson Crusoe*, among many others. This course will review and analyze various Eurocentric perspectives of the world during the long eighteenth century through travel literature, an intersection of both fiction and nonfiction, ranging from fantastic narratives, travelogues, to voyage journals. Some of the texts will pre-date this period, such as selections from the works of Marco Polo and John Mandeville, in order to provide context for what explorers expected to find in a *terra incognita*. Transnational, transcultural, and transtextual in scope, this course will focus on the portrayal of the "New World" in the European mind. Texts may include, but are not limited to, selections by Richard Hakluyt, James Cook, Woodes Rogers, William Strachey, and Samuel Purchas, in addition to Aphra Behn, Lady Mary Wortley Montague, Mary Wollstonecraft, Charlotte Lennox, and Samuel Taylor Coleridge.

**Thomas**

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

**Call#: 26726**

**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: Mythology**

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

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 Arthurian romance, as well as a few more modern texts (such as Buffy the Vampire Slayer).

Requirements will include careful reading and discussion of some weird and wonderful texts, class presentations, essay and identification exams, and several short writing assignments.

**-004 Shimomura**

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

**Call#: 26715**

**-011 Shimomura**

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

**Call#: 23622**

**English 391-005**

**Topics in Literature: Don Juan**

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

“Don Juan” is a name for a man, a psychological complex, a myth; he is the archetypal John, the man who pays—with his life, by being dragged to Hell for his gallantry by a stony paterfamilias. “Don Juan” is a created and modern myth, born at the same time as Hamlet, but in a Spanish rather than English play. If Hamlet is about the perils of inaction, Don Juan is about the dangers of too much action. There are no precedents for either in medieval or classical works or legends. This course will examine the Don from the original work by Tirsa de Molina (1630) as he finds a home in creative imaginations for the next 400 years in many Western lands. At the center of the inquiry will be Mozart’s and da Ponte’s *Don Giovanni* and selections from Søren Kierkegaard’s *Either / Or*. Other writers

will include Moliere, Lord Byron, Pushkin, George Bernard Shaw, John Berger and the filmmaker Ingmar Bergman. Requirements will be many and various—tests, quizzes, essays, rewritings.

**Latané**

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

**Call#: 26748**

**English 391-006**

**Topics: Form and Theory of Nonfiction**

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

While not a new genre by any means, the burgeoning emergence of literary nonfiction over the last half century has led to a bountiful variety of texts, but less to an evolution of theories of nonfiction or consensus on matters of form. In a sequence of exchanges in the journal *Narrative*, Daniel Lehman and Eric Heyne debate the necessity of categorizing nonfiction texts. Their exchange ends in what seems to be an agreement to disagree. An exploration of content organization in anthologies of nonfiction essays finds that form ranges from thematic to rhetorical modes to selected types of essays. This third principle might include, often in the same table of contents, memoir, personal, travel, literary journalism, epistle, diary entry, lyric, collage, humorous, prose poem, and more a list that implies mutual exclusivity where none necessarily exists, a list that mixes textual categories with stylistic traits. In this seminar we will read a lot of nonfiction, delve into its theorists and critics, and do some writing of our own, ending with a sub-genre not listed above, the academic essay, which can be literary or not.

**Hodges**

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

**Call#: 26594**

**ENGL 391-008**

**Topics: Ethnic American Literature**

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course will explore ways in which ethnic identity, literature, and culture in the United States intersect by looking at a variety of works by writers of diverse racial and ethnic backgrounds: American Indian, African American, Latino/a, Jewish American, Arab American, and Asian American. Besides introducing you to major works by writers of various ethnicities in the United States, this course will also explore significant historical and cultural moments that have shaped and influenced these writers' works. We will try to work through several questions throughout the semester: what is an American? What place does ethnic literature have in the American literary canon? How do "life stories" and fictional accounts contribute to the formation of the ethnic self? What role does difference play in the growing canon of American multiethnic literature? Primary texts may include works by: Helena Maria Viramontes, Louise Erdrich, Moustafa Bayoumi, R. Dwayne Betts, Claude McKay, Langston Hughes, Richard Rodriguez, Gish Jen, Sui Sin Far, Luther Standing Bear, Junot Diaz, Emma Lazarus, Abraham Cahan, and the anonymous Chinese poets at Angel Island. Secondary texts will include

selections from works by Terry Eagleton, Etienne Balibar, Walter Benn Michaels, Paulo Freire, and others. Students are expected to participate actively in class discussions and on the class blog. Evaluation of student work will also consist of a midterm exam, 2 short papers, one brief in-class presentation, quizzes, and a final group project.

**Stanciu**

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

**Call#: 26582**

**ENGL 391-701 Honors Topics: Thought Influence of Bob Dylan**

Prerequisite: Three credits in a 200-level literature course (or equivalent). This class will attempt to appraise both the significance of Bob Dylan's artistry and his ongoing impact on American culture during the past half century. We will examine the influences—musical, artistic, sociological and political--which formed Dylan's persona, and explore the ways in which he has helped to transform our conception of popular culture. I am also interested in examining Dylan's relationship to our notions of celebrity and (especially) self-creation. This mixture demands a reading list that ranges rather widely, and which is not always specifically Dylan-focused. I will ask students to submit two essays of 6-8 pages and to complete a mid-term and a final exam.

**Probable Reading List**

Morris Dickstein, *Gates of Eden" American Culture in the 1960s*

Bob Dylan, *Chronicles*

F. Scott Fitzgerald,, *The Great Gatsby*

Allen Ginsberg, *The Fall of America: Poems of These States 1965-1971*

Benjamin Hedin, ed. *Studio A: The Bob Dylan Reader*

Greil Marcus, *The Old Weird America: The World of Bob Dylan's Basement Tapes*

Arthur Rimbaud, *Illuminations*

Sean Wilentz, *Bob Dylan in America*

**Wojahn**

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

**Call#: 26745**

**ENGL 391-901 Topics: Queer Cinema**

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

Society's dominantly hostile attitudes toward queer sexuality have historically been framed in terms of deviance, pathology, and sickness. In early film, queer people were commonly portrayed as either fearfully sinister villains or objects of ridicule. But attitudes began to change with the advent of queer liberation movements in the 1960's; with increasing concessions of acceptance, the diminution of stereotyping, and the broadening range of story lines and characterizations suggested that queer people in film could be multidimensional.

Bursts of willful resistance to mainstream heterosexist characterizations of queer people have occurred, particularly when queer people take the camera into their

own hands.

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 filmmaking as an artistic and socially situated phenomenon, as well as about how films are “read.” Some thematic elements include:

- intersections of race, class, and geography, and the impact of these intersections on queer characters in film, and queer film production
- 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

**Canfield**

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

**Call#: 26679**

**ENGL 391-902**

**Topics: Social Media, Digital Activism and the Self**

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

Social media are tools for communicating with friends, but they are also powerful instruments for organizing social movements and activist interventions, as witnessed by the recent “Arab Spring” uprisings in Egypt and Tunisia and the “Occupy Wall Street” protests in the United States. The web’s expansive reach and instantaneous access to broad networks makes it an ideal tool for disseminating activist information, strategies, and plans. Digital communication platforms began as free style and even anarchic forums for individual expression and communication. The early chat rooms allowed certain liberties but also created social, personal, and even legal problems for some of its participants. The rise of “netiquette” as well political and governmental forms online created the possibility for organized political action of immense magnitude that had the potential to operate outside the state. This course examines the social and political implications of networked communication platforms, including their ability to produce new relationships between the self, social movements, and the state.

**Soderlund**

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

**Call#: 25296**

**ENGL 391-903****Topics in Literature: American Crime**

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

The course focus will be on Transgression and Evil, American-style, as presented and explored in literary and genre fiction, "true crime" books, documentary film, film noir and private eye movies. While the emphasis will be upon contemporary and twentieth-century writers, contextual/historical lectures and discussions will also deal with eighteenth- and nineteenth-century writers. The syllabus will include works by, or films based on the works of, E.A. Poe, Theodore Dreiser, Dashiell Hammett, Raymond Chandler, Patricia Highsmith, Chester Himes, Joyce Carol Oates, Elmore Leonard, Michael Connelly and others.

**De Haven****T 7:00-9:40pm****Call#: 25578****ENGL 400-901****Shakespeare: The Early Works**

Prerequisite: Three credits in a 200-level literature course (or equivalent). Course information unavailable until further notice.

**TBA****T 7:00-9:40pm****Call#: 26686****ENGL 402-002****Chaucer**

Prerequisite: Three credits in a 200-level literature course (or equivalent). We will concentrate on *The Canterbury Tales* (edited L. D. Benson) in this course, but will begin with two other works, Boethius's *Consolation of Philosophy* (in modern English, Penguin edition; Chaucer translated this sixth century work, which was popular into the eighteenth century among those who read and wrote) and *The House of Fame* (edited K. Lynch, Norton; HF is an early poem and a quite amusing *ars poetica*). There will be a bibliography exercise, one or two short papers and one longer paper. Chaucer, since Dryden known as "The Father of English Poetry," is both serious and ironic, comical and deep, lyrical occasionally and ironic or satiric frequently.

Books and materials not required or on order, but helpful: Although we will be reading in Middle English, you may be more comfortable, especially at first, having either Neville Coghill's translation of most of the *Canterbury Tales* (Penguin) or Peter Beidler's modernized, heavily glossed text (Bantam). To begin training your ear, try the Harvard Chaucer page (constructed by L.D. Benson) or order CD(s) or recording(s) by members of the New Chaucer Society from Prof. Paul Thomas, Dept. of English, Brigham Young University. To get a sense of Chaucer's life and times, try the new biography of Chaucer by Terry Jones (of Monty Python fame) et al. — it is lively and readable, as you might expect, and very well informed. It wouldn't hurt to review sentence grammar in your modern

English handbook, noting especially the pronoun forms such as she, hers, her; he, his, him: why do we use different words?

**Morse**

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

**Call#: 22198**

**ENGL 402-901**

**Chaucer**

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

This course is an introduction to the writings of Geoffrey Chaucer in their linguistic and social context, focusing on the Canterbury Tales; we will also read some of Chaucer's shorter poems and selections from *Troilus and Criseyde*. We will begin with an introduction to Chaucer's life and language and will then go on to read and discuss his writings. You are expected to read Chaucer's work in the original Middle English; with concentration, this is not as difficult as you may fear. In addition to becoming familiar with Middle English, you will also learn something about Chaucer's England and the original audience of his works. Graded work: 2 papers (4-5 pp. each); quizzes and translation exercises; in-class dramatic reading and discussion leading; 2 midterms; final exam.

**Brinegar**

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

**Call#: 26592**

**ENGL 407-001**

**Medieval Epic and Romance**

Prerequisite: Three credits in a 200-level literature course (or equivalent). We will begin our study of medieval epic with at least two of the following: Beowulf, The Song of Roland, and El Cid, early medieval epics of England, France and Spain, respectively. From battle epics, we will pass to the great romances of the high and later Middle Ages, all of them in the Arthurian tradition. We will read of Arthur, Lancelot, Gawain, Perceval, Galahad, and Tristan in the works of authors such as Chretien de Troyes, Gottfried von Strassburg, Wolfram of Eschenbach, the Pearl-Gawain poet, and Sir Thomas Malory. There will be some short explication exercises, two short papers (4-6 pages), a midterm and a final.

**Morse**

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

**Call#: 26593**

**ENGL 413-001**

**American Novels and Narratives of the 19<sup>th</sup> Century**

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

Please contact instructor for course details at [hlharrison@vcu.edu](mailto:hlharrison@vcu.edu)

**Harrison**

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

**Call#: 26598**

**ENGL 416-001**

**British Novel: Nineteenth-Century**

English 416 will focus on seven masterpieces of the English novel written in the nineteenth century — *Persuasion*, *The Tenant of Wildfell Hall*, *Vanity Fair*, *Bleak House*, *Dr. Jekyll and Mr. Hyde*, *Adam Bede*, and *Tess of the d'Urbervilles*. 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 429-001**

**Form and Theory of Poetry**

This course aims at giving readers and writers of poetry a critical vocabulary for understanding the processes by which poems are created and come to have meaning. The course combines direct engagement with theoretical reflection about poetry: roughly half of our work will be spent reading a wide range of poems, from various periods and in a variety of modes or “forms,” with an eye to uncovering the interplay between form, prosody and meaning. But we will also be reflecting more broadly on the composition, publication, and reception of poetry, chiefly via a selection of theoretical readings, from major twentieth-century theorists of poetry and poetics, drawn from the anthology *Poetry In Theory: An Anthology 1900-2000* (Blackwell 2004). We may also possibly study one or two poems in facsimile, if there is time, in order to explore issues of format, page layout, and materiality.

Students will be given a number of different options for demonstrating what they learn about the form and theory of poetry. Assignments will include critical or theoretical papers, as well as the option to write “critical poems,” experimental imitations, or parodies reflecting the aesthetics underlying a particular form or theory of poetry.

**Frankel**

**TR 11:00am-12:15 p.m.**

**Call#: 26536**

**ENGL 430-001**

**Form and Theory of Fiction**

A study of narration, its nature, organization, and functions in culture. Discussions and text analyses will pursue two different areas of narrative organization: elements of the story (events, characters, setting, time structures, thematic motifs); and elements of discourse (means by which the story is transmitted, such as point of view or focalization, levels of narration, styles of discourse, and the reader's reconstruction of narrative). This class aims at familiarizing writers and readers of fiction with the current vocabulary and tools of narrative analysis, making their experience of fiction more responsive and creative.

**Cornis-Pope**

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

**Call#: 26589**

**ENGL 435-901**

**Advanced Poetry Writing**

Prerequisites: Three credits in a 200-level literature course (or equivalent), ENGL 200 (or equivalent), and ENGL 305 Poetry.

*Admission to this advanced workshop is limited to those who have completed English 305*

*(preferably, with a grade of B or better) or the equivalent.* Workshop participants will read, write, and revise poems. In addition to producing a poem each week, students will also be required to read and respond in writing each week to poems and essays on craft by established writers. The reading will include several book-length collections in addition to a comprehensive anthology of contemporary poetry, supplemented by online resources. Students have opportunities to meet with the instructor during the semester for individual conferences and are required to submit a portfolio of revisions of their poems at the end of the semester. Final grades are determined not only by the quality of the poems collected in the portfolio but also by their written responses and active participation in workshop.

**Graber**

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

**Call#: 17538**

**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. 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**

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

**Call#: 27055**

**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 is designed to initiate students into the habits of mind that are the hallmark of fiction writers. We will examine the process of fiction writing from both our own standpoints as well as those of seasoned writers. Our goal is to explore how we might best approach our work on any given day and, ultimately, to finish one publishable piece of fiction by semester's end.

**Comba**

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

**Call#: 23983**

**ENGL 439-901**

**Literary Nonfiction Writing**

Prerequisite: 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 and/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 5:30-6:45pm** **Call#:23979**

**ENGL 449-901** **Introduction to Linguistics**

Please contact instructor for course details at [wgriffin@vcu.edu](mailto:wgriffin@vcu.edu).

**Griffin** **MW 5:30-6:45pm** **Call#: 27230**

**ENGL 450-001** **Modern Grammar**

Please contact instructor for course details at [wgriffin@vcu.edu](mailto:wgriffin@vcu.edu)

**Griffin** **MWF 3:00-3:50pm** **Call#: 27228**

**ENGL 451-001** **History of the English Language**

This course introduces the historical linguistics and social history of English, particularly earlier stages of the language, beginning with its Indo-European roots. We will determine how language and the assumptions ingrained within it shape literature, examine earlier technologies of writing and transmitting information, and explore the politics of language change within specific cultural milieu. Course requirements will include active class participation, short homework assignments, group projects, midterm and final exams, and one or two papers. No previous knowledge of linguistics is required, but you must bring to class a willingness to tackle small pieces of old languages—such as Old English! May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

**Shimomura** **TR 9:30-10:45am** **Call#: 27555**

**ENGL 490-001** **Senior Seminar: F. Scott Fitzgerald in Context (WI)**

F. Scott Fitzgerald, defining as he did the Jazz Age, and creating and chronicling as he did the flapper in fiction, has become himself an important context virtually inseparable from two of the most exciting, complex, and turbulent eras in American history: The Jazz Age and the Great Depression. In this course we will examine the most important contexts of the Jazz Age and the Depression eras, and read selected works by Fitzgerald that illuminate and are illuminated by these contexts.

**Mangum**

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

**Call#: 25598**

**ENGL 490-002**

**Senior Seminar: Postcolonial Lives (WI)**

In an age of reality TV, viral videos, and Twitter, literary celebrities still exist. Published increasingly by multinational media conglomerates, novelists writing under the sign of the postcolonial make intriguing examples, the appeal of their fictions deriving in part from a perceived personal connection to exciting personalities from exotic places emerging out of colonial oppression all over the world. This course focuses on semiautobiographical novels by prominent "postcolonial" novelists including J. M. Coetzee, whose *Elizabeth Costello* and *Diary of a Bad Year* fictionalize a Coetzee in the form of an old woman and Señor C, respectively; Jamaica Kincaid, whose two early novels about young Caribbean migrant girls and *Autobiography of My Mother* constitute a series of fictionalized memoirs; V. S. Naipaul, who reenacts how he became an English country gentleman in *The Enigma of Arrival*; and Salman Rushdie, whose "New York novel" *Fury* was unfortunately released on September 11, 2001 and even more unfortunately panned by critics as self-indulgent autobiography. We will also be following the inevitable publicity surrounding Rushdie's memoirs, scheduled for release in time for his sixty-fifth birthday in August 2012.

**Chan**

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

**Call#: 26290**

**ENGL 490-004**

**Senior Seminar: African American Poetry**

This course will be a survey of major movements and modes in poetry by African American writers. We will explore the poetry in historical, social and cultural context through both traditional prosody and poetics as well as African American vernacular forms such as spirituals and blues. Writers include: Phillis Wheatley, Countee Cullen, Claude McKay, Langston Hughes, Gwendolyn Brooks, Nikki Giovanni, Amiri Baraka, Michael S. Harper, June Jordan, Lucille Clifton, Audre Lorde, Rita Dove and Elizabeth Alexander.

**Bassard**

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

**Call#: 12253**

**ENGL 490-005**

**Senior Seminar: Forster and Woolf (WI)**

Virginia Woolf and E. M. Forster maintained a friendship despite their serious rivalry. Forster, who went to college with Leonard Woolf, was a family friend for life. He profoundly admired many of Woolf's novels both publicly and privately. Woolf once remarked that "I always feel that nobody, except perhaps Morgan Forster, lays hold of the thing I have done." And yet, their fierce arguments over, and through, art lasted for decades. Although they were only three years apart in age, Forster had published most of his novels before Woolf published her first. Their careers helped define two equally important but very different dimensions of British modernism. Their debates over some of modernism's fundamental questions helped define it as the century's most important cultural movement. This course will trace the meaning and significance of those arguments through several novels by Woolf and Forster as well as through literary criticism by and about them. Formal requirements include substantial reading assignments, one short paper, one longer research paper, and one in-class presentation, as well as engaged participation throughout.

**Nash**

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

**Call#: 25287**

**ENGL 490-901**

**Senior Seminar: William Faulkner**

By any measure, Nobel Prize winner William Faulkner (1897-1962) is one of the most discussed and most admired writers of the 20th-Century. His work is known particularly for its innovations in narrative form and depictions of race relations in the rural South. In this course we will study five of Faulkner's major novels (*As I Lay Dying*, *The Sound and the Fury*, *Absalom, Absalom!*, *Go Down, Moses*, *The Hamlet*) as well as selected short stories, criticism and narrative theory. We will investigate Faulkner's status as a "major" author, his works in the context of not only the rural South but also American and European literary traditions, and his innovations in novelistic technique.

**Glenn**

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

**Call#: 26625**

**ENGL 490-902**

**Senior Seminar: The Gothic**

This seminar for senior English majors begins with the genesis of the Gothic tale in the latter half of the eighteenth century, following its permutations through the nineteenth and twentieth centuries up to the present day. While the political and social anxieties that inform the Gothic have changed over time, Gothic literature's hallmarks have always been its memorable tyrants, victims, labyrinths, ruins, and oppressive environments of all kinds. Early Gothic literature is an aesthetic index to the beginnings of modern psychology; late eighteenth-century aesthetic theory by Edmund Burke and Hume Blair focused on the effects on characters (and readers) of certain environmental qualities (deprivation, vacuity, darkness, solitude, silence, infinity) that manifest in modern examples, too. In this seminar,

we will: consider what kinds of anxieties the literature reveals about gender, race, nationality, religion, and class; interact with a large gallery of images (using Blackboard) in order to consider the visual analogue; and proceed chronologically through the centuries toward the modern horror genre. Each seminar project will focus on tracing the development of Burkean element(s) and theme(s) up through a modern cinematic heir of the seminarian's choosing.

Requirements of the seminar will include: a surfeit of verbal participation, a surfeit of written participation (via Blackboard), a presentation on secondary (critical) materials, and of course a seminar paper (linked to a written prospectus, two workshops during the drafting process, and a seminar presentation). *N.B.:* this shall be a true seminar, not a lecture class, and regular attendance is crucial. (If you do not like to "participate," or if you know you will need to miss more than 2 classes, you will want to consider signing up for a different course.)

**Swenson**

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

**Call#: 27659**

**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**

**Reading Film**

Please contact instructor for course details at rashworth@vcu.edu

**-902-Ashworth**

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

**Call#: 23528**

**-903-Ashworth**

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

**Call#: 24545**

**HUMS 250-904**

**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](http://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 textbook 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.

**Mills**

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

**Call#: 25281**