

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Spring 2013

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.....303*, 304, 305, 307, 309, 389, 437*, 491

Criticism.....485

Linguistics.....390, 391-005, 450, 452, 453

Literature prior to 1700.....325, 326, 361, 401, 402

Literature 1700-1945.....330, 342, 373, 391-002, 391-004, 391-008, 413, 483

Literature of Diversity.....353, 364, 365, 366, 391-011, 391-904

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

ENGL/AMST 391-V13

Topics in Literature/American Studies: Hollywood in History, Fiction and Film

California generally has long held a special place in the American imagination—as the last “frontier,” as a new American Eden, and as the place where the future happened. The cultural environment of Southern California more particularly has long fascinated American writers. The word “Hollywood” itself connotes for writers (and for film makers) far more than the popular images of wealth, glamour and film stardom. Indeed, it is one of the most resonant words in the twentieth-century writer’s vocabulary, and suggests issues and conflicts of basic importance within American culture as a whole. Nowhere else but in Hollywood were the paradoxes of American cultural values—success and failure, wealth and poverty, art and commerce—so starkly opposed. We will take a look at a number of novels and films that seek to convey some truth about the American film industry and the culture of Southern California more generally. Several were written in the 1930s, during the so-called “Golden Age” of the American motion picture industry. And we will do so within the context of California history as a whole. We will read some background information about the history and culture of California, read a few novels set in Southern California (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

MTWRFS 9:00am-2:00pm

Call #: 22188

ENGL/LING 450-V03 Modern Grammar

Study of modern English grammar and usage with some attention to linguistic theory. Recommended for teachers at all levels. May not be used to satisfy the literature requirement of the College of Humanities and Sciences. For English majors, these courses (limit of six credits) may be counted as part of graduate or undergraduate degree, but not both. Please contact instructor for course details at wgriffin@vcu.edu.

Griffin

MTWRFS 9:00am-2:00pm

Call #: 12247

Spring 2013 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 201-001

Western World Literature I

This course will survey major works of ancient, medieval and Renaissance literature, beginning with Homer and Greek drama, then Virgil and Latin poetry. We will then consider Dante and Chaucer, and we will end the course with Renaissance authors, including Montaigne, Shakespeare, and others. There will be a midterm and a final exam, plus two essays.

Sharp

MWF 12:00-12:50pm

Call #: 28659

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

This course will ask you to read a variety of literary texts—primarily short fiction and poetry—and view a variety art objects at the VMFA (e.g. painting, prints, photography, sculpture, et al) to explore the relationship between different creative media in representations of gender, family relationships, domestic space, and national identity. The course will provide you with information related to the items in the VMFA (in the form of podcasts, YouTube videos, and/or written information) that helps connect those with the literary texts. In turn, you will be asked to document and reflect upon your experiences in the museum by maintaining a blog and, by the end of the semester, create your own alternative gallery guides that can take the form of a podcast, a video, storyboard, prezi or powerpoint. This course is designed for you to gain ownership over the literary texts and the art objects you encounter in the class and in the museum by asking you to create content reflecting on your experiences in the museum, connecting that material with the written texts from this class, and discussing specific art items themselves. This process of meaningful engagement, thoughtful reflection, and the subsequent creation of written, visual, or verbal documents is an integral

part of the learning process in this class. The textbook used will be the Norton Introduction to Literature, Shorter Tenth Edition. Requirements for this course include two exams, quizzes, a final project (described above), blogging, and regular visits to the VMFA. Additionally, students are required to become student members of the VMFA (\$10). For questions or a syllabus, please contact cingrass@vcu.edu.

Ingrassia

TR 9:30-10:45am

Call #: 29220

ENGL 215-003

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

MWF 2:00-2:50pm

Call #: 22186

ENGL 215

Textual Analysis

This course is an inquiry into literary texts, emphasizing critical thinking and close reading and various modes of reading and analysis. Our course will focus on texts from American literature. When Thomas Jefferson bought the Louisiana territory in 1803, he imagined the nation as one large garden of citizen farmers. This idea, of course, never quite came to pass, yet Americans' engagement with the land and the issues and problems that arise between the country and the city are a constant reminder of Jefferson's vision. This course will investigate this idea through various works of fiction, poetry and drama.

Possible Course Texts

Douglass, *The Narrative of the Life of Frederick Douglass*

Hawthorne, *The Blithedale Romance*

Cather, *My Antonia*

Faulkner, As I Lay Dying
Frost, A Boy's Will & North of Boston
Malamud, The Natural
Shepard, Buried Child

Glenn-004

MWF 12:00-12:50pm

Call #: 23527

Glenn-901

MW 4:00-5:15pm

Call #: 23530

ENGL 215-005 **Textual Analysis**

Semester course; 3 lecture hours. 3 credits. Prerequisite: UNIV 112. An inquiry into literary texts, emphasizing critical thinking and close reading. Individual sections will focus on a unifying question or problem. Students will study selected texts and their times with an emphasis on developing skills in one or more of the following areas: reading, writing, research and/or oral communication.

TBA

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, class, region, and era.

Comba-006

MWF 1:00-1:50pm

Call #: 22156

Comba-008

MWF 12:00-12:50pm

Call #: 25820

ENGL 215 **Textual Analysis**

Monsters and the Monstrous: This ENGL 215 section will explore monsters as cultural symbols. We'll begin with some medieval texts that question the line between human and monster; next, we'll read various nineteenth-century monster narratives and examine the cultural anxieties they address; finally, we'll look at monsters in contemporary novels, film, and TV. The main goals of this course are to examine the various cultural roles that monsters have filled and to

exercise and develop your critical faculties in reading and thinking about a variety of different media.

Brinegar-010

MWF 12:00-12:50pm

Call #: 25289

Brinegar-011

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 215-902

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#: 29299

ENGL 215-099

Textual Analysis (Online)

This themed introductory poetry course offers an investigation of poems that influence their audiences through visual means. We will consider the work of poets who play with line lengths and white spaces within stanzas as well as those who use imagery in radical or unconventional ways. We will study poems that respond to other visual arts like painting and sculpture, and those that manipulate the relationships between form, meaning, and space. This course requires daily participation in an online environment. As a class and individually we will illustrate and annotate several sample poems as a way of sponsoring

critical thinking about the genre. The final project may include an online multimedia presentation about the visual aspects of one or more poems on our syllabus.

Coats

TBA

Call #: 29247

ENGL 295-701

Reading & Writing of Fiction & Poetry

Semester course; 3 lecture hours. 3 credits. 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.

Fleet-Perry

MWF 10:00-10:50am

Call #: 23650

ENGL 295-702

Reading & Writing of Fiction & Poetry

Semester course; 3 lecture hours. 3 credits. 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.

Mack

TR 2:00-3:15pm

Call #: 23625

ENGL 295-703

Reading & Writing of Fiction & Poetry

English 295 is designed to introduce students to the basic elements of writing poetry and fiction, with the aim of allowing them to compose in these two literary genres, and also to learn to be more attentive readers of literature. Students will write a number of poems, a short story, and various exercises in both of these two genres. Just as importantly, they will also be reading a number of contemporary poems and short stories which will serve to guide them in writing their own creative work. I will also administer a number of unannounced quizzes to assure that students are diligently reading assignments. Some students enroll in English 291 having already written a good number of stories and poems; others will have had no experience writing in either of the genres. But students should not worry about lack of experience. The main things needed for excelling in 295 are an eagerness to learn, a willingness to work hard on poetry and fiction writing, and a similar willingness to read with care the assignments in the texts.

The writing assignments will comprise two-thirds of your final grade. The remaining third will be calculated from quizzes, writing exercises, class participation, and attendance.

Probable Texts:

J.D. McClatchy, ed., *The Vintage Book of Contemporary American Poetry* (Vintage, 3rd Edition)

James Pickering, ed., *Fiction 100* (Pearson, 13th Edition)

Also: a course reader, available at Color Copy,

Wojahn

TR 9:30-10:45am

Call #: 23651

ENGL 295-704

Reading & Writing of Fiction & Poetry

Semester course; 3 lecture hours. 3 credits. 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.

McLaughlin

MWF 1:00-1:50pm

Call #: 26711

ENGL 295-705

Reading & Writing of Fiction & Poetry

Semester course; 3 lecture hours. 3 credits. 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.

Fuller

MWF 3:00-3:50pm

Call #: 28660

ENGL 301-001

English Study: Reading Literature (WI)

This course introduces the sort of critical reading and writing that English majors do, and it offers majors of any level the opportunity to read some excellent literature and to improve their academic writing. We will devote approximately half of the course to reading short poems in an anthology, and half to prose narratives: John Bunyan's *The Pilgrims Progress*, parts 1 and 2, and Amos Tutuola's *The Palm-Wine Drinkard*. Each student will hand-make a manuscript verse miscellany / commonplace book; write a number of short responses to quotations; and revise multiple drafts of an essay that eventually serves as a term paper.

Eckhardt

TR 9:30-10:45am

Call #: 29173

ENGL 301-004

English Study: Reading Literature (WI)

Prerequisites: ENGL 101 and 3 credits in a 200-level literature course. This is a themed course—“Metafiction: Authors, Readers, and the Space Between”—for students who are serious about entering, and succeeding in, the English major. As a way

of learning to form persuasive arguments about texts, we will examine how authors represent their own relationships to the texts they write and the readers they anticipate. We will also examine how authors use fiction to explore the possibilities and limits of fiction for “solving” problems off the page. Through careful attention to the questions foregrounded by metafiction (or fictions that call attention to own their fictional status), you will develop an informed approach to the rigorous, formal, academic discipline of literary analysis. We will study a range of genres and authors, contemporary and not-contemporary, including plays (William Shakespeare’s *The Tempest*, Tom Stoppard’s *Arcadia*), formal verse (Edmund Spenser, Sir Philip Sidney, John Donne, George Herbert, Elizabeth Bishop, William Empson), contemporary free verse (Adrienne Rich, Yusef Komunyakaa, Larry Levis, Lynn Emanuel, Norman Dubie), and novels (Toni Morrison’s *Beloved*, Ian McKewan’s *Atonement*). Class meetings will be discussion based, and the course’s writing requirements—weekly writings as well as formal essays—are substantial. Other requirements include quizzes and tests, related to the literature and the terminology, the *lingua franca* of the discipline.

Swenson

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 301-902

English Study: Reading Literature (WI)

Prerequisites: ENGL 101 and 3 credits in a 200-level literature course. This is a themed course—“Metafiction: Authors, Readers, and the Space Between”—for students who are serious about entering, and succeeding in, the English major. As a way of learning to form persuasive arguments about texts, we will examine how authors represent their own relationships to the texts they write and the readers they anticipate. We will also examine how authors use fiction to explore the possibilities and limits of fiction for “solving” problems off the page. Through

careful attention to the questions foregrounded by metafiction (or fictions that call attention to own their fictional status), you will develop an informed approach to the rigorous, formal, academic discipline of literary analysis. We will study a range of genres and authors, contemporary and not-contemporary, including plays (William Shakespeare's *The Tempest*, Tom Stoppard's *Arcadia*), formal verse (Edmund Spenser, Sir Philip Sidney, John Donne, George Herbert, Elizabeth Bishop, William Empson), contemporary free verse (Adrienne Rich, Yusef Komunyakaa, Larry Levis, Lynn Emanuel, Norman Dubie), and novels (Toni Morrison's *Beloved*, Ian McKewan's *Atonement*). Class meetings will be discussion based, and the course's writing requirements—weekly writings as well as formal essays—are substantial. Other requirements include quizzes and tests, related to the literature and the terminology, the *lingua franca* of the discipline.

Swenson

TR 4:00-5:15pm

Call #: 29219

ENGL 303-001

Writing for Stage &/or Screen

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 #: 28647

ENGL 304-004

Advanced Writing (WI)

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

An advanced study of informative and persuasive prose techniques, with attention to the relationships among content, form and style. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Contact instructor for course details.

Griffin

MWF 2:00-2:50pm

Call #: 25299

ENGL 304-901

Advanced Writing (WI)

Prerequisites: UNIV 200 and three credits in a 200-level literature course (or equivalent). An advanced study of informative and persuasive prose techniques, with attention to the relationships among content, form and style. May not be used to satisfy the literature requirement of the College of Humanities and Sciences. Please contact instructor for course details at fowlerca2@vcu.edu

Fowler

TR 5:30-6:45pm

Call#:29297

ENGL 304-902**Advanced Writing**

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. 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 group assignment, literature analysis, and reading response assignments.

White**TR 7:00-8:15pm****Call #: 25048****ENGL 305-001****Creative Writing: Poetry**

English 305 is a poetry workshop and a course in poetic techniques. Students will (1) Study poetic techniques and experiment with them in their own poems; (2) Read a variety of published poetry and develop the ability to discuss how poems work in addition to what they mean; (3) Respond to classmates' drafts in a workshop setting; (4) Use writing assignments and exercises to spark poems and to practice techniques; (5) Revise and polish those poems into a final portfolio. Course readings may include one or more volumes of contemporary poetry.

Notter**TR 5:30-6:45pm****Call #: 29248****ENGL 305-003****Creative Writing: Poetry**

Prerequisites: ENGL 101, ENGL 200, and three credits in a 200-level literature course (or equivalent). 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 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 class discussion.

From *The Religion Of Revision* (which will be at the core of our course): Take any first draft, or poem that's stalled out, gone as far as you can take it, and revise it. Try out as many strategies as you know. DON'T simply polish, or pick at it. But PLAY with your growing poem more than you did previously,

changing tense, changing point of view, line-structure, economizing and expanding where it makes sense to do so. Simply yield to the proposition that when you CAN REVISE 'TIL YOUR DRAFTS ARE PROGRESSIVELY FRESHER THAN YOUR FIRST INSPIRATION, THEN YOU'RE A WRITER. And equally yield to the notion that all MOMENTS ARE SPACIOUS AND NEW. Now welcome the fact that, within the moment, even after hours of gazing at the wrong word, one knows the constant opportunity to make fresh moves. Nobody's there making them for you. Each fresh move is for free and only yours to make. Walk away from your poem when it gets picky on you. Keep sneaking up on it to see what it's up to while you sleep, meditate, go for a run, a walk, read somebody else, look out the window, or over a cliff, or simply go on growing for a few more years or days. Then be glad you're silently-becoming poem is now ready for your most recent visit. And that your poem is no more up to anything than your readiness for it.

Sange

TR 2:00-3:15pm

Call #: 12214

ENGL 305-901

Creative Writing: Poetry

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). This course is a creative writing poetry workshop. Students will be required to write drafts of poems (some of which may be in response to assignments) that will be used for class discussions and critiques. Since one must read poetry in order to write poetry, there will be a thorough reading component of contemporary poems and essays about poetry. Final evaluation will be based on a portfolio of revised poems, a journal of reading responses, presentations on readings, and in-class assignments.

Horlick

MW 5:30-6:45pm

Call#: 29249

ENGL 305-904

Creative Writing: Poetry

In this beginning-level workshop students will read, write, revise, and respond to poetry. In class, students will share drafts of their own original poems and will be expected to respond both verbally and in writing to drafts of their peers. Weekly readings will be assigned consisting of selections from the work of published poets and assorted other media related to specific aspects of the craft of writing. Students will be required to write brief, informal responses to these assigned readings in order to develop a shared vocabulary for discussing their own creative work and the creative work of others. Final grades for the course will be based primarily on the portfolio of revised poems that students will submit at the end of the term. Students will be asked to compose a reflective essay to accompany this portfolio which should discuss, in some detail, how the more finished pieces in the portfolio evolved over the course of the workshop

from the student's early drafts. Regular attendance, contributions to workshop discussions, and thoughtful exploration of the various craft-related topics in the weekly reading annotations will also factor into final grading.

Marshall

T 7:00-9:40pm

Call #: 22184

ENGL 307-901

Writing Fiction

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

A fiction 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. Contact instructor for course details.

Danvers

W 7:00-9:40pm

Call #: 28648

ENGL 307-902

Writing Fiction

A concentrated workshop on the art of the story, combining published readings, theoretical articulations, exercises, and group discussion of students' own work. Several announced and unannounced quizzes. Vigorous oral participation required. Work will be compiled into a portfolio to be evaluated at the end of the semester.

Cokal

MW 4:00-5:15pm

Call #: 28649

ENGL 307-903

Writing Fiction

In this workshop-based course, we will pay significant attention to theme and its relationship to the manipulation of craft. Students will be evaluated on weekly writing exercises, three short story drafts, a twenty minute presentation on a short story, and a final revised story portfolio.

Boyes

M 7:00-9:40pm

Call #: 29246

ENGL 307-904

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 in which students write and revise short stories. We will explore key aspects of craft through reading and discussing stories, and work to produce polished, complete work.

Crawford

W 7:00-9:40pm

Call#: 29298

ENGL 309-001

Writing Creative Nonfiction

Semester course; 3 workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 211, 215, 236, 291, or 295. This course concentrates on the craft of creative nonfiction – transforming personal

experience, memory and research into compelling essays and memoirs. It is designed primarily for students who have not produced a portfolio of finished creative work. Class discussions involve some lecture but are structured as more as workshops. Class members are expected to produce a volume of writing and become proficient in the analysis of literary nonfiction.

Fletcher

TR 5:30-6:45pm

Call #: 29184

ENGL 325-001

Early Modern Literature

In this class, we will survey major works by British authors of the mid-16th through mid-17th century. Beginning with Sidney's *Defence of Poesy* and Spenser's *Faerie Queene* we will observe how the dominant Protestant Christian humanist program evolved and changed from the high Elizabethan period of Shakespeare, Marlowe, Donne, Bacon, and Jonson through the early Stuart and Commonwealth periods, ending with Milton. There will be a midterm and a final exam, plus a short essay and a longer "research" essay.

Sharp

MWF 9:00-9:50am

Call #: 28652

ENGL 326-901

Shakespeare in Context

This course will examine Shakespeare's works within the cultural, historical, and literary contexts of early modern England. In particular, we will be investigating the issue of marriage and the representation of this social institution on Shakespeare's stage. Shakespeare shows us characters who struggle with the question of what makes a good marriage in both his comedies and tragedies. In our discussions, we will study the depictions of marriage in Shakespeare's works to assess how his representations of married life reflect the tensions surrounding this social institution in early modern England: arranged vs. companionate marriages, problems of incompatibility and the question of divorce, jealousy and violence, and the legal rights of wives, to name only a few. Though Shakespeare's characters grapple with these issues, his plays also explore what domestic happiness might look like and provide models of family life as experienced or desired by English men and women. Our job will be to seek to understand the many influences that shaped these representations of marriage and consider what these texts have to say about gender relationships and the interpersonal dynamics of private life.

In this course, we will read seven Shakespearean plays in addition to a number of historical, cultural, and literary texts from the early modern period. Students should come with an open mind and a willingness to explore new ideas.

Requirements will include a collaborative research presentation, two papers, and

a final exam.

Huth

W 7:00-9:40pm

Call #: 28658

ENGL 330-001

Restoration & 18th Century Drama

This course will explore the development of different dramatic genres (primarily comedy and drama) in England from the Restoration through the late eighteenth century. Reopened (or 'restored') in 1660 after a 20-year closing, the theatre welcomed women to the stage as actresses and playwrights, developed new staging techniques, and fundamentally changed its relationship with the audience. The theatre became a forum for personal interaction, social satire, political observations, and cultural commentary all designed for a savvy viewing public. The plays we read are very modern in their sensibility, and they provide a fascinating window into larger social and cultural developments. We will pay particular attention to the representation of gender (and gender reversals), class, consumer culture, and sexuality. On average, we will read one play a week.

Please contact cingrass@vcu.edu with any question.

Ingrassia

TR 12:30-1:45pm

Call #: 28653

ENGL 341-001

British Literature & Culture After 1945

"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. I will evaluate student performance on the basis of two exams, several short writing assignments completed on Blackboard, and 1-2 formal papers.

Wells

MWF 12:00-12:50pm

Call #: 29185

ENGL 342-001

The Modern Novel

This course considers ways in which British and American novelists compelled their readers to encounter modernist literature in unprecedented, specific, and historically contingent ways. Through a combination of brief lectures and lively discussion, we will explore connections between major historical changes during the modernist period—including those in publishing opportunities, library circulation, censorship laws, constructions of gender, and reading practices—and the seismic shifts in the way novels and short fiction were crafted to affect specific audiences. We will be particularly attentive to how rhetorical strategies and narrative techniques were designed to affect readers' attention, as well as

questions of canonical exclusion and inclusion (high and low modernism) that created divisions in literary readerships. Authors may include Woolf, Mansfield, Conrad, West, Faulkner, and others (for a list of required texts, search Amazon.com's Listmania! for "ENGL 342").

Nash

TR 11:00am-12:15pm

Call #: 29174

ENGL 347-001

Contemporary Literature

Semester course; 3 lecture hours. 3 credits. Prerequisite: ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. A study of internationally prominent texts in various genres produced during the past 30 years. Familiarizes students with distinctive properties of literary expression that have emerged in this period, such as the political, historical, economic and social influences that have shaped literary production.

Aykol

TR 11:00am-12:15pm

Call #: 29178

ENGL/WMNS 353-001

Women Writers

In this course we will examine creative work written by U.S. women in the context of Second Wave Feminisms. We will begin with a discussion of the word "Feminism" and its various meanings, and then examine different feminist perspectives as evidenced in short stories and novels written by women in the latter half of the twentieth century. We will consider liberal, radical, Marxist/Socialist, Intersectional, Queer, and Post Colonial feminist perspectives, and culminate our study with an examination of examine Danzy Senna's novel *Caucasia* in relation to how this work may or may not reflect a new, Third Wave feminist ideology.

Comba

TR 9:30-10:45am

Call #: 29179

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 364-901

Mythology & Folklore

"What's So Funny?" ~Introduction to Folklore~ "Why Are You So Scared?"

Brace yourselves. This course will examine the funny, scary, creepy, disturbing, anxious parts of ourselves and our culture as manifested in folklore and some of the high- and low-cultural productions (stories, art, movies, and so on) that emerge from it.

"Folklore" can designate many types of experience and text. Here we'll concentrate primarily on jokes, fairy tales, and urban legends. I urge you to look at every part of your life, everything you see, as a potential outgrowth of folklore—beyond the stories of Snow White and the legend of the Mexican Pet, see how the old stories permeate music videos, youtube, dancing, Facebook ... Everywhere "the folk" are, folklore is.

And some folks are producing very inventive individual work by playing to that primal

side of us, weaving magic and weirdness into stories, novels, movies ... We'll read works by Angela Carter and Gregory Maguire, and we'll view and discuss at least one movie. Your work for this class will involve some traditional academic writing as well as a bit of anthropological fieldwork: Through interviewing "informants," you'll collect your own short collection of folklore and analyze its cultural relevance, then share that material with the group.

Cokal

TR 5:30-6:45pm

Call #: 28651

ENGL 366-001

Writing & Social Change: Poetry

This class is framed around one central question: can poetry instigate change? In search of an answer, we will explore the power we have when we write, our responsibility as storytellers, and the evolving role of poetry in public discourse. Our readings will be selected predominantly from twentieth and twenty-first century writers, and we will supplement poetic works with essays on the role of language in understanding our lives and environments. Participants will create portfolios of approximately six revised poems and several short writing assignments that are not only statements of personal experience, but testaments to mutual impact and to language as a product of community.

This course is a part of OPEN MINDS, a partnership between the Richmond City Sheriff's Office and Virginia Commonwealth University offering dual enrollment classes held at the Richmond City Jail. These classes challenge all students, incarcerated and free, to think critically about the social problems surrounding crime. All students learn to dialogue respectfully and imaginatively about their shared humanity; to write creatively and analytically in search of common ground; and to link the liberal arts to personal experience and ethical ways of living. Students must apply in writing to be considered for this course and (if selected) meet with the course instructor, Professor Reed, and the program founder and co-director, Professor Coogan, as a part of the application process. Permission of the instructor is required to enroll in this course. All OPEN MINDS students must pass a background check and comply with the rules and expectations outlined by the Richmond City Sheriff's Office. See www.openminds.vcu.edu for more details. To apply, send Professor Reed a few paragraphs explaining why you want to join the class and what you hope to learn.

Reed

R 12:30-3:10pm

Call #: 29085

ENGL 368-001

Nature Writing

Course details TBA.

Shiel

TR 9:30-10:45am

Call #: 29435

ENGL 373-002

U.S. Literature 1865-1913

This course will focus primarily on works of six major American Realist and Naturalist authors: Mark Twain, Henry James, Charles W. Chesnutt, Edith Wharton, Frank Norris 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.

Possible Course Texts:

Mark Twain, Pudd'nhead Wilson, Those Extraordinary Twins, The Man That Corrupted

Hadleyburg (Oxford)

Henry James, Tales of Henry James (Norton)

Charles W. Chesnutt, The Portable Chesnutt (Penguin)

Edith Wharton, The House of Mirth (Oxford)

Jack London, To Build a Fire and Other Stories (Bantam)

Frank Norris, McTeague (Oxford)

Glenn

MWF 2:00-2:50pm

Call #: 22448

ENGL 378-001

20th Century U.S. Novels & Narratives

The VCU Bulletin describes this course as "a study of selected novels with some attention to other forms of narrative that reflect the experiences of diverse groups of the United States." So we'll stick fairly closely to that and examine 6-7 novels and other narratives that represent various trends in twentieth century long-form narrative prose. Don't hold me to this list, but among the works I'm thinking about for this course are Faulkner's *As I Lay Dying*, Philip Roth's *The Ghost Writer*, Annie Proulx's *The Shipping News*, Amy Tan's *The Joy Luck Club*, Ishmael Reed's *Yellow Back Radio Broke Down*, Paul Auster's *Moon Palace*, Thomas Pynchon's *Crying of Lot 49*, *Autobiography of Malcolm X*, and one significantly longer novel, perhaps Joseph Heller's *Catch-22* or William Styron's *Sophie's Choice*. We'll spend some time with various commentaries on the novel, focused at least in part on the much-debated "crisis" of the novel at mid-century. Assignments are likely to include a number of short response papers, a longer (8-10 page) analysis of one novel or an issues related to the novel, and at least one

exam. Emphasis in class will be on discussion.

Fine

MWF 11:00-11:50am

Call #: 29183

ENGL 378-901

20th Century U.S. Novels & Narratives

This course will explore the relationship between memory and identity in twentieth-century U.S. novels. We will understand identity broadly to encompass aspects of subjectivity including class, race, gender, disability, technology, and culture. From remembering, recounting, memorizing, misremembering, and forgetting, our course texts feature acts of memory that negotiate identity, or rather, negotiate multiple co-existing and conflicting identities. We will also address memory and identity on multiple scales – individual, collective, and intergenerational. As we examine how memory speaks to identity and narrative in our course texts, we will situate the novels in their sociocultural, historical, and political contexts. We will also discuss various twentieth-century literary movements (realism, modernism, postmodernism) while attending to the novels' specific formal properties. Course texts will include F. Scott Fitzgerald's *The Great Gatsby*, Zora Neale Hurston's *Their Eyes Were Watching God*, Thomas Pynchon's *The Crying of Lot 49*, Joyce Carol Oates' *Wonderland*, and Richard Powers' *Galatea 2.2*, as well as secondary theoretical and analytic texts.

Rhee

MW 5:30-6:45pm

Call #: 29088

ENGL 385-901

Fiction into Film

This is a course in adaptation, the translation of literary works into film. As such we will both be 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 Jack Clayton's version of *The Great Gatsby* 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 #: 28650

ENGL/TEDU 386

Children's Literature

Housed in School of Education. Please contact School of Education for course details at 828-1305.

-001 Law-Reed

F 9:30am-12:10pm

Call#: 29107

-903 Deicas

M 7:00-9:40pm

Call #: 29109

ENGL 388-001

Writing in the Workplace (WI)

Semester course; 3 lecture/workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200 and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295.

Advance study and practice of writing in fields such as technology, science, administration and government, including visual rhetoric in both print and electronic forms.

White

TR 9:30-10:45am

Call 29491

ENGL/TEDU 389

Teaching Writing Skills

Housed in School of Education. Please contact School of Education for course details at 828-1305.

-902 Jones

R 7:00-9:40pm

Call #: 28528

-903 Edelman

R 4:00-6:40pm

Call #: 29113

-904 Tapscott

T 7:00-9:40pm

Call #: 29112

ENGL/LING 390-901

Introduction to Linguistics

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 includes 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.

Griffin

MW 5:30-6:45pm

Call #: 28654

ENGL/AMST 391-001

Topics: Perspective in American Studies- American Character and the American Dream

Perspectives in American Studies: American Character and the American Dream

What is an American? Can we speak of such a thing as a distinctively American character and, if so, how can we describe it? Are we a nation with a shared national culture, or is our heritage pluralistic and multicultural? What do we mean by "the American Dream" and how has it been defined historically? How is success defined in America? These are the main questions we will address as we trace American thinking on the subject of national identity and aspirations from our colonial roots to the present day. While we will focus on literature and history, we will also examine the expression of American character in such forms as architecture, painting and film. My hope is provide you with a more sophisticated understanding of what it has meant to be an American, and how America has developed its own distinctive culture. We are not going to **assume** American superiority (or inferiority) in all things, but rather seriously and self-consciously try to describe our American-ness, warts and all. We will also explore the history of the academic discipline of American Studies (aka American Civilization). Readings will include works by Ben Franklin, Frederick Douglass, Horatio Alger, F. Scott Fitzgerald, Nathanael West, Malcolm X, and others. We will also examine several cultural "events," including Lindbergh's flight across the Atlantic and the New York World's Fair of 1939, for what they reveal about American identity. Assignments may include several short response papers, a short research paper, and a final exam.

Fine

MWF 1:00-1:50pm

Call #: 29182

ENGL 391-002

Topics: Identifying the Criminal in the 19th Century

In this course we will examine how concepts of "the criminal" were constructed and circulated in the 19th century across a variety of written and visual media including novels, prison autobiographies, biographies, periodicals, photography, and paintings. We will pay particular attention to the ways institutions (prisons, museums, galleries, etc.) structure knowledge concerning who counts as "normal" and who is "deviant." The focus will be on British and some European texts (such as works by Charles Dickens, Robert Louis Stevenson, Caroline Clive, and Henry Mayhew; paintings by William Powell Frith and Frank Holl; and prison photographs of the period used by figures such as Francis Galton and Cesare Lombroso).

Boasso

MWF 11:00-11:50am

Call #: 29087

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 Apollinaire, 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

ENGL 391-004

Topics: Modernism

The concepts of **modernism**, **avant-garde**, **postmodernism** have dominated discussions of literature in the twentieth century and are still relevant in the new millennium. While the debate over their usefulness continues, these terms have shaped our understanding of major shifts in twentieth century literary and artistic culture, from classical forms of representation to thematic and formal experimentation and critical self-reflection. This course will be organized around a core of theoretical readings central to the modernist debate and its postmodern aftermath. Analyses of selected poems, fiction, and examples of visual art will test these propositions, highlighting the dissimilar ways in which writers and artists have responded to the complex problems of modernity. The main emphasis through this course will be on the author-text-reader-culture dynamic,

its role in reformulating traditional concepts of literature and art.

Cornis-Pope

TR 12:30-1:45pm

Call #: 26715

ENGL 391-005

Topics: Evolution of Human Language and Communication

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

The study of the origin and evolution of human language and communication is necessarily an interdisciplinary endeavor drawing on research and insights from varied fields including linguistics, biology, developmental and evolutionary psychology, anthropology among others. This course is a general introduction to the evolutionary development of human language. It will introduce you to the biological, cognitive and social basis for human language, cognition and communication. Basic areas covered include the theory of evolution, linguistic theory and the properties and structure of human language, human cognition and communication, animal cognition and communication, hominid paleontology and archaeology. This course is designed to give you an interdisciplinary overview of the findings and issues related the evolutionary development of human language and communication.

Topics and issues covered include:

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

Griffin

MWF 1:00-1:50pm

Call #: 29300

ENGL 391-006

Topics: Canadian Literature

This class will hold its Thursday sessions on Blackboard.

This literature course explores the Canadian experience and identity. Reading from poetry and fiction, students will be introduced to the cultural and historical origins of themes embedded in the works of major writers from the 18th century to today. Drawing upon the perspectives of the humanities and social sciences, using original texts and renditions in film and music, the course will set each work in the context of the great ideas and major events of its time. This course will be delivered both through traditional classroom lecture/discussion and through on-line "Blackboard Collaborate" web conferencing, using both real time

and asynchronous learning activities. Students will need easy access to the internet during all web conferencing class sessions.

Lindquist

TR 9:30-10:45am

Call #: 29392

ENGL/AMST 391-008

Topics: News Narrative & Journalistic Form, 1865-1915

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

Soderlund

TR 3:30-4:45pm

Call #: 26582

ENGL 391-011

Topics: Latino Literature & Autobiography

Semester course; 3 lecture hours. 3 credits. Maximum of 12 credits in all topics courses at the upper level. Prerequisite: ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. This course will examine the contemporary experience of Latinos and how it is represented in American literature, in particular how writers from different experiences confront issues of self and identity. Students will read influential works of poetry and fiction as well as memoir and autobiography. Themes include place, language, legacy, spirit and pop culture. Course objectives include developing familiarity with Latino writing and improving critical awareness and sensitivity to an area of literature often overlooked.

Fletcher

TR 3:30-4:45pm

Call #: 23622

ENGL 391-901

Topics: American Literature & Popular Culture of the 1990's

As is every decade, the 1990s was an era of enormous social, technological and political upheaval in the United States. MLB canceled a season, The Simpsons premiered (in late 1989), and Milli Vanilli and the Spice Girls ruled the radio. The Hubble

Telescope launched, Dolly the Sheep was cloned and the space shuttle docked

with MIR. The Cold War had ended, Bill Clinton was elected, the First Gulf War was fought, Oklahoma City was bombed, and LA suffered both the Rodney King riots and the O.J. Simpson murder trial. This course will investigate how literature (and film) in the 90s reflected, grappled with, and responded to such varied social pressures and hallmarks of popular culture.

Possible Course Texts:

Duhamel, Kinky

Whitehead, The Intuitionist

Sanders, CivilWarLand in Bad Decline

Guare, Six Degrees of Separation

Alexie, Reservation Blues

Glenn

W 7:00-9:40pm

Call #: 29187

ENGL/AMST 391-903 Topics: Reading Comics

This is a course about comics as a medium for artistic/literary expression. To understand comics—what they are, fundamentally, and how the reader decodes them—it will be necessary to concentrate some attention, at first, upon the history and culture of the medium, its dominant genres, and its aesthetics and storytelling mechanics. Our main focus, however, will be upon contemporary short- and long-form comics. Course objectives: by the end of the semester, students will understand the unique dynamics, demands and rewards of narrative comic strips and books and how they differ from other media, such as prose and film; be able to analyze representative works in order to interpret their styles, themes, and audience expectations, and compare and contrast the styles, themes, and audience expectations of works by several different artists/writers; and will have become familiar with the history and development of the comic book as an influential artistic medium, as well as with the major artists of the medium.

De Haven

TR 5:30-6:45pm

Call #: 25578

ENGL/WMNS 391-904 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 401-001

Shakespeare

In this course, we will consider the development of Shakespeare’s poetic and dramatic techniques over the course of his 20+ year career in the theater. We will begin by reading two of his most accomplished history plays (Richard II and 1 Henry IV) We will then read four comedies (Midsummer Night’s Dream, The Merchant of Venice, As You Like It and Twelfth Night). We will then read six tragedies (Romeo and Juliet, Julius Caesar, Hamlet, Othello, Macbeth, and Antony and Cleopatra. And we will end the semester with his late romance The Tempest. There will be a midterm and a final exam, plus a short essay and a longer “research” essay.

Sharp

MWF 11:00-11:50am

Call#: 28657

ENGL 402-001

Chaucer

We will take our journey to Canterbury by starting with Chaucer’s early poetry, some of his prose, and certainly most of the Tales and Troylus and Crisedye.

Essentially, we want to examine why he is the Father of English Poetry - and the proof is in his multi-styled writing. There will be two papers, three tests (including the mid-term), and a final exam.

Kustesky

MWF 2:00-2:50pm

Call #: 29090

ENGL 413-001

19th Century Oscar Wilde & His Circle

The writings of Oscar Wilde, like his life, fly in the face of the traditional pieties, challenging us to rethink our understanding of some of the things we hold dearest. But even as he brings his wit and critical intelligence to bear on complex questions of language, culture, sexuality, and social relations, Wilde deflates our attempts to define him. A master of paradox and a self-professed teller of lies, Wilde tells us that "all art is quite useless" and that "in matters of grave importance, style not sincerity is the vital thing." So how do we grapple with Wilde's legacy, still poorly understood one hundred years after his death, without becoming one of the serious people he so famously mocked in The Importance of Being Earnest ?

In this course, we will read Wilde's writings in the context of the decade – the 1890s – he helped to shape. In the first half of the semester, we will read Wilde's best-known literary works, as well as one or two that are not so well-known. Our readings will extend across the whole range of Wilde's writing, taking in poetry, fiction, drama and criticism. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1890s, many of whom Wilde helped to inspire: Shaw, Stoker, James (perhaps), Ibsen (perhaps) and a number of so-called New Woman writers whose careers make an interesting parallel with Wilde's. If there is time, we'll also be studying developments in the visual arts – particularly work by Aubrey Beardsley and James McNeill Whistler – with which Wilde was closely involved. In the last week of the semester, we will return to Wilde, whose prison writings, written just before his death in 1900, serve as a poignant capstone to both his own career and the decade he dominated.

Assignments will include a short critical paper, book reports, researched presentations, and a major researched paper.

Frankel

TR 11:00am-12:15pm

Call #: 26598

ENGL 414-001

20th-Century Studies: Ends of the British Empire

In 1883, the historian J. R. Seeley observed of the British Empire, "We seem[. . .] to have conquered and peopled half the world in a fit of absence of mind." Not long after, the empire Seeley described would disintegrate with greater speed than any fit, and with much presence of mind, documented in poetry, drama, memoir, and fiction written in English all over the world. Beginning with Queen Victoria's

Diamond Jubilee in 1897 and ending with Queen Elizabeth II's Diamond Jubilee in 2012, this advanced course examines the ends—the geographical and epistemological extremities, the economic and political intentions and purposes, the imaginative and material consequences, as well as the always-impending termination—of this empire on which the sun had once never set. The literature of this long twentieth century includes writing by Rudyard Kipling, Joseph Conrad, E. M. Forster, Raja Rao, Mohandas K. Gandhi, Chinua Achebe, Salman Rushdie, Kazuo Ishiguro, Benjamin Zephaniah, Alan Moore, and (not too many) more.

Chan

TR 12:30-1:45pm

Call #: 29176

ENGL 435-901

Advanced Poetry Writing

Phillips

MW 5:30-6:45pm

Call #:

ENGL 437-001

Advanced Fiction Writing

Great writing—even when it's comedic—puts characters at risk in a way that feels important to readers. We have to have an emotional relationship with the people, premise, and language or we simply won't read it. Your job here is to be first a feeling person, then a calculating editor who shapes your fiction so as to provoke feeling in your audience: You are in this workshop to learn how to manipulate others. So, with a view to developing the critical/editorial side of your writerly self and nurturing the childlike/inspired side, this course will focus on published readings, exercises, and workshops of your writings. You will accumulate a portfolio of work, a significant portion of which will be a sophisticated revision of one story. There will also be several announced and unannounced quizzes. 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 assignments 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

In 1953, George Plimpton, Peter Matthiessen, and Harold L. Humes founded *The Paris Review*, a literary journal with the following mission statement printed in the first issue: "*The Paris Review* hopes to emphasize creative work—fiction and poetry—not to the exclusion of criticism, but with the aim in mind of merely removing criticism from the dominating place it holds in most literary magazines and putting it pretty much where it belongs, i.e., somewhere near the back of the book. I think *The Paris Review* should welcome these people into its pages: the

good writers and good poets, the non-drumbeaters and non-axe-grinders. So long as they're good." Rather than foreground the critics, the editors sought to foreground the writers; hence, the interview series known as "Writers at Work" came to be, and the insights offered by the writers in these interviews are invaluable to any working writer.

Within each interview, the writers discuss not only individual works, but their theories of and processes for writing. For example, in his 1956 interview, William Faulkner claims that "a writer needs three things, experience, observation, and imagination...." And in his 1982 interview, William Maxwell echoes the idea that creative work blurs the line between these distinctions when he comments on how when he rereads his novel *The Folded Leaf*, "the parts [he] invented seem so real to [him] that [he has] quite a lot of trouble convincing [him]self they never actually happened." In this course we will examine the veracity of Faulkner's dictum, as well as explore other theories and methods of technique offered by a variety of later 20th and early 21st century writers who have discussed their ideas in the "Writers at Work" interviews. We will do so in order to understand and enhance our own processes and determine what works or doesn't work for our own writing.

Comba

MW 4:00-5:15pm

Call #: 23983

ENGL/LING 450-001 Modern Grammar

Study of modern English grammar and usage with some attention to linguistic theory. Recommended for teachers at all levels. May not be used to satisfy the literature requirement of the College of Humanities and Sciences. For English majors, these courses (limit of six credits) may be counted as part of graduate or undergraduate degree, but not both. Please contact instructor for course details at wgriffin@vcu.edu.

Griffin

MWF 3:00-3:50pm

Call #: 27228

ENGL/LING 452-901 Language & Gender

This course is an introduction to a large body of research on Language and Gender and to the study of language in social context more generally. It examines the ways gender affects language production along with the issue of sexism in language use. The relationships between language and power and ways language reflects and reinforces cultural attitudes toward gender will also be examined, drawing on spoken and written texts, fiction and nonfiction.

Panagiotidou

W 4:00-6:40pm

Call #: 29082

ENGL 481-001

Genres: Hard Science Fiction

Contemporary film, television, digital and written examples of Hard Science Fiction, a genre that purports to incorporate "plausible" extrapolations from real contemporary science. We will ask questions about the suppositions informing the genre, while reading texts and watching a variety media closely in cultural and formal terms. Our primary focus as always will be on the texts themselves, but we will look for patterns and themes in the works as we analyze them. In two cases we will watch texts be transformed from novel to film (*Stalker*) and from novel to film to film (*Solaris*), in both cases including seminal films by the Russian director Andrei Tarkovsky. The course will be taught primarily via discussion. Texts by writers such as Lem, A. & B. Strugatsky, Benford and Brin; films such as *Aliens*, *Gattaca*, *Blade Runner*, and *Terminator*. Evaluation is by discussions, short papers, and a longer final paper.

Columbia

TR 12:30-1:45pm

Call #: 29172

ENGL 482-701

Medicine & Literature

The disciplines of Medicine and Literature share more than one might immediately imagine. At the heart of both lies the human condition, body, mind, and soul. Crucial to both is narrative, story-telling. Doctors and nurses, patients and families, writers from any of these four groups share their experiences of medicine in a range of genres in an effort to represent and investigate those experiences and to sound their depths of meaning.

We will read and discuss fiction, poetry, nonfiction, and drama, exploring issues both personal and universal, social and cultural, professional and ethical, learning how literature's representational practices can teach or enhance understanding and empathy in a variety of medical contexts.

Themes will include physician and patient perspectives on suffering and grief, physician training, physician and patient perspectives of healing and society, and medical ethics. Texts will be selected from works by physician writers such as Abraham Verghese, William Carlos Williams, Atul Gawande, Anton Chekov, Lisa Sanders, Alison Sinclair Danielle Ofri, Oliver Sacks, Richard Selzer, Samuel Shem and others. Texts will also be selected from works by authors in with other backgrounds such as Emily Dickinson, Charlotte Perkins Gillman, Rebecca Skloot, Randy Shilts, Robert Louis Stevenson, Gustav Flaubert, Floyd Skloot, Albert Camus, Margaret Edson, Nathaniel Hawthorne, and others. The possibilities for our combination of readings is rich and numerous.

The course will be a hybrid with two-thirds of our time in the classroom and one-third online, co-taught by Dr. Elizabeth Hodges, Department of English, Dr. Gonzalo Bearman, MD, MPH, FACP, and Dr. Mark Ryan, MD, FACP.

Hodges

MW 10:00-10:50am

Call #: 29221

ENGL 483-901**Literary Texts & Contexts: Crusoe**

In this upper-level course for advanced English majors, we will explore the genre of the "Robinsonade." That is to say, we will examine legacies and afterlives of one of the most iconic, but vexing, literary characters of all time: Daniel Defoe's eponymous 1719 hero Robinson Crusoe. Written texts—mostly novels—will include: sources such as William Shakespeare's *The Tempest* and Henry Neville's *Isle of the Pines*; *Robinson Crusoe* and its sequels *The Farther Adventures of Robinson Crusoe* and *Serious Reflections*; eighteenth-century Robinsonades such as Unca Eliza Winkfield's *The Female American*; and modern variations such as J. M. Coetzee's *Foe*. We will also touch upon cinematic heirs, taking a broad seminar-based approach to the subject: students will delve into literary and other texts, read quite a bit of literary scholarship, and produce original enquiries that shed new light on the valences of a controversial figure who has proven both enduring and—to some extent—transformable. Requirements—in addition to a substantial final project that incorporates secondary sources—will include a surfeit of class discussion, weekly writings, presentations, and workshops.

Swenson**W 7:00-9:40pm****Call #: 29171****ENGL 485-901****Literary Aesthetics**

This class will explore how the war between philosophy and poetry that Plato launched in *The Republic* has developed since art's secularization during the Enlightenment. We will try to determine whether literature can express anything that cannot be contained by philosophical explanation or that can otherwise enhance philosophical thought. The class will open with an examination of philosophical systems like Kant's and Hegel's that subordinate art to conceptual understanding. We will then consider philosophical systems that work to preserve the value of the aesthetic material itself rather than subordinate it to philosophy. We will examine selected literature throughout the semester that illustrates and challenges these aesthetic theories. Among the authors we will examine through these philosophical lenses are Coleridge, Baudelaire, Sartre, Hölderlin, Beckett, Stein, Borges, and Acker. Students will be responsible for completing 2-3 papers exploring the adequacy of the abstract philosophical systems we study for specific works of literature by these authors. There will be periodic quizzes as well for students to illustrate their understanding of material we cover in class.

Wells**MW 5:30-6:45pm****Call #: 29186****ENGL 491-001****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

ENGL 491-002

Topics: Rhetoric in Public Life

Semester course; 3 lecture hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. This course teaches you how to use rhetoric—the art of discovering the available means of persuasion—to write about social issues affecting the common good and engage readers stylistically with the right use of tropes, schemes, and figures of thought.

Coogan

TR 3:30-4:45pm

Call#: 29434

ENGL 499-001

Senior Seminar: J. D. Salinger

Holden Caulfield in J.D. Salinger's *The Catcher in the Rye* makes this comment: "What really knocks me out is a book that, when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it." Many people feel about *The Catcher in the Rye* and each of Salinger's other books as Holden feels. Salinger died in 2010 at the age of 91 in Cornish, New Hampshire, where he had lived in seclusion since 1953. We can't "call him up on the phone"; but in this seminar we will hear Salinger speak through our reading and discussion of all of his collected works, including *The Catcher in the Rye*, *Nine Stories*, *Franny and Zooey*, *Raise High the Roofbeam Carpenters* and *Seymour: An Introduction* (as well as some of his uncollected works from a pirated edition). In addition, we will examine much of the body of criticism that has grown up in response to Salinger's novel and stories. For each student in the seminar there will be two short papers, one or two seminar reports with write-ups following the report(s), an hour test, and a twelve to fifteen-page end-of-term paper.

Mangum

TR 3:30-4:45pm

Call #: 28621

ENGL 499-002

Senior Seminar: Joan Didion's Literary Nonfiction

Joan Didion's *Literary Nonfiction*: This course will offer us an opportunity for close study of Joan Didion's nonfiction with attention to prose stylistics, narrative structure, rhetoric and social and journalistic relevance. We will read her work chronologically for the most part, starting with *Slouching Towards*

Bethlehem (1968) and *The White Album* (1979), then moving to *After Henry* (1992), *Political Fictions* (2001), *Where I Was From* (2003), *Fixed Ideas* (2003) and *The Year of Magical Thinking* (2005). WE will also read some of her writing that has not been collected in a book. Assignments will include some mix of stylistic analysis, critical response, and a final project on some aspect of Didion's work. Scholarly criticism of Didion's writing has been, to date, limited. I will make available on-line and through bibliography what literature exists.

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

Hodges

TR 11:00am-12:15pm

Call #: 28622

ENGL 499-003

Senior Seminar: Hardy, James, Stevenson (WI)

This class will provide an introduction to Thomas Hardy, Robert Louis Stevenson and Henry James, the pre-eminent writers of fiction in late-Victorian Britain. We will read a great deal of their fiction – short stories and novels – as well as their writing about fiction. We will explore their relations to the historical form of the novel as such, their involvement with magazines and illustrators, the relation between serial publishing (and serial composition) and the novel form, and their respective positions on the competing merits of “romance” and realism and on what Thomas Hardy called “candour” (a euphemism for sexual frankness) in fiction. We will also explore fiction’s relation to the world of poetry, particularly in the career of Thomas Hardy, who composed poetry throughout his life and published poetry exclusively after abandoning fiction in disillusionment with its possibilities in the mid-1890s. Assignments will include short critical essays, researched reports, a long researched essay and possibly a recitation of a poem by Thomas Hardy.

Frankel

TR 9:30-10:45am

Call #: 28623

ENGL 499-004

Senior Seminar: Scottish Literature (WI)

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

Latané

MWF 11:00-11:50am

Call#: 28625

ENGL 499-005

Senior Seminar: Reading Women

In this course we will explore the way women's intelligence and imagination were envisioned, investigated, challenged, and (sometimes) celebrated in nineteenth-century literature. Although it is common knowledge that women's minds were widely denigrated by society during this period, we will find valuable and significant countercurrents generated by our authors, who were passionately engaged not just with women's inherent value but also specifically with the workings of women's minds. Were women's minds fundamentally different from men's? Did women and men learn in separate ways? What were they supposed to read, and which reading materials were discouraged? Why and how were women encouraged to feel more than think? How were working-class women's minds considered different from those of middle- and upper-class women, and grown women's minds different from those of young girls? In answering these questions, this course will combine brief lectures with lively discussions of poems, stories, essays, and novels by authors such as Jane Austen, Emily Dickinson, Gustave Flaubert, George Eliot, Charlotte Perkins Gilman, and Henry James. For a list of required reading, search Amazon.com's Listmania! for "ENGL 499."

Nash

TR 9:30-10:45am

Call #: 29218

ENGL 499-902

Senior Seminar: Jacobean City Comedy

This seminar concentrates on Jacobean city comedy, or, in more detail, comedies written during the reign of King James I that are specifically satirical in nature, depicting London as a hotbed of vice and folly. Plays will include Dekker's *Shoemaker's Holiday*, many works by Middleton and Jonson, and Marston's *Dutch Courtesan*. We will examine these plays in their social, economic, and literary contexts.

Brinegar

MW 4:00-5:15pm

Call #: 29175

ENGL 560-003

Special Topics: Modern Scottish Literature

This course is open to undergraduates by permission of the advisor or instructor.

In the autumn of 2014, the 700th anniversary of the Battle of Bannockburn (24 June 1314) in which Robert the Bruce vanquished the army of Edward II, Scotland will hold a referendum on independence from the United Kingdom of Great Britain and Northern Ireland. This decisive choice comes at the end of a century of growing nationalism, including the founding in the 1920s of the National Party of Scotland by, among others, the poet Hugh MacDiarmid (Christopher Grieve). This course will look at modern Scottish literature from MacDiarmid through the present day, with an emphasis on studying the ways in which writers imagine the nation of "Scotland." Poets may include MacDiarmid, Edwin Muir, Norman MacCaig, Sorley MacLean, Liz Lochhead, Jackie Kay,

Robert Crawford, W. N. Herbert, and Kathleen Jamie; fiction writers may include Neil Gunn, Lewis Grassic Gibbon, Muriel Spark, A. L. Kennedy, Alasdair Gray, and Irvine Welsh.

Latane

F 2:00-4:40pm

Call #: 29393

ENGL 570-901

Special Topics: Media Technologies in Contemporary American Novels

This course is open to undergraduates by permission of the advisor or instructor.

This course will explore the presence of media technologies in contemporary North American novels, from handwritten note in Richard Powers' *The Echo Maker*, film in David Foster Wallace's *Infinite Jest*, cyberspace in Neal Stephenson's *Snow Crash*, the body in Margaret Atwood's *The Handmaid's Tale*, to biotechnology in Nancy Kress' *Beggars in Spain*. This class will look at how our novels figure and imagine these mediating technologies, as well as how these media technologies shape and inform the novels' narrative structures. In addition to studying the technological imaginaries at work and at play in the novels, we will attend to the philosophical and social implications of these technologies with regards to our individual and collective subjectivities. Our engagement with these novels will take shape in direct conversation with theoretical texts by authors including Wendy Chun, Jacques Derrida, Alexander Galloway, Mark B. N. Hansen, Marshall McLuhan, Susan Squier, Eugene Thacker, and Michele White.

Rhee

MW 4:00-5:15pm

Call #: 29081

HUMS 250-901

Reading Film

Prerequisite: UNIV 111 or equivalent.

Develops 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.

Mills

TR 4:00-6:40pm

Call #: 28821

HUMS 250-902

Reading Film

Prerequisite: UNIV 111 or equivalent.

Develops 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.

Ashworth

TR 4:00-6:40pm

Call #: 23528

HUMS 250-903**Reading Film**

This course aims to develop students' visual literacy by exploring and analyzing the various elements of narrative film (mise-en-scène, cinematography, editing) in particular. We will also dedicate some time to the aesthetics of documentary and avant-garde filmmaking practices. Examples will be drawn from both the 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.

Aykol**R 4:00-6:40pm****Call #: 24545****HUMS 250-904****Reading Film**

This course aims to develop students' visual literacy by exploring and analyzing the various elements of narrative film (mise-en-scène, cinematography, editing) in particular. We will also dedicate some time to the aesthetics of documentary and avant-garde filmmaking practices. Examples will be drawn from both the 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.

Aykol**T 4:00-6:40pm****Call #: 25281**