

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Fall 2014

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, 388, 435, 437, 439, 491-002

Criticism.....311, 352, 445, 485, HUSI 491

Linguistics.....390, 391-902, 451, HUSI 491

Literature prior to 1700.....322, 325, 326, 361, 401, 407, 480

Literature 1700-1945.....330, 343, 371, 372, 373, 374, 413

Literature of Diversity.....353, 366, 391-007

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

Fall 2014 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 206-001

American Literature II

Semester course; 3 lecture hours. 3 credits. Prerequisite: UNIV 112. An introduction to the literature of the United States from the 1860s to the present, emphasizing connections among the representative works.

Cohen-Gee

TR 2:00-3:15pm

CRN: 30148

ENGL 206-902

American Literature II

"American Dreams"

This course will examine U.S. literature from 1860 to the present through the theme of the American Dream. As we explore this theme, we will read works of literature in conversation with significant moments in U.S. history, from the Civil War, the Great Depression, the Harlem Renaissance, World Wars I and II, and twentieth-century civil rights movements. By examining our course texts in relation to these histories, we will look at different versions of the American Dream across historical periods, literary movements, and cultures. We will also bring our discussions of literature, American history, and the American Dream into conversation with literary movements including realism, modernism, and postmodernism. Course texts will include works by authors such as Charlotte Perkins Gilman, Vladimir Nabokov, and Toni Morrison.

Rhee

MW 5:30-6:45pm

CRN: 28781

ENGL 215-001

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

TR 3:30-4:45pm

CRN: 17190

ENGL 215-002**Textual Analysis**

In this course we will examine what it means to come of age in the United States 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 and local context. Our first text will be Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993), from which we will work backward towards William Maxwell's *The Folded Leaf* (originally published in 1945). We will end the course with a discussion of Justin Torres's *We the Animals* (published in 2012). In the course of our discussion we will examine the similarities and differences in the works with regard to gender, race, ethnicity, class, age, region, sexual orientation and/or an intersection of these social identities.

Comba**MWF 11:00-11:50am****CRN: 26958****ENGL 215-003****Textual Analysis**

In this course we will examine what it means to come of age in the United States 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 and local context. Our first text will be Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993), from which we will work backward towards William Maxwell's *The Folded Leaf* (originally published in 1945). We will end the course with a discussion of Justin Torres's *We the Animals* (published in 2012). In the course of our discussion we will examine the similarities and differences in the works with regard to gender, race, ethnicity, class, age, region, sexual orientation and/or an intersection of these social identities.

Comba**MWF 12:00-12:50pm****CRN: 25403****ENGL 215-004****Textual Analysis: Shakespearean Problems**

By definition (in the VCU Catalog) ENGL 215 is an "inquiry into literary texts, emphasizing critical thinking and close reading." In our class (section 004) this semester, we will emphasize the advancement of student skills in critical reading, intelligent writing, academic research, and oral communication. We will read and discuss 6 plays whose main characters present unique interpretive problems: *The Merchant of Venice* (Shylock); *1 Henry IV* (Falstaff); *The Tragedy of Hamlet* (Hamlet); *Measure for Measure* (Isabella); *The Tragedy of Othello* (Othello);

The Tempest (Caliban). We will also read related critical and literary texts. Assignments will include regular discussion board postings, annotated bibliographies, short analytical essays, and a longer researched paper.

Sharp

MWF 10:00-10:50am

CRN: 31854

ENGL 215-006

Textual Analysis

The Waste Land, 700 BCE-1922 CE

This course focuses on a single modernist poem, T.S. Eliot's *The Waste Land*. So it also gives careful attention to the texts to which Eliot alluded in the poem: ancient Hindu and Buddhist writings, Ovid, Virgil, Augustine, Dante, a brief survey of English Renaissance literature, as well as more modern influences.

Eckhardt

TR 12:30-1:45pm

CRN: 25407

ENGL 215-007

Textual Analysis

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. For further course details, please contact instructor.

Swenson

TR 9:30-10:45am

CRN: 31861

ENGL 215-010

Textual Analysis

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. For further course details, please contact the instructor.

Harrison

MWF 9:00-9:50am

CRN: 25967

ENGL 215-011

Textual Analysis

This course will explore representations of belonging in contemporary literature. We will examine fiction and poetry that deal with the individual's need or desire to belong to a particular place or group. We will analyze the dynamics of various communities—groups that form based on family, race, age, neighborhood, hobby, life goals—and how those communities shape individual identity. The characters and speakers we will read about can at times choose to join a particular group, while in other instances they are born or raised into groups. We will investigate how individuals shape and are shaped by their communities,

looking at examples of their belonging to those communities is established. We will also explore to what extent the audience is asked to belong to a particular group by the narrators and speakers in our texts, and what structural clues in the texts lead us to a better understanding of the nature and necessity of belonging.

Williams

MWF 2:00-2:50pm

CRN: 28127

ENGL 215-012

Textual Analysis

In this section, we will examine the ideas of time and identity, and especially ways in which identities, individual and group, develop in the context of either specific times (whether historical, mythological, or personal) or specific spaces. Numerous characters, from Homer's *Odysseus* and Shakespeare's *Hamlet*, even to more modern protagonists like Buffy the Vampire Slayer, experience moments of sudden change or growth—or, alternately, display their inability to change with their times. How do their struggles with identity reflect the issues and controversies of their time, society, culture, or beliefs? How do their concerns about time clarify their anxieties of personal change and social responsibility, or reflect the frailties and pressures within their changing societies? Course texts and readings draw principally on the western tradition, and include epic and lyric poetry, drama, narrative fiction, and film. The course will be structured around clusters of texts from 4 different times and spaces, broadly defined. Particular emphasis will be placed on reading early literatures in historical and cultural context, and analyzing their issues in writing.

Shimomura

MWF 10:00-10:50am

CRN: 27188

ENGL 215-013

Textual Analysis

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. For further course details, please contact instructor.

TBA

MW 5:30-6:45pm

CRN: 27191

ENGL 215-901

Textual Analysis

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. For further course details, please contact instructor.

Carleton

TR 4:00-5:15pm

CRN: 26494

ENGL: 215-902

Textual Analysis

In 1969, conceptual artist Joseph Kosuth claimed that the "'value' of particular [visual] artists" should be "weighed according to how much they questioned the nature of art." This course will investigate whether Kosuth's standard can and should be applied to artists of a different sort: poets and writers of fiction. Our class will explore American and British literature after the Second World War by studying unconventional poetry and fiction that questions the very definition of what it means for a text to count as "literature." Instead of relying on conventional period designations—namely late modernism, postmodernism, contemporary literature—we will look to scholarship on what has been referred to in recent years as *conceptual writing*. How should we read and appreciate works that by design defy our expectations? To do so, the class will need to confront how slippery the definition of literature really is, especially in recent history. In particular, we will reconsider the importance of artistic intention; the utility of genre designations; the qualities of language that command our interest; and the concept of originality as a marker of value. The readings will include a range of innovative works—celebrated iconoclasts (Kathy Acker), relatively obscure writers (Christine Brooke-Rose, B. S. Johnson), and authors common to college courses covering this era (Samuel Beckett). The secondary texts informing our critical approaches will situate literature in the larger context of art history, drawing from studies of visual art, design, and performance.

Vechinski

MW 5:30-6:45pm

CRN: 31754

ENGL 215-903

Textual Analysis

Escapism: Author Michael Chabon stated "Forget about what you are escaping from. Reserve your anxiety for what you are escaping to." There's escapism from war, from conformity, from individualism, from failure, from success. In this course we will scrutinize the role genre literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as *Girl Interrupted* and *The Brief Wondrous Life of Oscar Wao*, and *Everything is Illuminated*. We will also address the poetry of T.S. Eliot and Charles Bukowski, along with dramatic works such as *No Exit*, and films like *Memento* that involve the theme of escapism. Selected works for the course will center upon characters that either invent or are thrown into altered forms of reality as a way of breaking from their true identity. We will begin our discussion by addressing the significance of escapist literature, then move into specific narratives where twisted or created identities overtake one's original being. Ultimately, we will explore the question

of whether escapism is indeed an art form, and the importance of invented realities in literature.

Designed to introduce you to a spectrum of critical reading methodologies and theoretical perspectives, English 215 will open up new territory in your understanding of literature, culture, and the act of reading itself. You'll also practice ways to "use" theory in your own writing about literature through informal and formal assignments--and maybe even "use" theory in your everyday life. Our approach to learning critical theory and its application to the humanities will be layered. Written in a witty, colloquial style, our course readings will offer a useful overview of the broad topics, questions, and themes in critical theory today. We will then probe deeper by presenting specific theorists and theoretical texts to our classmates, reading literary texts, discussing issues and ideas on the Blackboard forum, sharing drafts of our work with classmates, and examining examples of writing that "use" critical theory, as it were.

By the end of the course, you should be reasonably familiar with a number of critical methodologies and perspectives (such as reader-response criticism, Marxist criticism, feminist criticism, "queer" theory, postcolonial criticism, and theories of post-modernity, just to name a few) and will have practiced deploying these approaches in your own thinking, reading, and writing about literature. To put it in different terms, you should be able to sprinkle a conversation with references to lofty French theorists and sound like you know what you're talking about!

Hollowell

TR 5:30-6:45pm

CRN: 31946

ENGL 295-001

The Reading & Writing of 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. Contact instructor for course details.

TBA

TR 12:30-1:45pm

CRN: 25064

ENGL 295-701

Honors: The Reading & Writing of 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. Contact instructor for course details.

TBA

TR 9:30-10:45am

CRN: 28762

ENGL 295-702**Honors: The Reading & Writing of 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. Contact instructor for course details.

TBA**MWF 9:00-9:50am****CRN: 23798****ENGL 295-703****Honors: The Reading & Writing of 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. Contact instructor for course details.

TBA**MWF 11:00-11:50am****CRN: 23799****ENGL 295-704****Honors: The Reading & Writing of 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. Contact instructor for course details.

TBA**MWF 12:00-12:50pm****CRN: 28847****ENGL 295-705****Honors: The Reading & Writing of 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. Contact instructor for course details.

TBA**TR 12:30-1:45pm****CRN: 28928****ENGL 301-001****Introduction to the English Major**

This course will be an introduction to the various ways of reading and writing about narratives, poems, and plays, with an overview of the disciplines encompassed by English Studies, and an emphasis on skills needed for the successful completion of the English major at VCU. Readings will range widely through key masterworks from the English Renaissance to the twenty-first

century. Full participation in class is expected; there will be quizzes, response papers, oral presentations, and a brief research paper.

Latané

MWF 10:00-10:50am

CRN: 19316

ENGL 301-002

Introduction to the English Major

This seminar will be divided more or less equally between poetry and fictional prose. Over the first half of the semester, we will read a variety of great poems written in English during the past five hundred years or so. Some of these poems will seem easy to read, written in a language familiar to you. Others will seem alien and unfamiliar at first. Nonetheless the first half of this seminar will enable you to read different kinds of poetry with enjoyment and understanding -- even poems that you find confusing or strange at first. During the second half of the semester, we will read one novel and several short stories by acknowledged masters -- and mistresses -- of fiction. Our primary objective throughout will be to attune ourselves to the sound or "voice" of the text and its look on the page as much as to its deeper ideas or meanings. But I will also be asking you to talk and write perceptively about the texts you read, and to this end you will be expected to think closely about the words on the page, to read between the lines, and to develop a vocabulary for talking about such things. Seminar requirements include two papers, weekly written responses, and a recitation from memory of one poem (or section of a poem) taken from the course poetry anthology. Seminars will typically be student-centered and discussion-based since literature, by its very nature, requires discussion and interpretation. So if you are unhappy with discussion-based classes or you like teachers who preserve a strict lecture format, you may wish to consider registering for a different class.

Frankel

TR 12:30-1:45pm

CRN: 31868

ENGL 301-004

Introduction to the English Major: Contemporary Narrative

Why do we read at all? Why do we write and tell stories? These questions come to us at all levels in the study of literature. In this class we will read and/or listen to a variety of fiction and poetry texts that ponder just these questions while placing them within larger social contexts, and related to our understanding and representations of ourselves here, now, today. In this class we'll read, watch and listen to a number of stories, both true and not true, in which the relationship between stories, reading, and storytelling and the "rest of life" is made explicit. We will also listen to a variety of contemporary versions of "oral storytelling" from radio programs in which stories are told rather than read; and we will not only read written poetry on the page, but also listen to and watch poetry performed in live in an environment where improvisation is allowed or even

encouraged. We will also look at examples of new media (especially computer and video games) that appear to include stories, or parts of stories, as part of their contents, and at examples of "reality" television. The class is taught primarily via discussion; students will write three short papers and do some in-class work as part of their participation grade, and we will also spend some time workshopping each others' papers in class.

Columbia

TR 12:30-1:45pm

CRN: 12391

ENGL 301-007

Introduction to the English Major

This course is designed to introduce English majors to the fundamental elements of imaginative writing and the major critical lenses through which literature is interpreted in Western literary discourse. We will consider the elements of structure, plot, character, setting, point-of-view, symbol, and theme, and analyze how they work in the genres of the short story, the poem, the play, and the novel, as well as discuss the major critical approaches to literature.

Comba

TR 3:30-4:45pm

CRN: 27950

ENGL 303-001

Writing for Stage &/or Screen

This will be a course in screenwriting. Each student will create a pitch, outline, treatment and all three acts of a screenplay. The class will primarily be in workshop format, with each student responsible for critiquing the screenplays of all the other students.

McCown

TR 11:00-12:15pm

CRN: 29884

ENGL 304-001

Advanced Writing

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 further course details.

Griffin

MWF 12:00-12:50pm

CRN: 31855

ENGL 304-005

Advanced Writing

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 further course details.

Griffin

MWF 3:00-3:50pm

CRN: 29822

ENGL 304-901

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.

Marshall

TR 5:30-6:45pm

CRN: 31948

ENGL 305-001

Writing Poetry

Semester course; 3 workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. An introduction to the craft of writing poetry. Students will explore the elements of poetic technique and produce a volume of quality work.

Mac Donald

TR 9:30-10:45am

CRN: 30508

ENGL 305-002

Writing Poetry

This course offers you as poet and student of Creative Writing the opportunity to concentrate on the creation of verse. You will write some poems in assigned form as well as work toward building a portfolio of eight to ten polished poems that may be grouped by theme, form, or voice.

The class is run as a workshop, which means you will listen quietly to a discussion of your poem and then have the opportunity to ask for clarification of any comments.

While an obvious objective of the workshop is that you become a better poet and reader of poetry, by the end of the semester you also will have:

- a greater awareness of what your “poetic concerns” are at this time in your writing life;
- a sense of your poetic voice;
- a solid understanding of some of the complexities and rewards of poetic meter and form, as well as a broader sense of “measure”;

- a thorough introduction to many of the debates among poets and editors of poetry in 21st century America;
- strategies for self-directing your reading life;
- a strong portfolio.

Emerson

TR 12:30-1:45pm

CRN: 31852

ENGL 305-903

Writing Poetry

Semester course; 3 workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. An introduction to the craft of writing poetry. Students will explore the elements of poetic technique and produce a volume of quality work.

TBA

W 7:00-9:40pm

CRN: 24555

ENGL 305-904

Writing Poetry

Prerequisites: UNIV 200 or HONR 200 and three credits in a 200-level literature course (or equivalent). In this course, developing writers will read, write, and revise poems, and will present their works-in-progress to class workshop discussions, allowing students to learn how to offer and to make use of helpful critiques and thus grow in confidence and sophistication as writers and as readers. Remarkable poems by established writers will be presented as models to challenge the writing and revision process of the workshop participants, as well as for the pleasure of reading them, including work by such contemporary poets as Dana Levin, Elizabeth Bishop, Norman Dubie, Beckian Fritz Goldberg, Jorie Graham, Richard Hugo, Randall Jarrell, Yusef Komunyakaa, Larry Levis, Philip Levine, Charles Wright—and the winner of the 2014 Levis Reading Prize (TBA), in addition to selected modernist poets (Yeats, Auden, Williams, Moore, Stevens) along with many others. The grade will be based primarily on the quality of the portfolio of poetry produced; in addition, in-class workshop involvement, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Students are welcome from all majors and all backgrounds. Since this is an arts course, and not a basic skills course, students will want to come to it already having acquired the skills necessary to write a good, clean sentence.

Donovan

M 4:00-6:40pm

CRN: 24552

ENGL 307-002

Writing Fiction

Eudora Welty writes how “If you haven’t surprised yourself, you haven’t written,” while Cecil Day Lewis declares that “I do not sit down at my desk to put into verse something that is already clear in my mind. If it were clear in my

mind, I should have no incentive or need to think about it....We do not write in order to be understood; we write in order to understand." Echoing Welty's and Day Lewis's insights, this course is rooted in the idea that the story chooses the writer, and that stories develop through the manipulation of narrative elements. In order to "surprise" ourselves and, hence, write a story, we will examine the fundamental elements of narrative fiction as well as the process-oriented techniques that will allow us to develop our own work.

Comba

TR 11:00-12:15pm

CRN: 27886

ENGL 307-901

Writing Fiction

Writing Fiction is an introduction to the techniques of fiction writing, both traditional and contemporary. We will view fiction from a writer's perspective rather than from a reader's, discussing such topics as setting, point of view, character, dialogue, plot, and conflict, and we will put what we discuss into practice as each student begins to create a portfolio of new work.

Lodge

MW 5:30-6:45pm

CRN: 28786

ENGL 307-902

Writing Fiction

In this course, we will explore what a story is, how to discover and develop the stories you want to tell, and the narrative techniques to create and shape them and make them wonderful. You will read and discuss published stories as models, write exercises designed to develop your narrative skills, as well as write original stories. Much of the class will be conducted as a workshop. This means that you provide the audience for each other's work, reading and commenting in class and in written critiques.

Danvers

TR 4:00-5:15pm

CRN: 30388

ENGL 307-903

Writing Fiction

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.

Blossom

M 7:00-9:40pm

CRN: 31949

ENGL 309-001

Writing Creative Nonfiction

In this course you will learn how to translate personal experience and research into effective personal essays and short memoirs. We will strive to define the term "creative nonfiction" by reading work across a broad spectrum of content and form, and you will learn how to read these pieces both as a scholar and as writer. We will also delve into the ethical considerations that come into play when writing from "real" life.

Fletcher

TR 9:30-10:45am

CRN: 31851

ENGL 309-002

Writing Creative Nonfiction

This course will explore the genre of creative nonfiction. Readings will include classic and emerging literary nonfiction, including essays, memoir, and literary journalism. Students will learn how to translate personal experience and research into effective pieces of creative nonfiction as we work to define the term “creative nonfiction” by reading work representing a wide range of content and form. Our goals with readings will be multifold: leaning to read aesthetically in ways which train our abilities to talk about style and rhetoric, learning to read as writers, and learning to read the form critically. We will also delve into the ethical considerations that come into play when writing about lived experience. Here are some key questions that will guide our exploration: What elements are key to the craft of nonfiction writing? What is the ethical landscape nonfiction writers navigate? How do these ethical questions come into play in our own work? How does substantial revision differ from editing? How can we be the best readers of others’ writing?

Hodges

TR 12:30-1:45pm

CRN: 31871

ENGL 311-001

Introduction to Literary Theory

This course will introduce you to a variety of theoretical concepts and interpretive methods employed in writing about literature. It is designed to help you recognize critical and theoretical terms and to make you aware of the ways in which these terms are employed in making sense of literature and visual culture. The course will ask you to think abstractly and theoretically about the literary and the visual text, and it will also give you valuable practice in mastering different critical methods through close readings of literary texts and films. As you may imagine, an introductory course cannot possibly make you conversant in every critical approach to literature, but it can make you aware of some of the major critical and theoretical movements that have influenced the study of literature—from new criticism, structuralism and narratology, deconstruction and poststructuralism, psychoanalysis, feminism, queer studies, Marxism, new historicism, to cultural studies, critical race theory, postcolonial studies, and reader response—and give you a reasonably-broad lexicon of important theoretical terms.

My two important teaching goals will be: 1) to help you understand how different critical approaches are in conversation with each other, and 2) to look at the ways in which literary texts themselves have both resisted and informed the development of literary theory. The learning outcomes I project this course will generate will be: (1) to make you comfortable thinking abstractly and

theoretically about literary texts; (2) to develop new skills and interpretive practices as an English major. Classes will typically be discussion-based and student-centered, so please know that you will be expected to participate in every class discussion. Besides energetic participation, evaluation of student work will also consist of one class presentation, 3-4 short papers, occasional quizzes, midterm, and final exam.

Stanciu

TR 3:30-4:45pm

CRN: 27945

ENGL 322-001

Medieval Literature: Old English to Middle English

This course examines Old English epics and alliterative poetry in their cultural, social, and literary contexts, and the rise of Middle English literature following the Norman Conquest and culminating in works of Chaucer, his contemporaries, and perhaps their readers up through the fifteenth century. Students will learn a little bit about reading Old English and Middle English, though many texts will have translations available in modern English. While the course requires no prior background in older literatures, students must arrive with the willingness to work to understand older forms of the English language. We will read various genres including saints' lives, chivalric romances, debate and dialogue poetry, and fabliau. Required work includes short papers, exams, a few translation projects, and an in-class presentation.

Shimomura

MWF 2:00-2:50pm

CRN: 28221

ENGL 325-001

Early Modern Literature

This course surveys English literature of the sixteenth and seventeenth centuries. This means that it analyzes some of the profound effects of England's break from Rome, especially those involving its church's switch from Latin to English. Students in this course gather texts more or less as early modern readers did: by hand-making a commonplace book and verse miscellany.

Eckhardt

TR 11:00-12:15pm

CRN: 31856

ENGL 326-001

Shakespeare in Context

This course examines Shakespeare's works with particular attention to their historical, social, and literary contexts; in addition to reading Shakespeare, you'll read overviews of 16th-century society and literary culture, as well as some Renaissance historical and poetic writing. The main goals of this course are to develop a fuller understanding of Shakespeare's works by reading them in various 16th-century contexts, to improve your ability to understand Shakespeare's English, and to exercise and develop your critical faculties in reading and writing.

Brinegar

TR 11:00-12:15pm

CRN: 31776

ENGL 330-001**Restoration & 18th Century Drama**

Theatre in the Restoration and long eighteenth century in England offered a fascinating window into the social and cultural preoccupations of the day— money, sex, consumerism, gender, power. The playhouse became a forum for personal interaction, social satire, political observations, and cultural commentary all designed for a savvy viewing public. 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 plays we read are very modern in their sensibility, and we will pay particular attention to the representation of gender (and gender reversals), class, consumer culture, and sexuality. We will also explore how these plays would have been performed and the experience of theatre-going during the period. On average, we will read one play a week. Please contact cingrass@vcu.edu with any questions.

Ingrassia**MWF 1:00-1:50pm****CRN: 31810****ENGL 343-001****Modern Poetry**

Semester course; 3 lecture hours. 3 credits. Prerequisite: ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. A study of British and American poetry in the first half of the 20th century. For further course details, please contact the instructor.

Wojahn**TR 11:00-12:15pm****CRN: 29818****ENGL 345-901****Contemporary Poetry**

This is a literature course in contemporary poetry, covering poems from the middle of the 20th century through the current day. While students will receive a broad overview of the central schools and aesthetic concerns of this period, the class has primarily been designed to cultivate close reading skills and to foster an understanding of how poems are made and how they make (or resist making) their meanings. While the class will often consider very recent poems by living poets, students will also carefully study many of earlier poems in order to better understand the tradition within which today's poets are writing. Students will be required to write a short close readings each week and they will also have the option to write poems of their own. There is one longer essay required.

Graber**MW 4:00-5:15pm****CRN: 31857**

ENGL 347-901**Contemporary Literature**

This course introduces students to a selection of contemporary fiction drawn from around the world and focuses on the complex theme of identity. We will explore this theme guided by a definition Madan Sarup proposes in his *Identity, Culture, and the Postmodern World* (1996). Sarup argues that, "we do not have a homogeneous identity but that instead we have several contradictory selves [and that] two important features of the human subject are perpetual mobility and incompleteness." In the narratives we will read, we will examine each author's particular take on the question of identity in the age of globalization and especially within the context of East-West relations. We will be in "perpetual mobility" and traverse geographies that will potentially include the States, South America, Eastern and Central Europe, the Middle East (former territories of the Ottoman Empire, i.e., parts of modern Turkey), the Arabian Gulf, and Asia.

Aykol**MW 5:30-6:45pm****CRN: 29904****ENGL/GSWS 352-002****Feminist Literary Theory**

The study of feminist thought and feminist approaches to interpreting literary works, especially narratives. This course examines the history and development of feminist theory as a methodology in the humanities, explores several of the major theoretical trends of the past 40 years, and examines applications of feminist theory to specific works of literature. Assignments will include a substantial reading load, two short formal essays (5 pages each) as well as a longer formal essay (8-10 pages) applying theory to literary works on the syllabus, and daily engagement in discussion.

Nash**TR 12:30-1:45pm****CRN: 19319****ENGL/GSWS 353-901****Women Writers**

In this course we will examine creative work written by women in the late 19th and early 20th centuries; we will be considering the transatlantic conversation between U.S. and British authors, and the emergence and evolution of feminist thought in women's fiction and verse. In particular, we will focus on questions of separate spheres, women's mobility, women's genius, and the marriage question. Using primarily a new historicist perspective, we will consider both the dominant cultures into which these women authors were speaking, and their ideas and strategies for reflecting, resisting, or changing these cultures. Such authors as Alcott, Eliot, Dickinson, Harper, Chopin, Hurston, Larsen, and Woolf will be discussed.

Shelden**TR 5:30-6:45pm****CRN: 31752****ENGL/RELS 361-003****The Bible as Literature (WI)**

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

Edwards

MWF 12:00-12:50pm

CRN: 27140

ENGL 366-001

Writing and Social Change: Prison Writing

This course opens an inquiry into the many reasons people turn to crime and the many challenges they face while incarcerated. Through the study of published prison writers and our own communal writing practice at the Richmond City Jail, we will search for the common ground connecting our diverse experiences—incarcerated or free, black or white, male or female—and together envision a world we can share that has less crime and ideally less jails and prisons. To do this, we will need to wrestle with the paradox at the heart of writing and social change; the burden of becoming a writer—becoming honest, creative and responsible with words and, presumably, the deeds, too—while struggling with the forces in jail and “out there” in society that would subvert change. Because you will be working side by side with the residents of the jail—they will become your classmates—you need to apply to get into this class. If you are accepted, you need to be prepared to go through some orientation from staff at the jail and fill out some paperwork. To apply, please send Professor Coogan a short essay—3 or 4 paragraphs—explaining what you hope to gain from the course and what you feel you can offer, touching on your personal experiences, intellectual experiences and aspirations in college and later in life. This is a unique service learning course and one that also counts for the literature of diversity. It’s also a unique opportunity to make a difference with your writing and your time. Enrollment is limited to twelve VCU students. Feel free to contact Professor Coogan if you have any questions before applying.

Coogan

R 12:30-3:10pm

CRN: 28592

ENGL 368-001

Nature Writing

Most of our study focuses on contemporary American nature writing. We'll read essays from *Orion* magazine's "Coda" column and from *The Norton Book of Nature Writing*, as well as Terry Tempest Williams's book-length essay *Refuge: An Unnatural History of Family and Place*. Students will write every day in class, and have drafts critiqued by classmates. The course is rigorous in both its reading and writing requirements.

Shiel

MWF 10:00-10:50am

CRN: 30216

ENGL 371-001

American Literary Beginnings

A study of the most important writings from the founding of the first colonies to the establishment of the federal government with attention to such authors as

Bradford, Byrd, Bradstreet, Equiano, Cabeza de Vaca and Franklin. For further course details, please contact the instructor.

Harrison

MWF 11:00-11:50am

CRN: 31858

ENGL 373-001

U.S. Literature: 1865-1913

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

A study of writings from the end of the Civil War to World War I, with attention to such authors as Dickinson, Clemens, Howell, James, Wharton, Crane, Norris, Dreiser, Chopin and Chesnutt. Contact instructor for course details.

Fedors

TR 12:30-1:45pm

CRN: 28058

ENGL 374-001

U.S. Literature: Modernism

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

Mangum

TR 12:30-1:45pm

CRN: 21684

ENGL 375-901

U.S. Literature After 1945

J.D. Salinger's Seymour Glass tells a story about bananafish, which have swum into a hole, and after filling up on bananas, are unable to swim back out again. They die. What T.S. Eliot's wasteland was to post-World War I writers, Salinger's bananafish hole is to contemporary American authors. The hole comes in various disguises; for James Jones it is the army's solitary confinement dungeon; for Flannery O'Connor, it is a hayloft in the Georgia Boondocks, where a one-legged intellectual is robbed of her artificial leg by a bogus Bible salesman; for Ken Kesey it is a mental ward in which non-conformity is rewarded with a prefrontal lobotomy; for Edward Albee it is a zoo, or a middle-American household, which have enough in common to serve as metaphors for the same thing. Often the images are frightening; sometimes they are funny. Always they are exciting to read about and discuss. We will read works by such writers as Alice Walker, Ann Beattie, Raymond Carver, Jayne Ann Phillips, Tobias Wolff, and others.

Mangum

TR 4:00-5:15pm

CRN: 31859

ENGL 377-001**19th Century U.S. Novels & Narratives**

A study of selected novels with some attention to other forms of narrative that reflect the experiences of diverse groups in the United States. For further course details, please contact the instructor.

Harrison**MWF 12:00-12:50pm****CRN: 31945****ENGL 378-902****20th Century U.S. Novels & Narratives****“Memory and Identity”**

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 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*, Ralph Ellison’s *Invisible Man*, Joyce Carol Oates’ *Wonderland*, and Art Spiegelman’s *Maus*, as well as secondary theoretical and analytic texts.

Rhee**TR 7:00-8:15pm****CRN: 31860****ENGL 385-001****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 T 7:00-9:40pm CRN: 29827

ENGL/TEDU 386-001 Children's Literature

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

Law-Reed F 9:30am-12:10pm CRN: 28609

ENGL/TEDU 386-903 Children's Literature

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

Deicas M 7:00-9:40pm CRN: 29918

ENGL 388-901 Writing in the Workplace

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

King TR 5:30-6:45pm CRN: 30360

ENGL/LING/ANTH/FLET 390-001 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 MWF 2:00-2:50pm CRN: 27872

LING-CRN: 28603

ENGL391/AMST 394-001

Perspectives in American Studies: American Character & 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

TR 11:00-12:15pm

CRN: 32056

AMST-CRN: 31866

ENGL 391-003

Topics: 20th Century Russian Fiction

In a nation that defines itself by its writers, how did twentieth-century Russian authors respond to and shape historical events? This course will focus upon fiction (stories and novels) of a tumultuous century that witnessed the Bolshevik revolution, the Stalinist terror, World War II, the Cold War and Thaw, glasnost/perestroika, as well as post-Soviet era. We will examine works in their historical context, as well as how their style went hand in hand with the desire to change the world. Why did some writers chose to serve (Gorki, Kateav, Gladkov), and others (Bely, Babel, Olesha, Kharms, Zoshchenko, Zamyatin, Bulgakov) to rebel or reject -- and what fate had in store for them. We will learn how such authors , including more contemporary Russian writers (Pelevin, Levkin, etc.), explored the relationships between art and ideology, purpose and creativity, laughter and subversion, individual desires and the collective good.

Didato

TR 9:30-10:45am

CRN: 31751

ENGL/GSWs 391-007

Topics: Queer Literature

In this course students will read a survey of American novels, plays, poetry, and essays, written from the 1950s to present day, by authors who either self-identified or currently identify as gay, lesbian, bi, trans, or queer. Historical and

sociological context will be provided by academic and newspaper articles and films. In addition to participating actively in discussion, students will write a series of short papers, directed Blackboard posts, and two substantial critical analyses. Major questions explored in this course: How did queer authors present queer characters and experiences throughout the second half of 20th century, both pre- and post-Stonewall, and how are they presenting them here in the early 21st? What has been the critical response to such depictions, from both queer and mainstream voices? What motifs and genres, if any, arise in queer literature? And, last but not least, what does it mean not only to be queer in America, but to be a queer American author?

Smith

MWF 1:00-1:50pm

CRN: 26497

ENGL 391-901

Topics: Science Fiction – Future Human Fiction

Many thinkers predict human beings will change radically in the relatively near future, or even that humanity itself will vanish entirely, to be replaced by some new species of cyborg or a being of "pure" intelligence. Such predictions are by definition fictional, even if they turn out to be true some day in the future; they are also frequently the subject of work that is overtly fictional, whether or not it is intended as a "realistic" prediction of what our future holds. In this class we'll read and watch contemporary texts and media that portrays different versions of the human future, especially where it focuses on the interplay between biological humans and digital machines; we'll also briefly look at some apparently "non-fictional" writing on the same topic. Authors will include figures such as Margaret Atwood, Greg Bear, Philip K. Dick, Stanislaw Lem, Daniel Suarez, Octavia Butler, Bruce Sterling, Neal Stephenson, Pat Cadigan, Ray Kurzweil, Eric Drexler, Robert J. Sawyer, Julie Czerneda and Donna Haraway; and movies and television programs such as *Dollhouse*, *Blade Runner*, *Prometheus*, *Lawnmower Man*, *Tron*, and *Ghost in the Machine*. Taught mostly by discussion, with some brief student presentations and two essays or essay-length projects.

Columbia

TR 4:00-5:15pm

CRN: 31862

ENGL 391-902

Topics: Evolution of Human Language & Composition

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, archeology, climatology, neurology 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.

Griffin

MW 5:30-6:45pm

CRN: 30955

ENGL 391-904

Topics: Irish Literary Renaissance

The Irish Literary Renaissance was a late nineteenth and early twentieth century movement aimed at reviving ancient Irish folklore, legends, and traditions in new literary works. Also called the Celtic Revival, this important movement was the cultural product of a political movement in Ireland that sought self-government from British rule. The renaissance sought to rediscover a literary past that had been lost to colonization. This course will explore the primary Irish authors engaged in this revival, including W.B. Yeats, Lady Gregory, J.M. Synge, AE (George Russell), George Moore, and Sean O'Casey, among others. The course content will focus on Irish myths in the fairy and folk tales of the Irish peasantry, the political upheavals in Ireland and the subsequent dramas produced for the Abbey Theater, the role of Theosophy in the Irish Renaissance, and the powerful poetry produced by Synge, Yeats, and AE. A mid-term and final paper as well as short in-class assignments will be required.

Wenzell

R 7:00-9:40pm

CRN: 31755

ENGL/LING 392-001

Language, Culture, & Cognition

Course details TBA.

Abse

TR 2:00-3:15pm

CRN: 31528

LING-CRN: 31529

ENGL 401-002

Shakespeare

In this course, we will consider the development of Shakespeare's poetic and dramatic techniques over the course of his 20+ year career. We will begin by reading in his early non-dramatic works (sonnets, *Venus and Adonis*) and three earlier "lyrical" plays (*MoV*, *MND*, *R&J*). Then we will consider some of the mid-career plays (*1HIV*, *AYLI*, *Ham*, *MforM*, *Oth*, *Macb*). Finally, we will turn to some of the later work (*WT*, *Temp*) which seems almost religious in its impulse toward using verse drama as a mode of exploring transcendence. There will be two short (6-8 pp.) essays and a longer (12-15 pp.) "research" essay.

Sharp

MWF 12:00-12:50pm

CRN: 25487

ENGL 410-901

Medieval Epic & Romance

This course will examine heroes and heroism (broadly considered) in medieval literature. Course texts will include some Old Norse sagas, the *Lais* of Marie de

France, the *Chanson de Roland*, the Arthurian romances of Chretien de Troyes, Gottfried von Strassburg's *Tristan*, and selections from Malory's *Morte D'Arthur*. Graded work includes two papers, a journal, quizzes, midterm, and final exam.

Brinegar

MW 4:00-5:15pm

CRN: 32061

ENGL 435-901

Advanced Poetry Writing

This course is an advanced poetry workshop. It will begin with some general discussion, readings, and advice on how to generate poems, but will soon focus on a sustained, in-depth examination of the students' writing in the workshop setting. The influence of other contemporary poets, as well as the usefulness of translation work and wide reading will be emphasized. Individual conferences with the instructor are featured. Many students in this course find it useful in preparing to apply for graduate study in creative writing. In any case, all students are expected to be committed, engaged writers, which will help ensure an enjoyable and productive experience for us all.

For those who wish to offer another writing course or previous writing experience as an equivalent to having taken the prerequisite English 305, the submission of a poetry sample is required for enrollment. Prior to the semester, the sample should be submitted to Dr. Donovan's departmental mailbox, including a cover letter with the student's name, phone number, and address, and an explanation of previous writing experience; that writing sample and letter will provide the basis for determining eligibility to enroll.

Donovan

R 4:00-6:40pm

CRN: 25063

ENGL 437-002

Advanced Fiction Writing

Prerequisite: 305 Fiction or permission of instructor.

Study of the craft of fiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce and revise short fiction and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own, and others', work. In addition, each week workshop members will read the current short story published in *The New Yorker* magazine for classroom critique.

De Haven

TR 3:30-4:45pm

CRN: 26503

ENGL 439-001

Advanced Creative Nonfiction Writing

The question driving the best creative nonfiction is not what happened to the writer, but what it means. This course will focus on the craft elements behind that transformational process. We will read a wide range of classical and contemporary writers to explore the difference between "situation" and "story" and the many ways writers shape memories, observations, meditations and

experiences into literature. Students are expected to produce a volume of writing and share their work during group discussion.

Fletcher

TR 12:30-1:45pm

CRN: 26730

ENGL 445-001

Form & Theory of Poetry

This course aims to provide you with a thorough introduction to poetic meters and forms in English. In addition to analyzing others' poems throughout the semester, you will practice various meters and forms. The theory behind the course is that you will learn more about prosody by writing in forms than by analysis alone. The class is run as a workshop, which means you will listen quietly to a discussion of your poem and then have the opportunity to ask for clarification of any comments.

You will work all semester toward building a portfolio of six practice pieces:

- Blank verse
- Couplets
- Quatrains
- Villanelle
- Sonnet
- One form of your choice.

You will also write brief response essays (to be collected in the final portfolio at the end of the semester) to accompany each of your poems. These essays should be based primarily on your own observations and reflections on the experience of the form—but may also involve research.

Emerson

TR 3:30-4:45pm

CRN: 30719

ENGL/LING 451

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

MWF 12:00-12:50pm

CRN: 29966

LING-CRN: 29968

ENGL 480-001**Authors: Edmund Spenser**

In this class, we will study the major writings of the preeminent Elizabethan poet, Edmund Spenser. Although we will pay some attention to his minor poems, most of the course will focus on his major accomplishments, *The Shepheardes Calendar* (1579) and his epic romance *The Faerie Queene* (1590-93). There will be two short (6-8 pp.) essays and a longer (12-15 pp.) "research" essay.

Sharp**MWF 1:00-1:50pm****CRN: 31864****ENGL 483-001****Texts & Contexts: *Robinson Crusoe***

An advanced study of a select group of literary texts with emphasis on the culture and historical moment in which they were produced. Taught in a seminar format with an emphasis on research. For further course details, please contact the instructor.

Swenson**TR 12:30-1:45pm****CRN: 31865****ENGL 485-001****Literary Theory Criticism: Author, Text, & Culture**

This course will engage you in a discussion of some of the conceptual issues that define the discipline of literary studies, encouraging you to examine critically the frames and expectations that underlie the study of literature. In this sense, ENGL 485 will offer more than a survey of critical approaches, exploring key issues in literary studies in their evolution through the twentieth and twenty-first centuries. The set of questions considered by us will include why we read, what we read, and how we read. We'll also discuss shifts in methodology as our critical focus moves from authors, to texts, to readers, to the structures of literature, and to reality, history, and culture. Concurrently we will emphasize the interdisciplinary dialogue that has allowed literary criticism to interact with and borrow from other fields such as anthropology, history, linguistics, cultural studies, and political science. These theoretical issues and debates will be tested on literary examples (fiction, poetry, theater and film).

Cornis-Pope**TR 11:00-12:15pm****CRN: 27874****ENGL 491-002****Writing Process and Practice**

Writing Process and Practice focuses on joining writing theory with personal writing practice. Students will explore their own writing practice and expand their knowledge of the teaching and learning of writing through active engagement and experience with course discussions, activities, and concepts. This course has both a classroom and practical component--in the second half of the semester, students will do peer consulting work in the Writing Center (upon successful completion of the course, students may apply to work as a Writing

Center consultant). Coursework will include readings and investigations into theories about writing, as well as the principles of working one-on-one with student writers. This will include collaborative work, weekly journaling, two short papers, and a final paper and presentation. Overall, this course provides opportunities for active learning by testing the theories and concepts we explore together, so that you might develop your own well-considered writing process and practice.

McTague

TR 12:30-1:45pm

CRN: 20009

ENGL 499-001 Senior Seminar: The Persistence of *Pride and Prejudice*

Jane Austen's *Pride and Prejudice* (1813) is one of the most popular and well-known novels of the last two-hundred years. Its popularity goes far beyond the literary text; it has a sustained afterlife in the form of sequels, adaptations, and alternative modes of imagining or re-presenting the text. Since the 1995 BBC production of *Pride and Prejudice*, with Colin Firth as Darcy, Austenmania generally, and the fixation on *Pride and Prejudice* specifically has remained. Why is this text so persistent? What is it about *Pride and Prejudice*—or what we think is *Pride and Prejudice*—that causes the novel and its adaptations to remain so popular? This course will begin by reading the novel carefully with keen attention to both the richness of the text and its treatment of complex social, cultural, and political issues of the day (everything from the Napoleonic wars to gender inequity in property laws). We will then focus on the modern re-imaginings of *Pride and Prejudice*: fictional—Jo Baker's *Longbourn* (2013) and Shannon Hale's *Austenland* (2007); film and television (the 1995 *Pride and Prejudice* BBC miniseries; Gurinder Chadha's *Bride and Prejudice* (2004), Joe Wright's 2005 *Pride & Prejudice* with Keira Knightly, the BBC series *Lost in Austen* (2008); and online, *The Lizzie Bennet Diaries* (2013). In addition to the reading and viewing listed above, we will read secondary articles that provide historical information and theoretical perspectives to guide our thinking. Course requirements will include a series of short response papers, an oral presentation, and a longer paper. Please contact cingrass@vcu.edu with any questions.

Ingrassia

MWF 11:00-11:50am

CRN: 31867

ENGL 499-002 Senior Seminar: Native American Literature & Culture of the Progressive Era (1880-1920)

Native people have been writing in English since (at least) the eighteenth century. In this course, we will read various forms of Native American writing—from autobiographies, journalism, speeches, poetry, and fiction—from the end of the nineteenth century and the beginning of the twentieth century. This period is known as the "Progressive Era," a time when both "progressive" organizations

and federal policies aimed at changing Native people into “civilized” Americans (the 1890 US census counted fewer than 300,000 Native Americans in the US; the most recent census lists over 5 million Native Americans and Alaska Natives). As we will see, not only did Native Americans not vanish, as the pervasive myth of “the Vanishing Indian” predicted throughout the nineteenth century, but they also started “talking back to civilization,” writing, speaking publicly, and contributing to a growing Native print culture. One key aspect this course will ask us to think about is the relation between Native American writing and Native Activism during this period, as we read works by students in federal boarding schools, as well as emerging and established authors such as: Simon Pokagon (Potawatomi), Francis LaFlesche (Omaha), Henry Roe Cloud (Ho-Chunck), Gertrude Bonnin (Yankton Sioux), Charles Eastman (Santee Sioux), Carlos Montezuma (Yavapai), Laura Cornelius Kellogg (Oneida), Arthur C. Parker (Seneca), Luther Standing Bear (Lakota Sioux), E. Pauline Johnson (Mohawk), S. Alice Callahan (Muscogee/Creek), and Sarah Winnemucca (Paiute). Besides taking a close look at the Native American print culture of this period, we will also examine the role of Native performance (often on the national stage) in negotiating various audiences and Native constituencies. We’ll end the course by looking at how contemporary Native writers and activists revive and reimagine this era in their works (Joy Harjo, Simon Ortiz, Lucy Tapahonso, and others).

Throughout the semester, we will return to a number of central questions: how do these writings respond to the pressures, rhetoric, and violence of U.S. policy? How do they address Native traditions and epistemologies? When do they offer pan-tribal visions of Native identity and why? How do they engage with issues of race, class, and gender? How do they work toward the continued survival of Native peoples as they also negotiate the dominant discourse of “Americanization” and “progress”? In preparation for this seminar, the students will: (1) read a primary text (or selections) or assigned archival document (manuscript); (2) read a critical article and understand the critical conversations around a specific topic; and occasionally (3) watch an assigned video. Students will be graded on: 1) energetic class discussion, 2) one short presentation, 3) leading 1 class discussion, 4) a short project derived from the class presentation (which may also be a multi-media project or entry for a digital archive), and 5) a final research project. (Note: there will be readings for the first class meeting.)

Stanciu

TR 11:00-12:15pm

CRN: 31869

ENGL 499-003

Senior Seminar: Writing about Race - Literature and Law in Nineteenth-Century America

This course will investigate the matter of race as it was treated in two modes of writing—legal and literary—during the second half of America’s nineteenth century, the period when the United States moved from slavery through abolition and Reconstruction to post-Reconstruction and "separate but equal."

Selected federal laws and U.S. Supreme Court decisions will be studied and discussed in class, from the Compromise of 1850 and *Dred Scott v. Sandford* (1857) to *Plessy v. Ferguson* (1896), and including, among others, the U.S. Constitution (1787), the Emancipation Proclamation (1863) and three Constitutional Amendments—13 (1865), 14 (1868), and 15 (1870). Alongside these legal texts, prominent literary engagements with race will be examined, from Harriet Beecher Stowe’s novel *Uncle Tom’s Cabin* (1852) and Dion Boucicault’s play *The Octoroon* (1859) to Charles W. Chesnutt’s novel *The Marrow of Tradition* (1901). Mark Twain’s *Adventures of Huckleberry Finn* (1885) will be a major point of reference throughout the course. Troubling language and themes will be treated forthrightly in class. The course will include a 20-page research paper. Daily class discussion will be essential. The course will include oral reports on legal documents and literature and on the research paper.

Oggel

TR 11:00-12:15pm

CRN: 29905

ENGL 499-902

Senior Seminar: European Modernism & Beyond

Modernism was a truly international movement. Americans may be familiar with Hemingway, Faulkner, Stein, and the like; here is the opportunity to explore what was happening on the other side of the Pond and how it migrated back to our side.

Modernists attempted to break as much as possible with realism in order to experiment with the representation of perception—how to write about the human experience and especially about how people process aspects of the psychological and phenomenological worlds. The results were “broken texts” (new approaches to narrative technique), exploration of theories by psychologists such as Freud and Jung, and ... almost anything goes.

We will read primarily Continental authors such as Gide, Proust, and Kafka, but we will also look at other prominent modernists who might be more familiar—Woolf, for example—in order to understand the truly international movement. We will discuss the origins of postmodernism, which actually developed alongside modernism, by reading authors such as international superstar Nabokov.

Each student will lead class discussion on a text or question, and each will present one scholarly article to the group. Research proposal, outline, quizzes, and final seminar paper.

Objectives:

- to develop an understanding of the slippery movement we call modernism and the developments to which it led
- to place Continental European and Anglophone works in conversation with each other
- to improve skills in critical reading, collegial discussion, group leadership, and written argumentation in a seminar setting
- to complete a rigorous thesis of around 15-20 pages incorporating scholarly research in the context of an original persuasive argument

Tentative Reading List

Nota bene: Most of these works (Woolf's and Nabokov's being the only exceptions) were written in languages other than English. It is crucial that we all work from the same translation. Please buy only the editions ordered through VBC or the VCU store.

Sigmund Freud, *Dora: Analysis of a Case of Hysteria*

Andre Gide, *The Immoralist*

Marcel Proust, *Swann's Way* (Lydia Davis translation only!)

Virginia Woolf, *Between the Acts*

Franz Kafka, *Complete Stories*

Vladimir Nabokov, *Pale Fire*

Gabriel García Márquez, *Love and Other Demons*

Jorge Borges, *Selected Fictions*

Roland Barthes, *Writing Degree Zero*

Peter Brooks, *Reading for the Plot* (selections)

Course reader, to include selections from Freud, Brooks, Phelan, and others.

Cokal

MW 4:00-5:15pm

CRN: 29901

HUMS 250-904

Reading Film

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

Mills

W 7:00-9:40pm

CRN: 25626

HUMS 250-905

Reading Film

Reading film will provide an examination of the techniques and concepts developed in cinema that compose a language of picture, sound, music and other

conceptual cinematic elements. A selected number of narrative, documentary, experimental and animated films are viewed as source material.

Mills

M 4:00-6:40pm

CRN: 28354

HUMS 250-908

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

CRN: 31736