

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Spring 2016**

## 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, 435, 437,  
491-001, 491-901

Criticism.....445

Linguistics.....390, 450

Literature prior to 1700.....322, 325, 401, 403, 499-011

Literature 1700-1945.....331, 335, 337, 340, 375, 379, 480

Literature of Diversity.....353, 379, 382, 391-904, 499-003

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

## HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 28, 2015, and end on January 9, 2016. Classes meet MTWRFS from 9 am to 2 pm

**ENGL 215-V03**

**Textual Analysis**

An inquiry into literary texts, emphasizing critical thinking and close reading. Students will study selected texts and their times, focusing on a unifying problem/question with an emphasis on developing skills in one or more of the following areas: reading, writing, research and/or oral communication.

**Prichard**

**MTWRFS 9:00am-2:00pm**

**CRN #: 25103**

**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 all or in part (Nathanael West’s *Day of the Locust*, Budd Schulberg’s *What Makes Sammy Run?*, Joan Didion’s *Play It as It Lays*, Michael Tolkin’s *the Player* and Evelyn Waugh’s *The Loved One*) and short stories by Raymond Chandler) and view a number of films, some based on these literary works. Assignments will include several reading quizzes, a few response papers, and a final exam. Given the compressed nature of the class during intersession, attendance at all classes is expected.

**Fine**

**MTWRFS 9:00am-2:00pm**

**CRN #: 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](mailto:wgriffin@vcu.edu).

**Griffin**

**MTWRF 9:00am-2:00pm**

**CRN #: 12247**

## Spring 2016 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**

This course introduces students to selected works representing major trends in literature of the United States since the Civil War. As a survey, the course covers major works and figures across three broad historical periods: 1865-1914; 1914-1945; and Literature after 1945. Doing so, the survey treats works within their appropriate social, cultural, and historical contexts while charting themes and aesthetic qualities which connect (and distinguish) individual works. In addition to mastery of course content, emphasis is on the development of analytical ability and skills, critical reading and writing.

**Hall    TR 3:30-4:45pm                      CRN #: 33641**

### **ENGL 215-003                      Textual Analysis: "The Old Brag of My Heart": Coming of Age in the U.S. in the Latter Half of the Twentieth Century**

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), 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 with regard to gender, race, ethnicity, class, age, region, sexual orientation and/or an intersection of these social identities.

**Comba    MWF 2:00-2:50pm                      CRN #: 22186**

### **ENGL 215-004                      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**

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

**CRN #: 23527**

**ENGL 215-006**

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

**CRN #: 22156**

**ENGL 215-007**

**Textual Analysis**

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 9:30-10:45am**

**CRN #: 32078**

**ENGL 215-008**

**Textual Analysis**

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.

**Harding**

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

**CRN #: 32149**

**ENGL 215-010**

**Textual Analysis: Reading the Harlem Renaissance**

While the primary focus of textual analysis is critical thinking and close reading, we will structure our work this semester around the theme of “The Harlem Renaissance” or more accurately “The New Negro Movement.” We will question how the “New Negro” is fashioned through literature and other forms of cultural

production to get at the question that W.E.B Du Bois posits in 1926 Symposium, "The Negro in Art: How Shall He Be Portrayed?" We will engage the popular debates regarding the role and responsibility of the Negro artist in representing the race. We will examine themes of passing, racial uplift, and respectability, the politics and economics of white patronage, and the black vernacular. Our goals in this class are to read texts closely, develop a critical vocabulary to discuss them, and to learn how to write persuasively and speak articulately about these texts through blogs, papers, and oral presentations. Although we will focus largely on novels, we will also spend some time delving into other genres such as poetry and film. Readings will include works by, among others, Langston Hughes, Nella Larsen, James Weldon Johnson, Alain Locke, and Zora Neale Hurston.

**Jones**

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

**CRN #: 33637**

**ENGL 215-011**

**Textual Analysis**

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.

**Harding**

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

**CRN #: 25600**

**ENGL 215-013**

**Textual Analysis**

Upon his request, John Keats's tombstone bears the inscription, "Here lies One / Whose Name was writ in Water." Keats's request to not be identified as a poet or an author is striking. The figure of the author for many cultures is seen as valuable and prominent. Many aspire, but only a few achieve the role of the author. But why does the author fascinate us? What is it about this figure that has enthralled people for many years? How does a person become the author? Is the author a true genius and transcendent figure? Should the author be removed from the text? How does celebrity affect the author? In this section of ENGL 215: Textual Analysis, we will direct our attention to the author, attempting to make sense of the how the author functions within texts and culture. Readings will include novels, autobiographies, short stories, poetry, essays, and theoretical texts.

**Greene**

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

**CRN #: 33861**

**ENGL 215-014**

**Textual Analysis**

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.

**Corner**

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

**CRN #: 33673**

**ENGL 215-016**

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

**CRN #: 33931**

**ENGL 215-905**

**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 escapist literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as *Alice in Wonderland*, poetry by T.S. Eliot, 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 #: 32148**

**ENGL 291-001**

**Topics in Literature: Gender, Race, & Comics**

In this course, students will examine the intersection of gender and race in both independent and mainstream comics. We will explore how the formal qualities of comics are exploited in order to tell compelling memoirs as well as fictional narratives. Particular emphasis will be given to graphic narratives created by women of color. Some questions that we will consider throughout this course: What is the relationship between image and text in comics? Why are comics particularly suited to articulating issues of race and racism? How are comics gendered?

This course will also make extensive use of VCU's Comic Arts Collection. Assignments will include a series of short response papers, a comic analysis paper, and a longer final research paper or creative project.

**Lyn**

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

**CRN #: 33868**

**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.

**Zipse**

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

**CRN #: 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.

**Cricchio**

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

**CRN #: 23625**

**ENGL 295-703**

**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.

**Cartwright**

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

**CRN #: 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.

**Curry**

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

**CRN #: 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.

**Maurer**

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

**CRN #: 28660**

**ENGL 301-001**

**Introduction to the English Major**

This course will introduce you to the work of an English major: reading (literature, carefully and critically) and writing (literary argument, coherently and persuasively). To help you develop these skills, we'll read many poems, long and short, old and new; short stories and one novel; and one play to end the course. The main goals of this course are to develop skills in close reading of literature, to develop skills in composing literary arguments, to become familiar with a variety of approaches to literary interpretation, and to better understand what you have undertaken by majoring in English.

**Brinegar**

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

**CRN #: 31836**

**ENGL 301-003**

**Introduction to the English Major**

The primary goal of English 301 is to teach incoming English majors to be active and insightful readers and interpreters of a variety of literary texts. In this course we will study the conventions and contours of literary studies as a discursive field. Through the practice of careful and attentive reading, we will learn how to enter into a conversation with the texts we consider. Through the act of writing about the texts we have read, and through a mastery of the conventions which govern literary studies, we will learn how to enter into the ongoing conversations that constitute English as a formal academic discipline.

**Harrison**

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

**CRN #: 30777**

**ENGL 301-004**

**Introduction to the English Major**

Everything we read in this class is engaged with self-consciously exploring the relationship between authors and readers. As a way of learning to form arguments about texts, we will examine how authors represent their relationships to the texts they write and the readers they anticipate, and how they use language to explore the possibilities and limitations of language. In the process of reading *metafictions*, or fictions that call attention to their own fictionality, you will be enabled to make better-informed decisions about shaping your own writing for a reader's eye. This course requires you to read slowly, carefully, and closely, to articulate *arguments* about literature both verbally and in writing and to approach formal writing in a "scaffolded" process from inception, to development, to revision. This course emphasizes the skills and the work habits that are necessary for success in the major. I place a high premium on "being there" (literally and figuratively) and on "participation"; in addition to the formal writing, you will be required to do *a lot* of speaking in this class and *a lot* of writing outside of it each week (via Blackboard). And, for your own good (no, really), there will be quizzes and a final exam. We will read poetry (formal verse and free verse), plays, and novels. Authors will include Lynn Emmanuel, Yousef Komunyakaa, William Shakespeare, Elizabeth Bishop, Tom Stoppard, John Donne, and more.

**Swenson**

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

**CRN #: 20834**

**ENGL 301-905**

**Introduction to the English Major**

This course will introduce you to the work of an English major: reading (literature, carefully and critically) and writing (literary argument, coherently and persuasively). To help you develop these skills, we'll read many poems, long and short, old and new; short stories; and one play to end the course. The main goals of this course are to develop skills in close reading of literature, to develop skills in composing literary arguments, to become familiar with a variety

of approaches to literary interpretation, and to better understand what you have undertaken by majoring in English.

**Brinegar**

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

**CRN #: 33409**

**ENGL 303-902**

**Writing for Stage &/or Screen**

Workshop class focused on the writing of a feature-length screenplay-- from pitch, to outline, to treatment, to script.

**McCown**

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

**CRN #: 33850**

**ENGL 304-001**

**Advanced Writing**

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.

**Spencer**

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

**CRN #: 31830**

**ENGL 304-004**

**Advanced Writing (WI)**

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**

**CRN #: 25299**

**ENGL 305-001**

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

**CRN #: 33991**

**ENGL 305-902**

**Writing Poetry**

An introduction to the craft of writing poetry. Students will explore the elements of poetic technique and produce a volume of quality work.

**Marshall**

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

**CRN #: 32077**

**ENGL 305-904**

**Writing Poetry**

This class is designed to introduce students to the craft, habits, and discipline of writing poems. In addition to drafting and revising their own poems and participating in workshops, students will read and discuss the creative and critical work of established poets. Final grades are based on the quality of a final portfolio of revised poems and an accompanying essay, as well as workshop contributions and other brief writing assignments.

**MacDonald**

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

**CRN #: 22184**

**ENGL 307-001**

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

**CRN #: 30547**

**ENGL 307-901****Writing Fiction**

A workshop course that emphasizes writing, reading and talking about short fiction. Participants will produce three original stories for workshop and complete a revision of one story for the final portfolio. Participants will also be asked to read and discuss short fiction by classic and contemporary authors.

**Blossom****W 7:00-9:40pm****CRN #: 28648****ENGL 307-002****Writing Fiction**

A workshop primarily for the student who has not produced a portfolio of finished creative work. The course will introduce students to the elements of fiction from the writer's perspective and require the student to apply those elements in his or her own work. Attendance is required, as is thoughtful and constructive participation in class discussion. The workshop will be supplemented with reading of work by established writers.

**De Haven****TR 3:30-4:45pm****CRN #: 31706****ENGL 307-902****Writing Fiction**

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

**McCown****R 4:00-6:40pm****CRN #: 33635****ENGL 307-904****Creative 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****M 7:00-9:40pm****CRN #: 29298****ENGL 309-001****Writing Creative Nonfiction**

In this workshop/lecture class, we'll shape (and complicate) personal experience, memory, commentary, texts from other genres, and when called for, research, into essays that are, in the words of Scott Russell Sanders, "experiments in making sense of things." Students will write drafts--some in response to assignments--and will bring copies for discussion and critique. The class includes a thorough reading component of mostly contemporary essays. The final grade is based on **studio work** (reading entries, freewrites, drafts and writer's memos,

critiques) and a **final portfolio of revisions.**

**Shiel**

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

**CRN #: 32354**

**ENGL 309-905**

**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: learning 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?

**Fletcher**

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

**CRN #: 33674**

**ENGL 310-001**

**Business & Technical Report Writing**

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. Development of critical writing skills used in business, science, technology, and government, including social media/online writing, process explanations, reports, manuals, and proposals. The course will include such topics as communication theory, technical style, netiquette, illustrations, and formats for proposals, reports, and manuals.

**Grothues**

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

**CRN #: 34062**

**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,

lyrics, and drama. Required work includes short papers, exams, a translation project, and an in-class presentation.

**Shimomura**

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

**CRN #: 33930**

**ENGL 325-001**

**Early Modern Literature**

An introduction to the literature of the 16th and 17th centuries, which may include Sidney, Spenser, Donne, Jonson, Lanyer, Wroth, Phillips, Cavendish, Bradstreet, Hutchinson, Milton and Bunyan. Further course details TBA.

**Eckhardt**

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

**CRN #: 33802**

**ENGL 331-001**

**Restoration & 18<sup>th</sup> Century Literature**

This period saw the emergence of many things we consider “modern” with the development of literary genres (the essay, the novel, the periodical), economic practices (the stock market, consumer culture), and social behavior and preoccupations (fashion, celebrity culture, media) that we would recognize in some form today. This course will be an introduction to this period and explore a variety of verbal and visual texts (drama, poetry, the novel, essays, prints, maps, newspapers) within the context of these specific commercial, social, and economic practices. Authors may include Aphra Behn, Alexander Pope, Eliza Haywood, Jonathan Swift, Richard Steele, Samuel Richardson, Susannah Centlivre, and Laetitia Pilkington. Course requirements will include a few short written assignments, a mid-semester and final exam, and a final paper or project. Students wishing addition details about the class are welcome to contact me by e-mail ([cingrass@vcu.edu](mailto:cingrass@vcu.edu)).

**Ingrassia**

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

**CRN #: 33799**

**ENGL 335-001**

**British Literature of the Romantic Era**

The period in Europe between the Treaty of Paris that ended the American war in 1783 and the passage of the Parliamentary Reform Bill in 1832 witnessed the cataclysms of the French Revolution, the Napoleonic wars, rapid industrialism—and also a remarkable flowering of culture. This course focuses on the poets who make these years the most important for poetry in English since Shakespeare’s day--writers such as Coleridge, Wordsworth, Byron, and Keats. We will also look at the familiar essay (Lamb, Hazlitt), and novels by Austen and Mary Shelley. ENGL335 is a specialized literature class at a university; you should expect to spend at least three hours out of class for each hour in class. This course counts towards the 1700-1945 requirement for the VCU English Major. It may be used for the British Studies Minor. It may not be used for the general education requirements. Grades will be based on attendance, participation, quizzes, interactive media; formal written papers; a midterm and a final examination.

**Latane**

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

**CRN #: 31703**

**ENGL 337-001**

**Victorian Poetry**

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

**Frankel**

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

**CRN #: 33398**

**ENGL 340-901**

**British Literature of the Modern Era**

In this course we will consider international modernism from a British cultural perspective, as poets and novelists rethought the relationship between the British Isles and the imperial holdings they had come to dominate. While some young artists distinguished themselves from their predecessors with avant-garde style, others promoted continuity with British cultural tradition. In many ways British modernism reimagined England both as an international center of innovation and as the source of a unique cultural identity, even though the tension between these two impulses sometimes drove their literature into difficult and ambiguous terrain. Our course will gauge the relative success of such experiments by Conrad, Yeats, Mansfield, Joyce, Woolf, and Auden, among others.

**Coats**

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

**CRN #: 33676**

**ENGL 347-001**

**Contemporary Literature**

This course examines contemporary world literature from the last thirty years. Our readings will range across genres and include writers from around the world, mostly in English with a few texts in translation. We will explore innovations in aesthetics as well as historical developments that have influenced recent literary production. In particular, our readings will compel us to investigate how ethnicity, nationalism, religion, gender, and economics have impacted the formation of world literature and its bearings on social justice. Authors may include: DeLillo, Kushner, Coetzee, Danticat, Díaz, Cisneros, Rankine, Morrison, Bolaño, Ngũgĩ, and Roy.

**Golumbia**

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

**CRN #: 33397**

**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 Postcolonial feminist perspectives, and culminate our study with an examination of Danzy Senna’s novel *Caucasia* in relation to how this work may or may not reflect a new, Third Wave feminist ideology.

**Comba**

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

**CRN #: 29179**

**ENGL/RELS 361-001 The Bible as Literature**

Literary aspects of the Bible will be considered. Also, attention will be given to the history of the English Bible. Please contact the School of World Studies (827-1111) for course details.

**Edwards**

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

**CRN #: 12229**

**ENGL 366-001**

**Writing & 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**

**TR 1:30-3:00pm**

**CRN 33406**

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

**CRN #: 32484**

**ENGL 375-001**

**U.S. Literature after 1945**

This course is intended as a survey of American literature from 1945 to the present day. As such we will read and discuss selected works representing significant trends in that since the end of World War II. In particular, we will focus on the relationship between literature and the society in which it was produced and read, between art and life itself. We will pay some attention to the blurring of literary genres in contemporary literature, and on contemporary writers' emphasis on autobiography and other forms of nonfiction. There is a certain dreariness to the existentialist, post-existentialist and confessional modes of much of this work, so this semester I am determined to try to introduce some of the more interesting comic writing that has been done during this same time. Overall, I hope to help you think, talk, and write more effectively about your reading. Among the authors we are likely to read are Paul Auster, Bharati Mukherjee, Joan Didion, Saul Bellow, Alice Walker, Kurt Vonnegut, Ann Beattie, Jayne Ann Phillips, Tim O'Brien, Anne Sexton, Raymond Carver, Denis Johnson, Randall Jarrell, Allen Ginsberg, and Robert Lowell. You should expect to read one novel, or several short stories or groups of poems, each week. There will likely be a midterm, a 4-5 page paper, a number of reading quizzes, a second paper or series of Blackboard postings (your choice) and a comprehensive final exam that will include a take-home essay portion. Classes will mix informal lecture and discussion with a decided emphasis on the latter.

**Fine**

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

**CRN #: 33400**

**ENGL 379-002**

**African-American Literature**

**From the Beginnings through the Harlem Renaissance**

This course offers a survey of and introduction to the African American vernacular tradition as well as African American engagement with print culture

in the development of African American letters. We engage such key moments and movements as: the Negro Spirituals and work songs, the historic publication of Phillis Wheatley's *Poems on Various Subjects, Religious and Moral* (1773), W.E.B Du Bois's seminal *The Souls of Black Folk* (1903), and the Harlem Renaissance/New Negro Movement (1919-1937). We will examine themes of literacy, self-writing, protest, and orality. We will question: What is the role of writing in the construction of black identity, freedom, and citizenship? What is the purpose and aesthetics of black art? How do early black writers employ, construct, and revise various literary forms such as the eulogy, the novel, and the autobiography and to what end? How do these writers begin to signify on a developing tradition of African American letters by redeploying tropes such as the talking book?

**Jones**

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

**CRN #: 33675**

**ENGL 382-001**

**African-American Literature: Realism to the Present**

This survey course introduces students to works of African-American literature created between the outset of the Second World War and the present. Historical periods, aesthetic and political movements covered include:

Realism/naturalism/modernism; Protest fiction and the Protest Novel; Civil Rights and Black Arts; Literature After 1975. Particularly for literature after 1975, themes explored include gender, sexuality, health and difference especially in relation to works created by authors who conventionally fall outside of the accepted canon of later twentieth century and contemporary African-American literature. Works prior to 1975 come predominately from the *Norton Anthology of African American Literature* while those after 1975 include works from the anthology as well as outside works by writers such as James Baldwin, Thomas Glave, Audre Lorde, Pearl Cleage, Alice Walker and Toni Morrison. In addition to mastery of course content, emphasis is on the development of analytical ability and skills and *searching to find the interconnectedness* or threads that can be found in distinct texts.

**Hall**

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

**CRN #: 33631**

**ENGL/TEDU 386**

**Children's Literature**

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

**-001 Cipolletti**

**F 9:30am-12:10pm**

**CRN #: 29107**

**-901 Deicas**

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

**CRN #: 29109**

**ENGL/TEDU 389**

**Teaching Writing Skills**

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

<b>-901 Couch</b>	<b>M 7:00-9:40pm</b>	<b>CRN #: 29112</b>
<b>-902 Couch</b>	<b>R 7:00-9:40pm</b>	<b>CRN #: 28528</b>
<b>-904 Law-Reed</b>	<b>R 4:00-6:40pm</b>	<b>CRN #: 29113</b>

**ENGL/LING 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 12:00-1250pm** **CRN #: 30558**

**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** **CRN #: 28654**

**ENGL 391-010 Topics: Victorian Women Poets**

This class will survey poetry by a dozen or more British women poets of the Victorian Era, including Elizabeth Barrett Browning, Christina Rossetti, Augusta Webster, Mathilde Blind, "Michael Field," Mary Elizabeth Coleridge, and Amy Levy. We will be reading poems that vary widely in form and subject-matter, including Elizabeth Barrett Browning's verse-novel *Aurora Leigh* in its entirety. Assignments will likely include two or three substantial critical papers, shorter biweekly informal written "responses," and one live oral poetry "recitation" from memory. The class will be predominantly discussion-based, so the expectation is that you'll come to class prepared to talk and raise questions about the poetry under scrutiny. If you don't like discussion-based classes, you may wish to consider registering for a different class.

**Frankel**

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

**CRN #: 33399**

**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**

**CRN #: 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 10:00-10:50am**

**CRN #: 33929**

**ENGL 403-901**

**Milton**

A study of shorter poems, "*A Masque*," selected prose, and "*Paradise Lost*."

**Campbell**

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

**CRN #: 33963**

**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**

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

**CRN #: 33402**

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

**CRN #: 30475**

**ENGL 439-901**

**Advanced Creative Nonfiction Writing**

We will be exploring creative or literary nonfiction (presentational literature, the literature of fact, the fourth genre, faction). This exploration will involve us in considerations of what "nonfiction" means, of what "literary" or "creative" means, of how broad a line there is between nonfiction and fiction, of whether dialogue and other presentational techniques and devices legitimately belong to the realm of fiction and whether their use by creative nonfiction writers compromises the very notion of nonfiction. Chris Anderson (1989) points out that the term "literary [creative] nonfiction" is problematic:

*The word "literary" masks all kinds of ideological concerns, all kinds of values, and is finally more a way of looking at a text, a way of reading than an inherent property of a text. The problem with "nonfiction" is that it's a negative term for something that is positive, implying that somehow nonfiction is less than fiction (Literary Nonfiction, ix).*

We will also be exploring *the essay* in its many shapes and purposes. This exploration will involve us in considerations of creative nonfiction sub-genres and considerations of the craft of writing different kinds of expositions and persuasions, personal, formal, personal merging with formal. We will consider how the essays we read and write define what essays can be.

**Hodges**

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

**CRN #: 33382**

**ENGL 445-904**

**Form & Theory of Poetry**

This section of English 445 is intended as a focused study of poetic form, primarily received meters and forms, but also free verse and "open" forms. Students will investigate poetic form through readings in the texts, the course reader, and class discussions, but most importantly through writing original



authorities. While his initial works dealt with contemporary/historical issues of the times, others focused upon far more absurd settings/situations like a city under attack by giant reptiles, an operation to turn a dog into a super man, or a visit by the devil and his murderous black cat. By 1930 he was, in effect, prohibited from publishing....and as literary historians like to say, he “spent his days writing for the drawer.” His plea for permission to emigrate was rejected by Joseph Stalin – and yet, Stalin liked him enough to keep him alive. During the subsequent period of literary banishment, which continued until his death, Bulgakov created his masterpieces, perhaps the most important of which, *The Master & Margarita*, only saw the light of day decades after the author’s death. His posthumous rehabilitation began slowly, only to come to full and unfiltered public access during the last years of the Soviet experience. Strangely enough, Bulgakov’s work outlasted the country that prevented its publication. This course will focus on five of his best-known works: *A Country Doctor’s Notebook*, *The White Guard*, *The Fatal Eggs*, *Heart of a Dog* and *The Master and Margarita*.

**Didato**

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

**CRN #: 33403**

**ENGL 480-902**

**Authors: Nabokov**

This course will read some of the greatest hits by international author and phenomenal stylist Vladimir Nabokov, who may have had only words to play with but could be counted on for a fancy prose style (you’ll get those allusions by the end of the semester). On our minds will be *Lolita*; *Pale Fire*; *Ada, or Ardor*; *Speak, Memory*; and *Pnin*. We’ll also read some of his earlier works, most likely *Mary*, *The Defense*, and *Laughter in the Dark*, as well as some short stories. The reading will be challenging. The voice will be infectious. Assignments include two short papers and one longer one, a presentation to the group on a work of scholarship (article or portion of a book) from a recommended list, and midterm and final exams.

**Cokal**

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

**CRN #: 33408**

**ENGL 481-901**

**Genres: Tragedy**

The term “tragedy” suffers from the abuse of overuse. As a result, its core concept is misunderstood completely and its descriptive, defining power is greatly diminished. We will examine eleven great tragedies in written form to examine their true focus and import: *Oedipus Rex* (the granddaddy of all tragedies); *Antigone*; John Milton’s *Samson Agonistes*; Marlowe’s *Doctor Faustus*; William Shakespeare’s *Titus Andronicus*, *Romeo and Juliet*, *Hamlet*, *King Lear*, *Macbeth*, and *Othello*. And end with Arthur Miller’s *Death of a Salesman*. We will then examine comparative scenes from available versions (TV, film, recorded

stage productions) to understand how this form is conveyed in other media, and from which we may gain some of our (misguided) interpretations. The end result will be a new understanding of why this term should not be bandied about so loosely. There will be two tests and a final exam; three short response papers; possible – only possible – reading quizzes.

**Kustesky**

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

**CRN #: 33677**

**ENGL 484-001**

**Literary Movements: Comic Surrealism**

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 9:30-10:45am**

**CRN #: 30083**

**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.

**McTague**

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

**CRN #: 21054**

**ENGL 491-003**

**Topics: Rhetoric & Public Life**

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 4:00-5:15pm**

**CRN #: ?????**

**ENGL 491-901**

**Topics: Fashion Writing**

This writing-intensive course targets the Fashion industry and consumers. Students will receive specific instruction for highly descriptive writing about visual design where textile, garment construction, color composition, collective aesthetic, process, and design trends are concerned. Strong emphasis on the development of tone, style, expressive syntax and vocabulary, and solid composition.

Students will consider and write about individual design elements, ensemble, and aesthetic features, as well as other visually provocative objects or ideas presented by the instructor. Where applicable, students will also write about their own design processes and style, to include what artistic trends, movements and specific designers influence their work.

The course is structured as a workshop, meaning students will receive feedback on their writing from the instructor and classmates in a group/workshop setting, thus secondary emphasis will focus on clear communication, peer critique and oral/written feedback.

Additional emphasis on industry terminology, writings by current and leading experts in the field, and descriptive analysis of various print articles and visual marketing strategies.

The goal of the course is to equip students with effective writing strategies and writing proficiency specific to the industry, and thus, provide them with useful, real-world skills.

**Requirements:**

All readings for the course will be provided via Blackboard as pdf files of articles or links to content.

Students must have or establish a blog for use in considering course subject matter. Many course submissions will be posted as blog content, further making the understanding and manipulation of multimedia a relevant aspect of course study. All other completed assignments will be submitted to Blackboard discussion boards.

Multiple in-class writing assignments require either a laptop or notebook, which students must ALWAYS bring to class. No late work is accepted.

**Ashworth****T 4:00-6:40pm****CRN #: 32151****ENGI 491-902****Topics in Writing: Multimodal Writing**

Multimodal texts are works that use more than just words to communicate ideas. Rather, these multimedia projects allow us to explore our ideas in ways that words cannot always fulfill. In this course, we will use new modes of digital communication to articulate our ideas through audio tracks, videos, images, photographs, or even drawings--to name but a few. We will consider how images are a powerful form of evidence and in what ways we continue to rely on alphabetic text even when our final products exist as multimedia.

**Gordon****TR 5:30-6:45pm****CRN #: 33678****ENGL 499-001****Senior Seminar: The Gothic**

This seminar for senior English majors begins with the genesis of the Gothic genre in the latter half of the eighteenth century, following some of its permutations through the nineteenth and twentieth centuries up to the present day. While the political and social anxieties that inform the Gothic may shift to varying degrees over time, Gothic literature's hallmarks (which are also the hallmarks of the cinematic Gothic, AKA the "scary movie") are its memorable tyrants, victims, and oppressive environments of all kinds. Early Gothic literature is an aesthetic index to the social and political contexts of the time period as well as the beginnings of modern psychology; late 18th-century aesthetic theorists such as Edmund Burke focused on the effects on characters (and readers) of certain environmental qualities (deprivation, vacuity, darkness, solitude, silence, infinity) that manifest in modern examples, too. In this seminar, we will: consider what kinds of anxieties the literature reveals about gender, race, nationality, sexuality, religion, ethnicity, class, and technology; interact with a large gallery of images (using Blackboard) in order to consider the visual analogue; and proceed chronologically through the centuries toward the modern

horror genre. Each seminar project will trace the development of the original/Burkean element(s) and theme(s) up through a modern cinematic heir (a film or films) of each seminarian's choosing.

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

**Swenson**

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

**CRN #: 33632**

**ENGL 499-002**

**Senior Seminar: Mark Twain**

This seminar will be on Mark Twain's writings in the light of recent studies of his works, of his writing about himself, and of his literary and public reputation. The course will include several of his novels, including *Tom Sawyer* and *Huckleberry Finn*, the latter being considered in the light of a "cleaned up" version of it. Collateral works will include the new *Autobiography of Mark Twain*. Student-led discussions and oral reports will dominate classes; a research paper will examine a topic in depth; tests and/or quizzes will be only as needed. Optional outings featuring pool tables and accessories will be planned for merriment.

**Oggel**

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

**CRN #: 33803**

**ENGL 499-003**

**Senior Seminar: Afropolitanism**

Africa is hot, and not because half the continent lies south of the Equator. Long before Beyoncé sampled Chimamanda Ngozi Adichie's TED talk, the Nigerian-born novelist was already a sensation famous enough to attract a parody Twitter account. Beginning with *Purple Hibiscus* (2004), she has been unstoppable: at this very moment, Brad Pitt's production company is adapting *Americanah* (2013) to film, with Lupita Nyong'o and David Oyelowo in the leads. Like Adichie, such writers as Teju Cole, NoViolet Bulawayo, and Taiye Selasi belong to a worldly generation of (primarily) novelists credited with rejuvenating not just the African novel, but also the novel in English. In studying these recent novels, we will examine how the Afropolitan fashion has developed from the controversial, though still quite recent, origins and distribution of African writing in English. In representing the experiences of educated, often expatriate elites and gratifying Euro-American tastes while eliding the historical burden of slavery,

Afropolitanism arguably essentializes “Africans” while imposing or reinforcing neocolonial ideologies.

**Chan**

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

**CRN #: 33805**

**ENGL 499-010**

**Senior Seminar: Modernism & Post-Modernism**

The concepts of modernism, avant-garde, and 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 more traditional forms of representation to thematic and formal experimentation, and from a self-critical focus on the processes of composition, to an investigation of the relation between truth and fiction, representation and reality, freedom of imagination and historical necessity. This course will be organized around a core of theoretical readings central to the modernist debate and its postmodernist aftermath. Analyses of poems, narratives, plays, and examples of visual art will test these propositions, highlighting the dissimilar ways in which writers and artists like W.B. Yeats, James Joyce, T.S. Eliot, Virginia Woolf, Langston Hughes, William Carlos Williams, Wallace Stevens, Samuel Beckett, Donald Barthelme, Margaret Atwood, Toni Morrison, Alice Walker, or Gabriel García Márquez have responded to the complex problems of modernity. Class presentations, written projects, and online discussions will help us focus on the author-text-reader-culture dynamic, its role in reformulating traditional concepts of literature and art.

**REQUIRED TEXTS**

Laurence Rainey, ed. *Modernism: An Anthology*. Wiley-Blackwell, 2005. PAPER BACK, ISBN: 978-0-631-20449-7

Peter Brooker, *Modernism/Postmodernism*. Longman, 1992. PAPER BACK, ISBN-10: 0582063582; ISBN-13: 978-0582063587

**Cornis-Pope**

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

**CRN #: 33405**

**ENGL 499-011**

**Senior Seminar: Early Modern Literature**

An introduction to the literature of the 16th and 17th centuries, which may include Sidney, Spenser, Donne, Jonson, Lanyer, Wroth, Phillips, Cavendish, Bradstreet, Hutchinson, Milton and Bunyan. Further course details TBA.

**Eckhardt**

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

**CRN #: 33643**

**HUMS 250-002**

**Reading Film**

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.

**Longaker**

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

**CRN #: 33907**

**HUMS 250-901                      Reading Film**

This course aims to develop the students' visual literacy by exploring and analyzing the various elements of narrative film (i.e., mise-en-scène, cinematography, and editing). 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.

**Mills**

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

**CRN #: 28821**

**HUMS 250-902                      Reading Film**

The primary aims of this course are to introduce you to various formal elements of film composition, to develop your "visual literacy," and to hone your ability to watch, assess, think and write about film and/or its component features analytically. In short, the course seeks to make you an active, informed, conversant and participatory consumer of film and visual media. We will explore the medium of film as a vehicle for storytelling, and more specifically, we will explore the component elements of this medium to understand how they function to support the broader, thematic goal(s) of the medium. We will screen a number of films, or parts thereof, in our exploration and development of proficiency with technical and analytical vocabulary associated with film.

**Ashworth**

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

**CRN #: 23528**

**HUMS 250-903                      Reading Film**

This course aims to develop the students' visual literacy by exploring and analyzing the various elements of narrative film (i.e., mise-en-scène, cinematography, and editing). 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.

**Mills**

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

**CRN #: 32353**

**HUMS 250-905                      Reading Film**

The primary aims of this course are to introduce you to various formal elements of film composition, to develop your "visual literacy," and to hone your ability to watch, assess, think and write about film and/or its component features analytically. In short, the course seeks to make you an active, informed,

conversant and participatory consumer of film and visual media. We will explore the medium of film as a vehicle for storytelling, and more specifically, we will explore the component elements of this medium to understand how they function to support the broader, thematic goal(s) of the medium. We will screen a number of films, or parts thereof, in our exploration and development of proficiency with technical and analytical vocabulary associated with film.

**Ashworth**

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

**CRN #: 30478**

**HUMS 250-906**

**Reading Film**

This course aims to introduce you to some of the formal elements of film—the building blocks of motion pictures—that are necessary to understand for a close or detailed analysis of cinema. They include narrative (story), cinematography and lighting, *mis-en-scène* (that is composition and design of the frame), editing, acting and sound. As such the course aims to increase your *visual literacy*. My hope is that you will gain a more well-developed technical and critical vocabulary with which to talk and write about the films and other visual media you watch. You should be able to perceive and understand how all these film elements work separately and together to communicate meaning.

We will examine scenes (and a few full-length films) drawn from both the American and world cinemas. Overall, this course should help you think, talk and write more effectively about your viewing and make you a more knowing and confident consumer of the moving image in all its forms and media. The class itself will present you with a lot of information about these film elements, and then together we will analyze and discuss how they work in specific film clips. Although most of the time we will be analyzing these short clips, we will watch at least three feature-length films, most likely *Citizen Kane*, *The Godfather*, and *Amélie*. There will be two or three tests, a series of Blackboard postings and a final exam that will include a take-home essay.

**Fine**

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

**CRN #: 30966**