

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Spring 2017**

## 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, 310, 389, 435, 437, 453  
491-001

Criticism.....445, 447, 453, 482

Linguistics.....390, 450, 482

Literature prior to 1700.....320, 324, 326, 361, 401, 403

Literature 1700-1945.....332, 335, 371, 373, 377, 391-901, 391-907

Literature of Diversity.....353, 363, 382, 391-001, 391-902, 391-904, 391-906

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

## HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 27, 2016, and end on January 7, 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/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**

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

**CRN #: 12247**

## Spring 2017 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 202-001**

### **Western World Literature II**

An introduction to the literature of Western cultures from the end of the Renaissance to the present, emphasizing connections among representative works.

**Sharp**

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

**CRN #: 34865**

### **ENGL 203-001**

### **British Literature I**

A survey of the literature of the British Isles from the Middle Ages through the 18th century featuring Chaucer, Gower, the Sidneys, Spenser, Marlowe, Shakespeare, Donne, Herbert, Dryden, Rochester, Behn, and Pope. As much as possible, students will read transcripts and facsimiles of manuscripts and printed books once owned by a single family. Students will make their own commonplace books and verse miscellanies by hand.

**Eckhardt**

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

**CRN #: 34699**

### **ENGL 204-901**

### **British Literature II**

An introduction to the literature of the British Isles from the late 18th century to the present, emphasizing connections among representative works.

**Wells**

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

**CRN #: 35622**

### **ENGL 215-001**

### **Textual Analysis: Harry Potter & Beyond**

In this course, we will study potions, charms, astronomy, herbology, and defense against the dark arts. Our texts will include all of the original seven Harry Potter books, as well as Gilgamesh, fairy tales from a variety of cultures, and relevant articles. We'll consider gender, fan culture, race, the problematic nature of both sorting and of the divisions of the houses, and irony. Activities will include class discussions, presentations, composition of short essays, and transfiguration of course materials into a variety of digital media, including websites and video. Please be sure to visit Diagon Alley over winter break to acquire your books, robes, wand, and other materials—and plan to read ahead, as needed. (No prior knowledge is required, but a good attitude is essential.) Note that students will be sorted after add/drop is over, so they can compete for the house cup.

**Crawford**

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

**CRN #: 34896**

**ENGL 215-002****Textual Analysis**

This course offers a survey of contemporary world literature largely through the reading of four novels. The course will focus on the theme of travel considered broadly. Travel and contact with new places and cultures is a consistent theme in world literature as authors, characters, and the literary works themselves travel around the world. Much of the literature we'll examine this semester deals with characters who arrive in new lands or return home from journeys elsewhere; therefore, we'll consider questions relevant to travel: place, defamiliarization, community and belonging, language, home, identity, trade, mobility, migrancy, etc. As travel across and contact between cultures becomes more prevalent through globalization and technological advances (airplane travel and the internet, for example), the authors we'll study reflect these changes, often acknowledging that this increased mobility is not equally accessible for everyone. We'll examine how historical, cultural, and political factors influence how authors write about place, travel, and contact with their own and other people and places, considering the colonial legacy of travel and travel writing. Course readings include NoViolet Bulawayo's *We Need New Names* and Hari Kunzru's *Transmission*.

**Price****MWF 11:00-11:50am****CRN #: 34866****ENGL 215-005****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.

**White****TR 2:00-3:15pm****CRN #: 34803****ENGL 215-006****Textual Analysis: "The Old Brag of My Heart":****Coming of Age in the U.S. in the Latter Half of the 20th Century and the Early Part of the 21st**

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 and the early part of the twenty-first. 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 of this type of narrative. Our first text will be Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993), from which we will work backwards in the twentieth century towards William Maxwell's *The Folded Leaf* (originally published in 1945). We will then consider two twenty-first century texts, Jerry Gabriel's *Drowned Boy* (published in 2010) and 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, sexual orientation and/or an intersection of these and other identities.

**Comba**

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

**CRN #: 22156**

**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 215-011**

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

**CRN #: 25600**

**ENGL 215-013**

**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.

**Vigliotti**

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

**CRN #: 33861**

**ENGL 215-016**

**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 #: 33931**

**ENGL 215-017****Textual Analysis**

This course introduces students to the practice of reading literature and culture through works of speculative fiction created between the decline of the Civil War (1864-5) and the present. 1. Science fiction is the literature of change. How does each work treat change? Among the kinds of change to consider are evolution, devolution, education, difference, innovation, etc. 2. Science fiction imagines situations that are estranged from our world and that are also reflections of the world in which they were written. What concerns of the time and place in which it was written are reflected in a work? What present concerns do you see reflected in the work? What significant differences from the real world does the work portray and what is their metaphorical or thematic importance? 3. Science fiction is in conversation with itself. That is, each work answers back to the works written before in some way. How is each work different from previous works in the course? How is it similar to them? 4. This is the unifying thematic question. The particular works of science fiction upon which this course focuses all explore the question of what it means to be human. What does each work have to say about what it means to be human? For instance, where is the dividing line between human and non-human: animal, machine, artificial intelligence, created being, alien, clone, etc. What are the ethical, philosophical, and/or moral implications the work raises concerning these issues? How are these questions relevant in metaphorical terms to the world in which we live? To this end students should write responses for each class to two of the four questions above reflecting their careful reading of the assignment due that day. 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. The majority of readings are short stories from the *Wesleyan Anthology of Science Fiction* in addition to novels from one or more of the following authors: Phillip K. Dick, William Gibson, and Octavia Butler.

**Hall****TR 12:30-1:45pm****CRN #: 34900****ENGL 215-901****Textual Analysis**

This class will explore how humans have understood their individual and social identities through the stories that they tell. This exploration of how we use narrative to understand ourselves will imply a social value for literary study that we will also examine throughout the semester. A key dilemma guiding our class will concern who has the authority to tell the stories that define us. Are we the stories that we tell ourselves or the stories that others tell about us? Can a person have a fulfilling identity that leaves him or her alienated from the society in

which the person lives? How do the ways in which we represent ourselves to ourselves and others enable or restrict what we can be or become? To open this study, we will examine Northrop Frye's argument that all works of literature adhere to an archetypal pattern about such a quest for identity and explanation of some basic literary conventions that readers expect in the works they study. We will then interrogate the adequacy of Frye's theory as we read selected works of literature and consider what identities they suggest for the individuals and societies that they represent.

**Wells**

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

**CRN #: 35621**

**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 295-001**

**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.

**TBA**

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

**CRN #: 35324**

**ENGL 295-002**

**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.

**TBA**

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

**CRN #: 35325**

**ENGL 295-003**

**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.

**TBA**

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

**CRN #: 35323**

**ENGL 301-001**

**Introduction to the English Major**

This class provides an overview to the study of literature and interpretation. Our focus will be on understanding the variety of approaches used in the discipline. Our time will be split about evenly between fiction and poetry, . We'll read both original literature and criticism about that literature, exploring the many ways that readers and writers respond to and make sense of textual expression. The works we'll read include *Jane Eyre* by Charlotte Brontë and an interpretive revision of *Jane Eyre*, *Wide Sargasso Sea* by Jean Rhys; *Song of Solomon* by Toni Morrison; and poetry by Frank O'Hara and Adrienne Rich. The class is taught

primarily by discussion, and significant attention will be devoted to the construction of solid interpretive essays about literature, including spending one day most weeks workshopping each other's papers.

**Columbia**

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

**CRN #: 31836**

**ENGL 301-002**

**Introduction to the English Major**

This seminar will be divided 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. One objective throughout will be to attune ourselves to the sound or "voice" of the text (and in the case of poetry, 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 3:30-4:45pm**

**CRN #: 34830**

**ENGL 301-003**

**Introduction to the English Major**

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. Open only to English majors. This course emphasizes the skills and habits an English major needs. We will read, discuss, and write on three or four novels plus poetry representative of a wide range of cultures and historical periods. You will be required to make interpretive arguments in class discussion as well as in three formal essays and a poetry test. Regular attendance and active participation are essential to success in this class. Majors are required to take ENGL 301 and must achieve a grade of "C" or better to complete the requirement.

**Nash**

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

**CRN #: 30777**

**ENGL 301-004****Introduction to the English Major**

English 301 is an introduction to the kind of analytical reading and writing you will be expected to do as an English major. For some of you who are well into your major the course will be a review of sorts in that you will be sharpening skills that you have already learned, perhaps even reading works that you have already read. I hope, however, that you will all encounter in this course many texts that you will find exciting to read, reread, discuss, and write about. We will consider works from various genres, among them the short story, the novel, the poem, and the play.

**Mangum****TR 12:30-1:45pm****CRN #: 20834****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 304-002****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****TR 9:30-10:45am****CRN #: 34976****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 304-902****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 course details.

**Ashworth****W 7:00-9:40pm****CRN #: 34890****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 your 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 305-003**

**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.

**Cates**

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

**CRN #: 34888**

**ENGL 305-901**

**Writing Poetry**

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

**Notter**

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

**CRN #: 34889**

**ENGL 305-904**

**Writing Poetry**

In this beginning level workshop students will be asked to read, write, revise, and respond to *poetry*. Students will be expected to present, on a regular basis, drafts of their own original poems in progress and will be expected to respond (both orally and in writing) to the working drafts of their peers.

Selections from the work of numerous published poets and assorted other media related to specific aspects of the craft involved in writing poems will be assigned weekly. Students will be required to write brief, informal responses to these assigned readings in order to (further) develop a shared language for discussing their own creative work and the creative work of others. This practical vocabulary will include: *image, metaphor, line, enjambment, persona, rhythm, syntax, diction*, and various modes of *repetition*.

Final grading for the course will be based primarily on the portfolio of drafts & revised poems that students will submit at term's end. Regular attendance, timely contributions to ongoing discussions (analog & digital), and consistently thoughtful interactions with peers will also factor into my final evaluations of student achievement.

**Marshall**

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

**CRN #: 22184**

**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 307-904**

**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 307-906**

**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.

**Lodge**

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

**CRN #: 34836**

**ENGL 309-001**

**Writing Creative Nonfiction**

Creative nonfiction writing combines the world of fact with the techniques of literary writing to tell true stories packed with information and power. This course concentrates on transforming personal experience and research into compelling essays and memoirs. We'll discuss the tools available to creative nonfiction writers and explore contemporary forms of creative nonfiction ranging from literary journalism to lyric essays and memoir. Run primarily as a workshop class, throughout the semester, you'll read and respond to sample works, write your own pieces, and select for close study and presentation one published essay or memoir.

**Livingston**

**TR 12:00-1:15pm**

**CRN #: 32354**

**ENGL 309-901**

**Writing Creative Nonfiction**

This course explores the genre of creative nonfiction with a focus on the personal essay. Throughout the semester, you will read and respond to published works of literary nonfiction as well as write and revise your own creative nonfiction pieces. The class will include a workshop component. In addition, you will select the work of one contemporary creative nonfiction author for close study and presentation.

Possible texts:

*The Best American Essays 2015*, Robert Atwan and Ariel Levy (eds.)

*The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers*, Dinty W. Moore (ed.)

**MacDonald**

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

**CRN #: 35124**

**ENGL 309-902**

**Writing Creative Nonfiction**

In this course we will explore the many possibilities of creative nonfiction by reading and writing a variety of content and form. We will examine the essay in its various incarnations and purposes, reading as both scholars and writers, and consider how the essays we read and write define the genre. This will lead to a consideration of what nonfiction means as well as what literary and creative mean in the context of nonfiction writing. We will also delve into the ethical considerations that one must consider when writing from real life.

**Hudson**

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

**CRN #: 35123**

**ENGL 310-001****Business & Technical Report Writing**

(Service/Experiential Learning Course) This course focuses on developing the critical writing and research skills used in business, science, technology, and government. It will introduce you to the major concepts of technical communication: document design, graphic integration, audience analysis, netiquette, collaboration, technical style, and ethics. These concepts will be applied to a variety of technical documents, including emails, memos, proposals, instructions, and reports. This course will culminate in a collaborative project in which you will apply your technical writing skills to a research problem for a Richmond-based, community organization.

**Grothues****MWF 10:00-10:50am****CRN #: 34062****ENGL 320-001****Early Literary Traditions**

A study of early and medieval literature such as epic, romance, saga or lyric poetry written in England or influencing English literature prior to 1500.

**Sharp****MWF 1:00-1:50pm****CRN #: 34891****ENGL 324-001****Late Medieval Literature**

In this course, we'll read literature from the fifteenth and early sixteenth centuries, including Malory's *Morte Darthur*, the poetry of Robert Henryson, Gavin Dunbar, John Lydgate, and John Skelton, and the plays *Everyman* and *Fulgens and Lucrece*. Course requirements will include two papers, quizzes, a midterm, and a final exam.

**Brinegar****MWF 9:00-9:50am****CRN #: 34701****ENGL 326-001****Shakespeare in Context**

Examines selected works of Shakespeare in historical, political, sociocultural, literary and/or other contexts.

**Sharp****MWF 11:00-11:50am****CRN #: 34674****ENGL 332-001****18<sup>th</sup> Century British Novels & Narratives**

*Stranded on a desert island*: this is an image intrinsic to our cultural fabric, thanks to Daniel Defoe's wildly popular 1719 novel of shipwreck and endurance; the image of the resourceful survivor (remaking reality by subordinating the world around him) surfaces in modern novels such as J.G. Ballard's *Concrete Island* and Jane Gardam's *Crusoe's daughter*, in poems and plays (by Elizabeth Bishop and Derek Walcott, for instance), in films such as *Castaway* and *Moon*, and in a large range of material items (from toys to video games to product advertisements) known broadly as *Crusoeiana*; it surfaces in our shared Google-consciousness when we type the words "What three things would..." into the search field and the

first two Auto-Fill options are “*What three things would you bring to an island?*” and “*what three things would you take to a deserted island?*”

Nearing the 2019 tercentennial of the original publication of *Robinson Crusoe*, in this course we will approach the topic of “eighteenth-century British novel and narrative” by exploring the eighteenth-century foundations of the “castaway” genre more properly termed the *Robinsonade micro-genre*. The genre is as *meta-fictional* as it is enduring and pervasive. That is to say, if *Crusoe* is a novel about shipwreck, survival, and colonial mastery, it is also a supposed “true story” about a writer who worries a lot about how to shape his alleged life-story – it is a fiction about what it means to write fiction. Thus: we will pay *a lot* of attention to the metafictional elements of our texts this term (the *Robinsonades* that come after *Crusoe* tend to follow *Crusoe’s* lead in engaging explicitly with the question of how to compose a story, a narrative); and *most* but not *all* of those texts will be novels; and we will pay *some* attention to the trans-historical evolution of the genre and also the non-literary world of *Crusoeiana*.

Mostly, however, we will focus on eighteenth- (and early nineteenth-) century novelistic *Robinsonades* themselves, starting with *Crusoe*. Course requirements, aside from energy, curiosity, and initiative: a lot of reading and great discussion; weekly writing on the Blackboard; several formal presentations and assignments; quizzes and tests, participation in paper-writing workshops; optional assignments that include forays into the creative and/or contemporary and a final paper or project-plus-paper.

In short, this class will be a lot of work and a lot of fun – not unlike (in the best of circumstances!) being stranded on a desert island.

**Swenson**

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

**CRN #: 34829**

**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**

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

**CRN #: 34885**

**ENGL 342-001**

**The Modern Novel**

This semester, we'll be reading seven authors from England and Europe, tracing their influences on and responses to twentieth-century narrative trends. Many of these novels turn on love stories, but feelings won't be all we talk about. All of them also address the idea of the past, or a past, and how it can best be represented. We will be particularly interested in the connections between books, both thematically and stylistically: the ways the authors take material and strategies they hold in common and twist it. How, for example, do Dinesen and Süskind wrench the idea of history and historical setting? How does Winterson's lyrical treatment of the love story respond to Proust's and Nabokov's versions? Two formal papers, midterm and final exams, and in-class quizzes and other short assignments.

**Preliminary Reading List**

Colette, *Chéri and The End of Chéri*

Marcel Proust, *Swann's Way*

Virginia Woolf, *Between the Acts*

Vladimir Nabokov, *The Annotated Lolita* (NB: It is very important that you get *this* edition, not the regular Vintage version.)

Isak Dinesen, *Anecdotes of Destiny and Ehrengard*

Patrick Süskind, *Perfume*

Jeanette Winterson, *Written on the Body*

**Cokal**

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

**CRN #: 34695**

**ENGL/WMNS 353-001 Women Writers**

In this course we will examine fiction written by U.S. women in the context of Second Wave Feminisms. We will begin with a discussion of the word "Feminism," 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, Marxist/Socialist, Intersectional, Radical, 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 Third Wave feminist ideology.

**Comba**

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

**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.

**Waybright**

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

**CRN #: 12229**

**ENGL 363-001**

**African Literature**

This course offers a survey of African Literature with a particular focus on fiction. In addition to literary readings, the course will feature non-fiction and critical pieces that supplement literary readings with cultural, historical, aesthetic, and socio-political context. Through readings of works by novelists, critics, playwrights, short fiction writers, and poets, the course will introduce students to key questions in African Literature and literary criticism of the twentieth and twenty-first centuries, such as how authors navigate the question of language in light of the influence of Anglophone, Francophone, and other European language traditions. Course readings may include the work of Chinua Achebe, Zoë Wicomb, Wole Soyinka, Nurrudin Farrah, Ama Ata Aidoo, Ngugi wa Thiong'o, and others.

**Price**

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

**CRN #: 34899**

**ENGL 371-001**

**American Literary Beginnings**

This course explores American literature's first generation of authors. These writers struggle to understand an American landscape already indelibly altered by the earth-shaking cultural, political, and biological transformations of the Columbian Exchange. Challenges to national and personal survival elicit radical literary experiments, questioning the nature of politics, spirituality, culture, nationhood, and self. The course will incorporate readings from John Smith, Susanna Rowson, William Apess, Benjamin Franklin, Olaudah Equiano, Tom Paine, Thomas Jefferson, Washington Irving, and Alvar Nunez Cabeza de Vaca (to name a few).

**Hunt**

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

**CRN #: 35358**

**ENGL 373-001**

**U.S. Literature: 1865-1913**

This course examines the literature of the United States from the end of the Civil War to the beginning of World War I. Writers of the period such as Howells, James, Herne, Jewett, Twain, Crane, Chesnut, Freeman, Dunbar, Norris, Robinson, Harper, Gilman and Chopin will be studied. The course will be conducted by the lecture/discussion method. Students are expected to take part in discussions. Besides class participation, which includes attendance and optional extra-credit class presentations, the grade will be determined by a midterm, a paper (11-12 pages, either critical or research), unannounced quizzes if necessary, and a comprehensive final exam.

**Oggel**

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

**CRN #: 34682**

**ENGL 375-901****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. 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 4:00-5:15pm****CRN #: 33400****ENGL 377-001****19<sup>th</sup> Century U.S. Novels & Narratives**

A study of selected novels and other forms of long narrative reflecting experience in the United States during the nineteenth century. Works by representative writers will be studied in their historical, intellectual, cultural and aesthetic contexts. This section will highlight women writers. Classes will emphasize discussion, and students will be expected to contribute. Midterm and final exams; other tests as appropriate. Student oral presentations will be encouraged. The final grade will be determined by a midterm exam, a paper (11-12 pages, either critical or research), unannounced quizzes if necessary, class participation/discussion (including attendance), and a comprehensive final exam.

**Oggel****MWF 11:00-11:50am****CRN #: 34681****ENGL 378-001****20<sup>th</sup> Century Novels & Narratives**

This course will explore the relationship between memory and identity in twentieth-century U.S. novels. We will understand identity broadly to encompass aspects of subjectivity including class, race, gender, disability, technology, and culture. From remembering, recounting, memorizing, misremembering, and forgetting, our course texts feature acts of memory that negotiate identity, or rather, negotiate multiple co-existing and conflicting

identities. We will also address memory and identity on multiple scales – individual, collective, and intergenerational. As we examine how memory speaks to identity and narrative in our course texts, we will situate the novels in their sociocultural, historical, and political contexts. We will also discuss various twentieth-century literary movements while attending to the novels' specific formal properties. Course texts will include F. Scott Fitzgerald's *The Great Gatsby*, Ralph Ellison's *Invisible Man*, Toni Morrison's *Song of Solomon*, and Art Spiegelman's *Maus*, as well as secondary theoretical and analytic texts.

**Rhee**

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

**CRN #: 34684**

**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.

**-901 Couch**

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

**CRN #: 29112**

**-902 Couch**

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

**CRN #: 28528**

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

**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 391-001      Topics: Black Britain**

Not all that long ago, the sun never set on the British Empire. The disintegration of this Empire in the aftermath of World War II demographically and imaginatively transformed the former colonial center into a vibrantly cosmopolitan site of discovery, rupture, and reinvention. Our guide to this challenging terrain is not the *A to Z* ubiquitous in British airports and train

stations, but a sample of immigrant fiction, poetry, music, and film of Africans, West Indians, East Indians, and other Others who live in the metropolis that once ruled their homelands. Unlike immigrant fiction in the United States, Black British writing explores a more ambivalent transition. As the Antiguan writer Jamaica Kincaid observes, colonized subjects were made to understand "that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless—and much about our own lives and much about the very idea of us headed that last list." Upon arrival, however, England is not all it's cracked up to be, as characters real and imagined confront, resist, and reinvent the imperial past, changing the face of postwar Britain.

**Chan**

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

**CRN #: 34826**

**ENGL 391-002**

**Topics: Reading Comics**

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

**De Haven**

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

**CRN #: 34837**

**ENGL 391-003**

**Topics: 20<sup>th</sup> Century Russian Fiction**

What if you lived in a country that treated some authors like gods, and killed others for going against the wishes of the state? 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 within their historical context, as well as how their style went hand in hand with the desire to change the world. Why did some writers choose to serve (Gorki, Kataev, Gladkov), and others (Bely, Babel, Olesha,

Kharmis, 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, Vishnevetskaya, Tolstaya, Petrushevskaya, etc.), explored the relationships between art and ideology, purpose and creativity, laughter and subversion, gender roles, individual desires and the collective good.

**Didato**

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

**CRN #: 34845**

**ENGL 391-901**

**Topics: Literature of American Suffrage Movement**

As the 100-year anniversary of the 19<sup>th</sup> Amendment approaches, this course examines the hard-fought, century-long campaign to win voting rights for women. We will study the radical feminists of the Enlightenment, the religious and political ferment that lead to the 1848 Seneca Falls Convention, the classics of sentimental literature that fueled Suffrage activism, and the sex scandal that tore the movement apart. The course will include readings from Elizabeth Cady Stanton, Nathaniel Hawthorne, Charlotte Perkins Gilman, Frederick Douglass, Ida B. Wells, Edith Wharton, and Julia Ward Howe, to name a few. We will also ask why the American Suffrage Movement is so often forgotten as the seminal civil rights movement of the 20<sup>th</sup> century.

**Hunt**

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

**CRN #: 35082**

**ENGL/AMST 391-902**

**Topics: Native American Boarding Schools**

This course will introduce students to the history and representation of the boarding schools--institutions which aimed at assimilating Native children and destroying Native cultures starting in the 19<sup>th</sup> century. While the focus will be on the Native boarding schools and residential schools supported by the federal governments of the United States and Canada, the course will also draw on literary and visual representations of aboriginal students' experiences in other settler nations, such as Australia and New Zealand. Established "to kill the Indian and save the man," the Indian boarding schools became what historians today call "total institutions." Although the boarding school project served as an agent of assimilation, it ultimately failed. Despite the inter-generational trauma it left behind, it also generated a wealth of materials, including works of literature by boarding school students and survivors. The materials we'll study in this course attempt to recover that violent history and to show the resilience and survival of Native nations through the literature and film indigenous writers and artists have created.

The readings will include stories, autobiographies, novels, poems, US boarding school publications (often edited by Native students), as well as oral narratives published in the final report of the Truth and Reconciliation Commission in

Canada, December 2015. Some possible titles of works of fiction and non-fiction include: graphic novels by David Alexander Robertson (*Sugar Falls*); stories by E. Pauline Johnson ("As It Was in the Beginning") and Zitkala-Sa/Gertrude Bonnin, from *American Indian Stories*; memoirs: Luther Standing Bear, *My People, the Sioux*; Charles Eastman, *From the Deep Woods to Civilization*; Francis La Flesche, *The Middle Five*; Shirley Sterling, *My Name Is Seepeetza*, Doris Pilkington/Nugi Garimara, *Follow the Rabbit Proof Fence*, Joseph Auguste Merasty, *The Education of Auggie Merasty: A Residential School Memoir*, and Basil Johnston, *Indian School Days*; novels: Robert Alexie, *Porcupines and China Dolls* and Tomson Highway, *Kiss of the Fur Queen*; and selected poems by poets of the boarding schools as well as contemporary poets like Laura Tohe, Louise Erdrich, Maurice Kenny, Chrystos, and others. We will also watch a few documentaries and feature films, including *Older than America*, *Rhymes for Young Ghouls*, *Our Spirits Don't Speak English*, *Rabbit Proof Fence*, *Redskin*, and some early government-sponsored (propaganda) films. The course requirements will include: active and energetic class participation, one presentation, leading class discussions, mid-term exam, and final group project.

**Stanciu**

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

**CRN #: 34685**

**ENGL 391-903**

**Topics: 21<sup>st</sup> Century Fantastic Short Fiction**

This course will explore the recent renaissance in literary fantastic short fiction by examining several outstanding short story collections as well as the growing number of online publications dedicated to the genre that have come to dominate the field. We will address such issues as how modern short story writers employ genre tropes in literary fiction, how modern fantasists blur genre lines, how the rise of digital media has influenced the form, and how online publications have altered the literary short fiction landscape.

Likely texts include *After the Apocalypse* by Maureen McHugh, *What I Didn't See And Other Stories* by Karen Joy Fowler, *North American Lake Monsters* by Nathan Ballingrud, *A Natural History Of Hell* by Jeffrey Ford, and *Get In Trouble* by Kelly Link. We will also read representative stories from such publications as *Clarkesworld*, *Strange Horizons*, *Apex*, and *Lightspeed*.

Written work will include response papers to the collections, reading quizzes, a short paper on online publications, and a final exam.

**Danvers**

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

**CRN #: 34895**

**ENGL 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

**Ozierski**

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

**CRN #: 26679**

**ENGL 391-905**

**Topics: Political Science Fiction**

Kim Stanley Robinson defines science fiction as the literature that "concerns itself with the history that we cannot know." As with all history, political theory and practice are often the central focus. Since its inception, science fiction has been a deeply political genre. Utopian and dystopian fictions, alternate histories, extrapolation of current political issues, the invention of societies based on political ideas different from but relevant to real human societies are all common science fiction strategies for exploring a wide range of political ideas.

In this course we will examine a representative sample of science fiction to explore how such narratives work both didactically and artistically. Likely

novels include *Herland* by Charlotte Perkins Gilman, *The Dispossessed* by Ursula Le Guin, *The Forever War* by Joe Haldemann, *The Man in the High Castle* by Philip K. Dick, *The City and the City* by China Mieville, and *The Windup Girl* by Paolo Bacigalupi. Time allowing we will examine some recent short fiction as well. Written work will include short response papers on each of the novels, reading quizzes, a critical essay, and a final exam.

**Danvers**

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

**CRN #: 34898**

**ENGL 391-906**

**Topics: Appalachian Women Writers**

This course will explore the work of women authors with origins in the Southern Appalachian region of the U.S and for whom the region and its inhabitants are a primary focus of their writing. We will examine the way these writers formulate the region as an intellectual and cultural concept, especially in regards to identity construction and its influence on issues of class, gender, race, sexuality, and sense of place. We will read fiction by Harriette Simpson Arnow, Wilma Dykeman, Lee Smith, Dorothy Allison, and Jayne Anne Phillips (among others). These texts are supported by three “documentary” texts depicting both the overall region and the mediated images of “Appalachian,” “hillbilly,” or “mountaineer” women: the oral history collection *Hillbilly Women* and the films *Harlan County U.S.A.* and *The Wild and Wonderful Whites of West Virginia*. In the dialog between these genres, the goal is an understanding of the myriad ways that these respective depictions impact the formation(s) of Appalachia as a geopolitical construct and as a postulated demographic label—particularly as these identities influence both self-presentation and external perception of ethno-regional womanhood.

**Robertson**

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

**CRN #: 35005**

**ENGL 391-907**

**Topics: Irish Literature – Yeats & Joyce**

This course will explore what are arguably two of the world’s greatest literary writers, William Butler Yeats and James Joyce. We will begin with a close reading of the early poetry of Yeats, followed by his involvement in the Irish Literary Renaissance, his more political poetry in response to the Easter Rising and Ireland’s War of Independence, and his modernist poems later in his career. In addition to his poetry, we will also examine the drama of Yeats and his involvement with the Abbey Theatre with *Lady Gregory*, as well as some of his essays. We will then turn to the fiction of James Joyce, beginning with his short story collection *Dubliners*, followed by *Portrait of the Artist As A Young Man*, and finally his greatest work, the novel *Ulysses* and an introduction to his most complex work, *Finnegan’s Wake*. A short mid-term paper, a research paper, and a presentation are required.

**Wenzell**

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

**CRN #: 35412**

**ENGL 401-001**

**Shakespeare**

This course will examine several of Shakespeare's plays in depth. We'll read and discuss comedies, tragedies, and at least one history. We may also read some of Shakespeare's non-dramatic poetry.

The main goals of this course are:

- to explore some of the major themes of Shakespeare's works in a 16<sup>th</sup>-century context.
- to develop and improve your ability to understand Shakespeare's English.
- to exercise and develop your critical faculties in reading and writing.

Course requirements include a paper (approx. 4 pages each), some short assignments, a group presentation, quizzes, two midterm exams and a final exam.

Required Text: The Complete Works of Shakespeare, ed. David Bevington (6<sup>th</sup> ed.)

Note: You must have an edition of Shakespeare's works; I greatly prefer that it be this one. If you use another, you may encounter significant textual differences.

**Brinegar**

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

**CRN #: 33929**

**ENGL 403-001**

**Milton**

A study of John Milton's poetry in early manuscripts and printed books, using published facsimiles. Students will make fair copies of Milton's own drafts of poems; perform the masque *Comus* from the manuscripts produced for the original performance; and fabricate the printer's copy for the first book of *Paradise Lost*.

**Eckhardt**

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

**CRN #: 34683**

**ENGL 435-901**

**Advanced Poetry Writing**

Study of the craft of writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce a substantial volume of quality work and to become proficient in critical analysis in order to evaluate and articulate the strength of their own poetry.

**Donovan**

**W 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.

**Pylvainen**

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

**CRN #: 34979**

**ENGL 445-001**

**Form & Theory of Poetry**

A study of the poetics, including prosody, with attention to the nature and functioning of language in poetry (especially metaphor), the development of poetic genres, and the process by which poems are created and come to have meaning. We'll read poetry written in English from the sixteenth to the twenty-first centuries, concluding with a study of two contemporary American poets, Gjertrud Schnackenberg and Claudia Emerson. The course also considers topics related to poetry, interpretation, and the human voice, and will organize a set of final projects around these topics.

**Campbell**

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

**CRN #: 35326**

**ENGL 447-001**

**Form & Theory of Fiction**

Not only literary studies, but other disciplines have a vested interest in *narration*. Historiography is currently regarded as "essentially a narrative problem, a question of the adequacy of any storytelling framework in which History might be represented" (Fredric Jameson). Philosophy has been described by some as "a matter of telling stories; stories about why we talk as we do and how we might avoid continuing to talk that way" (Stanley Fish). Critical theory is to a great extent concerned with the function and status of fiction, and the reader's role in reconstructing narrative worlds. More generally, culture is defined today as a storehouse of stories involving individual and collective views and strategies of "world-making." The most frequent questions asked by these disciplines is how do we order experience through narration, how do we make sense of our single or multiple worlds. In a series of introductory discussions and text interpretations, we will consider narration, its nature, organization, and functions in culture. Discussions and text analyses will pursue two different areas of narrative organization: elements of the story (events, characters, setting, time structures, thematic motifs); and elements of discourse (means by which the story is constructed and transmitted, such as point of view or focalization, levels of narration, styles of discourse, and the reader's reconstruction of narrative). This class aims at familiarizing writers and readers of fiction with the current vocabulary and tools of narrative analysis, making their experience of fiction more responsive and creative.

REQUIRED TEXTS (available at the Barnes and Noble at VCU Bookstore):

H. Porter Abbott, *The Cambridge Introduction to Narrative*. 2<sup>nd</sup> ed. Cambridge: Cambridge University Press, 2008.

Seymour Chatman, ed., *Reading Narrative Fiction*. New York: MacMillan Publishing/Pearson, 1993.

**Cornis-Pope**

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

**CRN #: 34680**

**ENGL/LING 450-001      Modern Grammar**

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

**Griffin**

**MWF 3:00-3:50pm**

**CRN #: 27228**

**ENGL 453-901      Modern Rhetoric**

Isocrates, one of the first teachers and philosophers of rhetoric, has written that, this “power to persuade each other” not only separates us from the animals, but has also made it possible for us to create our cities, laws, and culture: “There is no institution that the power of speech has not helped us to establish.” Rhetoric enables us to create our way of life. And rhetoric enables us to question our way of life. In this course, we use the tools of rhetorical criticism to study that process of social change glimpsed in short video clips of politicians, activists, public intellectuals, and performing artists in the mid 20<sup>th</sup> and early 21<sup>st</sup> centuries: people using rhetoric to pursue civil rights, black power, women’s liberation, nuclear disarmament, environmental activism, affirmative action, marriage equality, and #Black Lives Matter, to name just some of the important moments in our shared, rhetorical history. At issue in our inquiry is the link between modern rhetoric and the contemporary reality that we have inherited. At stake is the prospect of becoming stewards of—rather than mere custodians of—what we have inherited. Toward that end, you will write several essays that use the tools of rhetorical criticism to analyze key moments in the formation of public discourse about social issues that interest you and build from that history a rhetorical framework for crafting a new and more just reality.

**Coogan**

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

**CRN #: 34693**

**ENGL 482-901      Literary Topics: Theories of Language**

Despite its centrality of language to every part of human life, and too many parts of academic research, there is and has always been very little agreement among scholars and other thinkers about just what “language” is. This class surveys major works from a number of traditions that attempt to address that question, primarily including philosophy of language, linguistics, and literary theory.

We'll read work by and about figures including Plato, Locke, Humboldt, Chomsky, Saussure, Wittgenstein, Heidegger, Kripke, and Taylor. Students will write two medium-length or one longer paper, and offer one brief presentation in class. The class will be taught mostly by discussion with some lecture. Students will benefit from having had some prior exposure to one or more of the approaches, disciplines, or lines of thought to be covered in the class.

**Columbia**

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

**CRN #: 34692**

**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 499-001**

**Senior Seminar: Poe**

Among the many significant authors writing in the United States during the nineteenth century, Edgar Allan Poe remains the one most widely read outside of the classroom. This is unsurprising as, during his lifetime, Poe himself noted the importance of cultivating a popular audience: "To be appreciated you must be *read*" (Poe to T. W. White, 30 April 1835). Due to his widespread popularity and constant need for money, Poe frequently revised and reprinted his poems and tales over the course of his life. Following his death, Poe's works and even his life were repeatedly edited, adapted, and reappropriated by legions of biographers, scholars, novelists, and directors. This senior seminar will examine the life and writings of Edgar Allan Poe as they were edited both by their original author, and then by successive generations of scholars and adaptors. Students enrolled in this course can expect to read not only Poe's poetry, tales, and criticism, but also later adaptations of his work by figures such as H.P. Lovecraft ("At the Mountains of Madness"), Roger Corman (the Vincent Price Poe movies), and James McTeigue ("The Raven"), among others.

**Harrison**

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

**CRN #: 33632**

**ENGL 499-002**

**Senior Seminar: Mythology**

This course examines myths and folklore, and their resonance in texts from classical and medieval to the modern. Texts will deal with gods, heroes, monsters, magic, and riddles, and may include creation stories, Norse or classical mythology and epic (such as Homer's *Odyssey*), medieval reworkings of Celtic mythology, and Arthurian literature, as well as a more modern text (like the film *Whale Rider* or episodes of *Buffy the Vampire Slayer*). Requirements will include careful reading and discussion of some weird and wonderful texts, class presentations, essay exams, and regular short writing assignments that will culminate in a longer researched senior seminar paper (approximately 15

pages). Students who have taken ENGL 391 Topics: Mythology are not eligible to sign up for this course.

**Shimomura**

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

**CRN #: 35575**

**ENGL 499-004**

**Senior Seminar: Oscar Wilde**

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

In this course, we will read Wilde’s writings in the context of the decade – the 1890s – he helped to shape. In the first half of the semester, we will read Wilde’s best-known literary works, as well as one or two that are not so well-known. Our readings will extend across the whole range of Wilde’s writing, taking in poetry, fiction, drama and criticism. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1890s, many of whom Wilde helped to inspire: Shaw, Stoker, James (perhaps), Ibsen (perhaps) and a number of so-called New Woman writers whose careers make an interesting parallel with Wilde’s. If there is time, we’ll also be studying developments in the visual arts – particularly work by Aubrey Beardsley and James McNeill Whistler – with which Wilde was closely involved. Assignments will include a short critical paper, book reports, researched presentations, and a major researched paper.

**Frankel**

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

**CRN #: 34697**

**ENGL 499-005**

**Senior Seminar: Prison Literature**

This course tells the story of the rise of mass incarceration through the memoirs of those resisting it. It’s a prison break story fifty years in the making with a diverse set of writers seeking some way past the cultural bulwarks between them and freedom. The story begins in the long 1960s with revolutionary writers resisting state-sponsored programs of rehabilitation that aimed to return them back to “the” American experience uncritically conveyed as white, middle class, Christian, heterosexual, patriotic, and capitalistic. The next act takes place in the 1980s and 1990s when prison not only expanded dramatically, but also became unapologetically about punishment. There, writers began witnessing to the loss

of human rights while writing toward the universal right for self-determination. Today prison memoirists probe even deeper, sharing stories of surviving childhood traumas, addiction, street violence, and the violence and despair of incarceration, itself. Read collectively, urgently, these memoirs are the statements you might hear but never do hear at a public forum that is never convened across the years. In assembling them I am convening us to read prison memoir less as literary history and more as living testimony about the unresolved problems of our democracy, using memoir theory and rhetorical theory to develop a counter-narrative for navigating America away from the inhumanity of mass incarceration.

**Coogan**

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

**CRN #: 34700**

**ENGL 499-901**

**Senior Seminar: Labor & Fiction Future**

In this course we will read novels and short stories that take place in future and near-future worlds. We will pay particular attention to how these literary texts depict labor. Who works? What does work look like in the future? What kinds of work are valued, and what kinds of work are undervalued or not valued at all? And what do these depictions of labor tell us about the ways we labor in our present? Throughout this course we will place our literary texts in conversation with theorizations of labor, including theories that highlight how modes of labor intersect with race, gender, and class. Examples of texts we will read include Jennifer Egan's "Black Box," Octavia Butler's "Bloodchild," and Philip K. Dick's *Do Androids Dream of Electric Sheep?*

**Rhee**

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

**CRN #: 34691**

**HUMS 250-001**

**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.

**Alvarez**

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

**CRN #: 34975**

**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 250-004**

**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). Using freely available online resources, students will work together to create a textbook for the course as a final project. The course begins with a detailed analysis of *Citizen Kane* (Welles), and ends with analyses of several so-called "teen films," including *Fast Times at Ridgemont High* (Heckerling), *Dazed and Confused* (Linklater), *Quadrophenia* (Roddam), and *American Graffiti* (Lucas). Two "class choices" will be added to the syllabus by majority vote of students enrolled.

**Campbell**

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

**CRN #: 35295**

**HUMS 250-901                      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**

**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 250-904                      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**

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

**CRN #: 34153**

**HUMS 250-906**

**Reading Film**

This course aims to help students develop visual literacy skills and provide an introduction to film analysis, including how to interpret and critique various aspects of film production and composition. Over the course of the semester, students will become more active, critical consumers of media through screening and discussing films from different genres, cultures, and eras. This section of HUMS 250 will focus on films by female directors.

**Watkins**

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

**CRN #: 34763**

**HUMS 250-908**

**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**

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

**CRN #: 34887**