

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Fall 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, 435, 439, 491

Criticism.....311, 352, 491-003, HUSI 491

Linguistics.....390, 391-902, 392, 451, HUSI 491

Literature prior to 1700...321, 325, 361, 401, 402, 480

Literature 1700-1945.....336, 337, 372, 374, 377, 379, 412

Literature of Diversity....366, 379, 382, 391-003, 391-007

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

Fall 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 201-001

Western World Literature I

An introduction to the literature of Western cultures from the ancient world through the Renaissance, emphasizing connections among representative works.

Sharp

MWF 10:00-10:50am

CRN: 34266

ENGL 206-001

American Literature II

An introduction to the literature of the United States from the 1860s to the present, emphasizing connections among the representative works.

Ashworth

TR 2:00-3:15pm

CRN: 34939

ENGL 211-001

Contemporary World Literature

This course offers a survey of world literature from the past 25 years focused on the theme of travel considered broadly. Travel and contact with new places and cultures is a consistent theme in contemporary 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 and the circulation of literature: 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 to 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. Course texts include Hari Kunzru's *Transmission* and Abdulrazak Gurnah's *By the Sea*.

Price

TR 3:30-4:45pm

CRN: 35066

ENGL 215-001

Textual Analysis

The course will explore the theme of apocalyptic and millennial thought in American literature and culture. Starting with religious mission of the New England colonies, we will examine the meaning of the end of the world for a

people who have always thought of themselves and their community as “exceptional,” as occupying a special place in a providentially ordered historical narrative. Throughout the course special attention will be paid to the revelatory power of the apocalypse, that is, the ability of the apocalypse to reveal and to represent the contradictions which lie at the core of American culture.

Harrison

TR 3:30-4:45pm

CRN: 17190

ENGL 215-002

Textual Analysis: Contemporary Women’s Writing

This course will explore thematic and stylistic concerns in contemporary women's writing through close reading and careful class discussion. We will read the fiction and poetry of a variety of authors with diverse backgrounds and approaches. We will seek commonality while celebrating difference, as we trace the many interests of these authors. We will also analyze the stylistic choices that these writers use to present their ideas, and we will catalogue common literary devices and techniques. This course rewards active participation and reflection.

Williams

TR 9:30-10:45am

CRN: 33091

ENGL 215-003

Textual Analysis: Culture/Counterculture

This section of ENG215 will explore the tension between “culture” and “counterculture” as means of better understanding literary texts as products of their particular place and time. How do members of a culture adopt new communication strategies to resist dominant narratives? In search of a better understanding of how culture is created, resisted, and appropriated we will read texts published by alternative presses run by figures like d.a. levy and Paul Coates. To rethink our evolving notion of “canon” we will look at works by authors like William Gibson and Octavia Butler who began in the speculative underground and have since become more widely consumed. Our class will offer students opportunities to explore primary and secondary texts, to engage in research using archival materials, and to consider how communities address issues of cultural inclusion through the arts. Because counterculture movements span a range of genres, this section will consider how skills of close reading and textual analysis can translate across genre and medium.

Reed

MWF 9:00-9:50am

CRN: 31754

ENGL 215-005

Textual Analysis: Speculative Fiction

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. Further course details TBA.

Hall

TR 12:30-1:45pm

CRN: 32391

ENGL 215-006

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. Course focus may be subject to change.

Comba

TR 12:30-1:45pm

CRN: 25407

ENGL 215-008

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: 32390

ENGL 215-009

Textual Analysis

Students in ENGL 215 will examine the ever-evolving relationships between time, memory, and transformation, within the context of three assigned works of fantasy. Such works move us away from the typical patterns through which we tend to perceive ourselves and our place in the world.

Emphasis is on deep, critical reading and analysis, academic research, and oral communication. Students will learn to apply critical theory within varying

historical contexts, and will learn to make relevant connections between those contexts and their own place in time.

Harding

MWF 11:00-11:50am

CRN: 34555

ENGL 215-010

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 11:00-11:50am

CRN: 34589

ENGL 215-013

Textual Analysis

Students in ENGL 215 will examine the ever-evolving relationships between time, memory, and transformation, within the context of three assigned works of fantasy. Such works move us away from the typical patterns through which we tend to perceive ourselves and our place in the world.

Emphasis is on deep, critical reading and analysis, academic research, and oral communication. Students will learn to apply critical theory within varying historical contexts, and will learn to make relevant connections between those contexts and their own place in time.

Harding

MWF 9:00-9:50am

CRN: 27191

ENGL 215-901

Textual Analysis

“What If?”: Contemporary Science Fiction, Horror, and Fantasy

Science fiction, horror, and fantasy are three overlapping genres that all ask the question, “What if?” What would happen if we find we are not alone in the universe? What if ghosts were real? What would a world populated by mythic figures be like? The three linked genres are all sometimes considered “escapist,” but this class will ask the question, “What if we closely examine recent works of sf, horror, and fantasy in light of contemporary issues?” In other words, what can conjectured and imaginary worlds tell us about our own world? In particular, we will look at works in the context of recent controversies (within and without the genre communities) over inclusion and representation.

As a class, we will closely examine contemporary short stories, novels, and films, dipping into a few older texts for context. Students will keep a blog of analytical responses to readings, collaboratively lead class discussion, and write a longer paper.

Nelson

MW 4:00-5:15pm

CRN: 33302

ENGL 215-903**Textual Analysis**

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

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

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

Hollowell**TR 5:30-6:45pm****CRN: 31946****ENGL 295-002****The Reading & Writing of Fiction & Poetry**

An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

Bonner

MWF 11:00-11:50am

CRN: 34640

ENGL 295-005

The Reading & Writing of Fiction & Poetry

An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

Hagglund

TR 11:00-12:15pm

CRN: 34643

ENGL 301-004

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 10:00-10:50am

CRN: 34560

ENGL 301-002

Introduction to the English Major

This class is a required course for English majors. In this class we will focus on skills helpful in the English major, introducing the ways in which language is used in literary texts and to the practice of writing responses to those texts. We will discuss important terms for the study of literature and various critical approaches to literature. Drawing on these terms and approaches, we will emphasize careful close readings of texts; sophisticated analyses of themes, form, and style; and clear, elegant writing about literature. We will read novels including Octavia Butler's *Kindred*, Kazuo Ishiguro's *Never Let Me Go*, and Karen Joy Fowler's *We Are All Completely Beside Ourselves*, short stories by Junot Díaz, Margaret Atwood, Toni Morrison, and Ted Chiang, and poems by John Donne, Amina Baraka, and Adrienne Rich.

Rhee

TR 11:00-12:15pm

CRN: 31868

ENGL 301-003**Introduction to the English Major**

Study of literature focused on skills helpful in the English major, introducing students to the ways in which language is used in literary texts and to the practice of writing responses to those texts. Texts will represent at least two genres (drama, poetry, prose). This course should be taken at the beginning of the student's major, preferably before completing more than six hours of other upper-level English courses. Majors are required to take ENGL 301; they must achieve a minimum grade of C to complete the requirement.

Chan**TR 12:30-1:45pm****CRN: 33007****ENGL 301-007****Introduction to the English Major**

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

Comba**MWF 12:00-12:50pm****CRN: 33303****ENGL 303-001****Writing for Stage &/or Screen**

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

McCown**TR 11:00-12:15pm****CRN: 29884****ENGL 304-001****Advanced Writing**

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

Contact instructor for further course details.

Griffin**MWF 12:00-12:50pm****CRN: 31855****ENGL 304-002****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 11:00-12:15pm****CRN: 33564**

ENGL 304-901**Advanced Writing**

The assignments in this course will be organized and assessed using a writing workshop model. Our approach to developing more advanced reading and composition skills (the two are inextricably linked) will involve dual perspectives that might be termed micro & macro. After a paragraph “boot camp” during which we will establish a common critical vocabulary around sentence-level effects like cohesion, coherence, and emphasis, we will widen our discussions to more global concepts like arrangement, juxtaposition, pace, and genre. Students will participate in co-authoring a Word Press blog dedicated to sharing and critiquing assigned writing projects. These will include weekly reading responses, several short-format expository/flash pieces, and a lyric essay.

Marshall**TR 5:30-6:45pm****CRN: 31948****ENGL 305-001****Writing Poetry**

In this class we will read contemporary poems (and a few from earlier periods) and discuss how they work. A common vocabulary for discussing and explicating poetry will be developed. Class time will be used for analyzing poems of established authors, writing our own poems, and participating in peer workshops. Because this is a workshop course, every session we will read and discuss student work. Students in this course can expect to grow as writers of poetry as well as readers of poetry. If you work hard, your poetry will reflect that. Finally, this course will focus on establishing a community of writers.

Bray**MW 5:30-6:45pm****CRN: 34617****ENGL 305-002****Writing Poetry**

In this course, developing writers will read, write, and revise poems, and will present their works-in-progress to class workshop discussions, allowing students to learn how to offer and to make use of helpful criticism, growing in confidence and sophistication as writers and as readers. Remarkable poems by established writers will be presented as models to challenge the revision process of the student, as well as for the pleasure of reading them, including work by such contemporary poets as Ai, Terrance Hayes, Elizabeth Bishop, Norman Dubie, Beckian Fritz Goldberg, Dana Levin, Jorie Graham, Richard Hugo, Randall Jarrell, Yusef Komunyakaa, Mary Ruefle, and Larry Levis—in addition to selected modernist poets (Yeats, Auden, Williams, Moore, Stevens) and featuring visiting writers along with many others. The grade will be based primarily on the quality of the portfolio of poetry produced; in addition, in-class workshop involvement, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Students are welcome from all majors and all backgrounds.

Donovan

TR 12:30-1:45pm

CRN: 31852

ENGL 305-904

Writing Poetry

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

Horlick

M 4:00-6:40pm

CRN: 24552

ENGL 305-905

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.

El-Darwish

TR 5:30-6:45pm

CRN: 34653

ENGL 307-001

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.

Pylvainen

TR 9:30-10:45am

CRN: 34554

ENGL 307-002

Writing Fiction

Eudora Welty writes how "If you haven't surprised yourself, you haven't written," while Cecil Day Lewis declares that "I do not sit down at my desk to put into verse something that is already clear in my mind. If it were clear in my mind, I should have no incentive or need to think about it....We do not write in order to be understood; we write in order to understand." Echoing Welty's and Day Lewis's insights, this course is rooted in the idea that the story chooses the writer, and that stories develop through the manipulation of narrative elements. In order to "surprise" ourselves and, hence, write a story, we will examine the fundamental elements of narrative fiction as well as the process-oriented techniques that will allow us to develop our own work.

Comba

TR 11:00-12:15pm

CRN: 27886

ENGL 307-901

Writing Fiction

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: 28786

ENGL 307-903

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 a final portfolio. At the same time, participants will read and discuss short fiction by classic and contemporary authors.

Blossom

W 7:00-9:40pm

CRN: 31949

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: 33533

ENGL 311-001

Introduction to Literary Theory

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

My two important teaching goals will be: 1) to help you understand how different critical approaches are in conversation with each other, and 2) to look at the ways in which literary texts themselves have both resisted and informed the development of literary theory. The learning outcomes I project this course will generate will be: (1) to make you comfortable thinking abstractly and theoretically about literary texts; (2) to develop new skills and interpretive practices as an English major. Classes will typically be discussion-based and student-centered, so please know that you will be expected to participate in every class discussion. Besides energetic participation, evaluation of student work will also consist of one class presentation, 3-4 short papers, occasional quizzes, midterm, and final exam.

Stanciu

TR 12:30-1:45pm

CRN: 34252

ENGL 321-002

English Drama 900-1642

We'll read a range of medieval and Renaissance drama (excluding Shakespeare). The course will begin with Biblical plays from the York Cycle; we'll go on to read some late medieval/early renaissance morality plays and continue with Elizabethan and Jacobean plays by Kyd, Marlowe, Jonson, Middleton, Webster, and others. Course work will include reading quizzes, a midterm, a final, and two short papers.

Brinegar

MWF 9:00-9:50am

CRN: 34255

ENGL 325-001

Early Modern Literature

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

Eckhardt

MWF 1:00-1:50pm

CRN: 34236

ENGL 336-001

19th-Century British Novels & Narratives

In this course we will trace the British nineteenth century's cultural and social changes through some of its best novels. We will investigate different notions of progress expressed in this literature, including the progress of certain narrative techniques and the form of the novel itself. We will consider the way those formal dimensions of narratives communicate political and cultural ideas. This will let us also reflect on the social responsibility (if any) of novelists. This course will likely include novels and short stories by Austen, Brontë, Dickens, Eliot, Hardy, and James, among others. Engaged, thoughtful, daily discussion is required, as is a hefty reading load, a research essay, and two exams.

Nash

MWF 11:00-11:50am

CRN: 34232

ENGL 337-001

Victorian Poetry

This course will introduce you to British poetry written during the Victorian period (1837-1901), **paying attention to the time and culture of Victorian Britain as much as to the work of individual writers.** 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, William Morris, A. C. Swinburne, Mary Elizabeth Coleridge, Thomas Hardy, 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: 33077

ENGL 341-901

British Literature & Culture After 1945

Prerequisites: three credits in a 200-level literature course (or equivalent). This British Studies course focuses on poets, playwrights, novelists, and documentary filmmakers from the UK, placing them within the post-war period, when Britain lost an empire and has struggled to redefine itself. Attention will be paid to the ways in which literary works reflect divisions and unities between the various tribes that make up the "British."

The emphasis will be on more recent poets and writers of short fiction, though we will read works by earlier figures such as Ted Hughes, Doris Lessing, Iris Murdoch, William Golding, and consider parts of Michael Apted's "Seven Up!" television documentaries. There will be a midterm, a final, and several short papers. This course fulfills the "Core 1" requirement for the British Studies Minor.

For more information about the minor see

<http://www.people.vcu.edu/~dlatane/britstudies.html>.

Latane

MW 4:00-5:15pm

CRN: 34229

ENGL 343-001

Modern Poetry

English 316 is a survey of modern poetry, which for our purposes will be seen as beginning about 1910 (though with some notable exceptions) and continuing in the careers of some figures into at least the 1960s. We will examine modern poetry's major figures and movements, although we will concentrate mainly on North American writers. By the semester's end, you should have a good working knowledge of our subject, and will be prepared to read more widely in it. There are many significant poets we will not have time to examine—particularly British

and Irish writers-- but the aim of the course is to make it as comprehensive a survey within the time we are allotted. You will be asked to write two short papers (5-7 pages in length), as well as a short in-class midterm and a take home final exam (also about 5-7 pages in length). Each paper will count as 30% of your final grade. The midterm and final will also each count for 20%.

Text: *The Norton Anthology of Modern Poetry 3rd Edition*

Wojahn

TR 12:30-1:45pm

CRN: 34261

ENGL 347-001 Contemporary Literature

A study of internationally prominent texts in various genres produced during the past 30 years. Familiarizes students with distinctive properties of literary expression that have emerged in this period, such as the political, historical, economic and social influences that have shaped literary production.

Chan

TR 3:30-4:45pm

CRN: 33014

ENGL 352-001 Feminist Literary Theory

The study of contemporary feminist thought and feminist approaches to analyzing literature and culture. This course examines the history and development of feminist theory as a methodology in the humanities, explores several of the major theoretical trends of the last 30 years and examines applications of feminist theory to specific works of literature.

Canfield

TR 2:00-3:15pm

CRN: 33362

ENGL/RELS 361-003 The Bible as Literature (WI)

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

Edwards

MWF 12:00-12:50pm

CRN: 27140

ENGL 366-001 Writing and Social Change: Prison Writing

This course is a part OPEN MINDS, a program sponsored by the Richmond City Sheriff's Office and Virginia Commonwealth University offering dual enrollment classes in the Humanities and the arts held at the Richmond City Justice Center. www.openminds.vcu.edu. This course meets Thursdays at the Richmond City Justice Center from 1:30 – 4:00pm. The Justice Center is about fifteen minutes from campus. Students enrolled typically carpool.

Writing and Social Change 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 justice center, 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 orientation and a background check. To apply, read the Open Minds web site and then send me a short essay—4 or 5 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. Send your essay to dcoogan@vcu.edu by Monday, April 25th. 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 me if you have any questions before applying. Dr. David Coogan: dcoogan@vcu.edu

Coogan

R 1:30-4:00pm

CRN: 28592

ENGL 368-901

Nature Writing

In this course, we will examine the theme of nature as a source of inspiration for many writers, including poets, fiction writers, and naturalists, whose focus comes from a close observation of the natural world. We will also examine issues concerning the environment, both locally and globally, that negatively impact the natural world, especially the impact of climate change. Through a close reading of assigned texts, we will explore the genres of poetry, essays (both personal and scientific), short stories, novels, and films. We will examine these genres through the literary theory of ecocriticism, a relatively new theory that analyzes the relationship between humans and the environment. Students will have the option to either compile a journal of their own nature writing through observations of Virginia’s natural world, or students can choose to analyze, through ecocriticism, the work of other nature writers, including poets, fiction writers, and non-fiction writers observing both local and distant landscapes, flora, and fauna. Texts will include a guide to writing about nature, a text of ecocritical essays, an anthology of nature writing, Annie Dillard’s wonderful observation of her relationship to Virginia’s rural landscape, *Pilgrim at Tinker Creek*, and Barry Lopez’s landmark work *Arctic Dreams*. Assignments will include short in-class responses, a short mid-term paper, and either an extended journal of nature writing or a research paper using ecocriticism as a final

assignment.

Wenzell

R 7:00-9:40pm

CRN: 34584

ENGL 372-001

U.S. Literature: 1820-1865

This course will focus on American authors writing in the decades prior to the Civil War (roughly 1820 – 1860). Throughout the course, an emphasis will be placed on examining how the authors under consideration responded to the changing economic, cultural, and political marketplaces of the antebellum period.

Harrison

TR 11:00-12:15pm

CRN: 34230

ENGL 374-001

U.S. Literature: Modernism

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

Mangum

TR 12:30-1:45pm

CRN: 21684

ENGL 377-001

19th 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 focus on 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. 20-25 pages of writing in one or more papers.

Oggel

TR 11:00-12:15pm

CRN: 31945

ENGL 379-001

African-American Literature: 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 redeploing tropes such as the talking book?

Jones

MWF 12:00-12:50pm

CRN: 34248

ENGL 380-001

Southern Literature

This course will explore literary texts that take as their subject the American South—a region nebulously defined through a number of intersecting factors: geography, history, politics, race, class, and the U.S. cultural imagination. All course texts were written by authors with some degree of personal regional affiliation and will include major works by William Gilmore Simms, Mary Noailles Murfree, Booker T. Washington, William Faulkner (of course), Harriette Simpson Arnow, Albert Murray, and Jeff Mann. Readings, representing several literary genres, will be drawn from works by authors associated with various subregions and/or subsections of the American South: Appalachia, the Deep South, the urban South, the Queer South. We will attempt to cover the entire chronological scope of Southern literature, from its origins in the 18th Century Colonial Era up through the present. Along the way, we will explore literature's role in defining the South within the broader American consciousness. Special emphasis will be placed on understanding the significance(s) and the meaning(s) assigned to the South (and/or its subregions), both by those writing about it and by those consuming that writing.

Robertson

TR 5:30-6:45pm

CRN: 33009

ENGL 382-002

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 3:30-4:45pm

CRN: 34244

ENGL 385-901

Fiction into Film

This is a course in adaptation, the translation of literary works into film. As such we will both be reading that literature and viewing those films critically, with an eye toward how the narrative and other elements of the originals have been reshaped by the filmmakers. I'll introduce some basic theory of adaptation, and we will apply it to a variety of literary works and films that represent a number of different adaptation strategies. My aim is to illustrate various problems or approaches to adaptation. Don't hold me to this list, but literary works and films might include *Memento*, *Romeo and Juliet*, *Fear and Loathing in Las Vegas*, *The Great Gatsby*, *The Big Sleep*, and *Brokeback Mountain*. There will be a series of reading/viewing responses or quizzes, possibly a series of Blackboard postings, a short paper focused on adaptation issues, and a comprehensive final exam.

Fine

TR 5:30-6:45pm

CRN: 32913

ENGL/TEDU 386-001

Children's Literature

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

Cipolletti

F 9:30am-12:10pm

CRN: 28609

ENGL/TEDU 386-901

Children's Literature

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

Law-Reed

T 7:00-9:40pm

CRN: 32272

ENGL/TEDU 386-903

Children's Literature

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

Deicas

M 7:00-9:40pm

CRN: 29918

ENGL 390-001

Introduction to Linguistics

This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for human language and communication with an emphasis on basic, formal

methods of linguistic description. Basic areas covered under formal linguistics includes phonetics (the properties of speech sounds), phonology (the systematic sound patterns of language), morphology (the grammatical structure of words), syntax (the structure of phrases and sentences), and semantics/pragmatics (the meaning and use of words and sentences). This course will also cover areas such as historical linguistics (language change and language relationships), language acquisition (how languages are acquired in children vs. adults) and physiological basis of language (language and the brain). This course is designed to give you a brief but broad overview of the methods used in linguistic description and analysis and to familiarize you with the main areas of inquiry within the field of linguistics.

Griffin

MWF 2:00-2:50pm

CRN: 27872

ENGL 390-002

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 3:00-3:50pm

CRN: 32161

ENGL 391-001

American Writers in Paris

We will examine the experiences of the many writers--Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, E.E. Cummings, Kay Boyle, Robert McAlmon, Harry Crosby, Malcolm Cowley, and John Dos Passos among them--who expatriated to France in the early decades of the 20th century. We will pay particular attention to those writers of the "Lost Generation" in the 1920s. Why did so many talented writers leave America? What attracted them to Paris and what influenced them most while there? What impact did Paris have on the form and content of their fiction and poetry? Why did so many of them return to America at the end of the decade?

We will address these questions as we chronicle the experiences of these writers within the contexts of the social and cultural climates of both America and Europe during the 1920s, and assess how their lives in Paris shaped some of the most celebrated and influential literature of the 20th century. We will also pay considerable attention to developments in the other arts--in painting, sculpture, music, dance and the like--as we come to grips with the modernist aesthetic. In short, this is a course about American contact with European Modernism in the early twentieth century. There will also be a number of short written assignments, a short research paper, and two exams.

Fine

TR 11:00-12:15pm

CRN: 32901

ENGL 391-002

Topics: Animals in Post-Colonial Literature

This course offers students an opportunity to study representations of animals in postcolonial literature. Recent discussions of postcolonial literature have pointed to a gap in literary criticism of empire as the failure to properly consider the lives of animals under colonization. As a response, critics and novelists alike have turned their attentions to the question of the animal under colonialism. Animals figure importantly during empire as, for example, some had theorized that the success of British conquest resulted, at least in part, from their being a nation of beefeaters. Animals also present resistance to colonial views of land as uninhabited, blank spaces. Some questions this course addresses include: What approaches might best protect animals and their habitats from neocolonial development? What is the potential of thinking with animals for postcolonial theory? What do animals mean in the context of colonialism? What is it like to be an animal? How can we relate to or share experiences with animals in ways outside of anthropocentric or colonial paradigms? What conclusions are to be drawn between the often similar treatment of "natives" regarded as less than human by colonizers and nonhuman animals? What frictions result between human and animal interests in postcolonial situations? This course will explore these questions and introduce some of the concerns in Animal Studies and Postcolonial Studies through novels and fiction such as Zakes Mda's *The Whale Caller*, J.M. Coetzee's *Disgrace*, Barbara Gowdy's *The White Bone*, and Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*.

Price

TR 12:30-1:45pm

CRN: 34866

ENGL 391-003

Topics: African American Classics

This course offers an opportunity to engage with some seminal texts of the African American literary tradition in conjunction with contemporary works that resonant in form, subject matter, or aesthetic. We will read several formative texts that have had significant influences on the development of African

American literature and criticism with works published within the last decade that continue to shape and challenge the canon. Pairings include Jean Toomer's Harlem Renaissance classic *Cane* and Claudia Rankine's *Citizen: An American Lyric*; Zora Neale Hurston's *Their Eyes Were Watching God* and Jesmyn Ward's *Salvage the Bones*; and Richard Wright's *Native Son* in conjunction with Percival Everett's *Erasure*. Through these readings, we will engage themes of race, identity, gender, sexuality, double consciousness, violence, and the protest novel. We will also engage the critical discourses regarding the politics of canon formation, the black vernacular, and black aesthetics.

Jones

MWF 2:00-2:50pm

CRN: 33013

ENGL 391-004

Topics: Images of the Middle East in American Lit

This course explores how visions of (what is now called) the Middle East have been used to constitute Americanness and an American identity. What should we make of constructions of Islam in the very first American novel, *Father Bombo's Pilgrimage to Mecca*? How did the *tabula rasa* of Ibn Tufayl's 12th-century novel *Hayy ibn Yaqzān* eventually inspire American detective fictions of the 19th and 20th centuries? What do we make of the use of Arabic language in Frank Herbert's science fiction classic, *Dune*? Utilizing postcolonial theory by authors like Edward Said, we will ask how and why constructions of difference often conceal acts of cultural theft and appropriation from Arab and Islamic sources.

Hunt

MWF 1:00-1:50pm

CRN: 35120

ENGL/GSWS 391-007

Topics: Queer Literature

In this course students will read a survey of American novels, plays, poetry, and essays, written from the 1950s to present day, by authors who either self-identified or currently identify as gay, lesbian, bi, trans, or queer. Particular emphasis will be given to New York City as a queer space. Academic articles, newspaper articles, and films will provide historical and sociological context throughout the course. In addition to participating in discussion, students will write a series of short papers, directed Blackboard posts, and at least one substantial critical analysis. Major questions explored: How did queer authors present queer characters and experiences throughout the second half of 20th century, both pre- and post-Stonewall, and how are they presenting them here in the 21st? What has been the critical response to such depictions, from both queer and mainstream voices? What motifs and genres arise in queer literature? And, last but not least, what does it mean not only to be queer in America, but to be a queer American author? Authors include Langston Hughes, James Baldwin, Audre Lorde, Allen Ginsberg, Rita Mae Brown, Edmund White, Larry Kramer, and Alison Bechdel, among others. Note: This class is reading intensive.

Smith

MWF 11:00-11:50pm

CRN: 26497

ENGL 391-902 Topics: Evolution of Human Language & Composition

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

Griffin

MW 5:30-6:45pm

CRN: 30955

ENGL 391-903 Topics: 21st Century Fantastic 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. We will address such questions as how modern short story writers employ genre tropes in literary fiction, how the rise of digital media has influenced the form, and how online publications have altered the literary short fiction landscape.

Written work will include 5 response papers to the collections, a short paper on an online publication, reading quizzes, and a final exam.

Likely texts include:

AFTER THE APOCALYPSE by Maureen McHugh

ISBN-13: 978-1931520294

WHAT I DIDN'T SEE AND OTHER STORIES by Karen Joy Fowler

ISBN-13: 978-1931520485

NORTH AMERICAN LAKE MONSTERS by Nathan Ballingrud

ISBN-13: 978-1618730602

THE NATURAL HISTORY OF HELL by Jeffrey Ford (Pub. date July 12, 2016)

ISBN-13: 978-1618731180

GET IN TROUBLE by Kelly Link

ISBN-13: 978-0812986495

Danvers

TR 5:30-6:45pm

CRN: 34955

ENGL/LING 392-001 Language, Culture, & Cognition

Prerequisite: ANTH 230. Introduces theoretical and methodological foundations for the study of language from sociocultural perspectives. The perspectives include linguistic, philosophical, psychological, sociological and anthropological contributions to the understanding of verbal and nonverbal communication as a social activity embedded in cultural contexts. No prior training in linguistics is presupposed.

Abse

TR 4:00-5:15pm

CRN: 31528

LING-CRN: 31529

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. We will begin by reading in his sonnets and earlier "lyrical" plays (*MND, R&J, Rich II*). Then we will consider some of the mid-career plays (*AYLI, Ham, 12th N. Oth, Macb, T&C, Cor*). Finally, we will turn to the late romance (*Temp*) which seems almost religious in its impulse toward using verse drama as a mode of exploring transcendence. Assignments will include two short analytical essays, a group presentation, and a longer researched paper.

Sharp

MWF 1:00-1:50pm

CRN: 34425

ENGL 401-002

Shakespeare

In this course, we will consider the development of Shakespeare's poetic and dramatic techniques over the course of his 20+ year career. We will begin by reading in his sonnets and earlier "lyrical" plays (*MND, R&J, Rich II*). Then we will consider some of the mid-career plays (*AYLI, Ham, 12th N. Oth, Macb, T&C, Cor*). Finally, we will turn to the late romance (*Temp*) which seems almost religious in its impulse toward using verse drama as a mode of exploring transcendence. Assignments will include two short analytical essays, a group presentation, and a longer researched paper.

Sharp

MWF 12:00-12:50pm

CRN: 25487

ENGL 402-001

Chaucer

This course will concentrate on a selection of *The Canterbury Tales* and a few lesser-known works, as well as sources or analogues that provide a context for the main readings. We'll explore Chaucer's use of language, genre, and narrative conventions, from courtly romance to bawdy fabliau, and examine the ways in which his characters (and narrators) define or redefine themselves against a rich literary and cultural backdrop. The readings raise different medieval perspectives on conflicts ranging from actual knightly warfare to battles of the sexes, outbursts of religious hypocrisy, and bids for control over narrative

interpretation. Readings will be in the original Middle English. Requirements include class participation, short writing assignments and a group research project, translation and reading quizzes, midterm and final.

Shimomura

TR 3:30-4:45pm

CRN: 34237

ENGL 412-002

18th Century Studies: Cultures of Captivity

This course will look at transatlantic literary texts that explore the anxieties and experience of domestic and foreign captivity during the long eighteenth-century (1660-1800). Historian Linda Colley suggests that England during the long eighteenth century can be considered a "culture of captivity." During this period, England had extensive global reach, immersed in a transatlantic commercial and colonial enterprise founded largely upon the captivity of others. Yet cultural discourse expressed a persistent anxiety about British citizens' potential captivity on foreign soil--in the hands of Native Americans in colonial North America, as Barbary Captives in North Africa, or as indentured servants in the West Indies. This anxiety ignores, of course, the kinds of domestic captivity (indentured servitude, incarceration, domestic service, marriage) that also existed within England itself. We will read multiple genres (fiction, drama, poetry, memoir) and diverse cultural texts (prints, songs, newspapers, etc.) that provide an understanding of this complicated period. Texts include but will not be limited to: Aphra Behn, *Oroonoko*, Richard Steele, *The Conscious Lovers*; George Coleman, *Inkle and Yarico*; Edward Kimber, *The History of the Life and Adventures of Mr. Anderson*, Charlotte Lennox, *Euphemia*, Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, as well as a variety of poems from the century. Course requirements include five short (one-page) focused writing assignments, two exams (mid-semester and final), and a final project. This class is one of three that is part of the Please contact cingrass@vcu.edu with any questions or for further information.

This course is one of three in an international course thread around the theme of "Enslavement, Race, and Representation in the Atlantic World." Students are encouraged to consider enrolling in two or more of these courses concurrently to benefit from the rich interdisciplinary opportunity simultaneous enrollment presents. The other two courses are Brooke Newman: HIST 391: *The British Atlantic in the Age of Slavery*, T/Th at 9:30 AM - 10:45 and Oliver Speck: WRLD/INTL 203 TXT/CNTXT: *SLAVERY ON FILM*, Thursdays 7:00-9:40 PM

Ingrassia

TR 12:30-1:45pm

CRN: 34233

ENGL 435-901

Advanced Poetry Writing

English 435 is an advanced course in poetry writing. We will study the process by which poets write and revise their work—doing so largely through the poems you will write and submit for class discussion, as well as through revisions of those poems. We will also study the writing of some significant contemporary poets. Each week you will submit a new poem for the class to discuss in a workshop setting, and at mid-semester and semester's end you'll submit a portfolio of the revisions you have made of those poems. I will also ask you to turn in brief response papers on the work of the writers included on the reading list. Some of your poems will be written to follow specific assignments which I'll give; but most will be "free" poems, their subjects and approach to be determined by yourselves. By the end of the semester, you should have a better sense of how poetry is written, and a better ability to read it.

Probable Texts TBA

Wojahn

R 4:00-6:40pm

CRN: 25063

ENGL 439-001

Advanced Creative Nonfiction Writing

Advanced study of the craft of creative nonfiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce a substantial volume of writing or a portion of a book-length work of nonfiction, and to become proficient in the critical analysis of literary nonfiction in order to evaluate and articulate the strength of their own work.

TBA

TR 12:30-1:45pm

CRN: 26730

ENGL 451-002

History of the English Language

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

Shimomura

TR 12:30-1:45pm

CRN: 32909

ENGL 480-901

Authors: Donne in Poetry & Manuscript

Early printers had to work from manuscripts. Most of the manuscripts that they used no longer exist. But some do. Editors of John Donne's poems have found

evidence to suggest that their earliest printers used manuscripts that still survive. These manuscripts, together with the early printed editions of Donne's poems, offer a very rare opportunity to see what printers used, and how they used it. This unique course takes advantage of the opportunity. In it, advanced undergraduates and graduate students will fabricate portions of these surviving manuscripts, using goose quill pens and faux laid paper. They will then use the manuscripts that they have made in order to typeset and print Donne's poems in VCU's letterpress lab. They will then compare how they printed Donne's poems with how their first printers did, and make corrections to the standing type on the press bed. They will thus come to know a few of Donne's poems in fine, textual detail. More broadly, they will also learn by experience how texts were produced and reproduced for hundreds years, throughout most of the history of English literature and beyond. In addition to reproducing texts in these old-fashioned ways, students will also transcribe manuscripts and printed books for two online resources, the Folger Shakespeare Library's *Early Modern Manuscripts Online* and the John Donne Society's *Digital Prose Project*.

Eckhardt

T 7:00-9:40pm

CRN: 34256

ENGL 491-002

Topics: Writing Process and Practice

Writing Process and Practice focuses on joining writing theory with personal writing practice. Students will explore their own writing practice and expand their knowledge of the teaching and learning of writing through active engagement and experience with course discussions, activities, and concepts. This course has both a classroom and practical component--in the second half of the semester, students will do peer consulting work in the Writing Center (upon successful completion of the course, students may apply to work as a Writing Center consultant). Coursework will include readings and investigations into theories about writing, as well as the principles of working one-on-one with student writers. This will include collaborative work, weekly journaling, two short papers, and a final paper and presentation. Overall, this course provides opportunities for active learning by testing the theories and concepts we explore together, so that you might develop your own well-considered writing process and practice.

McTague

TR 12:30-1:45pm

CRN: 20009

ENGL 491-003

Topics: Rhetoric in Public Life

Though it is often denigrated as a form of manipulation, rhetoric, the art of discovering the available means of persuasion, is essential in public life. It taps the wellsprings of common sense. It creeps into consciousness in artful ways. It suggests preferred ways of thinking and acting. No doubt this is why it is

controversial: we don't all drink from the same wellsprings. We don't believe the same things or act on the same beliefs. But this is precisely why it is essential and why we need more of it—not less. Rhetoric is a tool for *developing* our common sense. It helps us widen the nets of our reasoning, enabling us to pull in more and more. This course teaches you how to use the tool as a writer in search of some strata of the public, some part of it you want to develop, some place where your word net can reach.

Coogan

MW 4:00-5:15pm

CRN: 34240

ENGL 499-001

Senior Seminar: Forster & Woolf

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

Nash

MWF 10:00-10:50am

CRN: 31867

ENGL 499-002

Senior Seminar: Modernism & Post-Modernism

The concepts of modernism, avant-garde, and postmodernism have dominated discussions of literature in the twentieth century. While the debate over their usefulness continues, these terms have shaped our understanding of major shifts in twentieth century literary and artistic culture, from classical forms of representation to thematic and formal experimentation and critical self-reflection. This course will be organized around a core of theoretical readings central to the modernist/postmodernist debate (selected sections from Adorno, Baudrillard, Benjamin, Hassan, Hutcheon, Jameson, Kristeva, and Lyotard, among others) and analyses of selected poems, fiction, and examples of visual art. The selected texts or sections primarily from Yeats, Joyce, Eliot, Langston Hughes, Woolf, Auden, Williams, as well as Barthelme, Coover, Morrison, Oates, Pynchon, DeLillo and LeGuin, will be used to highlighting the dissimilar ways in which

modernist and postmodernist artists have responded to the complex problems of modernity. We will explore the strategies employed by modernist and postmodernist writers, and evaluate their effectiveness in engaging readers in the debate around the question of modernity.

Cornis-Pope

TR 11:00-12:15pm

CRN: 34235

ENGL 499-004

Senior Seminar: The Persistence of *Pride and Prejudice*

Although Jane Austen's *Pride and Prejudice* (1813) was published more than two-hundred years ago, it has a sustained afterlife in the form of sequels, adaptations, and alternative modes of imagining or re-presenting the text. Since the 1995 BBC production of *Pride and Prejudice*, with Colin Firth as Darcy, Austenmania generally, and a fixation on *Pride and Prejudice* specifically has remained. Why is this text so persistent? What is it about *Pride and Prejudice*—or what we think is *Pride and Prejudice*—that causes the novel and its adaptations to remain so popular? This course will begin by reading the novel carefully with keen attention to both the richness of the text and its treatment of complex social, cultural, and political issues of the day (everything from the Napoleonic wars to gender inequity in property laws). We will then focus on the modern re-imaginings of *Pride and Prejudice*: fictional—Jo Baker's *Longbourn* (2013) and Shannon Hale's *Austenland* (2007); film and television (the 1995 *Pride and Prejudice* BBC miniseries, Gurinder Chadha's *Bride and Prejudice* (2004), Joe Wright's 2005 *Pride & Prejudice* with Keira Knightly, the BBC series *Lost in Austen* (2008), the BBC series *Death Comes to Pemberley* (2013), and Burr Steer's *Pride and Prejudice and Zombies* (2016); and online, *The Lizzie Bennet Diaries* (2013). In addition to the reading and viewing listed above, we will read secondary articles that provide historical information and theoretical perspectives to guide our thinking. Course requirements will include a series of short response papers, at least one oral presentation, and a longer paper. Please contact cingrass@vcu.edu with any questions.

Ingrassia

TR 9:30-10:45am

CRN: 32827

ENGL 499-901

Senior Seminar: Salinger (WI)

Holden Caulfield in J.D. Salinger's *The Catcher in the Rye* makes this comment: "What really knocks me out is a book that, when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it." Many people feel about *The Catcher in the Rye* and each of Salinger's other books as Holden did. In this seminar, we will read all of Salinger's collected works, including *The Catcher in the Rye: Nine Stories*, *Franny and Zooey*, *Raise High the Roofbeam*, *Carpenters* and *Seymour: An Introduction*, as well as many of his uncollected stories. In addition to reading

Salinger's own work, we will also examine the most important critical studies that have emerged in response to his novel and stories. For each student in the seminar there will be two short papers, two seminar reports, an hour test, and a fifteen-page end-of term paper.

Mangum

TR 4:00-5:15pm

CRN: 34234

HUMS 250-901

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.

Ashworth

T 7:00-9:40pm

CRN: 22388

HUMS 250-902

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

R 7:00-9:40pm

CRN: 33565

HUMS 250-903

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

MW 4:00-5:15pm

CRN: 34817

HUMS 250-904

Reading Film

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

Mills

W 7:00-9:40pm

CRN: 25626

HUMS 250-905

Reading Film

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.

Watkins

M 4:00-6:40pm

CRN: 28353

HUMS 250-906

Reading Film

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

Mills

W 4:00-6:40pm

CRN: 28353

HUMS 250-908

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.

Ashworth

R 4:00-6:40pm

CRN: 31736