

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Fall 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.....302, 303, 304, 305, 307, 309, 310, 368, 437, 491

Criticism.....311, 352, 483, 485, 491-003, HUSI 491-901

Linguistics.....390, 391-902, 392, 451, HUSI 491-901

Literature prior to 1700.....325, 326, 391-002, 391-003, 403

Literature 1700-1945.....330, 337, 372, 374, 377, 379, 391-904, 413, 414

Literature of Diversity.....354, 365, 366, 379, 381, 382, 391-001

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

Fall 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.

Special Course Offering:

HUSI 491-901

College Topics: Language and Art

Listed under H&S Interdisciplinary in eServices:

Beginning with Marshall McLuhan's, *Understanding Media: the Extensions of Man*, students will seek answers to this question: Physiologically and psychologically, what have been the significant gains and losses, due to amplified technology? Their research will, necessarily, encompass the impact that has occurred since the 'hands-on' use of manual typewriters, to software that transfers voice to text.

Adair-Luke

W 4:00-6:40pm

CRN: 26825

ENGL 202-001

Western World Literature II

In this course, you will read a selection of works spanning the seventeenth to twenty-first century in Western literature, with an emphasis on texts originally not in English. You will also consider the cultural and historical contexts of such works, making connections across time, space, and medium, as we consider the theme of repression, resistance, and recovery. You will read plays, novels, short stories, and poetry, including *Tartuffe* by Molière, *The Sorrows of Young Werther* by Goethe, poems of Pushkin and Lermontov and others, *Cat and Mouse* by Grass, and stories from Saramago.

Meier

MWF 9:00-9:50am

CRN: 35730

ENGL 203-001

British Literature I

Grendel and his mom. A weird green knight. The Wife of Bath and the Queen of Sheba. Satan. Tiny people and humongous people. Quests, boudoirs, political intrigue, and world-sized stages. This literature will stretch your imagination beyond what you ever thought possible. Together, we'll binge on the spectacular delights of British Literature to 1800. Come join the feast.

Campbell

TR 12:00-1:45pm

CRN: 35832

ENGL 205-001

American Literature I

This course will acquaint you with the great range and diversity of American writing prior to the Civil War. Lectures and readings will provide a social and historical context for understanding American literature, while assignments will improve your ability to read, understand, and interpret literature in general.

Harrison

MWF 12:00-12:50pm

CRN: 35745

ENGL 215-001

Reading Literature

“A New Looseness”: The American Linked Story Collection, 1919–1989

This course will explore what might be considered a distinct genre of 20th-century American fiction, the linked story collection. These works are the result of authors originally publishing short stories in magazines and then revising and collecting them into volumes of related fiction resembling novels. Students will examine the presentation of the stories in periodicals and consider how these stories were received by magazine audiences in particular cultural moments. They will compare how the fiction was and could be interpreted differently when united in one book and combined with other stories in the same vein.

The linked story collections under consideration will span from Sherwood Anderson’s modernist classic *Winesburg, Ohio* (1919) to contemporary ethnic American fiction, notably Amy Tan’s *The Joy Luck Club* (1989). The periodicals that published stories from these collections embrace a wide range of reader demographics: from socialist magazines to *Ladies Home Journal*, with highbrow literary publications and men’s interest monthlies such as *Esquire* in the mix as well.

The course title, “A New Looseness,” comes from a statement from Sherwood Anderson about the advantages of the linked story collection as a form, especially when compared to the single, totalizing narratives of many novels. He also implied that these volumes excel at capturing modern American communities in their many varieties, including those outside the majority. Magazines, for their part, meant to document the news and trends of the day, and the individual stories from such collections were deemed resonant representations worthy of publication in periodicals alongside the latest cultural insights.

Vechinski

TR 2:00-3:15pm

CRN: 17190

ENGL 215-002

Reading Literature

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. We will pay special attention to the dystopian and post-

apocalyptic novels to see how technological anxieties have shifted over the last hundred years. We will explore how our authors perceive and present technology's impact on identity, relationships, art, etc.

Vigliotti

MWF 1:00-1:50

CRN: 33091

ENGL 215-003

**Reading Literature:
Listening to Early African America**

In this course we will listen to the experience of Africans in early America by closely analyzing a variety of texts. Our reading will follow the journey of captives from African kingdoms, across the middle passage, and to the slave societies of American colonies and the United States. We will read diverse accounts of early modern Africa and the Americas, including literature written by European travelers and memoirs by foundational African American authors like Phyllis Wheatley, Frederick Douglass, and Solomon Northup. We'll also follow these themes as they develop in later works, including film adaptations, popular music, and literature from the early twentieth century. In this course, you will learn to distinguish and describe musical, literary, spoken, and environmental sounds as you tune your ears to literary and sonic culture. You will record and edit sound recordings that you contribute to a public-facing digital resource. In sum, this course will introduce you early African-American literature, the history of slavery and colonial Americas, and the study of sound and sonic culture.

Lingold

MWF 11:00-11:50am

CRN: 36221

ENGL 215-004

Reading Literature

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 11:00-11:50am

CRN: 35522

ENGL 215-005**Reading Literature**

English 215 is a course in the basic features of literary texts, emphasizing critical thinking and close reading. This course will concentrate on questions of *form*. We will explore the basic makeup of literary texts - how they are put together and how they work. We will pay attention to issues of language, including rhyme and meter, sound, and diction, and to questions of structure, including sequencing, point of view, and many other features. We will look at fiction, poetry, and drama, emphasizing both how these different genres differ from each other and what they share. We will also look at works in traditional forms, and then move onto more experimental works. But at every point, we will explore these mysterious objects made of language and attempt to get a close-up view of their secret, living hearts.

Students should expect to do regular writing and active participation in class discussion. We will read a variety of short works as well as a couple of novels, and at least one play and one long poem.

Corner**MWF 9:00-9:50am****CRN: 32391****ENGL 215-006****Reading Literature**

The "ENGL 215" Boilerplate: "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."

The Specifics: This is a LARGE, lecture-based section. We will read a selection of **excellent** contemporary novels that are especially committed to a sophisticated, textured use of language and are therefore ideal for the zoomed-in purposes of "close reading." The work you do this term will make you more sensitive to the nuances of language while increasing your ability to make a compelling argument using textual evidence...these are *highly transferable life skills* regardless of your major. This course offers you the chance to read carefully and closely and to think about how our own words live on after our hands leave the page (be it printed or digital) or we stop speaking.

REQUIREMENTS: the large-lecture format of this particular section means that the term will be heavy with in-class quizzes (based on the reading) and tests (based on the lectures).

Swenson**TR 12:30-1:45pm****CRN: 25407****ENGL 215-008****Reading Literature**

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

Reading Literature

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 10:00-10:50am

CRN: 34555

ENGL 215-011

Reading Literature:

"Alternative" Southern Fiction

For much of its existence as a delineated regional literature, fiction depicting the southern United States has been firmly oriented towards Realism or Romanticism, with occasional yet significant forays into the Gothic, the farcical, and the exploitative. William Faulkner's mid-20th Century experimentation with temporality, with collective consciousness, and with shifting narrative perspectives challenged these often rigid parameters. While acknowledging a debt to Faulkner's work, the texts for this course exemplify a contemporary (post-1970) turn towards what might variously be termed the Absurd, the Surreal, the Fantastical, and/or Magical Realism in Southern Literature. Southern settings become mystical dreamscapes where automobiles narrate novels, where suburban professionals still cling to folk traditions that affect both life and death, and where a quest to a parallel world attempts to expiate some of the worst societal sins in the region's history. The texts for this course are the novels *Divine Right's Trip* by Gurney Norman and *The Sharpshooter Blues* by Lewis Nordan, the short story and poetry anthology *Surreal South* edited by Laura and Pinckney Benedict, and the graphic novel *Bayou* by Jeremy Love. As with any study of the literary South, critically exploring the intersections of race, class, gender, sexuality, and regional distinctiveness will be the primary concern of this course. Additionally, students should be prepared to consider deeply the socio-historical

allegories presented by these texts. Assessment will consist of regular short quizzes on the readings, an in-class midterm examination, and a final paper/project.

Robertson

TR 11:00-12:15pm

CRN: 35726

ENGL 215-012

Reading Literature

Were there queer identities in the past? Did anyone in history attempt to live outside the traditional gender binary? Spoiler alert: Yes! This class will explore medieval and early modern conceptions of gender and sexuality, beginning with Greek drama and ending with Shakespeare while concentrating on the extraordinary performances of the medieval period. While LGBTQQAI identities are often assumed to be specific to modern culture, students will learn how to historicize gender and queer theory to reveal the presence of these identities in the past alongside the people who lived them. We will discuss a wide range of plays by male and female playwrights, including performance genres such as puppetry, farce, dance-dramas, and musicals from Europe, Japan, China, and the Americas. Requirements will include daily participation in class discussions, several brief response papers, a midterm exam, a presentation, and a final research paper (to be completed in stages over the second half of the semester).

Njus

TR 3:30-4:45pm

CRN: 36754

ENGL 215-013

Reading Literature

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

**Reading Literature:
Serializing Fiction**

Long before AMC triumphed with *Mad Men* and *The Walking Dead* and before HBO aired *The Sopranos* and *Game of Thrones*, nineteenth-century writers perfected the art of serial publication—issuing their novels in weekly or monthly installments. Charles Dickens, famously, published all fifteen of his novels in one serial format or another. His friend Wilkie Collins offered this memorable formula: “Make ’em cry, make ’em laugh, make ’em wait.”

In this course we will consider what it means to narrate in *time*. What is the relationship between narrative time and lived experience, the days and the years? What is the role played by suspense, repetition, doubling, memory, fragmentation, secrets? We will begin with that great forerunner of serial narrative, Scheherazade, whose perpetual tale-telling in *The Arabian Nights* literally saved her life. Then we will read examples of Victorian serialization and bring the story up-to-date with modern iterations such as the chapter-play movie serial, television shows, and graphic narrative.

Abraham

MW 5:30-6:45pm

CRN: 33302

ENGL 215-902

**Reading Literature:
U.S. Multiethnic Literature**

In this course we will explore several forms and genres of U.S. literature by writers of diverse racial and ethnic backgrounds, including but not limited to African American, Latina/o, Native American, and Asian American texts from the twentieth and twenty-first centuries. We will flex our close reading skills and engage in critical thinking, paying particular attention to intra-cultural conversations regarding identities at the intersections of race, ethnicity, class, gender, sexuality, and place in the U.S. Writers covered will include Nella Larsen, R. Zamora Linmark, Sherman Alexie, David Henry Hwang, Junot Diaz, and James Baldwin (among others). Evaluation will consist of strong in-class participation, a series of in-class quizzes, a midterm exam, and a brief final paper.

Means

MW 4:00-5:15pm

CRN: 36365

ENGL 215-903

Reading Literature

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 215-904

Reading Literature

Literature of the Horror and Supernatural

This course will explore literature of the horror and supernatural, beginning with the Medieval Period and concluding with modern works. Readings will include *Beowulf*, *Sir Gawain and the Green Knight*, *Frankenstein*, the short stories of Edgar Allan Poe, and Bram Stoker's *Dracula*. Modern horror will include the Southern Gothic horror of Flannery O'Connor and Ambrose Bierce, H.P. Lovecraft, and Ray Bradbury, as well as a selection of poetry. A short mid-term paper and a research paper are required.

Wenzell

R 7:00-9:40pm

CRN: 36406

ENGL 250-001

Reading Film

This general education course aims to introduce you to some of the formal elements of film—the building blocks of motion pictures--that are essential to understand for a close or detailed analysis of cinema. As such the course aims to

increase your “visual” literacy and make you more savvy consumers of visual images more generally. You should also gain a more well-developed technical and critical vocabulary with which to talk and write about the films and other visual media you watch. We will watch and analyze scenes (and a few full-length films) drawn from both the American and world cinemas. Overall, this course should help you think, talk and write more effectively about your viewing and make you a more confident and knowledgeable “consumer” of the moving image in all its forms and media. Requirements will include at least one short essay-length film analysis as well as several tests and a final exam.

Fine

TR 3:30-4:45pm

CRN: 35733

ENGL 250-002

Reading Film

Prerequisite: UNIV 111 or equivalent.

Develops students' visual literacy by exploring and analyzing the various elements of film (cinematography, lighting, editing, art direction, acting and sound, among others). Examples will be drawn from both U.S. and world cinema and from all eras of filmmaking.

Roberts

TR 11:00-12:15

CRN: 36161

ENGL 250-003

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: 36170

ENGL 250-004

Reading Film

Prerequisite: UNIV 111 or equivalent.

Develops students' visual literacy by exploring and analyzing the various elements of film (cinematography, lighting, editing, art direction, acting and sound, among others). Examples will be drawn from both U.S. and world cinema and from all eras of filmmaking.

Roberts

TR 9:30-10:45am

CRN: 36270

ENGL 250-903

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: 36225

ENGL 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: 36163

ENGL 250-905

Reading Film

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

Ashworth

T 4:00-6:40pm

CRN: 36301

ENGL 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: 36164

ENGL 291-001

Topics: Race, Gender, Comics

In this course, students will examine the intersection of gender and race in both independent and mainstream comics. We will explore how the formal qualities of comics are exploited in order to tell compelling memoirs as well as fictional narratives. Particular emphasis will be given to graphic narratives created by women of color. Some questions that we will consider throughout this course:

What is the relationship between image and text in comics? Why are comics particularly suited to articulating issues of race and racism? How are comics gendered?

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

Lyn **MWF 2:00-2:50pm** **CRN: 36028**

ENGL 295-001 **The Reading and 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.

Flanagan **MWF 2:00-2:50pm** **CRN: 34258**

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.

Stacy **MWF 11:00-11:50am** **CRN: 34640**

ENGL 295-003 **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.

Goemmer **TR 12:30-1:45pm** **CRN: 36172**

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.

Mujahid **TR 11:00-12:15pm** **CRN: 34643**

ENGL 295-901**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.

Garvin**MW 4:00-5:15pm****CRN: 36636****ENGL 301-001****Introduction to the English Major**

This course is designed to introduce English majors to the fundamental elements of imaginative writing, the major literary movements in post-1800 Western discourse, and the major critical lenses through which literature is interpreted in contemporary 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. We will examine the major literary movements and consider how each work fits, does not fit, or partially fits into the categories of these movements. Finally, we will discuss the major critical approaches to literature.

Comba**MWF 12:00-12:50pm****CRN: 33303****ENGL 301-002****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 9:30-10:45am****CRN: 31368****ENGL 301-003****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 12:30-1:45pm

CRN: 33007

ENGL 301-004

Introduction to the English Major

This course is the introduction to the English major and, as such, it is designed to help you gain the key skills you will need for subsequent classes in the discipline: writing, reading, analyzing, and conducting literary research. We will focus on three genres: poetry (with an emphasis on the sonnet), drama, and fiction (with a focus on Mary Shelley's *Frankenstein*). Students will be asked to write a series of brief writing assignments and at least one longer (5-page) essay. Additional requirements will include a mid-semester and final exam, quizzes, and a focused research assignment that develops your skills in using relevant electronic databases. Class will be discussion-based. Please contact cingrass@vcu.edu with any questions.

Ingrassia

MWF 11:00-11:50am

CRN: 34560

CRJS 302-001

ENGL 302-901

Legal Writing

Legal Writing concerns the preparation of legal documents normally encountered in the practice of law, including engagement letters, demand letters, transmittal letters, opinion letters, case briefs, office memoranda, and trial and appellate briefs. In addition, there will be extensive readings posted on Blackboard for students to read as part of their course assignments. The course material will emphasize the use of proper English, grammar, spelling, punctuation, and basic citation in the preparation of such documents. Students will be exposed to a real-life fact pattern and will create a variety of legal documents based upon the resulting civil law suit.

McKechnie

R 4:00-6:40pm

CRN: 36297

ENGL 303-901

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

M 4:00-6:40pm

CRN: 35531

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 9:30-10:45am

CRN: 33564

ENGL 305-001

Writing Poetry

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and at least three credits in 200-level literature courses (or the equivalent). In this beginning poetry workshop students will complete weekly reading and writing assignments, responding creatively and critically to poems by established authors as well as to original drafts produced by workshop members. Additional reading requirements for the course will include specific essays about poetry and the craft/process of poem drafting and revision. Students will also be asked complete some self-directed exploration of the new spaces that online journals and the blogs have created for both readers and writers of poetry and share their findings with the class. Workshop discussions should enhance each individual's efforts at bringing a selection of their poems through several substantial revisions. These revised poems, along with a reflective analysis of how they evolved from earlier drafts, will be submitted in a portfolio at the end of the semester. Final evaluations for the course will be based upon this portfolio, a journal of reading responses to all assigned texts, and in-class participation.

Marshall

TR 2:00-3:15pm

CRN: 34617

ENGL 305-002

Writing Poetry

English 305 is a creative writing workshop; students will write drafts of poems--some in response to assignments--and will bring copies for discussion and critique. The class also includes a thorough reading component of mostly contemporary poems, as well as essays about poetry. The final grade is based on a portfolio of revised poems, as well as studio work such as freewrites, written critiques, imitations, image lists, notebook entries. Attendance is crucial.

Shiel

MWF 12:00-12:50pm

CRN: 31852

ENGL 305-003**Writing Poetry**

This class is primarily a workshop in which you will produce 10-12 original poems and substantially revise 8 of them for a final creative portfolio that will also include a reflective essay. In class we will spend much of our time together discussing your poems. Each week we will also read and discuss the creative and critical work of contemporary poets in order to help you develop your own ideas about what is an effective and affecting poem. Other assignments include written responses to assigned readings and a brief presentation.

Macdonald**TR 2:00-3:15pm****CRN: 36026****ENGL 307-002****Writing Fiction**

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

TBA**TR 11:00-12:15****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 307-902****Writing Fiction**

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

McCown**T 4:00-6:40pm****CRN: 35527****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 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: 31949

ENGL 309-901

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: 34423

ENGL 309-903

Writing Creative Nonfiction

Creative nonfiction writing combines our observations, memories, and curiosity about the world around us with the techniques of literary writing to tell true stories packed with information and power. This course concentrates on transforming our personal experiences and interests into compelling essays and memoirs. We'll discuss the tools available to creative nonfiction writers, the ethical considerations of writing from life, and explore contemporary forms of creative nonfiction ranging from literary journalism to personal essays and memoir. Run primarily as a workshop class, throughout the semester, you'll read and respond to sample works, and write three creative pieces (a profile, a memoir, and a hybrid essay) and select a published essay for close study and presentation.

Required Text: *Brief Encounters: A Collection of Contemporary Nonfiction*. Edited by Kitchen & Lenney, 2015

Livingston

TR 4:00-6:40pm

CRN: 36224

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, 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: 33533

ENGL 311-901**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**MW 4:00-5:15pm****CRN: 35719****ENGL 325-001****Early Modern Literature**

This course surveys the most influential books ever produced in the English language—the first several editions of the English Bible and Book of Common Prayer—in addition to the first century or so of English writing that these books compelled. The course begins with the debate between Sir Thomas More and William Tyndale over translating the Bible into English. It ends with the Virginia Company's introduction of the English Bible to the James River. *Students do not have to buy any textbooks for this course.* Instead, they have to make their textbooks by hand. This involves hand-copying texts from online readings. It also involves folding and stitching together some printed sheets. Thus the course introduces both texts and textual technologies from early modern England.

Eckhardt

MWF 11:00-11:50pm

CRN: 34236

ENGL 326-001

Shakespeare in Context

In this course we will immerse ourselves in eight plays by William Shakespeare in the four major genres in which he wrote: comedy, tragedy, history, and tragicomedy. Through close attention to Shakespeare's language and dramaturgy, as well as to how both changed over his career, we will examine how his plays reinforce and challenge cultural and social norms about topics such as power and authority, love and sex, justice and revenge, and race and religion. As we do this, we will explore the history of Shakespearean drama, its original context in the early modern theater and print, its history of critical and theatrical interpretation over the past four centuries, and its relevance today. Our ultimate goal is to develop students' mastery of the tools of critical analysis, historical research, and close reading so they may become expert critics and fully enjoy the artistry of Shakespeare's language, ideas, and narratives. Students' main responsibilities will be to share their own insights and interpretive arguments about the plays, paying close, critical attention to style, form, content, and history. Methods of evaluation will include a research presentation, several passage reflections and questions, one short paper, one long paper, the creative performance of a scene or part of a scene, and regular participation in class discussions.

Pangallo

TR 3:00-4:45

CRN: 36137

ENGL 330-001

Restoration and 18th Century Drama

Sex, money, consumerism, power, gender—these were the dominant concerns of theatrical performances during the Restoration and long eighteenth century (1660-1800) in England. Reopened (or 'restored') in 1660 after a twenty-year closing, London theatres welcomed women to the stage as actresses and playwrights for the first time, developed new staging techniques, and emerged as one of the dominant forms of popular culture. The playhouse, the physical space of the theatre itself, became a forum for personal interaction, social satire, political observations, and cultural commentary all designed for a savvy viewing public. The plays we will read, very modern in their sensibility, provide a fascinating window into the social and cultural preoccupations of the day. We will pay particular attention to the representation of gender (and gender reversals), class, consumer culture, and sexuality. On average, we will read one play a week, with a particular focus on comedy and tragedy. Course requirements include 3-4 short (one-page) focused assignments that include literary analysis, historical research, and media review, two exams (mid-semester

and final), and a final project. Please contact cingrass@vcu.edu with any questions.

Ingrassia

MWF 1:00-1:50am

CRN: 35528

ENGL 337-001

Victorian Poetry

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

Frankel

MWF 12:00-12:50pm

CRN: 33077

ENGL 345-001

Contemporary Poetry

English 345 is a survey of contemporary poetry, which for our purposes will be seen as beginning about 1950 and continuing into the present. We examine contemporary poetry's major figures and movements, mainly North American writers, but also a small group of writers from Ireland and the United Kingdom. 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, 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 (of about 4-6 pages or more pages) over the course of the semester. In addition, you will be asked to complete an in-class mid-term and final exam. Each paper will count as 20% of your final grade. The midterm and final will also each count for 20%. The remaining 20% of your grade will be determined by class participation and unannounced in-class quizzes that I will give you from time to time.

Texts

David Walker, ed., *American Alphabets: 25 Contemporary Poets* (Oberlin University Press)

Ramazani, Ellman, O'Clair, eds., *The Norton Anthology of Modern and Contemporary Poetry: Vol. 2, Contemporary Poetry*, third edition (W.W. Norton)

Wojahn

TR 9:30-10:45am

CRN: 36407

GSWS 352-001

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

GSWS 354-001

ENGL 354-001

Queer Literature

In the fall 17 version of this course, students will read a survey of American novels, plays, poetry, and essays written from the 1950s to present day by authors who identify as **gay or lesbian**. Texts will be read with a sense of their context within the American gay rights movement, which students will explore through documentary films, essays by historians, and newspaper articles. Emphasis will be given to literature that made publication history and/or provoked controversy in its time; differences in texts published before and after the 1969 Stonewall riots; the overlap and differences between African American and white gay/lesbian experience; and the sociological factors involved in the creation of gay/lesbian identities. Students will write three critical essays (3-5 pages each), two substantial Blackboard posts (2-3 pages each), and work in discussion groups throughout the semester. Participation in class discussion is expected. Authors will include Langston Hughes, Allen Ginsberg, Rita Mae Brown, and Audre Lorde, among others.

Smith

MWF 11:00-11:50pm

CRN: 36229

AFAM 365-001

INTL 367-001

ENGL 365-901

Caribbean Literature

Because of its tumultuous histories of colonization, its historically strategic geographical location, and its collisions of languages and peoples, the Caribbean has been producing arguably the most exciting literature of the past half-century. We will acquaint ourselves principally with the Anglophone writing that has emerged from Britain's former and present colonies in this region. After beginning with Christopher Columbus's "discovery" of the region, the course will explore poetry, drama, essay, and fiction—long and short—by Kamau Brathwaite, Willi Chen, Edwidge Danticat, Jamaica Kincaid, C.L.R. James, LKJ, George Lamming, V. S. Naipaul, Paule Marshall, Jean Rhys, Sam Selvon, Derek Walcott, Benjamin Zephaniah, and (not too many) more.

Chan

MW 4:00-5:15pm

CRN: 35750

ENGL 366-001

**Writing and Social Change:
Bearing Witness in African American Writing**

This course is a part of 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.

Bearing Witness: Race, Identity, and African American Writing examines the ways that African Americans have historically employed writing to question identity, theorize racial consciousness as well as to protest injustice and advocate for social change. Through selected readings and excerpts from various texts across several genres, the course traces reoccurring tropes in African American writing, for example, the moment one recognizes his or her racial identity in such works as *The Souls of Black Folk*, *The Autobiography of the Ex Colored Man*, and *Their Eyes Were Watching God*. We locate the ways different writers wrestle with definitive moments in the African American experience including the murder of Emmett Till, the bombing of the 16th Street Baptist Church to more contemporary horrors like the beating of Rodney King and the murder of Trayvon Martin. We will engage a range of genres from essays (Brent Staples's "Black Men and Public Space"), memoirs and other forms of self-writing (Nathan McCall's *Makes Me Wanna Holler*), and excerpts from novels, books of poetry etc. (Claudia Rankine's *Citizen*). Through these reading, we engage theories of double consciousness as well as questions of race, gender, and national belonging. Students will also write about definitive moments of identity in their own lives and the contemporary moment.

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 Dr. Shermaine Jones via email at smjones@vcu.edu by **Monday, April 24th**. This is a unique service learning course and one that also counts for the literature of diversity. Enrollment is limited to twelve VCU students. I encourage you to contact me if you have any questions before applying.

Jones

R 1:30-4:00pm

CRN: 28592

ENGL 368-001**Nature Writing**

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

Shiel**MWF 10:00-10:50am****CRN: 30216****SCTS 301-001****ENGL 369-001****Illness Narratives**

Doctors, scientists, social historians, policymakers, patients, caregivers, activists, and fiction writers all offer differing, at times conflicting, perspectives on illness. This course examines a selection of such accounts, how they define illness, in what contexts, and to what ends. We will examine explanations of disease that rely on definitions of race, femininity, sexuality, and disability as pathological and that thereby justify various forms of social exclusion. How do narratives of illness attempt to intervene in and contest assumptions about race, gender, sexuality, poverty and/as disease? We will consider how narratives of illness, especially of HIV/AIDS, have been instrumental in shaping public policy, health care, and clinicians' attempts to interpret and better understand patients' stories of illness.

Cynn**TR 2:00-3:15pm****CRN: 36567****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, Eliot, Faulkner, and Hurston are among the authors we will read.

Mangum**TR 12:30-1:45pm****CRN: 21684****ENGL 377-001****19th Century U.S. Novels & Narratives**

This course will explore the development of the novel as a stable genre in the United States of America over the course of the nineteenth century. Throughout the course, special attention will be paid to the significant hurdles facing the

development of the novel in the United States (as opposed to its British counterparts) as well as to the question of what, if any, unique features would come to characterize the development of the American novel. More broadly, this course will examine how selected authors used the ostensibly democratic form of the novel as a vehicle for exploring the rapid geographical, social, and political changes which wracked the U.S. body politic during the first half of the nineteenth century.

Harrison

MWF 10:00-10:50am

CRN: 36223

ENGL 379-002

African-American Literature:

AFAM 379-001

Black Sound Before the Civil War

This course examines early African diasporic literature through the lens of sound and music, a theme central to many of the most iconic works in the tradition. The course is designed to enrich your understanding of the foundations of African American literary tradition and deepen your familiarity with the history of slavery. You also will learn about the study of sonic culture as you bring critical listening practices to the written word. We will pay special attention to the expressive genres that emerged from slave societies and consider cultural production across a diversity of "texts" including song, dance, and oral performance. Course assignments will sharpen your writing skills and also introduce you to audio-editing and multimedia forms of composition.

Participants will author a written analytical essay, record and upload sounds to the digital resource the *Sonic Dictionary*, and compose an original audio essay.

Texts will include works portraying African figures such as the Young Prince of Annamaboe and writing by authors such as John Marrant, Phyllis Wheatley, Frederick Douglass, Solomon Northup, W.E.B. Du Bois and Zora Neale Hurston.

Lingold

TR 3:30-4:45pm

CRN: 34248

ENGL 381-901

Multiethnic Literature

In this course we will explore several forms and genres of U.S. literature by writers of diverse racial and ethnic backgrounds, including but not limited to African American, Latina/o, Native American, and Asian American texts from the twentieth and twenty-first centuries. Writers covered will include Sherman Alexie, Maxine Hong Kingston, Toni Morrison, Junot Diaz, and James Baldwin (among others). Particular attention will be given to intra-cultural conversations on identity (-ies) that take place within specific cultural contexts. Thus, we will explore such questions as: what do James Baldwin and Toni Morrison's "blacknesses" share in common? What role do Two-Spirit people play within their communities? What does Frank Chin mean (to do) by calling Kingston and Hwang's texts "fake?" In addition to a variety of perspectives regarding issues of

race, ethnicity, sovereignty, sexuality, gender, and class, this course will introduce you to critical conversations on multiculturalism and the (re)formation of ethnic literary canons. We will also consider various examples of ethnic American visual culture for how they (re)contextualize pressing intra-cultural concerns found in the literature; this will include a couple films (in full or in clips), paintings, video/performance art, and other modes of sociocultural expression. Students in this class are expected to actively participate in discussions and activities, both in class and online. Evaluation will consist of strong in-class participation, (short) weekly Blackboard posts, two (brief) class presentations, a series of in-class quizzes, a midterm exam, and a final paper.

Means

T 7:00-9:40pm

CRN: 36337

ENGL 382.001

African American Literature: Realism to 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 5:30-4:45pm

CRN: 36408

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 386-903

Children's Literature

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

Deicas

M 7:00-9:40pm

CRN: 29918

LING 390-001

ANTH 390-001

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

LING 390-002

ANTH 390-002

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**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 ways in which these writers construct Appalachia as an intellectual and cultural concept, especially in regards to identity-formation and the intersecting influences of class, gender, race, sexuality, and sense of place. We will read fiction by Harriette Simpson Arnow, Wilma Dykeman, Lee Smith, Dorothy Allison, and Crystal Wilkinson (among others). These literary works are interspersed with three “documentary” texts depicting both the overall region and the popular culture-mediated images of “Appalachian,” “hillbilly,” or “mountaineer” women: the Emma Bell Miles anthropological narrative *The Spirit of the Mountains* (1905) and the films *Harlan County U.S.A.* (1976) and *The Wild and Wonderful Whites of West Virginia* (2009). In the dialog between these genres, the course 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**TR 2:00-3:15pm****CRN: 36364****ENGL 391-002****Topics: Medieval Dream and Adventure**

Medieval Dream Visions and Adventures: This ENGL 391 section will explore several different medieval dream-vision poems, romances, and outlaw tales. We’ll look at Chaucer’s *Book of the Duchess* and *Parliament of Fowls*, as well as dream visions of the Alliterative Revival; we’ll also read some Arthurian stories, at least one other courtly romance, and some medieval outlaw tales (Robin Hood and others). The main goals of this course are to examine various genres of medieval literature and to exercise and develop your critical faculties in reading and thinking about a variety of texts.

Brinegar**MWF 10:00-10:50****CRN: 35713****ENGL 391-003****Topics: Shakespeare in the Stall**

This course offers you the opportunity to read Shakespeare's non-dramatic poems in the contexts in which his earliest readers found them: in bookstalls and bookshops, surrounded by other books for sale. In it, you can study digital facsimiles of the early editions in the order in which they appeared (beginning with *Venus and Adonis* and carrying on with *Lucrece*, *The passionate pilgrime*, and *Shakespeare's sonnets*). The availability of digital facsimiles means that there's *no need to buy a textbook*. You can discover what other books their publishers sold alongside Shakespeare's. You can even read some of the books

that buyers collected together with Shakespeare's poems, whether by binding them together or placing them near one another in their private libraries. The course thus offers a study of not only the author but also the full range of people who made Shakespeare an author and preserved his works in recoverable, material contexts.

Eckhardt

MWF 1:00-1:50pm

CRN: 36167

ENGL 391-005

Topics: Politics of Digital Media

The many promoters of digital media routinely celebrate it as a welcome and necessary extension of the democratic potential ascribed to prior forms of communications media, especially the printing press. Social media, computerization, "flattened hierarchies" and person-to-person networks, they say, will finally deliver political sovereignty to "the people." Despite these promises, in the two decades since digital media became widespread, major parts of the world have turned away from democracy more powerfully than they did in the hundred years before that. Not only that: while the uses of social media for extremist causes is clear, its benefits for deepened democracy (as evidenced in the "Arab Spring") appear to be transient if they exist at all. Rather than looking for ways in which digital media leads to greater democracy and freedom, should we instead be thinking about ways in which it leads to less democracy, more extremism, and hate?

In addition to reading and watching critical scholarship and journalism about these issues, and in some cases examining primary evidence, we'll also read a few fiction books and watch some documentaries, fiction films & TV shows that address these topics. The class will be taught via a mix of lecture and discussion. Students will offer one brief presentation and write two papers or do an equivalent amount of work on digital media projects.

Golumbia

TR 11:00-12:15

CRN: 35717

ENGL 391-901

Topics: Prison Writing

This course surveys the poetry, letters, essays, memoirs, and fiction written by prisoners during the era of mass incarceration in America (1960-2010): literature that bears witness to the enduring experiences of racism, economic exploitation, political suppression, educational deprivation, family fragmentation, gender and sexual discrimination, addiction, poorly treated mental illness, neglected healthcare, and systemic violence. Prisoners write to shine light on these problems but also to challenge them. They write to shape their own reality, locate their struggles in history, seize educational opportunity, practice spirituality, build solidarity, atone for their crimes, process their emotions, envision social justice, and in these ways discover life purpose. Students will develop a series of

close readings of this literature and also work collaboratively to generate a longer argument about the intersecting problems with mass incarceration.

Coogan

TR 5:30-6:45

CRN: 36135

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

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

Griffin

MW 5:30-6:45pm

CRN: 30955

ENGL 391-904 Topics: Victorian Science and Fantasy

Why were so many Victorian scholars writing fairy tales? And how did Sir Arthur Conan Doyle, creator of the arch-rationalist Sherlock Holmes, come to believe in them? This course asks how we can understand the popularity of unsettling mixtures of science and fantasy in the literature of post-Enlightenment Britain. Through readings from novels, short stories, and essays from the British empire, we approach Victorian Britain as a period obsessed with its own rationality, but haunted by apparently outmoded beliefs. Authors may include Mary Shelley, Charlotte Brontë, Wilkie Collins, Charles Darwin, and Conan Doyle. In our wide-ranging reading across nineteenth-century fiction and nonfiction, as well as in twenty-first-century critical texts, we will question how Victorian writers defined the categories of "religion," "science," and the "supernatural" in ways that still affect our understandings of them, and that shape public discussions of science from creationism to climate change. This course will introduce you to major topics in Nineteenth-Century British Studies, with a focus on the histories of religion, science, and secularization. It will help you further develop the essential skills of literary criticism: close reading and formal analysis, critical and theoretical analysis, and historical analysis of primary texts. Course requirements include regular short written responses to readings, an oral presentation, and two longer essays. This course satisfies the

area "Literature 1700-1945." Please contact mimi.winick@gmail.com with any questions.

Winick

MW 4:00-5:15pm

CRN: 36735

ANTH/FRLG 328-001

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 403-901

Milton

350 years after it was first published, *Paradise Lost* continues to inspire lawmakers, musicians, artists, physicists, fanfic writers, gif creators, and readers everywhere. This course helps to explain why. Along the way, you'll also learn about a fascinating writer and flawed human being named John Milton, as well as about the culture he lived in. Our class discussions will include the four primary English literature food groups: sex, death, God, and ... food. We'll also read Milton's first drama of temptation, *A Maske*, as well as selections from Milton's shorter poems and major prose. At one point, we will gather to read *Paradise Lost* together, aloud, in one marathon reading.

Campbell

TR 5:30-6:45pm

CRN: 36168

ENGL 413-901

19th Century: Love and Death in Victorian Fiction

British novelists of the Victorian period were preoccupied with the fatal power of love. In this course, we will read eight Victorian novels in which love and death feature prominently, often in close proximity to one another. Class assignments will consist of two critical papers, biweekly informal "response" writing, quizzes, a final exam, and possibly a mid-term. While hugely enjoyable, Victorian novels – which were often first published *serially*, in magazines, over many months – can be daunting in their length. Class will involve a substantial amount of reading, so if you do not enjoy reading long novels, you should not sign-up for this class.

Frankel

MW 4:00-5:15pm

CRN: 36136

ENGL 414-001**20c: Fantasy Fiction & the Cabell Archives**

This course explores the strange relationship between fantasy literature and academic knowledge in early twentieth-century Britain and America. As Michel Foucault wrote of this period, "The imaginary now resides between the book and the lamp [...] it evolves from the accuracy of knowledge, and its treasures lie dormant in documents" ("Fantasia of the Library," 1967). In addition to exploring this area of literary history, in this course you will pursue both fantasy-making and historical research: you will learn skills in conducting and exhibiting archival research, and respond to course reading and research in both critical and creative modes. Readings will include fantasy fiction by Richmond's own James Branch Cabell and his more and less famous contemporaries, such as E.M. Forster, M.R. James, Vernon Lee, and H.P. Lovecraft. We will also read original materials from the James Branch Cabell Papers in Special Collections at the James Branch Cabell Library. Alongside these primary materials, we will read selections from theoretical accounts of archival research by critics including Jacques Derrida, Michel Foucault, and Carolyn Steedman. Course requirements will include regular response papers, an oral presentation, and a digital project using software we will learn in class based on your work in the archives. There will also be an option for a creative final project involving your research in the JBC Papers or in another archival collection. This course satisfies the area "Literature 1700-1945." Please contact mimi.winick@gmail.com with any questions.

Winick**MWF 10:00-10:50am****CRN: 36733****ENGL 437-001****Advanced Fiction Writing**

Prerequisite: 305 Fiction or permission of instructor. Study of the craft of fiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce and revise short fiction and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own, and others', work. In addition, each week workshop members will read the current short story published in The New Yorker magazine for classroom critique.

De Haven**TR 9:30-10:45am****CRN: 34843****LING 451-001****ENGL 451-002****History of the English Language**

In English 451, you will learn about the origins, development, and present state of the English language. We will begin with a look at English's distant roots in Proto-Indo-European. We will then follow the myriad changes the language undergoes in moving from Old English to Middle English to Modern English,

and look at how early Modern English differs from the language we speak now. We will end the course with a look at American English(es) and an overview of English as a world language and some speculations on its future. Throughout the course, we will focus not only on formal linguistic changes, but also on the various social roles English has played through the centuries.

Brinegar

MWF 1:00-1:50

CRN: 32909

ENGL 483-001

Text and Context: History of the Book

Every book tells a story – not just the story *in* the pages, but the story *of* those pages. How has the physical nature of the book changed throughout time and what are the connections between the book's material form, its meaning, and its value within specific historical contexts? What is the place of the book as a social object circulated through specific cultural channels? What are the relationships between the forces that have shaped the book's physical nature and transmission, and why have these had the effects that they have had? This course explores the history of the book in order to discover relationships between textual form, transmission, reception, and meaning. For the first part of the course, we will travel chronologically from the clay tablet to the electronic tablet, exploring major technological and conceptual shifts in the evolution of the book as a material and cultural object. In the second part of the course, we will engage with works by foundational theorists and scholars in the field. Our class time will be divided between the hands-on exploration of books, manuscripts, and other textual objects and the discussion of readings. We will also periodically explore book-related sites on campus and around Richmond. Methods of evaluation will include a presentation, a short paper, an annotated bibliography, a research paper, and regular participation in class discussions.

Pangallo

TR 11:00-12:15pm

CRN: 36134

ENGL 485-002

Literary Theory: Story, Narrative, Film

Stories surround us—in novels, films, and television; in jokes and anecdotes; in the “narrative” of a political campaign or a marketing pitch. This course will consider the structure and purpose of storytelling. Do we make stories, or do they make us? Because the subject is so vast, we will focus on narration and authorship. We will evaluate rhetorical strategies used in a few key novels and analyze the personae of their fictional narrators: chatty and opinionated, reserved and nonjudgmental, or entirely absent. Examples here might be drawn from Anthony Trollope, Gustave Flaubert, and Virginia Woolf, among others. We will also consider the profession of authorship in the age of capitalism: what does it mean to “sell” a story? How have authors conformed to prevailing modes of fiction? And what experiments have been employed to deviate from

traditional modes? Each topic will be illuminated by cinematic examples as well, from classical Hollywood narrative (Alfred Hitchcock) to recent variants (perhaps Quentin Tarantino or David Lynch). This course will serve as an introduction to narratology, and it is designed for readers and writers who want to better understand how stories are generated and deployed in society.

Abraham

TR 12:30-1:45pm

CRN: 36732

ENGL 491-001

Topics: Literary Editing and Publishing

This course will focus upon three topics:

- 1) The history of literary publishing – What it was.
- 2) The current state of the publishing industry – What it is today.
- 3) The future of publishing – What it will be.

This advanced undergraduate course has been specifically designed for those interested in possible careers in publishing; the art and business of editing and publishing. Yes, we will still do some editing as well as learning a few tricks of the trade; however, the main objective of this course is to couple an intense academic review of publishing's past, while immersing ourselves in its future. Initial selected e-course packet readings are meant to give you a basic understanding of what it means to be a copy editor vs. a managing editor vs. a production editor, and so forth. The course will also only provide a review of current literary publishers (book, magazine and e-pubs), and expose students in the editorial process via hands-on editing assignments, possible in-class team role play, field research of literary publishers, and final projects/papers on contemporary publishing operations and issues – as well the possible creation on e-texts. Ethical and professional responsibilities of editors, agents, authors and their texts will also be reviewed – as well as in-depth discussions of the current publishing industry – and its future.

The continued emphasis of this course will be to provide an opportunity to experience and assess literary text on the screen, as a possible means to its ability to not only survive, but perhaps thrive.

Didato

TR 9:30-10:45am

CRN: 36162

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 pure manipulation, rhetoric, the art of discovering the available means of persuasion, is indispensable for constructing our shared, public life. This class teaches you how to become a steward of our shared public life by (a) analyzing rhetorical strategies, logical fallacies, and the tropes, schemes, and figures of speech found in journalism about contemporary social issues and (b) using rhetoric in your writing to *develop* our common sense about those issues that too often divide us.

Coogan

TR 3:30-4:45

CRN: 34240

ENGL 499-001

Senior Seminar:

Writing About Race: Literature and Law in Nineteenth-Century America

This course will investigate the matter of race during the nineteenth century in America as it was treated in two modes of writing—legal and literary. During this period, the United States moved from slavery through abolition and Reconstruction to post-Reconstruction and "separate but equal" segregation. Selected federal laws and U.S. Supreme Court decisions will be studied, including the Compromise of 1850, *Dred Scott v. Sandford* (1857), and *Plessy v. Ferguson* (1896), as well as, among others, the U.S. Constitution (1787), the Emancipation Proclamation (1863) and three Constitutional Amendments—13 (1865), 14 (1868), and 15 (1870). Alongside legal texts, prominent literary engagements with race will also be examined, from Harriet Beecher Stowe's novel *Uncle Tom's Cabin* (1852) and Dion Boucicault's play *The Octoroon* (1859) to Charles W. Chesnut's novel *The Marrow of Tradition* (1901). Mark Twain's *Adventures of Huckleberry Finn* (1885) will be a major point of reference throughout the course. Troubling language, images and themes will be treated forthrightly in class. The course will include a 18-20 page research paper. Daily class discussion will be essential. The course will include student oral reports on legal documents and the research paper, and student-led discussions of literature. Throughout the course, attention will be paid to the crafting of language in these two language-intensive disciplines.

Oggel

TR 11:00-12:15pm

CRN: 36547

ENGL 499-002

Senior Seminar: American Short Story

One old chestnut of American literary history holds that American writers are the masters of the short story form, more so than their British and Continental brethren. This course will combine a relatively brief overview of the development of the short story in America with the opportunity for students to explore the work of one short story writer in some depth. In tracing the short story's development in America, we will pay attention both to various aesthetic trends and modes (Romanticism, Psychological Realism, Naturalism, Modernist experimentalism, and such) and to the role of the emerging literary marketplace, especially the growth of magazines and magazine fiction, in shaping the form and content of short fiction. Regarding contemporary fiction, roughly defined as that of the last fifty years, we will similarly look at the emergence of certain trends ("dirty" realism, metafiction and fabulism, the "New Yorker school" and the like) and explore the dynamics of the contemporary marketplace for contemporary fiction. Assignments will include a longer paper focused on the work of one short story writer, and a series of short response papers.

Fine

TR 11:00-12:15pm

CRN: 34235

ENGL 499-004

Senior Seminar: The Gothic

This seminar for senior English majors begins with the genesis of the Gothic genre in the latter half of the eighteenth century, following some of its permutations through the nineteenth and twentieth centuries up to the present day. While the political and social anxieties that inform the Gothic may shift to varying degrees over time, the hallmarks of Gothic literature, film, and other media are its memorable victims, tyrants, and oppressive environments of all kinds. Early Gothic literature and art is informed by the beginnings of modern psychology; late 18th-century aesthetic theorists such as Edmund Burke focused on the effects upon readers and viewers of different environmental qualities (e.g., darkness, solitude, silence, infinity). At the same time, Gothic texts both early and late provide a striking aesthetic index to the social and political anxieties that surround textual creation. In this seminar, we will: consider what kinds of anxieties the literature reveals about gender, race, nationality, sexuality, religion, ethnicity, class; consider analogues in other media (e.g., film, art); and proceed chronologically toward the modern horror genre. Each seminar project will trace the development of the original/Gothic/Burkean element(s) and theme(s) through a modern heir (or heirs) of each seminarian's choosing.

REQUIREMENTS: Verbal discussion, weekly writing, presentations, writing workshops, original final project.

Swenson

TR 9:30-10:45am

CRN: 32827

ENGL 499-901

Senior Seminar: Speculative Fiction

This seminar focuses on the speculative fiction genre. Themes and subgenres covered include one or more of the following: Alien Encounters; Apocalypse and Post-Apocalypse; Artificial and Post-human life forms; Computers and Virtual Reality; Time Travel and Alternative History; War and Conflict; Gender and Sexuality. 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. Students will be required to produce at least one short essay (3-5 pp.), a midterm research proposal, and a longer (approximately 12-15 pp.) final research paper.

Hall

TR 5:30-6:45pm

CRN: 36171