

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Spring 2014

Credit Distribution

**Prerequisite for 300-level writing courses: UNIV 111, UNIV 112, UNIV 200, 200-level literature (or equivalent).*

**Prerequisite for all 300- and 400-level literature courses: Three credits in a 200-level literature course (or equivalent).*

Writing.....303*, 304, 305, 307, 309, 388, 389, 435*, 437*, 439, 491

Criticism.....311, 445, 447, 485

Linguistics.....390, 450

Literature prior to 1700.....321, 324, 325, 326, 361, 391-903, 401, 402, 560-901

Literature 1700-1945.....331, 336, 337, 340, 371, 373, 374, 413

Literature of Diversity.....353, 366, 391-904

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

HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 27, 2013, and end on January 9, 2014. Classes meet MTWRFS from 9 am to 2 pm

ENGL 215-V03

Textual Analysis

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

Prichard

MTWRFS 9:00am-2:00pm

Call#: 25103

ENGL/AMST 391-V13

Topics in Literature/American Studies: Hollywood in History, Fiction and Film

California generally has long held a special place in the American imagination—as the last “frontier,” as a new American Eden, and as the place where the future happened. The cultural environment of Southern California more particularly has long fascinated American writers. The word “Hollywood” itself connotes for writers (and for film makers) far more than the popular images of wealth, glamour and film stardom. Indeed, it is one of the most resonant words in the twentieth-century writer’s vocabulary, and suggests issues and conflicts of basic importance within American culture as a whole. Nowhere else but in Hollywood were the paradoxes of American cultural values—success and failure, wealth and poverty, art and commerce—so starkly opposed. We will take a look at a number of novels and films that seek to convey some truth about the American film industry and the culture of Southern California more generally. Several were written in the 1930s, during the so-called “Golden Age” of the American motion picture industry. And we will do so within the context of California history as a whole. We will read some background information about the history and culture of California, read a few novels set in Southern California (Nathanael West’s *Day of the Locust*, Budd Schulberg’s *What Makes Sammy Run?*, Joan Didion’s *Play It as It Lays*, and short stories by Raymond Chandler) and view a number of films, some based on these literary works. Assignments will include several quizzes, a few response papers, and a final exam.

Fine

MTWRFS 9:00am-2:00pm

Call #: 22188

ENGL/LING 450-V03

Modern Grammar

Study of modern English grammar and usage with some attention to linguistic theory. Recommended for teachers at all levels. May not be used to satisfy the

literature requirement of the College of Humanities and Sciences. For English majors, these courses (limit of six credits) may be counted as part of graduate or undergraduate degree, but not both. Please contact instructor for course details at wgriffin@vcu.edu.

Griffin

MTWRFS 9:00am-2:00pm

Call #: 12247

Spring 2014 CLASSES

UNIV 111, UNIV 112 or the equivalent is a prerequisite for all 200-level literature courses; a maximum of three credits of 200-level literature may count toward the 36 credits for the major.

ENGL 206-001

American Literature II

English 206: Survey of American Literature covers selected works in American Literature from the 1860's to present. Emphasis is placed on connecting common themes among texts, historical background, cultural context, and literary analysis. Includes readings of Twain, James Weldon Johnson, Frost, Hemingway, and others.

Morris

MWF 12:00-12:50pm

Call #: 30480

ENGL 206-901

American Literature II

English 206: Survey of American Literature covers selected works in American Literature from the 1860's to present. Emphasis is placed on connecting common themes among texts, historical background, cultural context, and literary analysis. Includes readings of Twain, James Weldon Johnson, Frost, Hemingway, and others.

Ashworth

MW 5:30-6:45pm

Call#:26579

ENGL 215-001

Textual Analysis

This class will explore how humans have understood their individual and social identities through the stories that they tell. This exploration of how we use narrative to understand ourselves will imply a social value for literary study that we will also examine throughout the semester. A key dilemma guiding our class will concern who has the authority to tell the stories that define us. Are we the stories that we tell ourselves or the stories that others tell about us? Can a person have a fulfilling identity that leaves him or her alienated from the society in which the person lives? How do the ways in which we represent ourselves to ourselves and others enable or restrict what we can be or become? To open this study, we will examine Northrop Frye's argument that all works of literature adhere to an archetypal pattern about such a quest for identity and explanation of some basic literary conventions that readers expect in the works they study. We will then interrogate the adequacy of Frye's theory as we read selected works of literature and consider what identities they suggest for the individuals and societies that they represent.

Wells

TR 9:30-10:45am

Call #: 29220

ENGL 215-003**Textual Analysis**

In this class we will read, discuss, and write about stories of change. We will consider change as it is treated in myth (Ovid's story of Pygmalion and Galatea) and in folklore (Grimms' "The Frog Prince"). We will read four short novels about change (*Dr. Jekyll and Mr. Hyde*, *The Metamorphosis*, 1984, and *Things Fall Apart*), and we will consider change as it occurs in some new media narratives (*These Waves of Girls*, *88 Constellations for Wittgenstein*, and various short works by Young-Hae Chang Heavy Industries' "Miss DMZ"). Assignments will include regular discussion board or blog writings, small group presentations, and longer researched presentations & papers.

Sharp**MWF 2:00-2:50pm****Call #: 22186****ENGL 215-004****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. For further course details, please contact the instructor at hlharrison@vcu.edu.

Harrison**MWF 12:00-12:50pm****Call #: 23527****ENGL 215****Textual Analysis: "The Old Brag of My Heart":****Coming of Age in the U.S. in the Latter Half of the Twentieth Century**

In this course we will examine what it means to come of age in the United States during the latter half of the twentieth century. We will begin with a discussion the *bildungsroman*, a sub-genre of the novel that dates back to Germany in the second half of the eighteenth century, and then examine more recent examples (and perhaps non-examples) of this type of narrative in order to understand the form as it appears in a more recent and local context. Our first text will be Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993), from which we will work backward towards William Maxwell's *The Folded Leaf* (originally published in 1945). We will end the course with a discussion of Justin Torres's *We the Animals* (published in 2012), a short story cycle that shares many of the qualities associated with the novel-of-growth. In the course of our discussion we will examine the similarities and differences in the works with regard to gender, race, ethnicity, class, age, region, sexual orientation and/or an intersection of these social identities.

Comba-006**MWF 1:00-1:50pm****Call #: 22156****Comba-008****MWF 12:00-12:50pm****Call #: 25820**

ENGL 215**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-010**MWF 12:00-12:50pm****Call #: 25289****Brinegar-011****MWF 10:00-10:50am****Call #: 25600****ENGL 215-901****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. For more course details, please contact the instructor at mullinsmb@vcu.edu.

Mullins**MW 4:00-5:15pm****Call#: 30536****ENGL 215-903****Textual Analysis**

This class will explore how humans have understood their individual and social identities through the stories that they tell. This exploration of how we use narrative to understand ourselves will imply a social value for literary study that we will also examine throughout the semester. A key dilemma guiding our class will concern who has the authority to tell the stories that define us. Are we the stories that we tell ourselves or the stories that others tell about us? Can a person have a fulfilling identity that leaves him or her alienated from the society in which the person lives? How do the ways in which we represent ourselves to ourselves and others enable or restrict what we can be or become? To open this study, we will examine Northrop Frye's argument that all works of literature adhere to an archetypal pattern about such a quest for identity and explanation of some basic literary conventions that readers expect in the works they study. We will then interrogate the adequacy of Frye's theory as we read selected works of literature and consider what identities they suggest for the individuals and societies that they represent.

Wells**TR 5:30-6:45pm****Call #: 30084****ENGL 215-904****Textual Analysis**

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

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

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

Hollowell

MW 5:30-6:45pm

Call #: 30376

ENGL 291-001

Topics: American South Cartoons & Comics

Course details TBA.

Robertson

MWF 12:00-12:50pm

Call #: 30743

ENGL 295-701**Reading & Writing of Fiction & Poetry**

Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA**TR 12:30-1:45pm****Call #: 23650****ENGL 295-702****Reading & Writing of Fiction & Poetry**

Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA**TR 2:00-3:15pm****Call #: 23625****ENGL 295-703****Reading & Writing of Fiction & Poetry**

Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA**TR 9:30-10:45am****Call #: 23651****ENGL 295-704****Reading & Writing of Fiction & Poetry**

Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA**MWF 2:00-2:50pm****Call #: 26711****ENGL 295-705****Reading & Writing of Fiction & Poetry**

Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA**MWF 11:00-11:50pm****Call #: 28660**

ENGL 301-002**English Study: Reading Literature (WI)**

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

Frankel**MWF 11:00-11:50am****Call #: 30549****ENGL 301-003****English Study: Reading Literature**

This course focuses on honing reading and writing skills essential to an English major: close reading and analysis of themes, images, metaphors, and other literary devices; clear writing in arguments that pay attention to both small details and broader themes. Readings for this section of 301 will range from medieval poetry and renaissance drama to more modern short stories and possibly some film. Expect to write approximately 25-30 pages in formal papers or revisions of papers, as well as do regular informal writing assignments to develop or strengthen specific skills.

Shimomura**TR 12:30-1:45pm****Call #: 30777****ENGL 301-004****English Study: Reading Literature (WI)**

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 (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.

Ingrassia

TR 12:30-1:45pm

Call #: 20834

ENGL 301-901

English Study: Reading Literature (WI)

This course is designed to give students practice in the critical reading, writing, and thinking skills necessary to excel as an English major at VCU. To do so, we will focus on the material object at the heart of our discipline—"the book." In spite of a rapidly changing media landscape, "the book" has endured and continues to evolve to meet the desires of both writers and readers, whether through digitalization or new, powerful networks of distribution like Amazon.com. In this course, we will study poems, plays, essays, and novels that explore the role of "the book" in human history, in the cultural imagination, and in our own lives, paying special attention to our own reading practices along the way. Course texts may include a combination of the following: *Doctor Faustus* (Marlowe), the sonnets (Shakespeare), *Northanger Abbey* (Austen), *A Room of One's Own* (Woolf), "The Library of Babel" (Borges), *Fun Home* (Bechdel), *Mr. Penumbra's 24-Hour Bookstore* (Sloan), and recent essays about the fate of books in the digital age. In the first half of the semester, students should expect to complete a series of short, weekly close reading and research exercises, one of which will serve as the starting point for a midterm essay. In the second half of the semester, coursework will include a sequence of topic development, research, drafting, and revision assignments that will culminate in a substantial final paper. The course will also feature one or more visits to the Special Collections department at Cabell Library.

Bourne

MW 4:00-5:15pm

Call#: 25049

ENGL 303-901

Writing for Stage &/or Screen

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

McCown

T 4:00-6:40pm

Call #: 30474

ENGL 304-004

Advanced Writing (WI)

Prerequisites: UNIV 200 or HONR 200 and three credits in a 200-level literature course (or equivalent).

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

Contact instructor for course details.

Griffin

MWF 2:00-2:50pm

Call #: 25299

ENGL 304-902

Advanced Writing

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

Boasso

TR 7:00-8:15pm

Call #: 25048

ENGL 305-001

Creative Writing: Poetry

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

Notter

TR 2:00-3:15pm

Call #: 29248

ENGL 305-002

Writing Poetry

Prerequisites: ENGL 101, ENGL 200, and three credits in a 200-level literature course (or equivalent). Talent is fine, but I'm much more interested in your demonstrated willingness to revise. Each member of our group will be evaluated individually. I have no absolute standards for everyone. How much each of you grows within the course of the semester determines how well you do. In addition to your demonstrated willingness to revise, I'll be looking for your responses to assignments, your self-initiated poems, and the contributions you make to class discussion.

From The Religion Of Revision (which will be at the core of our course): Take any first draft, or poem that's stalled out, gone as far as you can take it, and revise it. Try out as many strategies as you know. DON'T simply polish, or pick at it. But PLAY with your growing poem more than you did previously, changing tense, changing point of view, line-structure, economizing and expanding where it makes sense to do so. Simply yield to the proposition that when you CAN REVISE 'TIL YOUR DRAFTS ARE PROGRESSIVELY FRESHER THAN YOUR FIRST INSPIRATION, THEN YOU'RE A WRITER. And equally yield to the notion that all MOMENTS ARE SPACIOUS AND NEW. Now welcome the fact that, within the moment, even after hours of gazing at the

wrong word, one knows the constant opportunity to make fresh moves. Nobody's there making them for you. Each fresh move is for free and only yours to make. Walk away from your poem when it gets picky on you. Keep sneaking up on it to see what it's up to while you sleep, meditate, go for a run, a walk, read somebody else, look out the window, or over a cliff, or simply go on growing for a few more years or days. Then be glad you're silently-becoming poem is now ready for your most recent visit. And that your poem is no more up to anything than your readiness for it.

Sange

TR 9:30-10:45am

Call #: 30082

ENGL 305-901

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.

MacDonald

TR 5:30-6:45pm

Call #: 30871

ENGL 305-904

Creative Writing: Poetry

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or the equivalent). In this beginning poetry workshop students will complete weekly reading and writing assignments, responding creatively and critically to published work by established contemporary authors as well as to original drafts produced by other class members. Reading requirements for the course will include specific essays about poetry and the process of drafting and revision, as well as some self-directed explorations of the new spaces that online journals and the blogosphere have created for both readers and writers of poetry. 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 essay describing 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, required blogging & journaling activities in response to assigned texts, and in-class participation.

Marshall

T 7:00-9:40pm

Call #: 22184

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.

Comba

TR 12:30-1:45pm

Call #: 30547

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

W 7:00-9:40pm

Call #: 28648

ENGL 307-903

Writing Fiction

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

De Haven

M 7:00-9:40pm

Call #: 29246

ENGL 307-904

Creative Writing: Fiction

Prerequisites: UNIV 111, UNIV 112, UNIV 200, and three credits in a 200-level literature course (or equivalent). 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. For more course details, please contact the instructor at crafordml@vcu.edu.

Crawford

W 7:00-9:40pm

Call#: 29298

ENGL 309-002

Writing Creative Nonfiction

In this workshop, we'll shape (and complicate) personal experience, memory, commentary, texts from other genres, and when called for, research, into essays that are, in the words of Scott Russell Sanders, "experiments in making sense of things." Students will write drafts--some in response to assignments--and will bring copies for discussion and critique. The class includes a thorough reading component of mostly contemporary essays, and a discussion of the video essay. Aside from a packet of texts compiled by the instructor, students will read *Writing Creative Nonfiction*, edited by Forche and Gerard, and Kim Stafford's *The Muses Among Us*. The final grade is based on a portfolio of revised texts, a seminar project, and studio work such as freewrites, critiques, imitations, notebook entries.

Shiel

TR 9:30-10:45am

Call #: 30123

ENGL 311-901 Introduction to Literary Theory

This class will explore methods for evaluating literature that have governed literary study for much of the past century. We will begin by evaluating how the New Critics tried to establish objective criteria for literary study based on the principle of “close reading” that focused on the discrete text rather than supplemental biographical or historical data. We will then explore how critical schools since the 1960s challenged (or reinforced) this focus on isolated texts as the rule of literary interpretation. The models for understanding literature that will dominate our studies this term will be formalist, contextual, and linguistic; determining how compatible these models are and which of them proves most adequate for evaluating literature will be among our primary goals this term. Trying to develop a definition of literature will constitute a secondary (or arguably, the primary) goal this term.

Wells

TR 3:30-4:45pm

Call #: 30537

ENGL 321-901 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 one late medieval morality play 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

MW 4:00-5:15pm

Call #: 30479

ENGL 325-001 Early Modern Literature

In this class, we will survey major works by British authors of the mid-16th through mid-17th century. Beginning with Sidney’s *Defence of Poesy* and Spenser’s *Faerie Queene* we will observe how the dominant Protestant Christian humanist program evolved and changed from the high Elizabethan period of Shakespeare, Marlowe, Donne, Bacon, and Jonson through the early Stuart and Commonwealth periods, ending with Milton. There will be a midterm and a final exam, plus a short essay and a longer “research” essay.

Sharp

MWF 1:00-1:50pm

Call #: 28652

ENGL 326-901 Shakespeare in Context

In 1623, seven years after Shakespeare died, his actor colleagues John Heminges and Henry Condell published 36 of his plays in a large, expensive book. Half of the plays printed in the First Folio, as this book is known today, had never been printed before. If his friends had not published this book, classics like *The Tempest* and *Macbeth* might well have been lost to future generations—and to us. Many critics have claimed that the First Folio paved the way for Shakespeare’s

ascendance to the status of poet “for all time.” This course will explore the ways in which the books of Shakespeare’s plays and poems have shaped his legacy, from the cheap quarto pamphlets published in his own lifetime to digital editions designed for a new, tech-savvy generation of students. We will situate Shakespeare’s plays and poems in the social, political, and cultural contexts of early modern England before considering the subsequent variety of agents in the literary marketplace—publishers, editors, illustrators, translators, educators, actors, government officials, and readers—who have brought their own agendas to bear on the presentation of Shakespeare’s writings in print. We will investigate how the range of textual forms in which Shakespeare’s plays and poems have appeared over the last 400 years have come to shape our understandings of Shakespeare, his work, and his place in culture. Coursework will include biweekly blog posts, three short close reading and research exercises, a final paper, and a comprehensive final exam.

Bourne

W 7:00-9:40pm

Call #: 28658

ENGL 331

Restoration & 18th Century Literature

Prerequisite: Three credits in a 200-level literature course and three credits in ENGL 301, the Introduction to the English Major. Charles II’s ascension to the throne in 1660 ushered in an era of rapid change: theaters reopened, women appeared on the London stage, the microscope was invented, the city was rebuilt after the Great Fire, the King’s Gardener produced the 1st “English” pineapple, censorship was on the wane, imperialism was on the rise. The literary marketplace bustled with new topics, texts, authors, readers; old categories for understanding one’s “place” in the world were unsettled as new ones emerged . . .

Reading across the major genres, this **survey course** will focus on primary texts by a range of authors that explore a pervasive cultural anxiety about the instability of personal identity. We will consider:

*the status of text as contact zone;

*how content and form express cultural categories such as country v. city, (neo)classical v. modern, masculine v. feminine; normative “Britishness” v. “Otherness”;

*how such inflections support or challenge the larger domestic, transatlantic, imperial, and global project of “Britishness.”

Your learning process this semester will be enabled by your vigorous contribution to discussion and secondarily by informal lecture. Requirements in addition to verbal participation include a substantial amount of writing, quizzes, and exams. Note: there is a strict attendance policy for this discussion-based

class; if you know you are likely to miss more than 2 classes, you will want to enroll in a different course.

Swenson-001

TR 12:30-1:45pm

Call #: 30540

Swenson-002

TR 9:30-10:45am

Call #: 30539

ENGL 336-001

19th-Century British Novels & Narratives

A study of British narratives of the 19th century, usually including Austen, Dickens, Thackeray, the Brontes, George Eliot and Hardy. For further course details, please contact the instructor at ksnash@vcu.edu.

Nash

TR 8:00-9:15pm

Call #: 30481

ENGL 337-001

Victorian Poetry

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

Frankel

MWF 9:00-9:50am

Call #: 30548

ENGL 340-001

Early 20th Century British Literature

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

Coats

TR 2:00-3:15pm

Call #: 30081

ENGL 342-901**The Modern Novel**

An examination of the novel, chiefly British and European, in the 20th century. For further course details, please contact the instructor at sbcokal@vcu.edu.

Cokal**TR 5:30-6:45pm****Call #: 30873****ENGL 343-901****Modern Poetry**

In or around 1912, the nature of poetry in English changed forever. This course shows you how and why, surveying American, British, and other English-language poetry written during the first half of the twentieth century. The emphasis will be on depth rather than coverage. We will read six to eight pairs of poets. These pairs will allow us to explore the major movements and styles of the period, its defining conflict between tradition and experimentation, and the impact of world war and other forms of social upheaval on poetry's content, form, and stated purpose. Poets will include W.B. Yeats, William Carlos Williams, T.S. Eliot, Gertrude Stein, H.D., Claude McKay, and others. Course requirements will include several short writing assignments, two essays, and a final exam.

Fedors**W 7:00pm-9:40pm****Call #: 30741****ENGL 345-901****Contemporary Poetry**

This is a reading course in contemporary poetry. It has been designed to cultivate a deep engagement with the assigned works, an engagement intended not only to deepen the student's understanding of how poems are made and how they make (or resist making) their meanings but also to deepen his or her pleasure in reading them. While the class will often consider very recent poems by living poets, students will also carefully study many of earlier poems, in order to better understand the tradition within which today's poets are writing. Students will be required to write close readings each week and to generate one longer essay as well.

Graber**TR 5:30-6:45pm****Call #: 30470****ENGL 347-001****Contemporary Literature**

This course introduces students to a selection of contemporary fiction drawn from around the world and centered on the theme of identity, which will be dealt with as a highly complex concept. The writers we will read bring their own take on the question of identity in the age of globalization, in relation to the historically complicated nature of East-West relations, and the phenomenon of cultural diversity. The geographies that are likely to be traversed include the USA, Eastern and Central Europe, the former territories of the Ottoman Empire (parts of modern Turkey), the Arabian Gulf (Qatar), and North Africa. Students taking this course will be introduced to recent texts written by internationally

acclaimed writers and to the various styles and eclectic contexts of contemporary fiction. The primary objectives are to develop and strengthen close reading and critical thinking skills; to practice writing in the discipline of literature; to gain in-depth knowledge of the concept of identity as it is articulated and problematized in literature of the twentieth and twenty-first centuries; and to read the texts with an eye for the social and historical contexts from which they emerge.

Aykol

TR 11:00am-12:15pm

Call #: 29178

ENGL/WMNS 353-001 Women Writers

In this course we will examine creative work written by U.S. women in the context of Second Wave Feminisms. We will begin with a discussion of the word "Feminism" and its various meanings, and then examine different feminist perspectives as evidenced in short stories and novels written by women in the latter half of the twentieth century. We will consider liberal, radical, Marxist/Socialist, Intersectional, Queer, and Postcolonial feminist perspectives, and culminate our study with an examination of Danzy Senna's novel *Caucasia* in relation to how this work may or may not reflect a new, Third Wave feminist ideology.

Comba

TR 9:30-10:45am

Call #: 29179

ENGL/RELS 361-001 The Bible as Literature

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

Edwards

MWF 12:00-12:50pm

Call#: 12229

ENGL/RELS 361-002 The Bible as Literature

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

Edwards

MWF 2:00-2:50pm

Call #: 29580

ENGL 366-001 Writing & Social Change: Prison Writing

This course opens an inquiry into the many reasons people turn to crime and the many challenges they face while incarcerated. Through the study of published prison writers and our own communal writing practice at the Richmond City Jail, we will search for the common ground connecting our diverse experiences—incarcerated or free, black or white, male or female—and together envision a world we can share that has less crime and ideally less jails and prisons. To do this, we will need to wrestle with the paradox at the heart of writing and social

change; the burden of becoming a writer—becoming honest, creative and responsible with words and, presumably, the deeds, too—while struggling with the forces in jail and “out there” in society that would subvert change. Because you will be working side by side with the residents of the jail—they will become your classmates—you need to apply to get into this class. If you are accepted, you need to be prepared to go through some orientation from staff at the jail and fill out some paperwork. To apply, please send Professor Coogan a short essay—3 or 4 paragraphs—explaining what you hope to gain from the course and what you feel you can offer, touching on your personal experiences, intellectual experiences and aspirations in college and later in life. This is a unique service learning course and one that also counts for the literature of diversity. It’s also a unique opportunity to make a difference with your writing and your time. Enrollment is limited to twelve VCU students. Feel free to contact Professor Coogan if you have any questions before applying.

Coogan

R 12:30-3:10pm

Call #: 30384

ENGL 371-001

American Literary Beginnings

A study of the most important writings from the founding of the first colonies to the establishment of the federal government with attention to such authors as Bradford, Byrd, Bradstreet, Equiano, Cabeza de Vaca and Franklin. For further course details, please contact the instructor at hlharrison@vcu.edu.

Harrison

MWF 10:00-10:50am

Call #: 30381

ENGL 373-002

U.S. Literature 1865-1913

This course examines the literature of the United States from the end of the Civil War to the beginning of World War I. Writers of the period such as Howells, James, Twain, Crane, Chesnut, Freeman, Herne, Norris, Robinson and Chopin will be studied. The course will be conducted by the lecture/discussion method. Students are expected to take part in discussions. Besides the class participation, which includes student class presentations, the grade will be determined by a midterm, a paper (13-15 pages, either critical or research), unannounced quizzes if necessary, and a comprehensive final exam.

Oggel

TR 3:30-4:45pm

Call #: 22448

ENGL 374-901

U.S. Literature: Modernism

A group of American writers whose first major works appeared in the 1920s was a generation "grown up to find all gods dead, all wars fought, all faiths in man shaken." Gertrude Stein labeled them the lost generation, and their works mirrored the extravagance and corruption that led to their disenchantment. This course will explore the subjects and themes of the Jazz Age, the 1920s, as they are

reflected in the literature of the time, and it will examine various exits from the wasteland suggested by post-crash authors. Anderson, Fitzgerald, Hemingway, Toomer, O'Neill, Eliot, Faulkner, and Hurston are among the authors we will read.

Mangum

MW 4:00-5:15pm

Call #: 30476

ENGL/TEDU 386 Children's Literature

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

-001 Law-Reed

F 9:30am-12:10pm

Call#: 29107

-903 Deicas

M 7:00-9:40pm

Call #: 29109

ENGL 388-901 Writing in the Workplace (WI)

Semester course; 3 lecture/workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200 and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295.

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

King

TR 5:30-6:45pm

Call #: 30477

ENGL/TEDU 389 Teaching Writing Skills

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

-902 Couch

R 7:00-9:40pm

Call #: 28528

-903 Collin

R 4:00-6:40pm

Call #: 29113

-904 TBA

T 4:00-6:40pm

Call #: 29112

ENGL/LING 390-001 Introduction to Linguistics

This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for human language and communication with an emphasis on basic, formal methods of linguistic description. Basic areas covered under formal linguistics includes phonetics (the properties of speech sounds), phonology (the systematic sound patterns of language), morphology (the grammatical structure of words), syntax (the structure of phrases and sentences), and semantics/pragmatics (the meaning and use of words and sentences). This course will also cover areas such as historical linguistics (language change and language relationships), language acquisition (how languages are acquired in children vs. adults) and physiological basis of language (language and the brain). This course is designed to give you a brief but broad overview of the methods used in linguistic description and

analysis and to familiarize you with the main areas of inquiry within the field of linguistics.

Griffin

MWF 1:00-1:50pm

Call #: 30558

ENGL/LING 390-901 Introduction to Linguistics

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

Griffin

MW 5:30-6:45pm

Call #: 28654

ENGL 391-001 Topics: 20th Century Russian Fiction

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

Didato

TR 11:00-12:15pm

Call #: 30544

ENGL 391-003 Topics: Medicine in Literature

In 1994, New York University School of Medicine established a site providing resources for anyone interested in medical humanities. The site defines that term "*broadly to include an interdisciplinary field of humanities (literature, philosophy, ethics,*

history and religion), social science (anthropology, cultural studies, psychology, sociology), and the arts (literature, theater, film, and visual arts) and their application to medical education and practice. The humanities and arts provide insight into the human condition, suffering, personhood, our responsibility to each other, and offer a historical perspective on medical practice. Attention to literature and the arts helps to develop and nurture skills of observation, analysis, empathy, and self-reflection -- skills that are essential for humane medical care. The social sciences help us to understand how bioscience and medicine take place within cultural and social contexts and how culture interacts with the individual experience of illness and the way medicine is practiced."

The disciplines of Medicine and Literature share more than one might immediately imagine. At the heart of both lie the human condition, body, mind, and soul. Crucial to both is narrative, story-telling. Doctors and nurses, patients and families, writers from any of these four groups share their experiences of medicine in a range of genres in an effort to represent and investigate those experiences and to sound their depths of meaning.

This semester, we will read and discuss fiction, poetry, nonfiction, and drama, exploring issues both personal and universal, social and cultural, professional and ethical, learning how literature's representational practices can teach or enhance understanding and empathy in a variety of medical contexts. Themes will include physician and patient perspectives on suffering and grief, physician training, physician and patient perspectives of healing and society, and medical ethics. Texts will be selected from works by physician writers such as Abraham Verghese, William Carlos Williams, Atul Gawande, Danielle Ofri, Oliver Sacks, Richard Selzer, Samuel Shem and others. Texts will also be selected from works by authors with backgrounds other than that of physician, Charlotte Perkins Gillman, Rebecca Skloot, Floyd Skloot, Margaret Edson, Nathaniel Hawthorne, Anton Chekov, and others. The possibilities for our combination of readings is rich and numerous.

The course will be a hybrid with two-thirds of our time in the classroom and one-third online, taught by Dr. Elizabeth Hodges, Department of English, with contributions from Dr. Gonzalo Bearman, MD, MPH, FACP, and Dr. Mark Ryan, MD, FACP from the MCV campus. Mondays and Wednesdays we will discuss readings; Fridays, you will respond to a weekly prompt on Discussion Board in Blackboard.

Hodges

MWF 10:00-10:50am

Call#: 30469

ENGL 391-006

Topics: Canadian Literature

This class will hold its Thursday sessions on Blackboard.

This hybrid English course (Tuesdays in class; Thursdays through Blackboard) follows a roughly chronological development of Canadian life by examining core

cultural dynamics presented in works of major Canadian writers, and in forms as diverse as historical fiction, science fiction and magic realism. Students will read and study six required novels/films and select a seventh pair to study independently. Facility with Blackboard is essential.

Lindquist

TR 9:30-10:45am

Call #: 29392

ENGL/AMST 391-008 Topics: American Writers in Paris

We will be examining the experiences of the many writers--Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, Djuna Barnes, E. E. Cummings, Malcolm Cowley and John Dos Passos among them--who expatriated to France in the early decades of the twentieth century. We will pay particular attention to those writers of the "Lost Generation" in the 1920s. We will focus on a couple of broad concerns, including an attempt to construct a "theory" of literary expatriatism and an assessment of the aesthetic termed Modernism. 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 interesting literature of the twentieth century. We will also devote 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. Assignments include a fair amount of reading, an exam or two, several response papers or posts, and one short (6-10 page) research paper.

Fine

TR 3:30-4:45pm

Call #: 26582

ENGL 391-901 Topics: Digital Studies

This class provides a topical survey of issues in current digital media studies, spending a week or two each on topics like digital democracy, social media and sociality, social media and activism, digital language, race and gender in digital media, games, the digital divide, digital politics, transparency/openness, online education, software studies, and the singularity. In each case we'll read a couple of short articles, some scholarly, some more journalistic, as well as looking at primary digital media objects (texts, software, media, websites). Students will write brief assignments in a number of formats and will be encouraged to develop experimental projects, as well as presenting material to the rest of the class for group study.

Columbia

MW 5:30-6:45pm

Call #: 29187

ENGL/WMNS 391-904 Topics: Queer Cinema

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

Society's dominantly hostile attitudes toward queer sexuality have historically been framed in terms of deviance, pathology, and sickness. In early film, queer people were commonly portrayed as either fearfully sinister villains or objects of ridicule. But attitudes began to change with the advent of queer liberation movements in the 1960's; with increasing concessions of acceptance, the diminution of stereotyping, and the broadening range of story lines and characterizations suggested that queer people in film could be multidimensional.

Bursts of willful resistance to mainstream heterosexist characterizations of queer people have occurred, particularly when queer people take the camera into their own hands.

This course seeks to chart these trends as mirrored in modern pictures from the second decade of the twentieth century to the present time. From an abundance of choices, we have selected vividly telling examples, especially pictures with literary antecedents. These choices are designed to provoke wonder, argument and controversy. Some are windows into forgotten times; some point to a possibility of coming together not yet realized.

We will explore how psychoanalysis, Marxism, sexology, feminism, critical race theory, and post-structuralism influence film representations of queer bodies, sexualities, and subjectivities. We will use reception theory to explore queer interpretations of film. Like other genres of film, queer cinema raises broader questions about filmmaking as an artistic and socially situated phenomenon, as well as about how films are "read." Some thematic elements include:

- intersections of race, class, and geography, and the impact of these intersections on queer characters in film, and queer film production
- mythos/mythic dimensions of queer narratives
- objectification, fragmentation, and reification of queer bodies
- identity, gender, and sexuality
- permutations of the desiring subject and the desired object; navigating the queer gaze
- queer futurity, the radical imagination, and liberation

Canfield

W 7:00-9:40pm

Call#: 26679

ENGL 401-001

Shakespeare

In this course, we will consider the development of Shakespeare's poetic and dramatic techniques over the course of his 20+ year career in the theater. We will begin by reading two of his most accomplished history plays (Richard II and 1 Henry IV) We will then read four comedies (A Midsummer Night's Dream, The Merchant of Venice, As You Like It and Twelfth Night). We will then read six

tragedies (Romeo and Juliet, Julius Caesar, Hamlet, Othello, Macbeth, and Antony and Cleopatra. And we will end the semester with his late romance The Tempest. There will be a midterm and a final exam, plus a short essay and a longer "research" essay. This course will be taught in combination with the undergraduate course ENGL 401-001.

Sharp

MWF 11:00-11:50am

Call#: 28657

ENGL 402-001

Chaucer

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

This course is an introduction to the writings of Geoffrey Chaucer in their linguistic and social context, focusing on the Canterbury Tales; we will also read some of Chaucer's shorter poems and selections from *Troilus and Criseyde*. We will begin with an introduction to Chaucer's life and language and will then go on to read and discuss his writings. You are expected to read Chaucer's work in the original Middle English; with concentration, this is not as difficult as you may fear. In addition to becoming familiar with Middle English, you will also learn something about Chaucer's England and the original audience of his works. Graded work: 2 papers (4-5 pp. each); quizzes and translation exercises; in-class dramatic reading and discussion leading; 2 midterms; final exam.

Brinegar

MWF 2:00-2:50pm

Call #: 29090

ENGL 413-001

19th Century Studies: Big Books about Bad Girls

Some of the central texts in the canon of great novels have been written by men about interesting women--that is, characters whose lives transgress the social and especially marital norms of their societies. This course will examine books from nineteenth-century England, France, and Russia, such as *Vanity Fair* (Thackeray), *La Cousine Bette* (Balzac), *Madame Bovary* (Flaubert), *Anna Karenina* (Tolstoy), and *Nana* (Zola) in order to come to an understanding of how this motif shapes the genre of the novel, and why such characters have remained fascinating to readers today. This is a reading intensive course.

Latane

MWF 11:00-11:50am

Call #: 30784

ENGL 435-901

Advanced Poetry Writing

Prerequisites: Three credits in a 200-level literature course (or equivalent), ENGL 200 (or equivalent), and ENGL 305 Poetry. *Admission to this advanced workshop is limited to those who have completed English 305 (preferably, with a grade of B or better) or the equivalent.* Workshop participants will read, write, and revise poems.

Students are required to produce a poem every other week for discussion.

Students will also be required to read poems and essays by established writers each week to inspire and encourage their own writing, and they will be asked to

respond to the assigned readings both in writing and during class. Students have opportunities to meet with the instructor during the semester for individual conferences and are required to submit a portfolio of revisions of their poems at the end of the semester. Final grades are determined not only by the quality of the poems collected in the portfolio but also by their written responses and active participation in workshop.

Graber

TR 3:30-4:45pm

Call #: 30872

ENGL 437-002

Advanced Fiction Writing

Workshop class focused on the writing of short stories and reading contemporary examples of the art form.

McCown

TR 11:00am-12:15pm

Call #: 30475

ENGL 437-901

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

MW 4:00-5:15pm

Call #: 23983

ENGL 439-901

Advanced Creative Nonfiction Writing

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

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

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

Hodges

T 7:00-9:40pm

Call #: 30472

ENGL 445-001

Form & Theory of Poetry

This section of English 429 is intended as a focused study of poetic form, primarily received meters and forms, but also free verse and "open" forms. Students will investigate poetic form through readings in the texts, the course reader, and class discussions, but most importantly through writing original poems--poems in meter, poems in received forms such as sonnets, poems in free verse, and poems in other modes such as prose poems, syllabic poems, and accentual meter. We will devote some special study to the work of three poets who are masters of form, Elizabeth Bishop, Wislawa Symborska, and Robert Lowell. By the conclusion of the class, students should have a good understanding of English language prosody, and a better ability to use that knowledge when writing creative or critical work. In addition to the poems they will be write, students will be asked--during he final weeks of the semester-- to give a brief class presentation or short paper on the work of one of the poets on the reading list

As a good portion of our class time will be devoted to workshop critiques, English 305 is **strongly** recommended as a prerequisite for this course

Probable Texts

Elizabeth Bishop, **The Complete Poems 1927-1979**

Eavan Boland and Strand, **The Making of the Poem**

Paul Fussell, **Poetic Meter and Poetic Form**

Robert Lowell, **Selected Poems**

Robert Pinsky, **The Sound of Poetry**

Wislawa Symborska, **New and Collected Poems**

I will also ask you to purchase a course reader that I will make up

Wojahn

TR 3:30-4:45pm

Call #: 30377

ENGL 447-001

Form & Theory of Fiction

A number of disciplines, including literary studies, history, philosophy, gender and women's studies, etc. have a vested interest in *narration*. Culture is often

defined as a storehouse of stories involving individual and collective views and strategies of “world-making.” The most frequent questions asked by these disciplines is how do we order experience through stories, how do we make sense of our single or multiple worlds. In a series of introductory discussions and text interpretations, we will consider narration, its nature, organization, and functions in culture. Discussions and text analyses will pursue two different areas of narrative organization: elements of the story (events, characters, setting, time structures, thematic motifs); and elements of discourse (means by which the story is transmitted, such as point of view or focalization, levels of narration, styles of discourse, and the reader's reconstruction of narrative). This class aims at familiarizing writers and readers of fiction with the current vocabulary and tools of narrative analysis, making their experience of fiction more responsive and creative.

Cornis-Pope

TR 12:30-1:45pm

Call #: 30128

ENGL/LING 450-001 Modern Grammar

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

Griffin

MWF 3:00-3:50pm

Call #: 27228

ENGL 480-901 Authors: Joan Didion

This course will offer us an opportunity for close study of Joan Didion's nonfiction with attention to prose stylistics, narrative structure, rhetoric and social and journalistic relevance. We will read her work chronologically for the most part, starting with *Slouching Towards Bethlehem* (1968), *The White Album* (1979), and *Salvador* (1983), then moving to *After Henry* (1992), *Political Fictions* (2001), *Where I Was From* (2003), *Fixed Ideas* (2003), *The Year of Magical Thinking* (2005), and *Blue Nights*. Assignments will include stylistic and rhetorical analysis, critical response, and a final project on some aspect of Didion's work of your own choice. Scholarly criticism of Didion's writing has been, to date, limited; thus there are many possibilities here for publication.

Joan Didion is one of the most important writers of literary nonfiction, personal and journalistic, of the 20th and 21st Centuries. This courses promises to be an interesting, perhaps eye-opening experience of the nonfiction genre and an author well known for her personal essays and sociocultural criticism.

Hodges

MW 4:00-5:15pm

Call #: 30546

ENGL 483-901

Literary Texts & Contexts: The Booker Prize

Televised live in Britain, complete with tuxes and red carpets, the Man Booker Prize is arguably the most prestigious honor a contemporary novelist writing in English can win. A prize that creates reputations and bestsellers, the Booker has a reputation for favoring the work of writers representing Britain's far-flung former colonies, including J. M. Coetzee, Arundhati Roy, and Salman Rushdie, whose work we will read, along with novels by writers less easily categorized, including Kazuo Ishiguro and Yann Martel. Because the largesse that created the prize in 1968 grew out of the Booker Company's holdings in the British sugar colony of Guyana, the prize seems unsettlingly to retrace this exploitative trajectory with cultural products, replacing the fruits of colonial manual labor with postcolonial intellectual labor, by importing the fictional refinements of exotic lives abroad "back" to the former imperial center. Moreover, the prize's prestige gives it an unusual influence in shaping an emerging canon of "postcolonial" fiction that privileges a postcoloniality translatable to metropolitan readerships. Along with our more conventionally literary explorations, this course will examine the history and apparatus of the Booker Prize to delineate major issues in postcolonial literature and theory. We will also track the gossip over the Prize's shortlist and watch its award ceremony.

Chan

TR 12:30-1:45pm

Call #: 30124

ENGL 484-001

Literary Movements: Comic Surrealism

So Surrealism means Beyond Realism. So what's that? So what's comic that isn't absurd, isn't satirical, isn't amusement—isn't even funny? (Why do I hate jokes and love to be amused? What makes wit wit?)

Surreal, dude! the kid exclaims while welcoming his buddy's green hair. Is Surreal merely synonymous with weird? In an age of Cryonics—not too live bodies, in our own time, installed in ice for the better centuries up ahead, impression of Jane Mansfield's breasts immortalized in cement, no sign of body parts anywhere on the screen, within the green, Nintendo Baghdad night—far out & impacting as the brain-invented bombs some of us call Smart—could the Real already have been replaced by the Surreal? If so, what do we do to lighten up? In such a world, how do we know where we are, and how do we laugh? How does the Macabre transport us and where does it leave us? Does it increase our wherewithal to survive, even enjoy our crazy world? What happens when we want our humor to be as crazy as our world? Relish it that way? Is this a proportionate yen? A "sane" yen? How is such humor cathartic? Can the Macabre lead to empathy? Imaginative Compassion? Can the Comic Surreal, even the humorously Grotesque, stir us to tenderness? Seriously & funnily, I

mean to lead us on guided imagery trips, to not require “Automatic Writing” from each of you, but put up a Blackboard Forum for sneaky exhibitionists, to allow for “happenings” both in front of our faces & behind our backs, inspire researchings into Apollinaire, Breton, Reverdy, Duchamp, Prevert, Magritte, Dali, Paul Simon, the Beatles, Bob Dylan, Kenneth Patchen, Frieda Kallo, Wallace Stevens, big ee, Hart Crane, Gerty Stein, Lawrence Ferlinghetti, imperatively, Frank O’Hara, John Ashberry, Charlie Simic, James Tate, & Mary Ruefle—how ‘bout some Pablo Neruda?...bit of Shinkichi Takahasi?--& gobs of gorgeous others.

Of course this course has got to begin with showings of HAROLD & MAUD & DOCTOR STRANGELOVE!

Sange

TR 11:00-12:15pm

Call #: 30083

ENGL 491-001

Writing Process and Practice

Writing Process and Practice joins writing theory to writing practice. Students will explore their own writing practice and expand their knowledge of rhetorical processes and the teaching/learning of writing. The course has both a classroom and a practical component. The latter part of the semester, students will devote two hours per week to peer consulting in the Writing Center. Coursework will cover readings and investigations into theories about writing and the writing process, as well as the principles of working one-on-one with student writers. The course will require collaborative work, weekly journaling, two short papers, a mid-semester paper, and a final paper and presentation.

McTague

TR 12:30-1:45pm

Call #: 21054

ENGL 491-901

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. *This class will be taught in conjunction with graduate course ENGL 570-901.*

Coogan

MW 4:00-5:15pm

Call#: 30382

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 11:00am-12:15pm****Call #: 28622****ENGL 499-005****Senior Seminar: Postcolonial Lives**

In an age of reality TV, viral videos, and Twitter, literary celebrities still exist. Published almost exclusively by multinational media conglomerates, "postcolonial" novelists make intriguing examples, the appeal of their fictions deriving in part from a perceived personal connection to exciting personalities from exotic places emerging out of colonial oppression all over the world. This senior seminar focuses on semiautobiographical novels by prominent writers including J. M. Coetzee, whose memoirs about "John Michael" are narrated in the third person, but whose more recent *Diary of a Bad Year* is co-narrated by a distinguished writer addressed as "Señor C"; Jamaica Kincaid, whose early novels about Caribbean migrant girls and *Autobiography of My Mother* constitute a series of fictionalized memoirs; V. S. Naipaul, who reenacts how he became an English country gentleman in *The Enigma of Arrival*; and Salman Rushdie, whose "New York novel" *Fury* was published in 2001, a tragic year for that metropolis. We also will be following Rushdie's Twitter feed and reading substantial excerpts from his most longest, most recent work, *Joseph Anton*.

Chan**TR 9:30-10:45am****Call #: 29218****ENGL 499-006****Senior Seminar: Writing about Race - Literature and Law in Nineteenth-Century America**

This course will investigate the matter of race as it was treated in two modes of writing—legal and literary—during the second half of America's nineteenth

century, the period when the United States moved from slavery through abolition and Reconstruction to post-Reconstruction and "separate but equal."

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

Oggel

TR 12:30-1:45pm

Call #: 29563

ENGL 499-901

Senior Seminar: Gothic

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

Requirements of the seminar will include: a surfeit of verbal participation, a surfeit of written participation (via Blackboard), 2 presentations (one on a film,

one on secondary /critical materials), and of course a seminar paper (linked to a written prospectus, a several writing workshops during the drafting process).
N.B.: this shall be a true seminar, not a lecture class, and regular attendance is crucial. (If you do not like to "participate," or if you know you will need to miss more than A Single Class (this class meets only once a week), you will want to consider signing up for a different course.)

Swenson

W 4:00-6:40pm

Call #: 30466

ENGL 499-902

Senior Seminar: European Modernism

Course details TBA.

Cokal

MW 4:00-5:15pm

Call #: 29175

ENGL 499-903

Senior Seminar: Prison Literature

It is widely known and reviled by most: America is the world's largest jailer. That's just a fact. But what do we really know about the experience of prison? What does prison do to humanity in the name of punishing criminality? To find out we'll study the poems, letters, essays, memoirs and fiction by prisoners, their teachers and family members; literature created between the 1960s and today, the period coinciding with the growth of the prison industrial complex. Through this literature we will explore the experience of confinement, violence, race politics, capitalism, gender and sexuality, authority, educational opportunity, bureaucracy, spirituality, mental health, family, and the law. We'll analyze and adjudicate the claims these writers are making about the many dimensions of their lives affected by prison. They don't all show us the same life in prison. There are discontinuities *and* continuities in the experience of imprisonment. Rhetorical theory will help us sort it all out. You'll learn how to use it as a form of criticism to unpack what these writers trying to get you to see. You can expect to present several short pieces in class about a prison writer in preparation for your seminar paper where you will synthesize a larger group of writers who together will help you articulate the most compelling ethical problem with imprisonment.

Coogan

R 4:00-6:40pm

Call #: 30380

HUMS 250-901

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

T 7:00-9:40pm

Call #: 28821

HUMS 250-902 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.

Ashworth

R 4:00-6:40pm

Call #: 23528

HUMS 250-903 Reading Film

This course aims to develop the students' visual literacy by exploring and analyzing the various elements of narrative film (i.e., mise-en-scène, cinematography, and editing). Examples will be drawn from both the U.S. and world cinema and from all eras of filmmaking. By the end of the semester, students will be exposed to the fundamental vocabulary for discussing both the content and formal aspects of the medium.

Aykol

R 4:00-6:40pm

Call #: 24545

HUMS 250-904 Reading Film

This course aims to develop students' visual literacy by exploring and analyzing the various elements of narrative film (mise-en-scène, cinematography, editing) in particular. We will also dedicate some time to the aesthetics of documentary and avant-garde filmmaking practices. Examples will be drawn from both the U.S. and world cinema and from all eras of filmmaking. By the end of the semester, students will be exposed to the fundamental vocabulary for discussing both the content and formal aspects of the medium.

Aykol

T 4:00-6:40pm

Call #: 25281

HUMS 250-905 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.

Ashworth

MW 4:00-5:15pm

Call #: 30478