

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Fall 2012**

## 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..... 304, 305, 307, 435\*, 437\*, 439\*, 491

Criticism.....311, 352, 485

Linguistics.....390, 391-006, 448, 452

Literature prior to 1700.....322, 326, 361, 401, 402, 403

Literature 1700-1945.....332, 335, 336, 337, 340, 372, 373, 374, 480

Literature of Diversity.....353, 354, 381, 366, 391-002

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

## Fall 2012 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 206-901**

### **American Literature**

Semester course; 3 lecture hours. 3 credits. Prerequisite: UNIV 112. An introduction to the literature of the United States from the 1860's to the present, emphasizing connections among representative works.

**Glenn**

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

**Call #: 28778**

### **ENGL 206-902**

### **American Literature**

Semester course; 3 lecture hours. 3 credits. Prerequisite: UNIV 112. An introduction to the literature of the United States from the 1860's to the present, emphasizing connections among representative works.

**Glenn**

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

**Call #: 28781**

### **ENGL 215-001**

### **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**

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

**Call #: 17190**

### **ENGL 215-002**

### **Textual Analysis**

Prerequisite: UNIV 112.

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 instructor.

**White**

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

**Call #: 26958**

### **ENGL 215-003**

### **Textual Analysis**

In this section, we will examine the ideas of time and identity, and especially ways in which identities, individual and group, develop in the context of either specific times (whether historical, mythological, or personal) or specific spaces. Numerous characters, from Homer's *Odysseus* and Shakespeare's *Hamlet*, even to more modern protagonists like Buffy the Vampire Slayer, experience moments of sudden change or growth—or, alternately, display their inability to change with their times. How do their struggles with identity reflect the issues and controversies of their time, society, culture, or beliefs? How do their concerns about time clarify their anxieties of personal change and social responsibility, or reflect the frailties and pressures within their changing societies? Course texts and readings draw principally on the western tradition, and include epic and lyric poetry, drama, narrative fiction, and film. The course will be structured around clusters of texts from 4 different times and spaces, broadly defined. Particular emphasis will be placed on reading early literatures in historical and cultural context, and analyzing their issues in writing.

**Shimomura**

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

**Call #: 25403**

**ENGL 215-004**

**Textual Analysis: "The Old Brag of My Heart": Coming of Age in America in the Latter Half of the Twentieth Century**

In this course we will examine what it means to come of age in America 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 American context. We will begin with Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993); and then, for the most part, we will work backward towards Carson McCuller's *The Member of the Wedding* (originally published in 1946). We will end the course with a discussion of Jerry Gabriel's *Drowned Boy* (published in 2010), 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 in relation to gender, race, and class.

**Comba**

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

**Call #: 21575**

**ENGL 215-005**

**Textual Analysis**

Prerequisite: UNIV 112.

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 instructor.

**TBA**

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

**Call #: 28168**

**ENGL 215-006**

**Textual Analysis**

Please contact instructor for course details.

**Cohen-Gee**

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

**Call#: 25407**

**ENGL 215-007**

**Textual Analysis**

Prerequisite: UNIV 112.

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 instructor.

**TBA**

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

**Call #: 21668**

**ENGL 215-009**

**Textual Analysis**

This course will ask you to read a variety of literary texts—primarily short fiction and poetry—and view a variety art objects at the VMFA (e.g. painting, prints, photography, sculpture, et al) to explore the relationship between different creative media in representations of gender, family relationships, domestic space, and national identity. The course will provide you with information related to the items in the VMFA (in the form of podcasts, YouTube videos, and/or written information) that helps connect those with the literary texts. In turn, you will be asked to document and reflect upon your experiences in the museum by maintaining a blog and, by the end of the semester, create your own alternative gallery guides that can take the form of a podcast, a video, storyboard, prezi or powerpoint. This course is designed for you to gain ownership over the literary texts and the art objects you encounter in the class and in the museum by asking you to create content reflecting on your experiences in the museum, connecting that material with the written texts from this class, and discussing specific art items themselves. This process of meaningful engagement, thoughtful reflection, and the subsequent creation of written, visual, or verbal documents is an integral part of the learning process in this class. The textbook used will be the Norton Introduction to Literature, Shorter Tenth Edition. Requirements for this course include two exams, quizzes, a final project (described above), blogging, and regular visits to the VMFA. Additionally, students are required to become student members of the VMFA (\$10). For questions or a syllabus, please contact [cingrass@vcu.edu](mailto:cingrass@vcu.edu).

**Ingrassia**

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

**Call #: 25402**

**ENGL 215-010**

**Textual Analysis**

Money: it seems no one can live without it, and everyone would like more of it. This section of Textual Analysis explores centuries of writing (most of it originally in English) depicting people managing—and, just as often, mismanaging—their money. From the Old Testament to Aesop to Shakespeare to Austen to Mamet, our reading will survey a breadth of literary forms, in addition to teaching us a thing or two about managing our own finances. The semester culminates, perhaps predictably, in Dickens's *A Christmas Carol* and Capra *et al's It's a Wonderful Life*.

**Chan**

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

**Call #: 25967**

**ENGL 215-011**

**Textual Analysis**

Prerequisite: UNIV 112.

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 instructor.

**TBA**

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

**Call #: 28127**

**ENGL 215-012**

**Textual Analysis: Unreliable Narration in Fiction and Film**

Prerequisite: UNIV 112.

This course examines a wide range of untrustworthy storytellers, from the naïve, misguided, and forgetful to those who are deranged, duplicitous, lazy, or full of wishful thinking. We will define objective ways of analyzing unreliability and use them to interpret several ambiguous novels, short stories, and films. We'll recognize several different types of unreliability, see how different media affect the way those types function, distinguish between dazzling surprises and cheap tricks, and make informed arguments about narration. Required texts (with the correct editions specified) will be available at amazon.com Listmania list ENGL 215.

**Nash**

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

**Call #: 27188**

**ENGL 215-013**

**Textual Analysis**

This section of ENGL 215, "20<sup>th</sup>-Century Postcolonial Literature," offers a survey of fiction, poetry, and drama from around the world, produced in countries that once were colonies of primarily European powers. Our geographical focus will

be broad: the Middle East and North Africa; sub-Saharan Africa; south and east Asia; Latin America. Most of what we study will be work in translation. As we read, discuss, and analyze the texts, we will consider several questions: In what ways is postcolonial literature a reaction to the experience of being colonized, to both specific and general social, economic, and political conditions? In what ways has the colonial/postcolonial experience determined its literature's subject matter? Its form? How does postcolonial literature address topics and themes relevant to our understanding of the world today and our place in it no matter where we live or what our history?

**Lodge**

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

**Call #: 27191**

**ENGL 215-901**

**Textual Analysis: "The Old Brag of My Heart": Coming of Age in America in the Latter Half of the Twentieth Century**

In this course we will examine what it means to come of age in America 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 American context. We will begin with Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993); and then, for the most part, we will work backward towards Carson McCuller's *The Member of the Wedding* (originally published in 1946). We will end the course with a discussion of Jerry Gabriel's *Drowned Boy* (published in 2010), 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 in relation to gender, race, and class.

**Comba**

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

**Call #: 26494**

**ENGL 215-902**

**Textual Analysis**

Prerequisite: UNIV 112.

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 instructor.

**TBA**

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

**Call #: 28169**

**ENGL 295-001**

**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. Contact instructor for course details.

**Kiley**

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

**Call #: 25064**

**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. Contact instructor for course details.

**Saunders**

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

**Call #: 23795**

**ENGL 295-701**

**Honors: 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. Contact instructor for course details.

**TBA**

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

**Call #: 28762**

**ENGL 295-702**

**Honors: 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. Contact instructor for course details.

**Batten**

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

**Call #: 23798**

**ENGL 295-703**

**Honors: 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. Contact instructor for course details.

**Kabot**

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

**Call #: 23799**



**ENGL 301-001****Introduction to the English Major**

Prerequisites: ENGL 101 and three credits in a 200-level literature course (or equivalent).

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

**Harrison****MWF 10:00-10:50am****Call #: 19316****ENGL 301-002****Introduction to the English Major**

Prerequisites: ENGL 101 and three credits in a 200-level literature course (or equivalent).

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

**Harrison****MWF 12:00-12:50pm****Call #: 21703****ENGL 301-003****Introduction to the English Major**

This course is designed to introduce English majors to the fundamental elements of imaginative writing. In this course, we will consider the elements of structure, plot, character, setting, point-of-view, symbol, and theme, and examine how they work in the genres of the short story, the play, the poem, and the novel. Our goal is to read critically so as to write thoughtful analytical essays in which we interpret these elements in order to come to conclusions about a given text. We will then to build on this goal to write essays with the aid of scholarly research.

**Comba****MWF 9:00-9:50am****Call #: 27563****ENGL 301-004****Introduction to the English Major**

This course will introduce you to the work of an English major: reading (literature, carefully and critically) and writing (literary argument, coherently and persuasively). To help you develop these skills, we'll read many poems,

long and short, old and new; short stories and one novel; and one play to end the course. The main goals of this course are to develop skills in close reading of literature, to develop skills in composing literary arguments, to become familiar with a variety of approaches to literary interpretation, and to better understand what you have undertaken by majoring in English.

**Brinegar**

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

**Call #: 12391**

**ENGL 301-006**

**Introduction to the English Major**

Why do we read at all? Why do we write and tell stories? These questions come to us at all levels in the study of literature. In this class we will read and/or listen to a variety of fiction and poetry texts that ponder just these questions while placing them within larger social contexts, and related to our understanding and representations of ourselves here, now, today. In this class we'll read, watch and listen to a number of stories, both true and not true, in which the relationship between stories, reading, and storytelling and the "rest of life" is made explicit. We will also listen to a variety of contemporary versions of "oral storytelling" from radio programs in which stories are told rather than read; and we will not only read written poetry on the page, but also listen to and watch poetry performed in live in an environment where improvisation is allowed or even encouraged. We will also look at examples of new media (especially computer and video games) that appear to include stories, or parts of stories, as part of their contents, and at examples of "reality" television. The class is taught primarily via discussion; students will write three short papers and do some in-class work as part of their participation grade, and we will also spend some time workshopping each others' papers in class.

**Columbia**

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

**Call #: 26694**

**ENGL 301-007**

**Introduction to the English Major**

In this course we will read and analyze examples from different literary genres with a primary focus on refining the skills helpful in the English major. We will look at the ways in which language is used in literary texts and practice writing responses to those texts. Some of the texts will draw attention to their own "texture," the others will provoke us to consider with equal if not more interest the text's cultural context. Regardless of the different approaches and methods we will adopt in order to scrutinize a variety of texts, our ultimate goal is to become perceptive readers of literature highly skilled in deciphering the form and content of an author's work. In order to accomplish the above stated general objectives of this course, I have chosen a selection of seminal texts that will allow us recognize how a literary text is written and then "rewritten" over the course of history. A "rewritten" text, as we will discover, often re-imagines an earlier

text in terms of both form and content. It also gives the astute reader the opportunity to trace the impact of time and place on a number of significant “universal” themes literature deals with.

**Aykol**

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

**Call #: 27950**

**ENGL 301-903**

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

**Call #: 16920**

**ENGL 304-002**

**Advanced Writing**

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.

**Dacey**

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

**Call #: 27381**

**ENGL 304-003**

**Advanced Writing**

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.

**Macdonald**

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

**Call #: 25050**

**ENGL 304-901**

**Advanced Writing**

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.

**TBA**

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

**Call #: 12401**

**ENGL 304-902**

**Advanced Writing**

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

Please contact instructor for course details.

**Griffin**

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

**Call #: 20002**

**ENGL 305-001**

**Writing Poetry**

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

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

**Marshall**

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

**Call #: 28591**

**ENGL 305-901**

**Writing Poetry**

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

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

**Bray**

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

**Call #: 20005**

**ENGL 305-903**

**Writing Poetry**

This is a workshop in poetry writing. Students will be expected to write and revise between ten and twelve poems, and to submit these poems for workshop discussion. I will also from time to time require students to attempt various creative writing exercises, and to complete three short response papers on collections which appear on our reading list. Students will meet with me at least twice during the semester for individual conferences, and at semester's end will submit a portfolio of revisions of the semester's poems. Final grades are determined primarily by the content of the portfolio, but contribution to workshop discussions and the quality of the short essays are also factors I will consider. Probable texts include Catherine MacDonald's *Rousing the Machinery* (Arkansas), Nathaniel Perry's *Nine Acres* (Copper Canyon), Robert Pinsky's *Selected Poems* (Farrar, Straus, and Giroux), and the winner of the 2012 Larry Levis Reading Prize, TBA.

**Wojahn**

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

**Call #: 24555**

**ENGL 305-904****Writing Poetry**

Students in this course will read, write, revise, and respond to poetry. Each week they will be given a cluster of assigned readings to which they must respond briefly in writing. They will also be required to complete a creative assignment in which they will attempt to employ some of the various elements of craft they have recognized in the assigned texts. Students will share their drafts in class and respond both verbally and in writing to the drafts of their peers. At the end of the term, they will submit a portfolio of their work along with revisions. Each portfolios will also contain a self-assessment essay which, in part, accounts for the changes the student has made to the original drafts.

**Graber****M 4:00-6:40pm****Call #: 24552****ENGL 307-01****Writing Fiction**

In this entry-level fiction workshop, students will produce three pieces of short fiction, one of which they will revise substantially at the end of the semester. In addition, students will read short fiction by a variety of authors, participate in class discussions about these stories, and write short critical response papers to assigned readings. Goals for the course include increasing student familiarity with the craft of writing fiction, the strengthening of critical reading and writing skills, and the establishing of workshop etiquette—i.e., the proper manner in which to respond to the creative work of colleagues. Authors discussed will include Alice Munro, Michael Cunningham, Lorrie Moore, Raymond Carver, Peter Taylor, Jhumpa Lahiri, Jamaica Kincaid, and Flannery O'Connor, among others.

**Smith****TR 11:00am-12:15pm****Call #: 27875****ENGL 307-002****Writing Fiction**

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

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. Contact instructor for course details.

**Danvers****TR 11:00am-12:15pm****Call #: 27886****ENGL 307-003****Writing Fiction**

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

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. Contact instructor for course details.

**Boyes**

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

**Call #: 28059**

**ENGL 307-901**

**Writing Fiction**

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

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. Contact instructor for course details.

**Lodge**

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

**Call #: 28786**

**ENGL 311-001**

**Intro 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. The course will ask you to think abstractly and theoretically about the literary text, but it will also give you valuable practice in mastering different critical methods through close readings of literary texts. 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, 5 short papers, occasional quizzes, midterm, and final exam.

**Stanciu**

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

**Call #: 27945**

**ENGL 311-002**

**Intro to Literary Theory**

Introduces students to the variety of critical methods that are sometimes employed- often subconsciously or habitually- in writing about literature. The course requires students to think abstractly and theoretically about the nature of the literary text, but it also gives students valuable practice in mastering different critical methods through close engagements with short stories, poems, and plays.

**Wells**

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

**Call #: 28787**

**ENGL 322-001**

**Medieval Literature: Old English to Middle English**

*(Previously ENGL 407)*

This course examines Old English epics and alliterative poetry in their cultural, social, and literary contexts, and the rise of Middle English literature following the Norman Conquest and culminating in works of Chaucer, his contemporaries, and perhaps their readers up through the fifteenth century. Students will learn a little bit about reading Old English and Middle English, though many texts will have translations available in modern English. While the course requires no prior background in older literatures, students must arrive with the willingness to work to understand older forms of the English language. We will read various genres including saints' lives, chivalric romances, debate and dialogue poetry, and fabliau. Required work includes short papers, exams, a few translation projects, and an in-class presentation.

**Shimomura**

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

**Call #: 28221**

**ENGL 326-901**

**Shakespeare in Context**

This course examines Shakespeare's works with particular attention to their historical, social, and literary contexts; in addition to reading Shakespeare, you'll read overviews of 16<sup>th</sup>-century society and literary culture, as well as some Renaissance historical and poetic writing. The main goals of this course are to develop a fuller understanding of Shakespeare's works by reading them in various 16<sup>th</sup>-century contexts, to improve your ability to understand Shakespeare's English, and to exercise and develop your critical faculties in reading and writing.

**Brinegar**

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

**Call #: 28126**

**ENGL 332-901**

**18<sup>th</sup> Century British Novel & Narrative**

*(Previously ENGL 415)*

The twentieth-century English novelist E. P. Hartley has said, "The past is a foreign country. They do things differently there." This is a course for enthusiastically serious (seriously enthusiastic?) readers of modern novels who want to know more about some of the principal "ancestors" of novels they hold dear today, and this is a course for thinking about how those "ancestors" are

different from modern novels. And so we begin with an over-simplification: the eighteenth century is when “the novel” was “born.” Critics disagree about what it means to talk about the “rise” of the “novel” in the period; however, there is no question that we see in this century a wealth of fictional prose narratives that are marked by some of the depth, interiority, and concern with “the individual” that we associate with modern novels. And, yet, these early novels are not simply early and pale imaginings of modern novels. Early novels have their own narrative concerns.

This course comes at the question of these “early” novels, and their special approach to the novel genre, by reading a number of canonical eighteenth-century English novels that are concerned not with *development* and *progress* (qualities we associate with modern novels) but that exhibit, rather, a ruling thematic and structural concern with *recovery* and *return*. We will begin by reading in translation a French prose fiction that was wildly popular in England throughout the century; we will consider its status as a *masterplot* for the English novels that will be our focus for the rest of the term. Of special interest will be the intersection of gender and genre.

This will be a *reading-intensive* class. Major requirements: participation in class discussion; weekly Blackboard postings; weekly quizzes; final exam. Likely primary texts: François Fénelon, *The Adventures of Telemachus, the Son of Ulysses*; Daniel Defoe, *Robinson Crusoe* and *The Farther Adventures of Robinson Crusoe*; Henry Fielding, *Tom Jones*; Samuel Richardson, *Clarissa* (abridged); Ann Radcliffe, *The Romance of the Forest*.

**Swenson**

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

**Call #: 27947**

**ENGL 335-001**

**British Literature of the Romantic Era**

***(Previously ENGL 321)***

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

Exploration of British literature of the period 1783-1837, when the Romantic Movement flourished. Readings will consist mainly of poetry, with some fiction and nonfiction, and will include Blake, Wordsworth, Byron, Keats, Austen, both Shelleys, De Quincey and a number of other writers. Class will be discussion-based; assignments will include at least two analytic papers and a memorized poetry recitation.

**Frankel**

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

**Call #: 28123**

**ENGL 336-001**

**19th-Century British Novels and Narratives**

***(Previously ENGL 416)***

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

In this course we will trace the British nineteenth century's cultural and social



changes through some of its best novels. We will investigate different notions of progress expressed in this literature, including the progress of certain narrative techniques and the form of the novel itself. We will consider the way those formal dimensions of narratives communicate political and cultural ideas. This will let us also reflect on the social responsibility (if any) of novelists. This course will include novels and short stories by Austen, Brontë, Dickens, Eliot, Hardy, and James, among others. Engaged, thoughtful, daily discussion is required, as is a hefty reading load, a research essay, exams, and periodic e-mail posts to the class list. Required texts (with the correct editions specified) will be available at amazon.com Listmania list ENGL 336.

**Nash**

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

**Call #: 27897**

**ENGL 337-001**

**Victorian Poetry**

*(Previously ENGL 322)*

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, Emily Bronte, Christina Rossetti, Dante Gabriel Rossetti, William Morris, A. C. Swinburne, Augusta Webster, "Michael Field," 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, as well as the option to edit and introduce an anthology of poems by a neglected Victorian writer.

**Frankel**

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

**Call #: 27893**

**ENGL 340-001**

**Early 20<sup>th</sup> Century British Literature**

*(Previously ENGL 323)*

We will read poems, novels, and plays selective for their importance to literature in English during this period, including works by James Joyce, D. H. Lawrence, Virginia Woolf, William Butler Yeats, George Bernard Shaw, and Elizabeth Bowen. Consideration will be given to placing literature within its time and place—that is, the struggles of Britain to maintain its empire; the traumas of the World Wars; the movements for Irish independence, women's rights, and a more equitable society; the literary interest in new sciences such as particle physics and Freudianism, etc. Grading will be based on class participation (attendance, quizzes, talk), analytic papers, a midterm, and a final.

**Latane`**

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

**Call #: 28304**

**ENGL 342-901****The Modern Novel**

*(Previously ENGL 315)*

Semester course; 3 lecture hours. 3 credits. Prerequisite: Three credits in a 200-level literature course (or equivalent). An examination of the novel, chiefly British and European, in the 20<sup>th</sup> century.

**Wells**

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

**Call #: 28785**

**ENGL 342-902****The Modern Novel**

*(Previously ENGL 315)*

Semester course; 3 lecture hours. 3 credits. Prerequisite: Three credits in a 200-level literature course (or equivalent). An examination of the novel, chiefly British and European, in the 20<sup>th</sup> century.

**Wells**

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

**Call #: 28784**

**ENGL 351-001****Children's Literature I**

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

**McFarlane**

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

**Call #: 19432**

**ENGL 351-903****Children's Literature I**

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

**Deicas**

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

**Call #: 19431**

**ENGL 352-002****Feminist Literary Theory**

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

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**

**Call #: 19319**

**ENGL/WMNS 353-001****Women Writers: American Women Writers in the Context of Second Wave Feminism**

*(Previously ENGL 384)*

In this course we will examine imaginative work written by American women in the context of Second Wave Feminism. We will begin our discussion with an examination of the ideological underpinnings of Second Wave Feminism, and then, through the lens of this political framework, we will consider works

written by women during the 1970s and 1980s in an effort to understand how imaginative writing by women during these decades shaped, reflected, and/or questioned the scope of the movement. We will take as our first text Sylvia Plath's *The Bell Jar*, a novel that was originally published in England in 1963 and then in America in 1972, and which in many ways may be seen as the prototypical Second Wave feminist work in relation to the oppression of white, middle-class, heterosexual women. We will then examine the work of a diverse group of writers in order to understand how Second Wave ideology shifted from one of perceived and/or constructed hegemony to one of diversity and inclusivity. Finally, we will examine Danzy Senna's novel *Caucasia*, published in 1999, and consider how this work may or may not reflect a new, Third Wave feminist ideology.

**Comba**

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

**Call #: 27888**

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

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

**Edwards**

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

**Call#: 27140**

**ENGL 366—001      Writing and Social Change: Prison Writing**  
*(Previously ENGL 440)*

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 #: 28592**

**ENGL 369/SCTS 301 Honors: Illness Narratives**

Please contact the school of Science, Technology, and Society for course details.

**Rader**

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

**Call #: 27913**

**ENGL 372-001 U.S. Literature: 1820-1865**

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

This course will focus on American authors writing in the decades prior to the Civil War (roughly 1820 – 1860). Throughout the course, an emphasis will be placed on examining how the authors under consideration responded to the changing economic, cultural, and political marketplaces of the antebellum period. Authors to be covered may include Emerson, Thoreau, Alcott, Poe, Hawthorne, Stowe, Douglass, Melville, and Whitman, among others.

**Harrison**

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

**Call #: 24680**

**ENGL 373-001 U.S. Literature: 1865-1913**

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

A study of writings from the end of the Civil War to World War I, with attention to such authors as Dickinson, Clemens, Howell, James, Wharton, Crane, Norris, Dreiser, Chopin and Chesnutt. Contact instructor for course details.

**Schwartz**

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

**Call #: 28058**

**ENGL 374-001 Early Twentieth Century American Literature**

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. There will be three objective hour tests, and a final take-home essay examination, among other written assignments.

**Mangum**

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

**Call #: 21684**

**ENGL 375-001 U.S. Literature after 1945**

This course is intended as a survey of American literature from 1945 to the present day. As such we will read and discuss selected works representing

significant trends in American prose, poetry, and drama since the end of World War II. In particular, we will focus on the relationship between literature and the society in which it was produced and read, between art and life itself. We will pay some attention to the blurring of literary genres in contemporary literature, and on contemporary writers' emphasis on autobiography and other forms of nonfiction. There is a certain dreariness to the existentialist, post-existentialist and confessional modes of much of this work, so this semester I am determined to try to introduce some of the more interesting comic writing that has been done during this same time. Overall, I hope to help you think, talk, and write more effectively about your reading. Among the authors we are likely to read are Paul Auster, Bharati Mukherjee, Joan Didion, Saul Bellow, Alice Walker, Kurt Vonnegut, Ann Beattie, Jayne Ann Phillips, Tim O'Brien, Anne Sexton, Raymond Carver, Denis Johnson, Randall Jarrell, LiYoung Lee, Allen Ginsberg, and Robert Lowell. You should expect to read one novel, or several short stories or groups of poems, each week. There will likely be a midterm, a 45 page paper, a number of reading responses or quizzes, and a comprehensive final exam. Classes will mix informal lecture and discussion with a decided emphasis on the latter.

**Richard Fine**

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

**Call #: 27896**

**ENGL 378-001**

**20<sup>th</sup> Century U.S. Novels & Narratives**

*(Previously ENGL 414)*

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

A study of selected novels with some attention to other forms of narrative that reflect the experiences of diverse groups of the United States. Contact instructor for course details.

**TBA**

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

**Call #: 28305**

**ENGL 380-901**

**Southern Literature**

*(Previously ENGL 313)*

Please contact instructor for course details.

**Hoffman**

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

**Call #: 28057**

**ENGL 381-001**

**US Ethnic Literature**

This course will explore ways in which ethnic identity, literature, and culture in the United States intersect by looking at a variety of works by writers of diverse racial and ethnic backgrounds: American Indian, African American, Latino/a, Jewish American, Arab American, and Asian American. Besides introducing you to major works by writers of various ethnicities in the United States, this course will also explore significant historical and cultural moments that have shaped and influenced these writers' works. We will try to work through several

questions throughout the semester: what is an American? What place does ethnic literature have in the American literary cannon? How do “life stories” and fictional accounts contribute to the formation of the ethnic self? What role does difference play in the growing cannon of American multiethnic literature?

Primary texts may include works by: Helena Maria Viramontes, Louise Erdrich, Junot Diaz, Bharati Mukherjee, Moustafa Bayoumi, R. Dwayne Betts, Claude McKay, Langston Hughes, Sui Sin Far, Emma Lazarus, Anzia Yezierska, Abraham Cahan, and the anonymous Chinese poets at Angel Island. Secondary texts will include selections from works by Gloria Anzaldua, Paul Lauter, Gayatri Spivak, Shirley Geok-Lin Lim, Robert Stepto, Paulo Freire, and others. Students are expected to participate actively in class discussions and on the class blog. Evaluation of student work will also consist of a midterm exam, 2 short papers, one brief in-class presentation, quizzes, and a final group project.

**Stanciu**

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

**Call #: 27941**

**ENGL 386-001**

**Children’s Literature**

*(Previously ENGL 351)*

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

**McFarlane**

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

**Call #: 28609**

**ENGL 390-001**

**Introduction to Linguistics**

*(Previously ENGL 449)*

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**

**Call #: 27872**

**ENGL 391-001**

**Literary Movements: Modernism**

The concepts of **modernism, avant-garde, neo-modernism** have dominated discussions of literature in the twentieth century and are still relevant in the new millennium. While the debate over their usefulness continues, these terms have shaped our understanding of major shifts in twentieth century literary and artistic culture: from a self-critical focus on the processes of composition, to an investigation of the relation between truth and fiction, representation and reality, freedom of imagination and historical necessity. This course will be organized around a core of theoretical readings central to the modernist debate (selected sections from Theodor Adorno, Houston Baker, Walter Benjamin, Peter Bürger, Umberto Eco, Jürgen Habermas, Fredric Jameson, Julia Kristeva, Jean Radford, Raymond Williams, among others). Analyses of selected poems, fiction, and examples of visual art will test these propositions, highlighting the often contradictory ways in which modernist artists have responded to the complex problems of modernity. The course will end with a brief epilogue focused on recent "postmodern" questionings of the modernist project. The main emphasis through this course will be on the author-text-reader-culture dynamic, its role in reformulating traditional concepts of literature and art.

**Cornis-Pope**

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

**Call #: 28220**

**ENGL/AMNS 391-002**

**Topics: Native American Literature**

Contact instructor for course details.

**Glenn**

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

**Call #: 28782**

**ENGL 391-003**

**Topics: Canadian Literature**

Contact instructor for course details.

**TBA**

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

**Call #: 24634**

**ENGL 391-006**

**Topics: Evolution of Human Language and Communication**

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

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 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.

Topics and issues covered include:

- the theory of evolution and genetics
- language as biology
- the properties and structure of human language and communication
- animal cognition and communication
- the evolution of life and hominids
- the evolution of the vocal tract and neural basis for language and communication
- brain structures and language functions
- current theories on the evolution of language

**Griffin**

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

**Call #: 26490**

**ENGL 391-007**

**Topics: Postcolonial Literature**

This course surveys English literature from regions that once belonged to the British Empire. Reading around the world—the Americas, Africa, Asia, and Britain itself—we will explore topics including representations of first contact, the influences of Western education and the English language, and the effects of colonial violence, displacement, migration, and exile. We will devote considerable attention to distinct properties of literary expression that have become associated with this body of literature.

**Chan**

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

**Call #: 26497**

**ENGL 391-901**

**Topics: Memory and History**

Memory and History: In this course we will study a number of twentieth and twenty-first century visual and verbal narratives in order to understand the role images and words play in the representation of history and personal memories. How different media facilitate the act of remembering is of particular interest to us. We will read novels that rely on painting, sculpture, photographs, films, and television, video, and the computer screen for the recollection of the past. The selected films—all in varying degrees self-reflexive—expose us to the complicated task of resurrecting the past from personal memories. These visual and verbal texts will raise the following questions: Is the convergence of images and words necessary for remembering? Do images bring the remembering subject closer to “truths” about the past more effectively than words? What of the twentieth century do these visual and visually heightened verbal narratives recall and illuminate? Delving into the imagination and images of different authors, filmmakers, and visual artists, we will remember the twentieth century by accessing it from different parts of the world and from multiple perspectives.



In doing so, we will find ourselves oscillating between words and images, at the intersection of memory and history, in war zones, in geographies of cultural transformation, amid lives in small towns and big cities, and in the East and the West.

**Aykol**

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

**Call #: 26942**

**ENGL401-001**

**SHAKESPEARE**

In this course, we will focus our attention on the inter-related ideas of love, sex, romance, and marriage as they develop in the works of Shakespeare. We will begin by reading a selection his sonnets and one of his early narrative poems, *Venus and Adonis*. We will then read 10 plays, beginning with two earlier comedies, *The Merchant of Venice* and *Midsummer Night's Dream*, and then considering two of the high romances, *As You Like It* and *Twelfth Night*. We will then read four problematic plays, *Othello*, *Measure for Measure*, *Troilus and Cressida*, and *Antony and Cleopatra*. And we will end the semester with two of his late romances, *Pericles* and *The Winter's Tale*. Students will be asked to write two shorter essays (8 to 10 pages – 2000 to 2500 words) and a final, longer paper (20 pages – 5000 words).

**Sharp**

**MWF 9:00-0:50am**

**Call #: 24635**

**ENGL401-002**

**Shakespeare**

In this course, we will focus our attention on the inter-related ideas of love, sex, romance, and marriage as they develop in the works of Shakespeare. We will begin by reading a selection his sonnets and one of his early narrative poems, *Venus and Adonis*. We will then read 10 plays, beginning with two earlier comedies, *The Merchant of Venice* and *Midsummer Night's Dream*, and then considering two of the high romances, *As You Like It* and *Twelfth Night*. We will then read four problematic plays, *Othello*, *Measure for Measure*, *Troilus and Cressida*, and *Antony and Cleopatra*. And we will end the semester with two of his late romances, *Pericles* and *The Winter's Tale*. Students will be asked to write two shorter essays (8 to 10 pages – 2000 to 2500 words) and a final, longer paper (20 pages – 5000 words).

**Sharp**

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

**Call #: 25487**

**ENGL 402-001**

**Chaucer**

Prerequisite: Three credits in a 200-level literature course (or equivalent). English majors only. This course will concentrate on a selection of *The Canterbury Tales* and a few lesser-known works, as well as sources or analogues that provide a context for the main readings. We'll explore Chaucer's use of language, genre, and narrative conventions, from courtly romance to bawdy fabliau, and examine

the ways in which his characters (and narrators) define or redefine themselves against a rich literary and cultural backdrop. The readings raise different medieval perspectives on conflicts ranging from actual knightly warfare to battles of the sexes, outbursts of religious hypocrisy, and bids for control over narrative interpretation. Readings will be in the original Middle English. Requirements include class participation, several short writing assignments (approximately 10-12 pages total), translation and reading quizzes, midterm and final.

**Shimomura**

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

**Call #: 27922**

**ENGL 403-001**

**Milton**

Milton. This course analyzes the poetry and prose, politics and religion, of John Milton, in part by contextualizing them with those of those of other seventeenth-century writers, in particular Aemilia Lanyer and the radicals whom Christopher Hill surveyed in *The World Turned Upside Down*.

**Eckhardt**

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

**Call #: 27921**

**ENGL 435-901**

**Advanced Poetry Writing**

For those who wish to offer another writing course or previous writing experience as an equivalent to having taken English 305, the submission of a poetry sample is required for enrollment. Samples should be submitted prior to the semester's beginning, and should be taken to the department office to be put in Dr. Donovan's mailbox; they should include a cover letter with the student's name, phone number, and address, and an explanation of previous writing experience. The suitability of previous courses or writing experience will be determined by the instructor upon reading the poetry sample.

This course is an advanced poetry workshop. It will begin with some general discussion, readings, and advice, but will soon focus on a sustained, in-depth examination of the students' writing in the workshop setting. The influence of other contemporary poets, as well as the usefulness of translation work and wide reading will be emphasized. Individual conferences with the instructor are featured. Many students in this course find it useful in preparing to apply for graduate study in creative writing. In any case, all students are expected to be committed, seriously engaged writers which will help ensure an enjoyable and productive experience for us all.

**Donovan**

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

**Call #: 25063**

**ENGL 437-002**

**Advanced Fiction Writing**

Prerequisite: 305 Fiction or permission of instructor.

Study of the craft of fiction writing, with instruction and guidance toward

constructive self-criticism. Workshop members will be expected to produce and revise short fiction and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own, and others', work. In addition, each week workshop members will read the current short story published in The New Yorker magazine for classroom critique.

**De Haven**

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

**Call #: 26503**

**ENGL 439-001**

**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**

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

**Call #: 26730**

**ENGL 452/LING-001**

**Language and Gender**

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

A study of relationships between gender and language by focusing on such issues as differences between the ways women and men use language, relationships between language and power and ways in which language reflects and reinforces cultural attitudes toward gender. **May not be used to satisfy the literature requirement of the College of Humanities and Sciences.**

**TBA**

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

**Call #: 28370**

**ENGL 480-002**

**Authors: Virginia Woolf**

Taught in a seminar format with an emphasis on research. This is a new type of course in the English department: it is similar in its focus and format to a senior seminar, but it is not restricted to seniors. It is an opportunity to study a particular author's works, as well as scholarship on that author, in significant

depth. This course examines several novels, short stories, and essays by Virginia Woolf. We will read portions of her biography as well as literary criticism about her work. Engaged, thoughtful, daily discussion is required, as are class presentations, two short essays, and a final research essay. Required texts (with the correct editions specified) will be available at amazon.com Listmania list ENGL 480.

**Nash**

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

**Call #: 28124**

**ENGL 483-001**

**Literary Texts and 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 recently been favoring the work of writers representing Britain's former colonies, including J. M. Coetzee, Arundhati Roy, Michael Ondaatje, 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 Bookers' 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 a disproportionate 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. In the fall, the class will track the gossip over the prize's shortlist and watch its award ceremony.

**Chan**

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

**Call #: 27951**

**ENGL 485-001**

**Literary Theory and Criticism**

This course will engage students in a discussion of some of the conceptual issues that define the discipline of literary studies, encouraging them to examine critically the frames and expectations that underlie the study of literature. In this sense, ENGL 485 will offer more than a survey of critical approaches, exploring key issues in literary studies in their historical evolution through the twentieth and twenty-first century. The set of questions considered by us will include why we read, what we read, and how we read. We'll also discuss shifts in methodology as our critical focus moves from authors, to texts, to readers, to the structures of literature, and to reality, history, and culture. Concurrently we will also emphasize the interdisciplinary dialogue that has allowed literary criticism

to interact with and borrow from other fields such as anthropology, history, linguistics, cultural studies, sociology, and political science. These theoretical issues and debates will be tested on literary examples (fiction, poetry, nonfiction) but also on texts in other media (visual, performative, hypertextual).

**Cornis-Pope**

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

**Call #: 27874**

**ENGL 491-002**

**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.

**Strong**

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

**Call #: 20009**

**ENGL 491-003**

**Literary Editing and Publishing**

A course on the art and business of editing and publishing. Designed for those interested in possible careers in publishing, the course will not only provide a review of current literary publishers (book, magazine and epubs), but also educate students in the editorial process via hands-on editing and production assignments, field research, and response papers/presentations. Ethical and professional responsibilities of editors, agents, authors and their texts will also be stressed, as well as group discussions on the fate and future of the printed word.

**Didato**

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

**Call #: 26491**

**ENGL 499-001**

**Senior Seminar: Nonfiction Prose of Joan Didion**

*(Previously ENGL 490)*

Joan Didion's Literary Nonfiction: This course will explore Joan Didion's nonfiction with attention to prose stylistics, narrative structure, and social relevance, starting with *Slouching Towards Bethlehem* (1968) and *The White Album* (1979), then moving to *After Henry* (1992) and selections from *Political Fictions* (2001), *Where I Was From* (2003), and *The Year of Magical Thinking* (2005), and *Blue Nights* (2011). Written assignments will include stylistic analysis, critical response, and a final project on some aspect of Didion's work. Scholarly criticism of Didion's writing has been, to date, limited. I will make available on-line and through bibliography what literature exists. Joan Didion is one of the most important writers of literary nonfiction, personal and journalistic, of the 20th and

21st Centuries. This promises to be an interesting, perhaps eye-opening experience of genre and author. Participants are advised to begin class having read *Slouching Towards Bethlehem*, *The White Album*, and *After Henry*.

**Hodges**

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

**Call #: 27923**

**ENGL 499-002**

**Senior Seminar: Women, Writing, and Print Culture, 1660-1800**

*(Previously ENGL 490)*

This senior seminar will explore women writing in Britain between 1660 and 1800 and the ways they negotiated the material and symbolic economies in which they circulated. During this period women wrote in multiple genres, often simultaneously, and we will be reading poetry, fiction, drama, and periodical literature. We will read writers including but not limited to Aphra Behn, Jane Barker, Elizabeth Thomas, Eliza Haywood, and Charlotte Smith. However, our focus will not be limited to writers who might be considered "canonical" or "successful;" we will also explore the concept of "failure" and look at writers who existed on the margins of the literary culture. This course provides the opportunity to read a wide array of writers (some of whom have been little read) and to do original research on writers of the period using digital databases such as ECCO (Eighteenth-Century Collections On-line). Course requirements include an oral presentation, a series of focused written assignments, regular blog postings, and a final project. In discussing these texts, we will also draw on some secondary materials to provide an historical and theoretical context for these writers and their texts. Interested students with additional questions should e-mail me at [cingrass@vcu.edu](mailto:cingrass@vcu.edu).

**Ingrassia**

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

**Call #: 27895**

**ENGL 499-004**

**Senior Seminar: *Uncle Tom's Cabin* and *Adventures of Huckleberry Finn***

*(Previously ENGL 490)*

This course will explore these two famous 19th century American novels set in the pre-Civil War South. Published about 30 years apart by Harriet Beecher Stowe and Samuel Langhorne Clemens (Mark Twain), they are similar yet distinctly different. Both novels focus on race in America, but depict it with different literary techniques ("romanticism" and "realism") as though their authors, both white, are from different Americas. Both novels have been criticized severely and are still troubling and controversial. Troubling language and themes will be treated forthrightly in class. The course will require students to study and write about both novels. There will be one research paper of at least 20 pages of text on some aspect of both novels, and two shorter papers, 3-5

pages. Daily class discussion will be essential. Course will include oral reports on research work and on the research paper.

**Oggel**

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

**Call #: 27879**

**ENGL499-901**

**Senior Seminar: The Sonnet**

*(Previously ENGL 490)*

In all of Western literature, no other poetic form has had the enduring, constant appeal of the sonnet. From its earliest development in the time of Dante, and its first English appearance in the 16<sup>th</sup> century, through to the enthusiasm of contemporary Americans (Marilyn Hacker, Henry Taylor, Terry Hummer, David Wojahn, *inter alia*) the sonnet has provoked the craftsmanship and imagination of nearly every poet. But why? What is the appeal of the sonnet's small, tight, strict form? In this class we will consider this question at length, reading literally hundreds of sonnets and discussing many of them at length. Students will be asked to write two short papers (8-10 pages – 2000 words) for discussion in class. They will also be asked to write one longer paper (20 pages – 5000 words) for final class presentation. Students should expect to write three to five sonnets for sharing with the class.

**Sharp**

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

**Call #: 27878**

**HUMS 250-001**

**Reading Film**

Please contact instructor for course details.

**Smith**

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

**Call#: 23534**

**HUMS 250-901**

**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 necessary 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. Class itself will present you with a lot of information about these film elements, and there will be several film analysis short essays as well as some quizzes and a final exam.

**Fine**

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

**Call #: 22388**

**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.

**TBA**

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

**Call #: 23542**

**HUMS 250-904                      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.

**TBA**

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

**Call #: 25626**

**HUMS 250-905                      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**

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

**Call #: 28354**

**HUMS 250-906                      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**

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

**Call #: 28353**

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

**Call #: 28603**