

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Fall 2013

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, 435*, 437*, 439*, 491

Criticism.....311, 352, 485, HUSI 491

Linguistics.....390, 451, 455

Literature prior to 1700.....320, 322, 326, 361, 401, 402, 411, 481-001

Literature 1700-1945.....331, 332, 336, 337, 343, 372, 373, 374, 377, 481, 483

Literature of Diversity.....365, 366, 379, 391-007

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

Fall 2013 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

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

Cohen-Gee

MWF 12:00-12:50pm

Call #: 30148

ENGL 206-902

American Literature II

"American Dreams"

This course will examine U.S. literature from the 1860 to the present through the theme of the American Dream. As we explore this theme, we will read works of literature in conversation with significant moments in U.S. history, from the Civil War, the Great Depression, the Harlem Renaissance, World Wars I and II, and 20th-century civil rights movements. By examining our course texts in relation to these histories, we will look at different versions of the American Dream across historical periods, literary movements, and cultures. We will also bring our discussions of literature, American history, and the American Dream into conversation with literary movements including realism, modernism, and postmodernism. Course texts will include works by authors such as Henry James, Vladimir Nabokov, and Toni Morrison.

Rhee

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**

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 we will work backward towards William Maxwell's *The Folded Leaf* (originally published in 1945). 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**MWF 11:00-11:50am****Call #: 26958****ENGL 215-003****Textual Analysis**

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 we will work backward towards William Maxwell's *The Folded Leaf* (originally published in 1945). 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**MWF 2:00-2:50pm****Call #: 25403****ENGL 215-004****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 2:00-3:15pm****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.

Swenson MWF 12:00-12:50pm Call #: 30217

ENGL 215-006 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 TR 12:30-1:45pm Call #: 25407

ENGL 215-009 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 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 focuses on the literature of personal finance, and as such explores centuries of writing (most of it originally in English) depicting people managing—and, just as often, mismanaging—their money. From Aesop to Jane Austen and Charles Dickens to Benjamin Franklin, our reading will survey a breadth of literary forms, in addition to teaching us a thing or two about managing our own finances.

Chan MWF 9:00-9:50am 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.

Swenson

MWF 2:00-2:50pm

Call #: 28127

ENGL 215-012

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 10:00-10:50am

Call #27188

ENGL 215-013

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.

Hollowell

MW 5:30-6:45pm

Call #: 27191

ENGL 215-901

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.

Carleton

TR 4:00-5:15pm

Call #: 26494

ENGL 291-901

Topics: Irish Literature

ENG 291, Introduction to Irish Literature, will explore the poetry, fiction, and drama of Ireland's great literary figures throughout the long, eventful history of Ireland. Beginning with the ancient Celts, we will explore early myths and sagas alongside early Irish poetry, and the merging of pagan and Christian cultures. We will then examine the literature of the 19th century, including literature of the Irish Famine and the writers of the Irish Literary Renaissance. The course will conclude with an overview of the Irish political upheavals of the 20th century and modern Irish writing. Course readings will include Bram Stoker's *Dracula*, the early and late poetry of W.B. Yeats, Joyce's *Portrait of the Artist as a Young Man* (and a brief introduction to *Ulysses* and *Finnegan's Wake*), the drama of George Bernard Shaw and Samuel Beckett, the modern poetry of Seamus Heaney and Eavan Boland, and the terrific novel by Roddy Doyle, *Paddy Clarke Ha Ha Ha*. We will also watch several important Irish films, *The Secret of Roan Inish* and *The Commitments*, a film based on a Roddy Doyle novel of the same name. A short paper at mid-term and a longer research paper at the end of the semester will be required, as well as short in-class responses to the weekly readings and a final exam.

Wenzell

W 7:00-9:40pm

Call #: 30132

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.

TBA

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.

TBA

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

Losapio**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.

TBA**MWF 11:00-11:50am****Call #: 23799****ENGL 295-704****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**MWF 12:00-12:50pm****Call #: 28847****ENGL 295-705****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 12:30-1:45pm****Call #: 28928**

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

As promised by the course's title, ENGL 301 will introduce you to the English major at VCU. This section culminates in examinations of fictional English majors, most likely some combination of A. S. Byatt's *Possession*, Julian Barnes's *The Sense of an Ending*, or Jeffrey Eugenides's *The Marriage Plot*. We will begin by immersing ourselves in and getting comfortable with poetry, some of which is fictionalized in the prose we will later read, and all of which will occupy our attention for the first half of the course. In the process, the course will guide you toward a deeper understanding of major literary forms and their conventions, and an ability to discern and confidently articulate your own interpretations of a literary work, as well as their significance. In other words, we will be interpreting literature, guided all the way by the *Bedford Glossary of Critical and Literary Terms*.

Chan**MWF 10:00-10:50am****Call #: 19316****ENGL 301-003****Introduction to the English Major**

Semester course; 3 lecture hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. Open only to English majors. This course emphasizes the skills and habits an English major needs. We will read, discuss, and write on three or four novels plus poetry representative of a wide range of cultures and historical. You will be required to make interpretive arguments in class discussion as well as in three formal essays and a poetry test. Regular attendance and active participation are essential to success in this class. Majors are required to take ENGL 301 and must achieve a grade of "C" or better to complete the requirement.

Nash**TR 9:30-10:45am****Call #: 29962****ENGL 301-004****Introduction to the English Major**

This course introduces the sort of historical reading and argumentative writing that English majors do. We will devote most of the course to both parts of John Bunyan's *The Pilgrim's Progress* and its international influence, as witnessed in the scholarship of Isabel Hofmeyr and in the fiction of Amos Tutuola. We will also read a selection of short poems. Each student will hand-make a commonplace book (which will also become a manuscript verse miscellany); write a number of short, weekly responses to quotations; and revise multiple drafts of an essay that will eventually serve as a term paper.

Eckhardt**TR 12:30-1:45pm****Call #: 12391****ENGL 301-901****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

TR 3:30-4:45pm

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 303-001

Writing for Stage &/or Screen

A study of the craft of screenwriting. Students will be required to produce a pitch, outline, treatment, and three acts of a screenplay. Class will be run in workshop format, with each student having his or her work critiqued by the class.

McCown

TR 11:00-12:15pm

Call #: 29884

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.

Griffin

MWF 12:00-12:50pm

Call #: 29902

ENGL 304-005

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.

Griffin

MWF 3:00-3:50pm

Call #: 29822

ENGL 304-901

Advanced Writing

This course will be advanced composition focusing on visual rhetoric and electronic texts. The first part of the course will explore sensory details and narrative, as well as visual language. Readings for this section will include Roland Barthes, Mark Doty, John Berger, and others. We will then move to a short historical overview of electronic literature that uses links and lexias as means to convey ideas, characterization, and connections before introducing new media poetry and literature that employs movement and image to express meaning and metaphor. Authors such as Michael Joyce and theorists such as Marshall McLuhan will provide contextual support for analyses of electronic literature as well as foundation for final writing projects using various technologies. Other papers and projects include an ekphrastic essay (art narrative), visual group assignment, literature analysis, and reading response assignments.

White

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: (ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295). 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. This course will move through a discussion of individual process and require the completion of several projects developed from a series of assignments which will grow out of practicing few shared "techniques" including blogging, structured journaling, excerpting, drafting, and revision. Possible "genres" of production: creative nonfiction essays; new journalism pieces; book reviews; and interviews. Texts TBA.

Marshall

R 7:00-9:40pm

Call #: 29910

ENGL 305-001

Writing Poetry

Course Details TBA.

Mac Donald

TR 9:30-10:45am

Call #: TBA

ENGL 305-901

Writing Poetry

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

Bray

M 7:00-9:40pm

Call #: 20005

ENGL 305-903

Writing Poetry

Introductory Poetry Workshop. In this course beginning poetry students will submit and discuss their poetic drafts. Each week students will be given both essays on poetry and a sample of published poems and asked to write a short analysis of one or more of the assigned texts. They will also be given creative prompts related to these readings. The majority of each class meeting consists of the group's guided discussion of the student writing generated by these prompts. Active participation is required.

Graber

W 7:00-9:40pm

Call #: 24555

ENGL 305-904

Writing Poetry

Prerequisites: UNIV 200 or HONR 200 and three credits in a 200-level literature course (or equivalent). In this course, developing writers will read, write, and revise poems, and will present their works-in-progress to class workshop discussions, allowing students to learn how to offer and to make use of helpful criticism, and in that way to grow in confidence and sophistication as writers and as readers. Remarkable poems by established writers will be presented as models to challenge the revision process of the student, as well as for the pleasure of reading them, including work by such contemporary poets as Ai, Elizabeth Bishop, Norman Dubie, Beckian Fritz Goldberg, Dana Levin, Jorie Graham, Richard Hugo, Randall Jarrell, Yusef Komunyakaa, Larry Levis, Philip Levine—and the winner of the 2013 Larry Levis Reading Prize (TBA), in addition to selected modernist poets (Yeats, Auden, Williams, Moore, Stevens) along with many others. The grade will be based primarily on the quality of the portfolio of poetry produced; in addition, in-class workshop involvement, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Students are welcome from all majors and all backgrounds. Since this is an arts course, and not a basic skills course, students will want to come to it already having acquired the skills necessary to write a good, clear sentence.

Donovan

M 4:00-6:40pm

Call #: 24552

ENGL 307-002**Writing Fiction**

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

Comba**TR 11:00-12:15pm****Call #: 27886****ENGL 307-901****Writing Fiction**

Writing Fiction is an introduction to the techniques of fiction writing, both traditional and contemporary. We will view fiction from a writer's perspective rather than from a reader's, discussing such topics as setting, point of view, character, dialogue, plot, and conflict, and we will put what we discuss into practice as each student begins to create a portfolio of new work.

Lodge**MW 5:30-6:45pm****Call #: 28786****ENGL 307-902****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.

Blossom**TR 4:00-5:15pm****Call #: 30388****ENGL 309-901****Writing Creative Nonfiction**

This course will explore the genre of creative nonfiction. Readings will include classic and emerging literary nonfiction, including essays, memoir, and literary journalism. Students will learn how to translate personal experience and research into effective pieces of creative nonfiction as we work to define the term "creative nonfiction" by reading work representing a wide range of content and form. Our goals with readings will be multifold: leaning to read aesthetically in ways which train our abilities to talk about style and rhetoric, learning to read as writers, and learning to read the form critically. We will also delve into the ethical considerations that come into play when writing about lived experience. Here are some key questions that will guide our exploration: What elements are key to the craft of nonfiction writing? What is the ethical landscape nonfiction writers

navigate? How do these ethical questions come into play in our own work? How does substantial revision differ from editing? How can we be the best readers of others' writing?

Hodges

MW 4:00-5:15pm

Call #: 30135

ENGL 311-001

Introduction to Literary Theory

This course will introduce you to a variety of theoretical concepts and interpretive methods employed in writing about literature. It is designed to help you recognize critical and theoretical terms and to make you aware of the ways in which these terms are employed in making sense of literature. 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, 3-4 short papers, occasional quizzes, midterm, and final exam.

Stanciu

TR 3:30-4:45pm

Call #: 27945

ENGL 320-901

Early Literary Traditions

This course will examine heroes and heroism (broadly considered) in medieval literature. Course texts include *Beowulf*, some Old Norse sagas, the *Lais* of Marie de France, the Arthurian romances of Chretien de Troyes, *Sir Gawain and the Green Knight*, and selections from Malory's *Morte D'Arthur*. Graded work includes two papers, a journal, quizzes, midterm, and final exam.

Brinegar

MW 4:00-5:15pm

Call #: 29963

ENGL 322-001**Medieval Literature: Old English to Middle English**

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 2:00-2:50pm****Call #: 28221****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 have shaped his legacy, from the cheap quarto pamphlets published in his own lifetime to interactive, digital editions designed for iPad and Kindle in the 21st century. In particular, we will ask how a variety of agents in the literary marketplace—editors, illustrators, translators, educators, actors, government officials, and readers—have brought their own agendas to bear on the presentation of Shakespeare's plays in print. In addition to reading Shakespeare's plays in modern editions, we will also consult the range of textual forms in which Shakespeare's plays have appeared over the last 400 years (illustrated, censored, edited, abridged, promptbooks, online, etc.) in order to explore how these forms shape and color our understandings of Shakespeare, his work, and his place in culture.

Bourne**MW 4:00-5:15pm****Call #: 28126****ENGL 326-902****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 have shaped his legacy, from the cheap quarto pamphlets published in his own lifetime to interactive, digital editions designed for iPad and Kindle in the 21st century. In particular, we will ask how a variety of agents in the literary marketplace—editors, illustrators, translators, educators, actors, government officials, and readers—have brought their own agendas to bear on the presentation of Shakespeare's plays in print. In addition to reading Shakespeare's plays in modern editions, we will also consult the range of textual forms in which Shakespeare's plays have appeared over the last 400 years (illustrated, censored, edited, abridged, promptbooks, online, etc.) in order to explore how these forms shape and color our understandings of Shakespeare, his work, and his place in culture.

Bourne

TR 4:00-5:15pm

Call #: 30490

ENGL 331-001

Restoration & 18th Century Literature

This cultural period saw the emergence of many things we consider "modern" with the development of literary genres (the novel), economic practices (the stock market, consumer culture), and social behavior and preoccupations (fashion, popular culture, media) that we would recognize in some form today. This course will be an introduction to this period and explore a variety of verbal and visual texts (drama, poetry, the novel, essays, prints, maps, newspapers) within the context of these specific commercial and social practices. Course requirements will include a few short written assignments, an oral presentation, a mid-semester and final exam, and a final paper or project. Students wishing addition details about the class are welcome to contact me by e-mail

(cingrass@vcu.edu)

Ingrassia

TR 11:00-12:15pm

Call #: 29821

ENGL 337-001

Victorian Poetry

This course will look at the many of the high points of poetry in Britain and Ireland from 1830-1900, including works by Tennyson, Robert Browning, Elizabeth Barrett Browning, Dante Gabriel Rossetti, Christina Rossetti, and Matthew Arnold. In addition to the close reading of significant poems, consideration will be given to poetic theory, and to the social, cultural, and

economic conditions in which the poets lived and worked. Requirements will include a mid-term and final, two formal papers, and active class participation.

Latané

TR 12:30-1:45pm

Call #: 27893

ENGL 342-001

The Modern Novel

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

Two formal papers, midterm and final exams, and in-class quizzes and other short assignments.

Preliminary Reading List

Colette, *Chéri* and *The End of Chéri*

Marcel Proust, *Swann's Way*

Virginia Woolf, *Between the Acts*

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

Isak Dinesen, *Anecdotes of Destiny* and *Ehrengard*

Patrick Süskind, *Perfume*

Jeanette Winterson, *Written on the Body*

Cokal

TR 12:30-1:45pm

Call #: 30559

ENGL 342-901

The Modern Novel

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Isak Dinesen, *Anecdotes of Destiny and Ehrengard*

Patrick Süskind, *Perfume*

Jeanette Winterson, *Written on the Body*

Cokal

MW 5:30-6:45pm

Call #: 28785

ENGL 343-001

Modern Poetry

English 316 is a survey of modern poetry, which for our purposes will be seen as beginning about 1910 (though with some notable exceptions) and continuing in the careers of some figures into at least the 1960s. We will examine modern poetry's major figures and movements, although we will concentrate mainly on North American writers. By the semester's end, you should have a good working knowledge of our subject, and will be prepared to read more widely in it. There are many significant poets we will not have time to examine—particularly British and Irish writers-- but the aim of the course is to make it as comprehensive a survey within the time we are allotted. You will be asked to write two short papers (5-7 pages in length), as well as a short in-class midterm and a take home final exam (also about 5-7 pages in length). Each paper will count as 30% of your final grade. The midterm and final will also each count for 20%

Text

Ramazani, Ellman, O'Clair, eds., *The Norton Anthology of Modern and Contemporary Poetry: Vol. 1, Contemporary Poetry*, third edition (W.W. Norton)

Wojahn

TR 11:00-12:15pm

Call #: 29818

ENGL 347-901

Contemporary Literature

Semester course; 3 lecture hours. 3 credits. Prerequisite: ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. A study of internationally prominent texts in various genres produced during the past 30 years. Familiarizes students with distinctive properties of literary expression that have emerged in this period, such as the political, historical, economic and social influences that have shaped literary production.

Aykol

TR 4:00-5:15pm

Call #: 29904

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/RELS 361-001 The Bible as Literature (WI)

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

Waybright

T 1:00-3:40pm

Call#: 30289

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 365-002

Caribbean Literature

AFAM 365/INTL 367

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

Chan

MWF 12:00-12:50pm

Call #: 30129

ENGL 366—001

Writing and 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 #: 28592

ENGL 368-001 Nature Writing

Most of our study focuses on contemporary American nature writing. We'll read essays from *Orion* magazine's "Coda" column, Terry Tempest Williams's *Refuge: An Unnatural History of Family and Place*, and essays from *The Norton Book of Nature Writing* (college edition). We'll wrestle with questions and contexts provided in Lilace Mellin Guignard's *A Field Guide to The Norton Book of Nature Writing*. Students will write every day in class and will have some drafts critiqued by classmates. Students will work on and submit a final portfolio of three essays.

Shiel

MWF 10:00-10:50am

Call #: 30216

ENGL 372-002 U.S. Literature: 1820-1865

This upper-division 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 covered may include Poe, Emerson, Thoreau, Stowe, Whitman, Hawthorne, and Melville as well as a selection of antebellum periodical writings. Assignments to include daily commonplace book / journal entries, 2 exams, and a final paper.

Harrison

TR 11:00-12:15pm

Call #: 29920

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 12:30-1:45pm

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 377-001

19th Century U.S. Novels & Narratives

A study of selected novels and other forms of long narrative reflecting experience in the United States during the nineteenth century. Works by representative writers will be studied in their historical, intellectual, cultural and aesthetic contexts. Classes will emphasize discussion, and students will be expected to contribute. Midterm and final exams; other tests as appropriate. Student oral presentations will be encouraged. 20-25 pages of writing in one or more papers.

Oggel

TR 11:00-12:15pm

Call #: 29819

ENGL 378-901

20th Century U.S. Novels & Narratives

"Memory and Identity"

This course will explore the relationship between memory and identity in twentieth-century U.S. novels. We will understand identity broadly to encompass aspects of subjectivity including class, race, gender, disability, technology, and culture. From remembering, recounting, memorizing, misremembering, and forgetting, our course texts feature acts of memory that negotiate identity, or rather, negotiate multiple co-existing and conflicting identities. We will also address memory and identity on multiple scales – individual, collective, and intergenerational. As we examine how memory speaks to identity and narrative in our course texts, we will situate the novels in their sociocultural, historical, and political contexts. We will also discuss various twentieth-century literary movements (realism, modernism, postmodernism)

while attending to the novels' specific formal properties. Course texts will include F. Scott Fitzgerald's *The Great Gatsby*, Zora Neale Hurston's *Their Eyes Were Watching God*, Joyce Carol Oates' *Wonderland*, and Art Spiegelman's *Maus*, as well as secondary theoretical and analytic texts.

Rhee

TR 5:30-6:45pm

Call #: 29926

ENGL 379-001

African-American Literature

This course will be a survey of the major writers, movements, and literary motifs of African-American literature from its beginnings in the eighteenth century to the twentieth century. We will pay particular attention to the relationship between the African-American writer, his or her art, and socio-political structures of racial oppression. In addition, we will explore the influence of orality and cultural forms such as spirituals, blues, storytelling, and preaching in the African-American literary tradition.

Bassard

TR 11:00-12:15pm

Call #: 29817

ENGL 385-001

Fiction into Film

This is a course in adaptation, the translation of literary works into film. As such we will both be reading that literature and viewing those films critically, with an eye toward how the narrative and other elements of the originals have been reshaped by the filmmakers. I'll introduce some basic theory of adaptation, and we will apply it to a variety of literary works and films that represent a range of genres. My aim is to illustrate various problems or approaches to adaptation. Don't hold me to this list, but films might range from two different film versions of Shakespeare's *Romeo and Juliet* to Terry Gilliam's adaptation of Hunter S. Thompson's *Fear and Loathing in Las Vegas*, from Jack Clayton's version of *The Great Gatsby* to several versions of Raymond Chandler's *The Big Sleep*. We will discuss the literature and watch feature length motion pictures in alternate classes. There will be a series of reading/viewing responses or quizzes, a short paper focused on adaptation issues, and a comprehensive final exam.

Fine

T 7:00-9:40pm

Call #: 29827

ENGL 386-001

Children's Literature

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

Law-Reed

F 9:30am-12:10pm

Call #: 28609

ENGL 386-903

Children's Literature

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

details.

Deicas

M 7:00-9:40pm

Call #: 29918

ENGL 388-901

Writing in the Workplace

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 #: 30360

ENGL 390-001

Introduction to Linguistics

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

Griffin

MWF 2:00-2:50pm

Call #: 27872

ENGL 391-002

Topics: The American Essay

This course will study on the genre of the essay as practiced by key American essayists. We will explore the range of forms the essay has taken, from more classic to quite contemporary, and examine the connection this genre has to different aspects of the American experience.

Hodges

TR 12:30-1:45pm

Call #: 28782

ENGL 391-004

Topics: Vernacular Literature & Media

This class explores the role of so-called nonstandard or vernacular languages in contemporary worldwide texts and media, largely from the US and locations outside the US where English is one of the spoken languages. Vernaculars include languages and "dialects" that are widespread in culture but usually not taught in schools. Examples of vernaculars that we will touch on include African-American English, Appalachian English, Hawaiian "Creole" English, Haitian

Creole, Taglish, and others. In many cases, these practices, while full and complete languages in every diagnostic and linguistic sense, remain the target of intense cultural prejudice. We will explore commonalities and differences in the presentation of these linguistic practices across several genres and places, using the fault lines between languages as a way to see in to the stakes of other cultural and political divisions. Short theoretical readings by Bakhtin, Labov, Ngugi, Lott and others; novels by writers such as Lois-Ann Yamanaka, R. Zamora Linmark, Toni Morrison, Alan Warner, Irvine Welsh, Patricia Powell, and Ken Saro-wiwa; and television and film such as *The Wire*, *Havoc*, *Chan Is Missing*, *Trainspotting*, and *Boyz n the Hood*. This class is conducted primarily through vigorous student discussion that reflects thorough preparation before class sessions. Two short response/review papers and a final research paper.

Columbia

TR 3:30-4:45pm

Call #: 29903

ENGL 391-005

Topics: The Canadian Novel: From Fiction to Film

Reading modern Canadian novels that depict the aesthetic range and thematic variety of the Canadian literary tradition, this course includes comparisons between the written text and its cinematic interpretation, beginning with Brian Moore's historical novel, *Black Robe* and concluding with the 2013 Oscar-winning adventure, *Life of Pi*, written by Yann Martel. Other common readings will include novels from such writers as Margaret Atwood, Alice Munro, Mordecai Richler, and Michael Ondaatje. Students will select several other novels for independent work.

The course is taught in a hybrid mode, using Blackboard tools to engage students in considerable independent research and vigorous interaction. Students must have used Blackboard in previous classes. Class time is on Tuesdays only; on-line activities will be specifically assigned to Thursdays.

Lindquist

TR 9:30-10:45am

Call #: 30149

ENGL 391-007

Topics: Queer Literature

In this course students will read a survey American novels, plays, poetry, and essays, written from the 1950s to present day, by authors who either self-identified or currently identify as gay, lesbian, bi, trans, or queer. Authors include Allen Ginsberg, Audre Lorde, Rita Mae Brown, Edmund White, Larry Kramer, Alison Bechdel, and Michael Cunningham, among others. Historical and sociological context will be provided by academic articles, documentaries, TV episodes, and the occasional film. In addition to participating actively in discussion, students will write a series of short papers (either critical or creative), directed Blackboard posts, and two substantial critical analyses. Major questions

explored in this course: How did queer authors present queer characters and experiences throughout the second half of the 20th century, both pre- and post-Stonewall, and how are they presenting them here in the early 21st? What has been the critical response to such depictions, from both queer and mainstream voices? What motifs and genres, if any, arise in queer literature? And, last but not least, what does it mean not only to be queer in America, but to be a queer American author?

Smith

MWF 1:00-1:50pm

Call #: 26497

ENGL 391-901

Topics: What is a Play?

Critics sometimes say that William Shakespeare wrote his plays with spectators in mind, seeing little value in transforming the scripts he wrote for the stage into reading matter. In equal measure, his fellow playwright Ben Jonson has been labeled a man of the book, interested in giving his plays a second life on the page. Whether they liked it or not, Shakespeare, Jonson, and many other dramatists of their day saw their plays performed for audiences and printed for readers. Since then, plays have developed both on stage and off — as performance events and as literary texts. Taking this as its premise, this course will ask whether there are different aesthetic, economic, and political values attached to seeing a play staged at the theater versus reading it. Is play-reading an inferior substitute for seeing a play performed in the theatre? Or does it offer a different — and perhaps more enjoyable — experience? To answer these questions and others, we will consider a range of early modern to contemporary plays on the page and, some of them, in performance. We will think broadly and theoretically about play-reading and play-going as distinct modes of encountering drama, paying particular attention to the work of book design and stagecraft in managing our attention and capturing our imagination.

Bourne

TR 5:30-6:45pm

Call #: 30493

ENGL 391-903

Topics: Magical Realism

“Magic realism”: The very term seems to say it all ... or else it says nothing ... This semester we’ll come to an understanding of one of the twentieth century’s most beloved genres, a genre that combines the grit of the real and the fairy dust of the magical as a way of reinventing history, unsettling the reader, and just plain telling a good story. We’ll discuss a range of topics, including psychology, detail, plot, and the sources of those magical longings.

Two formal papers, midterm and final exams, and in-class quizzes and other short assignments.

Preliminary Reading List

Maria Tatar, *The Classic Fairy Tales*

Angela Carter, *The Bloody Chamber*

Gabriel Garcia Márquez, *One Hundred Years of Solitude* (HarperCollins trade paperback—do

not get the rack-sized edition)

Patrick Süskind, *Perfume*

Jeanette Winterson, *The Passion*

Louise Erdrich, *Tracks*

Gina Nahai, *Moonlight on the Avenue of Faith*

There will also be a course reader.

Cokal

TR 5:30-6:45pm

Call #: 30137

ENGL 401-002

Shakespeare

In this course, we will consider the development of Shakespeare's poetic and dramatic techniques over the course of his 20+ year career in the theater. We will begin by reading two of his most accomplished history plays (*Richard II* and *Henry IV*) We will then read four comedies (*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.

Sharp

MWF 12:00-12:50pm

Call #: 25487

ENGL 402-001

Chaucer

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 11:00-11:50am

Call #: 27922

ENGL 411-001

Early Modern Studies: Beauty, Truth, & Elizabethan Literature

In the 16th century, English writers were both deeply moved and profoundly troubled by the beauties of the world. On the one hand, nothing touched them like beautiful people, and nothing moved them like beautiful music --thus the era's thousands of amorous songs and sonnets. At the same time, nothing else seemed to be so threatening as a beautiful woman. The external appearance of beauty could hide an internal corruption of the soul, and the sensual appeal of corporal beauty could distract one from the intellectual attraction of divine truth. Beginning with a consideration of Spenser's hymns on love and beauty and Bacon's essays on truth and beauty, this class will consider how the poetic imagery and narrative structure of Elizabethan literature construct the troubled relationship between beauty and truth. Readings will include works by Sidney, Spenser, Lyly, Marlowe, Greene, Shakespeare, Bacon, Donne, and others. Assignments will include two shorter (6 pages) essays and one longer (12-15 pages) essay

Sharp

MWF 1:00-1:50pm

Call #: 29922

ENGL 435-901

Advanced Poetry Writing

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

Possible texts:

Tomas Tranströmer, *Half-Finished Heaven: Selected Poems* (Graywolf)

Ellen Bryant Voigt, *Headwaters: Poems* (W.W. Norton)

Dean Young, *Bender: New and Selected Poems* (Copper Canyon)

Also the 2013 winner of the Larry Levis reading Prize, TBA

Wojahn

R 4:00-6:40pm

Call #: 25063

ENGL 437-002

Advanced Fiction Writing

This is a course for those who want to take their fiction seriously, not just as self-expression, but as works of art to touch others as well. Henry James says the

only requirement of good fiction is that it be interesting. The purpose of this course is to make your fiction more interesting to yourself and to others. Toward that end, you'll read a variety of professional stories, write your own stories, critique each others' stories in workshop, write a substantial revision, and research a potential market for your eventually polished fiction, information you'll share with the class. We'll start with a few exercises to get to know each other, then work on your stories. You'll write three complete short stories of varying lengths and a revision.

Danvers

TR 3:30-4:45pm

Call #: 26503

ENGL 439-001

Advanced Creative Nonfiction Writing

Semester course; 3 workshop hours. 3 credits. May be repeated once for credit. Prerequisite: ENGL 304 or ENGL 305, or permission of instructor.

This course concentrates on the craft of creative nonfiction – transforming personal experience, memory and research into compelling essays, memoirs and narratives. We'll read a lot and we'll write a lot. Class discussions involve some lecture, but are structured more as workshops. Class members are expected to produce a volume of writing or a portion of a book-length work and become proficient in the critical analysis of literary nonfiction to help them evaluate published work and submitted manuscripts.

Fletcher

TR 12:30-1:45pm

Call #: 26730

ENGL/LING 451

History of the English Language

In English 451, you will learn about the origins, development, and present state of the English language. We will begin with a look at English's distant roots in Proto-Indo-European. We will then follow the myriad changes the language undergoes in moving from Old English to Middle English to Modern English, and look at how early Modern English differs from the language we speak now. We will end the course with a look at American English(es) and an overview of English as a world language and some speculations on its future. Throughout the course, we will focus not only on formal linguistic changes, but also on the various social roles English has played through the centuries.

Brinegar

TR 9:30-10:45am

Call #: 29966

ENGL 455-001

Culture & Cognition

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

TBA

TR 2:00-3:15pm

Call #: 30240

ENGL 481-001

Genres: History of the Novel

Semester course; 3 lecture hours. 3 credits. Prerequisite: ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. This course is taught in a seminar format with an emphasis on research. It is a new type of course in the English department: it is similar in its intensity and rigor to a senior seminar, but it is not restricted to seniors. It is an opportunity to study a particular genre, as well as scholarship on that genre, in significant depth. This course traces formal innovations in the novel beginning with its ancestor, the Ancient Greek romance, and ending with the unreliable first-person narrator in the twentieth century. Engaged, thoughtful, daily discussion is required, as are class presentations, two short essays, and a final research essay.

Nash

TR 12:30-1:45pm

Call #: 29880

ENGL 481-901

Genres: Literary Memoir

During the past few decades, memoir has been among the hottest genres in publishing. This reading and writing workshop will delve into the reasons why. We will read a broad range of styles and subjects to explore such slippery topics as factual truth vs. emotional truth. We will discuss the ethics of writing about family and the challenges of revisiting trauma. We will seek through critical and creative work to not only to recount the past, but understand how earlier selves can inform present lives. Whether writing to heal, decipher events or simply share a good yarn, our goal is the same: To understand what William Faulkner meant when he said, "The past is never dead. It's not even past."

Fletcher

W 7:00-9:40pm

Call #: 29886

ENGL 482-001

Literary Topics: Medicine in Literature

The disciplines of Medicine and Literature share more than one might immediately imagine. At the heart of both lies 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. 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, Anton Chekov, Lisa Sanders, Alison Sinclair Danielle Ofri, Oliver Sacks, Richard Selzer, Samuel Shem and others. Texts will also be selected from works by authors in with other backgrounds such as Emily Dickinson, Charlotte Perkins Gillman, Rebecca Skloot, Randy Shilts, Robert Louis Stevenson, Gustav Flaubert, Floyd Skloot, Albert Camus, Margaret Edson, Nathaniel Hawthorne, 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, co-taught by Dr. Elizabeth Hodges, Department of English, Dr. Gonzalo Bearman, MD, MPH, FACP, and Dr. Mark Ryan, MD, FACP.

Hodges

MWF 10:00-10:50am

Call #: 29965

ENGL 483-002

Texts & Contexts: *Pride and Prejudice*

Jane Austen (1775-1817) published *Pride and Prejudice* in January of 1813; it is among the most popular not only of Austen's novels but within English literature. The novel's cultural persistence is significant. People seem fascinated not only with the novel itself, but with the various ways the plot and the characters are (re)imagined through alternate forms, modernizations, and "sequels." This course will explore the Austen novel itself (spending the first three or four weeks of the semester carefully unpacking the novel as an originating text) and its multiple manifestations in twentieth- and twenty-first century popular culture. In addition to *Pride and Prejudice*, the course will include but not be limited to: a selection of the filmed adaptations of the the novel; "The Lizzie Bennet Diaries," the online adaptation of *Pride and Prejudice* in a series of vblogs; and some of the sequels/reimaginings of the texts such as *Pride and Prejudice and Zombies* and *Bridget Jones' Diaries*. Course requirements will include a few short written assignments, an oral presentation, a mid-semester and final exam, and a final paper or project. Students wishing addition details about the class are welcome to contact me by e-mail (cingrass@vcu.edu)

Ingrassia

TR 3:30-4:45pm

Call #: 29820

ENGL 485-001

Literary Theory Criticism: Author, Text, & Culture

This course will engage you in a discussion of some of the conceptual issues that define the discipline of literary studies, encouraging you 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 evolution through the twentieth and twenty-first centuries. 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 emphasize the interdisciplinary dialogue that has allowed literary criticism to interact with and borrow from other fields such as anthropology, history, linguistics, cultural studies, and political science. These theoretical issues and debates will be tested on literary examples (fiction, poetry, theater and film).

Cornis-Pope

TR 11:00-12:15pm

Call #: 27874

ENGL 491-001

Topics: Collaborating on Comics- Artist & Writer

The creation of comics--a medium that blends the visual and the verbal--often involves the collaboration of an artist and a writer (Robert Crumb/Harvey Pekar on *American Splendor*; David Mazzucchelli/Paul Karasik on *City of Glass*; Alan Moore/Eddie Campbell on *From Hell*; Jack Kirby/Stan Lee on the early Marvel Comics, etc.). This course is for writers with experience and some expertise in the composition of fiction and/or non-fiction narratives. Over the semester, each student--teamed with an artist from the School of the Arts--will become familiar with the complex language of comics and learn to craft, revise, develop, and finally produce a fully-realized work in long-form comics. The focus will be on thinking in pictures as well as in words, structuring and pacing a comics story, visualizing scenes and then describing them dramatically and effectively using the full-script method as well as plot-art-dialog strategies and thumbnail breakdowns.

De Haven

MW 2:00-3:15pm

Call #: 29928

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

Topics: Literary Editing & Publishing

An academic examination of the past, present and future of the literary publishing industry. Designed for those interested in possible careers in publishing, this course will not only provide a review of literary publishers (book, magazine and epub), but also educate students in the editorial process via traditional hands-on editing and production exercises, student field/topic research and final project papers/presentations. Ethical and professional responsibilities of editors, agents, authors and their texts will also be reviewed, all with an eye to the fate and future of the printed word in the era of e-readers and tablets. Accessing digital text will be required (via e-reader, tablet, etc.)

Didato

TR 9:30-10:45am

Call #: 26491

ENGL 499-001

Senior Seminar: Contemporary American Literature & Science

“Recent American Literature and Science”

This course will examine the relationships between contemporary literature, technology, and science. The contemporary world has seen the rapid development of information and intelligent technologies, new scientific breakthroughs and mysteries, and urgent debates about environmental health. Our examination of literature and “technoscience” will view literature, technology, and science as inextricably linked practices that co-evolve and co-constitute each other.

Rhee

TR 3:30-4:45pm

Call #: 27923

ENGL 499-002

Senior Seminar: Mythology

This course examines myths and folklore, and their resonance in texts from classical and medieval to the modern. Texts will deal with gods, heroes, monsters, magic, and riddles, and may include creation stories, Norse or classical mythology and epic, medieval reworkings of Celtic mythology, and early modern ballads, as well as a more modern text (possibly Buffy the Vampire Slayer). Requirements will include careful reading and discussion of some weird and wonderful texts, class presentations, essay exams, and regular short writing assignments that will culminate in a longer researched senior seminar paper (approximately 15 pages). Students who have taken ENGL 391 Topics: Mythology are not eligible to sign up for this course.

Shimomura

MWF 12:00-12:50pm

Call #: 27895

ENGL 499-003

Senior Seminar: John Donne in Context

This senior seminar investigates the religious context of John Donne, the most popular poet of the English Renaissance and one of the first great preachers of

the Church of England. We will read poetry and prose by Donne and several of his contemporaries, as well as scholarship by modern historians of literature and religion. Throughout, we will focus less on Donne's beliefs than on his religious options, most of which qualify as Catholic or Anglican. Students will work together to edit one sermon per student for possible publication in the John Donne Society's Digital Prose project. They will also each hand-make a manuscript verse miscellany / commonplace book; write short, formal, weekly responses; and finally combine and expand several of these responses for their term papers.

Eckhardt

TR 11:00-12:15pm

Call #: 29905

ENGL 499-901

Senior Seminar: Narrative & Theory of Memory

As contemporary cultural critics collectively declare, our century is obsessed with memory and with developing different methods of remembering and, in some cases, forgetting. This seminar will be an in-depth exploration of the topic of memory in both theory and in its representation in modern and contemporary narratives. The students enrolled in this seminar will be guided through important theoretical texts that shape and inform the contemporary discourse on memory studies and will read examples from different genres in order to see the breadth and depth of the topic as it appears in literature and art. Some questions the seminar will address are: How have literature and art of the twentieth and twenty-first centuries reflected on this so-called obsession? What have they remembered and how have they articulated the process of remembering? In what ways, if at all, do memoirs differ from works of fiction? What kinds of memory aids are available and are most effective for those who seek to remember? In what ways do analog and digital technologies impact the way we think and develop representations of memory?

Aykol

TR 12:30-1:45pm

Call #: 27878

ENGL 499-902

Senior Seminar: *Moby Dick* in Context

This senior seminar will focus on the literary sources which informed the writing of Herman Melville's most well-known novel, *Moby-Dick*. Throughout the course, special attention will be paid to the ways in which Melville uses his literary sources to transform a novel that started out as a routine specimen of nautical fiction into something with grander literary ambitions. In addition to *Moby-Dick*, works read in this course will include selections from the Old Testament (King James Version), *McBeth*, *Lear*, *Frankenstein*, *Typee* (Melville's first novel), and selections from C19 nautical and whaling texts. Assignments to include daily commonplace book / journal entries, an article presentation and review, and a senior seminar paper.

Harrison

MW 4:00-5:15pm

Call #: 29901

ENGL 532-901

Applied English Linguistics

Application of linguistics theories and methods to selected teaching problems, such as teaching English grammar and usage, teaching English as a second or foreign language, or teaching standard English to students who speak different dialects.

Griffin

MW 5:30-6:45pm

Call #: 29924

ENGL 560-001

Topics: Recent Scottish Poetry & Prose

NOTE: Advanced undergraduates are welcome in this 500-level course. The Banner registration system, however, will only allow undergraduates to register with an override. To register, please contact Dale Smith (rdmith@vcu.edu) or David Latané (dlatane@vcu.edu).

Scotland is smaller than Virginia (Scotland = 30, 414 square miles; 5,062,011 people. Virginia = 42,774 square miles; 8,186,867 people). However, its rich history, sterling intellectual heritage, linguistic diversity, and the impact of the Scottish diaspora make it an interesting case for studying the intersection of imaginative writing and nationality.

The forerunner of the Scottish National Party was the National Party of Scotland, one of whose founding members was the poet Hugh MacDiarmid (Chris Grieve). MacDiarmid was kicked out of the NPS for being a communist, and kicked out of the Communist Party for being a nationalist. Scottish nationalism is intimately intertwined with the nation's poets and novelists, and the conflict between the international and the national runs throughout Scottish literary life. As Scotland heads towards an independence referendum in 2014, we will consider recent Scottish poetry and prose in the light of "Scotland" – the nation, the imaginary, the languages.

This course will begin with the publication in 1981 of Alasdair Gray's *Lanark: A Life in Four Books*, and focus on the next generation of Scottish writers, most of whom have international reputations—such figures as the novelists Ali Smith, James Kelman, Irvine Welsh; the poets W. N. Herbert, Kathleen Jamie, Liz Lochhead; and the multi-genre writers John Burnside, Jackie Kay, and Andrew Grieg..

Requirements: an oral presentation, essay test, and either a suite of shorter analytic papers or a single seminar paper. Students wishing additional details

about the class are welcome to contact the instructor by e-mail
(dlatane@vcu.edu).

Latané

R 7:00-9:40pm

Call #: 28783

HUMS 250-901 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 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.

Ashworth

TR 4:00-5:15pm

Call #: 23542

HUMS 250-904 Reading Film

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

Mills

W 7:00-9:40pm

Call #: 25626

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.

TBA

M 4:00-6:40pm

Call #: 28354

HUMS 250-906 Reading Film

This introductory course provides students from all disciplines with a broad overview of some of the techniques, history, and cultural significance of film art

and production. Generally, this course provides students with the tools of film analysis that can help them to better understand what various elements of a film might mean, and, in doing so, to better enjoy the movie-watching experience and more skillfully understand and communicate their responses to films.

Additionally, this course encourages students to gain exposure to a range of film types and texts, and thus we will watch and analyze full-length films and film clips from various cinematic traditions and cultures, with an eye towards critical analysis of one or several specific cinematic techniques and/or elements of historical and cultural significance. Assessments in this course will include tests and written assignments.

Roudabush

W 4:00-6:40pm

Call #: 28353