Credit Distribution

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

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

Writing........................................303, 304, 305, 307, 309, 388, 389, 435, 437, 491-001, 491-901

Criticism.................................352, 391-903, 447

Linguistics.................................390, 450

Literature prior to 1700........324, 326, 361, 402

Literature 1700-1945..............335, 336, 372, 373, 374, 377, 413, 480

Literature of Diversity........353, 379, 381, 391-904

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

Holiday Intersession classes begin on December 29, 2013, and end on January 10, 2014. Classes meet MTWRFS from 9 am to 2 pm

ENGL 215-V03 Textual Analysis
An inquiry into literary texts, emphasizing critical thinking and close reading. Students will study selected texts and their times, focusing on a unifying problem/question with an emphasis on developing skills in one or more of the following areas: reading, writing, research and/or oral communication. Please contact instructor for course details at fopricha@vcu.edu.

Prichard MTWRFS 9:00am-2:00pm CRN #: 25103

ENGL/AMST 391-V13 Topics in Literature/American Studies: Hollywood in History, Fiction and Film
California generally has long held a special place in the American imagination—as the last “frontier,” as a new American Eden, and as the place where the future happened. The cultural environment of Southern California more particularly has long fascinated American writers. The word "Hollywood" itself connotes for writers (and for film makers) far more than the popular images of wealth, glamour and film stardom. Indeed, it is one of the most resonant words in the twentieth-century writer’s vocabulary, and suggests issues and conflicts of basic importance within American culture as a whole. Nowhere else but in Hollywood were the paradoxes of American cultural values--success and failure, wealth and poverty, art and commerce--so starkly opposed. We will take a look at a number of novels and films that seek to convey some truth about the American film industry and the culture of Southern California more generally. Several were written in the 1930s, during the so-called “Golden Age” of the American motion picture industry. And we will do so within the context of California history as a whole. We will read some background information about the history and culture of California, read a few novels set in Southern California (Nathanael West’s *Day of the Locust*, Budd Schulberg’s *What Makes Sammy Run?*, Joan Didion’s *Play It as It Lays*, and short stories by Raymond Chandler) and view a number of films, some based on these literary works. Assignments will include several quizzes, a few response papers, and a final exam.

Fine MTWRFS 9:00am-2:00pm CRN #: 22188

ENGL/LING 450-V03 Modern Grammar
Study of modern English grammar and usage with some attention to linguistic theory. Recommended for teachers at all levels. May not be used to satisfy the
literature requirement of the College of Humanities and Sciences. For English majors, these courses (limit of six credits) may be counted as part of graduate or undergraduate degree, but not both. Please contact instructor for course details at wgriffin@vcu.edu.

Griffin

MTWRFS 9:00am-2:00pm

CRN #: 12247
Spring 2015 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 204-001 British Literature II
In this course, we will survey some of the major imaginative writing in English from the Romantic Period to the twentieth century (roughly the last 200 years). We’ll be reading Wordsworth, Blake, Mary Shelley, Austen, Tennyson, Browning, Hardy, Yeats, Joyce, Eliot, and many others. Our major goals will be 1) to study the purposes and passions invested in the writings of this period; and 2) to understand the relations of these writings to their historical contexts. Throughout, we will develop our abilities to respond to and appreciate the craft of the works we discuss. I look forward to pursuing this work with you!
Jackson MWF 2:00-2:50pm CRN #: 32073

ENGL 206-001 American Literature II
This course is a survey of American Literature from the 1860s to the Contemporary. During this course we will illuminate key aspects of artistic movements, cultural issues, and major American writers: How do American writers break from and reinforce European traditions? What roles do race, religion, history, and other cultural influences play in the construction of texts and in the writers’ views on American society? Our readings will include creative texts and nonfiction texts. Through discussion and analysis, we will shed light on America’s contributions to and influences on literature.
Greene MWF 12:00-12:50pm CRN #: 30480

ENGL 215
Textual Analysis: “Coming to America: Literary and Visual Representations”
“We are a nation of immigrants” is perhaps one of the most widely used sentences to define American identity. Most of us can trace our ancestry through different parts of the world, through one or several generations, and this cultural and ethnic affiliation often strengthens our sense of belonging. Although this popular phrase suggests a seemingly unproblematic relation of immigrants to America’s “golden door”—while also erasing the history of slavery and the genocide of many American Indian tribes—this door has not always been open. Racism, nativism, and economic depression closed it from time to time, gradually altering the meanings of the “American Dream.” This course will focus on the emergence of an immigrant literary tradition in the US, from the end of
the nineteenth century to the present. We will read poems, memoirs, short stories, novels, and short essays by first and second-generation immigrant authors, and will watch both short and feature films about this so-called “immigrant experience.” The theme of our course also guides some of the questions we’ll be asking throughout the semester: How do immigrant writers construct or imagine the immigrant self in these works? What role does physical geography play in the writers’ recreation of imagined geography? How does the immigrant imagine America in a new language? How does the immigrant writer in the US imagine or re-imagine the “Old World”? Ultimately, how does this literature of immigrant experience contribute to our understanding of American multi-ethnic literature and American literature, more broadly?

Stanciu-002 TR 12:30-1:45pm CRN #: 31834
Stanciu-005 TR 3:30-4:45pm CRN #: 31827

ENGL 215-003 Textual Analysis: Shakespearean Problems
By definition (in the VCU Catalog) ENGL 215 is an “inquiry into literary texts, emphasizing critical thinking and close reading.” In our class (section 004) this semester, we will emphasize the advancement of student skills in critical reading, intelligent writing, academic research, and oral communication. We will read and discuss 6 plays whose main characters present unique interpretive problems: The Merchant of Venice (Shylock); 1 Henry IV (Falstaff); The Tragedy of Hamlet (Hamlet); Measure for Measure (Isabella); The Tragedy of Othello (Othello); The Tempest (Caliban). We will also read related critical and literary texts. Assignments will include regular discussion board postings, annotated bibliographies, short analytical essays, and a longer researched paper.

Sharp MWF 2:00-2:50pm CRN #: 22186

ENGL 215-004 Textual Analysis
Monsters and the Monstrous: This ENGL 215 section will explore monsters as cultural symbols. We’ll begin with some medieval texts that question the line between human and monster; next, we’ll read various nineteenth-century monster narratives and examine the cultural anxieties they address; finally, we’ll look at monsters in contemporary novels, film, and TV. The main goals of this course are to examine the various cultural roles that monsters have filled and to exercise and develop your critical faculties in reading and thinking about a variety of different media.

Brinegar MWF 12:00-12:50pm CRN #: 23527

ENGL 215-006 Textual Analysis: “The Old Brag of My Heart”:
Coming of Age in the U.S. in the Latter Half of the Twentieth Century
In this course we will examine what it means to come of age in the United States during the latter half of the twentieth century. We will begin with a discussion of the *bildungsroman*, a sub-genre of the novel that dates back to Germany in the second half of the eighteenth century, and then examine more recent examples (and perhaps non-examples) of this type of narrative in order to understand the form as it appears in a more recent and local context. Our first text will be Jeffrey Eugenides's *The Virgin Suicides* (originally published in 1993), from which we will work backward towards William Maxwell’s *The Folded Leaf* (originally published in 1945). We will end the course with a discussion of Justin Torres’s *We the Animals* (published in 2012), a short story cycle that shares many of the qualities associated with the novel-of-growth. In the course of our discussion we will examine the similarities and differences in the works with regard to gender, race, ethnicity, class, age, region, sexual orientation and/or an intersection of these social identities.

**Comba**

MWF 1:00-1:50pm  CRN #: 22156

**ENGL 215-007**

Textual Analysis

In this course, we will trace and examine literary representations of celebrity and fame in order to discern how they might contribute to contemporary understandings of these concepts. In doing so, we will investigate the boundaries between “high art” and mass culture and consider whether mass culture undermines the meaningfulness of art or whether high art excludes certain populations. Although the course will prompt you to formulate your own perspectives on these issues, its purpose is to advance your critical thinking and close reading skills while also enhancing your oral communication and information fluency skills.

**Khoury**

TR 9:30-10:45am  CRN #: 32078

**ENGL 215-008**

Textual Analysis

The theme of this section is Recovery from Collective Trauma. The readings will include a large number of German and Eastern European authors in addition to American and British authors, all with a focus on the twentieth century and realism. (Students who can read in German and Russian are invited to read in the original, but we’ll work with the English translations.) Readings will cover prose, drama, and poetry.

**Meier**

MWF 9:00-9:50am  CRN #: 32149

**ENGL 215-009**

Textual Analysis

“Other Cities: Narratives of Urban Imagination”
From the sidewalk to the skyscraper, alleys to main thoroughfares, the urban landscape has not only provided the setting to many works of great literature, it has become a kind of a foil for many protagonists. In this course, we’ll read novels, nonfiction, and poetry that use the urban landscapes, the exterior world, that increasingly engage, complicate, and reveal characters’ internal life. Starting with photorealistic portrayals of cities in a particular moment, like those in essays by Joan Didion, and moving on to fabular remakings of place, as found in Italo Calvino’s *Invisible Cities*, students will learn the basics of close reading, analyzing the literary devices and strategies, comparing and contrasting works, and contextualizing their discussion toward a main question about how a city can make a person, how people make a city. In addition to the previously mentioned authors, students will read excerpts or texts by Kazim Ali, Teju Cole, Charles Dickens, Nick Flynn, James Joyce, Rebecca Solnit, Zadie Smith, Anne Winters, and more.

**Phillips**

TR 3:30-4:45pm  CRN #: 32303

**ENGL 215-011  Textual Analysis**

This course will examine various literary and cultural representations of “Otherness” in relation to issues of gender, race, culture, religion, and sexuality. In order to develop a well-rounded understanding of Otherness, we will call upon several novels, essays, short stories, and works of criticism, including Charlotte Perkins Gillman’s “The Yellow Wallpaper,” E.M. Forester’s *A Passage to India*, Jumpha Lahiri’s “The Third and Final Continent,” a selection from W.E.B. Du Bois’s *The Souls of Black Folk*, Nella Larsen’s *Passing*, Toni Morrison’s *The Bluest Eye*, and more. As we investigate this theme students will also work to strengthen their close reading, critical thinking, and writing skills. Requirements will include daily participation in class discussions, three short papers, a midterm exam, and a brief oral presentation.

**Sviatko**

MWF 10:00-10:50am  CRN #: 25600

**ENGL 215-903  Textual Analysis**

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

**ENGL 215-904 Textual Analysis**
An inquiry into literary texts, emphasizing critical thinking and close reading. Individual sections will focus on a unifying question or problem. Students will study selected texts and their times with an emphasis on developing skills in one or more of the following areas: reading, writing, research and/or oral communication.

**ENGL 215-905 Textual Analysis**
Escapism: Author Michael Chabon stated “Forget about what you are escaping from. Reserve your anxiety for what you are escaping to.” There’s escapism from war, from conformity, from individualism, from failure, from success. In this course we will scrutinize the role escapist literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as Alice in Wonderland, poetry by T.S. Eliot, dramatic works such as No Exit, and films like Memento that involve the theme of escapism. Selected works for the course will center upon characters that either invent or are thrown into altered forms of reality as a way of breaking from their true identity. We will begin our discussion by addressing the significance of escapist literature, then move into specific narratives where twisted or created identities overtake one’s original being. Ultimately, we will explore the question of whether escapism is indeed an art form, and the importance of invented realities in literature.

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

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

Hollowell  TR 5:30-6:45pm  CRN #: 32148

ENGL 291-901  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.

TBA  TR 4:00-5:15pm  CRN #: 32146

ENGL 295-701  Reading & Writing of Fiction & Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA  TR 12:30-1:45pm  CRN #: 23650

ENGL 295-702  Reading & Writing of Fiction & Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA  TR 2:00-3:15pm  CRN #: 23625

ENGL 295-703  Reading & Writing of Fiction & Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction
and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

**ENGL 295-704 Reading & Writing of Fiction & Poetry**
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA  TR 9:30-10:45am  CRN #: 23651

**ENGL 295-705 Reading & Writing of Fiction & Poetry**
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

TBA  MWF 2:00-2:50pm  CRN #: 26711

**ENGL 301-001 Introduction to the English Major**
Everything we read in this class is engaged with self-consciously exploring the relationship between authors and readers. As a way of learning to form arguments about texts, we will examine how authors represent their relationships to the texts they write and the readers they anticipate, and how they use language to explore the possibilities and limitations of language. In the process of reading *metafictions*, or fictions that call attention to their own fictionality, you will be enabled to make better-informed decisions about shaping your own writing for a reader’s eye. This course requires you to read slowly, carefully, and closely, to articulate arguments about literature both verbally and in writing and to approach formal writing in a “scaffolded” process from inception, to development, to revision. This course emphasizes the skills and the work habits that are necessary for success in the major. I place a high premium on “being there” (literally and figuratively) and on “participation”; in addition to the formal writing, you will be required to do a lot of speaking in this class and a lot of writing outside of it each week (via Blackboard). And, for your own good (no, really), there will be quizzes and a final exam. We will read poetry (formal verse and free verse), plays, and novels. Authors will include Lynn Emmanuel,
Yousef Komunyakaa, William Shakespeare, Elizabeth Bishop, Tom Stoppard, John Donne, and more.

Swenson  MWF 1:00-1:50pm  CRN #: 31836

ENGL 301-002  Introduction to the English Major
Everything we read in this class is engaged with self-consciously exploring the relationship between authors and readers. As a way of learning to form arguments about texts, we will examine how authors represent their relationships to the texts they write and the readers they anticipate, and how they use language to explore the possibilities and limitations of language. In the process of reading metafictions, or fictions that call attention to their own fictionality, you will be enabled to make better-informed decisions about shaping your own writing for a reader’s eye. This course requires you to read slowly, carefully, and closely, to articulate arguments about literature both verbally and in writing and to approach formal writing in a “scaffolded” process from inception, to development, to revision. This course emphasizes the skills and the work habits that are necessary for success in the major. I place a high premium on “being there” (literally and figuratively) and on “participation”; in addition to the formal writing, you will be required to do a lot of speaking in this class and a lot of writing outside of it each week (via Blackboard). And, for your own good (no, really), there will be quizzes and a final exam. We will read poetry (formal verse and free verse), plays, and novels. Authors will include Lynn Emmanuel, Yousef Komunyakaa, William Shakespeare, Elizabeth Bishop, Tom Stoppard, John Donne, and more.

Swenson  MWF 11:00-11:50pm  CRN #: 30549

ENGL 301-003  Introduction to the English Major
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  TR 12:30-1:45pm  CRN #: 30777

ENGL 301-004  Introduction to the English Major
English 301 is an introduction to the kind of analytical reading and writing your 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 12:30-1:45pm
CRN #: 20834

ENGL 303-901
Writing for Stage &/or Screen
Workshop class focused on the writing of a feature-length screenplay-- from pitch, to outline, to treatment, to script.

McCown
T 4:00-6:40pm
CRN #: 30474

ENGL 304-902
Advanced Writing
This course in advanced writing will place emphasis on the contemplation of what it means to write in the twenty-first century. The act of writing can be thought of as much more than putting pencil to paper, or finger to key in today’s society. Instead, this class will investigate the writing of culture, and the culture of writing, as it pertains to the individual and group—sociocultural—as we each, functioning as communicating beings, negotiate, interpret, evaluate, expand, and navigate the sociocultural discourses of our times, writing our way forward.

Students will practice various techniques of writing, each with a particular goal in mind: the art of persuasion, informing, making an argument, analyzing, and (self-) (world-) expression. We will discuss and work within the genre of non-fiction, essays in particular, paying attention to effective and affective components of writing, referring to theories of composition, communication, visual rhetoric, and the study of culture. Students will also contemplate their own writing processes along the way, including why they write. In the end, students should walk away from this class with tools and strategies useful not only for academic writing, but in the consumption and proliferation of cultural texts more generally.

Means
MWF 11:00-11:50am
CRN #: 31830

ENGL 304-004
Advanced Writing (WI)
An advanced study of informative and persuasive prose techniques, with attention to the relationships among content, form and style. May not be used to satisfy the literature requirement of the College of Humanities and Sciences. Contact instructor for course details.

Griffin
MWF 2:00-2:50pm
CRN #: 25299
ENGL 304-901  Advanced Writing (WI)
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.
TBA     MW 4:00-5:15pm     CRN #: 32465

ENGL 305-002  Writing Poetry
Prerequisites: ENGL 101, ENGL 200, and three credits in a 200-level literature course (or equivalent). Talent is fine, but I'm much more interested in your demonstrated willingness to revise. Each member of our group will be evaluated individually. I have no absolute standards for everyone. How much each of you grows within the course of the semester determines how well you do. In addition to your demonstrated willingness to revise, I'll be looking for your responses to assignments, your self-initiated poems, and the contributions you make to class discussion.

From The Religion Of Revision (which will be at the core of our course): Take any first draft, or poem that's stalled out, gone as far as you can take it, and revise it. Try out as many strategies as you know. DON'T simply polish, or pick at it. But PLAY with your growing poem more than you did previously, changing tense, changing point of view, line-structure, economizing and expanding where it makes sense to do so. Simply yield to the proposition that when you CAN REVISE 'TIL YOUR DRAFTS ARE PROGRESSIVELY FRESHER THAN YOUR FIRST INSPIRATION, THEN YOU'RE A WRITER. And equally yield to the notion that all MOMENTS ARE SPACIOUS AND NEW. Now welcome the fact that, within the moment, even after hours of gaping at the wrong word, one knows the constant opportunity to make fresh moves. Nobody's there making them for you. Each fresh move is for free and only yours to make. Walk away from your poem when it gets picky on you. Keep sneaking up on it to see what it's up to while you sleep, meditate, go for a run, a walk, read somebody else, look out the window, or over a cliff, or simply go on growing for a few more years or days. Then be glad you're silently-becoming poem is now ready for your most recent visit. And that your poem is no more up to anything than your readiness for it.
Sange     TR 9:30-10:45am     CRN #: 30082

ENGL 305-901  Writing Poetry
This course offers you as poet and student of Creative Writing the opportunity to concentrate on the creation of verse. You will write some poems in assigned form

as well as work toward building a portfolio of eight to ten polished poems that may be grouped by theme, form, or voice.

The class is run as a workshop, which means you will listen quietly to a discussion of your poem and then have the opportunity to ask for clarification of any comments.

While an obvious objective of the workshop is that you become a better poet and reader of poetry, by the end of the semester you also will have:
- a greater awareness of what your “poetic concerns” are at this time in your writing life;
- a sense of your poetic voice;
- a solid understanding of some of the complexities and rewards of poetic meter and form, as well as a broader sense of “measure”;
- a thorough introduction to many of the debates among poets and editors of poetry in 21st century America;
- strategies for self-directing your reading life;
- a strong portfolio.

**Emerson**

TR 5:30-6:45pm

CRN #: 30871

**ENGL 305-902**  
**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 critiques in order to grow in confidence and sophistication as writers and as readers. Remarkable poems by established writers will be presented as models to challenge the writing and revision process of workshop participants, as well as for the pleasure of reading them, including work by such contemporary poets as Dana Levin, Elizabeth Bishop, Norman Dubie, Beckian Fritz Goldberg, Jorie Graham, Richard Hugo, Randall Jarrell, Yusef Komunyakaa, Larry Levis, Philip Levine, Charles Wright, and Roger Reeves, in addition to selected modernist poets (Yeats, Auden, Williams, Moore, Stevens) along with many others. Grading is based primarily on the quality of the portfolio of poetry produced; in addition, in-class workshop involvement, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Students are welcome from all majors and all backgrounds.

**Donovan**

MW 5:30-6:45pm

CRN #: 32077

**ENGL 305-904**  
**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:

Katie Ford, *Blood Lyrics* (Graywolf)
Jennifer Grotz, *The Needle* (Harcourt/Houghton)
Alan Shapiro, *Reel to Reel* (Chicago)
Tomas Transtromer, *The Great Enigma: Collected Poems* (New Directions)
Kevin Young, *The Book of Hours* (Knopf)

**ENGL 307-001  Writing Fiction**
Eudora Welty writes how “If you haven’t surprised yourself, you haven’t written,” while Cecil Day Lewis declares that “I do not sit down at my desk to put into verse something that is already clear in my mind. If it were clear in my mind, I should have no incentive or need to think about it….We do not write in order to be understood; we write in order to understand.” Echoing Welty’s and Day Lewis’s insights, this course is rooted in the idea that the story chooses the writer, and that stories develop through the manipulation of narrative elements. In order to “surprise” ourselves and, hence, write a story, we will examine the fundamental elements of narrative fiction as well as the process-oriented techniques that will allow us to develop our own work.

**ENGL 307-901  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.

**ENGL 307-903  Writing Fiction**
A workshop primarily for the student who has not produced a portfolio of
finished creative work. The course will introduce students to the elements of fiction from the writer's perspective and require the student to apply those elements in his or her own work. Attendance is required, as is thoughtful and constructive participation in class discussion. The workshop will be supplemented with reading of work by established writers.

De Haven  
TR 3:30-4:45pm  
CRN #: 31706

ENGL 307-904  Creative Writing: Fiction
Human beings are in love with stories. We tell stories over meals, in bars, at weddings, at funerals. We may not learn the whole truth about anything from a story, but we certainly learn about possibilities. This course sees story writing as an exploratory craft that can be studied, practiced, and honed over time. Together, we will learn from the work of accomplished writers, as well as from each other’s work and observations.

Hall  
W 7:00-9:40pm  
CRN #: 29298

ENGL 309-001  Writing Creative Nonfiction
This course introduces the fundamentals of creative nonfiction, such as structure, setting, point of view, description, characterization, the role of research, ethical considerations, and revision techniques. Throughout the semester, you will read and respond to published works in this genre, write and revise your own creative nonfiction pieces, and select for close study and presentation the work of one contemporary creative nonfiction author.
Possible texts:
*The Fourth Genre: Contemporary Writers of Creative Nonfiction* by Robert Root and Michael J. Steinberg
*Short Takes: Brief Encounters with Contemporary Nonfiction*, ed. Judith Kitchen

MacDonald  
TR 2:00-3:15pm  
CRN #: 32354

ENGL 324-901  Late Medieval Literature
An introduction to the literature of the 15th and 16th centuries. Works surveyed will likely include those of Langland, Julian of Norwich, Kempe, Malory, Henryson, Skelton, More, Tyndale, Foxe, Surrey, Spenser and Sidney. Please contact the instructor for course details.

Eckhardt  
M 7:00-9:40pm  
CRN #: 31853

ENGL 326-001  Shakespeare in Context
Examines selected works of Shakespeare in historical, political, sociocultural, literary and/or other contexts.

Sharp  
MWF 1:00-1:50pm  
CRN #: 31709
ENGL 326-002  Shakespeare in Context
Examines selected works of Shakespeare in historical, political, sociocultural, literary and/or other contexts.
Sharp      MWF 11:00-11:50pm   CRN #: 31701

ENGL 335-001  British Literature of the Romantic Era
The decades at the end of the eighteenth and beginning of the nineteenth centuries produced literature (and art and music) that shared contradictory characteristics that were later termed "Romantic": rebellious, imaginative, philosophical, hysterical, satirical, revolutionary, innovative, full of sensibility, full of sense. In England it was one of the great eras for poetry, and this course will focus on poetry, with some attention to other genres, and to the historical contexts. In order to do well you must be adept at reading carefully and slowly and with pleasure such works as Wordsworth's "Ode: Intimations of Immortality," Coleridge's "Dejection," Shelley's "Mont Blanc," Keats's "To Autumn," and developing your own understanding of these famous works. You will also be expected to explore and analyze works from noncanonical writers, and from anonymous periodical writings.
Latane     TR 11:00-12:15pm   CRN #: 31703

ENGL 336-001  19th-Century British Novels & Narratives
In this course we will trace the British nineteenth century’s cultural and social changes through some of its best novels. We will investigate different notions of progress expressed in this literature, including the progress of certain narrative techniques and the form of the novel itself. We will consider the way those formal dimensions of narratives communicate political and cultural ideas. This will let us also reflect on the social responsibility (if any) of novelists. This course will likely include novels and short stories by Austen, Brontë, Dickens, Eliot, Hardy, and James, among others. Engaged, thoughtful, daily discussion is required, as is a hefty reading load, a research essay, and two exams. A list of required texts (with the correct editions specified) will be available at http://amzn.com/lm/RQIHPZTP9MZPH.
Nash       TR 9:30-10:45am   CRN #: 32147

ENGL 341-001  British Literature & Culture After 1945
“To write poetry after Auschwitz is barbaric,” Theodor Adorno declared in his apparent disallowance of art following the Second World War. Poets, playwrights, and novelists continued to explore how they might compose legitimate works (or anti-works), though, just as Adorno (who’d planned to
devote his final volume on aesthetics to Samuel Beckett) later insisted his claim implied they must. This class will explore how postwar British authors confronted the atrocities executed during that war and Britain’s postcolonial position in a world now dominated by cold war politics and American hegemony.

**Wells**

TR 3:30-4:45pm  
CRN #: 31840

**ENGL 342-901  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.

**Likely Reading List (subject to change)**

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**

MW 5:30-6:45pm  
CRN #: 30873

**ENGL 345-901  Contemporary Poetry**

English 345 is a survey of contemporary poetry, which for our purposes will be seen as beginning about 1950 and continuing into the present. We examine contemporary poetry’s major figures and movements, mainly North American writers, but also a small group of writers from Ireland and the United Kingdom. By the semester’s end, you should have a good working knowledge of our subject, and will be prepared to read more widely in it. There are many significant poets we will not have time to examine, but the aim of the course is to make it as comprehensive a survey within the time we are allotted.
You will be asked to write two short papers (of about 4-6 pages or more pages) over the course of the semester. In addition, you will be asked to complete an in-class mid-term and final exam. Each paper will count as 20% of your final grade. The midterm and final will also each count for 20%. The remaining 20% of your grade will be determined by class participation and unannounced in-class quizzes that I will give you from time to time.

Texts


**ENGL 352-001 Feminist Literary Theory**
The study of feminist thought and feminist approaches to interpreting narratives. 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 past 40 years, and examines applications of feminist theory to specific works of literature. Assignments will include a substantial reading load, daily writing assignments, a test, a final exam, and daily engagement in discussion. A list of required texts (with the correct editions specified) will be available at [http://amzn.com/lm/R2J4O0RACC99KQ](http://amzn.com/lm/R2J4O0RACC99KQ).

**Nash**
TR 8:00-9:15am
CRN #: 31699

**ENGL/WMNS 353-001 Women Writers**
In this course we will examine creative work written by U.S. women in the context of Second Wave Feminisms. We will begin with a discussion of the word “Feminism” and its various meanings, and then examine different feminist perspectives as evidenced in short stories and novels written by women in the latter half of the twentieth century. We will consider liberal, radical, Marxist/Socialist, Intersectional, Queer, and Postcolonial feminist perspectives, and culminate our study with an examination of Danzy Senna’s novel *Caucasia* in relation to how this work may or may not reflect a new, Third Wave feminist ideology.

**Comba**
TR 9:30-10:45am
CRN #: 29179

**ENGL/RELS 361-001 The Bible as Literature**
Literary aspects of the Bible will be considered. Also, attention will be given to
the history of the English Bible. Please contact the School of World Studies (827-1111) for course details.

Edwards  
MWF 12:00-12:50pm  
CRN #: 12229

ENGL/RELS 361-002  
The Bible as Literature  
Literary aspects of the Bible will be considered. Also, attention will be given to the history of the English Bible. Please contact the School of World Studies (827-1111) for course details.

Edwards  
MWF 2:00-2:50pm  
CRN #: 29580

ENGL 368-001  
Nature Writing  
Most of our study focuses on contemporary American nature writing. We'll read essays from Orion magazine's "Coda" column and from The Norton Book of Nature Writing, as well as Terry Tempest Williams's book-length essay Refuge: An Unnatural History of Family and Place. Students will write every day in class, and have drafts critiqued by classmates. The course is rigorous in both its reading and writing requirements.

Shiel  
MWF 11:00-11:50am  
CRN #: 32484

ENGL 372-001  
U.S. Literature: 1820-1865  
This course will focus on American authors writing in the decades prior to the Civil War (roughly 1820 – 1860). Throughout the course, an emphasis will be placed on examining how the authors under consideration responded to the changing economic, cultural, and political marketplaces of the antebellum period.

Harrison  
TR 9:30-10:45am  
CRN #: 31698

ENGL 373-001  
U.S. Literature 1865-1913  
This course examines the literature of the United States from the end of the Civil War to the beginning of World War I, during a time when the dominant literary genre was fiction and the new, influential literary philosophies and techniques were realism and naturalism. Works by such writers as Howells, James, Twain, Crane, Chesnutt, Freeman, Norris, Robinson and Chopin will be studied in their historical, intellectual and aesthetic contexts. In the course, as in the literature we will study, attention will be paid to perspectives of race and ethnicity, class and gender. The course will be conducted by the lecture/discussion method. Students are expected to take part in discussions and there will be opportunities for class presentations. The final grade will be determined by a midterm exam, a paper (10-12 pages, either critical or research), unannounced quizzes if necessary, attendance, discussion, and a comprehensive final exam.
ENGL 374-901  U.S. Literature: Modernism
This course looks at a relatively small (roughly 1915-1945) swath of American literature and literary history. A rich swath it is, however short. It was the period when America shed its provincialism and moved from the margins to the center of the literary world. The arts in the first half of the twentieth century were also dominated by the aesthetic known as Modernism. Not all of the best work from the time is Modernist, but Modernism, a complex and often frustrating art style, permeated the literary and critical world for much or most of the Twentieth Century. This time also saw a variety of literary responses to two world wars, the achievements and influence of the Harlem Renaissance, significant changes in the role of women in the culture and in the literary marketplace, and the Roaring Twenties then the Great Depression—all of which suggests something of the bipolar nature of our culture at the time. The writers who will be our guides to it include Gertrude Stein, T.S. Eliot, Ezra Pound, F. Scott Fitzgerald, Ernest Hemingway, Jean Toomer, William Faulkner, Zora Neale Hurston, Nathanael West, Dashiell Hammett, Richard Wright, and Martha Gellhorn, among others. If time, we’ll also read a play (the 1920s was the golden age of American theater) and a film (after all, the “art form of the 20th century). This will be a reading intensive class, and much of the assessment will revolve around that reading, in the form of quizzes, short written responses, exam questions based on the reading and the like. There will also be a mid-term and a final (short answer and essay—no multiple choice) exam and a short essay.

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. The final grade will be determined by a midterm exam, a paper (10-12 pages, either critical or research), unannounced quizzes if necessary, attendance, discussion, and a comprehensive final exam.

ENGL 379-001  African-American Literature
This survey course introduces students to works of African-American literature created between the outset of the Second World War and the present. Historical periods, aesthetic and political movements covered include: Realism/naturalism/modernism; Protest fiction and the Protest Novel; Civil Rights and Black Arts; Literature After 1975. Particularly for literature after 1975, themes explored include gender, sexuality, health and difference especially in relation to works created by authors who conventionally fall outside of the accepted canon of later twentieth century and contemporary African-American literature. Works prior to 1975 come predominately from the *Norton Anthology of African American Literature* while those after 1975 include works from the anthology as well as outside works by writers such as James Baldwin, Thomas Glave, Audre Lorde, Pearl Cleage, Alice Walker and Toni Morrison. In addition to mastery of course content, emphasis is on the development of analytical ability and skills and *searching to find the interconnectedness* or threads that can be found in distinct texts.

**Hall**  TR 3:30-4:45pm  CRN #: 31844

**ENGL 381-901  Multiethnic Literature in the United States**  
Theme: Community in Contemporary U.S. Ethnic Literatures and Film

In this course we will explore how ethnic identity, literature, and visual culture in the United States intersect by looking at a variety of works by writers and directors of diverse racial and ethnic backgrounds. Besides introducing you to major works by writers of various ethnicities in the United States in the last few decades, this course will also examine—comparatively—significant historical and cultural moments that have shaped and influenced their works. Addressing questions about ethnicity, race, or indigeneity, this course will also introduce you to contemporary critical conversations about multiculturalism, canon formation, and the variety of ethnic experiences, communities, and representations in the United States. Primary texts will include works by: Louise Erdrich, Gish Jen, Sandra Cisneros, John Edgar Wideman, Moustafa Bayoumi, and others, as well as a good selection of poetry. Secondary texts will include selections from works by Paul Lauter, Bonnie TuSmith, Beverly Tatum, Gloria Anzaldúa, bell hooks, and others. Students will also watch feature films and documentaries (in part and in full), which will help generate culturally-informed critical analyses of multi-ethnic literary and visual representations. You are expected to participate actively in class discussions, in-class writing activities, and on the class blog. Evaluation will consist of a midterm and final exam, weekly blog posts, one class presentation (Opener/opening discussion), a short “Family History” paper, occasional quizzes, and a final project.
ENGL 385-901 Fiction into Film
This is a course in adaptation, the translation of literary works into film. As such we will both be reading that literature and viewing those films critically, with an eye toward how the narrative and other elements of the originals have been reshaped by the filmmakers. I’ll introduce some basic theory of adaptation, and we will apply it to a variety of literary works and films that represent a number of different adaptation strategies. My aim is to illustrate various problems or approaches to adaptation. Don’t hold me to this list, but films might include Memento, Romeo and Juliet, Fear and Loathing in Las Vegas, The Great Gatsby, The Big Sleep, and Brokeback Mountain. We will discuss the literature and watch feature length motion pictures in alternate classes. There will be a series of reading quizzes and short essays, and a comprehensive final exam.

ENGL/TEDU 386 Children’s Literature
Housed in School of Education. Please contact School of Education for course details at 828-1305.

ENGL 388-901 Writing in the Workplace (WI)
Semester course; 3 lecture/workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200 and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295.
Advance study and practice of writing in fields such as technology, science, administration and government, including visual rhetoric in both print and electronic forms.

ENGL/LING 390-001 Introduction to Linguistics
This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for
human language and communication with an emphasis on basic, formal methods of linguistic description. Basic areas covered under formal linguistics includes phonetics (the properties of speech sounds), phonology (the systematic sound patterns of language), morphology (the grammatical structure of words), syntax (the structure of phrases and sentences), and semantics/pragmatics (the meaning and use of words and sentences). This course will also cover areas such as historical linguistics (language change and language relationships), language acquisition (how languages are acquired in children vs. adults) and physiological basis of language (language and the brain). This course is designed to give you a brief but broad overview of the methods used in linguistic description and analysis and to familiarize you with the main areas of inquiry within the field of linguistics.

Griffin MWF 12:00-12:50pm CRN #: 30558

ENGL/LING 390-001 Introduction to Linguistics
This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for human language and communication with an emphasis on basic, formal methods of linguistic description. Basic areas covered under formal linguistics includes phonetics (the properties of speech sounds), phonology (the systematic sound patterns of language), morphology (the grammatical structure of words), syntax (the structure of phrases and sentences), and semantics/pragmatics (the meaning and use of words and sentences). This course will also cover areas such as historical linguistics (language change and language relationships), language acquisition (how languages are acquired in children vs. adults) and physiological basis of language (language and the brain). This course is designed to give you a brief but broad overview of the methods used in linguistic description and analysis and to familiarize you with the main areas of inquiry within the field of linguistics.

Griffin MW 5:30-6:45pm CRN #: 28654

ENGL 391-001 Topics: Digital Studies
This class provides a topical survey of issues in current digital media studies, spending a week or two each on topics like digital democracy, social media and sociality, social media and activism, digital language, race and gender in digital media, games, the digital divide, digital politics, transparency/openness, online education, software studies, and the singularity. In each case we’ll read a couple of short articles, some scholarly, some more journalistic, as well as looking at primary digital media objects (texts, software, media, websites). Students will write brief assignments in a number of formats and will be encouraged to
ENGL 391-002  
Topics: Emancipation, Reconstruction, & Integration
This course will examine fictional and non-fictional literature (short stories, poems, memoirs, and essays), alongside of historical products (letters, diaries, and oral histories) over the course of a hundred years following the end of the Civil War, securing the vote first for African-American men and later for women, and leading up to the Civil Rights and Women’s Liberation Movements. 
Exploring the work of such figures as Frederick Douglass, Louisa May Alcott, Emily Dickinson, Walt Whitman, Frances E.W. Harper, Mary Livermore, Nella Larsen, Zora Neale Hurston, Richard Wright, James Baldwin, and Fannie Lou Hamer, we will consider how the movements toward voting and other rights for blacks and for women sometimes supported one another and sometimes competed for national attention, often ignoring the lived realities of black women and other women of color in the midst of these movements. We will also consider how themes of emancipation, reconstruction, and integration came to be infused into the national literature, helping to define American writing even for authors external to these movements. This service-learning class will also partner with the Black History Museum to help promote and prepare materials for an exhibit at its grand re-opening at the Leigh Street Armory in Fall of 2015.

ENGL 391-003  
Topics: Medicine in Literature
In 1994, New York University School of Medicine established a site providing resources for anyone interested in medical humanities. The site defines that term “broadly to include an interdisciplinary field of humanities (literature, philosophy, ethics, history and religion), social science (anthropology, cultural studies, psychology, sociology), and the arts (literature, theater, film, and visual arts) and their application to medical education and practice. The humanities and arts provide insight into the human condition, suffering, personhood, our responsibility to each other, and offer a historical perspective on medical practice. Attention to literature and the arts helps to develop and nurture skills of observation, analysis, empathy, and self-reflection -- skills that are essential for humane medical care. The social sciences help us to understand how bioscience and medicine take place within cultural and social contexts and how culture interacts with the individual experience of illness and the way medicine is practiced.”
The disciplines of Medicine and Literature share more than one might immediately imagine. At the heart of both lie the human condition, body, mind, and soul. Crucial to both is narrative, story-telling. Doctors and nurses, patients
and families, writers from any of these four groups share their experiences of medicine in a range of genres in an effort to represent and investigate those experiences and to sound their depths of meaning. This semester, we will read and discuss fiction, poetry, nonfiction, and drama, exploring issues both personal and universal, social and cultural, professional and ethical, learning how literature’s representational practices can teach or enhance understanding and empathy in a variety of medical contexts. Themes will include physician and patient perspectives on suffering and grief, physician training, physician and patient perspectives of healing and society, and medical ethics. Texts will be selected from works by physician writers such as Abraham Verghese, William Carlos Williams, Atul Gawande, Danielle Ofri, Oliver Sacks, Richard Selzer, Samuel Shem and others. Texts will also be selected from works by authors with backgrounds other than that of physician, Charlotte Perkins Gillman, Rebecca Skloot, Floyd Skloot, Margaret Edson, Nathaniel Hawthorne, Anton Chekov, and others. The possibilities for our combination of readings is rich and numerous.

Hodges
TR 12:30-1:45pm
CRN #: 30469

ENGL 391-006 Topics: Canadian Literature: Fiction to Film
This class will hold its Thursday sessions on Blackboard.
This hybrid English course (Tuesdays in class; Thursdays through Blackboard) follows a roughly chronological development of Canadian life by examining core cultural dynamics presented in works of major Canadian writers, and in forms as diverse as historical fiction, science fiction and magic realism. Students will read and study six required novels/films and select a seventh pair to study independently. Facility with Blackboard is essential.

Lindquist
TR 9:30-10:45am
CRN #: 29392

ENGL 391-901 Topics: The Historical Novel
"The pastimes of past times" have always been a nostalgic refuge for those living in a later era. Sometimes we think of the good old days; sometimes we revel in how much worse life was way back when. Each writer who dips into history for material is making a statement about contemporary life. This semester we will not only analyze a handful of great novels as novels; we will also examine the cultural-historical settings of the novels under study, including notable ways in which the authors deviate from what we generally agree on as "truth." Authors to be considered include (tentatively) Virginia Woolf, Gigi Amateau, Patrick Süskind, Jeanette Winterson, Gabriel García Márquez, Louise Erdrich, Sarah Waters, Ian MacEwan, and Kathryn Harrison. Assignments include a
presentation of relevant historical facts to the class, two papers, a midterm, five quizzes, and a final.

Cokal     MW 4:00-5:15pm       CRN #: 31848

ENGL 391-903  Topics: History of Criticism
This class will explore methods for evaluating literature as we try to determine whether literature poses an obstacle to rational conduct, provides models for such conduct, or allows access to some aspect of human experience that reason cannot understand on its own. We will begin this study of literature by considering Plato’s reasons for banishing poetry from his ideal republic and then explore whether thinkers like Aristotle, Horace, and Sidney provided persuasive arguments about what knowledge literature can provide. Our following unit will explore why philosophers and poets during and immediately following the Enlightenment turned to literature for preserving a space for individual freedom. The final unit will examine whether contemporary critical schools like deconstruction and postcolonialism continued or rebuked their Enlightenment legacy. The models for understanding literature that will dominate our studies this term will be formalist, contextual, and linguistic; determining how compatible those models are and which of them proves most adequate for evaluating literature will be among our primary goals this term. Trying to develop a definition of literature will constitute a secondary (or arguably, the primary) goal this term.

Wells     M 4:00-6:40pm       CRN #: 30609

ENGL/WMNS 391-904  Topics: Queer Cinema
Prerequisite: Three credits in a 200-level literature course (or equivalent). Society’s dominantly hostile attitudes toward queer sexuality have historically been framed in terms of deviance, pathology, and sickness. In early film, queer people were commonly portrayed as either fearfully sinister villains or objects of ridicule. But attitudes began to change with the advent of queer liberation movements in the 1960’s; with increasing concessions of acceptance, the diminution of stereotyping, and the broadening range of story lines and characterizations suggested that queer people in film could be multidimensional. Bursts of willful resistance to mainstream heterosexist characterizations of queer people have occurred, particularly when queer people take the camera into their own hands. This course seeks to chart these trends as mirrored in modern pictures from the second decade of the twentieth century to the present time. From an abundance of choices, we have selected vividly telling examples, especially pictures with literary antecedents. These choices are designed to provoke wonder, argument
and controversy. Some are windows into forgotten times; some point to a possibility of coming together not yet realized. We will explore how psychoanalysis, Marxism, sexology, feminism, critical race theory, and post-structuralism influence film representations of queer bodies, sexualities, and subjectivities. We will use reception theory to explore queer interpretations of film. Like other genres of film, queer cinema raises broader questions about filmmaking as an artistic and socially situated phenomenon, as well as about how films are “read.” Some thematic elements include:

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

Canfield  
W 7:00-9:40pm  
CRN #: 26679

ENGL 402-001  Chaucer
This course is an introduction to the writings of Geoffrey Chaucer in their linguistic and social context, focusing on the Canterbury Tales; we will also read some of Chaucer's shorter poems and selections from *Troilus and Criseyde*. We will begin with an introduction to Chaucer's life and language and will then go on to read and discuss his writings. You are expected to read Chaucer's work in the original Middle English; with concentration, this is not as difficult as you may fear. In addition to becoming familiar with Middle English, you will also learn something about Chaucer's England and the original audience of his works. Graded work: 2 papers (4-5 pp. each); quizzes and translation exercises; in-class dramatic reading and discussion leading; 2 midterms; final exam.

Brinegar  
MWF 2:00-2:50pm  
CRN #: 29090

ENGL 413-002  19th Century Studies: Oscar Wilde & His Circle
The writings of Oscar Wilde, like his life, fly in the face of the traditional pieties, challenging us to rethink our understanding of some of the things we hold dearest. But even as he brings his wit and critical intelligence to bear on complex questions of language, culture, sexuality, and social relations, Wilde deflates our attempts to define him. A master of paradox and a self-professed teller of lies, Wilde tells us that “all art is quite useless” and that “in matters of grave importance, style not sincerity is the vital thing.” So how do we grapple with Wilde’s legacy, still poorly understood one hundred years after his death,
without becoming one of the serious people he so famously mocked in *The Importance of Being Earnest*?

In this course, we will read Wilde’s writings in the context of the decade – the 1890s – he helped to shape. In the first half of the semester, we will read Wilde’s best-known literary works, as well as one or two that are not so well-known. Our readings will extend across the whole range of Wilde’s writing, taking in poetry, fiction, drama and criticism. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1890s, many of whom Wilde helped to inspire: Shaw, Stoker, James (perhaps), Ibsen (perhaps) and a number of so-called New Woman writers whose careers make an interesting parallel with Wilde’s. If there is time, we’ll also be studying developments in the visual arts – particularly work by Aubrey Beardsley and James McNeill Whistler – with which Wilde was closely involved. In the last week of the semester, we will return to Wilde, whose prison writings, written just before his death in 1900, serve as a poignant capstone to both his own career and the decade he dominated.

Assignments will include a short critical paper, book reports, researched presentations, and a major researched paper.

**Frankel**  
TR 12:30-1:45pm  
CRN #: 31697

**ENGL 435-902 Advanced Poetry Writing**

Prerequisites: Three credits in a 200-level literature course (or equivalent), ENGL 200 (or equivalent), and ENGL 305 Poetry. *Admission to this advanced workshop is limited to those who have completed English 305 (preferably, with a grade of B or better) or the equivalent.* Workshop participants will read, write, and revise poems. Students are required to produce a poem every other week for discussion. Students will also be required to read poems and essays by established writers each week to inspire and encourage their own writing, and they will be asked to respond to the assigned readings both in writing and during class. Students have opportunities to meet with the instructor during the semester for individual conferences and are required to submit a portfolio of revisions of their poems at the end of the semester. Final grades are determined not only by the quality of the poems collected in the portfolio but also by their written responses and active participation in workshop.

**Graber**  
W 4:00-6:40pm  
CRN #: 32075

**ENGL 437-002 Advanced Fiction Writing**

“Write what you know” works until it doesn’t. How do you write about 1798 Pennsylvania? A journey to Alpha Centauri? Eating dinner as a parrot? Hiking in the desert? The experience of characters with different lives than your own calls
for more than imagination, it requires research: archives, travel, diaries, interviews, etc. Workshop members will carry out weekly exercises to practice different kinds of research, learn how to incorporate new information into their fiction, engage in group critiques, and ultimately complete a short story integrating information derived from multiple kinds of research.

**De Haven, Glover**

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

**CRN #: 30475**

**ENGL 447-001 Form & Theory of Fiction**

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

**Cornis-Pope**

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

**CRN #: 30128**

**ENGL/LING 450-001 Modern Grammar**

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

**Griffin**

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

**CRN #: 27228**

**ENGL 480-901 Authors: Charles Dickens**

This will be the best of courses, it will be the worst of courses, we will read books of wisdom, we will read some foolishness, it will be a semester of belief, it will be a semester of incredulity . . .

Charles John Huffam Dickens (1812-1870) wrote thirteen novels (plus one unfinished at his death), five Christmas books, several volumes of short stories,
and millions of words of journalism in the magazines that he edited. He is a
universe unto himself, and arguably the most widely read and influential
novelist in the English language. We will examine Dickens’s life, times, and
literary productions (especially, of course, the novels). This course will function
as a seminar, and students will be expected invariably to attend class, discuss,
give presentations, and conduct research. Some attention may be given to the
rich subject of Dickens on film.

Latane     TR 5:30-6:45pm     CRN #: 31704

ENGL 484-001  Literary Movements: Comic Surrealism
So Surrealism means Beyond Realism. So what’s that? So what’s comic that isn’t
absurd, isn’t satirical, isn’t amusement—isn’t even funny? (Why do I hate jokes
and love to be amused? What makes wit wit?)
Surreal, dude! the kid exclaims while welcoming his buddy’s green hair. Is
Surreal merely synonymous with weird? In an age of Cryonics—not too live
bodies, in our own time, installed in ice for the better centuries up ahead,
impression of Jane Mansfield’s breasts immortalized in cement, no sign of body
parts anywhere on the screen, within the green, Nintendo Baghdad night—far
out & impacting as the brain-invented bombs some of us call Smart—could the
Real already have been replaced by the Surreal? If so, what do we do to lighten
up? In such a world, how do we know where we are, and how do we laugh?
How does the Macabre transport us and where does it leave us? Does it increase
our wherewithal to survive, even enjoy our crazy world? What happens when
we want our humor to be as crazy as our world? Relish it that way? Is this a
proportionate yen? A “sane” yen? How is such humor cathartic? Can the
Macabre lead to empathy? Imaginative Compassion? Can the Comic Surreal,
even the humorously Grotesque, stir us to tenderness? Seriously & funnily, I
mean to lead us on guided imagery trips, to not require “Automatic Writing”
from each of you, but put up a Blackboard Forum for sneaky exhibitionists, to
allow for “happenings” both in front of our faces & behind our backs, inspire
researchings into Apollonaire, Breton, Reverdy, Duchamp, Prevert, Magritte,
Dali, Paul Simon, the Beatles, Bob Dylan, Kenneth Patchen, Frieda Kallo, Wallace
Stevens, big ee, Hart Crane, Gerty Stein, Lawrence Ferlinghetti, imperatively,
Frank O’Hara, John Ashberry, Charlie Simic, James Tate, & Mary Ruefle—how
‘bout some Pablo Neruda?...bit of Shinkichi Takahasi?—& gobs of gorgeous
others.
Of course this course has got to begin with showings of HAROLD & MAUD &
DOCTOR STRANGELOVE!
Sange     TR 11:00-12:15pm     CRN #: 30083
ENGL 491-001 Writing Process and Practice
Writing Process and Practice joins writing theory to writing practice. Students will explore their own writing practice and expand their knowledge of rhetorical processes and the teaching/learning of writing. The course has both a classroom and a practical component. The latter part of the semester, students will devote two hours per week to peer consulting in the Writing Center. Coursework will cover readings and investigations into theories about writing and the writing process, as well as the principles of working one-on-one with student writers. The course will require collaborative work, weekly journaling, two short papers, a mid-semester paper, and a final paper and presentation.

McTague TR 12:30-1:45pm CRN #: 21054

ENGL 491-901 Topics: Fashion Writing
This writing-intensive course targets the Fashion industry and consumers. Students will receive specific instruction for highly descriptive writing about visual design where textile, garment construction, color composition, collective aesthetic, process, and design trends are concerned. Strong emphasis on the development of tone, style, expressive syntax and vocabulary, and solid composition.

Students will consider and write about individual design elements, ensemble, and aesthetic features, as well as other visually provocative objects or ideas presented by the instructor. Where applicable, students will also write about their own design processes and style, to include what artistic trends, movements and specific designers influence their work.

The course is structured as a workshop, meaning students will receive feedback on their writing from the instructor and classmates in a group/workshop setting, thus secondary emphasis will focus on clear communication, peer critique and oral/written feedback.

Additional emphasis on industry terminology, writings by current and leading experts in the field, and descriptive analysis of various print articles and visual marketing strategies.

The goal of the course is to equip students with effective writing strategies and writing proficiency specific to the industry, and thus, provide them with useful, real-world skills.

Requirements:
All readings for the course will be provided via Blackboard as pdf files of articles or links to content.
Students must have or establish a blog for use in considering course subject matter. Many course submissions will be posted as blog content, further making the understanding and manipulation of multimedia a relevant aspect of course study. All other completed assignments will be submitted to Blackboard discussion boards.

Multiple in-class writing assignments require either a laptop or notebook, which students must ALWAYS bring to class.

No late work is accepted.

**Ashworth**

T 4:00-6:40pm

CRN #: 32151

**ENGL 499-005**  **Senior Seminar: Hardy, Stevenson, James**
The pre-eminent writers of fiction in late-Victorian Britain were arguably Thomas Hardy, Robert Louis Stevenson, and Henry James. We will read a great deal of their fiction – short stories and novels – as well as their writing about fiction. But we will also touch on such things as their relations to the historical form of the novel, their involvement with magazines and illustrators, the relation between serial publishing (and serial composition) and the novel form, their respective positions on the competing merits of “romance” and realism, as well as on what Thomas Hardy called “candour” (a euphemism for sexual frankness) in fiction. We will end the course reflecting on Thomas Hardy’s abandonment of fiction, in disillusionment, in favor of poetry (which he wrote throughout his life).

Assignments will include short critical essays, researched reports, a long researched essay and possibly a recitation of a poem by Thomas Hardy.

**Frankel**

TR 9:30-10:45am

CRN #: 29218

**ENGL 499-006**  **Senior Seminar: Literature & Science in the 20th Century**

This course will examine the relationship between literature and science in the 20th-century, thinking specifically about how to work within and across these two spheres. We’ll examine different formulations of the relation between literature and science, beginning with C.P. Snow’s seminal lecture “The Two Cultures,” which laments the gap between the humanities and the sciences. We’ll also look at literary theorists’ specific examinations of topics in literature and science, from nanotechnology, biomedicine, contagious disease, and artificial intelligence.

We’ll attend to these scholars’ various analytic methodologies as well as their arguments for the urgency of working across literature and science. Throughout the course, we’ll pair our theoretical and analytic readings with works of literature and film that engage with science. We’ll pay particular attention to how these fictional texts thematize the relationship between science and the
humanities, as well as how the texts’ engagements with science inform the formal properties of the texts.

Rhee

ENGL 499-901  Senior Seminar: Flannery O’Connor
Flannery O’Connor is a Southern writer of Southern Gothic literature and one of the most important writers of the 20th Century. She considered herself a master of the short story and a comic writer, but would add that sometimes comic writing is the most serious writing. Her work invites critique through many lenses, though a criticism to date has clearly privileged her Catholicism and her regionalism. During her rather short life (1925-1964) she produce two collections of shorts stories, *A Good Man Is Hard to Find* and *Everything That Rises Must Converge*, and two novels, *The Violent Bear It Away* and *Wise Blood*, the latter interpreted in film by John Huston. (We should be easily able to read most if not all of her works.) Posthumously, a book of her essays, *Mysteries and Manners*, was published as well as *The Habit of Being: Letters*. In 2012, an edition of her cartoons came out, and in 2013, *A Prayer Journal*. We will limit our shared journey into O’Connor’s world to the contents of *Flannery O’Connor: Collected Works*, which includes her short fiction and novels, selected essays and letters. Students’ individual explorations into her work can certainly examine writings not included in our class text as well as relevant criticism.

Flannery O’Connor is a startling person who has influenced many writers for a variety of reasons: the precision of her prose, her narrative structures, her ear for how people talk, her characters’ intensity, her stories’ violence. (In a *Rolling Stone* interview in the early 1980s, Bruce Springsteen claimed that she had strongly influenced his lyrical story-telling as well.) Her path through life, albeit abbreviated, left a last impression on those who encountered her and the nature of American literature. Her biographer, Brad Gooch, cites one of her mentors from the University of Iowa’s Writers’ Workshop, which she joined in 1945: “‘She scared the boys to death with her irony,’ remembered one visiting lecturer, Andrew Lytle.” Gooch goes on to say, “The boys in the classroom were right to be scared of her irony. O’Connor’s was not the shifty, reactive, and merely local variety that passes for irony today: sitcom irony, skinny-jeans irony. It was vertical and biblical: the irony by which the mighty are lowered, the humble exalted, and the savior dies on a cross.” Of course, Gooch can say that. O’Connor was far more modest about her impact.

Hodges

ENGL 499-902  Senior Seminar: The Story of Troilus
This course will examine the story of Troilus and Criseide as developed throughout the Middle Ages and Renaissance by Boccacio, Chaucer, and Shakespeare. Students will read Boccacio’s *Il Filostrato*, Chaucer’s *Troilus and Criseyde*, Henryson’s *Testament of Cresseid*, and Shakespeare’s *Troilus and Cressida*, as well as relevant contemporary documents and critical material. Knowledge of Middle English will be helpful but is not required. Course work includes short papers, annotated bibliography entries, and other assignments directed toward producing the major assignment; a 12 to 15-page researched argumentative essay.

**Brinegar**  
MW 4:00-5:15pm  
CRN #: 29175

**ENGL 499-904  Senior Seminar: Fitzgerald & Hemmingway**
F. Scott Fitzgerald and Ernest Hemingway met in April 1925 in the Dingo Bar, rue Delambre, Paris, just after the publication of Fitzgerald’s *The Great Gatsby* and shortly before the publication of Hemingway’s *The Sun Also Rises*. The relationship that developed between them during the next fifteen years was important to both of them. In this course we will examine works by both of these authors, looking closely at the ways in which their stormy friendship influenced their writing and the direction of their literary careers. Our major objective will be to acquaint ourselves with the contributions to American letters of Fitzgerald and Hemingway through close reading and careful discussion of much of the fiction written by them—particularly of that fiction written during the time of their friendship, 1925-1940. Another main objective will be to familiarize ourselves with the major source material—biographical, bibliographical, and critical—for each author; and through the use of this material we will draw conclusions about their relationship to each other and to the time in which they wrote.

**Mangum**  
TR 4:00-5:15pm  
CRN #: 31626

**HUMS 250-901  Reading Film**
Reading film will provide an examination of the techniques and concepts developed in cinema that compose a language of picture, sound, music and other conceptual cinematic elements. A selected number of narrative, documentary, experimental and animated films are viewed as source material.

**Mills**  
T 7:00-9:40pm  
CRN #: 28821

**HUMS 250-902  Reading Film**
The primary aims of this course are to introduce you to various formal elements of film composition, to develop your "visual literacy," and to hone your ability to watch, assess, think and write about film and/or its component features analytically. In short, the course seeks to make you an active, informed,
conversant and participatory consumer of film and visual media. We will explore the medium of film as a vehicle for storytelling, and more specifically, we will explore the component elements of this medium to understand how they function to support the broader, thematic goal(s) of the medium. We will screen a number of films, or parts thereof, in our exploration and development of proficiency with technical and analytical vocabulary associated with film.

**HUMS 250-903 Reading Film**
This course aims to develop the students' visual literacy by exploring and analyzing the various elements of narrative film (i.e., mise-en-scène, cinematography, and editing). Examples will be drawn from both the U.S. and world cinema and from all eras of filmmaking. By the end of the semester, students will be exposed to the fundamental vocabulary for discussing both the content and formal aspects of the medium.

**Mills**
W 7:00-9:40pm  CRN #: 32353

**HUMS 250-905 Reading Film**
The primary aims of this course are to introduce you to various formal elements of film composition, to develop your "visual literacy," and to hone your ability to watch, assess, think and write about film and/or its component features analytically. In short, the course seeks to make you an active, informed, conversant and participatory consumer of film and visual media. We will explore the medium of film as a vehicle for storytelling, and more specifically, we will explore the component elements of this medium to understand how they function to support the broader, thematic goal(s) of the medium. We will screen a number of films, or parts thereof, in our exploration and development of proficiency with technical and analytical vocabulary associated with film.

**Ashworth**
MW 4:00-5:15pm  CRN #: 30966

**HUMS 250-906 Reading Film**
Develops students' visual literacy by exploring and analyzing the various elements of film (cinematography, lighting, editing, art direction, acting and sound, among others). Examples will be drawn from both U.S. and world cinema and from all eras of filmmaking.

**Roberts**
MW 4:00-5:15pm  CRN #: 30478