

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Fall 2015**

## 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, 435, 437, 491-001, 002, 901

Criticism.....311, 352, 485

Linguistics.....390, 391-902, 392, 451

Literature prior to 1700...321, 326, 361, 391-003, 401, 402

Literature 1700-1945.....330, 332, 337, 371, 374, 377, 412

Literature of Diversity....364, 366, 379, 382, 391-005, 391-007

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

## Fall 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 206-002**

### **American Literature II**

An introduction to the literature of the United States from the 1860s to the present, emphasizing connections among the representative works. Further course details TBA.

**Hall**

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

**CRN: 32994**

### **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**

**CRN: 17190**

### **ENGL 215-002**

### **Textual Analysis**

English 215 is an inquiry into literary texts, emphasizing critical thinking and close reading. In this section of the course, we will read the work of living poets closely, thoughtfully, and with attention to form, meter, language, and influences. Throughout the semester, we will explore the larger questions of what defines poetry and how contemporary poetry is distinctive. Graded assignments will include several short analysis papers including a multimodal composition, an individual oral presentation of a memorized poem, a researched proposal for including a poet and a group of poems in the course syllabus, quizzes, and active class participation in discussion.

**Johnson**

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

**CRN: 33091**

### **ENGL 215-004**

### **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* (Iago); *The Tempest* (Caliban). We will also read related critical and literary texts. Assignments will include three short analytical essays, a group presentation, and a longer researched paper.

**Sharp**

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

**CRN: 31854**

**ENGL 215-005**

**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.

**Chudzik**

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

**CRN: 32391**

**ENGL 215-006**

**Textual Analysis**

*The Waste Land*, 700 BCE-1922 CE

This course focuses on a single modernist poem, T.S. Eliot's *The Waste Land*. So it also gives careful attention to the texts to which Eliot alluded in the poem: ancient Hindu and Buddhist writings, Ovid, Virgil, Augustine, Dante, a survey of English Renaissance literature, as well as more modern influences. Throughout, the course uses editions of books that Eliot owned, reviewed, or at least could have used before completing the poem in 1922.

**Eckhardt**

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

**CRN: 25407**

**ENGL 215-007**

**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.

**Dempster**

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

**CRN: 33012**

**ENGL 215-008**

**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. Further course details TBA.

**Comba**

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

**CRN: 32390**

**ENGL 215-013**

**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.

**Newland**

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

**CRN: 27191**

**ENGL 215-901**

**Textual Analysis**

Upon his request, John Keats's tombstone bears the inscription, "Here lies One / Whose Name was writ in Water." Keats's request to not be identified as a poet or an author is striking. The figure of the author for many cultures is seen as valuable and prominent. Many aspire, but only a few achieve the role of the author. But why does the author fascinate us? What is it about this figure that has enthralled people for many years? How does a person become the author? Is the author a true genius and transcendent figure? Should the author be removed from the text? How does celebrity affect the author? In this section of ENGL 215: Textual Analysis, we will direct our attention to the author, attempting to make sense of the how the author functions within texts and culture. Readings will include novels, autobiographies, short stories, poetry, essays, and theoretical texts.

**Greene**

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

**CRN: 33302**

**ENGL 215-903**

**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 genre literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as *Girl Interrupted* and *The Brief Wondrous Life of Oscar Wao*, and *Everything is Illuminated*. We will also address the poetry of T.S. Eliot and Charles Bukowski, along with dramatic works such as *No Exit*, and films like *Memento* that involve the theme of escapism. Selected works for the course will center upon characters that either invent or are thrown into altered forms of reality as a way of breaking from their true identity. We will begin our discussion by addressing the significance of escapist literature, then move into specific narratives where twisted or created

identities overtake one's original being. Ultimately, we will explore the question of whether escapism is indeed an art form, and the importance of invented realities in literature.

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

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

**Hollowell**

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

**CRN: 31946**

**ENGL 215-904**

**Textual Analysis**

*The "ENGL 215" Boilerplate:* "An inquiry into literary texts, emphasizing critical thinking and close reading. Individual sections will focus on a unifying question or problem. Students will study selected texts and their times with an emphasis on developing skills in one of more of the following areas: reading, writing, research, and/or oral communication." *The Specifics:* As a way of learning to form arguments about TEXTS, we will read a selection of literary texts that either are "Twice-Told Tales" or are concerned with the merits and perils of retelling stories that have "been told" before; all our texts are obsessed (sometimes unwillingly) with THE PAST and how it lingers. Moreover, everything we will read is in some way a METAFICTION, a fiction "about" fiction: our texts call attention to their fictionality, exploring the limits and possibilities of language, of narrative, forcing us (or enabling us?) to think about them, too. The reading and writing you do this term will make you a better CLOSE READER: the work you

do will make you more sensitive to the nuances of language and narrative, and increase your ability to make a compelling point using textual evidence...this is a *highly transferable skill* regardless of your major. This course offers you the chance to read carefully and closely, to articulate *arguments* about texts verbally and in writing, and to think about how our own words live on after our hands leave the page (keyboard?) or we stop speaking... REQUIREMENTS: quizzes, tests, weekly writings, verbal participation.

**Swenson**

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

**CRN: 31861**

**ENGL 291-001**

**Topics: Gender, Race, & Comics**

In this course, students will examine the intersection of gender and race in both independent and mainstream comics. We will explore how the formal qualities of comics are exploited in order to tell compelling memoirs as well as fictional narratives. Particular emphasis will be given to graphic narratives created by women of color. Some questions that we will consider throughout this course: What is the relationship between image and text in comics? Why are comics particularly suited to articulating issues of race and racism? How are comics gendered?

This course will also make extensive use of VCU's Comic Arts Collection.

Assignments will include a series of short response papers, a comic analysis paper, and a longer final research paper or creative project.

**Lyn**

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

**CRN: 33558**

**ENGL 295-701**

**Honors: The Reading & Writing of Fiction & Poetry**

This section is for students currently enrolled in the VCU Honors Program. 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**

**CRN: 28762**

**ENGL 295-702**

**Honors: The Reading & Writing of Fiction & Poetry**

This section is for students currently enrolled in the VCU Honors Program. 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 9:00-9:50am**

**CRN: 23798**

**ENGL 295-703****Honors: The Reading & Writing of Fiction & Poetry**

This section is for students currently enrolled in the VCU Honors Program. 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****CRN: 23799****ENGL 295-704****Honors: The Reading & Writing of Fiction & Poetry**

This section is for students currently enrolled in the VCU Honors Program. 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****CRN: 28847****ENGL 295-705****Honors: The Reading & Writing of Fiction & Poetry**

This section is for students currently enrolled in the VCU Honors Program. 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****CRN: 28928****ENGL 301-001****Introduction to the English Major**

This course will introduce you to the work of an English major: reading (literature, carefully and critically) and writing (literary argument, coherently and persuasively). To help you develop these skills, we'll read many poems, long and short, old and new; short stories and one novel; and one play to end the course. The main goals of this course are to develop skills in close reading of literature, to develop skills in composing literary arguments, to become familiar with a variety of approaches to literary interpretation, and to better understand what you have undertaken by majoring in English.

**Brinegar****MWF 12:00-12:50pm****CRN: 33303****ENGL 301-002****Introduction to the English Major**

Study of literature focused on skills helpful in the English major, introducing students to the ways in which language is used in literary texts and to the practice of writing responses to those texts. Texts will represent at least two genres (drama, poetry, prose). This course should be taken at the beginning of the student's major, preferably before completing more than six hours of other upper-level English courses. Examples of texts we will read include Octavia Butler's *Kindred*, Kazuo Ishiguro's *Never Let Me Go*, and Karen Joy Fowler's *We Are All Completely Beside Ourselves*, and short stories by Junot Díaz, Margaret Atwood, and Ted Chiang.

**Rhee**

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

**CRN: 31868**

**ENGL 301-003**

**Introduction to the English Major**

Study of literature focused on skills helpful in the English major, introducing students to the ways in which language is used in literary texts and to the practice of writing responses to those texts. Texts will represent at least two genres (drama, poetry, prose). This course should be taken at the beginning of the student's major, preferably before completing more than six hours of other upper-level English courses. Majors are required to take ENGL 301; they must achieve a minimum grade of C to complete the requirement.

**Chan**

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

**CRN: 33007**

**ENGL 301-007**

**Introduction to the English Major**

This course is designed to introduce English majors to the fundamental elements of imaginative writing and the major critical lenses through which literature is interpreted in Western literary discourse. We will consider the elements of structure, plot, character, setting, point-of-view, symbol, and theme, and analyze how they work in the genres of the short story, the poem, the play, and the novel, as well as discuss the major critical approaches to literature.

**Comba**

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

**CRN: 27950**

**ENGL 303-001**

**Writing for Stage &/or Screen**

This will be a course in screenwriting. Each student will create a pitch, outline, treatment and all three acts of a screenplay. The class will primarily be in workshop format, with each student responsible for critiquing the screenplays of all the other students.

**McCown**

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

**CRN: 29884**

**ENGL 304-001**

**Advanced Writing**

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

satisfy the literature requirement of the College of Humanities and Sciences.  
Contact instructor for further course details.

**Griffin**

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

**CRN: 31855**

**ENGL 304-002**

**Advanced Writing**

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

Contact instructor for further course details.

**Spencer**

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

**CRN: 33564**

**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.

**Marshall**

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

**CRN: 31948**

**ENGL 305-001**

**Writing Poetry**

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

**MacDonald**

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

**CRN: 30508**

**ENGL 305-002**

**Writing Poetry**

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, and Philip Levine—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**

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

**CRN: 31852**

**ENGL 305-903**

**Writing Poetry**

Semester course; 3 workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. An introduction to the craft of writing poetry. Students will explore the elements of poetic technique and produce a volume of quality work.

**Miner**

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

**CRN: 24555**

**ENGL 305-904**

**Writing Poetry**

Semester course; 3 workshop hours. 3 credits. Prerequisites: UNIV 200 or HONR 200, and ENGL 201, 202, 203, 204, 205, 206, 211, 215, 236, 291, or 295. An introduction to the craft of writing poetry. Students will explore the elements of poetic technique and produce a volume of quality work.

**TBA**

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

**CRN: 24552**

**ENGL 307-002**

**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.

**Comba**

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

**CRN: 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.

**TBA**

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

**CRN: 28786**

**ENGL 307-902**

**Writing Fiction**

In this course, we will explore what a story is, how to discover and develop the stories you want to tell, and the narrative techniques to create and shape them and make them wonderful. You will read and discuss published stories as models, write exercises designed to develop your narrative skills, as well as write original stories. Much of the class will be conducted as a workshop. This means that you provide the audience for each other's work, reading and commenting in class and in written critiques.

**Danvers**

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

**CRN: 30388**

**ENGL 307-903**

**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**

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

**CRN: 31949**

**ENGL 309-002**

**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: learning 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**

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

**CRN: 31871**

**ENGL 310-001****Business & Technical Report Writing**

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. Development of critical writing skills used in business, science, technology, and government, including social media/online writing, process explanations, reports, manuals, and proposals. The course will include such topics as communication theory, technical style, netiquette, illustrations, and formats for proposals, reports, and manuals.

**Grothues****MWF 10:00-10:50am****CRN: 33533****ENGL 311-901****Introduction to Literary Theory**

This course offers an advanced introduction to some of the major themes and concepts in contemporary literary theory; it is intended for English majors who have some general background in literary criticism and at least some of its methods. We will divide our time between classic schools of critical thought (especially poststructuralism, postcolonial theory, and critical approaches to race, gender, and sexuality), and to some more recent figures and movements in theory. Some of the writers we'll read include Derrida, Foucault, Spivak, Jameson, Butler, Sedgwick, Stiegler, Berlant, and Ranciere. This is a discussion class in which student participation is essential and a significant part of the grade. Students will also give a brief presentation and submit about 20 pages of written work for the semester.

**Columbia****MW 5:30-6:45pm****CRN: 33006****ENGL 321-001****Early English Drama 900-1642**

In this course, we will consider the development of dramatic literature from its liturgical beginnings within the Catholic church to its secular ending in the anti-Puritanical theater. We will move fairly quickly through the medieval period, touching lightly on the pageant plays and "moralities" (e.g., *Everyman*), then examine the mid-Tudor experiments such as *Gorboduc* and *Ralph Roister Doister*. We will, however, spend most of the semester reading works from the professional, secular drama of the Elizabethan and Jacobean period, beginning with Lyly's *Endymion* and Marlowe's *Tamburlaine* and then reading Shakespeare's great Elizabethan and Jacobean contemporaries such as Jonson, Fletcher, Webster, Marston, Middleton, Massinger and Ford.

**Sharp****MWF 1:00-1:50am****CRN: 33161****ENGL 326-001****Shakespeare in Context**

In 1623, seven years after Shakespeare died, his actor colleagues John Heminges and Henry Condell published 36 of his plays in a large, expensive book. Half of

the plays printed in the First Folio, as this book is known today, had never been printed before. If his friends had not published this book, classics like *The Tempest* and *Macbeth* might well have been lost to future generations—and to us. Many critics have claimed that the First Folio paved the way for Shakespeare’s ascendance to the status of poet “for all time.” This course will explore the ways in which the books of Shakespeare’s plays and poems have shaped his legacy, from the cheap quarto pamphlets published in his own lifetime to digital editions designed for a new, tech-savvy generation of students. We will situate Shakespeare’s plays and poems in the social, political, and cultural contexts of early modern England before considering a variety of agents in the literary marketplace—publishers, editors, illustrators, translators, educators, actors, government officials, and readers—who have brought their own agendas to bear on the presentation of his writings in print. We will investigate how the range of textual forms in which Shakespeare’s plays and poems have appeared over the last 400 years have come to shape our understandings of Shakespeare, his work, and his place in culture. Coursework will include a series of short writing and research exercises, a longer essay, and two exams.

**Bourne**

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

**CRN: 32828**

**ENGL 330-001**

**Restoration & 18<sup>th</sup> Century Drama**

Theatre in the Restoration and long eighteenth century in England (1660-1800) offered a fascinating window into the social and cultural preoccupations of the day— money, sex, consumerism, gender, power. The playhouse became a forum for personal interaction, social satire, political observations, and cultural commentary all designed for a savvy viewing public. This course will explore the development of different dramatic genres (primarily comedy and drama) in England from the Restoration through the late eighteenth century. Reopened (or ‘restored’) in 1660 after a twenty-year closing, the theatre welcomed women to the stage as actresses and playwrights, developed new staging techniques, and fundamentally changed its relationship with the audience. The plays we read are very modern in their sensibility, and we will pay particular attention to the representation of gender (and gender reversals), class, consumer culture, and sexuality. We will also explore how these plays would have been performed, the experience of theatre-going, and the cultural context of the period. On average, we will read one play a week. Course requirements include five short (one-page) focused assignments that include literary analysis, historical research, and media review, two exams (mid-semester and final), and a final project. Please contact [cingrass@vcu.edu](mailto:cingrass@vcu.edu) with any questions.

**Ingrassia**

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

**CRN: 31810**

**ENGL 332-001****18<sup>th</sup> Century British Novels & Narratives**

The eighteenth century is the century in which The Novel, as a genre, is said to have been born. That said, this course does not offer a straight survey of the century's imaginative prose fiction. Instead, this course, which was designed for English majors but is open to all, will focus on intertextualities and re-tellings. Authors include: Daniel Defoe, Unca Eliza Winkfield, Samuel Richardson, Henry Fielding, Eliza Haywood, Horace Walpole, Ann Radcliffe, Jane Austen. REQUIREMENTS: quizzes, tests, weekly writings, verbal participation, final paper.

**Swenson****TR 12:30-1:45pm****CRN: 32905****ENGL 337-001****Victorian Poetry**

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

**Frankel****TR 9:30-10:45am****CRN: 33077****ENGL 342-001****The Modern Novel**

This course considers ways in which novelists upended the conventions of the Victorian novel by experimenting with a wide range of unsettling, modernist narrative techniques. Through a combination of brief lectures and lively discussion, we will explore some of the best novels produced worldwide during the modernist period (1890-1940). We will consider literary contexts such as new publishing opportunities, library circulation, censorship laws, constructions of gender, and reading practices, as well as the seismic shifts in the way novels and short fiction were crafted to affect specific audiences. We will be particularly attentive to how rhetorical strategies and narrative techniques were designed to affect readers' attention, as well as questions of canonical exclusion and inclusion (high and low modernism) that created divisions in literary readerships. Authors may include Woolf, Conrad, West, Kafka, Faulkner, and others. For a list of required texts, see <http://amzn.com/lm/R2EGWID34AM6K7>.

**Nash****TR 8:00-9:15am****CRN: 32825**

**ENGL 347-001****Contemporary Literature**

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.

**Chan****TR 8:00-9:15am****CRN: 33014****ENGL 352-001****Feminist Literary Theory**

The study of contemporary feminist thought and feminist approaches to analyzing literature and culture. This course examines the history and development of feminist theory as a methodology in the humanities, explores several of the major theoretical trends of the last 30 years and examines applications of feminist theory to specific works of literature.

**Canfield****TR 2:00-3:15pm****CRN: 33362****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****CRN: 27140****ENGL 364-901****Folklore**

[Note: The catalogue listing of "Mythology & Folklore" is incorrect; this course is supposed to be able to present "folklore" more generally. Mythology is just one form of folklore, after all.]

What makes you laugh? What makes you shake with fear? The answers are probably not so different. This course will focus largely on the ways certain types of folklore do their best to instill fear in us and give us templates for running our lives such that we can laugh in the face of Fate and disaster.

We will examine popular jokes and viral humor on the internet, then move into mythology (primarily Norse) and folk- or fairy tales (primarily using Philip Pullman's edition of the Grimms' tales). We'll conclude with urban legends, which are a key way of disgusting, frightening, and amusing all who hear them (as with the example above). We'll also see how these aspects of pop culture make their way into high culture via novels, poems, and movies.

Some possible texts: Freud's "Essay on the 'Uncanny,'" Pullman's edition of Grimm, Brunvand's collections of urban legends. Maguire's *Mirror, Mirror*, Cocteau's *Beauty and the Beast*, and assorted modernized fairy tales by writers such as Angela Carter, Anne Sexton, Jean Thompson, Robert Coover, and Kelly Link.

Course expectations: two papers, midterm, final, at least five quizzes and assignments completed outside the classroom, vigorous participation, and a set of folklore you collect by interviewing friends, family, and anyone else you can persuade to help.

**Cokal**

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

**CRN: 33003**

**ENGL 366-001**

**Writing and Social Change: Prison Writing**

This course is a part OPEN MINDS, a program sponsored by the Richmond City Sheriff's Office and Virginia Commonwealth University offering dual enrollment classes in the Humanities and the arts held at the Richmond City Justice Center. [www.openminds.vcu.edu](http://www.openminds.vcu.edu). This course meets Tuesdays and Thursdays at the Justice Center from 1:30 – 3:00pm. The Justice Center is about fifteen minutes from campus. Students enrolled typically carpool.

Writing and Social Change 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 justice center, 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 orientation and a background check. To apply, read the Open Minds web site and then send me a short essay – 4 or 5 paragraphs – explaining what you hope to gain from the course and what you feel you can offer, touching on your personal experiences, intellectual experiences and aspirations in college and later in life. 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 me if you have any questions before applying. Dr. David Coogan: [dcoogan@vcu.edu](mailto:dcoogan@vcu.edu)

**Coogan**

**TR 1:30-3:00pm**

**CRN: 28592**

**ENGL 368-001**

**Nature Writing**

Most of our study focuses on contemporary American nature writing. We'll read essays from *Orion* magazine's "Coda" column and from *The Norton Book of Nature*

*Writing*, as well as Terry Tempest Williams's book-length essay *Refuge: An Unnatural History of Family and Place*. Students will write every day in class, and have drafts critiqued by classmates. The course is rigorous in both its reading and writing requirements.

**Shiel**

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

**CRN: 30216**

**ENGL 371-001**

**American Literary Beginnings**

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

**Harrison**

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

**CRN: 33005**

**ENGL 374-001**

**U.S. Literature: Modernism**

A group of American writers whose first major works appeared in the 1920s was a generation "grown up to find all gods dead, all wars fought, all faiths in man shaken." Gertrude Stein labeled them the lost generation, and their works mirrored the extravagance and corruption that led to their disenchantment. This course will explore the subjects and themes of the Jazz Age, the 1920s, as they are reflected in the literature of the time, and it will examine various exits from the wasteland suggested by post-crash authors. Cather, Anderson, Fitzgerald, Hemingway, Toomer, O'Neill, Eliot, and Faulkner are among the authors we will read.

**Mangum**

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

**CRN: 21684**

**ENGL 375-901**

**U.S. Literature After 1945**

J.D. Salinger's Seymour Glass tells a story about bananafish, which have swum into a hole and, after filling up on bananas, are unable to swim back out again. They die. What T.S. Eliot's wasteland was to post-World War I writers, Salinger's bananafish hole is to many contemporary U.S. authors. The hole comes in various disguises. Often the disguises are frightening; sometimes they are funny. Always they are exciting to read about and discuss. We will read works by such writers as Salinger, Kurt Vonnegut, John Hawkes, Raymond Carver, Ernest Gaines, Jayne Ann Phillips, Sheri Reynolds, Jhumpa Lahiri, and Kevin Powers. There will be three hour tests with essay and objective sections, a paper, and a final essay exam.

**Mangum**

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

**CRN: 31859**

**ENGL 377-001**

**19<sup>th</sup> 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 12:30-1:45pm**

**CRN: 31945**

**ENGL 379-001**

**African-American Literature: Beginnings Through the Harlem Renaissance**

An examination of the culture and literature of African Americans from their roots in Africa and the African Diaspora to the Harlem Renaissance. Authors may include Wheatley, Douglass, DuBois, Hurston, Hughes and Cullen. Further course details TBA.

**TBA**

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

**CRN: 33159**

**ENGL 380-001**

**Southern Literature**

A thing called "Southern Literature" exists because the South has nearly always felt a sense of difference that sets it apart from the rest of the United States, while at the same time being part of that larger nation. One myth of the South, though, is that it is a single, monolithic entity; but nothing can be further from the truth. There is at one time, a single South and many Souths. In this course we will study representative works of Southern literature, from the colonial period to the twenty-first century, through a lens of comparison: comparisons of the American South to other geographical areas, comparisons of various groups within the South (groups based on geography, race and ethnicity, gender, and socioeconomic status), and comparisons to other aspects of the South's culture (including art, music, and popular culture).

**Schaub**

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

**CRN: 33009**

**ENGL 382-001**

**African American Literature: Realism to the Present**

This survey course introduces students to works of African-American literature created between the outset of the Second World War and the present. Historical periods, aesthetic and political movements covered include: Realism/naturalism/modernism; Protest fiction and the Protest Novel; Civil Rights and Black Arts; Literature After 1975. Particularly for literature after 1975, themes explored include gender, sexuality, health and difference especially in relation to works created by authors who conventionally fall outside of the accepted canon of later twentieth century and contemporary African-American

literature. Works prior to 1975 come predominately from the *Norton Anthology of African American Literature* while those after 1975 include works from the anthology as well as outside works by writers such as James Baldwin, Thomas Glave, Audre Lorde, Pearl Cleage, Alice Walker and Toni Morrison. In addition to mastery of course content, emphasis is on the development of analytical ability and skills and *searching to find the interconnectedness* or threads that can be found in distinct texts.

**Hall**

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

**CRN: 32914**

**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 number of different adaptation strategies. My aim is to illustrate various problems or approaches to adaptation. Don't hold me to this list, but literary works and films might include *Memento*, *Romeo and Juliet*, *Fear and Loathing in Las Vegas*, *The Great Gatsby*, *The Big Sleep*, and *Brokeback Mountain*. There will be a series of reading/viewing responses or quizzes, possibly a series of Blackboard postings, a short paper focused on adaptation issues, and a comprehensive final exam.

**Fine**

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

**CRN: 32913**

**ENGL/TEDU 386-001**

**Children's Literature**

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

**Cipolletti**

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

**CRN: 28609**

**ENGL/TEDU 386-901**

**Children's Literature**

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

**Law-Reed**

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

**CRN: 32272**

**ENGL/TEDU 386-903**

**Children's Literature**

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

**Deicas**

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

**CRN: 29918**

**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**

**CRN: 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**

**CRN: 27872**

**ENGL 390-002**

**Introduction to Linguistics**

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

**Griffin**

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

**CRN: 32161**

**ENGL 391-001**

**American Writers in Paris**

We will examine the experiences of the many writers--Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, E.E. Cummings, Kay Boyle, Robert McAlmon, Harry Crosby, Malcolm Cowley, and John Dos Passos among them--who expatriated to France in the early decades of the 20th century. We will pay particular attention to those writers of the "Lost Generation" in the 1920s. Why did so many talented writers leave America? What attracted them to Paris and what influenced them most while there? What impact did Paris have on the form and content of their fiction and poetry? Why did so many of them return to America at the end of the decade?

We will address these questions as we chronicle the experiences of these writers within the contexts of the social and cultural climates of both America and Europe during the 1920s, and assess how their lives in Paris shaped some of the most celebrated and influential literature of the 20th century. We will also pay considerable attention to developments in the other arts--in painting, sculpture, music, dance and the like--as we come to grips with the modernist aesthetic. In short, this is a course about American contact with European Modernism in the early twentieth century. There will also be a number of short written assignments, a short research paper, and two exams.

**Fine**

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

**CRN: 32901**

**ENGL 391-003**

**Topics: 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 Arthurian romance, as well as a few more modern texts (such as *Buffy the Vampire Slayer*). Requirements will include careful reading and discussion of some weird and wonderful texts, class presentations, essay and identification exams, and several short writing assignments.

**Shimomura**

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

**CRN: 33013**

**ENGL 391-004**

**Topics: 21<sup>st</sup> Century Poetry**

This course is an overview of world poetry in the first decades of the current century. Although our major focus will be on recent American verse, we will also examine poetry from the British Isles and trends in current European and other literatures, using both anthologies and individual collections as our texts. Some of the questions we will address will include: What are the current period styles of American verse, and how do they differ from those of the last decades of the previous century? What are the major trends in contemporary internationalist poetry? How has new media affected the writing and dissemination of verse in

the past decade and a half? In addition to reading and discussing our texts, students will be asked to submit two 4-6 pages papers, a mid-term and a final exam, and various reading responses. English 343 and 345 are not required as prerequisites, but they will offer useful preparation for the course.

Probable Texts:

Poulin and Waters, eds.

*Contemporary American Poetry* (Houghton/Harcourt 8<sup>th</sup> Edition)

Paul Hoover, ed.

*Postmodern American Poetry* (Norton, 2<sup>nd</sup> Edition)

Kaminsky and Harris, eds.

[\*The Ecco Anthology of International Poetry \(Ecco\)\*](#)

[Additional collections TBA](#)

**Wojahn**

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

**CRN: 32912**

**ENGL 391-005**

**Topics: Women Writers of African Diaspora**

Further Course details TBA.

**TBA**

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

**CRN: 32903**

**ENGL/GSWS 391-007      Topics: Queer Literature**

In this course students will read a survey of 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. Particular emphasis will be given to New York City as a queer space. Academic articles, newspaper articles, and films will provide historical and sociological context throughout the course. In addition to participating in discussion, students will write a series of short papers, directed Blackboard posts, and at least one substantial critical analysis. Major questions explored: How did queer authors present queer characters and experiences throughout the second half of 20<sup>th</sup> century, both pre- and post-Stonewall, and how are they presenting them here in the 21<sup>st</sup>? What has been the critical response to such depictions, from both queer and mainstream voices? What motifs and genres 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? Authors include Langston Hughes, James Baldwin, Audre Lorde, Allen Ginsberg, Rita Mae Brown, Edmund White, Larry Kramer, and Alison Bechdel, among others. Note: This class is reading intensive.

**Smith**

**MWF 11:00-11:50pm**

**CRN: 26497**

**ENGL 391-901**

**Topics: Prison Literature**

This class takes you into prison through the poems, letters, essays, memoirs and fiction written by prisoners since the 1960s, the beginning of the era of mass incarceration. Though prison has tried to silence prisoners and the media has made them seem strange and vainglorious, beyond redemption, many prisoners share the same struggles as free citizens. They/we were traumatized in childhood, pulled down by poverty, snubbed by schooling, stigmatized by racism, alienated by work, hypnotized by drugs and alcohol, victimized by their gender or sexuality, misdiagnosed or mistreated for mental illnesses. Prisoners are the ones who tragically tried to solve those problems with crime and got caught. Prison is the place where those problems go to hide. Prisoners write to get a handle on their struggles in an environment that cares not if they struggle. They write to resist inhumane living conditions, to better know themselves, to sustain relationships, to bear witness to experience, to end the violence, and to contribute positively to our shared public life in ways that they could not do—or did not know how to do—when they were free. Reading prison literature in freedom invites us to join the authors in that search for meaningful change in prison and in society. In this class, we will accomplish that through discussions of the literature, short essay assignments, visits from guest speakers who were once incarcerated, and in a longer piece of writing (critical or creative) that synthesizes a set of problems raised in the class and offers a new and compelling perspective.

**Coogan**

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

**CRN: 31862**

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

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

**Griffin**

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

**CRN: 30955**

**ENGL 391-904**

**Topics: Modern Irish Drama**

This course will explore the significant works of drama in 20th century Irish literature and their importance in helping to foster a national identity. Beginning with the plays performed at the Abbey Theatre during the Irish Literary Renaissance in the early decades of the 20<sup>th</sup> century, including the controversial plays of W.B. Yeats, Lady Gregory, J.M. Synge, and Sean O'Casey, we will also explore select plays from Oscar Wilde and George Bernard Shaw, as well as the modernist plays of Samuel Beckett. Later 20th century Irish drama will include the plays of Brian Friel, including *Translations* and *Dancing at Lughnasa* and Martin McDonagh's *The Cripple of Inishmaan*. The course will conclude with important dramas from Irish women playwrights, including Marina Carr and her powerful play *By the Bog of Cats* and the plays of the Belfast-based women's Charabanc Theatre Company, including Marie Jones wonderful 1999 play *Stones in His Pocket*.

A short mid-term paper, weekly journals, and a final research project are required. As part of a final project, students may opt to perform a scene from one of the plays in addition to their research.

**Wenzell**

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

**CRN: 31755**

**ENGL/LING 392-001      Language, Culture, & Cognition**

Prerequisite: ANTH 230. Introduces theoretical and methodological foundations for the study of language from sociocultural perspectives. The perspectives include linguistic, philosophical, psychological, sociological and anthropological contributions to the understanding of verbal and nonverbal communication as a social activity embedded in cultural contexts. No prior training in linguistics is presupposed.

**Abse**

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

**CRN: 31528**

**LING-CRN: 31529**

**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. We will begin by reading in his sonnets and earlier "lyrical" plays (*MND*, *R&J*, *Rich II*). Then we will consider some of the mid-career plays (*AYLI*, *Ham*, *12th N*, *Oth*, *Macb*, *T&C*, *Cor*). Finally, we will turn to the late romance (*Temp*) which seems almost religious in its impulse toward using verse drama as a mode of exploring transcendence. Assignments will include two short analytical essays, a group presentation, and a longer researched paper.

**Sharp**

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

**CRN: 25487**

**ENGL 402-001**

**Chaucer**

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, short writing assignments and a group research project, translation and reading quizzes, midterm and final.

**Shimomura**

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

**CRN: 33011**

**ENGL 412-001**

**18<sup>th</sup> Century Studies: Cultures of Captivity**

Historian Linda Colley suggests that England during the long eighteenth century can be considered a "culture of captivity." During this period, England had extensive global reach, immersed in a transatlantic commercial and colonial enterprise founded largely upon the captivity of others. Yet cultural discourse expressed a persistent anxiety about British citizens' potential captivity on foreign soil--in the hands of Native Americans in colonial North America, as Barbary Captives in North Africa, or as indentured servants in the West Indies. This anxiety ignores, of course, the kinds of domestic captivity (indentured servitude, incarceration, domestic service, marriage) that also existed within England itself. This course will look at transatlantic literary texts that explore these fundamental contradictions and the anxieties and experience of domestic and foreign captivity during the long eighteenth-century (1660-1800). We will read multiple genres (fiction, drama, poetry, memoir) and diverse cultural texts (prints, songs, newspapers, etc.) that provide an understanding of this complicated period. Texts may include but will not be limited to: Aphra Behn, *Oroonoko*, Jonathan Swift, *Gulliver's Travels*, Richard Steele, *The Conscious Lovers*, Edward Kimber, *The History of the Life and Adventures of Mr. Anderson*, Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, and Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*. Course requirements include five short (one-page) focused assignments, two exams (mid-semester and final), and a final project. Please contact [cingrass@vcu.edu](mailto:cingrass@vcu.edu) with any questions.

**Ingrassia**

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

**CRN: 32904**

**ENGL 414-001**

**20<sup>th</sup> Century Studies: The Dystopian Vision of J.G. Ballard**

The British fiction writer J. G. Ballard, who died in 2009, has been called “the most original English writer of the last century” and “the ideal chronicler of our disturbed modernity.” Often mistakenly understood as science-fiction, his self-described “myths of the near future” depict a world, at once familiar and strange, in which present-day cultural traits and obsessions are accelerated to a shocking, often violent but mesmerizing extreme. He has been called a visionary, particularly for his capacity to render the visual sublimity of an often-dysfunctional world just ahead of our own. But Ballard’s landscapes – informed partly by surrealism and Freudian psychology – are also landscapes of the mind, and he is as concerned with the psychology of the present as much as with dystopia’s detailed visual rendering.

In this class we will read roughly six of Ballard’s novels, along with many of his exquisitely crafted short stories. Assignments will include formal essays, weekly or biweekly informal written “responses,” pop quizzes, a final and a mid-term. NB: **This class entails a serious commitment to a single contemporary writer** who can be challenging at times. **Do not sign-up without first doing some elementary research on Ballard**, to be sure that he sounds like someone for you.

Frankel

TR 12:30-1:45pm

CRN: 33008

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.

Probable Texts:

Linda Gregerson: *Prodigal: New and Selected Poems* (Houghton/Harcourt)

Philip Levine, *New Selected Poems* (Knopf)

Wisława Szymborska, *Map: Collected and Last Poems* (Houghton/Harcourt)

Tomas Tranströmer, *The Great Enigma: Collected Poems* (New Directions)

Also the winner of the 2015 Larry Levis Reading Prize, title TBA

Wojahn

R 4:00-6:40pm

CRN: 25063

**ENGL 437-002****Advanced Fiction Writing**

[...] the side of the artisan, the workman and the critic [...] must work continually with and through the emotional and childlike side, or we have no work of art.

—Dorothea Brande

Whatever you know or don't know at this point, you should acknowledge that great writing—even when it's comedic—puts characters at risk in a way that feels important to readers. We have to have an emotional relationship with the people, premise, and language of a story, or else we simply won't read it. Your job is to be first a feeling person, then a calculating editor who shapes your fiction so as to provoke feeling in your audience: You are here to learn how to manipulate others. So, with a view to developing the artisan side of your writerly self and nurturing the childlike side, this course will focus on exercises and workshops of your polished fiction. We will read a number of model texts to get ideas for technique and form.

Writing is an intensely personal process. We've all heard that you should "write what you know," but there are many ways of knowing. So as a twist on that truism, at least one of your major assignments this semester will involve significant *library research* to enrich your story world ... because there are so many ways to become a writer.

Three stories, written comments on each other's work, vigorous participation in and attendance to discussions. There will also be quizzes along the way all semester, covering both the model stories and each other's work.

**Cokal**

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

**CRN: 26503**

**ENGL 439-001****Advanced Creative Nonfiction Writing**

The question driving the best creative nonfiction is not what happened to the writer, but what it means. This course will focus on the craft elements behind that transformational process. We will read a wide range of classical and contemporary writers to explore the difference between "situation" and "story" and the many ways writers shape memories, observations, meditations and experiences into literature. Students are expected to produce a volume of writing and share their work during group discussion.

**Fletcher**

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

**CRN: 26730**

**ENGL 451-002****History of the English Language**

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

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

**Brinegar**

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

**CRN: 32909**

**ENGL 480-902**

**Authors: Joan Didion**

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

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

**Hodges**

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

**CRN: 33010**

**ENGL 485-001**

**Literary Theory Criticism: Author, Text, & Culture**

This course will engage students in a discussion of some of the issues that define the discipline of literary studies, encouraging them to examine critically the frames and expectations that underlie the study of literature. In this sense, ENGL 485 will offer more than a survey of critical approaches, exploring key issues in literary studies in their evolution through the twentieth and twenty-first centuries. We'll examine the different methodologies that apply when 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, and cultural studies. These theoretical issues will be tested on literary examples (fiction, poetry, drama, film), including F. Scott Fitzgerald's *The Great Gatsby* (1925), novel and film version.

**Cornis-Pope**

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

**CRN: 27874**

**ENGL 491-001****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****CRN: 32916****ENGL 491-002****Topics: Writing Process and Practice**

Writing Process and Practice focuses on joining writing theory with personal writing practice. Students will explore their own writing practice and expand their knowledge of the teaching and learning of writing through active engagement and experience with course discussions, activities, and concepts. This course has both a classroom and practical component--in the second half of the semester, students will do peer consulting work in the Writing Center (upon successful completion of the course, students may apply to work as a Writing Center consultant). Coursework will include readings and investigations into theories about writing, as well as the principles of working one-on-one with student writers. This will include collaborative work, weekly journaling, two short papers, and a final paper and presentation. Overall, this course provides opportunities for active learning by testing the theories and concepts we explore together, so that you might develop your own well-considered writing process and practice.

**McTague****TR 12:30-1:45pm****CRN: 20009****ENGL 491-901****Topics: Graphic Fiction**

This is an introductory course in writing--scripting--comics. Over the semester, students will become familiar with the complex language of comics and learn to craft, revise, develop, and produce fully-realized narrative comics scripts, moving from a single-page story, to a 6-page story, and finally to one 22-page comic-book-length story. 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.

**De Haven****MW 4:00-5:15pm****CRN: 33162**

**ENGL 499-001****Senior Seminar: Christopher Marlowe: Poet, Playwright, Spy?**

Before William Shakespeare made a name for himself in London, there was the playwright, poet, and one-time supposed government agent Christopher Marlowe. This senior seminar will focus on Marlowe's body of work, its reception over the last four hundred years, and its influence on the plays of Shakespeare and his contemporaries. In addition to *Hero and Leander* (a long narrative poem) and some of his short lyric poetry, we will read his four major plays—*Tamburlaine the Great*, *Doctor Faustus*, *Edward II*, and *The Jew of Malta*—and examine the reasons for their success on stage and page. Famous for their bombast and spectacle, Marlowe's plays pushed the boundaries of what it was feasible (and appropriate) to show in the early modern theater. They were notoriously ambivalent about questions of political power, sexuality, and religion and have courted controversy in one way or another ever since they were first performed. We'll study these controversies, as well as the extent to which Marlowe's biography, particularly his purported work as a secret agent for the Elizabethan government, has informed our understandings of his drama and poetry. Students will be expected to participate actively in class discussion, give an in-class presentation, and complete a series of short assignments that require them to work closely with the texts in order to produce original insights. The course will culminate in a tailored research essay or project.

**Bourne****MWF 10:00-10:50am****CRN: 31867****ENGL 499-004****Senior Seminar: Reading Women**

In this course we will explore the way women's intelligence and imagination were envisioned, investigated, challenged, and (sometimes) celebrated in nineteenth-century literature. Although it is common knowledge that women's minds were widely denigrated by society during this period, we will find valuable and significant countercurrents generated by our authors, who were passionately engaged not just with women's inherent value but also specifically with the workings of women's minds. Were women's minds considered fundamentally different from men's? Given their very different educations, did women and men learn in separate ways? What were they supposed to read, and which reading materials were discouraged? Why and how were women encouraged to feel more than think? How were working-class women's minds considered different from those of middle- and upper-class women, and grown women's minds different from those of young girls? In answering these questions, this course will combine brief lectures with lively discussions of poems, essays, and novels by authors such as Jane Austen, Emily Dickinson,

Gustave Flaubert, George Eliot, Charlotte Perkins Gilman, and Henry James. For a list of required reading, see <http://amzn.com/lm/R3ADKGJG9YQP4U>.

**Nash**

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

**CRN: 32827**

**ENGL 499-902**

**Senior Seminar: Contemporary Media & Literature**

This course offers a wide-ranging survey of a few of the many themes and issues in contemporary media and literature and the theory and criticism written about them. We'll read across a wide range of genres, global cultures, and media forms. Students will write two 10-page papers or one 20-page paper. Vigorous participation in class discussion is expected.

**Columbia**

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

**CRN: 29901**

**HUMS 250-901**

**Reading Film**

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

**Ashworth**

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

**CRN: 22388**

**HUMS 250-902**

**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.

**Alvarez**

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

**CRN: 33565**

**HUMS 250-903**

**Reading Film**

*Prerequisite: UNIV 111 or equivalent.*

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

**Roberts**

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

**CRN: 30723**



**HUMS 391-905**  
Course Details TBA.  
**Swisher**

**Topics: The Data Self**

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

**CRN: 33562**