VCU DEPARTMENT OF ENGLISH

UNDERGRADUATE COURSE DESCRIPTIONS

Fall 2017
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………………………..302, 303, 304, 305, 307, 309, 310, 368, 437, 491

Criticism………………….......311, 352, 447, 483, 485, 491-003, HUSI 491-901

Linguistics……………………390, 391-902, 392, 451, HUSI 491-901

Literature prior to 1700.......325, 326, 391-002, 391-003, 403

Literature 1700-1945…………330, 337, 372, 374, 377, 379, 413

Literature of Diversity………354, 365, 366, 379, 381, 391-001

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

Special Course Offering:

HUSI 491-901  College Topics: Language and Art
Beginning with Marshall McLuhan’s, Understanding Media: the Extensions of Man, students will seek answers to this question: Physiologically and psychologically, what have been the significant gains and losses, due to amplified technology? Their research will, necessarily, encompass the impact that has occurred since the ‘hands-on’ use of manual typewriters, to software that transfers voice to text.
Adair-Luke    W 4:00-6:40pm   CRN: 26825

ENGL 202-001  Western World Literature II
In this course, you will read a selection of works spanning the seventeenth to twenty-first century in Western literature, with an emphasis on texts originally not in English. You will also consider the cultural and historical contexts of such works, making connections across time, space, and medium, as we consider the theme of repression, resistance, and recovery. You will read plays, novels, short stories, and poetry, including Tartuffe by Molière, The Sorrows of Young Werther by Goethe, poems of Pushkin and Lermontov and others, Cat and Mouse by Grass, and stories from Saramago.
Meier     MWF 9:00-9:50am   CRN: 35730

ENGL 203-001  British Literature I
Grendel and his mom. A weird green knight. The Wife of Bath and the Queen of Sheba. Satan. Tiny people and humongous people. Quests, boudoirs, political intrigue, and world-sized stages. This literature will stretch your imagination beyond what you ever thought possible. Together, we’ll binge on the spectacular delights of British Literature to 1800. Come join the feast.
Campbell    TR 12:00-1:45pm   CRN: 35832

ENGL 205-001  American Literature I
This course will acquaint you with the great range and diversity of American writing prior to the Civil War. Lectures and readings will provide a social and
historical context for understanding American literature, while assignments will improve your ability to read, understand, and interpret literature in general.

Harrison  
MWF 12:00-12:50pm  
CRN: 35745

ENGL 205-002  
American Literature I

TBA  
MWF 1:00-1:50pm  
CRN: 35521

ENGL 206-001  
American Literature II

TBA  
MWF 11:00-11:50am  
CRN: 34939

ENGL 215-001  
Reading Literature

“A New Looseness”: The American Linked Story Collection, 1919–1989

This course will explore what might be considered a distinct genre of 20th-century American fiction, the linked story collection. These works are the result of authors originally publishing short stories in magazines and then revising and collecting them into volumes of related fiction resembling novels. Students will examine the presentation of the stories in periodicals and consider how these stories were received by magazine audiences in particular cultural moments. They will compare how the fiction was and could be interpreted differently when united in one book and combined with other stories in the same vein.

The linked story collections under consideration will span from Sherwood Anderson’s modernist classic *Winesburg, Ohio* (1919) to contemporary ethnic American fiction, notably Amy Tan’s *The Joy Luck Club* (1989). The periodicals that published stories from these collections embrace a wide range of reader demographics: from socialist magazines to *Ladies Home Journal*, with highbrow literary publications and men’s interest monthlies such as *Esquire* in the mix as well.

The course title, “A New Looseness,” comes from a statement from Sherwood Anderson about the advantages of the linked story collection as a form, especially when compared to the single, totalizing narratives of many novels. He also implied that these volumes excel at capturing modern American communities in their many varieties, including those outside the majority. Magazines, for their part, meant to document the news and trends of the day, and the individual stories from such collections were deemed resonant representations worthy of publication in periodicals alongside the latest cultural insights.

Vechinski  
TR 2:00-3:15pm  
CRN: 17190
ENGL 215-002   Reading Literature
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: Reading Literature, 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   MWF 1:00-1:50   CRN: 33091

ENGL 215-003   Reading Literature: Listening to Early African America
In this course we will listen to the experience of Africans in early America by closely analyzing a variety of texts. Our reading will follow the journey of captives from African kingdoms, across the middle passage, and to the slave societies of American colonies and the United States. We will read diverse accounts of early modern Africa and the Americas, including literature written by European travelers and memoirs by foundational African American authors like Phyllis Wheatley, Frederick Douglass, and Solomon Northup. We’ll also follow these themes as they develop in later works, including film adaptations, popular music, and literature from the early twentieth century. In this course, you will learn to distinguish and describe musical, literary, spoken, and environmental sounds as you tune your ears to literary and sonic culture. You will record and edit sound recordings that you contribute to a public-facing digital resource. In sum, this course will introduce you early African-American literature, the history of slavery and colonial Americas, and the study of sound and sonic culture.

Lingold   MWF 11:00-11:50am   CRN: 36221

ENGL 215-004   Reading Literature
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 and the early part of the twenty-first. We will begin with a discussion the Bildungsroman, a sub-genre of the novel that dates back to Germany in the second half of the eighteenth century, and then examine more recent examples of this type of narrative. Our first text will be
Jeffrey Eugenides’s *The Virgin Suicides* (originally published in 1993), from which we will work backwards in the twentieth century towards William Maxwell’s *The Folded Leaf* (originally published in 1945). We will then consider two twenty-first century texts, Jerry Gabriel’s *Drowned Boy* (published in 2010) and Justin Torres’s *We the Animals* (published in 2012). In the course of our discussion we will examine the similarities and differences in the works with regard to gender, race, ethnicity, class, sexual orientation and/or an intersection of these and other identities.

**Comba**

MWF 10:00-10:50am  
CRN: 35522

**ENGL 215-005**  
Reading Literature  
English 215 is a course in the basic features of literary texts, emphasizing critical thinking and close reading. This course will concentrate on questions of *form*. We will explore the basic makeup of literary texts - how they are put together and how they work. We will pay attention to issues of language, including rhyme and meter, sound, and diction, and to questions of structure, including sequencing, point of view, and many other features. We will look at fiction, poetry, and drama, emphasizing both how these different genres differ from each other and what they share. We will also look at works in traditional forms, and then move onto more experimental works. But at every point, we will explore these mysterious objects made of language and attempt to get a close-up view of their secret, living hearts.

Students should expect to do regular writing and active participation in class discussion. We will read a variety of short works as well as a couple of novels, and at least one play and one long poem.

**Corner**

MWF 9:00-9:50am  
CRN: 32391

**ENGL 215-006**  
Reading Literature  
*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:* This is a LARGE, lecture-based section. We will read a selection of excellent contemporary novels that are especially committed to a sophisticated, textured use of language and are therefore ideal for the zoomed-in purposes of “close reading.” The work you do this term will make you more sensitive to the nuances of language while increasing your ability to make a compelling argument using textual evidence…these are highly transferable life skills regardless of your major. This course offers you the chance to read carefully
and closely and to think about how our own words live on after our hands leave the page (be it printed or digital) or we stop speaking.

**REQUIREMENTS:** the large-lecture format of this particular section means that the term will be heavy with in-class quizzes (based on the reading) and tests (based on the lectures).

**Swenson**

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

CRN: 25407

**ENGL 215-007**

**Reading Literature**

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: Reading Literature, 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**

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

CRN: 35183

**ENGL 215-008**

**Reading Literature**

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: 32390

**ENGL 215-009**

**Reading Literature**

Students in ENGL 215 will examine the ever-evolving relationships between time, memory, and transformation, within the context of three assigned works of fantasy. Such works move us away from the typical patterns through which we tend to perceive ourselves and our place in the world. Emphasis is on deep, critical reading and analysis, academic research, and oral communication. Students will learn to apply critical theory within varying
historical contexts, and will learn to make relevant connections between those contexts and their own place in time.

**Harding**  
MWF 10:00-10:50am  
CRN: 34555

**ENGL 215-010**  
Reading Literature
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.

**Vigliotti**  
MWF 11:00-11:50am  
CRN: 34589

**ENGL 215-011**  
Reading Literature:  
“Alternative” Southern Fiction
For much of its existence as a delineated regional literature, fiction depicting the southern United States has been firmly oriented towards Realism or Romanticism, with occasional yet significant forays into the Gothic, the farcical, and the exploitative. William Faulkner’s mid-20th Century experimentation with temporality, with collective consciousness, and with shifting narrative perspectives challenged these often rigid parameters. While acknowledging a debt to Faulkner’s work, the texts for this course exemplify a contemporary (post-1970) turn towards what might variously be termed the Absurd, the Surreal, the Fantastical, and/or Magical Realism in Southern Literature. Southern settings become mystical dreamscapes where automobiles narrate novels, where suburban professionals still cling to folk traditions that affect both life and death, and where a quest to a parallel world attempts to expiate some of the worst societal sins in the region’s history. The texts for this course are the novels *Divine Right’s Trip* by Gurney Norman and *The Sharpshooter Blues* by Lewis Nordan, the short story and poetry anthology *Surreal South* edited by Laura and Pinckney Benedict, and the graphic novel *Bayou* by Jeremy Love. As with any study of the literary South, critically exploring the intersections of race, class, gender, sexuality, and regional distinctiveness will be the primary concern of this course. Additionally, students should be prepared to consider deeply the socio-historical allegories presented by these texts. Assessment will consist of regular short quizzes on the readings, an in-class midterm examination, and a final paper/project.

**Robertson**  
TR 11:00-12:15pm  
CRN: 35726

**ENGL 215-012**  
Reading Literature

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ENGL 215-013 Reading Literature
Students in ENGL 215 will examine the ever-evolving relationships between
time, memory, and transformation, within the context of three assigned works of
fantasy. Such works move us away from the typical patterns through which we
tend to perceive ourselves and our place in the world.
Emphasis is on deep, critical reading and analysis, academic research, and oral
communication. Students will learn to apply critical theory within varying
historical contexts, and will learn to make relevant connections between those
contexts and their own place in time.

Harding MWF 9:00-9:50am CRN: 27191

ENGL 215-901 Reading Literature
TBA MW 5:30-6:45pm CRN: 33302

ENGL 215-902 Reading Literature
TBA MW 4:00-5:15pm CRN: 36365

ENGL 215-903 Reading Literature
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 215-907    Reading Literature

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TBA            MW 7:00-8:15pm        CRN: 36234

ENGL 250-001    Reading Film
This general education course aims to introduce you to some of the formal elements of film—the building blocks of motion pictures—that are essential to understand for a close or detailed analysis of cinema. As such the course aims to increase your “visual” literacy and make you more savvy consumers of visual images more generally. You should also gain a more well-developed technical and critical vocabulary with which to talk and write about the films and other visual media you watch. We will watch and analyze scenes (and a few full-length films) drawn from both the American and world cinemas. Overall, this course should help you think, talk and write more effectively about your viewing and make you a more confident and knowledgeable “consumer” of the moving image in all its forms and media. Requirements will include at least one short essay-length film analysis as well as several tests and a final exam.

Fine           TR 3:30-4:45pm        CRN: 35733

ENGL 250-002    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    TR 11:00-12:15   CRN: 36161
ENGL 250-003   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.

Longaker    TR 12:30-1:45pm   CRN: 36170
ENGL 250-004   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    TR 9:30-10:45am   CRN: 36270
ENGL 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: 36225
ENGL 250-904   Reading Film
Reading film will provide an examination of the techniques and concepts developed in cinema that compose a language of picture, sound, music and other conceptual cinematic elements. A selected number of narrative, documentary, experimental and animated films are viewed as source material.

**Mills**  
W 7:00-9:40pm  
CRN: 36163

**ENGL 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**  
T 4:00-6:40pm  
CRN: 36301

**ENGL 250-906**  
**Reading Film**

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

**Mills**  
W 4:00-6:40pm  
CRN: 36164

**ENGL 291-001**  
**Topics: Race, Gender, 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 2:00-2:50pm  
CRN: 36028
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Schedule</th>
<th>CRN</th>
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<tbody>
<tr>
<td>ENGL 295-001</td>
<td>The Reading and Writing of Fiction &amp; Poetry</td>
<td>TBA MWF 9:00-9:50am</td>
<td>34258</td>
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<tr>
<td>ENGL 295-002</td>
<td>The Reading &amp; Writing of Fiction &amp; Poetry</td>
<td>TBA MWF 11:00-11:50am</td>
<td>34640</td>
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<td>ENGL 295-003</td>
<td>The Reading &amp; Writing of Fiction &amp; Poetry</td>
<td>TBA TR 12:30-1:45pm</td>
<td>36172</td>
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<td>ENGL 295-005</td>
<td>The Reading &amp; Writing of Fiction &amp; Poetry</td>
<td>TBA TR 11:00-12:15pm</td>
<td>34643</td>
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<td>ENGL 295-002</td>
<td>The Reading &amp; Writing of Fiction &amp; Poetry</td>
<td>MWF 11:00-11:50am</td>
<td>34640</td>
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<tr>
<td>ENGL 301-001</td>
<td>Introduction to the English Major</td>
<td>Comba MWF 12:00-12:50pm</td>
<td>33303</td>
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<tr>
<td>ENGL 301-002</td>
<td>Introduction to the English Major</td>
<td>MWF 11:00-11:50am</td>
<td>34640</td>
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This course is designed to introduce English majors to the fundamental elements of imaginative writing, the major literary movements in post-1800 Western discourse, and the major critical lenses through which literature is interpreted in contemporary 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. We will examine the major literary movements and consider how each work fits, does not fit, or partially fits into the categories of these movements. Finally, we will discuss the major critical approaches to literature.

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**  
**ENGL 301-003  Introduction to the English Major**  
This class is a required course for English majors. In this class we will focus on skills helpful in the English major, introducing the ways in which language is used in literary texts and to the practice of writing responses to those texts. We will discuss important terms for the study of literature and various critical approaches to literature. Drawing on these terms and approaches, we will emphasize careful close readings of texts; sophisticated analyses of themes, form, and style; and clear, elegant writing about literature. We will read novels including Octavia Butler's *Kindred*, Kazuo Ishiguro's *Never Let Me Go*, and Karen Joy Fowler's *We Are All Completely Beside Ourselves*, short stories by Junot Díaz, Margaret Atwood, Toni Morrison, and Ted Chiang, and poems by John Donne, Amina Baraka, and Adrienne Rich.

**Rhee**  
**ENGL 301-004  Introduction to the English Major**  
This course is the introduction to the English major and, as such, it is designed to help you gain the key skills you will need for subsequent classes in the discipline: writing, reading, analyzing, and conducting literary research. We will focus on three genres: poetry (with an emphasis on the sonnet), drama, and fiction (with a focus on Mary Shelley’s *Frankenstein*). Students will be asked to write a series of brief writing assignments and at least one longer (5-page) essay. Additional requirements will include a mid-semester and final exam, quizzes, and a focused research assignment that develops your skills in using relevant electronic databases. Class will be discussion-based. Please contact cingrass@vcu.edu with any questions.

**Ingrassia**  
**CRJS 302-001  CRJS 302-901  Legal Writing**  
Legal Writing concerns the preparation of legal documents normally encountered in the practice of law, including engagement letters, demand letters, transmittal letters, opinion letters, case briefs, office memoranda, and trial and appellate briefs. In addition, there will be extensive readings posted on Blackboard for students to read as part of their course assignments. The course material will emphasize the use of proper English, grammar, spelling, punctuation, and basic citation in the
preparation of such documents. Students will be exposed to a real-life fact pattern and will create a variety of legal documents based upon the resulting civil law suit.

McKechnie  R 4:00-6:40pm  CRN: 36297

ENGL 303-901  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  M 4:00-6:40pm  CRN: 35531

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 9:30-10:45am  CRN: 33564

ENGL 305-001  Writing Poetry
Prerequisites: UNIV 111, UNIV 112, UNIV 200, and at least three credits in 200-level literature courses (or the equivalent). In this beginning poetry workshop students will complete weekly reading and writing assignments, responding creatively and critically to poems by established authors as well as to original drafts produced by workshop members. Additional reading requirements for the course will include specific essays about poetry and the craft/process of poem drafting and revision. Students will also be asked complete some self-directed exploration of the new spaces that online journals and the blogs have created for both readers and writers of poetry and share their findings with the class. Workshop discussions should enhance each individual’s efforts at bringing a selection of their poems through several substantial revisions. These revised poems, along with a reflective analysis of how they evolved from earlier drafts, will be submitted in a portfolio at the end of the semester. Final evaluations for
the course will be based upon this portfolio, a journal of reading responses to all assigned texts, and in-class participation.

Marshall
TR 2:00-3:15pm CRN: 34617

ENGL 305-002 Writing Poetry
English 305 is a creative writing workshop; students will write drafts of poems—some in response to assignments—and will bring copies for discussion and critique. The class also includes a thorough reading component of mostly contemporary poems, as well as essays about poetry. The final grade is based on a portfolio of revised poems, as well as studio work such as freewrites, written critiques, imitations, image lists, notebook entries. Attendance is crucial.

Shiel
MWF 12:00-12:50pm CRN: 31852

ENGL 305-003 Writing Poetry
This class is primarily a workshop in which you will produce 10-12 original poems and substantially revise 8 of them for a final creative portfolio that will also include a reflective essay. In class we will spend much of our time together discussing your poems. Each week we will also read and discuss the creative and critical work of contemporary poets in order to help you develop your own ideas about what is an effective and affecting poem. Other assignments include written responses to assigned readings and a brief presentation.

Macdonald
TR 2:00-3:15pm CRN: 36026

ENGL 307-002 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 11:00-12:15 CRN: 27886

ENGL 307-901 Writing Fiction
In this course, we will explore what a story is, how to discover and develop the stories you want to tell, and the narrative techniques to create and shape them and make them wonderful. You will read and discuss published stories as models, write exercises designed to develop your narrative skills, as well as write original stories. Much of the class will be conducted as a workshop. This means that you provide the audience for each other's work, reading and commenting in class and in written critiques.
ENGL 307-902   Writing Fiction
This is an introductory fiction writing workshop in which students write and revise short stories. We will explore key aspects of craft through reading and discussing stories, and work to produce polished, complete work.

ENGL 307-903   Writing Fiction
A workshop course that emphasizes writing, reading and talking about short fiction. Participants will produce three original stories for workshop and complete a revision of one story for the final portfolio. Participants will also be asked to read and discuss short fiction by classic and contemporary authors.

ENGL 309-901   Writing Creative Nonfiction
In this course we will explore the many possibilities of creative nonfiction by reading and writing a variety of content and form. We will examine the essay in its various incarnations and purposes, reading as both scholars and writers, and consider how the essays we read and write define the genre. This will lead to a consideration of what nonfiction means as well as what literary and creative mean in the context of nonfiction writing. We will also delve into the ethical considerations that one must consider when writing from real life.

ENGL 309-902   Writing Creative Nonfiction
Creative nonfiction writing combines our observations, memories, and curiosity about the world around us with the techniques of literary writing to tell true stories packed with information and power. This course concentrates on transforming our personal experiences and interests into compelling essays and memoirs. We’ll discuss the tools available to creative nonfiction writers, the ethical considerations of writing from life, and explore contemporary forms of creative nonfiction ranging from literary journalism to personal essays and memoir. Run primarily as a workshop class, throughout the semester, you’ll read and respond to sample works, and write three creative pieces (a profile, a
memoir, and a hybrid essay) and select a published essay for close study and presentation.

**Required Text:** *Brief Encounters: A Collection of Contemporary Nonfiction.* Edited by Kitchen & Lenney, 2015

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

*(Service/Experiential Learning Course)* This course focuses on developing the critical writing and research skills used in business, science, technology, and government. It will introduce you to the major concepts of technical communication: document design, graphic integration, audience analysis, netiquette, collaboration, technical style, and ethics. These concepts will be applied to a variety of technical documents, including emails, memos, proposals, and reports. This course will culminate in a collaborative project in which you will apply your technical writing skills to a research problem for a Richmond-based, community organization.

- **Grothues**
- **MWF 10:00-10:50am**
- **CRN: 33533**

**ENGL 311-901 Introduction to Literary Theory**

This course will introduce you to a variety of theoretical concepts and interpretive methods employed in writing about literature. It is designed to help you recognize critical and theoretical terms and to make you aware of the ways in which these terms are employed in making sense of literature and visual culture. The course will ask you to think abstractly and theoretically about the literary and the visual text, and it will also give you valuable practice in mastering different critical methods through close readings of literary texts and films. As you may imagine, an introductory course cannot possibly make you conversant in every critical approach to literature, but it can make you aware of some of the major critical and theoretical movements that have influenced the study of literature—from new criticism, structuralism and narratology, deconstruction and poststructuralism, psychoanalysis, feminism, queer studies, Marxism, new historicism, to cultural studies, critical race theory, postcolonial studies, and reader response—and give you a reasonably-broad lexicon of important theoretical terms.

My two important teaching goals will be: 1) to help you understand how different critical approaches are in conversation with each other, and 2) to look at the ways in which literary texts themselves have both resisted and informed the development of literary theory. The learning outcomes I project this course will generate will be: (1) to make you comfortable thinking abstractly and theoretically about literary texts; (2) to develop new skills and interpretive
practices as an English major. Classes will typically be discussion-based and student-centered, so please know that you will be expected to participate in every class discussion. Besides energetic participation, evaluation of student work will also consist of one class presentation, 3-4 short papers, occasional quizzes, midterm, and final exam.

Stanciu  
MW 4:00-5:15pm  
CRN: 35719

ENGL 325-001  
Early Modern Literature
This course surveys the most influential books ever produced in the English language—the first several editions of the English Bible and Book of Common Prayer—in addition to the first century or so of English writing that these books compelled. The course begins with the debate between Sir Thomas More and William Tyndale over translating the Bible into English. It ends with the Virginia Company’s introduction of the English Bible to the James River. *Students do not have to buy any textbooks for this course.* Instead, they have to make their textbooks by hand. This involves hand-copying texts from online readings. It also involves folding and stitching together some printed sheets. Thus the course introduces both texts and textual technologies from early modern England.

Eckhardt  
MWF 11:00-11:50pm  
CRN: 34236

ENGL 326-001  
Shakespeare in Context
In this course we will immerse ourselves in eight plays by William Shakespeare in the four major genres in which he wrote: comedy, tragedy, history, and tragicomedy. Through close attention to Shakespeare’s language and dramaturgy, as well as to how both changed over his career, we will examine how his plays reinforce and challenge cultural and social norms about topics such as power and authority, love and sex, justice and revenge, and race and religion. As we do this, we will explore the history of Shakespearean drama, its original context in the early modern theater and print, its history of critical and theatrical interpretation over the past four centuries, and its relevance today. Our ultimate goal is to develop students’ mastery of the tools of critical analysis, historical research, and close reading so they may become expert critics and fully enjoy the artistry of Shakespeare’s language, ideas, and narratives. Students’ main responsibilities will be to share their own insights and interpretive arguments about the plays, paying close, critical attention to style, form, content, and history. Methods of evaluation will include a research presentation, several passage reflections and questions, one short paper, one long paper, the creative performance of a scene or part of a scene, and regular participation in class discussions.

Pangallo  
TR 3:00-4:45  
CRN: 36137
ENGL 330-001  Restoration and 18th Century Drama

Sex, money, consumerism, power, gender—these were the dominant concerns of theatrical performances during the Restoration and long eighteenth century (1660-1800) in England. Reopened (or ‘restored’) in 1660 after a twenty-year closing, London theatres welcomed women to the stage as actresses and playwrights for the first time, developed new staging techniques, and emerged as one of the dominant forms of popular culture. The playhouse, the physical space of the theatre itself, became a forum for personal interaction, social satire, political observations, and cultural commentary all designed for a savvy viewing public. The plays we will read, very modern in their sensibility, provide a fascinating window into the social and cultural preoccupations of the day. We will pay particular attention to the representation of gender (and gender reversals), class, consumer culture, and sexuality. On average, we will read one play a week, with a particular focus on comedy and tragedy. Course requirements include 3-4 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 with any questions.

Ingrassia    MWF 1:00-1:50pm    CRN: 35528

ENGL 337-001  Victorian Poetry

This course will introduce you to British poetry written during the Victorian period (1837-1901), while paying 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, William Morris, A. C. Swinburne, Mary Elizabeth Coleridge, Thomas Hardy, and Ernest Dowson. Class assignments will include two or three essay papers, biweekly written responses, and one live oral recitation of a poem, from memory, as well as the option to edit and introduce an anthology of poems by a neglected Victorian writer.

Frankel    MWF 12:00-12:50pm    CRN: 33077

ENGL 345-001  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

**Wojahn**

TR 9:30-10:45am

CRN: 36407

**GSWS 352-001**

**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

**GSWS 354-001**

**ENGL 354-001** Queer Literature
In the fall 17 version of this course, students will read a survey of American novels, plays, poetry, and essays written from the 1950s to present day by authors who identify as gay or lesbian. Texts will be read with a sense of their context within the American gay rights movement, which students will explore through documentary films, essays by historians, and newspaper articles. Emphasis will be given to literature that made publication history and/or provoked controversy in its time; differences in texts published before and after the 1969 Stonewall riots; the overlap and differences between African American and white gay/lesbian experience; and the sociological factors involved in the creation of gay/lesbian identities. Students will write three critical essays (3-5 pages each), two substantial Blackboard posts (2-3 pages each), and work in discussion groups throughout the semester. Participation in class discussion is expected. Authors will include Langston Hughes, Allen Ginsberg, Rita Mae Brown, and Audre Lorde, among others.

**Smith**

MWF 11:00-11:50pm

CRN: 36229
Because of its tumultuous histories of colonization, its historically strategic geographical location, and its collisions of languages and peoples, the Caribbean has been producing arguably the most exciting literature of the past half-century. We will acquaint ourselves principally with the Anglophone writing that has emerged from Britain’s former and present colonies in this region. After beginning with Christopher Columbus’s “discovery” of the region, the course will explore poetry, drama, essay, and fiction—long and short—by Kamau Brathwaite, Willi Chen, Edwidge Danticat, Jamaica Kincaid, C.L.R. James, LKJ, George Lamming, V. S. Naipaul, Paule Marshall, Jean Rhys, Sam Selvon, Derek Walcott, Benjamin Zephaniah, and (not too many) more.

ENGL 366-001    Writing and Social Change: Bearing Witness in African American Writing

This course is a part of 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. This course meets Thursdays at the Richmond City Justice Center from 1:30 – 4:00pm. The Justice Center is about fifteen minutes from campus. Students enrolled typically carpool.

Bearing Witness: Race, Identity, and African American Writing examines the ways that African Americans have historically employed writing to question identity, theorize racial consciousness as well as to protest injustice and advocate for social change. Through selected readings and excerpts from various texts across several genres, the course traces reoccurring tropes in African American writing, for example, the moment one recognizes his or her racial identity in such works as The Souls of Black Folk, The Autobiography of the Ex Colored Man, and Their Eyes Were Watching God. We locate the ways different writers wrestle with definitive moments in the African American experience including the murder of Emmett Till, the bombing of the 16th Street Baptist Church to more contemporary horrors like the beating of Rodney King and the murder of Trayvon Martin. We will engage a range of genres from essays (Brent Staples’s “Black Men and Public Space”), memoirs and other forms of self-writing (Nathan McCall’s Makes Me Wanna Holler), and excerpts from novels, books of poetry etc. (Claudia Rankine’s Citizen). Through these reading, we engage theories of double consciousness as well as questions of race, gender, and national belonging. Students will also
write about definitive moments of identity in their own lives and the contemporary moment.

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 website 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. Send your essay to Dr. Shermaine Jones via email at smjones@vcu.edu by Monday, April 24th. This is a unique service learning course and one that also counts for the literature of diversity. Enrollment is limited to twelve VCU students. I encourage you to contact me if you have any questions before applying.

Jones

R 1:30-4:00pm

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

SCTS 301-001
ENGL 369-001
Illness Narratives

Doctors, scientists, social historians, policymakers, patients, caregivers, activists, and fiction writers all offer differing, at times conflicting, perspectives on illness. This course examines a selection of such accounts, how they define illness, in what contexts, and to what ends. We will examine explanations of disease that rely on definitions of race, femininity, sexuality, and disability as pathological and that thereby justify various forms of social exclusion. How do narratives of illness attempt to intervene in and contest assumptions about race, gender, sexuality, poverty and/as disease? We will consider how narratives of illness, especially of HIV/AIDS, have been instrumental in shaping public policy, health care, and clinicians' attempts to interpret and better understand patients’ stories of illness.

Cynn

TR 2:00-3:15pm

CRN: 36567

ENGL 372-001
U.S. Literature: 1820-1865
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, Eliot, Faulkner, and Hurston are among the authors we will read.

Mangum  TR 12:30-1:45pm  CRN: 21684

ENGL 377-001  19th Century U.S. Novels & Narratives
This course will explore the development of the novel as a stable genre in the United States of America over the course of the nineteenth century. Throughout the course, special attention will be paid to the significant hurdles facing the development of the novel in the United States (as opposed to its British counterparts) as well as to the question of what, if any, unique features would come to characterize the development of the American novel. More broadly, this course will examine how selected authors used the ostensibly democratic form of the novel as a vehicle for exploring the rapid geographical, social, and political changes which wracked the U.S. body politic during the first half of the nineteenth century.

Harrison  MWF 10:00-10:50am  CRN: 36223

ENGL 379-002  African-American Literature:
AFAM 379-001  Black Sound Before the Civil War
This course examines early African diasporic literature through the lens of sound and music, a theme central to many of the most iconic works in the tradition. The course is designed to enrich your understanding of the foundations of African American literary tradition and deepen your familiarity with the history of slavery. You also will learn about the study of sonic culture as you bring critical listening practices to the written word. We will pay special attention to the expressive genres that emerged from slave societies and consider cultural production across a diversity of "texts" including song, dance, and oral performance. Course assignments will sharpen your writing skills and also introduce you to audio-editing and multimedia forms of composition.
Participants will author a written analytical essay, record and upload sounds to the digital resource the Sonic Dictionary, and compose an original audio essay. Texts will include works portraying African figures such as the Young Prince of Annamaboe and writing by authors such as John Marrant, Phyllis Wheatley, Frederick Douglass, Solomon Northup, W.E.B. Du Bois and Zora Neale Hurston.

Lingold TR 3:30-4:45pm CRN: 34248

ENGL 380-001 Southern Literature

ENGL 381-901 Multiethnic Literature

In this course we will explore several forms and genres of U.S. literature by writers of diverse racial and ethnic backgrounds, including but not limited to African American, Latina/o, Native American, and Asian American texts from the twentieth and twenty-first centuries. Writers covered will include Sherman Alexie, Maxine Hong Kingston, Toni Morrison, Junot Diaz, and James Baldwin (among others). Particular attention will be given to intra-cultural conversations on identity (-ies) that take place within specific cultural contexts. Thus, we will explore such questions as: what do James Baldwin and Toni Morrison’s “blacknesses” share in common? What role do Two-Spirit people play within their communities? What does Frank Chin mean (to do) by calling Kingston and Hwang’s texts “fake?” In addition to a variety of perspectives regarding issues of race, ethnicity, sovereignty, sexuality, gender, and class, this course will introduce you to critical conversations on multiculturalism and the (re)formation of ethnic literary canons. We will also consider various examples of ethnic American visual culture for how they (re)contextualize pressing intra-cultural concerns found in the literature; this will include a couple films (in full or in clips), paintings, video/performance art, and other modes of sociocultural expression. Students in this class are expected to actively participate in discussions and activities, both in class and online. Evaluation will consist of strong in-class participation, (short) weekly Blackboard posts, two (brief) class presentations, a series of in-class quizzes, a midterm exam, and a final paper.

Means T 7:00-9:40pm CRN: 36337

ENGL 382.001 African American Literature: Realism to 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  
TR 5:30-4:45pm  
CRN: 36408

ENGL 385-901  
Fiction into Film

TBA  
M 4:00-6:40pm  
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 386-903  
Children’s Literature
Housed in School of Education. Please contact School of Education for course details.

Deicas  
M 7:00-9:40pm  
CRN: 29918

LING 390-001

ANTH 390-001

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.

**LING 390-002**  
**ANTH 390-002**  
**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**  
**Topics: Appalachian Women Writers**

This course will explore the work of women authors with origins in the Southern Appalachian region of the U.S and for whom the region and its inhabitants are a primary focus of their writing. We will examine the ways in which these writers construct Appalachia as an intellectual and cultural concept, especially in regards to identity-formation and the intersecting influences of class, gender, race, sexuality, and sense of place. We will read fiction by Harriette Simpson Arnow, Wilma Dykeman, Lee Smith, Dorothy Allison, and Crystal Wilkinson (among others). These literary works are interspersed with three “documentary” texts depicting both the overall region and the popular culture-mediated images of “Appalachian,” “hillbilly,” or “mountaineer” women: the Emma Bell Miles anthropological narrative *The Spirit of the Mountains* (1905) and the films *Harlan County U.S.A.* (1976) and *The Wild and Wonderful Whites of West Virginia* (2009). In the dialog between these genres, the course goal is an understanding of the myriad ways that these respective depictions impact the formation(s) of
Appalachia as a geopolitical construct and as a postulated demographic label—particularly as theses identities influence both self-presentation and external perception of ethno-regional womanhood.

Robertson    TR 2:00-3:15pm    CRN: 36364

ENGL 391-002      Topics: Medieval Dream and Adventure
Every book tells a story – not just the story in the pages, but the story of those pages. How has the physical nature of the book changed throughout time and what are the connections between the book’s material form, its meaning, and its value within specific historical contexts? What is the place of the book as a social object circulated through specific cultural channels? What are the relationships between the forces that have shaped the book’s physical nature and transmission, and why have these had the effects that they have had? This course explores the history of the book in order to discover relationships between textual form, transmission, reception, and meaning. For the first part of the course, we will travel chronologically from the clay tablet to the electronic tablet, exploring major technological and conceptual shifts in the evolution of the book as a material and cultural object. In the second part of the course, we will engage with works by foundational theorists and scholars in the field. Our class time will be divided between the hands-on exploration of books, manuscripts, and other textual objects and the discussion of readings. We will also periodically explore book-related sites on campus and around Richmond. Methods of evaluation will include a presentation, a short paper, an annotated bibliography, a research paper, and regular participation in class discussions.

Brinegar    MWF 10:00-10:50    CRN: 35713

ENGL 391-003      Topics: Shakespeare in the Stall
This course offers you the opportunity to read Shakespeare’s non-dramatic poems in the contexts in which his earliest readers found them: in bookstalls and bookshops, surrounded by other books for sale. In it, you can study digital facsimiles of the early editions in the order in which they appeared (beginning with Venus and Adonis and carrying on with Lucrece, The passionate pilgrim, and Shake-speares sonnets). The availability of digital facsimiles means that there’s no need to buy a textbook. You can discover what other books their publishers sold alongside Shakespeare’s. You can even read some of the books that buyers collected together with Shakespeare’s poems, whether by binding them together or placing them near one another in their private libraries. The course thus offers a study of not only the author but also the full range of people who made Shakespeare an author and preserved his works in recoverable, material contexts.
ENGL 391-005  Topics: Politics of Digital Media
The many promoters of digital media routinely celebrate it as a welcome and necessary extension of the democratic potential ascribed to prior forms of communications media, especially the printing press. Social media, computerization, “flattened hierarchies” and person-to-person networks, they say, will finally deliver political sovereignty to “the people.” Despite these promises, in the two decades since digital media became widespread, major parts of the world have turned away from democracy more powerfully than they did in the hundred years before that. Not only that: while the uses of social media for extremist causes is clear, its benefits for deepened democracy (as evidenced in the “Arab Spring”) appear to be transient if they exist at all. Rather than looking for ways in which digital media leads to greater democracy and freedom, should we instead be thinking about ways in which it leads to less democracy, more extremism, and hate?

In addition to reading and watching critical scholarship and journalism about these issues, and in some cases examining primary evidence, we’ll also read a few fiction books and watch some documentaries, fiction films & TV shows that address these topics. The class will be taught via a mix of lecture and discussion. Students will offer one brief presentation and write two papers or do an equivalent amount of work on digital media projects.

ENGL 391-901  Topics: Prison Writing
This course surveys the poetry, letters, essays, memoirs, and fiction written by prisoners during the era of mass incarceration in America (1960-2010): literature that bears witness to the enduring experiences of racism, economic exploitation, political suppression, educational deprivation, family fragmentation, gender and sexual discrimination, addiction, poorly treated mental illness, neglected healthcare, and systemic violence. Prisoners write to shine light on these problems but also to challenge them. They write to shape their own reality, locate their struggles in history, seize educational opportunity, practice spirituality, build solidarity, atone for their crimes, process their emotions, envision social justice, and in these ways discover life purpose. Students will develop a series of close readings of this literature and also work collaboratively to generate a longer argument about the intersecting problems with mass incarceration.

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 391-903**  
**Topics: Intro to Irish Literature**  
Introduction to Irish Literature will explore the poetry, fiction, and drama of Ireland’s great literary figures throughout the long, eventful history of the country. Beginning with the ancient Celts, we will explore early myths and folk tales alongside early Irish poetry. We will then examine the 18th century dramatists Goldsmith and Sheridan, literature of the 19th century, including literature of the Irish Famine, writers of the Irish Literary Renaissance and the political upheavals of the early 20th century, and modern Irish writing. Course readings will include Bram Stoker’s *Dracula*, the early and late poetry of W.B.Yeats, James Joyce’s *Dubliners* and *Portrait of the Artist as a Young Man* (and a brief introduction to *Ulysses* and *Finnegan’s Wake*), the drama of J.M. Synge, George Bernard Shaw, Oscar Wilde, and Samuel Beckett, Flann O’Brien’s novel *At Swim-Two- Birds*, and the modern poetry of Seamus Heaney. A short mid-term paper, a research paper, and some in-class writing assignments are required.

**Wenzell**  
**R 7:00-9:40pm**  
**CRN: 36271**

**ANTH/FRLG 328-001**  
**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**  
**TR 4:00-5:15pm**  
**CRN: 31528**
LING-CRN: 31529

ENGL 403-901    Milton
350 years after it was first published, *Paradise Lost* continues to inspire lawmakers, musicians, artists, physicists, fanfic writers, gif creators, and readers everywhere. This course helps to explain why. Along the way, you’ll also learn about a fascinating writer and flawed human being named John Milton, as well as about the culture he lived in. Our class discussions will include the four primary English literature food groups: sex, death, God, and … food. We’ll also read Milton’s first drama of temptation, *A Maske*, as well as selections from Milton’s shorter poems and major prose. At one point, we will gather to read *Paradise Lost* together, aloud, in one marathon reading.

Campbell       TR 5:30-6:45pm        CRN: 36168

ENGL 413-901    19th Century: Love and Death in Victorian Fiction
British novelists of the Victorian period were preoccupied with the fatal power of love. In this course, we will read eight Victorian novels in which love and death feature prominently, often in close proximity to one another. Class assignments will consist of two critical papers, biweekly informal “response” writing, quizzes, a final exam, and possibly a mid-term. While hugely enjoyable, Victorian novels – which were often first published *serially*, in magazines, over many months – can be daunting in their length. Class will involve a substantial amount of reading, so if you do not enjoy reading long novels, you should not sign-up for this class.

Frankel         MW 4:00-5:15pm      CRN: 36136

ENGL 437-001    Advanced Fiction Writing
Prerequisite: 305 Fiction or permission of instructor. Study of the craft of fiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce and revise short fiction and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own, and others’, work. In addition, each week workshop members will read the current short story published in *The New Yorker* magazine for classroom critique.

De Haven       TR 9:30-10:45am      CRN: 34843

ENGL 447-001    Form and Theory of Fiction
This course will focus on narrative of the last hundred years, examining the historical, social, and intellectual forces that gave rise to major aesthetic movements such as modernism and postmodernism, as well as modes such as magic realism and experimentalism. Every student will be expected to work both
as a creative writer and as a scholar, though the amount of activity in each area may depend on individual choice. We will read and discuss theoretical texts, short stories, and novels (some of the literary works may fit more than one of the categories we study). Assignments will include short imitations of at least four of the modes under discussion, theoretical/critical responses to at least four modes, and an oral presentation. We will workshop many of the responses. The final project (20-25 pages) may be a complete short narrative combined with a theoretical response, or it may be a more traditional seminar paper combining theory with an examination of primary texts.

LING 451-001  
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  
MWF 1:00-1:50  
CRN: 32909

ENGL 483-001  Text and Context: History of the Book
Every book tells a story – not just the story in the pages, but the story of those pages. How has the physical nature of the book changed throughout time and what are the connections between the book’s material form, its meaning, and its value within specific historical contexts? What is the place of the book as a social object circulated through specific cultural channels? What are the relationships between the forces that have shaped the book’s physical nature and transmission, and why have these had the effects that they have had? This course explores the history of the book in order to discover relationships between textual form, transmission, reception, and meaning. For the first part of the course, we will travel chronologically from the clay tablet to the electronic tablet, exploring major technological and conceptual shifts in the evolution of the book as a material and cultural object. In the second part of the course, we will engage with works by foundational theorists and scholars in the field. Our class time will be divided between the hands-on exploration of books, manuscripts, and other textual objects and the discussion of readings. We will also periodically
explore book-related sites on campus and around Richmond. Methods of evaluation will include a presentation, a short paper, an annotated bibliography, a research paper, and regular participation in class discussions.

**Pangallo**  
**TR 11:00-12:15**  
**CRN: 36134**  
**ENGL 485-001**  
**Literary Theory: Author, Text, Culture**  
Taught in a seminar format, 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 other fields such as anthropology, history, linguistics, and cultural studies. These theoretical issues will be tested on literary examples (fiction, poetry, drama, film).

**Cornis-Pope**  
**TR 12:30-1:45pm**  
**CRN: 35833**  
**ENGL 491-001**  
**Topics: Literary Editing and Publishing**  
This course will focus upon three topics:

1) The history of literary publishing – What it was.
2) The current state of the publishing industry – What it is today.
3) The future of publishing – What it will be.

This advanced undergraduate course has been specifically designed for those interested in possible careers in publishing; the art and business of editing and publishing. Yes, we will still do some editing as well as learning a few tricks of the trade; however, the main objective of this course is to couple an intense academic review of publishing’s past, while immersing ourselves in its future. Initial selected e-course packet readings are meant to give you a basic understanding of what it means to be a copy editor vs. a managing editor vs. a production editor, and so forth. The course will also only provide a review of current literary publishers (book, magazine and e-pubs), and expose students in the editorial process via hands-on editing assignments, possible in-class team role play, field research of literary publishers, and final projects/papers on contemporary publishing operations and issues – as well the possible creation on e-texts. Ethical and professional responsibilities of editors, agents, authors and their texts will also be reviewed – as well as in-depth discussions of the current publishing industry – and its future.
The continued emphasis of this course will be to provide an opportunity to experience and assess literary text on the screen, as a possible means to its ability to not only survive, but perhaps thrive.

**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.

**ENGL 491-003  Topics: Rhetoric in Public Life**
Though it is often denigrated as pure manipulation, rhetoric, the art of discovering the available means of persuasion, is indispensable for constructing our shared, public life. This class teaches you how to become a steward of our shared public life by (a) analyzing rhetorical strategies, logical fallacies, and the tropes, schemes, and figures of speech found in journalism about contemporary social issues and (b) using rhetoric in your writing to develop our common sense about those issues that too often divide us.

**ENGL 499-001  Senior Seminar: Writing About Race: Literature and Law in Nineteenth-Century America**
This course will investigate the matter of race during the nineteenth century in America as it was treated in two modes of writing—legal and literary. During this period, the United States moved from slavery through abolition and Reconstruction to post-Reconstruction and "separate but equal" segregation. Selected federal laws and U.S. Supreme Court decisions will be studied, including the Compromise of 1850, *Dred Scott v. Sandford* (1857), and *Plessy v.*
Ferguson (1896), as well as, among others, the U.S. Constitution (1787), the Emancipation Proclamation (1863) and three Constitutional Amendments—13 (1865), 14 (1868), and 15 (1870). Alongside legal texts, prominent literary engagements with race will also be examined, from Harriet Beecher Stowe’s novel *Uncle Tom’s Cabin* (1852) and Dion Boucicault’s play *The Octoroon* (1859) to Charles W. Chesnutt’s novel *The Marrow of Tradition* (1901). Mark Twain’s *Adventures of Huckleberry Finn* (1885) will be a major point of reference throughout the course. Troubling language, images and themes will be treated forthrightly in class. The course will include a 18-20 page research paper. Daily class discussion will be essential. The course will include student oral reports on legal documents and the research paper, and student-led discussions of literature. Throughout the course, attention will be paid to the crafting of language in these two language-intensive disciplines.

**ENGL 499-002 Senior Seminar: American Short Story**

One old chestnut of American literary history holds that American writers are the masters of the short story form, more so than their British and Continental brethren. This course will combine a relatively brief overview of the development of the short story in America with the opportunity for students to explore the work of one short story writer in some depth. In tracing the short story’s development in America, we will pay attention both to various aesthetic trends and modes (Romanticism, Psychological Realism, Naturalism, Modernist experimentalism, and such) and to the role of the emerging literary marketplace, especially the growth of magazines and magazine fiction, in shaping the form and content of short fiction. Regarding contemporary fiction, roughly defined as that of the last fifty years, we will similarly look at the emergence of certain trends (“dirty” realism, metafiction and fabulism, the "New Yorker school" and the like) and explore the dynamics of the contemporary marketplace for contemporary fiction. Assignments will include a longer paper focused on the work of one short story writer, and a series of short response papers.

**ENGL 499-003 Senior Seminar: Magical Realism**

Magic realism”: The very term seems to say it all … or else it says nothing … It’s a mode of writing in which magic is as “real” as the everyday phenomena the reader recognizes from his/her own life.

This semester we’ll come to an understanding of one of the twentieth century’s most beloved genres, a genre that combines the grit of the real and the fairy dust of the magical as a way of reinventing history, unsettling the reader,
and telling a good story. We’ll discuss a range of topics, including psychology, detail, plot, and the sources of those magical longings. Assignments will include short papers and quizzes, building to a substantial researched paper. Each participant will give a presentation on a scholarly article.

The probable reading list: Gabriel Garcia Márquez, One Hundred Years of Solitude (HarperCollins trade paperback—do not get the rack-sized edition); Patrick Süskind, Perfume; Louise Erdrich, Tracks; Jeanette Winterson, The Passion; Gina Nahai, Moonlight on the Avenue of Faith; shorter texts, including scholarly articles, in a course reader.

Cokal

ENGL 499-004 Senior Seminar: The Gothic
This seminar for senior English majors begins with the genesis of the Gothic genre in the latter half of the eighteenth century, following some of its permutations through the nineteenth and twentieth centuries up to the present day. While the political and social anxieties that inform the Gothic may shift to varying degrees over time, the hallmarks of Gothic literature, film, and other media are its memorable victims, tyrants, and oppressive environments of all kinds. Early Gothic literature and art is informed by the beginnings of modern psychology; late 18th-century aesthetic theorists such as Edmund Burke focused on the effects upon readers and viewers of different environmental qualities (e.g., darkness, solitude, silence, infinity). At the same time, Gothic texts both early and late provide a striking aesthetic index to the social and political anxieties that surround textual creation. In this seminar, we will: consider what kinds of anxieties the literature reveals about gender, race, nationality, sexuality, religion, ethnicity, class; consider analogues in other media (e.g., film, art); and proceed chronologically toward the modern horror genre. Each seminar project will trace the development of the original/Gothic/Burkean element(s) and theme(s) through a modern heir (or heirs) of each seminarian’s choosing.

REQUIREMENTS: Verbal discussion, weekly writing, presentations, writing workshops, original final project.

Swenson

ENGL 499-901 Senior Seminar: Speculative Fiction
This seminar focuses on the speculative fiction genre. Themes and subgenres covered include one or more of the following: Alien Encounters; Apocalypse and Post-Apocalypse; Artificial and Post-human life forms; Computers and Virtual Reality; Time Travel and Alternative History; War and Conflict; Gender and Sexuality. 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. The majority of readings are short stories from the *Wesleyan Anthology of Science Fiction* in addition to novels from one or more of the following authors: Phillip K. Dick, William Gibson, and Octavia Butler. Students will be required to produce at least one short essay (3-5 pp.), a midterm research proposal, and a longer (approximately 12-15 pp.) final research paper.

**Hall** TR 5:30-6:45pm CRN: 36171