This schedule is still changing. Please check back for updated class offerings.
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, 367, 368, 388, 393, 435, 439, 491

**Criticism**
311, 352, 393, 445, 482

**Linguistics**
390, 391-902, 392, 450, 451

**Literature prior to 1700**
321, 325, 326, 391-008, 402, 403

**Literature 1700-1945**
335, 371, 374, 379, 391-005, 391-901, 412

**Literature of Diversity**
364, 366, 379, 381, 382, 391-001, 391-003, 391-007, 412

Courses not listed above will count as English electives.
Fall 2018 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 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 themes of resistance and recovery, demagoguery and deceit. You will read plays, novels, short stories, and poetry, some anthologized and some as separate texts.
Meier  MWF 9:00-9:50am  CRN: 35730

ENGL 203-001  British Literature I
This course surveys some of the most celebrated early British texts, genres, and thinkers—as well as some that are less familiar—from the first known poem written in English (c. 7th C. CE) through the Restoration period (17th C.). Lectures and discussions will highlight the linguistically and socially diverse contexts of early writing in English and explore questions related to literary value. Using the key concepts of “earnest” and “game” (terms that are taken from Chaucer, but relevant to all our reading) we will pay particular attention to the ways early authors defined fiction and outlined its purpose. Requirements include class presence and participation, short writing assignments, short memorization and in-class performance, midterm and final exams. Occasional attention to early forms of the English language will prove surprisingly easy and fun.
Lears  TR 11:00-12:15pm  CRN: 35832

ENGL 206-001  American Literature II
This course will examine U.S. literature from 1860 to the present through the theme of the American Dream. As we explore this theme, we will read works of literature in conversation with significant moments in U.S. history, from the Civil War, the Great Depression, the Harlem Renaissance, World Wars I and II, and twentieth-century civil rights movements. By examining our course texts in relation to these histories, we will look at different versions of the American Dream across historical periods, literary movements, and cultures. We will also bring our discussions of literature, American history, and the American Dream into conversation with literary movements including realism, modernism, and postmodernism. Course texts will include works by authors such as Charlotte Perkins Gilman, Thomas Pynchon, and Toni Morrison
Rhee  MWF 1:00-1:50pm  CRN: 37602
ENGL 215-001  

Reading Literature:  
“Alternative” Southern Fiction

For much of its existence as a delineated American 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, the Horrific, and/or the Magical Real in Southern Literature. Southern settings become mystical dreamscapes where automobiles are sentient, where suburban professionals still cling to folk traditions that affect both life and death, and where historical time and place are always in the process of reconfiguration and reimaginaion. The texts for this course are the short story and poetry anthology *Surreal South 07* and the novels *Divine Right’s Trip* by Gurney Norman, *Wolf Whistle* by Lewis Nordan, and Colson Whitehead’s *The Underground Railroad*. As with any study of the literary South, critically exploring the intersections of race, class, gender, sexuality, and regional distinctiveness will be the primary focus of this course. Additionally, students should be prepared to consider deeply the socio-historical allegories presented by these texts and to contemplate the continuing relevance of the issues that these readings confront. Assessment will consist of regular short quizzes on the readings, an in-class midterm examination, and a final paper/project.

Robertson  
TR 2:00-3:15pm  
CRN: 17190

ENGL 215-002  

Reading Literature  
Mad Scientists and Haunted Laboratories

From Victor Frankenstein to Sherlock Holmes, nineteenth-century literature features a cast of eccentrics who mix science and the imagination…often to chilling effect! In this course we will study novels, short fiction, and films in which belief and doubt, superstition and skepticism, rationality and irrationality, intertwine to produce stories that continue to shape our world. Works may include Mary Shelley’s *Frankenstein*, Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*, Bram Stoker’s *Dracula*, Arthur Conan Doyle’s Sherlock Holmes stories, and Christopher Nolan’s *The Prestige*. This course will teach you the basic skills of literary criticism: close reading, critical thinking, and formal analysis, as well as theoretical and historical analysis of primary texts. Please contact mpwinick@vcu.edu with any questions.

Winick  
MWF 10:00-10:50am  
CRN: 33091

ENGL 215-003  

Reading Literature
This course introduces students to the practice of reading literature and culture through works of speculative fiction created between the decline of the Civil War (1864-5) and the present. 1. Science fiction is the literature of change. How does each work treat change? Among the kinds of change to consider are evolution, devolution, education, difference, innovation, etc. 2. Science fiction imagines situations that are estranged from our world and that are also reflections of the world in which they were written. What concerns of the time and place in which it was written are reflected in a work? What present concerns do you see reflected in the work? What significant differences from the real world does the work portray and what is their metaphorical or thematic importance? 3. Science fiction is in conversation with itself. That is, each work answers back to the works written before in some way. How is each work different from previous works in the course? How is it similar to them? 4. This is the unifying thematic question. The particular works of science fiction upon which this course focuses all explore the question of what it means to be human. What does each work have to say about what it means to be human? For instance, where is the dividing line between human and non-human: animal, machine, artificial intelligence, created being, alien, clone, etc. What are the ethical, philosophical, and/or moral implications the work raises concerning these issues? How are these questions relevant in metaphorical terms to the world in which we live? To this end students should write responses for each class to two of the four questions above reflecting their careful reading of the assignment due that day. 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.

Hall MWF 1:00-1:50pm 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. We will first consider coming-of-age texts written and published at the end of the twentieth century, and then we will turn back to consider such texts written and published around the mid-point of that century. Finally, we will consider examples of the sub-genre written and published in the century in which we now live. In the course of our discussion we will attempt to define what it means to come of age, 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, and consider how the time period in which the texts were written and published informs the narratives in terms of theme and style.

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<td>Comba</td>
<td>MWF 11:00-11:50am</td>
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<tr>
<td>ENGL 215-005</td>
<td>Reading Literature: Short Story Connections</td>
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<td>Short stories don’t get the attention they deserve. Often described as the expression of “the lonely voice,” the short story genre has long focused on marginalized people with little voice in society. So why have some of our most celebrated writers—recent winners of Pulitzer Prizes and other sparkly honors—turned their attention to short story collections? We’ll examine how through recent short story collections by Chimamanda Ngozi Adichie, Junot Díaz, Edwidge Danticat, Viet Thanh Nguyen, Helen Oyeyemi, and more, tracing their permutations and adaptations in print, broadcast, and digital media.</td>
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<td>Chan</td>
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<td>ENGL 215-006</td>
<td>Reading Literature: Listening to Early African America</td>
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<td>In this course we will listen to the experience of Africans in early America by 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 later the United States. We will read diverse accounts of early modern Africa and the Americas, including literature written by European travelers and the work of foundational African American authors such as Phillis Wheatley, Frederick Douglass, and Zora Neal Hurston. We’ll listen also to a variety of music. In this course, you will learn to distinguish and describe musical, textual, spoken, and environmental sounds as you tune your ears to literary and sonic culture. You will record and edit sound recordings in addition to written work and exams. In sum, this course will serve as an introduction to early African-American literature, the history of slavery and colonial Americas, and the study of sound and sonic culture.</td>
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<td>Lingold</td>
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<td>ENGL 215-008</td>
<td>Reading Literature</td>
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<td>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.</td>
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ENGL 215-009  Reading Literature
Students in ENGL 215 will examine the changing relationships between landscape, memory, and boundaries, within the context of assigned texts that focus on magical realism. 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 215-011  Reading Literature: “Alternative” Southern Fiction
For much of its existence as a delineated American 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, the Horrific, and/or the Magical Real in Southern Literature. Southern settings become mystical dreamscapes where automobiles are sentient, where suburban professionals still cling to folk traditions that affect both life and death, and where historical time and place are always in the process of reconfiguration and reimagining. The texts for this course are the short story and poetry anthology *Surreal South 07* and the novels *Divine Right’s Trip* by Gurney Norman, *Wolf Whistle* by Lewis Nordan, and Colson Whitehead’s *The Underground Railroad*. As with any study of the literary South, critically exploring the intersections of race, class, gender, sexuality, and regional distinctiveness will be the primary focus of this course. Additionally, students should be prepared to consider deeply the socio-historical allegories presented by these texts and to contemplate the continuing relevance of the issues that these readings confront. Assessment will consist of regular short quizzes on the readings, an in-class midterm examination, and a final paper/project.

Robertson  TR 3:30-4:45pm  CRN: 35726
ENGL 215-013  
**Reading Literature**

Students in ENGL 215 will examine the changing relationships between landscape, memory, and boundaries, within the context of assigned texts that focus on magical realism. 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 215-902  
**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 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**  
MW 4:00-5:15pm  
CRN: 36397

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 escapist literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as Alice in Wonderland, poetry by T.S. Eliot, dramatic works such as No Exit, and films like Memento that involve the theme of escapism. Selected works for the course will center upon characters that either invent or are thrown into altered forms of reality as a way of breaking from their true identity. We will begin our discussion by addressing the significance of escapist literature, then move into specific narratives where twisted or created identities overtake one’s original being. Ultimately, we will explore the question of whether escapism is indeed an art form, and the importance of invented realities in literature.

Designed to introduce you to a spectrum of critical reading methodologies and theoretical perspectives, English 215 will open up new territory in your understanding of literature, culture, and the act of reading itself. You’ll also practice ways to “use” theory in your own writing about literature through informal and formal assignments—and maybe even “use” theory in your everyday life. Our approach to learning critical theory and its application to the humanities will be layered. Written in a witty, colloquial style, our course readings will offer a useful overview of the broad topics, questions, and themes in critical theory today. We will then probe deeper by presenting specific theorists and theoretical texts to our classmates, reading literary texts, discussing issues and ideas on the Blackboard forum, sharing drafts of our work with classmates, and examining examples of writing that “use” critical theory, as it were. By the end of the course, you should be reasonably familiar with a number of critical methodologies and perspectives (such as reader-response criticism, Marxist criticism, feminist criticism, "queer" theory, postcolonial criticism, and theories of post-modernity, just to name a few) and will have practiced deploying these approaches in your own thinking, reading, and writing about literature. To put it in different terms, you should be able to sprinkle a conversation with references to lofty French theorists and sound like you know what you’re talking about!

Hollowell

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.

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<th>Course</th>
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<tr>
<td>ENGL 250-003</td>
<td>Reading Film</td>
<td>TR 3:30-4:45pm</td>
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<td>Talero Alvarez</td>
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This course introduces you to film as a medium. We will develop our skills to analyze films closely through a survey of elements, such as mise-en-scène, sound, editing, and cinematography. The course aims to foster a deeper understanding of visual language and literacy. Through this language, we will develop a critical vocabulary for discussing and writing about films. Much of the session will be devoted to analyzing multiple clips from across nationalities and film history; however, we will watch one or more of the following films to see how it all comes together: *Get Out, Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, Her,* and *Lost in Translation.* The assignments will range from short tests, quizzes, a take-home essay, and final exam.

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<tr>
<td>ENGL 250-004</td>
<td>Reading Film</td>
<td>TR 12:30-1:45pm</td>
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<td>Jones</td>
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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. This course will begin with a detailed examination of the technical composition of film culminating in a final project where students will demonstrate a level of expertise needed to show how film transmits cultural, social, historical, political or artistic meaning through the unique lens of the filmmaker.

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<td>ENGL 250-006</td>
<td>Reading Film</td>
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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.

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<td>ENGL 250-006</td>
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ENGL 250-903  Reading Film
As moviegoers, we watch films for entertainment. But film is a medium, like a book, that can be read by close observation, by examining the visual evidence, the acting, directing, cinematography, and sound in the film. Reading films carefully and for meaning requires attention to the story, plot, and characters and how they are presented by the camera, with an understanding that nearly everything we observe on the screen is manipulated by the director and others who make the film. So, paying careful attention to how the director sets up a shot in any given scene, the significance of the characters and dialogue, composition of individual scenes, how the film is edited, the mood conveyed in the film, and finally the issues and themes raised from the film. We will examine scenes from classic films in both American and world cinema, including *Citizen Kane*, *Battleship Potemkin*, *Seven Samurai*, *Rashomon*, *The 400 Blows*, and *The Godfather*, and we will also examine television as film, including *The Sopranos*, *Breaking Bad*, *Lost*, *The Leftovers*, and *The Wire*. A mid-term exam, a journal, and a research paper are required.

Wenzell  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
*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  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 250-907  Reading Film
This course will develop students’ visual literacy through the exploration and critical analysis of film and its various formal aspects (cinematography, lighting, editing, acting, sound, and story, among others). Students will analyze film, TV, video games, and other media for critical insight into themselves and surrounding visual culture. Examples will be drawn from a variety of regions and historical periods.
Longaker  TR 7:00-8:15pm  CRN: 37962

ENGL 295-001  The Reading and Writing of Fiction and Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner’s perspective on genre conventions and the process of revision.
Hodge  MWF 10:00-10:50am  CRN: 34258

ENGL 295-002  The Reading and Writing of Fiction and Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner’s perspective on genre conventions and the process of revision.
Higginbotham  MWF 12:00-12:50pm  CRN: 34640

ENGL 295-003  The Reading and Writing of Fiction and Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner’s perspective on genre conventions and the process of revision.
Gray  MW 2:00-3:15pm  CRN: 36172

ENGL 295-005  The Reading and Writing of Fiction and Poetry
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner’s perspective on genre conventions and the process of revision.
Etherton  TR 11:00-12:15pm  CRN: 34643
**ENGL 295-901  The Reading and Writing of Fiction and Poetry**  
Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing. Students will be offered a practitioner's perspective on genre conventions and the process of revision.

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<td>Goemmer</td>
<td>TR 5:30-6:45pm</td>
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**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.

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<td>Rhee</td>
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**ENGL 301-004  Introduction to the English Major**  
This course is designed to introduce English majors to the skills necessary to the rich and meaningful reading of literature and the clear, persuasive written expression of their understanding of how various works of literature achieve their effects and why they matter. These skills are rooted in a careful attention to language itself as well as a recognition of the compositional strategies authors employ. In the service of deeper understanding and clearer articulation, students will practice (in short ongoing written weekly assignments and required active verbal participation in class) the skillful application of the standard terms of the discipline and common approaches to literary criticism. Students will be introduced to good fundamental research and documentation practices. While this course will be student-centered and discussion based, there will be additional reading quizzes as well as two short essays (approximately 5 pages), designed to give students an opportunity to further explore and expand upon their initial curiosities and to develop their arguments more carefully through a reflective revision process. While the class will focus largely on quite contemporary literature of the 20th and 21st centuries, it will also consider how these works may position themselves in relation to a longer tradition. Students will consider texts in a wide range of styles by
a diverse selection of writers across the four primary genres (fiction, poetry, drama, and nonfiction).

**ENGL 301-902**  
*Introduction to the English Major*

English 301 is an introduction to the kind of analytical reading and writing your will be expected to do as an English major. For some of you who are well into your major the course will be a review of sorts in that you will be sharpening skills that you have already learned, perhaps even reading works that you have already read. I hope, however, that you will all encounter in this course many texts that you will find exciting to read, reread, discuss, and write about. We will consider works from various genres, among them the short story, the novel, the poem, and the play.

**ENGL/CRJS 302-901**  
*Legal Writing*

This course is designed to develop in the student a working proficiency of writing in a legal environment. Students will learn the structure of the federal and state judiciary and the hierarchy of authority imposed on the judiciary by the concept of federalism established in the Constitution. The course material will emphasize the use of proper English, grammar, spelling, punctuation, and citation in the preparation of various legal documents normally encountered in the practice of law, such as Case Briefs, and Office, Legal Issue, and Trial Memoranda. Students will be exposed to a variety of state and federal cases and will be expected to prepare Case Briefs explaining such cases. Students will prepare a Trial Memorandum in support of an argument on behalf of a client based upon previous case opinions as they apply to the issue presented in the client’s case. Lastly, students will prepare an office memorandum based on their review of a real-life issue and their interpretation of previous case opinions addressing such issue, as well as a legal issue memorandum in which the student will examine a fact pattern and court case and present an opinion as to the outcome of the case presented by the fact pattern.

**ENGL 303-901**  
*Writing for the Stage and/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.

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**McKechnie**  
TR 12:30-1:45pm  
CRN: 34560

**Mangum**  
TR 4:00-5:15pm  
CRN: 37603

**McCown**  
M 4:00-6:40pm  
CRN: 35531
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.

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<thead>
<tr>
<th>Spencer</th>
<th>TR 9:30-10:45am</th>
<th>CRN: 33564</th>
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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.

<table>
<thead>
<tr>
<th>Shiel</th>
<th>MWF 12:00-12:50pm</th>
<th>CRN: 31852</th>
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</table>

ENGL 305-003  **Writing Poetry**  
This class is primarily a workshop for which you will write 10 original poems and substantially revise 8 of them for a final portfolio that will also include a reflective essay. Each week we will both discuss work written by class members and study the creative and critical work of contemporary poets. Other assignments include weekly written responses to assigned readings and two brief presentations.

<table>
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<tr>
<th>MacDonald</th>
<th>TR 2:00-3:15pm</th>
<th>CRN: 36026</th>
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ENGL 305-901  **Writing Poetry**  
In this course, developing writers read, write, and revise poems, and present their works-in-progress to class workshop discussions, allowing students to learn how to offer and make use of helpful criticism, growing 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 Terrance Hayes, Dana Levin, Norman Dubie, Beckian Fritz Goldberg, C.D. Wright, Jorie Graham, Richard Hugo, Elizabeth Bishop, Randall Jarrell, Yusef Komunyakaa, Mary Ruefle, and Larry Levis—in addition to selected modernist poets (Yeats, Auden, Williams, Moore, Stevens) and featuring visiting writers, along with many others. Grading is based primarily on the quality of the portfolio of poetry produced; in addition, in-class workshop involvement, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Students are welcome from all majors and all backgrounds.

<table>
<thead>
<tr>
<th>Donovan</th>
<th>T 7:00-9:40pm</th>
<th>CRN: 37793</th>
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<tbody>
<tr>
<td>Course Code</td>
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<tr>
<td>ENGL 307-901</td>
<td>Writing Fiction</td>
<td>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.</td>
</tr>
<tr>
<td>ENGL 307-902</td>
<td>Writing Fiction</td>
<td>A fiction workshop primarily for students who are new to fiction writing. Class time will cover fundamentals of fiction writing, including weekly exercises. In addition, students will submit two stories for the consideration of the workshop, and rewrite one of them for a final portfolio.</td>
</tr>
<tr>
<td>ENGL 307-903</td>
<td>Writing Fiction</td>
<td>This course introduces you to techniques used by accomplished, experienced fiction writers; it helps you become an even more alert reader of fiction and shows you how to offer helpful responses to the work of others in a writing workshop setting; and it will move you along the path which ultimately could lead to your work being published. You’ll also find yourself reading fiction with even greater appreciation and pleasure. Early on, you’ll focus on readings and exercises that help you acquire essential skills and vocabulary with regard to creating characters, writing description, handling dialogue, introducing conflict, and controlling point of view. Later we’ll look at alternative ways of approaching fiction, examining metafiction, fabulation, and magic realism. Ultimately you’ll complete a full-length short story (or two shorter ones), and work on polishing that writing, which, along with your earlier completed exercises, will make up your final portfolio—and that’s the primary basis for your grade.</td>
</tr>
<tr>
<td>ENGL 307-904</td>
<td>Writing Fiction</td>
<td>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. We’ll enjoy ourselves, too, as we discover the ways in which making up stories and telling them well to others gives us a greater understanding of our world and of our place in it.</td>
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<tr>
<td>Course</td>
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<tr>
<td>ENGL 309-001</td>
<td>Writing Creative Nonfiction</td>
<td>This course will explore techniques in creative nonfiction writing by suggesting that what sets creative, or literary, nonfiction apart from journalism is a willful bending of the rules of what’s possible or allowable. We will move through the five basic tenets of a good newspaper story — who what where when and why — and read published examples of adherence to and subversion of each of them. We will consider the insertion of the first person narrator into the story, and address the concept of misdirection, in which a story seems to be about one thing, but is in fact about something else. Finally we will ask if there are some rules that cannot be broken. Students will write, workshop, and re-write two creative essays, complete a few short writing experiments, and write an essay analyzing technique.</td>
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<tr>
<td>ENGL 309-901</td>
<td>Writing Creative Nonfiction</td>
<td>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.</td>
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<tr>
<td>ENGL 309-903</td>
<td>Writing Creative Nonfiction</td>
<td>Creative nonfiction writing combines personal observations and memories of the world around us with the craft of creative writing to tell true stories packed with information and power. This course concentrates on transforming 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, write three creative pieces (a brief profile, a brief memoir, and an extended hybrid essay) and select a published essay for close study and presentation.</td>
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**Required Text:**

ENGL 310-001  Scientific and Technical Writing WI
This course focuses on developing the critical writing and research skills used in science, industry, and government. It will introduce you to the major concepts of scientific and 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, instructions, proposals, and other reports. This course will culminate in a collaborative, multi-part project in which you will apply your scientific and technical writing skills to a research problem.

Grothues  MWF 11:00-11:50am  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 321-001    English Drama, 900-1642
In this course, we will explore English drama from its origins as a form of liturgical, Catholic ritual in the medieval period through its development into a secular, commercial entertainment industry during the Tudor and Stuart periods. Our readings will include plays from a variety of performance contexts—such as local entertainments, court masques, and the professional London stage—and in a variety of genres—including morality plays, pageant plays, comedies, tragedies, and tragicomedies. Some of the dramatists whose work we might examine include Lyly, Marlowe, Jonson, Webster, Middleton, and Ford. Along with the plays, we will read and discuss primary texts that contextualize the development of English dramatic literature across the seven centuries under consideration, with a particular emphasis on theatrical culture in the late sixteenth and early seventeenth centuries. We will, from time to time, incorporate experiments in staging certain scenes into our class discussions. Methods of evaluation will include participating in class discussions, writing five short (1-page reflections) on certain readings, working in small groups to moderate one of our discussion sessions, writing two papers (a close reading paper of 3-4 pages and a researched paper of 5-6 pages), and collaborating in small groups to record an audio performance of a scene from one of our plays.

Pangallo        TR 9:30-10:45am    CRN: 37655

ENGL 325-001    Early Modern Literature
This course surveys the first century of literature written in the wake of the most influential books ever produced in the English language: the first several editions of the English Bible and Book of Common Prayer. 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 and prayer book to our own James/Powhatan River, just about a mile downhill from campus. The course goes, in other words, from the old world to the new; from More to his great-grand-nephew John Donne; from Tyndale to a young John Milton; and from Sir Thomas Wyatt to his great-grandchildren, Sir Francis, war-time governor of Virginia, and Eleanor Finch, a poet who somehow remains overlooked despite considerable interest in women’s writing of the period. *Students do not have to buy any books for this course.* Instead they each have to make a book by hand. This major assignment involves hand-copying extracts, and several complete texts, from online facsimiles of original sources. Thus the course introduces both texts and textual technologies from early modern England, as well as early modern Virginia. Recommended for all English speakers.

Eckhardt        TR 11:00-12:15pm    CRN: 34236
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Instructor</th>
<th>Time</th>
<th>CRN</th>
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<tr>
<td>ENGL 326-001</td>
<td>Shakespeare in Context</td>
<td>This course examines Shakespeare‘s works with particular attention to their historical, social, and literary contexts; in addition to reading Shakespeare, you‘ll read overviews of 16th-century society and literary culture, as well as some Renaissance historical and poetic writing. The main goals of this course are to develop a fuller understanding of Shakespeare’s works by reading them in various 16th-century contexts, to improve your ability to understand Shakespeare’s English, and to exercise and develop your critical faculties in reading and writing.</td>
<td>Brinegar</td>
<td>MWF 10:00-10:50am</td>
<td>36137</td>
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<td>ENGL 335-001</td>
<td>British Literature of the Romantic Era</td>
<td>The period in Europe between the Treaty of Paris that ended the American war in 1783 and the passage of the Parliamentary Reform Bill in 1832 witnessed the cataclysms of the French Revolution, the Napoleonic wars, rapid industrialism, the end of the slave trade in the British empire—and also a remarkable flowering of culture. This course focuses on the poets who make these years the most important for poetry in English since Shakespeare’s day—writers such as Wordsworth, Coleridge, Byron, and Keats—and on works by novelists such as Walter Scott, Jane Austen, and Mary Shelley. ENGL335 is a specialized literature class at a university; you should expect to spend at least three hours out of class for each hour in class. This course counts towards the 1700-1945 requirement for the VCU English Major. It may be used for the British Studies Minor. It may not be used for the general education requirements. Grades will be based on attendance, participation, quizzes; formal written papers; a midterm and a final examination.</td>
<td>Latané</td>
<td>MWF 11:00-11:50am</td>
<td>37934</td>
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<tr>
<td>ENGL 342-001</td>
<td>The Modern Novel</td>
<td>This course will examine the British and European novel in the “Modernist” era in the first half of the twentieth century. The nineteenth century, which saw the rise in Europe of the educated middle-classes and their preferred literary form the realist novel, provoked a reaction in the arts (and politics) as the new century began. New techniques and a greater frankness disrupted the status quo. The greatest cataclysm, however, was the eruption in 1914 of &quot;The Great War,&quot; an event that destroyed empires, altered demographics, and affected sea changes even where there were no seas. Writers studies may include James Joyce, Virginia Woolf, Franz Kafka, Ford Madox Ford, Elizabeth Bowen, Joseph Roth, Jean Rhys, et alia. This course will be reading intensive, and grades will be based on attendance and participation, reading quiz grades, several papers, including a researched essay, and a final examination.</td>
<td>Latané</td>
<td>MWF 1:00-1:50pm</td>
<td>38192</td>
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ENGL/GSWS 352-001 Feminist Literary Theory
This is an upper-level course in English and Gender, Sexuality, and Women’s Studies that is designed to introduce students to contemporary feminist thought and feminist approaches to analyzing literature and culture. This semester, we will read and discuss essays about feminism, feminist social and literary theory, queer theory, critical race theory, decolonial theory, the study of literature and literary criticism, and some fiction. We will study these theories through the lens of Critical Theory, a theoretical tradition grounded in Marxism. We will also gain experience with critical feminist methodology in the humanities and the arts. We will concentrate on how issues of gender intersect with those of race, class, sexuality, nationality, “ability”, and geographic location.
By the end of this course, students should be able to demonstrate a working knowledge of literary theory, and how critical theory influences the field of literary study. Students should also be able to successfully apply a feminist theoretical critique to a literary/cultural text.

Canfield TR 2:00-3:15pm CRN: 33362

ENGL/ANTH 364-001 Mythology and Folklore
The Many Lives of “Beauty and the Beast”
Some stories undergird our lives in ways we’ve never suspected. One of them is “Beauty and the Beast,” a tale known to folklorists as “Aarne-Thompson-Uther type 425C.” We’ll spend a semester exploring folktales, fairy tales, myths, novels, poems, and films drawing from this story as well as a related myth called The Tale of Cupid and Psyche. Our exploration will be wide-ranging and eclectic, as strangely foundational tales and myths deserve, including the classic 1757 version of the tale by Jeanne-Marie LePrincde Beaumont, films by Cocteau and by Trousdale-Wise, novels by Charlotte Bronte and C. S. Lewis, Shakespeare’s A Midsummer Night’s Dream, and others, ending with a beautifully told and illustrated children’s version of Cupid and Psyche by M. Charlotte Craft and her mother, Kinuko Y. Craft. By the end of the semester, your work with “Beauty and the Beast” and The Tale of Cupid and Psyche will have prepared you to find and consider other interesting tales and myths across many cultures, places, times, and media.

Campbell MWF 2:00-2:50pm CRN: 37766

ENGL 366-901 Writing and Social Change: Second Chances
In this memoir-writing course, ten VCU students will join ten Richmond citizens diverted from the Richmond City Courts. Instead of incarceration, they will join us for
education. This course is a part of a diversion program called Writing Your Way Out, a partnership between VCU, The Commonwealth’s Attorney’s Office, and several authors of Writing Our Way Out: Memoirs from Jail, Dean Turner, and Kelvin Belton, who wrote their memoirs with David Coogan at the Richmond City Jail as a way of redirecting their lives. All students—from VCU and the City—will write a chapter-length memoir. In class, we will bear witness to the problems we see in our lives, share our diverse experiences and aspirations in life, and envision a world we can share that is more humane, more accommodating, more generous and sane; a world where there is less derailing, less crime and less pain. As we write and share the stories of our lives, we will share the burden of becoming more honest, creative and responsible with words and, presumably, the corresponding deeds, while struggling with the forces “out there” in society and in the criminal justice system that would subvert our courageous choices. The citizens selected for this course have to pass a rigorous screening by the Commonwealth’s Attorney’s Office and agree to abide by a code of conduct. Those who fail to comply with course requirements or the code of conduct will be in violation of their plea agreement with the City and will have to go back to court for sentencing. VCU students must apply to get into this course. To apply, send an essay via email by April 9, 2017 to David Coogan at dcoogan@vcu.edu. The essay should describe what you expect to learn in the course and what you hope to contribute and what you consider to be the main appeal and the main challenges: what issues are you contending with in your life or in your history that you would like to write about in community with others? Inquiries welcomed! Please contact me via email or phone, 804-827-8417.

To learn more about the course, read the report of the spring 2018 section in Style Weekly: https://www.styleweekly.com/richmond/healing-circle/Content?oid=7256632

To learn more about Writing Our Way Out: Memoirs from Jail, visit: https://www.facebook.com/WritingOurWayOut/

ENGL 367-001 Writing Process and Practice
Writing Process and Practice joins writing theory to writing practice. Students will explore their own writing practice and expand their knowledge of rhetorical processes and the teaching/learning of writing. The course has both a classroom and a practical component. The latter part of the semester, students will devote two hours per week to peer consulting in the Writing Center. Coursework will cover readings and investigations into theories about writing and the writing process, as well as the principles of working one-on-one with student writers. The course will require collaborative work, weekly journaling, two short papers, a mid-semester paper, and a final paper and presentation.
ENGL/ENVR 368-001  Nature Writing
Much of our study focuses on contemporary American nature writing. We'll read essays from Orion magazine's "Coda" column and The Norton Book of Nature Writing (college edition, edited by Finch and Elder), selections from Black Nature: Four Centuries of African American Nature Poetry (edited by Camille T. Dungy), and Terry Tempest Williams's book-length essay Refuge: An Unnatural History of Family and Place. The course is rigorous in both its reading and writing requirements.

Shiel  MWF 10:00-10:50am  CRN: 30216

ENGL 369-002  Illness Narratives
Doctors, scientists, historians, policymakers, patients, caregivers, activists, and fiction writers offer differing perspectives on illness. This interdisciplinary course examines a selection of such accounts to explore questions of authority, exclusion, and experience. Students will gain complex understandings of the social systems and people that have constructed mental and physical illness throughout time and space.

Shively  TR 9:30-10:45am  CRN: 37737

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  TR 12:30-1:45pm  CRN: 37816

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/AFAM 379-001  African American Literature
This course will be a survey of the major writers, movements, and literary motifs of African-American literature from its beginnings in the eighteenth century to the twentieth century. We will pay particular attention to the relationship between the
African-American writer, his or her art, and socio-political structures of racial oppression. In addition, we will explore the influence of orality and cultural forms such as spirituals, blues, storytelling, and preaching in the African-American literary tradition.

ENGL 381-001  Multiethnic Literature
Community in Contemporary U.S. Ethnic Literatures and Film
In this course we will explore how ethnic identity, literature, and visual culture in the United States intersect by looking at a variety of works by writers and directors of diverse racial and ethnic backgrounds. Besides introducing you to major works by writers of various ethnicities in the United States in the last few decades, this course will also examine—comparatively—significant historical and cultural moments that have shaped and influenced their works. Addressing questions about ethnicity, race, or indigeneity, this course will also introduce you to contemporary critical conversations about multiculturalism, canon formation, and the variety of ethnic experiences, communities, and representations in the United States. Primary texts will include works by: Louise Erdrich, Gish Jen, Sandra Cisneros, John Edgar Wideman, Moustafa Bayoumi, and others, as well as a good selection of poetry. Secondary texts will include selections from works by Paul Lauter, Bonnie TuSmith, Beverly Tatum, Gloria Anzaldua, bell hooks, and others. Students will also watch feature films and documentaries (in part and in full), which will help generate culturally-informed critical analyses of multi-ethnic literary and visual representations. You are expected to participate actively in class discussions, in-class writing activities, and on the class blog. Evaluation will consist of a midterm and final exam, weekly blog posts, one class presentation (Opener/opening discussion), a short “Family History” paper, occasional quizzes, and a final project.

ENGL 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**
**ENGL 388-901**  **Writing in the Workplace: Digital Environments**
Stephen Elop, former Executive Vice President at Microsoft, wrote a memo to Microsoft employees that was supposed to be a standard memo informing them of layoffs. The memo went viral, however, because the news of the layoffs was buried in the eleventh paragraph of what read more as an ode to future corporate plans. After Netflix’s *Making a Murderer* came out, lawyer Ken Kratz went viral because someone realized his website design choices seemed outdated at best, confusing at worst. When it comes to performing professional writing in our digital media age, it is more important than ever to avoid going viral for the wrong reasons, which means it is crucial to develop an understanding of tone, genre, primary and secondary audiences, design, and ethos. In this course, we will learn how to perform effective professional writing for the digital age, from writing website bios to responding to Yelp complaints of businesses. We will familiarize ourselves with the formats and conventions of genres that you will be expected to know in many professional settings: emails, staff-wide memos, Tweets, Facebook Page posts, and so on. Ultimately, you will hone your writing skills by learning how to communicate effectively to the broader public while strategically using the affordances and constraints of digital spaces.

**Alford**
**ENGL 390-001**  **ANTH/LING 390-001**  **Introduction to Linguistics**
This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for human language and communication with an emphasis on basic, formal methods of linguistic description. Basic areas covered under formal linguistics includes phonetics (the properties of speech sounds), phonology (the systematic sound patterns of language), morphology (the grammatical structure of words), syntax (the structure of phrases and sentences), and semantics/pragmatics (the meaning and use of words and sentences). This course will also cover areas such as historical linguistics (language change and language relationships), language acquisition (how languages are acquired in children vs. adults) and physiological basis of language (language and the brain). This course is designed to give you a brief but broad overview of the methods used in linguistic description and analysis and to familiarize you with the main areas of inquiry within the field of linguistics.
ENGL 390-002  
**ANTH/LING 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.

**ENGL 391-001  Topics: Women Science Fiction Writers**
Even though Mary Shelley wrote what most consider to be the first true science fiction novel, women have often been regarded as outsiders in the genre. Not anymore. Six of the seven Nebula Award nominees for best novel of 2017 were written by women. We will examine six novels by women science fiction writers ranging from the most highly regarded novelist in the field to a brash newcomer (one of those Nebula nominees) as just a sampling of the contribution of women to the field of science fiction. Since its inception, science fiction has been a deeply political genre, and we will focus on works particularly relevant to contemporary political and philosophical discourse. Likely texts include *The Lathe of Heaven* by Ursula K. Le Guin, *Kindred* by Octavia Butler, *The Handmaid’s Tale* by Margaret Atwood, *We Are All Completely Beside Ourselves* by Karen Joy Fowler, *China Mountain Zhang* by Maureen McHugh, and *Amberlough* by Lara Elena Donnelly.
Written work will include short response papers on each of the novels, reading quizzes, a critical essay, and a final exam.

**ENGL 391-002  Topics: 20th Century Russian Fiction**
What if you lived in a country that treated some authors likes gods, and killed others for going against the wishes of the state? In a nation that defines itself by its writers, how did twentieth-century Russian authors respond to and shape historical events?
This course will focus upon fiction (stories and novels) of a tumultuous century that witnessed the Bolshevik revolution, the Stalinist terror, World War II, the Cold War and Thaw, glasnost/perestroika, as well as post-Soviet era. We will examine works within their historical context, as well as how their style went hand in hand with the desire to change the world. Why did some writers chose to serve (Gorki, Kataev, Gladkov), and others (Bely, Babel, Olesha, Kharms, Zoshchenko, Zamyatin, Bulgakov) to rebel or reject -- and what fate had in store for them. We will learn how such authors, including more contemporary Russian writers (Pelevin, Levkin, Vishnevetskaya, Tolstaya, Petrushevskaya, etc.), explored the relationships between art and ideology, purpose and creativity, laughter and subversion, gender roles, individual desires and the collective good.

Didato

ENGL 391-003  Topics: Black Britain
Three years after going viral, Warsan Shire’s “Home” is as relevant as ever: “You have to understand that no one puts their children in a boat unless the water is safer than the land.” Born in Kenya to Somali parents, Shire grew up in Britain. Redefining what it means to be British, her poetry typifies an emerging canon that has transformed “British Literature” through activism that has continually challenged the conscience of a white monoculture at odds with the legacy of an Empire that enslaved and exploited peoples on which the sun had—until quite recently—never set.

This class coincides with the 70th anniversary of Windrush, the ship that brought Britain’s Caribbean subjects to the imperial motherland, regarded as a watershed event in the contemporary British nation. In addition to such notable young writers such Shire and Helen Oyeyemi (who promoted her most recent book on Late Night with Seth Meyers), we will trace this new literature back to Windrush and beyond, to discover a longstanding African-diaspora presence in Britain. We will read drama, film, verse, and prose (long and short) by Andrea Levy, Benjamin Zephaniah, Caryl Phillips, Jackie Kay, and Zadie Smith against this history, as well as the recent Windrush deportation scandal and ongoing Brexit drama.

Chan

ENGL 391-004  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.

**Coogan**  
**ENGL 391-005**  
Topics: *Sex and Death in 18th Century Gothic Lit*  
TR 3:30-4:45pm  
CRN: 37554

This course offers a tour through the major late-eighteenth-century British and American novelistic precursors to modern horror. We will begin with the first Gothic novel, Horace Walpole’s *The Castle of Otranto* (1764), followed by Matthew Lewis, Anne Radcliffe, William Beckford, Charles Brockden Brown, and others. Because the Gothic did not develop in a vacuum, we will take a variety of cultural, political, and legal contexts into account, from matters of gender, race, and human rights to trends in art, architecture, and landscape. Requirements: discussion, weekly writings, quizzes, tests, an essay, and a creative extra credit option. No previous experience of either the genre or the time period is necessary.

**Swenson**  
**ENGL/AMST 391-007**  
Topics: *Latinx Literature Border Crossings*  
TR 9:30-10:45am  
CRN: 35717

This course offers an overview of Latinx literature in the Americas. We will consider narratives of migration to the United States, examining the many border crossings—of geography, language, politics, and media—that structure these stories. We will also read narratives from the other side of that journey, of settling in and making a home, with attention to themes of identity, citizenship and nationhood, and belonging. As we explore these topics, we’ll consider how literary study in particular illuminates our engagement with these crucial and timely themes. As part of our discussion, we’ll also have the opportunity to ask questions about who belongs to the Latinx literary community: what makes a novel or poem “Latinx,” and what kinds of borders are we crossing (or not) when we tackle these themes? Along the way, we’ll read novels, short stories, poems, and essays by a variety of authors, including Cristina García, Junot Díaz, Gloria Anzaldúa, Julia Alvarez, and Valeria Luiselli. As we move toward questions of genre, we’ll also have the opportunity to incorporate other media—such as podcasts and film—into our discussion.

**Levinson**  
**ENGL 391-008**  
Topics: *Early Medieval Mythology*  
MWF 10:00-10:50am  
CRN: 38180

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 from Mesopotamia, Norse and classical
mythology and epic, medieval reworkings of Celtic mythology, and Arthurian romance, as well as a few more modern texts, such as episodes of *Buffy the Vampire Slayer*. We’ll focus on themes of growth, identity, gender, natural and civilized forces, inner and outer worlds, and the vivid imagery that grounds mythology in the structures of human civilized cultures from their earliest origins. Requirements will include careful reading and discussion of some weird and wonderful texts, a class presentation or group project, essay and identification exams, and short writing assignments.

**ENGL 391-901  Topics: Fantasy and Science, 1800-1900**

Sir Arthur Conan Doyle is best known today as the creator of Sherlock Holmes, an arch-rationalist who calmly debunks haunted houses and spectral ghosts. Doyle was also, infamously, a believer in fairies, ghosts, and other occult powers—and, in his time, he was far from alone. This course will investigate the unsettling mixtures of science and fantasy that flourished in nineteenth-century Britain. Through readings from novels, short stories, and nonfiction prose from the British empire, we will approach the nineteenth-century as a period at once obsessed with its own rationality and eager to embrace the fantastic. We will question how Victorian writers defined the categories of “science” and the “supernatural” in ways that still shape public discussions of science from creationism to climate change. Authors may include Mary Shelley, Charlotte Brontë, Wilkie Collins, Charles Darwin, and Arthur Conan Doyle. This course will introduce you to major topics in Nineteenth-Century British Studies, with a focus on the histories of religion, science, and secularization. It will help you further develop the essential skills of literary criticism: close reading and formal analysis, critical and theoretical analysis, and historical analysis of primary texts. Course requirements include regular short written responses to readings, an oral presentation, and two longer essays. This course satisfies the area “Literature 1700-1945.” Please contact mpwinick@vcu.edu with any questions.

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

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**

**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**

**ENGL 393-001 Rhetoric in Public Life**

At the center of Raphael’s famous School of Athens fresco, Aristotle’s hand hovers over the floor he stands on. This gesture implies rhetoric is invested in the ground, in the earthly and messy questions that make up human affairs. Rhetoric, in other words, takes place in the trenches. As the art of influencing people’s minds and hearts through every available strategy, rhetoric plays a crucial role in changing our perceptions and attitudes. In this class, we will study rhetorical means and scholarship so that we are better equipped to shape public life, to address current issues such as racism, data mining, climate change, etc. To do this, we will turn to the vibrant world of online public writing, tracing and appreciating how authors make a difference through rhetoric. In his article “The First White President” published in *The Atlantic*, for instance, Ta-Nehisi Coates uses arrangement to intensify what he sees as Donald Trump’s indebtedness to whiteness. In her article “Selfies Aren’t Empowering. They’re a Cry for Help” published in *Jezebel*, Erin Gloria Ryan crafts an aggressive tone to claim selfie culture perpetuates sexism. These and other articles and webtexts we will be reading demonstrate how rhetorical strategies can shape and inform public life. Ultimately, this class will enable you to use rhetoric to write within online contexts, making vital contributions to conversations that are urgent to you.

**Alford**

**ENGL 402-901 Chaucer**

This course surveys some of Chaucer’s better and lesser-known writing, including two of his early dream visions, *The Book of the Duchess* and *The House of Fame*, as well as sections of his most widely read work, *The Canterbury Tales*. Charting this poetry will introduce Chaucer’s surprisingly diverse language and social environment and a range of influential medieval literary genres. Lectures and discussions will highlight
Chaucer’s treatment of craft—artisanal and linguistic—which will allow us to consider the place of experience, experimentation, and practice in his work. In particular, we’ll examine how Chaucer used these and related concepts to think through a variety of forms of lay knowledge as well as his own role as a vernacular author. Requirements include class presence and participation, short writing and translation assignments, memorization and in-class performance, and a longer paper. Reading Chaucer in his original Middle English will prove surprisingly easy and fun.

**Lears**

**ENGL 403-001 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**  
**MWF 11:00-11:50am**  
**CRN: 37604**

**ENGL 412-001 18th Century Studies: Queer 18thC British Literature**  
This seminar is for upper-level English majors and for graduate students in English (whether MA, MFA, or MATX). We’ll use a queer lens to scrutinize the literature of the late 1600s to the early 1800s, along with its historical, cultural, political, legal, and even spatial contexts. We’ll read novels, plays, and poetry (some well-known, some lesser-known) alongside a range of other kinds of texts from periodicals to slang dictionaries to modern criticism. Requirements: discussion, weekly writings, quizzes, seminar presentations, and a seminar paper. No previous experience of the time period or its literature is required.

**Swenson**  
**TR 12:30-1:45pm**  
**CRN: 37600**

**ENGL 435-901 Advanced Poetry Writing**  
In addition to drafting poems each week in response to specific prompts, students will be required to read and respond to the work of their peers. Students will also be assessed on their weekly written annotations of both texts on the craft of poetry and a wide range of poetry by esteemed contemporary poets. A portfolio of significant revisions is required at the end of the term.

**Graber**  
**TR 3:30-4:45pm**  
**CRN: 37794**
ENGL 439-901  Advanced Creative Nonfiction Writing
May be repeated once for credit. / Prerequisite: English 309.
This class provides advanced study of the craft of creative nonfiction writing, with
emphasis on the generation of new work and peer review. Students will produce three
full-length essays or nonfiction chapters and will become proficient in the various
opportunities, ethical concerns, stylistic choices, and critical analysis of literary
nonfiction. Run as an advanced workshop, students will respond to writing prompts,
read and critique sample work, write creative essays, and select an essay from an
approved list or text for analysis and presentation to the class.
Livingston  T 7:00-9:40pm  CRN: 37819

ENGL 445-001  Form and Theory of Poetry
This section of English 429 is intended as a focused study of poetic form, primarily
received meters and forms, but also free verse and “open” forms. Students will
investigate poetic form through readings in the texts, the course reader, and class
discussions, but most importantly through writing original poems--poems in meter,
poems in received forms such as sonnets, poems in free verse, and poems in other
modes such as prose poems, syllabic poems, and accentual meter. We will devote some
special study to the work of three poets who are masters of form, Elizabeth Bishop,
Wislawa Symborska, and Robert Lowell. By the conclusion of the class, students should
have a good understanding of English language prosody, and a better ability to use that
knowledge when writing creative or critical work. In addition to the poems they will be
write, students will be asked--during he final weeks of the semester-- to give a brief
class presentation or short paper on the work of one of the poets on the reading list
As a good portion of our class time will be devoted to workshop critiques, English 305 is strongly recommended as a prerequisite for this course.
Probable Texts
Elizabeth Bishop, The Complete Poems 1927-1979 (FSG)
Paul Fussell, Poetic Meter and Poetic Form (Random House)
Robert Lowell, Selected Poems (FSG)
Robert Pinksy, The Sound of Poetry (FSG)
Wislawa Symborska, Map Collected Poems (Harcourt/Houghton Mifflin)
I will also ask you to purchase a course reader that I will make up.
Wojahn  TR 11:00-12:15pm  CRN: 37601

ENGL/LING 450-001  Modern Grammar
Study of modern English grammar and usage with some attention to linguistic theory.
Recommended for teachers at all levels. May not be used to satisfy the literature
requirement of the College of Humanities and Sciences. For English majors, these
courses (limit of six credits) may be counted as part of graduate or undergraduate degree, but not both. Please contact instructor for course details at wgriffin@vcu.edu.

**ENGL/LING 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.

**ENGL 483-001**  
**Literary Text & Context: The 1960s**
The 1960s were the most tumultuous and mythologized period in recent US history. From the Cuban Missile Crisis and Kennedy, King and Malcolm X assassinations, to protests against the Vietnam War and in favor of civil rights for blacks, women, and other minority groups, to the Summer of Love and Woodstock, US culture shifted profoundly during this short period of time in ways that we have still not fully grasped. This class surveys writing (and to a lesser extent film and TV) from and about the period, taking it less as a chronological term than a cultural one, and so focusing especially on work produced in the mid-to-late 1960s and early 1970s, and on later retrospective work about the period. Writers and artists to be studied (final list to be determined) will include figures like James Baldwin, Malcolm X, Martin Luther King, Jr., Eldridge Cleaver, Angela Davis, Fred Turner, Emma Cline, Todd Gitlin, Diane Di Prima, Denise Levertov, Valerie Solanas, LeRoi Jones/Amiri Baraka, Richard Brautigan, Ann Charters, Ken Kesey, Thomas Pynchon, Andy Warhol, The Velvet Underground, and Bob Dylan, and works like *Star Trek, Shaft, Easy Rider, The Manchurian Candidate, Hair, Land of the Giants, Don’t Look Back*, and *Voyage to the Bottom of the Sea*. The class will be taught mostly by discussion. Student work will include short papers, vigorous class participation, and a presentation.

**ENGL 485-901**  
**Literary Theory: Story, Narrative, Film**
Stories surround us—in novels, films, and television; in jokes and anecdotes; in the “narrative” of a political campaign or a marketing pitch. This course will consider the structure and purpose of storytelling. Do we make stories, or do they make us? Because
the subject is so vast, we will focus on narration and authorship. We will evaluate rhetorical strategies used in a few key novels and analyze the personae of their fictional narrators: chatty and opinionated, reserved and nonjudgmental, or entirely absent. Examples here might be drawn from Anthony Trollope, Gustave Flaubert, and Virginia Woolf, among others. We will also consider the profession of authorship in the age of capitalism: what does it mean to “sell” a story? How have authors conformed to prevailing modes of fiction? And what experiments have been employed to deviate from traditional modes? Each topic will be illuminated by cinematic examples as well, from classical Hollywood narrative (Orson Welles) to recent variants (Quentin Tarantino). This course will serve as an introduction to narratology, and it is designed for readers and writers who want to better understand how stories are generated and deployed in society.

ENGL 491-901 Topics: Craft of Flannery O’Connor
Flannery O’Connor (1925-1964) was a master of the short story form whose stories won numerous O. Henry Awards during her lifetime and a posthumous National Book Award. Set in the mid-20th Century American South, O’Connor’s fiction keenly observes the lives of the working and middle classes with a combination of humor and violence and a sensitivity to racial tension. A devout Catholic, O’Connor’s work also has a strong theological vision; only through the lens of her faith, O’Connor claimed, could she see what to write. In this hybrid literature/creative writing course, students will study a selected list of O’Connor’s short fiction and essays about writing. Discussions will focus on the theological ideas fueling O’Connor’s work, as well as how she uses point of view, setting, dialogue, and metaphor, among other craft elements, to relay her theological vision and create strong fiction. Additionally, the class will explore O’Connor’s growth as a writer by spending time with a story from her Master of Fine Arts thesis from the University of Iowa. Assignments include journal writing, short creative exercises, one scholarly paper, and two drafts of a full-length short story. Students will consciously use elements of O’Connor’s craft, and write in the manner of O’Connor, for each of the creative assignments. Students do not need to share or mimic O’Connor’s religious faith in their writing, but they should attempt to relay a vision of the world. Through readings, discussions, and assignments, the course asks: What can we learn from attempting to write fiction the way that Flannery O’Connor wrote fiction?

ENGL 499-001 Senior Seminar: Linked Story Collection
In this course, we will examine the contemporary U.S. linked story collection in order to determine how setting, individual or collective protagonist, structural pattern, and/or
other elements of technique lead to a whole-text unity similar to, and yet different from, that found in the novel. The genre is rooted in the 19th century so-called Regionalist tradition of writers such as Hamlin Garland and Sarah Orne Jewett, but it does not garner critical appreciation or distinction until the publication of Sherwood Anderson’s *Winesburg, Ohio* (1919), with Malcolm Cowley noting, much as he did earlier about Faulkner’s *God Down, Moses* (1942), that the text “lies midway between the novel proper and the mere collection of stories.” And yet it wasn’t until Forrest Ingram’s seminal book *Short Story Cycles of the Twentieth Century: Studies in a Literary Genre* (1971) that the genre became of serious scholarly interest, with critics examining both what defines the linked story collection and how one is constructed. We will begin our study with a historical review of the genre, as well as a consideration of the nomenclature as it relates to genre theory. We will then examine generic scholarship and contemporary linked story collections in an effort to understand the various techniques used in the individual collections and how they reveal an underlying cohesion that may mark them as examples of a distinctive genre.

**Comba**

**ENGL 499-002  Senior Seminar: Strangers on Stage: Immigrants in Early Modern Drama**

Between the ascension of Queen Elizabeth in 1558 and the outbreak of the English Civil War in 1642, thousands upon thousands of immigrants came into England from the continent and beyond, some as refugees seeking religious asylum, some as laborers seeking new economic opportunities, some as official ambassadors or members of their retinues, and some simply to travel. While these foreigners, or “strangers”, to use one period term, contributed a wealth of labor, innovation, culture, and investment to a nation just starting to emerge as a major player on the global stage, relations with the natives were not always ideal. Many in England blamed immigrants for economic depressions, wage stagnation, food shortages, political unrest, military defeats, religious nonconformity, and a host of other real and imagined afflications. Many also conceived of immigrants in gross and sweeping cultural, national, and religious stereotypes. In our course, we will explore how these stereotypes translated onto the stage. We will look at six plays from the early Elizabethan era through the Caroline period, all of which feature the representation of foreigners in England. In addition to the plays, we will read secondary works, such as literary criticism and historical scholarship, as well as primary works, such as legislation, ballads, sermons and other early modern texts that address the topic of immigration. We will be reading many of our texts, including the plays, in facsimiles or transcripts of their original editions. Methods of evaluation will include participating in class discussions, collaborating in pairs to moderate one discussion session, writing one short paper (4-6 pages), and preparing a modernized
There are five cities which can lay claim to some part of Edgar Allan Poe’s legacy: Boston, Richmond, Philadelphia, New York City, and Baltimore. Of these five cities, the one which exerted the greatest influence on Poe as a person and author is Richmond, VA, home of his adoptive father, John Allen. It was in Richmond, among the sons and daughters of the planters and wealthy merchants, that Poe was shaped as a child and young adult. After brief interludes at the University of Virginia and with aunt in Baltimore, it was to Richmond that Poe returned to start his literary career in earnest as editor of the Southern Literary Messenger from 1835 – 1837. In fact, of the 38 years Poe lived, 17 were spent as a resident of Richmond, VA, the hometown to which he constantly returned even while he was living in other cities. This course will examine the influence of Richmond on Poe’s literary works both during and after his time living as a resident in the city. In addition to Poe’s works, this course will investigate the history of Richmond, VA and contemporary writers whose work Poe would have encountered while living in the city. Students enrolled in the course should expect to attend several field trips to locations around Richmond including but not limited to the Poe Museum and the Library of Virginia. The course will conclude with a seminar paper or scholarly edition treating some aspect of Poe’s work informed by his lifelong entanglement with Virginia’s capitol city.

### ENGL 499-004  Senior Seminar: Oscar Wilde and His Circle

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

In this course, we will read Wilde’s writings in the context of the decade – the 1890s – he helped to shape. In the first half of the semester, we will read Wilde’s best-known literary works, including The Picture of Dorian Gray, Salome, and The Importance of Being Earnest, as well as one or two that are not so well-known. Our readings will extend across the range of Wilde’s writing, taking in poetry, fiction, drama and
criticism, culminating with his prison writings, composed in the closing years of his life. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1880s and 1890s, including long-neglected “New Woman” writers such as Ella D’Arcy, Mona Caird, and “George Egerton” (some of whom are only now beginning to receive the critical attention they deserve) as well as better-known figures such as Bram Stoker, Robert Louis Stevenson, and the pathbreaking Norwegian playwright Henrik Ibsen.

Assignments will include a short critical paper, a researched presentation, a major researched paper, three short quizzes, and short weekly informal “responses.”

Frankel TR 3:30-4:45pm CRN: 32827