

**VCU DEPARTMENT  
OF ENGLISH**

**UNDERGRADUATE  
COURSE  
DESCRIPTIONS**

**Spring 2018**

Updated 1/19/17

## 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.....304, 305, 307, 309, 310, 389, 435, 437, 491

Note sections reserved for Creative Writing Minors only: 305-002, 307-902, 309-001

Criticism.....449, 453

Linguistics.....390, 450, 454

Literature prior to 1700.....320, 322, 325, 401, 402, 482

Literature 1700-1945.....331, 336, 337, 340, 371, 372, 373, 377, 391-002, 480

Literature of Diversity.....353, 355, 366, 391-002, -004, -902, -904

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

## HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 27, 2017, and end on January 7, 2018. Classes meet MTWRFS from 9 am to 2 pm

**ENGL 215-V03**

**Reading Literature**

An inquiry into literary texts, emphasizing critical thinking and close reading. Students will study selected texts and their times, focusing on a unifying problem/question with an emphasis on developing skills in one or more of the following areas: reading, writing, research and/or oral communication.

**Prichard**

**MTWRFS 9:00am-2:00pm**

**CRN #: 25103**

**ENGL/AMST 391-V03**

**Topics: Hollywood in Fiction and Film**

California generally has long held a special place in the American imagination—as the last “frontier,” as a new American Eden, and as the place where the future happened. The cultural environment of Southern California more particularly has long fascinated American writers. The word “Hollywood” itself connotes for writers (and for film makers) far more than the popular images of wealth, glamour and film stardom. Indeed, it is one of the most resonant words in the twentieth-century writer’s vocabulary, and suggests issues and conflicts of basic importance within American culture as a whole. Nowhere else but in Hollywood were the paradoxes of American cultural values—success and failure, wealth and poverty, art and commerce—so starkly opposed.

We will take a look at a number of novels and films that seek to convey some truth about the American film industry and the culture of Southern California more generally. Several were written in the 1930s, during the so-called “Golden Age” of the American motion picture industry. And we will do so within the context of California history as a whole. We will read some background information about the history and culture of California, read a few novels set in Southern California all or in part (Nathanael West’s *Day of the Locust*, Budd Schulberg’s *What Makes Sammy Run?*, Joan Didion’s *Play It as It Lays*, Michael Tolkin’s *the Player* and Evelyn Waugh’s *The Loved One*) and short stories by Raymond Chandler) and view a number of films, some based on these literary works. Assignments will include several reading quizzes, a few response papers, and a final exam. Given the compressed nature of the class during intersession, attendance at all classes is expected.

**Fine**

**MTWRFS 9:00am-2:00pm**

**CRN #: 37201**

**ENGL/LING 450-V03**

**Modern Grammar**

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

**Griffin**

**MTWRF 9:00am-2:00pm**

**CRN #: 12247**

## Spring 2017 CLASSES

*UNIV 111, UNIV 112 or the equivalent is a prerequisite for all 200-level literature courses; a maximum of three credits of 200-level literature may count toward the 36 credits for the major.*

### **ENGL 204-901**

### **British Literature II**

In this course, we will survey some of the major imaginative writing produced in Britain and the British Empire from the Romantic period to the twentieth century (roughly the last 200 years). We'll be reading William Wordsworth, William Blake, Mary Shelley, Jane Austen, Alfred, Lord Tennyson, Christina Rossetti, Thomas Hardy, W.B. Yeats, James Joyce, Rabindranath Tagore, Virginia Woolf, T.S. Eliot, and many others. We will trace specific themes and literary conventions across time and place, seeking to understand these works as literary creations and historical artifacts. Through discussion, short writing assignments, and examinations, you will develop your abilities to analyze and appreciate the works we read. Please contact mpwinick@vcu.edu with any questions.

**Winick**

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

**CRN #: 35622**

### **ENGL 206-901**

### **American Literature II**

### **"Writing the American"**

This course will acquaint students with a variety of texts drawn from several distinct historical eras, literary genres, and U.S. regions. Arranged around various works of American literature that represent the historical periods in which they were published, this course begins with pieces written in the wake of the American Civil War and concludes with early 21<sup>st</sup> Century texts. This course's particular focus will be on both the intersectionalities and the conflicts of a literature-constructed American identity (or, perhaps more correctly, identities), as expressed through stylistic forms and within distinct historical moments and social movements. Genres range from late 19<sup>th</sup> Century literary pseudo-folklore to contemporary examples of regional and ethnic realism. Course texts include works by George Washington Harris, Zora Neale Hurston, Jack Kerouac, and Leslie Marmon Silko.

**Robertson**

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

**CRN #: 37210**

### **ENGL 206-901**

### **American Literature II**

### **"Writing the American"**

This course will acquaint students with a variety of texts drawn from several distinct historical eras, literary genres, and U.S. regions. Arranged around various works of American literature that represent the historical periods in which they were published, this course begins with pieces written in the wake of the American Civil War and

concludes with early 21<sup>st</sup> Century texts. This course's particular focus will be on both the intersectionalities and the conflicts of a literature-constructed American identity (or, perhaps more correctly, identities), as expressed through stylistic forms and within distinct historical moments and social movements. Genres range from late 19<sup>th</sup> Century literary pseudo-folklore to contemporary examples of regional and ethnic realism. Course texts include works by George Washington Harris, Zora Neale Hurston, Jack Kerouac, and Leslie Marmon Silko.

**Robertson**

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

**CRN #:36999**

**ENGL 215-001**

**Reading Literature**

English 215 provides an inquiry into literary texts, emphasizing critical thinking, close reading, and writing. Using the thematic lens of "dysfunctional families," we will read literature about families in order to interrogate the notion of "dysfunctional." We will explore the historical context of the modern American family, and then read a range of novels that challenge the myth of the perfect family. We will investigate the role of parents and stepparents in creating unbalanced power dynamics in dysfunctional families, while also exploring the disparate roles of siblings and extended families. Together, we will identify thematic, structural, and rhetorical threads that connect the narratives of family brokenness in these novels, whether the families are "traditional," alternative, immigrant or utopian.

**Boaz**

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

**CRN #: 34896**

**ENGL 215-002**

**Reading Literature**

An inquiry into literary texts, emphasizing critical thinking and close reading. Individual sections will focus on a unifying question or problem. Students will study selected texts and their times with an emphasis on developing skills in one or more of the following areas: reading, writing, research and/or oral communication. We will pay special attention to the dystopian and post-apocalyptic novels to see how technological anxieties have shifted over the last hundred years. We will explore how our authors perceive and present technology's impact on identity, relationships, art, etc.

**Vigliotti**

**MWF 10:00-10:50pm**

**CRN #: 37781**

**ENGL 215-003**

**Reading Literature**

Monsters and the Monstrous: This ENGL 215 section will explore monsters as cultural symbols. We'll begin with some medieval texts that question the line between human and monster; next, we'll read various nineteenth-century monster narratives and examine the cultural anxieties they address; finally, we'll look at monsters in contemporary novels, film, and TV. The main goals of this course are to examine the

various cultural roles that monsters have filled and to exercise and develop your critical faculties in reading and thinking about a variety of different media.

**Brinegar**

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

**CRN #: 36069**

**ENGL 215-006**

**Reading Literature:**

**Listening to Early African America**

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 memoirs by foundational African American authors like Phillis Wheatley, Frederick Douglass, and Solomon Northup. We'll also follow these themes as they develop in later works, including film adaptations, popular music, and literature. 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 that you contribute to a public-facing digital resource. In sum, this course will introduce you early African-American literature, the history of slavery and colonial Americas, and the study of sound and sonic culture.

**Lingold**

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

**CRN #: 22156**

**ENGL 215-007**

**Reading Literature**

In this course we will explore several forms and genres of U.S. literature by writers of diverse racial and ethnic backgrounds, including but not limited to African American, Latina/o, Native American, and Asian American texts from the twentieth and twenty-first centuries. We will hone our close reading skills and engage in critical thinking, paying particular attention to intra-cultural conversations regarding identities at the intersections of race, ethnicity, class, gender, sexuality, and place in the U.S. Writers covered will include Sherman Alexie, David Henry Hwang, Toni Morrison, and Maxine Hong Kingston (among others). Evaluation will consist of strong in-class participation, a series of quizzes and discussion posts, a midterm exam, and a brief final paper project.

**Means**

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

**CRN #: 37135**

**ENGL 215-008**

**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 #: 32149**

**ENGL 215-011**

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

**CRN #: 25600**

**ENGL 215-016**

**Reading Literature**

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

**Comba**

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

**CRN #: 33931**

**ENGL 215-902**

**Reading Literature:**

**Contemporary Women's Literature**

This course will explore thematic and stylistic concerns in contemporary women's writing through close reading and careful class discussion. We will read the fiction and poetry of a variety of authors with diverse backgrounds and techniques. We will seek commonality while celebrating difference, as we trace the many interests of these authors. We will analyze the stylistic choices that these writers use to present their ideas, and we will catalogue common literary devices and techniques. This course rewards active participation and reflection.

**Williams**

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

**CRN #: 36923**

**ENGL 215-903**

**Reading Literature:**

**Literature of the Horror and Supernatural**

This course will explore literature of the horror and supernatural, beginning with the Medieval Period and concluding with modern works. Readings will include *Beowulf*, *Sir Gawain and the Green Knight*, *Frankenstein*, the short stories of Edgar Allen Poe, and Bram Stoker's *Dracula*. Modern horror will include the Southern Gothic horror of Flannery O'Connor and Ambrose Bierce, H.P. Lovecraft, and Ray Bradbury, as well as a selection of poetry. A short mid-term paper and a research paper are required.

**Wenzell**

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

**CRN #: 36924**

**ENGL 215-905**

**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**

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

**CRN #: 32148**

**ENGL 250-002**

**Reading Film**

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

**Richardson**

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

**CRN #: 36128**

**ENGL 250-004**

**Reading Film**

Whether iPhone or IMAX, the art of cinema uses a rich and often surprising language. Learning that language will dramatically enhance your moviegoing experience. Starting with *Citizen Kane*, and ending with *Fast Times at Ridgemont High*, this class helps you learn the language of film across different genres and many decades. One "class choice" movie will be added to the syllabus by a majority vote of students enrolled. By the end of the semester, you'll be able to geek out on movies at a very high level, one that will be the envy of your friends.

**Campbell**

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

**CRN #: 36131**

**ENGL 250-901**

**Reading Film**

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

**Ashworth**

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

**CRN #: 36213**

**ENGL 250-902**

**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.

**Abraham**

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

**CRN #: 36230**

**ENGL 250-903**

**Reading Film**

*Prerequisite: UNIV 111 or equivalent.*

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

**Jones**

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

**CRN #: 36229**

**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**

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

**CRN #: 36235**

**ENGL 250-905**

**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**

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

**CRN #: 36227**

**ENGL 250-906**

**Reading Film**

This course will develop students' visual literacy by critically exploring and analyzing the various elements (through writing) that come together to make a film (cinematography, lighting, editing, acting, sound, and story, among others). Through several short papers, students will use TV, film, video games and/or other screen-based media as an analytical lens for critical insight into themselves and their surrounding world(s). Exploration and analysis will be drawn from films, scenes, and still shots from both U.S. and world cinema and from various eras of cinematic history. We will also

explore the applications of cinematic techniques in non-film imagery such as in advertisements and video games.

**Longaker**

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

**CRN #: 37347**

**ENGL 250-908**

**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**

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

**CRN #: 36225**

**ENGL 295-001**

**Reading & Writing of Fiction & Poetry**

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

**Wiltrout**

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

**CRN #: 37190**

**ENGL 295-002**

**Reading & Writing of Fiction & Poetry**

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

**Garvin**

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

**CRN #: 35325**

**ENGL 295-003**

**Reading & Writing of Fiction & Poetry**

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

**Winters**

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

**CRN #: 35323**

**ENGL 295-004**

**Reading & Writing of Fiction & Poetry**

Semester course; 3 lecture hours. 3 credits. An introduction to the basic elements of writing poetry and fiction, using published examples of contemporary fiction and verse as guides in the study of literary form and the production of original creative writing.

Students will be offered a practitioner's perspective on genre conventions and the process of revision.

**Mujahid**

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

**CRN #:**

**ENGL 301-001**

**Introduction to the English Major**

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

**Swenson**

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

**CRN #: 31836**

**ENGL 301-002**

**Introduction to the English Major**

A requirement for English majors, this course introduces students to the practice of reading literature and writing about literary works. We will discuss important terms and critical approaches useful in shaping compelling arguments in relation to literary texts. For this purpose, our focus will be on the short story and the play as genres, and the selection of texts we read will center primarily on 20<sup>th</sup> century works produced by writers in the US. Emphasis will be on developing vocabulary key to literary studies and its various critical approaches as well as the use of literary terms and approaches to inform oral and written analysis. Class will be discussion-based.

**Hall**

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

**CRN #: 34830**

**ENGL 301-004**

**Introduction to the English Major**

This course introduces the sort of historical reading and argumentative writing that English majors do. This version of the course features lots of short lyric poems, in addition to some narrative literature. It also features lots of short, regular writing

assignments, in addition to the usual essay-length writing. These assignments are designed to strengthen a student's ability to engage accurately and fairly with other people's writing, in their own writing.

**Eckhardt**

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

**CRN #: 20834**

**ENGL 301-005**

**Introduction to the English Major**

This course introduces the core skills necessary for success as an English major, including close, critical reading and coherent, effective writing. Our exploration will involve reading a range of literary works across different periods and cultures and practicing the drafting and revising of analytical, argumentative, and researched academic writing about those works. Starting with one Shakespeare play—*The Tempest*—we will then extend our inquiries to many of the poems, plays, and prose works it has inspired from the 17<sup>th</sup> century to the present. Course requirements will include several short writing assignments (1-2 pages each) and three longer essays (4-5 pages each), as well as regular participation in classroom discussions.

**Pangallo**

**MWF 12:00-12:50m**

**CRN #: 37001**

**ENGL/CRJS 302-901**

**Legal Writing**

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

**McKechnie**

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

**CRN #: 37259**

**ENGL 304-001**

**Advanced Writing**

**TBA**

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

**CRN #: 31830**

**ENGL 304-002**

**Advanced Writing**

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

**Spencer**

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

**CRN #: 34976**

**ENGL 304-004**

**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 course details.

**Griffin**

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

**CRN #: 25299**

**ENGL 305-001**

**Writing Poetry**

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

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

**Sange**

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

**CRN #: 33991**

**ENGL 305-002**

**Writing Poetry**

This is a workshop in poetry writing. Students will be expected to write and revise between ten and twelve poems, and to submit these poems for workshop discussion. I will also from time to time require students to attempt various creative writing exercises, and to complete three short response papers on collections which appear on our reading list. Students will meet with me at least twice during the semester for individual conferences, and at semester's end will submit a portfolio of revisions of the semester's poems. Final grades are determined primarily by the content of the portfolio,

but contribution to workshop discussions and the quality of the short essays are also factors I will consider.

**Wojahn**

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

**CRN #: 22184**

**ENGL 305-003**

**Writing Poetry**

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

**MacDonald**

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

**CRN #: 34888**

**ENGL 305-901**

**Writing Poetry**

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

**Marshall**

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

**CRN #: 37359**

**ENGL 307-001**

**Writing Fiction**

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

**De Haven**

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

**CRN #: 37000**

**ENGL 307-002****Writing Fiction**

A fiction workshop primarily for students who have not produced a portfolio of finished creative work. Students will present a collection of their work at the end of each course.

**Pylvainen****TR 12:30-1:45pm****CRN #: 37208****ENGL 307-901****Writing Fiction**

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

**Blossom****W 7:00-9:40pm****CRN #: 28648****ENGL 307-902****Writing Fiction**

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

**Comba****MW 4:00-5:15pm****CRN #: 36925****ENGL 307-903****Writing Fiction**

A fiction workshop primarily for students who have not produced a portfolio of finished creative work. Students will present a collection of their work at the end of each course.

**Cokal****TR 4:00-5:15pm****CRN #: 37226****ENGL 307-906****Writing Fiction**

A fiction workshop primarily for students who have not produced a portfolio of finished creative work. Students will present a collection of their work at the end of each course.

**Chudzik****MW 5:30-6:45pm****CRN #: 34836****ENGL 309-001****Writing Creative Nonfiction**

A creative nonfiction workshop primarily for students who have not produced a portfolio of finished creative work. Students will present a collection of their work at the end of each course.

**Ferreira Cabeza-Vanegas**

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

**CRN #: 32354**

**ENGL 309-902**

**Writing Creative Nonfiction**

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

**Hudson**

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

**CRN #: 35123**

**ENGL 310-001**

**Business & Technical Report Writing**

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

**Grothues**

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

**CRN #: 34062**

**ENGL 322-001**

**Medieval Literature: Old to Middle English**

This course examines Old English epics and alliterative poetry in their cultural, social, and literary contexts, and the rise of Middle English literature following the Norman Conquest and culminating in works of Chaucer, his contemporaries, and perhaps their readers up through the fifteenth century. Students will learn a little bit about reading Old English and Middle English, though many texts will have translations available in modern English. While the course requires no prior background in older literatures, students must arrive with the willingness to work to understand older forms of the English language. We will read various genres including saints' lives, chivalric romances, debate and dialogue poetry, and fabliau. Required work includes short papers, exams, a few translation projects, and an in-class presentation.

**Shimomura**

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

**CRN #: 37096**

**ENGL 325-001**

**Early Modern Literature**

Shakespeare was not alone. An extraordinary flourishing of the verbal arts in English characterized both centuries in which he worked, the 16<sup>th</sup> and 17<sup>th</sup>. New technologies, new monarchs, new forms of religion, even educational innovations reflected and helped to shape the cultures in which writers and readers interacted. Prepare to engage with a golden age of authors ranging from sonneteers to error-collectors, philosophers of love to theologians of government, protofeminists to literary theorists. No part of your brain will be left unexercised, and you will likely finish the semester with another writer to add to your list of favorites—perhaps more than one.

**Campbell**

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

**CRN #: 37002**

**ENGL 331-001**

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

Prerequisite: Three credits in a 200-level literature course and three credits in ENGL 301, the Introduction to the English Major. Charles II's ascension to the throne in 1660 ushered in an era of rapid change: theaters reopened, women appeared on the London stage, the microscope was invented, the city was rebuilt after the Great Fire, the King's Gardener produced the 1st "English" pineapple, censorship was on the wane, imperialism was on the rise. The literary marketplace bustled with new topics, texts, authors, readers; old categories for understanding one's "place" in the world were unsettled as new ones emerged...

Reading across the major genres, this **survey course** will focus on primary texts by a range of authors that explore a pervasive cultural anxiety about the instability of personal identity. We will consider:

\*the status of text as contact zone;

\*how content and form express cultural categories such as country v. city, (neo)classical v. modern, masculine v. feminine; normative "Britishness" v. "Otherness";

\*how such inflections support or challenge the larger domestic, transatlantic, imperial, and global project of "Britishness."

Your learning process this semester will be enabled by your vigorous contribution to discussion and secondarily by informal lecture. Requirements in addition to verbal participation include a substantial amount of writing, quizzes, and exams. Note: there is a strict attendance policy for this discussion-based class; if you know you are likely to miss more than 2 classes, you will want to enroll in a different course.

**Swenson**

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

**CRN #: 36129**

**ENGL 335-901**

**British Literature of the Romantic Era**

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—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 Blake, Coleridge, Byron, and Keats. We will also look at Thomas De Quincey's *Confessions of an English Opium Eater*, and Mary Shelley's *Frankenstein* (200-years after first publication).

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.

**Latane**

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

**CRN #: 37389**

**ENGL 336-001**

**19<sup>th</sup> Century British Novel and Narrative**

More than a hundred years before the rise of the World Wide Web, the nineteenth-century novel tried to encompass the world within its pages. High life and low life, the country and the city, aristocrats and criminals, lovers and loners—so many people and places occupy the work of the major British novelists. In this course, we will read the nineteenth-century novel as a kind of technology — “a machine to think with,” in I. A. Richards's memorable phrase. Authors to be studied include Jane Austen, William Makepeace Thackeray, Charles Dickens, and more. For points of comparison, we may venture into Victorian theatre or the visual arts.

Expect a lot of reading (life is short; nineteenth-century novels are long). As much as possible, this course will be run as a seminar: classroom participation is required. Overall, the course is designed for any student who wants to gain a better understanding of literary history, the development of the novel, and the professionalization of authorship.

**Abraham**

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

**CRN #: 36751**

**ENGL 337-001**

**Victorian Poetry**

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

**Frankel**

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

**CRN #: 37212**

**ENGL 340-001****Early 20<sup>th</sup> Century British Literature**

Representative British and Irish poetry, fiction and drama of the early 20th century, including such writers as Yeats, Joyce, Shaw, Lawrence, Conrad, Auden, Forster and Woolf.

**Coates****MWF 1:00-1:50pm****CRN #: 36754****ENGL 341-901****British Literature and Culture After 1945**

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

**Wells****MW 5:30-6:45pm****CRN #: 37097****ENGL 344-901****Modern Drama**

In this class, students will engage with the concept of modern drama and performance—what is drama? How and why is theatre created? This class on Modern Drama will begin with Ibsen and follow the global rise of numerous theatrical movements from Realism to Symbolist Theatre, Theatre of Cruelty, Poor Theatre, Brechtian Theatre, Avant-Garde Theatre, Musical Theatre, and Theatre of the Oppressed. Students will discover how cultures around the globe from Europe, Japan, China, India, and the Americas—including indigenous voices—use modern drama to confront social issues and encourage societal change. Students will be asked to think about how we continue to use these theatrical techniques and what changes contemporary drama should attempt to tackle. The course will include several brief response papers, a midterm exam, a presentation, and a final paper. Students will also be required to see a play!

**Njus****TR 5:30-6:45pm****CRN #: 37094****ENGL/GSWS 353-901****Women Writers: Women Writers and Religion**

In this course, we will examine fiction, poetry, and essays written by British and American women from the 1890s through the 20<sup>th</sup> century. We will pay particular attention to the relations among spiritual, artistic, and feminist practices of writers such as Charlotte Perkins Gilman, Anna Julia Cooper, Virginia Woolf, Zora Neale Hurston, Jean Rhys, H.D., Sylvia Townsend Warner, and Leonora Carrington. Critics have long defined both modern literature and feminism by their rejections of religion. On this

view, art becomes modern when it excludes matters of faith, and women's liberation requires emancipation not only from patriarchy but also from patriarchal religion. With help from critics ranging from Woolf to Saba Mahmood, we will question these conventional narratives by attending to women writers' engagement with religion and spirituality. How might the writings of less familiar women writers help us conceive a different relation between religion and literature? How might women writers' aesthetic practices help us formulate ideas of modern life beyond the binary of religious and secular? Our course will explore these and other questions through discussion, oral presentations, scholarly research, and critical writing. Please contact mpwinick@vcu.edu with any questions.

**Winick**

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

**CRN #: 36752**

**ENGL 355-001**

**African-American Women Writers:  
Black Women Writers of the Diaspora**

Challenging the national boundaries that commonly define literary studies, this course offers a survey of 20<sup>th</sup> century and contemporary black women writers to locate a traditionally marginal group at the center of discussions of race, gender, and nation. Students will examine works of African, Afro-Caribbean, and African American and Black British women writers through feminist and post-colonial frameworks. We will not only examine the similarities and thematic commonalities in these works but also the differences due to distinctive historical, spatial, and cultural imperatives. Central concerns of the course include: sexuality, motherhood, violence against women, resistance, identity, and family. Readings will include works by, among others, Andrea Levy, Jamaica Kincaid, Chimamanda Adichie, Toni Morrison, and Claudia Rankine. While novels are the primary text in this course, we will also explore poetry, short stories, and film in our examination of constructions of black womanhood.

**Jones**

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

**CRN #: 37005**

**ENGL 366-901**

**Writing and Social Change: Second Chances**

Many localities throughout the country have recognized that the traditional court process leading to criminal conviction does not necessarily improve public safety. Prison is not the best solution for low-level offenders whose struggles are not primarily with the law but with life. Research on diversion programs that included writing and discussion of literature and featured problem solving about ethical issues, has shown a reduction in recidivism as low as 15%. Given the chance to reflect on their actions and beliefs, many discover a desire to change, to develop their character, to plot a new chapter in their lives. Helping people avoid incarceration can help them change their lives and help us improve public safety.

This course puts that research into practice. In lieu of prosecution and incarceration, ten citizens facing low-level charges in the Richmond City Courts will be

diverted to VCU to take Writing and Social Change. There, they will join ten VCU students and two program coaches, Dean Turner and Kelvin Belton, who wrote their life stories with me at the Richmond City Jail in 2006 and went on to publish them in *Writing Our Way Out: Memoirs from Jail*. In this course, we will all 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 VCU University Counsel and agree to abide by a code of conduct. Those selected who fail to comply will go back to court to face prosecution. VCU students must also apply: those accepted will be given an override to register and will be required to attend an orientation session and follow the same code of conduct. To apply, send an essay via email by December 1, 2017 to David Coogan at [dcoogan@vcu.edu](mailto:dcoogan@vcu.edu). The essay should describe what you expect to learn in the course and what you hope to contribute; what you consider to be the main appeal and the main challenges; and how you see this course fitting into the larger goals you have in school and in life. To learn more about the course, which is often taught at the Richmond City Justice Center, visit the Open Minds web site (<http://www.openminds.vcu.edu>). Inquiries welcomed! Please contact me via email or phone, 804-827-8417.

**Coogan**

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

**CRN #: 37095**

**ENGL 371-001**

**American Literary Beginnings**

The aim of this course is to introduce you to the major movements and genres of early American literature while including the hemisphere’s Native American, Spanish, and French histories in tandem with the creation of a sovereign U.S. republic. Popular representations of the colonies tend to create the impression that the thirteen British colonies were immovable fixtures from which American culture sprang fully formed, but the early Americas were profoundly in flux, as Africans and immigrants traversed an ocean bustling with ships from several European empires. Thus, we will consider “Americanness” to be a tremendously fluid category that means different things to different authors as we survey works by English puritans, Spanish priests, African slaves, Native American clerics, American tourists in Haiti, and revered national poets. In this course we will maintain an interest in the geographic imaginary, questioning the way authors portray place and space in their works. Assignments will include a short close-reading essay, a collaborative research project conducted by the entire class

illuminating one of the central texts, and a creative map. There will also be a final take-home essay exam drawing comprehensively from the course material.

**Lingold**

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

**CRN #: 35358**

**ENGL 372-001**

**U.S. Literature: 1820-1865**

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

**Harrison**

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

**CRN #: 36927**

**ENGL 373-001**

**U.S. Literature: 1865-1913**

This course examines the literature of the United States from the end of the Civil War to the beginning of World War I. Writers of the period such as Howells, James, Herne, Jewett, Twain, Crane, Chesnutt, Freeman, Dunbar, Norris, Robinson, Harper, Gilman and Chopin will be studied. The course will be conducted by the lecture/discussion method. Students are expected to take part in discussions. Besides class participation, which includes attendance, the grade will be determined by optional extra-credit class presentations; a midterm; an optional paper (11-12 pages, either critical or research); unannounced quizzes, if necessary; and a comprehensive final exam.

**Oggel**

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

**CRN #: 34682**

**ENGL 375-001**

**U.S. Literature After 1945**

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

**Mangum**

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

**CRN #: 37191**

**ENGL 377-001**

**19<sup>th</sup> Century U.S. Novels & Narratives**

A study of selected novels and other forms of long narrative reflecting experience in the United States during the nineteenth century. Works by representative writers will be studied in their historical, intellectual, cultural and aesthetic contexts. This section will

highlight women writers. Classes will emphasize discussion, and students will be expected to contribute. Midterm and final exams; other tests as appropriate. Optional student oral presentations will be encouraged, as will be the optional paper. The final grade will be determined by a midterm exam; an optional paper (11-12 pages, either critical or research); unannounced quizzes, if necessary; class participation/discussion (including attendance); optional class presentations; and a comprehensive final exam.

**Oggel**

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

**CRN #: 34681**

**ENGL 378-001**

**20<sup>th</sup> Century U.S. Novels & Narratives**

This course will explore the relationship between memory and identity in twentieth-century U.S. novels. We will understand identity broadly to encompass aspects of subjectivity including class, race, gender, disability, technology, and culture. From remembering, recounting, memorizing, misremembering, and forgetting, our course texts feature acts of memory that negotiate identity, or rather, negotiate multiple co-existing and conflicting identities. We will also address memory and identity on multiple scales – individual, collective, and intergenerational. As we examine how memory speaks to identity and narrative in our course texts, we will situate the novels in their sociocultural, historical, and political contexts. We will also discuss various twentieth-century literary movements while attending to the novels' specific formal properties. Course texts will include F. Scott Fitzgerald's *The Great Gatsby*, Toni Morrison's *Song of Solomon*, and Art Spiegelman's *Maus*.

**Rhee**

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

**CRN #: 34684**

**ENGL/TEDU 386**

**Children's Literature**

Housed in School of Education. Please contact School of Education for course details at 828-1305.

**-001 Cipolletti**

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

**CRN #: 29107**

**-901 Deicas**

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

**CRN #: 29109**

**ENGL/TEDU 389**

**Teaching Writing Skills**

Housed in School of Education. Please contact School of Education for course details at 828-1305.

**-901 Couch**

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

**CRN #: 29112**

**-902 Couch**

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

**CRN #: 28528**

**ENGL/LING/  
ANTH 390-001**

**Introduction to Linguistics**

This course is a general introduction to the field of linguistics, the scientific study of language. It will introduce you to the biological, cognitive and social basis for human

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

**Griffin**

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

**CRN #: 30558**

**ENGL/LING/**

**ANTH 390-901**

**Introduction to Linguistics**

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

**Griffin**

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

**CRN #: 28654**

**ENGL 391-001**

**Topics: The Rise of Feeling: First Person Narrators**

Many of literature's famous characters — Ishmael, Holden Caulfield, Scout, Huck Finn — are beloved because we meet them through the intimacy of the first-person mode of narration. But does the increased access to consciousness create greater reliability? And what accounts for the rise of the first person in contemporary literature? Does a first-person narration mean that we are limited to "therapeutic" plot? This class will consider the narratological and thematic questions first person narrators raise, using texts by Fyodor Dostoevsky, Vladimir Nabokov, Jean Rhys, Alice Walker, Marilynne Robinson, and Denis Johnson.

**Pylvainen**

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

**CRN #: 37209**

**ENGL 391-002**

**GSWS 391-004**

**Topics: Women's Writing of the Long 18<sup>th</sup> Century**

For far too long, far too many myths and misunderstandings shaped the approach to women's writing of the long eighteenth-century. It was thought to focus predominately on "feminine" interests: courtship, marriage, or friendship. It was assumed women wrote secretly, resisting the publication of their texts. It was suggested that women did not have their own literary tradition, or saw themselves as (pale) imitators of their male contemporaries.

In fact, women writers operated as professional, published authors during the long eighteenth century, engaged in central issues of the public sphere (war, empire, slavery, consumer culture, homelessness, labor, sexuality, the literary marketplace), and created a vital and recognizable literary space through their work. While women might seek (private) opportunities for education, even well-educated women found it difficult to earn a living, find meaningful employment, or escape the limiting conditions of the sexual economy. Unable to own property and becoming their husband's property upon marriage, women, unless widowed, faced limited financial options. But writing potentially presented a means for women to earn money. Women wrote extensively across multiple genres—fiction, drama, memoirs, periodicals, poetry—and had a significant presence in print culture.

In this class, we will read both canonical (Jane Austen, Aphra Behn, Eliza Haywood, Mary Shelley, Anne Finch) and lesser-known, though important, women writers (Mary Barber, Laetitia Pilkington, Mary Collier, Jane Barker, Mary Davys, Phillis Wheatley) of the long eighteenth century (roughly 1660-1800), highlighting the differences in class, geography, race, or employment that define women writers and present a representative range of genres to illustrate their variety and versatility. (We will actively resist the monolithic understanding of "the woman writer"). Although the course will move in a chronological manner, we will trace certain themes throughout the semester such as women and war, women and empire, women and the literary marketplace, and women and labor.

This course will require a series of short, focused writing assignments, two exams, and regular and engaged classroom discussion. Students with questions about the class should please contact me at [cingrass@vcu.edu](mailto:cingrass@vcu.edu).

**Ingrassia**

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

**CRN #: 34837**

**ENGL 391-003**

**Topics: Canadian Literature: Fiction into Film**

This hybrid English course (Tuesdays in class; Thursdays through Blackboard) follows a roughly chronological development of Canadian life by examining core cultural

dynamics presented in works of major Canadian writers, and in forms as diverse as historical fiction, science fiction and magic realism. Students will read and study six required novels/films and select a seventh pair to study independently. Facility with Blackboard is essential.

**Lindquist**

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

**CRN #: 37151**

**ENGL 391-004**

**Topics: Arab Literary Travels**

This course introduces students to modern Arabic and Arab-Anglophone literature through vocabularies of travel and movement: exile, estrangement, study abroad, immigration, diaspora, return, displacement, and dispossession. In class, we will learn to balance artistic production influenced by travel with the real conditions of poverty, loss, and violence that impact contemporary immigrants and refugees. In the twentieth and twenty-first centuries, literature has emerged from Palestinian dispossession in 1948 and 1967, oil compound development in the Gulf, the Lebanese Civil War, decolonization efforts in North Africa and the Middle East, and, more recently, continued refugee crises in Syria, Iraq, and Palestine. This same period has produced thinkers and artists like Edward Said, Etel Adnan, Mahmoud Darwish, and Miral al-Tahawy, all of whom understand movement, travel, and even exile or estrangement to be essential components of their creative endeavors. As we explore texts from these authors and events, we focus particularly on the class, gender, and ethnic disparities that inform different narratives' relationship to travel. We will explore a breadth of modern Arab literature while situating that literature in a global context that considers critically the types of movement bringing people, places, and ideas into contact.

**Logan**

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

**CRN #: 34895**

**ENGL/AMST 391-902**

**Topics: Native American Literature**

What is Native American Literature? This is a question we'll try to answer throughout the semester by looking at over two centuries of Native writing in the U.S. No course of this kind could do justice to the wealth and quality of materials available for study, from creation stories, to sermons, political tracts, poems, novels, and short stories. This course opens a small window into this fascinating body of works and I hope you will continue reading Native literature and watch Native films beyond this class. We will begin with oral tales, including some extended study of the practice and theory of translating and writing down Native American oral literature. Then we will read works by Samson Occom, William Apess, Jane Johnson Schoolcraft, and Sarah Winemucca in preparation for the literary, activist, and cultural work in the first decades of the twentieth century by Gertrude Bonnin, Carlos Montezuma, and Luther Standing Bear. In the second half of the semester we will concentrate on contemporary fiction and poetry, from D'Arcy McNickle to Louise Erdrich, Ray A. Young Bear, Sherman Alexie, Joy Harjo, Leslie Marmon Silko, William S. Penn, Karenne Wood (Virginia Monacan

nation), and others. One course cannot "cover" the enormous chronological, cultural, or generic range of Native American literature. We will do our best, however, to read a great number of works that will expand our sense of American literature and culture. We will also read a great deal of Indigenous History, especially Roxanne Dunbar Ortiz's *An Indigenous People's History of the United States*, as well as several scholarly articles. The course requirements will include: active and energetic class participation, one presentation, leading class discussions, mid-term exam, and final group project. Students have the option of visiting the Pamunkey reservation in VA later in the semester. If you have any questions, please contact Prof. Stanciu directly at [cstanciu@vcu.edu](mailto:cstanciu@vcu.edu).

**Stanciu**

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

**CRN #: 36317**

**ENGL 391-903**

**Topics: Medicine in Literature**

In 1994, New York University School of Medicine established a site providing resources for anyone interested in medical humanities. The site defines that term *"broadly to include an interdisciplinary field of humanities (literature, philosophy, ethics, history and religion), social science (anthropology, cultural studies, psychology, sociology), and the arts (literature, theatre, film, and visual arts) and their application to medical education and practice. The humanities and arts provide insight into the human condition, suffering, personhood, our responsibility to each other, and offer a historical perspective on medical practice. Attention to literature and the arts helps to develop and nurture skills of observation, analysis, empathy, and self-reflection--skills that are essential for humane medical care. The social sciences help us to understand how bioscience and medicine take place within cultural and social contexts and how culture interacts with the individual experience of illness and the way medicine is practiced."*

The disciplines of Medicine and Literature share more than one might immediately imagine. At the heart of both lie the human condition, body, mind, and soul. Crucial to both is narrative, storytelling. Doctors and nurses, patients and families, writers from any of these four groups share their experiences of medicine in a range of genres in an effort to represent and investigate those experiences and to sound their depths of meaning.

This semester, we will read and discuss fiction, poetry, nonfiction, and drama, exploring issues both personal and universal, social and cultural, professional and ethical, learning how literature's representational practices can teach or enhance understanding and empathy in a variety of medical contexts. Themes will include physician and patient perspectives on suffering and grief, physician training, physician and patient perspectives of healing and society, and medical ethics. Texts will be selected from works by physician writers such as Abraham Verghese, William Carlos Williams, Atul Gawande, Danielle Ofri, Oliver Sacks, Richard Selzer, and others. Texts will also be selected from works by writers with backgrounds other than that of

physician, including many contemporary poets, and authors Rebecca Skloot, Floyd Skloot, Margaret Edson, and David B. Morris (author of *Eros and Illness*). The possibilities for our combination of readings is rich and numerous.

Students will write and revise an illness/health narrative and an essay synthesizing several of the readings. Attendance and participation--the reading is rigorous--are mandatory. We'll write at the beginning of each class. From a foundation designed by Dr. Elizabeth Hodges, the class is team-taught by MCV's Dr. Mark Ryan and the English Department's Leslie Shiel.

**Shiel**

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

**CRN #: 37003**

**ENGL 391-904**

**ARTS 371-904**

**GSWS 355-901**

**Topics: Queer Cinema**

Prerequisite: Three credits in a 200-level literature course (or equivalent).

Society's dominantly hostile attitudes toward queer sexuality have historically been framed in terms of deviance, pathology, and sickness. In early film, queer people were commonly portrayed as either fearfully sinister villains or objects of ridicule. But attitudes began to change with the advent of queer liberation movements in the 1960's; with increasing concessions of acceptance, the diminution of stereotyping, and the broadening range of story lines and characterizations suggested that queer people in film could be multidimensional. Bursts of willful resistance to mainstream heterosexist characterizations of queer people have occurred, particularly when queer people take the camera into their own hands.

This course seeks to chart these trends as mirrored in modern pictures from the second decade of the twentieth century to the present time. From an abundance of choices, we have selected vividly telling examples, especially pictures with literary antecedents. These choices are designed to provoke wonder, argument and controversy. Some are windows into forgotten times; some point to a possibility of coming together not yet realized.

We will explore how psychoanalysis, Marxism, sexology, feminism, critical race theory, and post-structuralism influence film representations of queer bodies, sexualities, and subjectivities. We will use reception theory to explore queer interpretations of film. Like other genres of film, queer cinema raises broader questions about filmmaking as an artistic and socially situated phenomenon, as well as about how films are "read." Some thematic elements include:

- intersections of race, class, and geography, and the impact of these intersections on queer characters in film, and queer film production
- mythos/mythic dimensions of queer narratives
- objectification, fragmentation, and reification of queer bodies
- identity, gender, and sexuality

- permutations of the desiring subject and the desired object; navigating the queer gaze
- queer futurity, the radical imagination, and liberation

**Canfield**

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

**CRN #: 26679**

**ENGL 401-001**

**Shakespeare**

This course explores six of Shakespeare's plays, across genres and over his career, to consider how they engage with questions of race, religion, gender, sexuality, and ethnicity. How do his plays both reinforce and critique socially and culturally constructed aspects of identity? How do they both draw upon and challenge dramatic conventions of identity? What can we learn about ideas surrounding identity, in Shakespeare's time and our own, from the questions raised by his plays and their histories of theatrical interpretation and critical response? Course requirements include positive and useful participation in class discussions, moderating one class session's discussion, and three writing assignments: a critical essay (4-5 pages), a film analysis and presentation (2-3 pages), and a research paper (6-7 pages).

**Pangallo**

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

**CRN #: 33929**

**ENGL 402-001**

**Chaucer**

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

**Brinegar**

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

**CRN #: 36132**

**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**

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

**CRN #: 37193**

**ENGL 437-002**

**Advanced Fiction Writing**

Prerequisite: 307 Fiction or permission of instructor. Study of the craft of fiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce and revise short fiction and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own, and others', work. In addition, each week workshop members will read the current short story published in *The New Yorker* magazine for classroom critique.

**De Haven**

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

**CRN #: 36750**

**ENGL 449-901**

**Form & Theory of Creative Nonfiction**

Creative nonfiction is a dynamic literary genre whose limits are famously debated and tested. Literary nonfiction really amounts to writing about actual experiences and content (nonfiction) with personality and style (creativity). In this reading and writing workshop, we'll endeavor not so much to define the parameters of creative nonfiction as to explore its possibilities. This semester, we'll focus on the increasingly popular brief essay form. We'll read and write creative nonfiction pieces under 1500 words, as well as analyze and create collections that gather flash pieces together into longer segmented works. We'll explore diverse styles and concerns while delving into the ethical considerations of writing from life, and most of all, playing at the edges of content and form.

Texts:

*The Rose Metal Press Field Guide to Writing Flash Nonfiction* / Dinty Moore

*Another Bullshit Night in Suck City* / Nick Flynn

*Safekeeping* / Abigail Thomas

**Livingston**

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

**CRN #: 37045**

**ENGL/LING 450-001**

**Modern Grammar**

This course is an introduction to the study of grammar, focusing on the nature and structure of human language (syntax) from the perspective of the Minimalist Program, the current version of the Principles and Parameters approach within Generative linguistic theory. This course will focus primarily on the grammar of Standard American English but other dialects of English and other languages will also be examined. This course is designed to give you a brief but broad overview of the issues and analytical methods in current grammatical theory and a comprehensive understanding of the basic structure of English and human languages more generally. No prior coursework in linguistics is required.

**Griffin**

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

**CRN #: 27228**

**ENGL 453-901**

**Introduction to Modern Rhetoric**

This class teaches you how to decode the rhetoric in speeches given by American politicians, activists, artists, and public intellectuals during the 2<sup>nd</sup> half of the 20<sup>th</sup> century and into the 21<sup>st</sup>. These are memorable speeches that shaped public perceptions at the time and that continue to influence our politics today: speeches about the black

power in the 1960s, the war on crime that followed it, the 2<sup>nd</sup> wave of feminism, the emergence of environmentalism, the personal computer revolution, the AIDS crisis, the crack cocaine epidemic, the conservative revolution of Ronald Reagan in the 1980s, the War on Drugs and the rise of mass incarceration, marriage equality, LGBTQ rights, and more. After watching short video clips of these speeches, students will learn how to break down rhetorical appeals to ideology, emotion, logic, character, and the urgency of the moment. At stake in our dialogue and writing about the recent past is the prospect of becoming better critics and just stewards of the rhetoric we hear in the present.

**Coogan**

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

**CRN #: 34693**

**ENGL 454-001**

**Cross Cultural Communication**

A study of language attitudes influencing cross-cultural communication in the workplace, in K-12 and higher education, and in information and entertainment media, with a particular emphasis on the educational ramifications of linguistic discrimination.

**Franz**

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

**CRN #: 37211**

**ENGL 480-001**

**Authors: Bulgakov**

One of our planet's greatest authors of the 20<sup>th</sup> century did not start out being a writer. Mikhail Bulgakov began his adult life as a doctor, but gave up medicine for writing. Because of his gifts at realism, the fantastical, and often absurd humor, Bulgakov's works enjoyed great popularity, but their scathing criticism of his country's political principles was increasingly unacceptable to the Soviet authorities. While his initial works dealt with contemporary/historical issues of the times, others focused upon far more absurd settings/situations like a city under attack by giant reptiles, an operation to turn a dog into a super man, or a visit by the devil and his murderous black cat. By 1930 he was, in effect, prohibited from publishing....and as literary historians like to say, he "spent his days writing for the drawer." His plea for permission to emigrate was rejected by Joseph Stalin – and yet, Stalin liked him enough to keep him alive. During the subsequent period of literary banishment, which continued until his death, Bulgakov created his masterpieces, perhaps the most important of which, *The Master & Margarita*, only saw the light of day decades after the author's death. His posthumous rehabilitation began slowly, only to come to full and unfiltered public access during the last years of the Soviet experience. Strangely enough, Bulgakov's work outlasted the country that prevented its publication. This course will focus on five of his best-known works: *A Country Doctor's Notebook*, *The White Guard*, *The Fatal Eggs*, *Heart of a Dog* and *The Master and Margarita*.

**Didato**

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

**CRN #: 36926**

**ENGL 482-901**

**Studies in British Literature:  
Documentary & Critical Editing**

This course trains students to produce and evaluate both (single-witness) documentary editions and (multiple-witness) critical editions. It begins with a series of three group projects: students will work together on a British Virginia edition of a single, printed copy of a play by Aphra Behn; a Folger *EMMO* edition of a unique hand-written poetry anthology; and, finally, a poem that survives in multiple copies in both print and manuscript, using the critical editing methods developed for *The Variorum Edition of the Poetry of John Donne*. For their individual projects, students may work on any texts or periods that they choose. They will each write two evaluative reviews of existing editions, of their choosing: one a documentary edition, the other a critical edition. For their final projects, they will each write two formal proposals for editions that they could produce in the future—again, one based on a single source, and the other based on multiple copies of a text. These proposals should feature sample pages of the editions, as students envision them. Nevertheless, students will only be proposing, not completing, their editions for the course.

**Eckhardt**

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

**CRN #: 37253**

**ENGL 484-001**

**Literary Movements: Comic Surrealism**

So Surrealism means Beyond Realism. So what's that? So what's comic that isn't absurd, isn't satirical, isn't amusement—isn't even funny? (Why do I hate jokes and love to be amused? What makes wit wit?)

Surreal, dude! the kid exclaims while welcoming his buddy's green hair. Is Surreal merely synonymous with weird? In an age of Cryonics—not too live bodies, in our own time, installed in ice for the better centuries up ahead, impression of Jane Mansfield's breasts immortalized in cement, no sign of body parts anywhere on the screen, within the green, Nintendo Baghdad night—far out & impacting as the brain-invented bombs some of us call Smart—could the Real already have been replaced by the Surreal? If so, what do we do to lighten up? In such a world, how do we know where we are, and how do we laugh? How does the Macabre transport us and where does it leave us? Does it increase our wherewithal to survive, even enjoy our crazy world? What happens when we want our humor to be as crazy as our world? Relish it that way? Is this a proportionate yen? A "sane" yen? How is such humor cathartic? Can the Macabre lead to empathy? Imaginative Compassion? Can the Comic Surreal, even the humorously Grotesque, stir us to tenderness? Seriously & funnily, I mean to lead us on guided imagery trips, to not require "Automatic Writing" from each of you, but put up a Blackboard Forum for sneaky exhibitionists, to allow for "happenings" both in front of our faces & behind our backs, inspire researchings into Apollonaire, Breton, Reverdy,

Duchamp, Prevert, Magritte, Dali, Paul Simon, the Beatles, Bob Dylan, Kenneth Patchen, Frieda Kallo, Wallace Stevens, big ee, Hart Crane, Gerty Stein, Lawrence Ferlinghetti, imperatively, Frank O'Hara, John Ashberry, Charlie Simic, James Tate, & Mary Ruefle—how 'bout some Pablo Neruda?...bit of Shinkichi Takahasi?--& gobs of gorgeous others.

Of course this course has got to begin with showings of HAROLD & MAUD & DOCTOR STRANGELOVE!

**Sange**

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

**CRN #: 30083**

**ENGL 491-001**

**Topics: Writing Process and Practice**

Writing Process and Practice joins writing theory to writing practice. Students will explore their own writing practice and expand their knowledge of rhetorical processes and the teaching/learning of writing. The course has both a classroom and a practical component. The latter part of the semester, students will devote two hours per week to peer consulting in the Writing Center. Coursework will cover readings and investigations into theories about writing and the writing process, as well as the principles of working one-on-one with student writers. The course will require collaborative work, weekly journaling, two short papers, a mid-semester paper, and a final paper and presentation.

**McTague**

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

**CRN #: 21054**

**ENGL 491-002**

**Topics: Multimodal Writing**

Multimodal texts are projects that convey ideas through more than one mode of communication--so not just written words. In this fun and rewarding course, we will explore why our culture privileges alphabetic text and learn how images, video and audio can be powerful tools for conveying ideas. We will learn to compose audio tracks and to edit images and video, and students will have opportunities to practice and develop these new skills. Ultimately, students will leave this course with two polished projects--an audio essay and a video essay--and a better understanding of the mediums and modalities through which we communicate in the 21st century. No previous experience with technology or multimodal projects is needed.

**Gordon**

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

**CRN#: 37267**

**ENGL 499-001**

**Senior Seminar: Arthur Through The Ages**

This course will examine the development and importance of the story of King Arthur in English literature. Students will read medieval Arthurian literature ranging from the pseudo-historical writings of Geoffrey of Monmouth through Middle English poems like Layamon's *Brut* and the *Alliterative Morte Arthur* and culminating in Malory's *Morte Darthur*. The course will then turn to later reworkings of the Arthurian legends like Tennyson's *Idylls of the King* and T. H. White's *The Once*

*and Future King* and conclude with a look at Arthur in film and popular media. Readings will be accompanied by relevant contemporary documents and critical material. Prior knowledge of Middle English will be helpful but is not required. Course work includes short papers, annotated bibliography entries, and other assignments directed toward producing the major assignment; a 12 to 15-page researched argumentative essay.

**Brinegar**

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

**CRN #: 37150**

**ENGL 499-004**

**Senior Seminar: On Blackness and Feeling**

This course pairs affect theory and literary criticism with representative literary works of African American literature to explore the ways race, feeling and citizenship have been integrally related in the American cultural imaginary since the foundation of the nation. Significantly, proslavery racist theories justified slavery as the natural and proper condition of black people not only based on pseudoscientific arguments of black people's presupposed lack of reason and imagination but also on arguments of black people's presumed limited emotional capacity. Through out the course, we will examine the ways that black people mediate, challenge, and resist whiteness as "an affective code" through their own modes of feeling. The course is structured through an engagement with different historical moments/movements: We explore black feeling under slavery in Solomon Northup's *Twelve Years a Slave*, shame and the Jim Crow Era in Nella Larsen's *Quicksand*, black rage and the Civil Rights/ Black Power Movement in Alice Walker's *Meridian* and mourning and microaggressions in Claudia Rankine's in *Citizen: An American Lyric*. Through these readings, we question, how do black people mobilize feelings to bear witness to their humanity, challenge injustice, and work towards individual and collective healing? Assignments will include 2 short response papers, an in-class presentation, and a longer final research paper (18-20).

**Jones**

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

**CRN #: 34697**

**ENGL 499-005**

**Senior Seminar: Labor and Fictional Futures**

In this course we will read novels and short stories that take place in future and near-future worlds. We will pay particular attention to how these literary texts depict labor. Who works? What does work look like in the future? What kinds of work are valued, and what kinds of work are undervalued or not valued at all? And what do these depictions of labor tell us about how we labor in our present? Throughout this course we will place our literary texts in conversation with theoretical texts that highlight how modes of labor intersect with race, gender, and class. Examples of texts we will read include Margaret Atwood's *Handmaid's Tale*, Octavia Butler's "Bloodchild," Philip K. Dick's *Do Androids Dream of Electric Sheep?*, Jennifer Egan's "Black Box," and Kazuo Ishiguro's *Never Let Me Go*. An interest in science fiction is welcome, but not necessary.

**Rhee**

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

**CRN #: 34700**

**ENGL 499-901****Senior Seminar: Fitzgerald and Hemmingway**

F. Scott Fitzgerald and Ernest Hemingway met in April 1925 in the Dingo Bar, rue Delambre, Paris, just after the publication of Fitzgerald's *The Great Gatsby* and shortly before the publication of Hemingway's *The Sun Also Rises*. The relationship that developed between them during the next fifteen years was important to both of them. In this course we will examine works by both of these authors, looking closely at the ways in which their stormy friendship influenced their writing and the direction of their literary careers.

Our major objective in this class will be to acquaint ourselves with the contributions to American letters of Fitzgerald and Hemingway through close reading and careful discussion of much of the fiction written by them--particularly of that fiction written during the time of their friendship, 1925-1940. Another main objective will be to familiarize ourselves with the major source material--biographical, bibliographical, and critical--for each author; and through the use of this material we will draw conclusions about their relationship to each other and to the time in which they wrote.

**Mangum****TR 4:00-5:15pm****CRN #: 37189****ENGL 499-902****Senior Seminar: Contemporary Literature & Media**

This course surveys a few of the many themes and issues in contemporary media and literature and the theory and criticism written about them. We'll read across a wide range of genres, global cultures, and media forms, focusing in particular on the novel and longer narrative forms, and on material produced within the past 10 or so years. Students will write two 10-page papers or one 20-page paper. Vigorous participation in class discussion is expected.

**Golumbia****MW 4:00-5:15pm****CRN #: 36121**