

**VCU DEPARTMENT OF
ENGLISH**

**UNDERGRADUATE
COURSE DESCRIPTIONS**

FALL 2006

**English Department
Undergraduate Courses in English
Fall 2006
Credit Distribution**

Linguistics: 449, 450, 451

Writing: 303, 304, 305, 426, 435, 437, 439

Criticism: 352

Literature prior to 1700: 361, 400, 402, 407, 490-003, 490-006

Literature 1700-1900: 321, 322, 372, 415

Literature of Diversity: 314, 365, 384, 490-001

Senior Seminar: 490-001, 490-002, 490-003, 490-006

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

Information is current as of 04/19/06.

ENGL 101 is prerequisite to all 200-level literature courses; a maximum of three credits of 200-level literature may count toward the 36 credits for the major.

ENGL 201—Western World Literature I

An introduction to the literature of Western cultures from the ancient world through the Renaissance, emphasizing connections among representative works.

Section 001	Morse	MWF	3-3:50 p.m.	Call #16880
Section 901	Shimomura	MW	4-5:15 p.m.	Call #12374

ENGL 202—Western World Literature II

Section 001	Smith	MWF	2-2:50 p.m.	Call # 16915
Section 002	Smith	MWF	12-12:50 p.m.	Call # 16879

ENGL 205—American Literature I

An introduction to the literature of the United States from its origins through the 1860s, emphasizing connections among representative works.

Section 001	Newland	TR	11a.m.-12:15 p.m.	Call #12376
Section 002	Harrison	MWF	12-12:50 p.m.	Call #12377

ENGL 206—American Literature II

An introduction to the literature of the United States from its origins through the 1860s, emphasizing connections among representative works.

Section 001	Richardson	MWF	9-9:50a.m.	Call #12380
Section 903	Gordon	M	4-6:40p.m.	Call #12384

ENGL 211—Contemporary World Literature

Section 001	Chan	MWF	1-1:50p.m.	Call #17194
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ENGL 215—Readings in Narrative

Section 001	Staff	TR	3:30-4:45p.m.	Call #17190
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ENGL 236—Honors: Women in Literature

This is a general education honors course in English and Women's Studies designed to introduce students to literature written in English by and/or about women. Prerequisites include ENGL 101 *Composition and Rhetoric I*. Guided by a feminist approach to reading, we will consider how issues of

gender—intersecting with those of race, class, nationality, and sexual identity—inform the literature. With an emphasis on twentieth-century writing, this course will include readings that represent a range of subjects, cultural perspectives, literary styles, and genres. We will examine these texts as individual works of literature. What images prevail? What is distinctive about the author’s use of language? How are women’s lives represented? We will also consider these texts as a collective body of literature. What are some recurrent themes? Is there a particular feminine aesthetic? Where do these texts fit into a distinct literary tradition? Topics to be discussed include literary influence, myths and stereotypes about women, theories of sexual difference, racial identities and racism, and female sexuality. This course requires a lot of reading, consistent attendance and active participation in discussions, in-class writing and homework assignments, an oral presentation, a formal critical essay, and a final examination.

Section 701 Winston TR 9:30-10:45 a.m. Call #16883

ENGL 241-001 Shakespeare’s Plays

Please contact the Department of English for more information, 828-1331.

Section 002 Sharp TR 12:30-1:45 p.m. Call #12387

ENGL 291: Topics in Literature: Reading/Writing Fiction and Poetry

Prerequisite: ENGL 101.

An introduction to literature through the in-depth study of a selected topic or genre.

Section 001 Staff MWF 1-1:50 p.m. Call #17372
Section 702 Staff TR 12:30-1:45 p.m. Call #17013
Section 703 Staff MWF 10-10:50 a.m. Call #17185

ENGL 291: Topics in Literature: Poetry

Section 901 Sange T 7-9:40p.m. Call #17199

ENGLISH 291: POETRY

A course called POETRY

Is about

“The apparitions of these faces in the crowd;
 Petals on a wet black bow.”

And about

“I keep going to meetings where nobody’s there
 & contributing to the discussion.”

And about

The delicious disparity between their voices;
 our ability to see so well from the song in those first two lines,
 and get instantly chummed by the jaunty talk in the second two.

About mostly being

The poem’s other half, its reader,
 Its voice seeking completion through your own.

We will explore what makes a poem only itself, and whole.
You may learn to read so well you want to write.
(If not the next moment, perhaps years from now.)

***ENGL 101 and 3 credits in 200-level literature courses are prerequisites
to all 300- to 500-level literature courses.***

***English 200, and 3 credits in 200-level literature courses, are
prerequisites to all 300- to 400-level writing courses.***

ENGL 301—English Studies: Reading Literature (WI)

What I hope this course will provide you is greater skill and confidence as both a reader of literature and a writer about it. We'll look at a range of works, including some poetry, several short stories and at least one novel, one or two plays, and one film. We'll read recent works as well as ones written 400 years ago, and we'll sample writing from a number of cultural and national groups who are writing in English.

We'll pay some attention to critical vocabulary, and discuss (and practice) reading strategies for approaching and interpreting texts. The authors we'll read, therefore, range from William Shakespeare to Edward Albee, from John Keats to Toni Morrison, and might include also Henry James, Edgar Allan Poe, Kate Chopin, and Anton Chekhov, as well as the less familiar Roddy Doyle, Kathleen Jamie, and Jhumpa Lahiri. Assignments will include a significant amount of writing, including frequent written responses to reading assignments, several of which will be developed into longer papers. (Writing Intensive.)

Section 003	Fine	TR	9:30-10:45 a.m.	Call #12390
Section 004	Fine	TR	12:30-1:45 p.m.	Call #12391

ENGL 301—English Studies: Reading Literature (WI)

Reading Literature is a course designed for majors as they begin their undergraduate degree in English. Students will read and discuss in class a variety of literary texts representing at least two genres (poems, short stories, novels, and plays) and write a variety of essays and responses to those texts. At least one of the essays will require the student to use research techniques of the field and secondary sources. The general objective of the course is to help students become more sensitive readers and to provide strategies that will enable them effectively to communicate in essay form their observations about texts they have read. (Writing Intensive.)

Section 902	Mangum	MW	12:30-1:45 p.m.	Call #16919
Section 903	Mangum	TR	4-5:15 p.m.	Call #16920

ENGL 303—Writing in the Workplace (WI)

Prerequisites: ENGL 200 and three credits in a 200-level literature course.

Advance study and practice of writing in fields such as technology, science, administration and government, including visual rhetoric in both print and electronic forms.

May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Section 001 Davis	TR	11a.m.-12:15p.m.	Call #12394
Section 002 Ferrara	TR	9:30-10:45a.m.	Call #12395
Section 901 Forneris	MW	5:30-6:45 p.m.	Call #12396
Section 902 Herbert	MW	4-5:15 p.m.	Call #12397

ENGL 304—Advanced Writing (WI)

Prerequisite: ENGL 200 and three credits in a 200-level literature course (or equivalent). Study of the craft of literary non-fiction essay writing, with instruction and guidance geared toward constructive self-criticism. Participants will be expected to produce a portfolio consisting of one narrative essay accompanied by a number of smaller pieces, and will become proficient in the critical analysis of literary nonfiction in order to evaluate and articulate the strength of their own work.

Section 001 Fueglein	TR	11a.m.-12:15p.m.	Call #17188
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ENGL 304—Advanced Writing (WI)

An advanced study of the writing of non-fiction prose with a concentration on analytical writing and creative non-fiction including memoir, travel, and nature writing. Techniques of rewriting and publishing also will be considered. (Writing Intensive; computer assisted.)

Section 002 Fagan	MWF	3-3:50 p.m.	Call #12398
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ENGL 304—Advanced Writing (WI)

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

Section 003 Newland	MWF	2-2:50 p.m.	Call #12399
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ENGL 304—Advanced Writing (WI)

Prerequisites: ENGL 200 and 3 credits in a 200-level literature course.

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.

Please contact instructor for additional information.

Section 004 Baker	MWF	2-2:50 p.m.	Call #12400
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ENGL 304—Advanced Composition (WI)

Prerequisites: ENGL 200 and 3 credits in a 200-level literature course.

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.

Please contact instructor for additional information.

Section 901 Griffin	M	7-9:40 p.m.	Call #12401
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ENGL 305—Creative Writing: Poetry

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.

Section 001	Sange	TR	12:30-1:45p.m.	Call # 12402
Section 901	Sange	T	7-9:40 p.m.	Call #16881

ENGL 305—Creative Writing: Fiction

Great writing—even when it's comedic—puts characters at risk in a way that feels important to readers. We have to have an emotional relationship with the people, premise, and language of a story, or else we simply won't read it. Your job in this course is to be first a feeling person, then a calculating editor who shapes your fiction (and helps to shape others') so as to provoke feeling in the audience: You are here to manipulate others. So, with a view to developing the critical/editorial side of your writerly self and nurturing the childlike/inspired side, this course will focus on published readings, exercises, and workshops of your writings.

Section 003	Cokal	TR	3:30-4:45 p.m.	Call #12403
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ENGL 305—Creative Writing: Fiction

Section 006	McCown	TR	11-12:15 p.m.	Call #12404
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ENGL 305—Creative Writing: Poetry

Section 902	Staff	T	7-9:40 p.m.	Call #17019
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ENGL 305—Creative Writing: Screenwriting

Study of the craft of screenwriting. Students will be required to produce a pitch, outline, treatment, and three acts of a screenplay.

Class will be run in workshop format, with each student having his or her work critiqued by the class.

Section 905 McCown TR 5:30-6:45 p.m. Call #12406

ENGL/AFAM 314 African-American Literature

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

Section 001 Bassard TR 9:30-10:45 a.m. Call #17217

ENGL/AFAM 314 African-American Literature

This course is a survey course that takes a genre approach in its exploration of the development of African American poetry, fiction, and drama from the seventeenth century to the present. In addition, the course will explore nonfiction prose works--essays, letters, addresses, speeches, appeals, etc.--and autobiographical works, including slave narratives, which are major and significant historical and literary contributions. The focus of the course is both historical and literary because it is impossible to separate the writings of African Americans from their historical and cultural experiences in this country. Brief response essays, journal writing, mid-term and final essay exams are required.

Section 003 Perry MWF 11-11:50 a.m. Call #12407

ENGL 317—Modern Drama

This class will explore the development of modernism, with a focus on Continental and American drama from the 1880s through the 1930s. Playwrights discussed will include Ibsen, Chekhov, Strindberg, Schnitzler, Wilde, Shaw, Brecht, and Copek, among others.

Section 001 Browder TR 11 a.m.-12:15 p.m. Call #16908

ENGL 321—British Literature of the Romantic Era

Exploration of the literature and the cultural phenomena of Romanticism in Britain during the years 1783-1837, with readings from writers such as Blake, Wordsworth, Byron, Austen, and Percy and Mary Shelley. Much of the course will be devoted to close readings of great poems within their historical context.

Section 001 Latané TR 9:30-10:45 a.m. Call #12408

ENGL 322—Victorian Poetry

Students in this course will study a number of poets writing from 1830-1900, with particular emphasis on Browning, Tennyson, and the Pre-Raphaelites. We will look at what the poets have to say, how they say it (poetics), and the connection of both to the Victorian world at large. In addition to examination of the close knowledge of memorable poems, requirements include two short explications and one longer essay.

Section 001 Latané TR 11a.m.-12:15p.m. Call #16921

ENGL 323—Early 20th Century British Literature

Modernist Crossings: Literature, Art, and Ideas in the Age of the New Woman and the Great War.

This is an upper-level English course that considers British modernist literature within the larger context of international modernism. **Prerequisites include ENGL 101 *Composition and Rhetoric I* and a 200-level literature course (not ENGL 200).** We will examine how modernist literature as well as visual art, music, and dance both responded to and influenced the political and social upheavals brought about by such phenomena as two world wars, international and national liberation movements, and scientific and technological innovations. This course requires a lot of reading, consistent attendance and active participation in discussions, in-class writing and homework assignments, an online reading journal or “blog,” a formal critical essay, and a final examination.

Section 001 Winston TR 12:30-1:45p.m. Call #17201

ENGL/TEDU 351 Children’s Literature

Please contact School of Education for more information, 828-3382.

Section 001 Rhodes TR 9:30-10:45a.m. Call #12411

Section 901 Davis W 4-6:40p.m. Call #12412

Section 902 Harris W 7-9:40p.m. Call #12413

ENGL/WMNS 352—Feminist Literary Thought

This is an upper-level course in English and Women’s Studies designed to introduce students to contemporary feminist thought and feminist approaches to analyzing literature and culture.

Prerequisites include ENGL 101 *Composition and Rhetoric I* and a 200-level literature course (not ENGL 200). It is strongly recommended that students also complete one or more of the following courses before enrolling: ENGL/WMNS 236 *Women in Literature*, ENGL/WMNS 384 *Women Writers*, WMNS 201 *Introduction to Women’s Studies*, WMNS 301 *Feminist Social Theory*. We will read and discuss non-fiction essays and books on the women’s movement, feminist theory, feminist issues, and topics specific to the study of literature. We will consider the history and development of feminism and feminist theory as a methodology in the humanities, explore several of the major theoretical trends of the last thirty years, and examine applications of feminist theory to a specific work of literature. Central to this course will be a consideration of how issues of gender intersect with those of race, class, sexual identity, and nationality. This course requires a lot of reading, consistent attendance and active participation in discussions, in-class writing and homework assignments, several short essays, and a midterm and final examination.

Section 001 Winston TR 11a.m.-12:15p.m. Call #12414

ENGL/RELS 361 The Bible as Literature (WI)

Please contact the Department of Religious Studies, 828-1026.

Section 901 Waybright T 4-6:40 p.m. Call #12415

Section 902 Swenson T 7-9:40p.m. Call #12416

ENGL 365—Caribbean Literature

Because of its tumultuous histories of colonization, its historically strategic geographical location, and its collisions of languages and peoples, the Caribbean has been producing arguably the most exciting literature of the past half-century. We will acquaint ourselves principally with the Anglophone writing that has emerged from Britain's former and present colonies in this region. Performance on two short

papers, participation in an online forum, scintillating class discussion, and a final exam will constitute students' grades. Reading will include George Lamming's *In the Castle of My Skin*, Samuel Selvon's *The Lonely Londoners*, V. S. Naipaul's *Miguel Street*, Michelle Cliff's *No Telephone to Heaven*, Derek Walcott's *Dream on Monkey Mountain* and *Omeros*, Jamaica Kincaid's *Lucy* and *A Small Place*, and David Dabydeen's *The Counting House*.

Section 001 Chan MWF 2-2:50p.m. Call #17308

Section 002 Chan MWF 10-10:50 a.m. Call #17304

ENGL 372—American Literature: American Romanticism

American Romanticism in the Marketplace.

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.

Authors to be covered may include Bryant, Poe, Hawthorne, Fern, Melville, Douglass, Emerson, Thoreau, Fuller, Whitman, and Dickinson. Assignments for this course will include weekly assertion papers, a mid-term, a final, and a major paper.

Section 001 Harrison MWF 3-3:50p.m. Call #12417

ENGL 374—American Literature: Early 20th Century Literature

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

Section 001 Mangum TR 12:30-1:45p.m. Call #16918

ENGL 375—American Literature: Contemporary

This course is intended as a survey of American literature from 1945 to the present day. As such we will read and discuss selected works representing significant trends in American prose, poetry, and drama since the end of World War II. In particular, we will focus on the relationship between literature and the society in which it was produced and read, between art and life itself. We will focus on the blurring of literary genres in contemporary literature, and on contemporary writers' emphasis on autobiography and other forms of nonfiction. Overall, I hope to help you think, talk, and write more effectively about your reading. Among the authors we are likely to read are Paul Auster, Bharati Mukherjee, Joan Didion, James Baldwin, Saul Bellow, Alice Walker, Kurt Vonnegut, Ann Beattie, Jayne Ann Phillips, Tim O'Brien, Anne Sexton, Raymond Carver, Denis Johnson, Randall Jarrell, Li-Young Lee, Allen Ginsberg, and Robert Lowell. You should expect to read one novel, or several short stories or groups of poems, each week. There will be a midterm, a 4-5 page paper, a number of reading responses or quizzes, and a comprehensive final exam. Classes will mix informal lecture and discussion with a decided emphasis on the latter.

Section 901 Fine W 4-6:40p.m. Call #12419

ENGL/WMNS 384—Women Writers

A study of women writers of the twentieth-century American South, with an emphasis on longer narratives, though some shorter works will be considered as well. Ellen Glasgow, Carson McCullers, Flannery O'Connor, Katherine Anne Porter, Lee Smith, Alice Walker, and Eudora Welty are among the writers included. Class meetings will be devoted to lecture and discussion (with an emphasis on the latter), as well as occasional in-class writing and group activities. Course requirements include an annotated bibliography, a midterm, a written project, and a final exam. (Both the midterm and final essay include a short critical essay component.)

Section 002 Lucas TR 12:30-1:45p.m. Call #12420

ENGL 391—Topics in Literature: Prison Writing

A critical look at recent memoirs, stories, essays and poems shaped by the prison experience in America, with special focus on the culture of criminality, the politics of incarceration, and the rhetoric of rehabilitation. Students will write one term paper on the construction of race, class, and gender in these works and another, research-oriented piece on some aspect of prison life.

Section 001 Coogan MW 4-5:15 p.m. Call#16890

ENGL 391—Topics in Literature: Peer Tutoring

English 391 is a course which joins writing theory to writing practice. Students will explore their own writing processes, expand their knowledge of rhetoric, and develop valuable skills as peer tutors of writing. ENGL391 has both a classroom and a service component, so students will be asked to devote time, generally 15 hours, to tutoring in the Writing Center during the second half of the semester. Our coursework will cover readings and investigations into theories about writing and the principles of peer tutoring. This is a writing intensive course that will require journaling, two short papers (3-5 pages), and one long final paper (10-12 pages).

Section 003 Strong MWF 12-12:50p.m. Call #12422

ENGL 391—Topics in Literature: American Crime

Our focus will be on Transgression and Evil, American-Style, as presented and explored in literary and genre fiction, "true crime" books, documentary film, film noir and private eye movies. While the emphasis will be upon contemporary and twentieth-century material, contextual/historical lectures will also deal with eighteenth and nineteenth century writers. The syllabus will include works by, or films based on the works of, E. A. Poe, Theodore Dreiser, Frank Norris, Dashiell Hammett, Raymond Chandler, Patricia Highsmith, Mario Puzo, Norman Mailer, Truman Capote, George V. Higgins, Thomas Harris, and others. Midterm and final exams; term paper.

Section 901 DeHaven R 7-9:40p.m. Call #12421

ENGL 391—Topics in Literature: TBA

Please contact Department of English for more information, 828-1331.

Section 902 Soderlund TR 4-5:15 p.m. Call #17189

ENGL 400—Shakespeare: The Early Works

In this course, we will examine both some "masterpieces" and some problematic works (10-12 plays, 50 sonnets, one narrative poem) which Shakespeare wrote during the 1590s, asking each work to explain itself linguistically and dramatically. Though some attention will go to theatrical/film history and interpretation of the plays, most of the course will focus on the development of Shakespeare's poetic style. Students will be asked to submit three short (1200 words) papers and one longer (2500 words) paper.

Section 001 Sharp

TR

11-12:15 p.m.

Call #TBA

ENGL 402—Chaucer

We will make the multi-faceted Canterbury Tales our main interest. We'll begin, however, with Boethius's Consolation of Philosophy, which Chaucer translated. I may also ask you to read The House of Fame, using an internet text; this early poem is something like Chaucer's ars poetica. The Canterbury Tales offer an encyclopedic array of narratives: comic, tragic, moral, silly, ceremonial, colloquial. We will concentrate on the intriguing and the entertaining. Reading journals, two short essays (4 pp. each), recitation, a midterm and a final. I will expect you to do some work with the language—there will be tapes available for you in the Language Lab and I may also ask you to purchase one tape (at a cost of about \$10).

Section 001 Morse

MWF

1-1:50p.m.

Call #12425

ENGL 407—Medieval Epic and Romance

We will begin our study of medieval epic with at least two of the following: Beowulf, The Song of Roland and El Cid, early medieval epics of England, France and Spain, respectively. From battle epics, we will pass to the great romances of the high and later Middle Ages, all of them in the Arthurian tradition. We will read of Arthur, Lancelot, Gawain, Perceval, Galahad, and Tristan in the works of authors such as Chretien de Troyes, Gottfried von Strassburg, Wolfram of Eschenbach, the Pearl-Gawain poet, and Sir Thomas Malory. There will be some short explication exercises, two short papers (4-6 pages), a midterm and a final.

Section 901 Morse

MW

5:30-6:45p.m.

Call #16943

ENGL 415—British Novels: 18th-Century

The novel (which of course means new) is a modern genre, developed in the late seventeenth and early eighteenth centuries from an amalgam of other discourses. The novel, as we think of it, really did not exist before this period. As a result, many of the earliest "novels" or prose fictions are experimenting with—and trying to create—a form that would be both a commercial and narrative success. We'll look at the various discourses and cultural influences that inform the early novel as we read a series of texts that illustrate the genre's development. The novel is very much the product of (and, in turn a formative influence on) the cultural commercialization that also marked this period. The novel was seen as popular culture rather than "literature" in part because women and men of the middling classes were newly able to publish and profit in the marketplace; previously "literature" and "authorship" had been the domain of privileged, educated, men, and written for pleasure not for profit. Now, imaginative work was suddenly another kind of commodity and the writer a new kind of professional.

This course will look at the development of the novel in eighteenth-century England. Among the issues we'll explore: the novel's influence on the cultural construction of class and gender, the effect of a developing literary marketplace on the novel as a form (e.g. how did authors make sure their books sold?), the role of women as readers and writers of early fiction, and the subject of work—both the way work is represented or effaced in the novel, but also the increasing awareness of the kinds of literary

'work' that enables a genre.

Our focus will be primarily on the the most popular novels during that period. The reading list may include but not be limited to Aphra Behn, *Oroonoko*; Daniel Defoe, *Robinson Crusoe*; short prose fiction by a variety of women writers; Samuel Richardson, *Pamela*; Eliza Haywood, *Anti-Pamela*; Henry Fielding, *Shamela* and possibly *Tom Jones*; Oliver Goldsmith, *The Vicar of Wakefield*; and a novel by Jane Austen. In addition to the primary texts, we will also be interested in the history of the history of the novel (as it were). Some attention will be given to the major studies of the novel of the last fifty years.

Course requirements will include regular postings on Blackboard, some short two shorter papers, one longer paper, and a mid-semester and final exam. Students who enroll in the course can contact the instructor at the end of the semester for a preliminary syllabus if they want to begin reading over the summer.

Section 001 Ingrassia TR 11a.m.-12:15p.m. Call #16922

ENGL 426—Advanced Playwriting

For this course, students will complete a full-length play, or a number of shorter dramatic pieces. The readings will include a number of short contemporary plays.

Section 001 Browder TR 12:30-1:45p.m. Call #17015

ENGL 435—Advanced Poetry Writing

For those who wish to offer another writing course or previous writing experience as an equivalent to having taken English 305, the submission of a poetry sample is required for enrollment. Samples should be submitted prior to the semester's beginning, and should be taken to the department office to be put in Dr. Donovan's mailbox; they should include a cover letter with the student's name, phone number, and address, and an explanation of previous writing experience. The suitability of previous courses or writing experience will be determined by the instructor upon reading the poetry sample.

This course is an advanced poetry workshop. It will begin with some general discussion, readings, and advice, but will soon focus on a sustained, in-depth examination of the students' writing in the workshop setting. The influence of other contemporary poets, as well as the usefulness of translation work and wide reading will be emphasized. Individual conferences with the instructor are featured. Many students in this course find it useful in preparing to apply for graduate study in creative writing. In any case, all students are expected to be committed, seriously engaged writers which will help ensure an enjoyable and productive experience for us all.

Section 901 Donovan TR 5:30-6:45p.m. Call #12428

ENGL 437—Advanced Fiction Writing

Section 901 McCown MW 5:30-6:45 p.m. Call #16898

ENGL439—Advanced Literary Non-fiction

This workshop will engage students as readers and writers of the "fourth genre," creative or literary nonfiction, a genre which is versatile, elastic and, like other genres of writing, still evolving. Participants

will explore writing nonfiction through two writing projects of their own and through reading a range of readings which illustrate the possibilities for subgenres of creative nonfiction stylistically and topically.

Section 901 Hodges MW 5:30-6:45 p.m. Call #16906

ENGL 449/LING 449—Intro to Linguistics

In this hands-on, problem-solving oriented introduction to the field of linguistics, you will learn basic techniques that linguists use to analyze languages as rule-governed systems (including sounds and sound systems, words and how they are composed, as well as how words combine to form grammatical sentences).

We will analyze and discuss how accents and dialects work. We will look at how the English language evolved to where it is today, and how it continues to change. We will discuss how advertising and the media can manipulate gullible readers by skillful use of sentence structure and word choices-and how to beat them at their own game. And throughout the course, you will discover strategies that make learning foreign languages easier.

Section 001 Kuhn MWF 2-2:50 p.m. Call #16900

ENGL 450/LING 450—Modern Grammar

This course on English grammar will get you actively involved with the English language, using the analytical methods of linguists. We will focus on learnable logical step-by-step reasoning as the key to understanding how the English language works. You will learn patterns from straightforward examples and develop confidence in applying them to more complex constructions. This is a very hands-on, problem-solving oriented course.

Section 001 Kuhn MWF 10-10:50a.m. Call #12430

ENGL 451/LING 451—History of the English Language

This course introduces the historical linguistics and social history of English, particularly earlier states of the language, beginning with its Indo-European roots. We will concentrate upon how language forms (and the assumptions ingrained within them) affect literature, examine earlier technologies of writing and transmitting information, and explore the politics of language change within specific cultural milieu. Course requirements will include active class participation, short homework assignments, group projects, midterm and final exams, and one or two papers. No previous knowledge of linguistics is required, but you must bring to class a willingness to tackle small pieces of old languages—such as Old English!

Section 001 Shimomura MWF 1-1:50p.m. Call #16887

ENGL 490—Senior Seminar: Women's Autobiography

Autobiographies are journeys, for both their writers and readers. But as readers, we must ask what kind of journey a writer is taking (and taking us on). How do we characterize that journey? Is it heroic? Mythic? Believable? Coherent? Fragmented? Is it a pilgrimage? A reconnoitering? An inquiry? A quest? Confessional? Secretive? Is it extraordinary or ordinary? Where are gaps and what do we do with them? How do we perceive matters of agency? Authority? Norms? How is it that we see the writer? As powerful? Passive? A victim? In what ways does her narrative have resonance with our own lives? Is such resonance necessary? What is the subject matter? What does the writer seem to hope to achieve and what do we see achieved with the subject matter? What goals does the writer have with audience? How are we, as readers, engaged? Why? We cannot help but approach these questions from perspectives

having to do with representation, rhetoric devices, stylistic, literary choices, cultural, historical and social contexts, gender and ethnicity.

In the last two and a half decades, an important and fascinating body of scholarship, devoted to the study of women's published and unpublished autobiographical writings, has explored this genre from every possible angle in an effort to reclaim what has been ignored. This scholarship has sought to develop a landscape that is jointly implied and imagined by women's representations of their lives, and thus to recompose literary history. In her introduction to *The Female Autograph* (1984), Domna Stanton writes, "The subject represents one of those cases of maddening neglect that have motivated feminist scholarship since 1970. This body of writing about the self has remained invisible, systematically ignored in the studies of autobiography that have proliferated in the past fifteen years" (vii). In this course we will read a selection of women's autobiographies, discuss them, interrogate them and our readings of them, write about them and perhaps do some autobiographical writing of our own.

Section 001 Hodges

TR

3:30-4:45p.m.

Call #17014

ENGL 490—Senior Seminar: American Culture of the 1950's

We tend to think that America in the 1950s was a placid land of conformity, a moment of "Leave It to Beaver" stability between World War II and the chaos of the infamous "Sixties." In his book *The Fifties* (1993), however, David Halberstam argues persuasively that America in the 1950s was riven with social and cultural upheavals that led directly to the dramatic changes of the next decade. Looking at the fiction, poetry, drama, film, music, and media of the "Fabulous Fifties," we will examine a number of themes--including the Cold War, Alienated and Rebellious Youth, and the beginnings of the Sexual Revolution--that marked the post-World War II turn to our present America of late consumer capitalism and hegemonic popular culture. Extensive reading, reviews, one long and a number of short research projects and reports. (Writing intensive.)

Section 002 Kinney

TR

11-12:15p.m.

Call #12432

ENGL 490—Senior Seminar: Reading and Writing the Fall

On order are two texts:

John Milton, *Paradise Lost* ed. David Scott Kastan

And

Lucy Hutchinson *Order and Disorder*, ed. David Norbrook

Both focus on or meditate about the Fall in Genesis (actually, we will focus primarily on the first 5 of the 19 ½ Cantos of Hutchinson's work). In addition, each student will be required to bring a bible, and we will begin by considering the various wordings of the various translations and their coloring of the tale. I will not proscribe any one translation, precisely to focus on differences.

This will be a research course, with small groups working on collateral readings. An early group will consider various professional interpretations of Genesis, among them feminist readings. Small groups could pursue Milton's writing about divorce and marriage, as Adam and Eve appear to some to be married in Eden. Others might consider how the various readings of Genesis, uncovered in the first section, might bear on either poem.

We will consider the main two texts in chronological order—Milton's and then Hutchinson's, 5 cantos of which were published anonymously in 1679, 5 years after Milton died. I have been interested in slight differences between the two, but there are considerable similarities in basic religious stance.

All students will join “Milton -L” emanating from the University of Richmond, to sample some of the professional Miltonists’ thoughts, although I regard much of it as silly. Many like to pursue theological issues, about which I am very poor, while I particularly enjoy literary discussions of the poem. Hint, hint.

Section 003 Berry TR 12:30-1:45 p.m. Call #17303

ENGL 490—Senior Seminar: Mythology

This course examines myths and folklore, and their resonance in texts from classical and medieval to the modern. Texts will deal with gods, heroes, monsters, magic, and riddles, and may include creation stories, Norse or classical mythology and epic, medieval reworkings of Celtic mythology, and early modern ballads, as well as a more modern text (possibly Buffy the Vampire Slayer). Requirements will include careful reading and discussion of some weird and wonderful texts, class presentations, essay exams, and regular short writing assignments that will culminate in a longer researched senior seminar paper (approximately 15 pages).

Section 006 Shimomura MWF 11-11:50a.m. Call #12434