

**VCU DEPARTMENT
OF ENGLISH**

**UNDERGRADUATE
COURSE
DESCRIPTIONS**

Spring 2010

Credit Distribution

**Prerequisite for 300-level writing courses: ENGL 101, ENGL 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, 435, 437, 439, 491-001

Criticism.....387, 430

Linguistics.....449, 450, 451, 453

Literature prior to 1700.....391-011, 401, 402, 407, 410, 423

**Literature 1700-1900.....321, 322, 373, 391-901, 411, 490-002,
490-003, 490-004**

Literature of Diversity.....365, 387, 391-901, 490-004

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

This information is current as of 10/28/09

HOLIDAY INTERSESSION CLASSES

Holiday Intersession classes begin on December 28, 2009, and end on January 9, 2010. Classes meet MTWRFS from 9 a.m. to 2 p.m.

ENGL 206-V03 American Literature II

Please contact instructor for information.

Prichard

M-Sa 9:00am-2:00pm

Call #: 12179

ENGL 313-V03 Southern Literature

What makes a story "Southern"? Does any twenty-first century, or late twentieth-century, Southern literature exist that's markedly different from contemporary writing of other regions of the United States? If so, what are its "Southern" traits? These are some of the questions that we will consider in English 313 as we study the themes and phases of the region's narrative tradition through a survey of representative works, from the origin stories of the Yuchi and the Cherokee to the contemporary fiction of Bobbie Ann Mason and Lee Smith. Some class time will be devoted to lecture, but class meetings will consist of a variety of other activities as well, including class readings, occasional in-class writing, discussion, group exercises, music listening, and film viewing. Course requirements include daily reading, occasional unannounced quizzes, weekly tests (including objective questions as well as short essay prompts), and a final project and presentation.

Lucas

M-Sa 9:00 a.m. – 2:00 p.m.

Call #: 22187

ENGL 318-V03 Contemporary Poetry

This course has been designed not only to cultivate the students' enjoyment of contemporary poetry, but also to improve their ability to appreciate its complexities and to articulate their thoughts and observations about their readings in discussions and essays. Students will solidify their grasp of the essential literary terms of the genre. While the course may look back briefly at the traditions out of which today's poetry has arisen, the focus will be on poems intended for an audience alive today. We will also devote some part of each class to the experience, through film and sound recordings, of hearing established poets read and discuss their own poems. Readings will range across aesthetic styles as well as cultural and geographic borders. We will read some poems in translation, though most works will be by American poets. Students will be required to write and share short, improvised, informal reactions in class each day, and there will also be three formal graded essay assignments. Most

readings will be from the assigned anthologies, though some journals, websites and full collections of poetry will also be employed.

Graber

M-Sa 9:00 a.m. – 2:00 p.m.

Call #: 24341

ENGL 391-V03

Topics in Literature: Horror Film and Society

Slashers, gore, and tons of zombies! This course is an exploration of horror films and their relation to society, with both a national and international perspective. The course will look at horror markets within the US, examining for historical and social contexts, as well as looking at the affects and effects of international markets such as Japan, Germany, France, and others. The class will trace how present day horror movies have been a product of a vast and plentiful history of horror, as well as how social and global forces have changed the path of horror, such as wars, social movements, trends, and other factors.

McKendrey

M-Sa 9:00 a.m. - 2:00 p.m.

Call #: 24167

ENGL 391-V13

Topics in Literature: 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 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 (perhaps Nathanael West’s Day of the Locust, Walter Mosley’s Devil in a Blue Dress, short stories by Raymond Chandler, and Joan Didion’s Play It as It Lays) and view a number of films, some based on these literary works. Assignments will include several quizzes, a few response papers, and a final exam. Note: If you have taken ENGL 381 (Fiction into Film) in the past few years, you shouldn’t take this course, as it repeats most of the material I have been using in that course.

Fine

M-Sa 9:00 a.m. - 2:00 p.m.

Call #: 22188

ENGL/LING 450-V03 Modern Grammar

Prerequisites: Three credits in a 200-level literature course (or equivalent). 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 College of Humanities and Sciences requirement in literature.

Griffin

M-Sa 9:00 a.m. – 2:00 p.m.

Call #: 12247

HUMS 250-V03 Readings in Film

In this course we will explore the techniques and artistic elements that build toward storytelling in film: how do aspects such as framing, sound, movement, editing, cinematography and screenplay both enhance and complicate filmmakers' ability to tell a story? How do facets such as music, costume and visual effects develop the audience's perception of story and theme? How do the form and culture of film dictate what kinds of stories can be told and how they ought to be structured? We will view clips and whole films ranging from *Fargo* to *Edward Scissorhands*, *The Godfather* to *Die Hard*, considering throughout the course how an awareness of design and technique ultimately enhances and deepens our understand of the stories films tell.

Warman

M-Sa 9:00 a.m. – 2:00 p.m.

Call #: 24166

Spring 2010 CLASSES

ENGL 101 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 215-001 Readings in Literature

This class will focus on a variety of readings ranging from plays, poetry, essays, short stories, and excerpts from novels while connecting literary thought from the Renaissance to the present.

Baker

MWF 2:00-2:50pm

Call#: 21044

ENGL 215-003 Readings in Literature

This ENGL 215 section, "The End of the American Dream?", will explore the changing fabric of the rags-to-riches-story – that anyone can be economically

This section of ENGL 215, "20th-Century Postcolonial Literature," offers a survey of fiction, poetry, and drama from around the world, produced in countries that once were colonies of primarily European powers. Our geographical focus will be broad: the Middle East and north Africa; sub-Saharan Africa; south and east Asia; Latin America. Most of what we study will be work in translation. As we read, discuss, and analyze the texts, we will consider several questions: In what ways is postcolonial literature a reaction to the experience of being colonized, to both specific and general social, economic, and political conditions? In what ways has the colonial/postcolonial experience determined its literature's subject matter? Its form? How does postcolonial literature address topics and themes relevant to our understanding of the world today and our place in it no matter where we live or what our history?

Lodge

MW 4:00-5:15pm

Call#: 23530

ENGL 295

Reading and Writing Fiction & Poetry

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.

-002 Spicer

MWF 11:00-11:50am

Call #: 23653

-901 Beardsley

MW 5:30-6:45pm

Call #: 23940

ENGL 295

Honors: Reading and Writing Fiction & Poetry

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.

-701 Cahill

MWF 10:00-10:50am

Call #: 23650

-703 Kimbrell

MWF 2:00-2:50pm

Call #: 23651

ENGL 295-702

Honors: Reading Writing Fiction & Poetry

This course serves as an introduction to the creative writing workshop. In it, you will read widely in the genres of both short fiction and poetry while producing your own original compositions in both of those genres. Further, you will be introduced to the workshop method of drafting, revising, and reviewing one another's work, a process that has become increasingly central to the lives of many young poets and fiction writers. This course will also impart to you an understanding of the importance of reading contemporary literature as a writer.

Beckendorf

TR 9:30-10:45am

Call #: 23625

ENGL 301

English Study: Reading Literature (WI)

Prerequisites: ENGL 101 and three credits in a 200-level literature course (or equivalent). Open primarily to majors; others with permission of instructor. Study of literature focused on skills helpful in the English major, introducing students to the ways in which language is used in literary texts and to the practice of writing responses to those texts. Texts will represent at least two genres (drama, poetry, prose). This course should be taken at the beginning of the student's major, preferably before completing more than six hours of other upper-level English courses. Majors are required to take ENGL 301; they must achieve at least a "C" grade to complete the requirement.

-001 Harrison

MWF 11:00-11:50

Call #: 23638

-003 Harrison

MWF 1:00-1:50pm

Call #: 23639

ENGL 301

English Study: Reading Literature (WI)

Prerequisites: ENGL 101 and three credits in a 200-level literature course (or equivalent). Open only to English majors. This course emphasizes the skills and habits an English major needs. We will read, discuss, and write about three novels plus great poetry representative of a wide range of cultures and historical periods. We will consider the strategies authors use to communicate with their readers, and you'll apply some of those strategies in your own writing. Regular attendance and active participation are essential; I maintain a strict attendance policy. Majors are required to take ENGL 301 and must achieve a grade of "C" or better to complete the requirement.

-002 Nash

TR 9:30-10:45

Call #: 17535

-004 Nash

TR 12:30-1:45

Call #: 20834

ENGL 304-001

Advanced Writing (WI)

Prerequisites: ENGL 200 and three credits in a 200-level literature course (or equivalent). This section of ENGL 304 will experiment with different genres of writing. We will complete a greater quantity of smaller essays instead of a larger single essay, culminating in a portfolio of selected works. Students will engage with one another in the form of peer groups and thoughtful, open discussions.

Altonen

TR 9:30-10:45am

Call #: 21106

ENGL 304-901

Advanced Writing (WI)

Prerequisites: ENGL 200 and three credits in a 200-level literature course (or equivalent). This course will provide practice in argumentation, critical reading, and analysis of a variety of texts. It provides instruction in creative thinking and

clear writing, and emphasizes exploration, inquiry, reflection, original language, revision, and collaborative learning. Because this is a writing class, we will participate in writing exercises and writing workshops throughout the semester.

Bray

MW 5:30-6:45pm

Call #: 23275

ENGL 305-002

Creative Writing: Fiction

Prerequisites: ENGL 200 and three credits in a 200-level literature course (or equivalent). A 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. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Blossom

TR 11:00-12:15pm

Call #: 23469

ENGL 305-003

Creative Writing: Poetry

Prerequisites: ENGL 101, ENGL 200, and three credits in a 200-level literature course (or equivalent). So after 41 years of getting to teach, what have you learned to tell your kids?...

Listen to how the the word **love** sounds
Exactly like what it means. How when
You say **love** you can feel that **l**
Is indeed luscious, that keen **v**
Of a tooth vibrates as it creases
Your lip...**Love...**

Love to be the maker of clear, energetic, complete sentences. Feel their muscles or curves with each stroke of the pen. Strategically set up breath-stations within each sentence to spend your breath on, or renew it. Arrange the subject matter appropriately to fit the illusions of touch and gesture, reality of breathing and, thereby, give the experience of sensuality to the reader. Make sure you make room for the reader—enough for he or she to get to participate in the completion of your poem.

To **complete** our course, the next moment, another poem, your life, you're going to need a little luminous suffering, some imaginative compassion, lots of **aMusement**, an insatiable obsession with revision.

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 as a poet 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 our class discussions.

Bye ya'll...(Think he's a real dude? muscle-bound galoot? quaint contrarian? weirdest nerd?)...Like you, he's like none other.

Sange

TR 2:00-3:15pm

Call #: 12214

ENGL 305-901

Creative Writing: Fiction

Prerequisites: ENGL 101, ENGL 200, and three credits in a 200-level literature course (or equivalent). An introductory fiction writing course in which students write and workshop their own short stories and/or novel excerpts. Class lectures will focus upon the basic craft elements of fiction writing, including plot, character, point of view, dialogue and more. Significant literary reading and writing will be required (students will be required to present their own work at least twice during the semester). Workshops are geared not only toward creating stronger writing, but also for enabling students with the ability to evaluate their own work, as well as the work of others.

Didato

W 7:00-9:40pm

Call #: 12217

ENGL 305-902

Creative Writing: Poetry

Prerequisites: ENGL 200 and three credits in a 200-level literature course (or equivalent). In this course, developing writers will have the opportunity to read, write, and revise poems, and will present their works-in-progress to class workshop discussions, a method which allows students to learn how to offer and to make use of helpful criticism, and thus grow as writers and as readers. Remarkable poems by established writers will be discussed as models to challenge the revision process of the student, as well as for the pleasure of reading them, including work by such contemporary poets as Ai, Elizabeth Bishop, Norman Dubie, Rita Dove, Beckian Fritz Goldberg, Sarah Vap, Jorie Graham, Richard Hugo, Randall Jarrell, Yusef Komunyakaa, Philip Levine, and Larry Levis, in addition to selected modernist poets (Yeats, Auden, Williams, Moore, Stevens) along with many others. The grade will be based primarily on the quality of the portfolio of poetry produced; in addition, workshop participation, as well as overall improvement and effort, are considered. Students are welcome from all majors and all backgrounds. Since this is an arts

course, and not a basic skills course, students will want to come to it already having acquired the skills necessary to write a good, clean sentence.

Donovan

TR 5:30-6:45pm

Call #: 20940

ENGL 305

Creative Writing: Fiction

Prerequisites: ENGL 200 and three credits in a 200-level literature course (or equivalent). A 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. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

-903 De Haven

MW 4:00-5:15pm

Call #: 20939

-904 Poteat

T 7:00-9:40pm

Call #: 22184

ENGL 315-001

The Modern Novel

A study of the novel from 1900 to the present, with a focus on England and Europe. Authors will likely include Freud, Gide, Proust, Woolf, Nabokov, Dinesen, Winterson, and Süskind. Requirements: regular attendance, 2 papers, midterm, final, brief oral presentation.

Cokal

TR 3:30-4:45pm

Call #: 23878

ENGL 321-001

British Literature of the Romantic Era

Prerequisite: Three credits in a 200-level literature course (or equivalent). Exploration of the literature and the cultural phenomenon of Romanticism in Britain during the years 1783-1837, with readings from Austen, Scott, Blake, Wordsworth, Byron, Keats and from a variety of other writers. Much of the course will be devoted to close readings of great poems within their historical context.

Latané

TR 11:00-12:15pm

Call #: 23939

ENGL 322-001

Victorian Poetry

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

Frankel

TR 12:30-1:45pm

Call #: 23627

ENGL 324-001 Later 20th Century British Literature

Prerequisites: three credits in a 200-level literature course (or equivalent). This British Studies course focuses on poets, playwrights, novelists, and filmmakers from England and Scotland, placing them within the post-war period, when Britain lost an empire and has struggled to redefine itself. Attention will be paid to the ways in which literary works reflect divisions and unities between the various tribes that make up the "British." Writers may include Iris Murdoch, William Golding, Ted Hughes, Harold Pinter, Muriel Spark, and film / TV shows such as *A Hard Day's Night*, *Ratcatcher*, *Coronation Street* etc.

Latané

TR 9:30-10:45am

Call #: 23620

ENGL/AFAM 365-001/INTL 367-001 Caribbean Literature

Because of its tumultuous histories of colonization, its historically strategic geographical location, its collisions of languages and peoples, and its far-flung trajectories of migration, the Caribbean has been producing arguably the most exciting literatures of the past half-century. We will acquaint ourselves primarily with the Anglophone writing that has emerged from Britain's former and present colonies in this region. Two short papers, regular reading responses, scintillating class discussion, and a take-home final exam will constitute students' grades. We will explore works by Edwidge Danticat, Junot Díaz, Linton Kwesi Johnson, Mutabaruka, V. S. Naipaul, Mary Prince, Samuel Selvon, Derek Walcott, and Benjamin Zephaniah, among others.

Chan

TR 3:30-4:45pm

Call #: 23634

ENGL 373-002 American Literature: Realism and Naturalism

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

America underwent a vast transformation in the half-century between the end of the Civil War and the beginning of World War I. Between 1865 and 1915, America shifted from a rural, Jeffersonian, farming society to a predominantly urban, industrialized one. Simultaneously, the rise of science, especially Darwinism, spurred the development of a new, "objective" literature concerned with the material world, here and now, rather than with the more spiritual, transcendent concerns of the Romanticism that dominated literature in America before the Civil War. This new, post-war literature of "Realism and Naturalism" both reflected and shaped the dramatic social, economic, and political changes taking place at the time as laissez-faire capitalism and Social Darwinism produced a sense of chaotic struggle for survival of the fittest that disrupted traditional values and social institutions. We'll look at representative texts from such authors as Sarah Orne Jewett, Mark Twain, Mary E. Wilkins Freeman,

Charles W. Chesnutt, William Dean Howells, Kate Chopin, Henry James, Edith Wharton, Theodore Dreiser, Stephen Crane, James Weldon Johnson, and Jack London. Probably quizzes, responses, a midterm, final, and one medium-sized paper.

Kinney

TR 9:30-10:45am

Call #: 22448

ENGL 381-901

Fiction into Film

This is a course in adaptation, the translation of literary works into film. As such we will both be reading that literature and viewing those films critically, with an eye toward how the narrative and other elements of the originals have been reshaped by the filmmakers. I'll introduce some basic theory of adaptation, and we will apply it to a variety of literary works and films that represent a range of genres. My aim is to illustrate various problems or approaches to adaptation. Don't hold me to this list, but films might range from two different film versions of Shakespeare's *Romeo and Juliet* to Terry Gilliam's adaptation of Hunter S. Thompson's *Fear and Loathing in Las Vegas*, from the Merchant-Ivory film of Kasuo Ishiguro's *Remains of the Day* to Robert Altman's send-up of Raymond Chandler's *The Long Goodbye*. We will discuss the literature and watch feature length motion pictures in alternate classes. There will be a series of reading/viewing responses or quizzes, a short paper focused on adaptation issues, and a comprehensive final exam.

Fine

W 7:00-9:40pm

Call #: 23938

ENGL 387-001

Lesbian Texts/Queer Theories

Prerequisite: 3 credits in a 200-level literature course (or equivalent). A study of queer literature and theory, focusing on writing about female same-sex desire. Explores and problematizes the idea of a "lesbian subject" and a "lesbian text" through directed study of literature, film, history and theory. Considers issues of aesthetics, politics, authorship and interpretive communities and examines the intersection of social identities with particular attention to race/ethnicity, sex/gender, class, "disability", and nationality. This study will begin with an in-depth analysis of prominent influential theorists and then will move to literary and more contemporary texts and ideas.

Canfield

TR 2:00-3:15pm

Call #: 23778

ENGL 391-002

Topics: Media and Morality

Prerequisites: Three credits in a 200-level literature course (or equivalent). From decisions about life and death to campaigns against violence in videogames, the communications media are often at the very center of contemporary society's most heated moral controversies. The Web, in particular, has opened up new

vistas for behaviors and misbehaviors. Yet the broadcast and digital media occupy a curious position in moral discourse: they frame moral issues for audiences while simultaneously serving as a lightning rod for moral condemnation. This course will examine the media as both subject and object of moral debates from an interdisciplinary perspective. Drawing on work in sociology, mass communications, philosophy, and literary criticism, we will consider how moral issues are identified and responded to in contemporary American society. Substantive issues include moral panics and the media, representations of suffering and the position of the spectator, and the role of the media in political mobilization. Specific media topics include crime, sexuality, war, and social surveillance. A portion of this class will be conducted on-line.

Soderlund

TR 11:00-12:15pm

Call #: 22211

ENGL 391-008

Topics: Reading a Book Inside Out

This class will examine the ways books/comics/films/poems/works of art can be read "inside-out." By exploring the different experiences of reading, what the reader/viewer is reading for (also looking for), and how that experience can then be expanded and connected to other titles, students will create maps of reading/viewing experiences that consider the works' textual natures, historic situations, narrative experiences, subjects, and themes. The course will draw upon wide ranging theoretical points of view, including reader response theory, hypertext theory, and narrative theory. Students will write two critical response essays (5-7 pages each) and complete two mapping projects, one as a class effort and one as an independent exploration. The class texts will be various, reflecting the wide range of subjects the course addresses, however the core text for the group mapping project will be various forms and adaptations of Mary Shelley's *Frankenstein*. The final mapping project (the independent exploration) will be open in both form and content, and students will be encouraged to explore the various manifestations maps can take, including, but not limited to, collage, blogs, websites, wikis, artist's books, and other traditional and new media forms. This is a computer Assisted Course.

Wyatt

TR 12:30-1:45pm

Call #: 23649

ENGL 391-010

Topics: Literary Journalists

What we call "literary" or "new" journalism by no means originated in the 1960s. Stephen Crane, Ernest Hemmingway, Lincoln Steffens, and Theodore Dreiser are but a few American writers whose body of work contains, often begins with, journalism that qualifies as literature. But in the 1960s, Tom Wolfe, Joan Didion, Truman Capote, Hunter S. Thompson, Gay Talese, Lillian Ross and others began a literary revolution that would reinvent the rules for telling factual stories. In

this course we will explore and evolution and impact of literary journalists from the 1960 into the 21st century.

Hodges

TR 12:30-1:45pm

Call #: 23628

ENGL 391-011

Topics: Early Literature Masterpieces

Prerequisite: Three credits in a 200-level literature course (or equivalent). This course will concentrate on reading, and on reading some of the early masterpieces of Western literature that have continued to move and inspire writers of imaginative literature in the Western and associated traditions (that is, in Europe, the Americas, Australia, New Zealand, and also parts of South Asia and Africa where European influences ran deep, 18th-20th centuries). Readings will include Homer's *Odyssey* and probably selections from the *Iliad*; probably one or two ancient Greek dramas; Virgil's *Aeneid*; St. Augustine's *Confessions*; and Dante's *Divine Comedy*, primarily—maybe exclusively—*The Inferno*. There will be some assigned readings in the Bible; the New Oxford Annotated Bible with the Apocrypha is a very useful choice, though texts are available online. The course will be primarily an informal lecture course, with a few quizzes, one or two short papers, and exams (format depending on size of class).

Morse

TR 3:30-4:45pm

Call #: 23622

ENGL 391- 701

Honors Topics: New Media Literature

In this class we will consider a variety of imaginative literary works created for, with, and by electronic computers, seeking to understand how these new sorts of literature extend, expand, and modify the literary tradition. Among the artists we consider will be Young-Hae Chang Heavy Industries, Bryan Kim Stefans, Jim Andrews, Stuart Moulthrop, Caitlin Fisher, and others.

We will frame our investigation by reading both some foundational texts in media theory (e.g., Ong's *Orality and Literacy*, McLuhan's *Understanding Media*) and some current writings on new media (e.g., Hayles's *Electronic Literature*).

As we consider these works, we will ask some questions of the texts and of ourselves, such as:

- How well do the old (i.e., print-based) assumptions about "reading" and "texts" work for electronic texts?
- What are some effective strategies for "reading" and "interpreting" electronic texts?
- Where do the old literatures of print and book fit in a media environment that increasingly uses the newer technologies of screen and image?
- How are the digital media influencing our ways of thinking, understanding, knowing, and interacting.

Students will be asked to prepare two short (1000 words) individual essays in electronic form and one longer (4-5000 words) essay.

Sharp

MWF 1:00-1:50pm

Call #: 23771

ENGL 391-901 Topics: Literature and Race in 19th-Century America

Prerequisites: Three credits in a 200-level literature course (or equivalent). The basic approach will be historical, and I've tried to select texts from such authors as Jefferson, Kennedy, Stowe, Douglass, Jacobs, Twain, Chesnutt, Dixon, and others that raise significant issues about race in America during the 19th century. What I hope we will see is that these texts interacted with their social, political, and cultural contexts not only to mirror or reflect views that were already "out there," but also to help shape America's cultural beliefs and attitudes about race in ways that still linger. In particular, we'll look at these texts as participating in a great "Battle of the Books" over race that took place in two major episodes: the period from 1830 to the Civil War, focused on race and slavery, and the Post-Reconstruction era from 1877 to World War I, centered on the so-called "Race Problem." Probably quizzes, responses, midterm, final, medium-sized paper.

Kinney

MW 4:00-5:15pm

Call #: 23618-

ENGL 401-001

Shakespeare: Later Works

This course deals with Shakespeare's later works: the "problem plays," his major tragedies, and the romances. We'll read and discuss plays from all three of these groups. I plan to include Hamlet, Troilus and Cressida, King Lear, Othello, Macbeth, Coriolanus, Antony and Cleopatra, and The Tempest, but these plans may change. We may also read Shakespeare's late poem The Phoenix and The Turtle.

The main goals of this course are:

- to explore some of the major themes of Shakespeare's works in a 16th-century context.
- to develop and improve your ability to understand Shakespeare's English.
- to exercise and develop your critical faculties in reading and writing.

Course requirements include two papers (4-6 pages each), quizzes, a midterm exam and a final exam.

Brinegar

MWF 2:00-2:50pm

Call #: 23640

ENGL 402-002**Chaucer**

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

English majors only. This course will concentrate on a selection of The Canterbury Tales and a few lesser known works, as well as sources or analogues that provide a context for the main readings. We'll explore Chaucer's use of language, genre, and narrative conventions, from courtly romance to bawdy fabliau, and examine the ways in which his characters (and narrators) define or redefine themselves against a rich literary and cultural backdrop. The readings raise different medieval perspectives on conflicts ranging from actual knightly warfare to battles of the sexes, outbursts of religious hypocrisy, and bids for control over narrative interpretation. Readings will be in the original Middle English. Requirements include class participation, several short writing assignments (approximately 10-12 pages total), translation and reading quizzes, midterm and final.

Shimomura**TR 12:30-1:45pm****Call #: 22198****ENGL 407-901****Medieval Epic and Romance**

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

Morse**MW 4:00-5:15pm****Call#: 23879****ENGL 411-001****18th Century Studies: The Gothic Movement**

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

The narrator of Henry Fielding's 1749 novel *Tom Jones* censures "the savage authority too often exercised by husbands and fathers, over the young and lovely of the other sex," explaining how he has "often suspected that those very enchanters with which romance everywhere abounds were in reality no other than the husbands of those days; and matrimony itself was, perhaps, the enchanted castle in which the nymphs were said to be confined." Despite Fielding's allusion to the literature of "those days" — those olden days in which the victimized heroines of seventeenth-century romance waited to be saved by noble knights—the latter half of the British eighteenth century was soon to

explode with a new “Gothic” genre in which those earlier themes were revisited and reinflected through an aesthetics of privation, vacuity, darkness, solitude, silence, and infinity that Gothic characters and Gothic readers negotiated together.

As we shall see, Gothic literature’s labyrinths, ruined abbeys, dungeons, darksome forests, secret passages, sublime mountain byways and rather more prosaic domestic spaces resonate with the pressures attached to anxious discourse about gender, race, nationality, religion, class. The novels, plays, verse, and philosophical writings we will read provide a kind of emotive index to the political and historical contexts of their copious production and their enthusiastic reception: the American and French Revolutions, slavery and the Middle Passage, and the attendant debates about human rights that surrounded these processes of dislocation and rupture.

We will discuss a range of texts: poems (e.g., William Wordsworth’s “Tintern Abbey”); philosophy (e.g., selections from Edmund Burke’s *A Philosophic Inquiry into the Origin of our Ideas of the Sublime and Beautiful*; selections from Mary Wollstonecraft’s *A Vindication of the Rights of Woman*); visual images (e.g., J. M. W. Turner’s *Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On*); and novels and plays that will include combination of Jane Austen’s *Northanger Abbey*, George Colman’s *Bluebeard*, Charlotte Dacre’s *Zofloya: Or, the Moor*, Mathew Lewis’s *The Castle Spectre* or *The Monk*, Ann Radcliffe’s *The Romance of the Forest* or *The Italian*, Mary Shelley’s, *Frankenstein*, Horace Walpole’s *The Castle of Otranto* or *The Mysterious Mother*, Mary Wollstonecraft’s *Maria: Or, the Wrongs of Women*. We will also read secondary texts (criticism) that will enable you to imagine your own position within the critical conversation.

Likely requirements for this course will include thoughtful weekly postings on the discussion board, a surfeit of verbal engagement, and two papers.

Swenson

TR 9:30-10:45am

Call #: 23645

ENGL 423-001

English Drama 900-1642

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

English drama begins in the late medieval period, and that is where we will begin, with that drama and its social and spiritual context. We will move fairly swiftly to Early Modern plays, e.g. Christopher Marlowe’s *Edward II*, Ben Jonson’s *The Alchemist*, Batholomew’s *Fair*; John Webster’s *Duchess of Malfi*, and John Ford’s *'Tis Pity She's a Whore*. To stimulate your imaginative response to medieval drama, we will read (quickly) Barry Unsworth’s novel

Morality Play . We will read and watch (modern revivals on video) selected Corpus Christi plays, little plays strung together to cover, suggestively, all of biblical history, from Creation to the Last Judgment, with emphasis on the Christ-event. Bibles would be helpful; I especially recommend The New Oxford Annotated Bible with Apocrypha; we will be working mostly with stories from Gen. 1-6, 12-22 and with gospel stories of Jesus's birth and passion. You will be able to see, from your medieval work, why English Renaissance drama, Shakespeare's included, is made the way it is. Student work will include reading aloud, informal essays/journals to be posted on Blackboard, one formal essay, one test and one final examination.

Morse

TR 12:30-1:45pm

Call #: 23623

ENGL 426-701

Honors: Advanced Playwriting

For this course, students will complete a one-act play, as well as a number of shorter dramatic pieces. The readings will include a number of short contemporary plays.

Browder

R 4:00-6:40pm

Call #: 23613

ENGL 430-901

Form and Theory of Fiction

A study of narration, its nature, organization and functions in culture. The first part of this class will be devoted to the study of narrative components along two lines of organization: elements of the story (events, characters, setting, time structures, thematic motifs), and elements of discourse (means by which the story is transmitted, such as point of view, levels of narration, styles of discourse). The latter part of this course will consider the relation between narration and interpretation, highlighting the world-building function of stories and the reader's role in negotiating the life experiences and value systems promoted by narratives. Applying the insights of narrative studies to stories in different media, this class aims to give writers and readers of fiction the vocabulary and tools of critical analysis, making their experience of fiction more responsive and creative.

Cornis-Pope

T 4:00-6:40pm

Call #: 23615

ENGL 435-901

Advanced Poetry Writing

Prerequisites: Three credits in a 200-level literature course (or equivalent), ENGL 200 (or equivalent), and ENGL 305 Poetry. Admission to this advanced workshop is limited to those who have completed English 305 (preferably, with a grade of B or better) or the equivalent. Workshop participants will read, write, and revise poems. Students are required to produce a poem every other week for discussion. Students will also be required to read poems by established writers each week to

inspire and encourage their own writing, and they will be asked to respond to the assigned readings both in writing and during class. The reading will include several book-length collections in addition to a comprehensive anthology of contemporary poetry, supplemented by online resources. Students have opportunities to meet with the instructor during the semester for individual conferences and are required to submit a portfolio of revisions of their poems at the end of the semester. Final grades are determined not only by the quality of the poems collected in the portfolio but also by their written responses and active participation in workshop.

Graber

T 7:00-9:40pm

Call #: 17538

ENGL 437-901

Advanced Fiction Writing

Prerequisites: ENGL 305 (preferably with a grade of B or better), or permission of the instructor. Please contact instructor if you need further information.

Students will be asked to write a number of specific warm-up "stretching" exercises at the beginning of the semester, and throughout the semester will engage with exemplary readings in fiction by outstanding writers (from Franz Kafka, James Joyce, and Italo Calvino to Eudora Welty, Raymond Carver, Amy Hempel, Charles Johnson, Robert Coover, Alice Adams, Ron Carlson, and many others) and will participate in online discussions of these readings and exercises, as well as participating in discussions and workshop sessions in class. Most centrally, students will be offered two primary short story writing challenges which are designed to broaden their scope and expand their "chops" as fiction writers, and which, among other goals, may help them to create a portfolio for submission to a graduate creative writing program, or eventually to generate submissions to journals for possible publication.

Donovan

M 7:00-9:40pm

Call #: 23983

ENGL 439-901

Literary Nonfiction Writing

Prerequisites: ENGL 304 or 305, or permission of the instructor. 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 works which illustrate the possibilities for subgenres of creative nonfiction stylistically and topically.

Hodges

TR 5:30-6:45pm

Call #: 23979

ENGL 440-001

Writing and Social Change

A critical look at the literature of struggling communities, such as (but not limited to) prisoners, recovering addicts, inner city teens, immigrants or home-

bound senior citizens. The course foregrounds collaborative work with a community on an original writing project that is mutually empowering, knowledge generating and designed to inspire social change. Capped at 25. Repeatable up to at least nine credits.

Coogan

MW 1:00-2:50pm

Call #: 23978

ENGL 449-001

Intro 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.

Topics and issues covered include:

- the biological basis and evolutionary origins of human language
- relations of language to cognition, communication, and social organization
- sounds, forms and meanings of words, phrases, and sentences
- the reconstruction of linguistic history and the "family tree" of languages
- dialect variation and language standardization
- language learning by children and adults
- brain structures and language functions

Griffin

MWF 3:00-3:50pm

Call #: 22840

ENGL 450-901

Modern Grammar

Prerequisites: Three credits in a 200-level literature course (or equivalent). 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 College of Humanities and Sciences requirement in literature.

Griffin

MW 5:30-6:45pm

Call #: 12248

ENGL 451-901**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 determine how language and the assumptions ingrained within it shape 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! May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Shimomura**TR 5:30-6:45pm****Call #: 23980****ENGL 453-001****Introduction to Modern Rhetoric**

Prerequisites: Three credits in a 200-level literature course (or equivalent). The ancient art of oratory is transformed into a critical tool for writing about issues of public concern. Students keep a commonplace book to practice rhetorical techniques for invention, develop a line of inquiry on a subject of their own choosing, and produce persuasive texts in a variety of genres to perform in class.

Coogan**TR 12:30-1:45pm****Call #: 22200****ENGL 490-001****Senior Seminar: American Writers in Paris**

We will examine the experiences of the many writers--Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, E.E. Cummings, Kay Boyle, Robert McAlmon, Harry Crosby, Malcolm Cowley, and John Dos Passos among them--who expatriated to France in the early decades of the 20th century. We will pay particular attention to those writers of the "Lost Generation" in the 1920s. Why did so many talented writers leave America? What attracted them to Paris and what influenced them most while there? What impact did Paris have on the form and content of their fiction and poetry? Why did so many of them return to America at the end of the decade? We will address these questions as we chronicle the experiences of these writers within the contexts of the social and cultural climates of both America and Europe during the 1920s, and assess how their lives in Paris shaped some of the most celebrated and influential literature of the 20th century. We will also pay some attention to developments in the other arts--in painting, sculpture, music, dance and the like--as we come to grips with the modernist aesthetic. Since this course is a senior seminar, which requires an extended writing project, that project (15-20 pages) will form the largest part of your evaluated work. There will also be a number of shorter

assignments (some possibly related to your longer project) as well as a comprehensive final exam.

Fine

TR 11:00-12:15pm

Call #: 12250

ENGL 490-002

Senior Seminar: 18th Century Gothic

The narrator of Henry Fielding's 1749 novel *Tom Jones* censures "the savage authority too often exercised by husbands and fathers, over the young and lovely of the other sex," explaining how he has "often suspected that those very enchanters with which romance everywhere abounds were in reality no other than the husbands of those days; and matrimony itself was, perhaps, the enchanted castle in which the nymphs were said to be confined." Despite Fielding's allusion to the literature of "those days" — those olden days in which the victimized heroines of seventeenth-century romance waited to be saved by noble knights—the latter half of the British eighteenth century was soon to explode with a new "Gothic" genre in which those earlier themes were revisited and reinflected through an aesthetics of privation, vacuity, darkness, solitude, silence, and infinity that Gothic characters and Gothic readers negotiated together.

As we shall see, Gothic literature's labyrinths, ruined abbeys, dungeons, darksome forests, secret passages, sublime mountain byways and rather more prosaic domestic spaces resonate with the pressures attached to anxious discourse about gender, race, nationality, religion, class. The novels, plays, verse, and philosophical writings we will read in this course provide a kind of emotive index to the political and historical contexts of their copious production and their enthusiastic reception: the American and French Revolutions, slavery and the Middle Passage, and the attendant debates about human rights that surrounded these processes of dislocation and rupture. We will discuss a range of texts: poems (e.g., William Wordsworth's "Tintern Abbey"); philosophy (e.g., selections from Edmund Burke's *A Philosophic Inquiry into the Origin of our Ideas of the Sublime and Beautiful*; selections from Mary Wollstonecraft's *A Vindication of the Rights of Woman*); visual images (e.g., J. M. W. Turner's *Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On*); and novels and plays that will include some of the following:

Jane Austen, *Northanger Abbey*

George Colman, *Bluebeard*

Charlotte Dacre, *Zofloya: Or, the Moor*

Mathew Lewis, *The Castle Spectre*; *The Monk*

Ann Radcliffe, *The Romance of the Forest*; *The Italian*

Mary Shelley, *Frankenstein*

Horace Walpole, *The Castle of Otranto*; *The Mysterious Mother*

Mary Wollstonecraft, *Maria: Or, the Wrongs of Women*

We will also read secondary texts (criticism) that will enable you to imagine your own position within the critical conversation. Requirements: thoughtful weekly postings on the discussion board, a surfeit of verbal engagement, two presentations, and a substantial final paper.

Swenson

TR 11:00-12:15pm

Call #: 23647

ENGL 490-003

Senior Seminar: Oscar Wilde and His Circle (WI)

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

In this course, we will read Wilde’s writings in the context of the decade – the 1890s – he helped to shape. In the first half of the semester, we will read Wilde’s best-known literary works, as well as one or two that are not so well-known. Our readings will extend across the whole range of Wilde’s writing, taking in poetry, fiction, drama and criticism. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1890s, many of whom Wilde helped to inspire: Shaw, Stoker, James (perhaps), Ibsen (perhaps) and a number of so-called New Woman writers whose careers make an interesting parallel with Wilde’s. If there is time, we’ll also be studying developments in the visual arts – particularly work by Aubrey Beardsley and James McNeill Whistler – with which Wilde was closely involved. Assignments will include a short critical paper, book reports, researched presentations, and a major researched paper.

Frankel

TR 11:00-12:15pm

Call #: 23877

ENGL 490-004

Senior Seminar: Literature and Race in 19th Century America (WI)

The basic approach will be historical, and I’ve tried to select texts from such authors as Jefferson, Kennedy, Stowe, Douglass, Jacobs, Twain, Chesnutt, Dixon, and others that raise significant issues about race in America during the 19th

century. What I hope we will see is that these texts interacted with their social, political, and cultural contexts not only to mirror or reflect views that were already "out there," but also to help shape America's cultural beliefs and attitudes about race in ways that still linger. In particular, we'll look at these texts as participating in a great "Battle of the Books" over race that took place in two major episodes: the period from 1830 to the Civil War, focused on race and slavery, and the Post-Reconstruction era from 1877 to World War I, centered on the so-called "Race Problem." A number of responses or other short writing assignments and a major research project resulting in a 15-20 page paper.

Writing Intensive.

Kinney

TR 12:30-1:45pm

Call #: 12253

ENGL 490-902

Senior Seminar: Comic Surrealism (WI)

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 Apollinaire, 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 4:00-5:15pm

Call #: 17536

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.

Strong

TR 12:30-1:45pm

Call #: 21054