

# VCU English Course Descriptions Spring 2025

Last updated 10/29/24

**Notice: This Document is fluid and all course numbers, instructors, times, CRNs, & Modalities are subject to change.**

These course descriptions reflect the decisions as of October 29, 2024. Please know that changes in university policy or considerations of public health may subsequently affect the modality of a course.

**A Face-to-Face course** will meet on-campus, in-person barring any public health concerns. Students must follow university guidelines (e.g. be masked, social distance) in participating in the class. Face-to-face classes are listed in orange. Face-to-face classes will not be recorded or streamed and the expectation is that students will attend the class in person.

**Hybrid classes** will have a combination of in-person and online interactions. Not all hybrid classes will be streamed live; some will be a combination of in-person and online interaction, so please read course descriptions carefully.

**Online classes** will take place purely in a virtual format. Some will combine synchronous (everyone meeting simultaneously) and asynchronous (individuals working on their own time) interactions. Online classes are listed in blue.

Our faculty are committed to offering classes that will work with students' schedules and learning styles. Although we are teaching in different modalities, our mission to be an engaged community of teachers and learners remains unchanged. If you have concerns or questions, please contact the instructor

directly, Associate Chair Gretchen Comba ([s2gcomb@vcu.edu](mailto:s2gcomb@vcu.edu)) or Department Chair Dr. Les Harrison ([hlharrison@vcu.edu](mailto:hlharrison@vcu.edu)).

## Credit Distribution

---

Writing - 302, 303, 304, 305, 307, 309, 310, 350, 367, 394, 435, 439

Linguistics - 453

Criticism - 311, 317, 449

Pre-1700 Literature Courses - 320, 321, 326, 361, 391-001, 403, 410, 482-901

1700-1945 Literature Courses - 336, 372, 412, 413, 480-001, 480-002

Literature of Diversity - 354, AMST/ENGL 359, 366, 382, 391-005, 391-006, 480-001, 482-001

## Prerequisites

Prerequisite for 300-level writing courses: UNIV 111, UNIV 112, UNIV 200, 200-level literature (or equivalent).

Prerequisite for all 300- and 400-level literature courses: Three credits in a 200-level literature course (or equivalent).

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

## 200-Level Courses

---

### **ENGL 203-001**

#### **British Literature I FACE TO FACE**

**MWF 10:00am - 10:50am / Constance Relihan / CRN: 47836 / HIBBS 327**

An introduction to the literature of the British Isles from the Middle Ages through the 18th century, emphasizing connections among representative works. We'll explore a wide range of works in a wide range of genres. Our primary resource for this course will be a [no-cost on-line anthology](#).

### **ENGL 206-001**

#### **American Literature II: 1865-Present FACE TO FACE**

**TR 9:30am - 10:45am / Catherine Seltzer / CRN: 47884/ HIBBS 326**

Most definitions of the American Dream run along these lines: no matter who you are, if you are ambitious and work hard, you can be successful. It's an idealistic narrative, irresistible for generations, and there's evidence that, as Americans, we are still deeply invested in it. At the same time, though, we tend to view the American Dream skeptically: a 2024 Pew Research Poll found that 41% of Americans say the American Dream is no longer possible to achieve, and 6% of poll respondents said it was never possible. As we look at literature from the end of the Civil War to the present day over the course of this semester, we'll consider how American writers have reflected on the "dream" of success, and, more broadly, how they approach the paradoxes inherent in the American Dream. We'll ask some big questions: How does the Dream serve people differently? How does our understanding of "success" address (or elide) issues of race, gender, sexuality, class, and region? How has literature challenged (and/or perpetuated) narratives of a distinctly American form of success? We'll end our semester by thinking about how contemporary writers are working to reflect a culture whose Dream is still in flux and remains the subject of artistic preoccupation.

Representative authors include Walt Whitman, F. Scott Fitzgerald, Louise Erdrich, Toni Morrison, and Claudia Rankine.

Grades will be based on class participation, regular reading quizzes, two exams, and one paper.

Books for purchase: Jhumpa Lahiri, *The Namesake*, and Lynn Nottage, *Sweat*. (This is a low cost class.)

## **ENGL 215-001**

### **Reading Experimental Literature FACE TO FACE**

**MWF 11:00am - 11:50am / Geoff Bouvier / CRN: 47888 / HIBBS 303**

This introductory literature class extends an invitation to challenge the conventional. Through studies of radical texts, we'll ask such questions as, "How radical is too radical? What is language, anyway? What does it mean to write, and to read, and how do we do those things well? What is form, and how do we break form beautifully?" We'll embrace rule-breaking, weirdness, newness, and subversion, with the ultimate goal of developing the ability to think way outside the box. Classmates will discuss (and even imitate) experimental writing, always paying close attention to craft and technique.

This course will be conducted in person.

This is a no-cost course.

## **ENGL 215-002**

### **Reading Literature: The American Dream FACE TO FACE**

**TR 2:00pm - 3:15pm / Samantha Merz / CRN: 48554 / TEMPL 2221**

What is "The American Dream"? Is it a feeling? A place? A song? A success story? Throughout history and culture, that definition has grown to encapsulate iconography, sounds, lyricism, and prose, all the while critiquing the ever-growing divide that exists for those who do not identify as a cisgendered, heterosexual white male. When existing outside of this demographic, the "American Dream" takes a different shape and begins to show the fault lines of this supposed platonic ideal of success and hard work. Through readings, students will see the origins of the "myth" of the American Dream and see how it falls short for many as we consider the effects this has for citizens based on intersectional personal identities and politics.

Throughout the semester, we will examine these concepts through the reading of multiple genres and styles of writing and critically analyzing them through the contexts explored throughout the course. Readings will include lyrics to songs, poetry, non-fiction and fiction. The class will read two full books, with the final text being a novel study of Octavia Butler's *The Parable of the Sower*. By the end of the course, students will be able to critically read texts across multiple genres and engage in analytic assessments of the themes presented in the class.

## **ENGL 215-006**

### **Reading Literature FACE TO FACE**

**TR 11:00am - 12:15pm / TBA / CRN: 22156 / TBA**

(TBA)

## **ENGL 215-009**

### **Reading Literature: Early African America FACE TO FACE**

**TR 12:30pm - 1:45pm / Mary Caton Lingold / CRN: 46296/ HIBBS 303**

In this course we will read about the experience of Africans in early America across a variety of texts, from literature to film, art, and music. Our reading will follow the journey of people from African kingdoms who were taken captive and sent across the Middle Passage to slave societies in North America and the Caribbean. We will read diverse accounts of early modern Africa and the Americas, including work by foundational authors such as Phillis Wheatley, Frederick Douglass, and many others. The course will serve as an introduction to early African-American literature, the history of slavery, and the study of expressive cultures and historical memory in the US and beyond.

*This is a no-cost course.*

## **ENGL 215-012**

### **Reading Literature: "Imagine That" ONLINE**

**MWF 10:00am - 10:50am / Greg Donovan / CRN: 46297**

Our course of study will focus on experiences that take you out of yourself, propelling you through vivid journeys and entryways to startling, visionary states of mind and into events characterized by the unexpected. In short, it features the tremendous, unlimited power of imagination unleashed by listening, viewing, reading, and by writing. Assigned readings, along with both in-class and weekly online discussions, will center on fiction, poetry, and essays by outstanding writers, including several winners of the Nobel Prize, as well as two films, encompassing intensely involving yet delightful works by creators such as Toni Morrison, Gabriel García Márquez, Kiki Petrosino, Julio Cortázar, Dana Levin, Jorge Luis Borges, Larry Levis, Margaret Atwood, Raymond Carver, James Joyce, Italo Calvino, Ursula K. Le Guin, Rainer Maria Rilke, and Wim Wenders.

The course will be taught online by employing "live" lectures that will stimulate student participation in discussions both during class sessions as well as in written online discussions where students respond to the works they're reading as well as to the posted commentaries of other students. The aim will be to make the class lively and engaging both during class sessions

as well as outside of class time, and the goal is to give you the confidence and background that allows you to enjoy what you read even more.

## **ENGL 215-016**

### **Reading Literature: Escapism & Absurdity ONLINE**

#### **Asynchronous / Keith Hollowell / CRN: 33931**

This section of English 215 is an online asynchronous course that explores the idea of Escapism and living through absurdity. Author Michael Chabon stated “Forget about what you are escaping from. Reserve your anxiety for what you are escaping to.” In times of upheaval, escapism pulls us toward a better understanding of what we are escaping from and hopefully teaches us a little of how we can all do more to improve our lives and communities.

Course Readings will include works by Tommy Orange, Brit Bennett, and Joan Didion along with selections from Bowie, Kendrick Lamar, Siouxsie Sioux, and The Beastie Boys.

Throughout the course, we will read and explore unique pieces of literature, engage in critical dialogue while having fun and seeing how art can offer a portal to a different perspective of reality.

This course will include four short essays along with a final exam.

*Course texts are available online at no cost.*

## **ENGL 215-902**

### **Reading Literature FACE TO FACE**

**MW 4:00pm - 5:15pm / TBA / CRN: 36923 / TBA**  
(TBA)

## **ENGL 215-905**

### **Reading Literature: Escapism FACE TO FACE**

**TR 5:30pm - 6:45pm / Keith Hollowell / CRN: 32148/ MCALC 1102**

Author Michael Chabon stated “Forget about what you are escaping from. Reserve your anxiety for what you are escaping to.” There’s escapism from war, from conformity, from individualism, from failure, from success. In this course we will scrutinize the role escapism literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as Alice in Wonderland, poetry by T.S. Eliot, dramatic works such as No Exit, and films like Memento that involve the theme of escapism. Selected works for the course will center upon characters that either invent or are thrown into altered forms of reality as a

way of breaking from their true identity. We will begin our discussion by addressing the significance of escapist literature, then move into specific narratives where twisted or created identities overtake one's original being. Ultimately, we will explore the question of whether escapism is indeed an art form, and the importance of invented realities in literature.

Designed to introduce you to a spectrum of critical reading methodologies and theoretical perspectives, English 215 will open up new territory in your understanding of literature, culture, and the act of reading itself. You'll also practice ways to "use" theory in your own writing about literature through informal and formal assignments--and maybe even "use" theory in your everyday life. Our approach to learning critical theory and its application to the humanities will be layered. Written in a witty, colloquial style, our course readings will offer a useful overview of the broad topics, questions, and themes in critical theory today. We will then probe deeper by presenting specific theorists and theoretical texts to our classmates, reading literary texts, discussing issues and ideas on the Blackboard forum, sharing drafts of our work with classmates, and examining examples of writing that "use" critical theory, as it were.

## **NEXT 240-001**

### **Reading Tech, Media, & Culture: Artificial Bodies FACE TO FACE**

**MWF 2:00pm - 2:50pm / Michael Keller / CRN: 46667/ HIBBS 407**

“Any sufficiently advanced technology is indistinguishable from magic.”

Arthur C. Clarke

This course will ask you to examine the idea and history of “Artificial Bodies” in texts such as short stories, novel excerpts, essays, poems, photographs, films, songs, animation, sculpture, children’s literature, speculative fiction, and so on. Students may be given reading, film viewing, listening, or writing tasks to perform outside of class each week. We will spend time developing a kind of taxonomy as we work to define what does, or does not, fit our working definition of an artificial body. Students will be asked to write about artificial bodies they have encountered materially, in literature, or in pop culture.

Beginning with the *Venus of Hobble Fels*, the oldest known depiction of a human being, we walk forward to disparate contemporary examples of artificial bodies such as the top-ten lifelike Japanese female robots and weaponized military robots. We will explore the journey from a mammoth tusk carved to represent a female human torso body to the *The Pneumatics of Hero of Alexandria* to a 16th century clockwork monk to Karel Čapek’s 1920 Czech play in which he introduces the word “roboti” and imagines an army of assembled, but organic, beings--and the end of the world. (Karel Čapek’s brother Josef, after suggesting to Karel the word “roboti,”

goes on to write a short volume titled *Artificial Man*. An AI assisted translation of this text from Czech to English—the first English translation to my knowledge—appears in VCU's *Blackbird* Founders Archive and will be a part of our study.)

We will examine the assembled organic body of Frankenstein's creature in film and prose excerpts. There too are Golems, clay figures animated by ritual and belief to help and protect, but who end up as destroyers. Sculpture and puppetry are on the table, including excerpts from Carol Collodi's story of the living puppet *Pinocchio*. We will watch Matteo Garrone's film *Pinocchio* as well as clips from, and process videos of, Guillermo del Toro's stop-motion treatment, all with meta awareness of using puppets to tell the story of an animate puppet.

There are figures of straw, or empty (and heartless) tin in the figure of the former Nick Chopper, famous to generations of children, imagined by Frank L. Baum who is the master of the artificial and/or variant body. And after R.U.R come "steel soldiers" illustrated in 1926, and the film *Metropolis* in 1927, launching us toward the varied and imagined mechanized robots of the twentieth and twenty-first century in endless sci-fi variety from comic to terrifying. Equally terrifying is that "robotics" as a reality goes from complete fiction to material reality in less than 100 years. We will also study the question of gendered artificial bodies that have been designed to function as physical partners in films such as *Ex Machina* and *Zoe*.

Virtual heavens and bodiless consciousness are also part of our discussion; the notion of the implied or virtual or metaphoric body. And how many of you, this very morning, interacted with a bodiless "other" tirelessly performing servitude in the voice of Siri or Alexa? And why, when I thank Alexa does "she" say (inappropriately to my ear) "Your kindness really gives me a charge," a phrase only given when Alexa has one of the available female voices, but never with a male voice. What individual or committee wrote or approved that line? And then decided it could only be voiced by the "female" Alexa?

It's fascinating stuff. Let's dive in.

(No cost; in person class; attendance and participation are essential.)

**NEXT 240-002**

**Reading Tech, Media, & Culture: Artificial Bodies FACE TO FACE**

**MWF 1:00pm - 1:50pm / Michael Keller / CRN: 47865/ HIBBS 403**

“Any sufficiently advanced technology is indistinguishable from magic.”

Arthur C. Clarke

This course will ask you to examine the idea and history of “Artificial Bodies” in texts such as short stories, novel excerpts, essays, poems, photographs, films, songs, animation, sculpture, children’s literature, speculative fiction, and so on. Students may be given reading, film viewing, listening, or writing tasks to perform outside of class each week. We will spend time developing a kind of taxonomy as we work to define what does, or does not, fit our working definition of an artificial body. Students will be asked to write about artificial bodies they have encountered materially, in literature, or in pop culture.

Beginning with the *Venus of Hobble Fels*, the oldest known depiction of a human being, we walk forward to disparate contemporary examples of artificial bodies such as the top-ten lifelike Japanese female robots and weaponized military robots. We will explore the journey from a mammoth tusk carved to represent a female human torso body to the *The Pneumatics of Hero of Alexandria* to a 16th century clockwork monk to Karel Čapek’s 1920 Czech play in which he introduces the word “roboti” and imagines an army of assembled, but organic, beings—and the end of the world. (Karel Čapek’s brother Josef, after suggesting to Karel the word “roboti,” goes on to write a short volume titled *Artificial Man*. An AI assisted translation of this text from Czech to English—the first English translation to my knowledge—appears in VCU’s *Blackbird* Founders Archive and will be a part of our study.)

We will examine the assembled organic body of Frankenstein’s creature in film and prose excerpts. There too are Golems, clay figures animated by ritual and belief to help and protect, but who end up as destroyers. Sculpture and puppetry are on the table, including excerpts from Carol Collodi’s story of the living puppet *Pinocchio*. We will watch Matteo Garrone’s film *Pinocchio* as well as clips from, and process videos of, Guillermo del Toro’s stop-motion treatment, all with meta awareness of using puppets to tell the story of an animate puppet.

There are figures of straw, or empty (and heartless) tin in the figure of the former Nick Chopper, famous to generations of children, imagined by Frank L. Baum who is the master of the artificial and/or variant body. And after R.U.R come “steel soldiers” illustrated in 1926,

and the film *Metropolis* in 1927, launching us toward the varied and imagined mechanized robots of the twentieth and twenty-first century in endless sci-fi variety from comic to terrifying. Equally terrifying is that “robotics” as a reality goes from complete fiction to material reality in less than 100 years. We will also study the question of gendered artificial bodies that have been designed to function as physical partners in films such as *Ex Machina* and *Zoe*.

Virtual heavens and bodiless consciousness are also part of our discussion; the notion of the implied or virtual or metaphoric body. And how many of you, this very morning, interacted with a bodiless “other” tirelessly performing servitude in the voice of Siri or Alexa? And why, when I thank Alexa does “she” say (inappropriately to my ear) “Your kindness really gives me a charge,” a phrase only given when Alexa has one of the available female voices, but never with a male voice. What individual or committee wrote or approved that line? And then decided it could only be voiced by the “female” Alexa?

It’s fascinating stuff. Let’s dive in.

(No cost; in person class; attendance and participation are essential.)

## **ENGL 250-001**

### **Reading Film ONLINE**

**TR 11:00am - 12:15pm / Gardner Campbell / CRN: 47870**

Whether iPhone or IMAX, the art of cinema uses a complex, varied, and often surprising “language.” Learning that language will dramatically enhance your moviegoing experience, as well as substantially improve your multimedia literacies. Starting with *Citizen Kane*, and ending with *Fast Times at Ridgemont High*, this class helps you learn the language of film across different genres and many decades. By the end of the semester, you’ll be able to geek out on movies at a very high level, one that will be the envy of your friends.

#### **What does “online synchronous” mean for this course?**

**1. All of our work together will occur online. We will not be physically co-located for any of our work. You’ll need a reliable Internet connection and, for best results, a laptop or desktop computer using Chrome or Firefox.**

**2. Our live, real-time class meetings will be held via Zoom, and they'll happen on specific days at specific times, as you'll see when you register for the course.** Regular synchronous meetings help to keep us focused and on track. They help us build a strong learning community. And of course they allow for spontaneous real-time questions and discussion. I will make edited recordings of our Zoom meetings available to you as soon as possible after each meeting.

**3. Your assignments (coursework) will be asynchronous: you can complete the work at your own convenience so long as the assignments are complete and submitted to me by the due dates/times.** Assignments will include weekly quizzes, a midterm and a final exam, and online discussion/comment in various formats.

## **ENGL 250-002**

### **Reading Film FACE TO FACE**

**TR 12:30pm - 1:45pm/ Alex Jones / CRN: 36128 / LFSCB 253**

This course seeks to develop students' visual literacy by exploration, discussion, and research into the various elements of film and film narrative (cinematography, lighting, editing, art direction, acting, and sound, among others). Drawing examples from both U.S., world cinema, from all eras of filmmaking, and genres. This course will begin with a detailed examination of the technical composition of film culminating in a final project where students will engage film as a medium of cultural, social, historical, political, and artistic meaning within the context of both the course and their own disciplines.

## **ENGL 250-003**

### **Reading Film FACE TO FACE**

**TR 2:00pm - 3:15pm/ Alex Jones / CRN: 44376 / MCALC 2201**

This course seeks to develop students' visual literacy by exploration, discussion, and research into the various elements of film and film narrative (cinematography, lighting, editing, art direction, acting, and sound, among others). Drawing examples from both U.S., world cinema, from all eras of filmmaking, and genres. This course will begin with a detailed examination of the technical composition of film culminating in a final project where students will engage film as a medium of cultural, social, historical, political, and artistic meaning within the context of both the course and their own disciplines.

## **ENGL 250-005**

### **Reading Film: A Health Humanities Perspective FACE TO FACE**

**MWF 10:00am-10:50am / Ramin Fazeli / CRN: 46981 / HIBBS 326**

ENGL 250 develops students' visual literacy by exploring and analyzing various elements of film (cinematography, lighting, editing, art direction, acting, and sound). The course draws examples from both U.S. and world cinema, spanning different eras of filmmaking. In this version, titled *Reading Film: A Health Humanities Perspective*, we will explore how cinema reflects and shapes our understanding of health, identity, and medicine, including themes such as mental health, coming-of-age stories, and the medicalization of the body.

*This is a low-cost course.*

## **ENGL 250-901**

### **Reading Film FACE TO FACE**

**MW 4:00pm - 5:15pm / TBA / CRN: 43697/ TBA**  
(TBA)

## **ENGL 250-902**

### **Reading Film ONLINE (Minimester)**

**Asynchronous / Winnie Chan / CRN: 47754**

Focusing on flops, bombs, and duds – movies that failed commercially and/or critically on release – that have since come to be recognized as landmarks in filmmaking, this course will introduce you to reading narrative film. Our work provides an introductory survey of narrative film as a distinct art form with the ability to reflect, critique, and influence society and culture: you may recognize catchphrases, images, memes, and even entire genres across media that have emerged from the handful of films we have time to examine. The course begins by considering how film narrative is formulated, exploring major formal elements of film: mise-en-scène, cinematography, editing, and sound design. Then, we will expand this terminology to critically examine and analyze film, across a variety of genres, in its relationship to various aspects of society and culture.

This is an asynchronous online course, meaning that all of our course work will be conducted online. Expectations for performance in an online course are the same as for a traditional course; in fact, online courses require a degree of self-motivation, self-discipline, and technology skills that can make them more demanding for some students.

This is a no-cost course.

**ENGL 295-001**

**Intro to Creative Writing FACE TO FACE**

**MWF 9:00am - 9:50am / Caroline Richards / CRN: 37190/ HHALL 2113**

(Caroline Richards)

**ENGL 295-002**

**Intro to Creative Writing FACE TO FACE**

**TR 11:00am - 12:15pm /Hana Rehman/ CRN: 35325 / HIBBS 430**

(Hana Rehman)

**ENGL 295-003**

**Intro to Creative Writing FACE TO FACE**

**MWF 2:00pm - 2:50pm / Joshua Galarza / CRN: 35323/ HIBBS 216**

(Joshua Galarza)

**ENGL 295-004**

**Intro to Creative Writing ONLINE**

**Asynchronous / Peyton Burgess / CRN: 39795**

(TBA)

**ENGL 295-005**

**Intro to Creative Writing FACE TO FACE**

**MWF 12:00pm - 12:50pm / Allison Weisman / CRN: 40199/ HIBBS 216**

(TBA)

**ENGL 295-006**

**Intro to Creative Writing FACE TO FACE**

**TR 12:30pm - 1:45pm/ Dina Folgias / CRN: 42119 / HIBBS 440**

(Dina Folgias)

## 300-Level Courses

---

### ENGL 301-001

#### Intro to the English Major FACE TO FACE

TR 11:00am - 12:15pm / Rachel Gevlin / CRN: 46698 / HIBBS B024

This course will provide a foundation for English majors in building critical arguments about literature. Our focus will be threefold: (1) understanding key terms and critical approaches used in shaping compelling arguments, (2) working over the course of multiple drafts to strengthen our written presentation of those arguments, and (3) discussing the varied practical uses of this skill set outside of a classroom. Our central texts will include two pairings of “classic” texts deeply inscribed in the English canon with contemporary rewritings that offer critical commentary on these classics.

Possible pairings include Shakespeare’s *The Tempest* (1610/11) with Margaret Atwood’s *Hag-Seed* (2016), Daniel Defoe’s *Robinson Crusoe* (1719) with J.M. Coetzee’s *Foe* (1986), Jane Austin’s *Pride and Prejudice* (1813) with Ibi Zoboi’s *Pride* (2018), Charlotte Brontë’s *Jane Eyre* (1847) with Jean Rhys’s *Wide Sargasso Sea* (1966), or E.M. Forster’s *Howard’s End* (1910) with Zadie Smith’s *On Beauty* (2005).

As we work on our argumentative critical writing, students will complete two short (3-4 pages) essays as well as multiple drafts of a longer paper (8-10 pages) to be workshopped with the class.

### ENGL 301-002

#### Introduction to the English Major FACE TO FACE

TR 12:30pm - 1:45pm / John Brinegar / CRN: 46700 / HIBBS 329

This course will introduce you to the work of an English major: reading (literature, carefully and critically) and writing (literary argument, coherently and persuasively). To help you develop these skills, we’ll read many poems, long and short, old and new; a complete collection of short stories; and one play to end the course.

The main goals of this course are:

- To develop skills in close reading of literature
- To develop skills in composing literary arguments
- To become familiar with a variety of approaches to literary interpretation
- To better understand what you have undertaken by majoring in English

**TEXTS** (available at Barnes & Noble VCU)

James Joyce, *Dubliners*. Norton.

William Shakespeare, *As You Like It*. Norton.

## **ENGL 301-003**

### **Intro to the English Major ONLINE SYNCHRONOUS**

**MWF 12:00pm - 12:50pm / Matteo Pangallo / CRN: 47866**

This course introduces some of the core skills necessary for success as an English major, including critical reading, effective research, and compelling scholarly writing. Our exploration will involve reading and discussing a selection of thirteen poems, five short stories, and one play, all of which engage with the relationship between humans and the environment—how we live with (or struggle against) nature and use (or abuse) the earth. These works are by diverse authors from across different periods and cultural contexts and are on topics from conservation to climate change, farming to forests, and wildlife to spiritual life. Course requirements include regular participation in discussions, assignments to practice reading skills (such as summarizing, note-taking, and annotation), assignments to practice research skills (such as finding and evaluating primary and secondary sources and preparing an annotated bibliography), and assignments to practice writing skills (developing a thesis statement, outlining, drafting, giving feedback, and revising a piece of academic writing). Students are also responsible for starting and ending the course with a skills self-audit that they will use to reflect on and self-evaluate how they have grown as English scholars over the semester.

## **ENGL 302-001**

### **Legal Writing FACE TO FACE**

**TR 2:00pm - 3:15pm / Stephenie Brown / CRN: 48092 / HIBBS 428**

Intensive practice in writing on subjects related to law or legal problems. Emphasis on organization, development, logical flow and clarity of style. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

## **ENGL 302-901**

### **Legal Writing ONLINE**

**T 4:00pm - 6:40pm / Bruce McKechnie / CRN: 37259**

This course is designed to develop in the student a working proficiency of writing in a legal environment. Students will learn the structure of the federal and state judiciary and the hierarchy of authority imposed on the court structure under the concept of federalism established in the federal Constitution.

The course material emphasizes the use of proper English, grammar, spelling, punctuation, and citation in the preparation of various legal documents normally encountered in the practice of law, such as case briefs, and office, legal issues, and trial memoranda.

Students will be exposed to a variety of state and federal cases and will be expected to prepare case briefs explaining such cases. Students will prepare a trial memorandum in support of an argument on behalf of a client based upon previous case opinions as they apply to the issue presented in the client's case. Lastly, students will prepare an office memorandum based on their review of a real-life issue and their interpretation of previous case opinions addressing such issue, as well as a legal issue memorandum in which the student will examine a fact pattern and court case and present an opinion as to the outcome of the case presented by the fact pattern.

## **ENGL 303-001**

### **Writing for the Stage &/OR Screen FACE TO FACE**

**TR 2:00pm - 3:15pm / Nichole Palmer / CRN: 48148 / HIBBS 331**

## **ENGL 304-902**

### **Persuasive Writing FACE TO FACE**

**TR 5:30pm - 6:45pm / Emily Csukardi / CRN: 46751 / Hibbs 260**

How well does your Spotify Daylist anticipate your music taste? What makes a song snippet go viral? Why do some of us swear that a live concert performance is so much better than the recorded studio version? Music activates our personal taste, emotions, logics, and senses in many ways. In this writing-intensive course, we will explore the persuasive power of writing about music. We'll study and practice various genres and forms of music writing such as professional reviews, criticisms, personal narratives, and digital mediums. Readings include selections from: Michelle Zauner's *Crying in H Mart*, Jessica Hopper's *The First Collection of Criticism By A Living Female Rock Critic*, Hanif Abdurraqib's music essays, as well as visual and sonic media such as A24's re-release of the Talking Heads' concert film, *Stop Making Sense*.

Coursework consists of participatory discussions, writing workshops, annotated readings, playlists, and 3 longer written assignments. This course offers the opportunity to develop a keen eye for rhetorical effects and persuasive style, while also deepening your relationship to music through the practice of writing and analyzing.

*This is a no cost course.*

## **ENGL 304-903**

### **Persuasive Writing ONLINE**

**Asynchronous / Colin Bailes / CRN: 48029**

Our human world is inarguably intertwined with the natural world—human behavior impacts the environment while changes in the environment influence, for better or worse, our human existence. In this course, we will look closely at ecological and nature writing that explores this tangled relationship. We will read from a variety of texts that address climate change,

sustainability, and conservation efforts, analyzing their informative and persuasive techniques and applying what we learn more broadly to our own writing.

Possible texts include Elizabeth Rush's *Rising: Dispatches from the New American Shore*, Robin Wall Kimmerer's *The Serviceberry*, and Rebecca Dunham's *Cold Pastoral*. Assignments will include two short papers of 4–6 pages each, a final paper of 10–12 pages, and weekly discussions of model texts posted to Canvas.

*This is a low cost course.*

## **ENGL 305-001**

### **Writing Poetry FACE TO FACE**

**MWF 10:00am - 10:50am / Colin Bailes / CRN: 46753 / HIBBS 430**

This course will introduce students to the foundational elements of writing poetry and, more broadly, to the vast landscape of contemporary poetry. Our coursework will essentially be divided into two parts. We will explore key elements of poetic theory, looking to specific texts as examples. By reading and analyzing poems from Louise Glück, Eduardo C. Corral, Ada Limón, Victoria Chang, Carl Phillips, Leila Chatti, and Jake Skeets, among others, we will learn to read with a poetic eye and ear. The second portion of our course will be dedicated to workshop discussion of our own original compositions. Students will write and turn in for discussion about one poem a week and are expected to read and respond, both orally and in writing, to the work of their peers. Because writing is an ongoing process, students are expected to edit and revise work, compiling them at the end of the semester into a portfolio. Overall, students will write at least 6 poems and a few close reading essays.

*This is a low cost course.*

## **ENGL 305-002**

### **Writing Poetry FACE TO FACE**

**MWF 1:00pm - 1:50pm / Greg Donovan / CRN: 46754 / ANDRS 101**

In this course, developing writers read, write, and revise poems, and present their works-in-progress to class workshop discussions, allowing students to learn how to offer and to make use of helpful responses and suggestions, growing in confidence and sophistication both as writers and as readers. Astonishing poems by established writers are presented as models to

challenge the revision process of the student, as well as for the pleasure of reading them, including work by such contemporary poets as Terrance Hayes, Dana Levin, Norman Dubie, Beckian Fritz Goldberg, Rita Dove, Jorie Graham, Richard Hugo, Elizabeth Bishop, Randall Jarrell, Yusef Komunyakaa, Kiki Petrosino, Deborah Digges, and Larry Levis—in addition to selected modernist poets, as well as featuring visiting writers, along with many others.

Grading is based primarily on the quality of the portfolio of poetry produced, while in-class workshop involvement, Canvas discussion participation, as well as overall improvement and effort, are also evaluated. The class sessions will feature lively workshop discussions of student poems, with occasional conversations about exemplary work by well-known poets. Students are quite welcome from all majors and all backgrounds.

### **ENGL 305-003**

#### **Writing Poetry FACE TO FACE**

**TR 11:00am - 11:50am / Notter / CRN: 48847 / HHALL 2104**

(TBA)

### **ENGL 305-902**

#### **Writing Poetry FACE TO FACE**

**MW 4:00pm - 5:15pm / Leslie Shiel / CRN: 45200 / HIBBS 326**

English 305 is a creative writing workshop; students will write drafts of poems—many started as assignments—and bring to class, copies for discussion and critique. The class includes a thorough reading component of mostly contemporary poems, as well as essays and book chapters about poetry. The final grade is based on studio work (attendance, free writes, assignments, imitations, image lists, written reading responses, drafts, memos, written and oral critiques, seminar discussion, conferences, small group meetings) and a Final Daybook of Revisions.

### **ENGL 307-001**

#### **Writing Fiction FACE TO FACE**

**TR 2:00pm - 3:15pm / Jay Fowler / CRN: 28648 / Hibbs 441**

Welcome to English 307: Writing Fiction!

In this course students will work within specific craft elements of fiction writing such as character, plot, setting, and narration, in order to present a final portfolio of creative writing by

the end of the semester. To this end students will read a series of short stories as well as a series of chapters on craft in order to give life to our own creative pieces and foster each other's artistic growth through in-class workshops. Through discussion and open dialogue, we will be exploring the art of writing through the lens of craft; we will be exploring less what a literary text means and more how a text has been made and how that composition contributes to meaning.

Our class deeply emphasizes the growth of an artistic community, centering our class sessions around in-class discussion. Please come to every class prepared (readings finished, texts ready, and notes in hand) and ready to participate in our discussion.

## **ENGL 307-002**

### **Writing Fiction FACE TO FACE**

**TR 12:30pm - 1:45pm / Jay Fowler / CRN: 48093 / HIBBS 430**

Welcome to English 307: Writing Fiction!

In this course students will work within specific craft elements of fiction writing such as character, plot, setting, and narration, in order to present a final portfolio of creative writing by the end of the semester. To this end students will read a series of short stories as well as a series of chapters on craft in order to give life to our own creative pieces and foster each other's artistic growth through in-class workshops. Through discussion and open dialogue, we will be exploring the art of writing through the lens of craft; we will be exploring less what a literary text means and more how a text has been made and how that composition contributes to meaning.

Our class deeply emphasizes the growth of an artistic community, centering our class sessions around in-class discussion. Please come to every class prepared (readings finished, texts ready, and notes in hand) and ready to participate in our discussion.

## **ENGL 307-003**

### **Writing Fiction FACE TO FACE**

**TR 11:00am - 12:15pm / April Sopkin / CRN: 37819 / HHALL 2114**

This no-cost fiction writing class will be part workshop, part literature discussion, part generative experience. We will read contemporary authors such as Farah Ali, Dantiel W. Moniz, and Laura van den Berg, among others. We'll analyze the intentionality behind the mechanics of creative writing and, through generative prompts, practice that same intentionality in our own original work. Students should expect to write in and outside of class, submit at least one short story to small group feedback, and one short story to the larger class for workshop.

Students will practice forms of revision as well, and have the opportunity to discuss next steps on seeking publication and finding community. This is a discussion-based course with related writing assignments and informal presentations. All materials will be provided by the instructor. This class will meet twice a week, in-person, synchronously.

This is a no-cost course. All materials will be provided by the instructor.

### **ENGL 307-004**

#### **Writing Fiction FACE TO FACE**

**MWF 10:00am - 10:50am / Jack Brisson / CRN: 46979 / HIBBS B024**

(TBA)

### **ENGL 307-005**

#### **Writing Fiction FACE TO FACE**

**MWF 2:00pm - 2:50pm / Sam Schieren / CRN: 48149 / HIBBS 427**

This fiction writing course aims to cultivate students' storytelling skills through diverse writing experiences. Students will engage in regular in-class exercises, maintain a daily "Noticing" Journal to sharpen observational skills, and produce a variety of works including several short-shorts, a complete short story, and a novel chapter. The course emphasizes active participation, close reading of exemplary fiction, and experimentation with different narrative forms. Weekly workshops, reading quizzes, and writing exercises form the core of the class, culminating in a final portfolio showcasing the students' range of original works. This intensive, hands-on class requires consistent attendance and engagement across multiple fiction formats to succeed.

*This is a low-cost course.*

### **ENGL 307-006**

#### **Writing Fiction FACE TO FACE**

**MWF 11:00am - 11:50am / Jack Brisson / CRN: 48165 / HIBBS 428**

(TBA)

## **ENGL 307-906**

### **Writing Fiction FACE TO FACE**

**W 4:00pm - 6:40pm / Jake Branigan / CRN: 34836 / HIBBS 262**

This course is a workshop for students of all skill levels. Anyone interested in learning how to construct a compelling story is welcome. The course will introduce students to the elements of fiction from the writer's perspective and require students to apply those elements in their own stories. Attendance is required, as is thoughtful and constructive participation in class discussion. Classes will be run in a workshop format where students read and discuss each other's fiction, and the curriculum will be supplemented with reading of work by established writers. In short, we'll spend most of our time discussing craft, writing our own stories, and reading each other's stories.

## **ENGL 309-001**

### **Writing Creative Nonfiction ONLINE**

**TR 2:00pm - 3:15pm / Maxwell Watman / CRN: 32354**

This course will explore techniques in creative nonfiction writing by suggesting that what sets creative, or literary, nonfiction apart from journalism is a willful bending of the rules of what's possible or allowable.

We will consider issues of trust and truth, the insertion of the first person subjective narrator into the story, and address the concept of misdirection, in which a story seems to be about one thing, but is in fact about something else.

We will investigate the subversion of the five basic tenets of a good newspaper story: who, what, where, when, and why.

We will ask if there are some rules we may never break.

## **ENGL 309-002**

### **Writing Creative Nonfiction FACE TO FACE**

**MWF 1:00pm - 1:50pm / TBA / CRN: 40124 / TBA**

## **ENGL 310-001**

### **Professional Writing FACE TO FACE**

**MWF 1:00pm - 1:50pm / Sam Schieren / CRN: 46871 / HHALL 2107**

This course introduces students to the fundamental elements of writing for the workplace: clarity, concision, and effective communication with a target audience. The course will start with the basics: resumes, cover letters, and statements of purpose. Once we get you “hired” we will shift our focus to writing techniques necessary in both for-profit and not-for-profit organizations, including inter-office, promotional, marketing, and customer service communication, as well as several group projects, including grant proposals, product branding, and project pitches. We will also experiment with AI Chatbots, learning to write effective prompts. This course emphasizes deepening and broadening students' writing, speaking, and thinking abilities in a non-lecture-based, hands-on, discussion-centered classroom.

*This is a low-cost course.*

## **ENGL 310-002**

### **Professional Writing FACE TO FACE**

**MWF 12:00pm - 12:50pm / X Lee / CRN: 48506 / HIBBS 430**

## **ENGL 311-001**

### **Intro to Literary Theory FACE TO FACE**

**TR 12:30pm - 1:45pm / Rachel Gevlin / CRN: 46332 / HIBBS 326**

This course will trace the history of critical theory over the past century, introducing students to a range of theoretical concepts and interpretative methods used in reading and writing about literature. Some theories and methods you might have encountered previously but hadn't put a name to, while others will feel entirely new. My goal will be to help you both recognize particular critical terms and methods when you see them employed in others' writing, as well as accurately put them to use in your own close readings.

Books to purchase will include only Critical Theory Today (3rd or 4th editions) and Mary Shelley's Frankenstein, which will form the basis of our analysis for the semester. Other

literature for analysis—two or three short stories and poems—will be available on Canvas, as will examples of criticism and theory outside of those in our textbook. Assignments will include frequent quizzes, a presentation, and two drafts of a final paper of 8-10 pages.

*This is a low-cost course.*

## **ENGL 313-001**

### **Pop Culture: Video Game Studies FACE TO FACE**

**MWF 12:00pm - 12:50pm / Rian Johnson / CRN: 46976 / MCALC 2107**

Almost all video games are, at their core, predicated on the status of the (virtual) body. From *Super Mario Bros.* to *the Sims* to *Final Fantasy XIV* to *Fortnite*, the rule that defines whether a game continues, ceases, or changes is whether its virtual characters are “well,” “healthy” or even simply “alive.” As video games become increasingly popular across diverse audiences and popular cultures, the messages they convey become increasingly important. As such, this fundamental rule and those that build off it, craft implicit arguments, statements, representations, and subversions of our own understandings of health, wellness, and life. This course aims to introduce students broadly to the connections and resonances between video games and human health and equip them with the critical tools necessary to disentangle, read, and question these connections.

This course employs a loose definition of video games as an interactive medium and health as pertaining to the welfare of humans and utilizes three loosely defined modules covering critical game studies, topics in health and games, and games, health, and culture. Over the course of the semester, we will spend four weeks engaging fundamental theories of critical video game studies including ludology, simulation, procedurality, and interactivity before undertaking our topic-centered investigations. Finally, in our final four weeks of class, we will briefly survey moments of interaction between video games and health in culture more broadly with a solid understanding of the video game medium itself. Course progress will be measured by student engagement with the course materials and discussions, short weekly quizzes, and the submission of weekly informal notes. To stimulate course time discussions, diversify perspectives, and encourage autonomous analytical engagement, each student will be required to design, propose, and moderate one in-class discussion session, with instructor support and supervision. Finally, the semester will culminate in an exam comprising several short essays covering topics spanning the previous semester.

*This is a low-cost course.*

## **ENGL 317-001**

### **Body & Culture: Psychoanalysis & Cinema FACE TO FACE**

**MWF 11:00am - 11:50am/ Dylan Lackey / CRN: 48535 / HIBBS 431**

Though psychoanalytic thought has persisted as one of the most common frameworks for the criticism and study of film since the 1970s, it was Sigmund Freud's discovery of the unconscious at the turn of the 20th century—eventually reinforced with mid 20th century structural linguistics by French analyst Jacques Lacan—which paved way for connections to be drawn between the 'talking cure' and a then burgeoning cinematic language.

This course traces the relationship between psychoanalysis and film, foregrounding texts written by Freud and his successors which draw into question what it means to perform, look, speak, enjoy, create, desire, and interpret in an age defined by the screen. Simultaneously, the question of the body and its symptoms is foregrounded, not only with regard to the content of our chosen films (which gravitate towards the corporeal and somatic), but also in relation to the viewing experience.

We will ask: What makes the act of watching a film pleasurable or unpleasurable? Can this pleasure or discomfort be observed by paying attention to the body and its symptoms? If so, how should we go about confronting, understanding, and relating to those feelings that arise in front of the screen? This course is for anyone with an interest in mental health and the human brain, language and linguistics, feelings and affects, politics and the body, psychology and psychoanalysis, or filmmaking and film studies.

## **ENGL 320-001**

### **Early Literary Traditions FACE TO FACE**

**TR 11:00am - 12:15pm / John Brinegar / CRN: 48369 / HIBBS 429**

This section of ENGL 320 will examine the idea of epic in texts (mostly) drawn from the three great "matters" of medieval literature: the Matter of Troy, the Matter of France, and the Matter of Britain. We'll begin with a true classical epic, Virgil's *Aeneid*, and then move to a national epic: *the Chanson de Roland*. We'll then see how epic blends into romance in Chrétien de Troyes's romances *The Knight of the Cart*, *Erec and Enide*, and *The Knight of the Lion*. Afterward, we'll examine the blending of religion and epic tradition in Dante's *Inferno* and conclude by looking at how many of the traditions we've studied are brought together in Ariosto's early modern epic *Orlando Furioso*.

## **ENGL 321-001**

### **English Drama, 900-1642 ONLINE SYNCHRONOUS**

**MWF 10:00am - 10:50am / Matteo Pangallo / CRN: 47864**

This reading-intensive course explores English drama from its origins as a form of liturgical, Catholic ritual in the medieval period through its development into a secular, commercial entertainment industry during the early modern period. Moving chronologically over seven centuries, readings include plays from a variety of performance contexts—local entertainments, court masques, and the professional London stage—and a variety of genres—including morality plays, interludes, comedies, tragedies, and tragicomedies. The objective of the course is to equip students with a broad perspective on English dramatic literature and theater history from its roots to the English Civil War. In addition to completing readings, students' responsibilities include attending class and participating in class discussions, a short group presentation and a group podcast episode, and three formal pieces of writing: a short analysis of a performance of one of the plays we read, a short essay close reading a passage from one of the plays we read, and a longer essay comparing and contrasting two of the plays we've read.

## **ENGL 326-001**

### **Shakespeare in Context FACE TO FACE**

**MWF 1:00pm - 1:50pm / Constance Relihan / CRN: 46340 / HIBBS 429**

This course will study six plays by Shakespeare – *Taming of the Shrew*, *Twelfth Night*, *Macbeth*, *Hamlet*, *Othello*, and *The Tempest* – both in their original form and as they have been adapted into twentieth- and twenty-first-century movies. We will consider two film versions of each play. The adaptations we will consider range from such classics as *Kiss Me Kate* (a 1953 musical adaptation of *Taming of the Shrew*), *Throne of Blood* (a 1957 Japanese version of *Macbeth*), *All Night Long* (a jazzy 1962 revision of *Othello*) and *Forbidden Planet* (a 1956 sci-fi take on *The Tempest*), to more recent films, such as *Ophelia* (2018), *Haidir* (2014), and *She's the Man* (2006). Our study will consider both why Shakespeare's works remain popular and how his works have been reappropriated on film.

## **ENGL 336-002**

### **19th Century British Novels & Narratives FACE TO FACE**

**MWF 11:00am - 11:50am / Kate Nash / CRN: 47877 / HIBBS 407**

In this course we will read some of England's greatest realist novels. Our authors will include Jane Austen, Charles Dickens, and George Eliot, among others. The urgent social and cultural

contexts of the novels will become clearer through student presentations and shared historical documents. The course also includes a research essay, which may be revised.

## **ENGL 350-001**

### **Digital Rhetoric FACE TO FACE**

**TR 12:30pm - 1:45pm / Caddie Alford / CRN: 47869 / HIBBS 441**

To what extent is your FYP actually “for you”? Why does mis/disinformation spread so easily on Facebook? What is “data trauma”? How do YouTube’s recommendation algorithms encourage extremism? Meta reported a 2023 Q4 revenue of \$40 some-odd billion dollars—what’s the financial model? And why is it...us?

In this course, we will turn to the study of rhetoric to make sense of the simultaneously messy and generative world of social media as it intersects with technology and digital media. Digital rhetoric opens up provocative questions about the intersections between human and machine, habit and intention, interface and mediation, individual agency and communal agency, as well as ongoing fluctuations in trust, memory, literacies, and sociality.

Rhetoric is fundamentally a political art and lens; we will therefore work toward addressing urgent digital problems, such as mediated misogyny, digital surveillance, algorithmic bias, and so on. We will engage current rhetorical studies, media studies, and technology studies scholarship to interrogate how digitality impacts communication and relating—how, that is, we attempt to nudge others (and are nudged by platformization in turn), develop communities, seek information, and continue to get worked over by media just as much as we ourselves work over media. We will extend ancient Greek concepts to explore emergent rhetorics: what does ethos entail in a culture of memes? What can phronesis reveal about the function of hashtags? Why might hexis be a productive in-road into the circulation of deep fakes? We will engage a variety of creative and critical texts, such as guerilla theorist and curator Neema Githere Siphone’s “Data Healing Workbook,” a film like Jordan Peele’s film *Nope*, and Jennifer Egan’s serialized Twitter short story “Black Box.”

This course will undertake a range of brief multimedia projects that require thinking critically about digital rhetorics—assignments such as imitating the style of a genre and analyzing a trend. Ultimately, we will consider whether the internet is “broken” (dead? Brain-rotted?), exploring potential responses to such inquiry questions as, “How is public culture both represented and created by digitality?” and “Is data healing possible?”

*This is a no-cost course.*

**ENGL 354-002; Same as GSWS 354**

**Queer Literature: Transgression & Freedom FACE TO FACE**

**TR 2:00pm - 3:15pm / John Copenhaver / CRN: 46771 / HIBBS 264**

In recent years, the protest slogan, "Be Gay, Do Crimes," has become a culturally prominent catchphrase used by activists and allies of the LGBTQ+ community, supporting freedom from discrimination based on sexual orientation or gender identity. It's a reminder that crime and incivility, at times, are necessary to achieve equal rights, that homosexuality was criminalized in the U.S. until 2003 and continues to be criminalized in other parts of the world, and that the beginning of the gay civil rights movement, the Stonewall uprising 1969, was a riot. In this course, we will read queer literature set during periods and in places where being queer was (and in some cases, still is) criminalized. We'll read narratives about individuals who thwart the law and conventional morality to express their identities fully. We'll discuss the emotional and cultural damage caused by systemic homophobia and transphobia and the difficult road to healing from that discrimination.

**ENGL 359-001; Same as AMST 359-001**

**Studies in African American Lit: African American Classics FACE TO FACE**

**TR 12:30pm - 1:45pm / Shermaine Jones / CRN: 48423 / HIBBS 407**

This course pairs formative texts of the African American literary tradition with contemporary works that resonate in form, subject, politics, and/or aesthetics. Pairings include Jean Toomer's Harlem Renaissance classic *Cane* (1923) and Claudia Rankine's *Citizen: An American Lyric* (2014); Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Jesmyn Ward's *Salvage the Bones* (2011); Nella Larsen's *Passing* (1929) and Brit Bennett's *The Vanishing Half* (2020). We will examine the legacy of James Baldwin's *The Fire Next Time* (1963) in conversation with selections from Ta-Nehisi Coates's *Between the World and Me* (2015) and Imani Perry's *Letter to My Sons* (2019). We will also engage recent film adaptations of African American novels including *American Fiction*, the 2023 film adaptation of Percival Everett's *Erasure* (2001). Through these texts, we will interrogate themes of race, gender, sexuality, and double consciousness. We will also engage critical discourses regarding the purpose, politics, and aesthetics of Black art.

## ENGL 361-901

### The Bible as Literature FACE TO FACE

**R 4:00pm - 6:40pm / Jonathan Waybright / CRN: 38374 / Hibbs B024**

In general, this course will examine the Bible from a literary perspective, reading it closely and applying methods of biblical criticism to elucidate the finer narrative qualities skill and poesis of the biblical writers.

As the etymologies of words like “text,” “poetry,” and “fiction,” all suggest, literature refers to the craft of a composition—the intentions that inspire the work, the devices and techniques that give shape to its meaning, and the effects that these have on its audience. Therefore, while noting how this approach compares with others (the Bible “And” Literature, the Bible “In” Literature, the Bible as History, the Bible as Sacred History, etc.) reading the Bible as literature grapples with content, and this course will employ the same techniques used to analyze the language and craft of any other master literary work—vocabulary, grammar, voice, perspective, diction, imagery, trope, plot, style, characterization, space, genre, rhetoric, theme, intertextuality, etc.—while attempting to explain the dynamic relationship between (select) individual texts (pericope) and the broader (cultural-social-historical-political-religious) contexts from which they emerge.

## ENGL 366-901

### Writing & Social Change: Second Chances FACE TO FACE

**TR 5:30pm - 6:45pm / David Coogan / CRN: 46404 / ANDRS 101**

Write your memoir with a diverse group of people taking part in a criminal justice diversion program. This is a unique opportunity to share vulnerably and to grow with others in a spirit of solidarity and healing. People who would otherwise be going to jail for low-level offenses are instead diverted to VCU for the Write Your Way Out program. Everyone writes a chapter length memoir detailing their past, the problems that they have experienced, and their vision of life’s possibilities. No special writing skills are required, but due to the sensitive nature of the course, students must get permission from the professor.

To apply, prepare a short essay (2 – 3 pages) describing what you know about the program and how you feel you would benefit from it. Share a little of what you hope to write about and what you hope to learn from the other writers in the room. Send your essay to Professor David Coogan at [dcoogan@vcu.edu](mailto:dcoogan@vcu.edu).

Alternatively, you can email to set up a meeting to inquire more about the course and to apply through that conversation.

## **ENGL 367-001**

### **Writing Process & Practice FACE TO FACE**

**TR 12:30pm - 1:45pm / Brian McTague / CRN: 38907/ MCALC 4110**

ENGL 367 is a discussion-based, seminar-style course that focuses on the study of writing, including theory and pedagogy. Your learning is based on active engagement and experience with our readings, discussions, assignments, and activities. By exploring and applying new writing concepts and strategies, you will strengthen your individual writing process and style. In the second half of the semester, you will help fellow students do the same, as well as test your newfound knowledge, during an internship serving as a peer writing consultant at the VCU Writing Center. Upon successful completion of the internship and overall course, you will be eligible to apply for a paid position as a Writing Center consultant, as available. Please feel free to email the instructor with questions.

*This is a low-cost course.*

## **ENGL 368-901; Same as ENVS 368**

### **Nature Writing FACE TO FACE**

**MW 5:30pm - 6:45pm / Michael Keller / CRN: 46415 / HHALL 5167**

Thirty years ago, we might have started with the difference between “wild” and “wilderness.” But in the much talked about Anthropocene era, we start pretty much with the assumption that human influence on the planet’s environment, even the remotest locations, is an unarguable fact.

Readings for this course will be a study of essays from the *Norton Book of Nature Writing College Edition* supplemented with web and instructor-provided texts, possibly including poems, songs, short stories, videos, art work, multimodal work, games, (and digital tools) outside of the traditional canon. We will also talk about the role of radio and podcasting as an addition to, or extension of, the traditional “nature essay.” Students will be asked to recommend external texts and resources which they will collect over the semester into their final annotated list of recommendations.

This will not be a sequential “history” of nature writing through the centuries but will attempt to set historical texts against contemporary writing and concerns of our moment. Students will engage with readings weekly and will post weekly written responses as preparation for seminar comments they will offer in face-to-face discussion.

Questions as to who is, or has been, included or excluded in their access to “nature,” and how, or if, that has changed in recent decades will be a point of study.

Students will write one first person reflective “nature essay” (1000 words) as well as one reflective/analytical paper (1000 words) on a reading developed from a seminar comment.

Students will also submit a list of ten annotated recommendations of texts or resources related to the course of study.

Instruction is face to face. Attendance and participation are essential to success.

## **ENGL 372-001**

### **U.S. Literature 1820-1865 FACE TO FACE**

**MWF 10:00am - 10:50am / Les Harrison / CRN: 47875 / Hibbs 407**

## **ENGL 380-001**

### **Southern Literature: Renaissance and Rebirths FACE TO FACE**

**TR 11:00am - 12:15pm / Catherine Seltzer / CRN: 47849 / Hibbs 262**

This semester, we'll be looking at southern literature in both the 20<sup>th</sup> and 21<sup>st</sup> centuries, with an eye toward the cultural and literary politics at play in defining (and redefining) the southern canon. We'll be starting with works from the Southern Renaissance, loosely dated from 1920-1940, and consider the ways that a definition of southern literature—and southern identity more broadly—formed around them. Then we'll jump to the 21<sup>st</sup> century to read works that play with those traditional constructions of southernness, testing its tenacity and addressing its absences.

Note: In addition to novels, short stories, and poetry, we will be regularly reading and discussing essays devoted to cultural history, canon theory, and literary criticism. Grades will be based on regular reading quizzes, 3 short(ish) papers, a presentation, and class participation.

Representative writers (beyond those listed below) include Eudora Welty, Flannery O'Connor, Anne Beattie, Ron Ras, and Kiese Laymon.

Books for Purchase Include:

William Faulker, *The Sound and the Fury*

Tennessee Williams, *Cat on a Hot Tin Roof*

Jean Toomer, *Cane*  
Lee Smith, *Oral History*  
Natasha Trethewey, *Native Guard*  
Jessamyn Ward, *Sing, Unburied, Sing*

## **ENGL 382-001**

### **African American Literature: Realism to the Present FACE TO FACE**

**MWF 1:00pm - 1:50pm / Michael Hall / CRN: 47850 / Hibbs 407**

This survey course introduces students to works of African American literature created between the outset of the Second World War and the present. Historical periods, aesthetic and political movements covered include: Realism/naturalism/modernism; Social protest and protest fiction; Civil Rights and Black Arts; Literature after 1975. Particularly for literature after 1975, themes explored include gender, sexuality, health, and difference especially in relation to works created by authors who conventionally fall outside of the accepted canon of later twentieth century and contemporary African American literature.

Works prior to 1975 come predominantly from the *Norton Anthology of African American Literature* while those after 1975 include works from the anthology as well as outside works by writers such as James Baldwin, Thomas Glave, Audre Lorde, Pearl Cleage, Alice Walker and Toni Morrison. In addition to mastery of course content, emphasis is on the development of analytical ability and skills and searching to find the interconnectedness or threads that can be found in distinct texts.

## **ENGL 391-001**

### **TOPICS: Care, Ethics, & Literature FACE TO FACE**

**MWF 12:00pm - 12:50pm/ Adin Lears / CRN: 48420 / HIBBS 328**

From the practices of “self-care” permeating TikTok and Instagram to the “care culture” pervading business leadership programming: “care” is among the most significant cultural buzzwords of the moment. But what does it actually mean to feel and/or give care? By exploring understandings of illness, disability, and care as they appear in medieval visionary literature, this course will open up the idea of contemporary care in its manifold aspects as emotion, labor, and ethics or politics. Readings and course discussion will ask students to read deeply in excerpts from longer texts and to compare the perspectives in each to what emerges from various arenas of care in contemporary culture (Institutionalized healthcare, wellness influencers, “Dr. Google”). The culminating assignment for the course will invite students to bring the perspectives they develop from discussion into meaningful contact with the

experience of patients and/or care-workers.

**ENGL 391-005; Same as GSWS 391**

**TOPICS: Queer Comics ONLINE**

**MWF 3:00pm - 3:50pm / Francesca Lyn / CRN: 45378**

Queer Comics will explore how the formal qualities of comics are exploited in order to tell compelling memoirs as well as fictional narratives.

Some questions that we will consider throughout this course:

What is the relationship between image and text in comics? How is difference represented visually in sequential art? Why are comics particularly suited to articulating difference in terms of gender and sexuality?

In this course students will do scholarly comics research with special emphasis on utilizing VCU's Comic Arts Collection. They will learn about the state of contemporary comics scholarship and develop an appreciation for the creativity and expression shown in comics. Students will sharpen their ability to create written and oral critical responses. Assignments will include a series of short response papers, a comic analysis paper, and a longer final research paper.

**ENGL 391-007; Same as GSWS 391 & AMST 391**

**TOPICS: Intro to Health Humanities FACE TO FACE**

**TR 9:30am - 10:45am / Cynn / CRN: 47845 / HHALL 4169**

**ENGL 391-701**

**HONORS: TOPICS: Care, Ethics, & Literature FACE TO FACE**

**MWF 12:00pm - 12:50pm/ Adin Lears / CRN: 47834 / HIBBS 328**

From the practices of "self-care" permeating TikTok and Instagram to the "care culture" pervading business leadership programming: "care" is among the most significant cultural buzzwords of the moment. But what does it actually mean to feel and/or give care? By exploring understandings of illness, disability, and care as they appear in medieval visionary literature, this course will open up the idea of contemporary care in its manifold aspects as emotion, labor, and ethics or politics. Readings and course discussion will ask students to read deeply in excerpts from longer texts and to compare the perspectives in each to what emerges

from various arenas of care in contemporary culture (Institutionalized healthcare, wellness influencers, “Dr. Google”). The culminating assignment for the course will invite students to bring the perspectives they develop from discussion into meaningful contact with the experience of patients and/or care-workers.

## **ENGL 394-001**

### **Topics in Professional Writing FACE TO FACE**

**TR 9:30am - 10:45am / Caddie Alford / CRN: 47843 / HIBBS 328**

Dense bean salad. Chamoy pickles. Hwachae. Tomato ice toast. “Sometimes you need to eat an entire cucumber.” All of these are examples of recent food trends. Trends speak to broader cultural conversations because they reflect and repurpose anxieties, aspirations, and inheritances. As local Richmond food writer Stephanie Ganz will tell you, food trends are ripe for writing. How food and consumption get mediated, represented, and packaged—the typography of nutrition labels! The layout of menus! Why logos are rebranded!—are essential ingredients in the professional writing landscape. After all, the decisions that we make involving food are rhetorical: what we eat, when we eat, why we eat, and so on are designed and habituated behaviors that have something to do with staying alive and everything to do with family, status, performance, media, and the intersections therein. Professional writing is integral to how these rhetorics disseminate and how we, in turn, respond to them.

In this food writing course, we will examine food rhetorics and the rhetorics of food to practice composing and evaluating contemporary writing genres. We will become skilled at rhetorical criticism, or the technical art of investigating how artifacts, texts, and messaging influence and persuade to broader and individual ends. We will inventory and produce common practices in written and digital communication about food, such as a user-focused recipe, a *New Yorker* style restaurant review, recommendation reports and logos from branding and marketing research, app writing, as well as a short article on social media content. To do this responsibly, we will continually interrogate political phenomena at the nexus of food, economics, technology, and identity, such as manifestations of diet culture and food deserts, while also attending to creative and critical representations of eating, desiring, restricting, and savoring, from a novel like Augustina Bazterrica’s *Tender is the Flesh* to creative nonfiction like Michelle Zauner’s *Crying in H Mart*. To study and write about food is to enact curiosity about how you’ve been conditioned to relate to consumption and how you’ve subsequently contributed to food rhetorics.

As UX writers Michael Metts and Andy Welfle articulate, professional writing is designing: writing is part of any design process and writers can think of themselves as designers. Through analyzing menu design and craft descriptions, judging films like *The Menu*, and getting

inspired by local sites of resistance like RVA Fridges, we will hone analytic and productive capacities for all kinds of cookery.

*This is a low-cost course.*

## 400-Level Courses

---

### ENGL 403-001

#### Milton ONLINE

**TR 3:30pm - 4:45pm / Gardner Campbell / CRN: 46451 / HIBBS 328**

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

Assignments include weekly quizzes, three analytical reading exams (the third one is the final exam), and online discussion/comment throughout the semester on platforms including Hypothes.is, a class discussion forum, and blog posts on WordPress.

**What does "online synchronous" mean for this course?**

**1. All of our work together will occur online. We will not be physically co-located for any of our work. You'll need a reliable Internet connection and, for best results, a laptop or desktop computer using Chrome or Firefox.**

**2. Our live, real-time class meetings will be held via Zoom, and they'll happen on specific days at specific times, as you'll see when you register for the course.** Regular synchronous meetings help to keep us focused and on track. They help us build a strong learning community. And of course they allow for spontaneous real-time questions and discussion. I will make edited recordings of our Zoom meetings available to you as soon as possible after each meeting.

**3. Your assignments (coursework) will be asynchronous: you can complete the work at your own convenience so long as the assignments are complete and submitted to me by the due dates/times.**

## **ENGL 410-001**

### **Medieval Studies: Medieval Weird FACE TO FACE**

**MW 2:00pm - 3:15pm / Adin Lears / CRN: 47889 / HIBBS 331**

## **ENGL 412-001**

### **Castaways FACE TO FACE**

**MWF 1:00pm - 1:50pm / Rivka Swenson / CRN: 47848 / HIBBS 427**

Stranded on a desert island: this is an image intrinsic to our cultural fabric, thanks to Daniel Defoe's wildly popular (for several centuries, anyway) 1719 novel of shipwreck and endurance. The image of the resourceful survivor who remakes reality (by problematically subordinating the world around him...) surfaces across texts and media, and even our shared Google-consciousness when we type the words "What three things would you..." into the search field (the first two Auto-Fill options are "bring to an island?" and, more specifically, "bring to a deserted island?").

In this course, we will focus primarily on modern novelistic texts within the "castaway" genre, or, as it is properly termed, the Robinsonade micro-genre. This micro-genre is as meta-fictional as it is enduring and pervasive. That is to say, if *Crusoe* is a novel about shipwreck, survival, and colonial mastery, it is also a supposed "true story" about a writer who worries a lot about how to shape his life narrative. Among other things, *Robinson Crusoe* is a fiction about what it means to write fiction. Not surprisingly, novels within the Robinsonade micro-genre tend to follow *Crusoe*'s lead in engaging explicitly with the question of how to compose a story, a narrative, and, moreover, how to use language and narrative as a means to power. Crucially, we will reject the old critical wisdom that *Robinson Crusoe* himself is an "Everyman." He isn't. And, yet, a host of writers (including Muriel Spark, JG Ballard, JM Coetzee, Jane Gardam, and Toni Morrison) have been obsessed with exploring what happens when a *Crusoe* figure is something other than a white, English, Christian, able-

bodied, (putatively) straight man.

Course requirements, aside from energy, curiosity, and initiative: plenty of reading and great discussion; quizzes and tests; and formal presentations and assignments involving original research, critical writing, and a creative component.

## **ENGL 413-001**

### **Nineteenth-Century Studies: Narratives of Faith, Hope, and Wisdom**

#### **FACE TO FACE**

**MWF 2:00pm - 2:50pm / Kate Nash / CRN: 47863 / HIBBS 328**

In this seminar-style course we will consider spirituality and theological ethics as they were explored in nineteenth-century fiction—and how they illuminate life now. Our main reading will be novels and short stories that question how best to live on a daily basis, honoring nature, divinity, fellow human beings, and our own wellness. One of our major authors will be George Eliot, whose novels engage ambiguously with Christian ethics despite her intense personal rejection of the evangelical church. Other authors may include Fyodor Dostoevsky, Elizabeth Barrett Browning, Mary Shelley, Sarah Orne Jewett, and/or Leo Tolstoy. The course includes daily discussion based on reading and recorded lectures, student presentations, and a research essay.

## **ENGL 435-001**

### **Advanced Poetry Workshop FACE TO FACE**

**MW 2:00pm - 3:15pm / Geoff Bouvier / CRN: 46460 / ANDRS 101**

In this upper-level undergraduate poetry workshop, we will explore the craft of poetry writing through peer feedback and craft readings of published poems. Each student will have the opportunity to workshop up to four or five poems by the end of the term, at least one of which will be generated from prompts that will be provided during the first weeks of class. We will also read the 2023 edition of *Best American Poetry*, and students will write weekly discussion board posts in response to the poems before leading craft talks during class time.

## **ENGL 439-901**

### **Advanced Creative Nonfiction Writing ONLINE**

**TR 5:30pm - 6:45pm / Sonja Livingston / CRN: 46462**

Creative nonfiction uses the material of our lives and the endlessly fascinating and troubled world around us as the starting point for our writing projects. No matter your subject or style,

the goal is to write pieces that not only inform but expand understanding while inviting others to care.

Contemporary creative nonfiction (CNF) writers borrow the tools of poetry and fiction while staying grounded in the real-world of the writer. This advanced writing workshop explores those craft tools—such as description, voice, dialogue/scene, structure/form, sensory/telling details, tense and POV—while addressing issues that arise in CNF specifically. We'll use published essays and peer work to discuss the limits and opportunities unique to this genre in a dynamic and respectful environment.

The focus is on generating new work, improving your creative and critical skills and discussing the qualities that distinguish literary nonfiction from other forms of nonfiction (such as articles, scholarly papers, blogs or rants). Your primary tasks are to: 1) write original creative nonfiction, 2) engage thoughtfully with the work of published writers and peers, and to 3) consider the role of meaning-making in your writing and in your life.

## **ENGL 449-001**

### **Forms of Joy, Passion, & Obsession in Creative Nonfiction**

#### **FACE TO FACE**

**MW 2:00pm - 3:15pm / Jessica Hendry Nelson / CRN: 47885 / Hibbs 330**

In this course, we'll study the craft and forms of creative nonfiction about joy, obsessions, passions, and fixations. Our joys, passions, and obsessions influence and reflect identity, culture, connection/community, discovery, and forms of resistance. With that perspective in mind, we'll read and write from, toward, about, and inside these subjects to analyze as craftspeople, rather than literary critics. We will examine various—even conflicting—ways in which literary writers elevate subjects of intense personal interest to levels of public and artistic significance. Through various reading, writing, and attention practices, we'll ask important questions such as: *How does honoring beauty and joy inform and help us understand pain, loss, and adversity? How can we write about our obsessions with depth, avoiding sentimentality or irony? What forms can be used to explore these subjects best and why?* We'll harness foundational essay writing skills like description, reflection, and voice to study various creative nonfiction forms including memoir, literary journalism, ekphrasis, podcasts, and true crime. This course involves reading, writing, and some workshopping. It requires an interest in close attention.

**ENGL 453-001; Same as LING 453**

**Intro to Modern Rhetoric FACE TO FACE**

**TR 3:30pm - 4:45pm / David Coogan / CRN: 47878 / HIBBS 407**

Rhetoric, the art of persuasion, is often maligned as the art of lying. When someone says, “*Don’t believe it. That’s just rhetoric!*” they are saying don’t trust the one trying to persuade you. In this formulation, the problem is not with rhetoric but with the rhetoric. The person knows how to persuade. They just do it for the wrong reasons.

When we consider the kinds of people who are most often called out for using rhetoric, the knee-jerk critique makes sense. Politicians lie to get votes. Lawyers bend facts to their client’s advantage. Advertisers promise more than their product or service can deliver. Corporate PR rarely has public welfare in mind. And journalists are partisans, beholden to their platforms, not the people.

The problem with this train of thought is that it quickly becomes a run-away train. If all rhetoric is all lies, how would we be able to account for what we believe? Everyone is persuaded at some point by someone. Everyone forms beliefs by taking in the rhetoric of others, judging it alongside experience, and eventually sharing it to persuade someone else. Rhetoric may not be able to deliver “the” truth, but it is essential for forming our relationship to truth.

We cannot avoid rhetoric. But we can engage in it critically. This course teaches you how to theorize rhetoric in relation to exigency, power, ideology, publicity, community, change, and truth. Some of the topics we will use to elaborate these concepts include the COVID lockdown protests, pitting public safety against personal liberty, the BLM movement juxtaposing racial justice with law and order, and the #MeToo movement upending cultural norms of sexual violence. You will write three essays throughout the semester discerning if, how, and why rhetoric works in our shared public life. You will have considerable freedom in the way you shape these essays.

This is a no-cost course. The articles about rhetorical theory will be shared over Canvas as PDF files. The speeches that we will use to elaborate the theories will be shared in a YouTube playlist.

## **ENGL 480-001**

**AUTHORS: Jane Austen: Gender & Adaptation FACE TO FACE**

**TR 9:30am - 10:45am / Rachel Gevlin / CRN: 46508 / HIBBS 440**

The novels of Jane Austen have long been regarded in popular culture as epitomes of the marriage plot and, as such, “girls’ fiction.” And yet, an elite group of men used the term “Janeite” to boast of their fandom for her in the early twentieth century. Why this gendered divide in readership, and how is Austen received today? How do contemporary adaptations of Austen address issues of gender – and how might this have changed over the years? Indeed, how does Austen herself construct masculinity and femininity throughout her novels, and what sort of literary history is she drawing from?

In this class, we will consider the above questions as we examine Austen’s oeuvre in its own right, as well as the cultural phenomenon it has inspired today. Using questions of gender as a critical entry point, we will also reflect on the crucial concerns that Austen raises for her readers: the connection between economic success and personal happiness; the education of women and their role in the family; and Austen’s innovative and enormously influential writing style. We will read all six of Austen’s novels, as well as excerpts from Austen’s own favorite novel, Samuel Richardson’s *Sir Charles Grandison*. As we consider Austen’s legacy in our own times, we will also watch four film adaptations of her novels.

Students will write two essays of 4-6 pages: the first, an analysis of Austen’s unique writing style, and the second a critical review of a recent piece of Austen scholarship. Throughout the semester, students will also complete several shorter writing assignments, and a creative project will stand in lieu of a final exam. Both majors and non-majors welcome.

This course is the same as ENGL 480-001/Spring 2024. It may not be repeated for credit.

## **ENGL 480-002**

**AUTHORS: Bulgakov FACE TO FACE**

**TR 11:00am - 12:15pm / Thom Didato / CRN: 47847/ HIBBS 328**

Did you know a Russian masterpiece written nearly a century ago anticipated the war in Ukraine? Presently, Russia and Ukraine are engaged in a war on multiple fronts, one that also includes the nationality of one of the world’s most celebrated writers: Mikhail Bulgakov. Nationality issues aside, this Russian born in Ukraine was an equal opportunist when it came to ridiculing country, nationality, authority, faith and faithlessness. Moreover, he had a clear affinity for dogs and cats. Bulgakov began his adult life as a doctor, but gave up medicine for writing. His skills combining realism and fantasy, along with absurd humor, would posthumously mark him as one of the greatest authors of the century. Yet, his scathing

criticism of the given political climate was increasingly unacceptable to the Soviet/Russian authorities.

Bulgakov's initial works dealt with contemporary/historical issues, but others focused upon far more absurd settings/situations: a city under attack by giant reptiles, an operation to turn a dog into a super being, or a visit by the devil and his murderous black cat. Eventually he was prohibited from publishing....and as literary historians like to say, Bulgakov "spent his days writing for the drawer." His plea for permission to emigrate was rejected by Joseph Stalin – and yet, Stalin liked him enough to keep him alive. During the remaining period of literary banishment, Bulgakov created his masterpiece, *The Master & Margarita*, that only saw the light of day decades after the author's death. Strangely enough, Bulgakov's work outlasted the country that prevented its publication... and now, both the man and his work is of great debate amidst the international turmoil taking place today.

This course will focus on five of his best-known works: *A Country Doctor's Notebook*, *The White Guard*, *The Fatal Eggs*, *Heart of a Dog* and *The Master and Margarita*.

*This is a low cost course.*

## **ENGL 482-901**

### **Literary Topics: Sappho FACE TO FACE**

**TR 5:30pm - 6:45pm / Joshua Eckhardt / CRN: 47880 / HIBBS 407**

This course offers an introductory survey of the history of translating and representing Sappho in English. While it regularly looks back to ancient Greece, the course therefore focuses on Sappho's appearances in (early) modern English, ranging from John Lyly's play about Sappho and John Donne's poem in her voice to translations of her surviving works by Mary Barnard and Anne Carson.

## **ENGL 499-001**

### **Senior Seminar: 18th Century Gothic FACE TO FACE**

**MWF 11:00am - 11:50am / Rivka Swenson / CRN: 46505/ HIBBS 327**

**\* SEM-I-NAR: SE-MƏ-NÄR: NOUN: A GROUP OF ADVANCED STUDENTS STUDYING UNDER A PROFESSOR, EACH DOING ORIGINAL RESEARCH AND EXCHANGING RESULTS THROUGH REPORTS AND DISCUSSIONS \***

In this Senior Seminar, you will use expertise developed during the Major to level up your critical prowess. This discussion-based \*seminar\* centers on themes of tyranny and terror in the cultural imagination, themes that are enduring but are also emotive indices of their specific

historical contexts.

We will read the first British Gothic novel (*The Castle of Otranto*, 1764) and delve deeply into the rapid development of “terrorist fiction” during the 1790s. Exploring the relationship between aesthetics and politics, we will take a tour through how “early horror” expressed themes of domestic and political through scenes of privation, vacuity, darkness, solitude, and infinity as described by Edmund Burke in his 1756 aesthetic treatise *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. Gothic literature’s oppressive labyrinths, ruins, abbeys, dungeons, doppelgangers and “dark doubles,” forests, secret passages, sublime mountain vistas, and broken homes and houses inflect these elements to explore cultural anxieties about gender, race, nationality, religion, class, the body, “the Other,” politics and political power, science and technology, human rights, and forces beyond human control. We will consider how, from the very beginning, writers have worked to challenge, reform, or even radicalize the subgenres of the Gothic from within – or to confirm the horrific inescapability of structural oppression inside the novel and without.

Course requirements, aside from energy, curiosity, and initiative: plenty of reading and great discussion; quizzes and tests; and formal presentations and assignments involving original research, critical writing, and a creative component.

## **ENGL 499-002**

### **Senior Seminar: Speculative Futures ONLINE**

**TR 11:00am - 12:15pm / Jenny Rhee / CRN: 46506**

This class will explore representations of the future in speculative fiction. The genre of speculative fiction invites us to imagine other worlds and other futures by asking, “What if?” This class will use this question as a starting point to study how speculative fiction futures speak to pressing issues of our present, from environmental crisis to liberation struggles to increasingly ubiquitous and powerful technologies. Throughout the course, we will ask, what does each vision of the future tell us about our presents and our pasts? How does history shape what is possible in the future? How can we build other worlds and futures in the present? We will study speculative fictions that speak to topics including Afrofuturism, Asian futurism, Indigenous futurism, queer futures, disability futures, and climate futures. We will also bring these fictions into conversation with theories of speculation and theories of futurity by scholars, artists, critics, and creative writers.

This class will be held online. This is an online synchronous class, which means that your attendance and participation in our class meetings are requirements of the course.

*This is a no-cost course.*

## **ENGL 499-003**

### **Senior Seminar: John Donne FACE TO FACE**

**TR 3:30pm - 4:45pm / Joshua Eckhardt / CRN: 46507/ HIBBS 326**

John Donne's poems must have been the most compelling reason to collect and copy manuscript poetry in early modern England: thousands more copies of his poems survive in hand-written copies than do poems from any contemporary poet. His sermons were pretty popular too, both in churches and in bookshops. Centuries later, after university people had invented the English major, Donne's poems became the most compelling reason for many people to major in English. This senior seminar offers a survey of his works and some of their original sources.

## **500+ Graduate Level Courses**

---

### **ENGL 560-001**

#### **British Literature & Culture: Castaways FACE TO FACE**

**MWF 1:00pm - 1:50pm / Rivka Swenson / CRN: 48897 / HIBBS 427**

Stranded on a desert island: this is an image intrinsic to our cultural fabric, thanks to Daniel Defoe's wildly popular (for several centuries, anyway) 1719 novel of shipwreck and endurance. The image of the resourceful survivor who remakes reality (by problematically subordinating the world around him...) surfaces across texts and media, and even our shared Google-consciousness when we type the words "What three things would you..." into the search field (the first two Auto-Fill options are "bring to an island?" and, more specifically, "bring to a deserted island?").

In this course, we will focus primarily on modern novelistic texts within the "castaway" genre, or, as it is properly termed, the Robinsonade micro-genre. This micro-genre is as meta-fictional as it is enduring and pervasive. That is to say, if Crusoe is a novel about shipwreck, survival, and

colonial mastery, it is also a supposed “true story” about a writer who worries a lot about how to shape his life narrative. Among other things, *Robinson Crusoe* is a fiction about what it means to write fiction. Not surprisingly, novels within the Robinsonade micro-genre tend to follow *Crusoe*’s lead in engaging explicitly with the question of how to compose a story, a narrative, and, moreover, how to use language and narrative as a means to power.

Crucially, we will reject the old critical wisdom that *Robinson Crusoe* himself is an “Everyman.” He isn’t. And, yet, a host of writers (including Muriel Spark, JG Ballard, JM Coetzee, Jane Gardam, and Toni Morrison) have been obsessed with exploring what happens when a *Crusoe* figure is something other than a white, English, Christian, able-bodied, (putatively) straight man.

Course requirements, aside from energy, curiosity, and initiative: plenty of reading and great discussion; quizzes and tests; and formal presentations and assignments involving original research, critical writing, and a creative component.

## **ENGL 560-901**

### **British Literature & Culture: Sappho FACE TO FACE**

**TR 5:30pm - 6:45pm / Joshua Eckhardt / CRN: 47881/ HIBBS 407**

## **ENGL 606-001**

### **Literary Criticism FACE TO FACE**

**TR 3:30pm - 4:45pm / Rachel Gevlin / CRN: 46678/ HIBBS 260**

This course will provide students with a foundation in recognizing and applying various critical approaches to literature, including but not limited to reader-oriented, new critical and formalist, psychoanalytic, feminist, Marxist, structuralist, poststructuralist, new historicist, and postcolonial. Through our reading, we will cover the development of critical theory over the past century, but our focus will be on how that theory has been applied in criticism, using *Frankenstein* as our central text for analysis. Students will then apply different critical approaches to their own work, focusing on a text of their choosing. Major assignments for this course will include a presentation, an annotated bibliography that explores the history of criticism of the student’s chosen text, and a final paper (10-12 pages) that draws from that bibliography. Most readings for this course will be available on Canvas, but students should

expect to purchase *Critical Theory Today* (3rd or 4th edition) and any non-abridged edition of *Frankenstein*.

*This is a low-cost course.*

**ENGL 614-901; Same as MATX 690-901**

**Representations of Race in Cinema FACE TO FACE**

**R 7:00pm - 9:40pm / Oliver Speck / CRN: 46682 / HIBBS 308**

**ENGL 620-901**

**Intertextuality FACE TO FACE**

**T 4:00pm - 6:40pm / Shermaine Jones / CRN: 47872 / HIBBS 308**

This course pairs affect theory and literary criticism with representative literary works of African American literature to explore the ways race, feeling and citizenship have been integrally related in the American cultural imaginary since the foundation of the nation. We will examine the ways that Black people mediate, challenge, and resist whiteness as “an affective code” through their own modes of feeling. We question, how do Black people mobilize feelings to bear witness to their humanity, challenge injustice, and work towards individual and collective healing?

**ENGL 629-002**

**Form & Theory of Fiction: The Contemporary US Short Story Cycle  
FACE TO FACE**

**TR 3:30pm - 4:45pm / Gretchen Comba / CRN: 47879 / HIBBS 429**

Arguably rooted in antiquity, the short story cycle in its contemporary form comes into focus in the latter part of the 19<sup>th</sup> century with the publication of works by so-called Regionalists such as Charles W. Chestnutt, Sarah Orne Jewett, and Alice Dunbar Nelson. Nevertheless, the genre did not garner critical appreciation or distinction until the publication of Sherwood Anderson’s *Winesburg, Ohio* (1919), with Malcolm Cowley noting mid-century, much as he did earlier in a discussion of Faulkner’s *Go Down, Moses* (1942), that the text “lies midway between the novel proper and the mere collection of stories.” In 1971, Forrest Ingram published *Short Story Cycles of the Twentieth Century: Studies in a Literary Genre*, the first book-length scholarly text on the genre, marking the advent of academic interest in critically examining what defines the genre, how it should be termed, and how it is constructed.

We will begin our study with a historical review of the genre, as well as a consideration of the nomenclature. We will then examine foundational theoretical texts alongside contemporary short story cycles in an effort to understand a variety of techniques that appear in the individual collections and how these techniques reflect a structural pattern distinctive to the genre.

## **ENGL 629-901**

### **Form & Theory: Poetry FACE TO FACE**

**W 4:00pm - 6:40pm / Kathy Graber / CRN: 47874 / HIBBS 308**

## **ENGL 666-901**

### **Creative Writing: Poetry FACE TO FACE**

**M 4:00pm - 6:40pm / Geoff Bouvier / CRN: 46679 / ANDRS 101**

In this graduate-level poetry workshop, we will explore the craft of poetry writing through peer feedback and craft readings of published poems. Each student will have the opportunity to workshop up to eight or nine poems by the end of the semester. Each student will also pick a favorite poet for the whole class to read, and will write a 1-2-page single-spaced craft analysis and then lead a craft talk and discussion of the techniques used by their chosen author. This workshop will also feature an optional generative element – that is, prompts will be provided toward the goal of producing some new poems during the term.

## **ENGL 666-902**

### **Creative Writing: Nonfiction ONLINE**

**T 7:00pm - 9:40pm / Sonja Livingston / CRN: 46680**

Creative nonfiction uses the material of our lives and the endlessly fascinating and troubled world around us as the starting point for our writing projects. No matter your subject or style, the goal is to write pieces that not only inform but expand understanding and invite others to care.

Contemporary creative nonfiction (CNF) writing borrows the tools of poetry and fiction while staying grounded in the real-world. This interactive workshop explores those craft tools—such as description, voice, dialogue/scene, structure/form, sensory/telling details, tense and POV—while addressing issues that arise in CNF specifically. We'll use contemporary essays and peer work to explore the limits and opportunities unique to this genre in a dynamic and respectful environment.

The focus is on generating new work, improving your writing and critical skills, and discussing the qualities that distinguish literary nonfiction from other forms of nonfiction (such as articles, scholarly papers, blogs or rants). Your primary tasks in this interactive workshop are to: 1) write original creative memoirs or essays; 2) engage thoughtfully with the work of published writers and peers; and 3) consider the role of art and meaning-making in writing and in life.

## **ENGL 666-903**

**Creative Writing: Novel FACE TO FACE**

**M 7:00pm - 9:40pm / SJ Sindu / CRN: 46681 / HIBBS 308**

## **MATX Courses**

---

### **MATX 604-901**

**Interdisciplinary Workshop ONLINE SYNCHRONOUS**

**M 4:00pm - 6:40pm / Michael Hall / CRN: 47873/ HHALL 2104**

This workshop prepares students to complete the MATX program and pursue academic and nonacademic careers. Discussion of readings and examination of real-world examples will provide a foundation for academic and professional careers in today's interdisciplinary and digital environment. Workshopping of preliminary dissertation ideas, conference abstracts, professional websites, and a mock job dossier to include CV, job letter, research statement, teaching philosophy and portfolio will develop content and skills needed to establish a strong basis for professional practice. **Grading for the workshop is pass/fail.**

**MATX 690-901; Same as ENGL 614-901**

**Representations of Race in Cinema FACE TO FACE**

**R 7:00pm - 9:40pm / Oliver Speck / CRN: 46683/ HIBBS 308**