

VCU English Course Descriptions Spring 2024

Last updated 4/3/24

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 April 3, 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. Most or all 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) or Department Chair Dr. Les Harrison (hlharrison@vcu.edu).

Credit Distribution

Writing - 302, 303, 304, 305, 307, 309, 310, 367, 389, 435, 437, 439, 491

Linguistics - 451

Criticism - 311, 445, 447

Pre-1700 Literature Courses - 320, 322, 326, 361, 401, 403

1700-1945 Literature Courses - 331, 336, 365/INTL 367, 374, 379, 480

Literature of Diversity - 353, 354, 359 (+ AMST 359), 365, 366, 379, 391–005, 391–006

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.

Intersession (J-Term) Courses (12/27-1/09)

ENGL 215-V01

Reading Literature: Pirates in Literature ONLINE

Asynchronous / Matteo Pangallo / CRN: 47051

What is it about the archetypal figure of the pirate that both attracts and repels us? How does piracy, and the conventions with which it is often associated, serve paradoxically to represent both major western values (liberty, democracy, rugged individualism, multiculturalism) and taboos (murder, theft, waste, indolence, anarchism)? How do literary depictions of the pirate navigate the border between the criminal and the rebel? What do they have to tell us about cultural perceptions of coming-of-age and maturity? Why, in short, have romanticized perceptions of the pirate's life captivated readers for centuries, and what does that appeal suggest about the broader value and purpose of piracy narratives?

This course is an introduction to the scholarly reading of literature, undertaken through the exploration of representations of pirates in poems, short stories, novels, and plays; as such, it requires a significant amount of reading and that students share their own original critical insights and interpretive ideas about that reading.

Modality: Online Asynchronous.

Materials to purchase: None.

ENGL 250-V01

Reading Film ONLINE

9:00 am-2:00 pm / Caddie Alford / CRN: 47118

Our reading film course will focus primarily on films that engage digital media and culture, exploring at all turns how film both represents and shapes the condition of living in a digital culture. We will examine *Nope*, *Zola*, *Eighth Grade*, *The Conversation*, among others. Using visual and digital rhetoric as our primary modes of analysis, this course will make reading films and their cinematic elements both familiar and inspiring. From the timing of sound bridges to the arrangement of mise-en-scène, we will hone a critical vocabulary for understanding how film impacts audiences just as much as cultural imaginaries.

In particular, using rhetorical analysis, critical vocabulary, and secondary sources, we will attempt to address these and other questions: what do filmic representations reveal about our digital culture? What can we realize about what it means to be human from consulting these films? How do so-called new media influence the very of art of film-making? If cinematic choices result in effects, what effects alter or augment our relationship to digital technologies? Overall, this course will translate your passion for film into ways of seeing the digital age differently, and, hopefully, vice versa. You will practice different genres of film criticism while developing a knowledgeable approach to the craft itself.

This is a no cost course.

200-Level Courses

ENGL 203-001

British Literature I FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Joshua Eckhardt / CRN: 45159 / Hibbs 407

This general-education course surveys early British literature using facsimiles of printed books and manuscripts *originally collected by a single aristocratic family*. Sir Thomas Egerton and his heirs, the first two earls of Bridgewater, collected particularly important specimens of English literature from this period by Chaucer, Shakespeare, Donne, Milton, Behn, and others. Students read Bridgewater copies of their works in facsimile.

ENGL 205-001

American Literature I FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Les Harrison / CRN: 38193 / Hibbs 427

This course explores American Literature from its 17th and 18th century beginning as a branch of British Literature, up to the eve of the American Civil War with special emphasis on the ways in which American writers, consciously or otherwise, develop and evolve a discernible national literature.

In essence, we will ask what are (and hopefully come to conclusions about) the preoccupations of American Literature. Considerations of race, class, and gender depictions will figure prominently in our discussions. Course requirements will probably consist of short, regular reading quizzes, a midterm exam, a final five-to-seven page final paper (or a creative media project, with instructor approval), and active participation in class discussions.

ENGL 211-001 & INTL 211

Contemporary World Literature FACE TO FACE

MWF 9:00 a.m - 9:50 a.m / Winnie Chan / CRN: 46301 / Hibbs 327

Less than a decade ago, the Somali-British poet Warsan Shire went viral reciting a poem that begins, “No one leaves home unless / home is the mouth of a shark. / You only run for the border / when you see the whole city / running as well.” Titled “Home,” the poem was actually never formally published, but continues to evolve as it finds new admirers across the internet.

Through poetry, long and short fiction, texts performed on screen and stage, and more participatory fictions originating in Africa, Asia, and Latin America, and elsewhere, this section of contemporary world literature will explore — often involuntary — travel in the twenty-first century.

Coursework includes weekly short writing assignments, a collaborative transmedia project, three “quests,” and scintillating class discussion about works by Chimamanda Ngozi Adichie, Edwidge Danticat, Mohsin Hamid, Viet Thanh Nguyen, Helena María Viramontes, and Warsan Shire, among others, about migration today.

ENGL 211-002 & INTL 211

Contemporary World Literature FACE TO FACE

MWF 10:00 a.m - 10:50 a.m / Winnie Chan / CRN: 46303 / Hibbs 327

Less than a decade ago, the Somali-British poet Warsan Shire went viral reciting a poem that begins, “No one leaves home unless / home is the mouth of a shark. / You only run for the border / when you see the whole city / running as well.” Titled “Home,” the poem was actually never formally published, but continues to evolve as it finds new admirers across the internet.

Through poetry, long and short fiction, texts performed on screen and stage, and more participatory fictions originating in Africa, Asia, and Latin America, and elsewhere, this section of contemporary world literature will explore — often involuntary — travel in the twenty-first century.

Coursework includes weekly short writing assignments, a collaborative transmedia project, three “quests,” and scintillating class discussion about works by Chimamanda Ngozi Adichie, Edwidge Danticat, Mohsin Hamid, Viet Thanh Nguyen, Helena María Viramontes, and Warsan Shire, among others, about migration today.

ENGL 215-002

Reading Literature FACE TO FACE

MWF 9:00 a.m - 9:50 a.m / Geoff Bouvier / CRN: 46295 / 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 is a low-cost course.

ENGL 215-003

Reading Literature FACE TO FACE

TR 12:30 p.m - 1:45 p.m / April Sopkin / CRN: 36069 / Hibbs 428

In this no-cost course, we will explore how space, place, and identity contribute to our perceptions of our world and our personal mythos. The course is split into three units, touching on fiction and nonfiction about one's hometown or region, travel or exploration, and the changed geography of our lives during the Covid-19 pandemic.

Our reading list will include, for example, selections from the 2020 anthology *A Measure of Belonging: Twenty-One Writers of Color on the New American South*, short stories by contemporary fiction writers Dantiel W. Moniz, Lauren Groff, and Farah Ali, as well as photo and graphic essays and select podcast episodes.

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.

ENGL 215-004

Reading Literature: The American Dream FACE TO FACE

MWF 11:00 a.m - 11:50 a.m / Samantha Merz / CRN: 43060 / Hibbs 403

What is "The American Dream"? Is it a feeling? A place? A song? A success story? In a country that has been held up as the bastion to success, wealth, happiness and pride, constructions of what it is to be American have fluctuated since the term was coined in the 1930s. 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 race, class, and gender.

Throughout the semester, we will examine these conceptions through critical analysis and reading of multiple genres and styles of writing. Readings will range from song analysis, poetry, short works of fiction and non-fiction from a wide selection of contemporary and classic authors. The semester will end with a novel study of Octavia Butler's *The Parable of the Sower*, in which students will take all three components and construct a final vision of what it means to be American in this near-future dystopian world. By the end of the course, students will be

able to critically analyze and closely read texts from multiple mediums and understand the subtext of this “dream.”

ENGL 215-005

Reading Literature FACE TO FACE

TR 11:00 p.m - 12:15 p.m / April Sopkin / CRN: 44425 / MCALC 1104

In this no-cost course, we will explore how space, place, and identity contribute to our perceptions of our world and our personal mythos. The course is split into three units, touching on fiction and nonfiction about one’s hometown or region, travel or exploration, and the changed geography of our lives during the Covid-19 pandemic.

Our reading list will include, for example, selections from the 2020 anthology *A Measure of Belonging: Twenty-One Writers of Color on the New American South*, short stories by contemporary fiction writers Dantiel W. Moniz, Lauren Groff, and Farah Ali, as well as photo and graphic essays and select podcast episodes.

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.

ENGL 215-007

Reading Literature: The American Dream FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Samantha Merz / CRN: 37135 / Hibbs 207

What is “The American Dream”? Is it a feeling? A place? A song? A success story? In a country that has been held up as the bastion to success, wealth, happiness and pride, constructions of what it is to be American have fluctuated since the term was coined in the 1930s. 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 race, class, and gender.

Throughout the semester, we will examine these conceptions through critical analysis and reading of multiple genres and styles of writing. Readings will range from song analysis, poetry, short works of fiction and non-fiction from a wide selection of contemporary and classic

authors. The semester will end with a novel study of Octavia Butler's *The Parable of the Sower*, in which students will take all three components and construct a final vision of what it means to be American in this near-future dystopian world. By the end of the course, students will be able to critically analyze and closely read texts from multiple mediums and understand the subtext of this "dream."

ENGL 215-009

Reading Prison Literature FACE TO FACE

TR 12:30 p.m - 1:45 p.m / David Coogan / CRN: 46296 / Hibbs 303

This course surveys the poetry, letters, essays, memoirs, and fiction written by prisoners during the era of mass incarceration in America (1960-2010). This is literature that bears witness to the inhumanity of incarceration, in particular, the enduring experiences of racism, economic exploitation, political suppression, educational deprivation, family fragmentation, gender and sexual discrimination and violence, addiction, and mental illness. Prisoners write to shine light on these problems but also to locate their struggles in history, to seize educational opportunity, to practice spirituality, to build solidarity, to atone for their crimes, to envision social justice, and in these ways discover life purpose. We will study this literature in search of a broader understanding of the many intersecting problems with prison and the pathways leading too many vulnerable people into it.

ENGL 215-010

Reading Literature FACE TO FACE

MWF 1:00 p.m - 1:50 p.m / Mark Meier / CRN: 47101 / TRANI 250

Trapped...in history and literature. Literature can examine or use historical places and events as a device to discuss the present, advance a plot, or characterize a person. These stories then influence, in turn, how we think about these places and events. We will investigate literary works with a specific interest in historical layering and allusions in their technique that also tend to feature characters trapped by their circumstances in one way or another.

ENGL 215-012

Reading Literature: "Imagine That" ONLINE

MWF 10:00 a.m - 10:50 a.m / Gregory 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 215-013

Reading Literature: Speculative Fiction FACE TO FACE

TR 9:30 a.m - 10:45 a.m / Michael Hall / CRN: 46298/ Hibbs 303

This course focuses on major themes in speculative fiction developed between the mid-19th century (1840s) and the present. Exploring the speculative fiction megatext, we will cover a range of thematic trends from alien encounters and posthuman life forms to time travel and virtual reality.

Students will be required to submit regular, weekly reading responses and produce at least two short essays. In addition to mastery of course content, emphasis is on the development and demonstration of reading comprehension and analytical ability. Thus, preparation of readings and participation in class discussion are critical. Preparation of readings and participation in class discussion are critical.

ENGL 215-016

Reading Literature 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 215-905

Reading Literature 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 escapist literature has in contemporary fiction by applying critical thinking and close readings of selected novels such as *Alice in Wonderland*, poetry by T.S. Eliot, dramatic works such as *No Exit*, and films like *Memento* that involve the theme of escapism.

Selected works for the course will center upon characters that either invent or are thrown into altered forms of reality as a way of breaking from their true identity. We will begin our discussion by addressing the significance of escapist literature, then move into specific narratives where twisted or created identities overtake one's original being. Ultimately, we will explore the question of whether escapism is indeed an art form, and the importance of invented realities in literature.

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

AMST 216-001

Reading Race FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Shelli Fowler / CRN: 46300/ Hibbs 328

This ConnectED general education course, AMST 216, is an interactive, discussion-based course, focused on exploring the origins and evolution of race and racism in the U.S. through our reading and analysis of diverse writers and cultural texts. We will analyze the social construction of race and the socio/political impact of systemic racism, historically and in our current moment, as we examine how concepts of race and racism inform the writing (creation) and reading (reception) of these texts. American Studies (AMST) is an interdisciplinary discipline, one that is informed by both the humanities (literature, history) and the social sciences (*e.g.*, sociology, cultural, gender, and ethnic studies) and our readings will represent a range of academic disciplines and genres.

We will co-create an inclusive, collaborative, and collegial learning community in our on-campus class, an engaging community of inquiry that provides an opportunity for intellectual discovery and the acquisition of essential skills for current academic (and future professional) success. Whether you are looking to complete your Diversities in Human Experience general education requirement or are just interested in the topic, come join the conversation—everyone is welcome! (New Rams are also welcome!)

This is a low-cost course.

ENGL 217-001

Reading New Literature FACE TO FACE

MWF 11:00 a.m - 11:50 a.m / Gretchen Comba / CRN: 46299/ Hibbs 303

An online literary journal launched in 2003, *SmokeLong Quarterly* publishes flash fiction, a sub-genre of the short story with the defining characteristic of abbreviated narrative length: a flash story does not exceed 1,000 words. In this course, we will consider the formal features of the sub-genre and examine the contents of the most recent issues of the journal. In addition, we will consider how the author interviews, which accompany every work published in *SmokeLong*, inform us about the stories and/or about fiction writing in general.

This is a no-cost course.

NEXT 240-001

Reading Technology, Media, and Culture: Artificial Bodies FACE TO FACE

MWF 2:00 p.m - 2:50 p.m / 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.

Beginning with figure-making, how do we move from the *Venus of Hobble Fels*, the oldest known depiction of a human being, to our present moment where one online video features the top-ten lifelike Japanese female robots, and another presents terrifying Boston Dynamics robot soldiers. What is the journey from a mammoth tusk carved to represent a human 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 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.)

If the first robots, as formally named by Karel Čapek’s R.U.R. (*Rossum’s Universal Robots*) are organic, we might then look back to examine the assembled organic body of Frankenstein’s monster as well. There too are Golems, clay figures animated by ritual and belief to help and protect. There are imagined figures of straw, or empty (and heartless) tin, famous to generations of children. And after R.U.R., “Steel soldiers” illustrated in 1926, and the film *Metropolis* in 1927, launch 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 fiction to material reality in less than 100 years.

The artificial body of today doesn’t even have to represent with the actual material appearance of a body. 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.” What guy wrote that?

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

(In person class; attendance and participation are essential.)

NEXT 240-901

Reading Technology, Media, and Culture FACE TO FACE

TR 7:00 p.m - 8:15 p.m / Tamara Watkins / CRN: 40367/ MCALC 1105

Do you have opinions about the Kardashian-Jenner media empire? Have you seen every episode of *The Bachelor*? Do you want to get course credit for discussing *RuPaul's Drag Race*?

Then this is the course for you!

Reality-based programming has existed since the 1940s. However, since the 2000s, this genre has become an inescapable part of the American television landscape. In this class, we will explore:

- the history of reality TV—from its beginnings in the 1940s to the challenges production teams faced during the COVID-19 pandemic and everything in between.
- how reality TV shapes, reflects, and distorts American culture.
- how ability, bodies, ethnicity/race, gender identity, health and illness, religious affiliation, and sexual orientation are represented and portrayed in reality TV series.
- reality TV's impact on audiences and participants.
- how reality TV can shape the public's perception of an already famous person, like Whitney Houston, Ozzy Osbourne, and Britney Spears.
- how individuals use reality TV fame and tropes to pursue political careers and promote political agendas.
- the process of creating reality TV, and why "reality" TV might not be all that real.
- how to classify and describe different types of reality TV series.

This is a no-cost course, and it does not have a required textbook. Students will be required to read assigned texts and screen videos, which will be provided on Canvas. Please note that this course will contain content about topics that individuals might find triggering and/or troubling.

ENGL 250-001

Reading Film FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Dylan Lackey / CRN: 38763 / TBA

Develops students' visual literacy by exploring and analyzing the various elements of film (cinematography, lighting, editing, art direction, acting, and sound, among others). Examples will be drawn from both U.S. and world cinema and from all eras of filmmaking. This course will begin with a detailed examination of the technical composition of film culminating in a final project where students will demonstrate a level of expertise needed to show how film transmits cultural, social, historical, political or artistic meaning through the unique lens of the filmmaker.

ENGL 250-002

Reading Film FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Alex Jones / CRN: 36128/ TRANI 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 2:00 p.m - 3:15 p.m / 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 250-004

Reading Film FACE TO FACE

MWF 9:00 a.m - 9:50 a.m / Caddie Alford / CRN: 46765/ HIBBS 262

Using visual and digital rhetoric as our primary modes of analysis, this course will introduce you to ways of reading films and cinematic elements. From the timing of sound bridges to the arrangement of mise-en-scène, we will hone a critical vocabulary for understanding how film impacts both audiences and the cultural imaginary. We will get started by comparing and contrasting two incredible films that have almost nothing to say about digital culture: *Call Me By Your Name* and *Moonlight*. Then, our course will focus primarily on films that engage digital media and culture; for example, we will examine *Eighth Grade*, *The Conversation*, and *Nope*, among others.

Using rhetorical analysis, critical vocabulary, and some secondary sources, we will attempt to address the questions these films pose: what do filmic representations reveal about our digital culture? What can we realize about what it means to be human from consulting these films? How do so-called “new media” influence the very art of filmmaking? If cinematic choices result in effects, what effects alter or augment our relationship to digital technologies? Overall, this course will translate your passion for film into ways of seeing our digital age differently. You will practice different genres of film criticism with an eye toward developing a knowledgeable approach to the craft itself.

ENGL 250-005

Reading Film FACE TO FACE

MWF 9:00 a.m - 9:50 a.m / Ramin Fazeli / CRN: 46981/ HIBBS 326

“Reading Film” is a foundational course that offers an insightful exploration of the world of cinema. Through this course, students will gain a comprehensive understanding of the historical evolution of film as an influential art form and social phenomenon. They will also become well-versed in the essential aesthetic elements of cinema and the language of film criticism. In this course, we will delve into fundamental concepts, terminologies, and theories of film analysis.

Throughout the course, we will closely examine the visual and compositional aspects of filmmaking, such as mise-en-scène, cinematography, editing, and sound. Our cinematic journey will encompass a wide range of films from various regions, genres, directed by notable filmmakers, representing different cinematic movements and schools.

By developing their analytical skills through writing assignments, students will learn to dissect

and evaluate films using precise, medium-specific vocabulary. They will cultivate the ability to construct well-informed and nuanced arguments and reflect critically on the viewer's role in the cinematic experience.

The primary aim of this course is to equip students with the knowledge and awareness necessary to engage with films as discerning and informed viewers. This foundational understanding will serve as a springboard for deeper insights into the technical aspects of film production and more advanced studies in cinema.

ENGL 250-907

Reading Film ONLINE

Asynchronous / Matthew Moscato / CRN: 46827

This course introduces students to some of the formal elements of film—the foundation for close or detailed analysis of cinema. Students will learn about and demonstrate knowledge of an array of basic film elements such as shots, angles, framing, *mise en scène*, movement, sound, and editing. A primary goal is for students to learn to identify these basic elements as well as to understand their contextual meanings—in production, historical, and cultural contexts—thus enabling students to read, discuss, think, and write critically about film as an art form. The course therefore encourages students to become increasingly savvy consumers of mediated information within film (and multimedia venues). To these aims, the course will provide a survey of select films and excerpts to include a variety of film types and styles ranging from documentary to experimental, as well as classic. These may include works such as *Paris is Burning* (1990) by Jennie Livingston, *Daughters of the Dust* (1991) by Julie Dash, Tim Burton's *Ed Wood* (1994), and others. To assess student comprehension of course content, the course will include required, graded assignments in the way of discussion modules, other short assignments (mediated &/or written), partnered presentations about select articles of film criticism, and either a final paper or partnered presentation of a final media project.

As an asynchronous online course, this work is assigned along with film screenings and instructor-supplied PowerPoints and other materials—all remotely. However, work is not self-paced, and due dates are implemented. Any optional face-to-face or synchronous online meetings will be announced in advance.

ENGL 295-001

The Reading & Writing of Fiction & Poetry FACE TO FACE

MWF 9:00 a.m - 9:50 a.m / Jack Brisson / CRN: 37190/ HARRIS 2113

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

ENGL 295-002

The Reading & Writing of Fiction & Poetry FACE TO FACE

TR 11:00 a.m - 12:15 p.m / Christopher Shaw / CRN: 35325/ HIBBS 430

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

ENGL 295-003

The Reading & Writing of Fiction & Poetry FACE TO FACE

MWF 2:00 p.m - 2:50 p.m / Camryn Claude / CRN: 35323/ HIBBS 216

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

ENGL 295-004

The Reading & Writing of Fiction & Poetry ONLINE-ASYNCHRONOUS

Asynchronous / Peyton Burgess / CRN: 39795

In this section of English 295, we will study and practice some of the fundamental elements and compositional strategies of poetry and fiction. While you may have already taken many literature classes in high school and college, the focus of this course will not be what a literary text means, but rather how a text has been made. The central questions we will return to again and again are: How do writers write, and what can we learn about the art of writing from studying literary models carefully? During this semester, you will be reading and responding to exemplary contemporary models as well as drafting poems and short fiction of your own.

These craft reading assignments are designed to both deepen and expand your understanding and enjoyment of literature and to provide you with poems and stories that will serve to guide and inspire your own writing. You will submit early drafts of your own poetry and fiction to me for feedback, which you will then use to revise your work before submitting it to the class for workshop. A major component of this course will be the workshops, in which you will submit your own fiction and poetry for constructive feedback from fellow students.

ENGL 295-005

The Reading & Writing of Fiction & Poetry FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Jamie Walters / CRN: 40199/ HIBBS 216

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

ENGL 295-006

The Reading & Writing of Fiction & Poetry FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Waverley Veseley / CRN: 42119/ HIBBS 440

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

300-Level Courses

ENGL 301-001

Intro to the English Major FACE TO FACE

TR 11:00 a.m - 12:15 p.m / Nicholas Frankel / CRN: 46698/ HIBBS B024

This introductory seminar on poetry and fiction will be conducted wholly in person. In the first half of the semester, we will read a variety of great poems written in English during the past five hundred years or so. Some will seem easy to read, written in a language familiar to you. Others will seem alien and unfamiliar at first. Nonetheless, the class will enable you to read

different kinds of poetry with enjoyment and understanding -- even poems that you find confusing or strange at first. During the second half of the semester, we will read at least one novel and several short stories by nineteenth- and twentieth-century masters of fiction. Seminar requirements include two substantial papers, weekly one-page written “responses,” and a live recitation from memory of one poem (or section of a poem) drawn from the course poetry anthology.

Literature by its very nature requires discussion and interpretation. Class meetings will be student-centered and discussion-based. So if you are unhappy with discussion-based classes, or if you like teachers who preserve a strict lecture format, you may wish to consider registering for a different class.

ENGL 301-002

Intro to the English Major FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Shermaine Jones / CRN: 46700/ HIBBS 329

As an introduction to the English major, this course is designed to deepen your understanding of the fundamentals of literary interpretation as well as major literary forms and conventions. You will learn to be curious readers, analytical thinkers, and cogent writers. Towards that end, we will cultivate skills of formal analysis and close reading that will equip you with the confidence to make provocative interpretations of the texts we engage. T

This course will center around the theme of citizenship and belonging in Multiethnic literature across genres of poetry, fiction, memoir, and short story. This course requires active engagement in class discussions.

ENGL 301-003

Intro to the English Major FACE TO FACE

MWF 9:00 a.m - 9:50 a.m / Catherine Seltzer / CRN: 46701/ HIBBS 440

This semester, we'll seek to strengthen the skills you'll need as English majors as we read a variety of poetry, plays, stories (and one novel) that consider what it means to be part of a family, for good or for ill—or, usually, both.

English 301 is designed to prepare you to head into a major or minor in English with confidence, primarily by offering you regular opportunities to engage in close readings of primary and critical texts; to articulately discuss your responses to these works, and the sometimes-thorny issues that they raise; and to write regular literary analyses, with special attention to the revision process. Throughout the semester, then, you will be introduced not

only to a series of ideas and concepts that are foundational to the study of literature, but you will put into place the practices and habits that will help to make your academic career more successful. Along the way, you'll encounter texts that I hope will resonate for you.

Representative authors include: James Baldwin, Tennessee Williams, Jonathan Safran Foer, and Natasha Trethewey.

*Writing Intensive

ENGL 302-901

Legal Writing ONLINE

T 4:00 pm - 6:40 pm / 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 U.S. 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, legal issue and trial memoranda, and court opinions.

Students will be exposed to a variety of state and federal cases and will be expected to prepare case briefs explaining such cases, as well as being tested on the structure of legal argument. 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. Students will prepare a legal issue memorandum in which the student will examine a fact pattern and a previously decided court case and present an opinion as to the outcome of the case presented by the fact pattern.

Lastly, students will prepare a court opinion, as if they were the judge in a case, based upon a fact pattern and previous court decisions.

ENGL 303-001 & AMPT 404

Writing for the Stage &/or Screen HYBRID

TR 11:00 a.m - 12:15 p.m / Julian Pozzi / CRN: 44180/ POLLAK 520

In this class, we will explore the Theory and Practice of writing screenplays.

A script will be defined as the working document or blueprint that organizes the production of film.

We will write the screenplay with an emphasis on story structure, but also awareness of the four phases of production (Writing, Producing, Directing, and Editing).

We will engage with writing as a creative expression, and also as the first area of the production workflow: Pre-Production.

The students will have an understanding of internal story dynamics, and the relationship between the writer, the medium and audience.

The screenwriting class will have a practical writing workshop format where students will work and critique each other's work. It will also provide an opportunity for students to develop their ability to understand what makes a script work.

We will look at how scripts work dramatically, how they create a blueprint for the director, and how they communicate film ideas.

Objectives

- The students will get a deeper and more clear understanding of the mechanics and structure of scripts, from idea to fleshing out into a final draft.
- They will engage in writing scripts, analyzing scripts, looking at the process of how scripts are translated by the director into shots and scenes.
- We will also explore the different versions of the script: the writers scripts, the directors script (the shooting script), and the final editing script.
- The students will learn to write compelling scripts, analyze scripts, and
- We will learn how scripts have different forms and content depending on their purpose: commercial to artistic production, but that they play the same role - to guide the filmmaking process. The script tells a story.
- Students will be able to discuss and question whether a script works, why and why not, what technically works and doesn't.

In a world in which dramatic content matters more every day, Writing for Screen/Stage is a workshop course designed for students who want to focus on mastering the craft of dramatic writing by creating vivid characters, exploring thematic concerns and discovering their authentic voices. Students will learn the needed skills to develop their talents through writing exercises, analyzing award-winning

screenplays and films, engaging texts on dramatic writing, and giving constructive feedback in a collaborative setting.

ENGL 304-003

Persuasive Writing FACE TO FACE

TR 11:00 a.m - 12:15 p.m / Colin Bailes / CRN: 40798/ HIBBS 441

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 *Braiding Sweetgrass*, Kazim Ali's *Northern Light*, and Rebecca Dunham's *Cold Pastoral*. Assignments will include two short papers of 4–6 pages each, a final paper of 10–15 pages, and weekly discussions of model texts.

This is a low cost course.

ENGL 304-902

Persuasive Writing FACE TO FACE

TR 5:30 p.m - 6:45 p.m / Emily Csukardi / CRN: 46751/ HIBBS 260

In this course, we will explore the persuasive power of writing about music. We'll analyze various genres and forms of music writing such as personal narrative, professional reviews, criticisms, and digital mediums. Together we will unpack how writing about music unearths the personal and political. This course includes readings from Michelle Zauner's *Crying in H Mart*, Jess 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 the Talking Heads' concert film, *Stop Making Sense*. We will investigate the intersections of race, gender, and class with special consideration for the very real social and cultural power wielded in contemporary music writing. In our work together, we'll consider various examples of music writing for style, persuasive techniques, and the rhetorical tools which make a piece of writing as lively as the music it describes.

This class consists of participatory discussions, writing workshops, annotated readings, and 2-3 longer written assignments. You'll have the opportunity to craft an album review of your own and practice implementing research and narrative within your writing. Upon completion of

this course, you'll cultivate your unique writing style by developing a keen eye for persuasive techniques and deepening your meaningful relationship to music through the practice of writing.

This is a no cost course.

ENGL 305-001

Writing Poetry FACE TO FACE

MWF 10:00 a.m - 10:50 a.m / Geoff Bouvier / CRN: 46753/ HIBBS 430

This course is for undergraduate students interested in writing poetry. We will read poems out loud, discuss poetry and poetic theory, explore imaginative ways of using language to create unique linguistic experiences, and then we'll put specific poetic techniques into practice and write and workshop our own poems. There will be extensive reading and writing assignments every week, and you will be expected to produce, revise, and turn in at least 5 original poems this semester, as well as a short essay on poetic theory. The core tenet of the course is this: writing is an ongoing process, not merely expression, and so it requires time and revision. This is especially true of poems.

This course is writing intensive and it is a low-cost course.

ENGL 305-002

Writing Poetry FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Gregory Donovan / CRN: 46754/ Anderson House 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 305-004

Writing Poetry FACE TO FACE

MW 2:00 p.m - 3:15 p.m / Tara Bray / CRN: 46815/ HIBBS 331

The two most important goals of this course are writing your own poems and becoming a careful, constructive reader of others' poems. You will develop your voice and craft by reading, writing, and revising poetry. Poetry experience is not required, but UNIV 200 and a 200-level English course are prerequisites. Enrollment in this class assumes that you are open to receiving critical feedback and applying that feedback to develop your writing. Do note that approximately 50% of this class will include workshops, and 50% will include writing exercises and discussion of contemporary poetry. We will also read a contemporary poetry collection. Students will (1) Study poetic techniques and experiment with them in their own poems; (2) Read a variety of published poetry and develop the ability to discuss how poems work in addition to what they mean; (3) Practice the workshop skills needed to help classmates improve their work; (4) Use writing assignments and exercises to spark poems; (5) Revise and polish those poems into a final mini-chapbook/portfolio. This course will meet face-to-face during our scheduled class time.

ENGL 305-902

Writing Poetry FACE TO FACE

MW 4:00 p.m - 5:15 a.m / 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, freewrites, assignments, imitations, image lists, written reading responses, drafts, memos, written and oral critiques, seminar discussion, conferences) and a portfolio of revisions.

ENGL 307-001

Writing Fiction FACE TO FACE

TR 2:00 p.m - 3:15 p.m / April Sopkin / CRN: 28648/ HIBBS 441

This class will be part workshop, part literature discussion, part generative experience. In this no-cost course, 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 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. This is a discussion-based course with related writing assignments and one informal presentation. All materials will be provided by the instructor. This class will meet twice a week, in-person.

ENGL 307-003

Writing Fiction FACE TO FACE

TR 11:00 a.m - 12:15 p.m / Ty Phelps / CRN: 37819/ HARRIS 2114

This section of English 307 is designed to introduce you to the fundamental elements and compositional strategies of short fiction. The narrative form is among the most fundamental meaning-making devices in the human consciousness, and we'll explore it deeply as both readers and writers. This class will involve composing and revising your own short fiction, workshopping your colleagues' drafts, and reading and discussing contemporary short stories. You should expect to compose two short stories to be workshopped in class, plus compose a piece of flash fiction (a very short story). You will also be expected to revise one of your two longer stories and your flash piece, and to compile all your work in a final portfolio. Additional assignments will include careful and constructive written criticism of your colleagues drafts, in-class discussion of both workshop drafts and reading assignments, the occasional online discussion forum, and generative writing exercises.

This is a no cost course.

ENGL 307-004

Writing Fiction FACE TO FACE

MWF 10:00 a.m - 10:50 a.m / Ty Phelps / CRN: 46979/ HIBBS B024

This section of English 307 is designed to introduce you to the fundamental elements and compositional strategies of short fiction. The narrative form is among the most fundamental meaning-making devices in the human consciousness, and we'll explore it deeply as both readers and writers. This class will involve composing and revising your own short fiction, workshopping your colleagues' drafts, and reading and discussing contemporary short stories. You should expect to compose two short stories to be workshopped in class, plus compose a

piece of flash fiction (a very short story). You will also be expected to revise one of your two longer stories and your flash piece, and to compile all your work in a final portfolio. Additional assignments will include careful and constructive written criticism of your colleagues drafts, in-class discussion of both workshop drafts and reading assignments, the occasional online discussion forum, and generative writing exercises.

This is a no cost course.

ENGL 307-906

Writing Fiction FACE TO FACE

W 4:00 p.m - 6:40 p.m / 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 Non-fiction ONLINE

TR 2:00 p.m - 3:15 p.m / 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.

This is a low cost course.

ENGL 310-001

Professional Writing FACE TO FACE

MWF 1:00 p.m - 1:50 p.m / Deidra Lee / CRN: 46871/ HARRIS 2107

In this course students will learn the theory, conventions, and strategies of effective writing in a variety of professional contexts. Students will learn to analyze rhetorical situations in order to structure their writing to meet the needs of a variety of audiences, purposes, and professional situations.

Throughout the course, students will demonstrate their learning by composing, revising, and editing a variety of documents including: application materials, correspondence, reports, presentations, and digital content.

ENGL 311-001

Introduction to Literary Theory FACE TO FACE

TR 12:30 p.m - 1:45 p.m / 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 edition) 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 three short papers (1-2 pages), a presentation, frequent quizzes, and a final exam.

Prerequisite: ENGL 201, ENGL 202, ENGL 203, ENGL 204, ENGL 205, ENGL 206, ENGL 211, ENGL 215, ENGL 217, ENGL 236, ENGL 250, ENGL 291, ENGL 295 or NEXT 240.

ENGL 313-001

Pop Culture: Video Game Studies FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Rian Johnson / CRN: 46976/ MCALC 2107

How do we read videogames? How does their inherent interactivity affect our understanding of their narratives, content, and meaning? How do we understand the cultures and communities surrounding video games? How do we reconcile the status of the video game as a literary text, a commercial product, and a fragile technology?

This course aims to create discussions around these primary questions through engagement with video game history, culture, scholarship, and of course, video games themselves. Each week, as a class, we will discuss major issues in video game history, scholarship, and culture through engaging both general and more specific topics.

Students will be tasked with weekly readings (or viewings or playings) composed of a combination of relevant primary and secondary sources. Students will bring their reactions to and thoughts about these readings to class sessions in informal but required notes to help guide course discussions and locate areas for deeper engagement. Lectures will be given occasionally and when necessary, but in-class trajectories should be largely driven by student engagement and interest. Aside from participation and reading notes, there will be occasional and low stakes in class assignments or very small quizzes, as well as a midterm test composed of short essays prompts, and a final project including a presentation and paper in which students will compose an in-depth analysis of a video game of their own selection (with instructor oversight).

This class will meet in-person twice weekly. All weekly readings will be available on Canvas at no cost. Students will be required to play one game of their own choosing for the final project and as such, should prepare to budget roughly \$20 for purchasing one if necessary. Minimum technology requirements consist of possession of or anytime access to a functional computer. Other technologies such as consoles, tablets, phones, and gaming PCs may be used and discussed, but are not required.

ENGL 320-001

Early Literary Traditions FACE TO FACE

MWF 11:00 a.m - 11:50 a.m / John Brinegar / CRN: 46337/ HIBBS 407

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 *The Knight of the Cart*. Afterward, we’ll examine the blending of religion and epic tradition in Dante’s *Inferno* and the Old French Quest of the Holy Grail and conclude by looking at how many of the traditions we’ve studied are brought together in Ariosto’s early modern epic *Orlando Furioso*.

The main goals of this course are:

- To examine a variety of medieval literary genres.
- To exercise and develop your critical faculties in reading and thinking about a variety of different texts

Graded work consists of quizzes, a midterm exam, a final exam, a journal, two 4-5 page papers, and participation in class and on Canvas forums.

ENGL 322-001

Medieval Lit: Old English-Middle English FACE TO FACE

TR 9:30 a.m - 10:45 a.m / Sachi Shimomura / CRN: 46339/ HIBBS 328

This course examines Old English epics and alliterative poetry in their cultural, social, and literary contexts, and the rise of Middle English literature following the Norman Conquest and culminating in works of Chaucer, his contemporaries, and perhaps their readers up through the fifteenth century. Students will learn a little bit about reading Old English and Middle English, though most texts will have translations available in modern English. While the course requires no prior background in older literature, students should arrive with the willingness to work to understand older forms of the English language. We will read various genres including epic tales of warriors, saints’ lives, chivalric romances, lyric poetry, riddles, drama, and women’s devotional prose. Required work includes short papers, exams, a translation project, and an in-class presentation.

ENGL 326-001

Shakespeare in Context ONLINE

MWF 10:00 a.m - 10:50 a.m / Matteo Pangallo / CRN: 46340

In this course we will explore eight plays by William Shakespeare, in the four major genres in which he wrote: comedy, tragedy, history, and tragicomedy. Through close attention to Shakespeare's language and dramaturgy, using both the texts of the plays as well as recordings of stage and film productions, we will examine how his plays reinforce and challenge cultural and social norms about topics such as power and authority, love and sex, justice and revenge, tyranny and rebellion, and race and religion. We will focus also on learning about and practicing some of the different approaches that scholars use to study and understand Shakespeare's plays, such as exploring his language and rhetoric, his texts, and his theater. Fulfills pre-1700, British literature, and 400-level major requirements.

Not writing intensive.

No cost.

ENGL 331-001

Restoration & 18th Century Lit FACE TO FACE

TR 11:00 a.m - 12:15 p.m / Rachel Gevlin / CRN: 46342/ HIBBS 328

The eighteenth century was a time of intense economic growth, cultural creativity, and general contradiction in Britain. The height of the Enlightenment, the birth of first-wave feminist philosophy, and new developments in global travel and exploration occurred alongside the height of the British slave trade, the legal regulation of multiple forms of women's oppression, and the expansion of British colonialism around the world. The period also produced a wealth of interesting, weird, literature—often funny, often dark—across poetry, plays, and the still-in-development form of the novel. In this course, we will read literature from each of these genres as well as a selection of essays, letters, and criticism, paying special attention to the complex historical concerns that informed their creation.

Likely authors include: Aphra Behn, Daniel Defoe, Jonathan Swift, Alexander Pope, Eliza Haywood, John Gay, Samuel Johnson, Olaudah Equiano, William Cowper, and Jane Austen. Students will complete three short papers (2-3 pages), a creative project, and a final exam. Both majors and non-majors are welcome.

ENGL 336-001

19th Century British Novels & Narratives FACE TO FACE

MWF 11:00 a.m - 11:50 a.m / Kate Nash / CRN: 46346/ HIBBS B024

In this course we will read some of England's greatest realist novels. The urgent social and cultural contexts of the novels will become clearer through student presentations and shared historical documents. The course also includes two research essays, both of which may be revised.

ENGL 347-001

Contemporary Literature FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Winnie Chan / CRN: 46351/ HIBBS 427

Less than a decade ago, the Somali-British poet Warsan Shire went viral reciting a poem that begins, "No one leaves home unless / home is the mouth of a shark. / You only run for the border / when you see the whole city / running as well." Titled "Home," the poem was actually never formally published, but continues to evolve as it finds new admirers across the internet. Through poetry, long and short fiction, texts performed on screen and stage, and more participatory fictions originating in Africa, Asia, Latin America, and elsewhere, this section of contemporary literature will explore — often involuntary — travel in the twenty-first century. Coursework includes two essays, weekly short writing assignments, a collaborative transmedia project, a final exam, and scintillating class discussion about works by Chimamanda Ngozi Adichie, Edwidge Danticat, Mohsin Hamid, Viet Thanh Nguyen, Helena María Viramontes, and Warsan Shire, among others, about migration today.

ENGL 353-002 & GSWS 353

Women's Writing FACE TO FACE

MWF 12:00 p.m - 12:50 p.m / Kate Nash / CRN: 46356/ HIBBS B024

In this course we'll study prizewinning short stories and nature writing by women-identified authors: Lesley Nneka Arimah, Annie Dillard, Jhumpa Lahiri, Elizabeth Strout, and Mary Oliver.

Among many subjects we will consider concepts of the divine within and throughout the world's ecosystems; attitudes toward women's health and ill health; the patriarchy (preferential

emphasis on horses); and, of course, relations among literary form, rhetorical purposes, and ethical significance.

This course requires daily engagement in mutually respectful conversation and diligent work on writing and revising interpretive essays.

ENGL 354-002 & GSWS 354

Queer Literature: Transgression and Freedom in Queer Literature

FACE TO FACE

TR 2:00 p.m - 3:15 p.m / 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.

AMST 359-901 & ENGL 359-901

Studies in African American Literature: Narratives and Neo-narratives of

Enslavement as Protest Literature FACE TO FACE

MW 4:00 p.m - 5:15 p.m / Shelli Fowler / CRN: 46392/ HIBBS 429

What do 19th-century narratives by formerly enslaved individuals have in common with neo-slave narratives by 20th-c. and contemporary Black writers? How are these genres a form of protest writing? What is being protested and why? This course will explore the narrative and neo-narrative genres as we read the texts within the historical and cultural contexts that shaped the writing and that shape us as readers. Narratives of enslavement by Douglass, Pennington, Elizabeth, Jacobs, and the Crafts, for example, challenged and critiqued the institution of slavery and the white supremacy and racism that informed and sustained it. The genre also provided a venue in the public discourse for African Americans to define what critic Christina

Sharpe has called the “formation of post-slavery subjects” in the public realm. In the twentieth century, writers such as Octavia Butler and Toni Morrison used the neo-narrative as a way to re-engage in a cultural critique of racism by re-centering the voices and experiences of formerly enslaved individuals in historical novels on slavery. Contemporary writers Colson Whitehead and Ta-Nehisi Coates have returned to the genre to propel 21st-century readers to both recognize the agency and self-creation of formerly enslaved individuals and to reexamine and critique a ‘master narrative’ history that continues to shape our present moment. Our reading of these texts and our exploration of the work they do will focus attention on our own cultural location as readers as we explore the artistry and activism of black protest literature past and present.

This in-person, on-campus course will be discussion-based, collaborative, and focused on active and engaged learning. It satisfies the Literature of Diversity requirement for English majors. I look forward to meeting each of you at the beginning of the spring semester as we co-create a dynamic community of inquiry—one that is both collegial and intellectually challenging.

ENGL 361-001 & RELS 361

The Bible as Literature FACE TO FACE

MWF 1:00 p.m - 1:50 p.m / Joshua Eckhardt / CRN: 46369/ HIBBS 427

Literary aspects of the Bible will be considered. Also, attention will be given to the history of the English Bible.

Course attributes:

- pre-1700
- no cost

HONORS: ENGL 361-701

The Bible as Literature FACE TO FACE

MWF 1:00 p.m - 1:50 p.m / Joshua Eckhardt / CRN: 46900/ HIBBS 427

Literary aspects of the Bible will be considered. Also, attention will be given to the history of the English Bible.

Course attributes:

- pre-1700
- no cost

ENGL 361-901 & RELS 361

The Bible as Literature FACE TO FACE

R 4:00 p.m - 6:40 p.m / 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.

Literary study of the Bible also contends with the ways in which we read literature, and we’ll also be examining our assumptions about what texts are doing—alongside of the intentions, stated or unstated, of the texts in their original contexts—in not only conveying theological ideas, but also in challenging, prodding, puzzling, and entertaining readers. This will call for a careful consideration of translation theory, historical setting, text reception, and especially developing sound hermeneutical/exegetical skills to expose and emend unintended bias in interpretation.

The class is broken down into three main sections. The first two sections will focus on the Hebrew Bible (The Torah; and The Prophets and Wisdom Literature) and a final concluding section on the New Testament. I’m hopeful that over the course of our study together, we will grow in appreciation for the biblical text as an exemplar of literature that endures the test of time, both captivating and resisting its readers, determining their lives even as they seek to determine its meaning.

“What might it mean to read the Bible as literature, as “a made thing” in both senses of that phrase? It means, in the first instance, to be willing to find in biblical literature an imaginatively created world – or better, a linguistically created world – and to allow for the possibility of being absorbed into that world as we read.” Tod Linafelt

ENGL 365-001 & AFAM 365, INTL 367

Caribbean Literature FACE TO FACE

TR 11:00 p.m - 12:15 p.m / Mary Caton Lingold / CRN: 46359/ HIBBS 429

This class will explore Caribbean cultural history through a study of literary texts, film, music, and more. We will learn about colonization and slavery by reading early modern Caribbean texts alongside 20th-century literature that reimagines the earlier period. We will also explore the emancipation era and postcolonial Caribbean. Because the course reflects the multicultural and multilingual nature of the Caribbean, we will read works in translation as well as those originally authored in English. Authors may include Marie Vieux-Chauvet, Aimé Césaire, M. NourbeSe Philip, Frantz Fanon, Mary Prince, Mary Seacole, Édouard Glissant, Edwidge Danticat, Jamaica Kincaid, and others.

HONORS: ENGL 365-702

Caribbean Literature FACE TO FACE

TR 11:00 p.m - 12:15 p.m / Mary Caton Lingold / CRN: 46901/ HIBBS 429

This class will explore Caribbean cultural history through a study of literary texts, film, music, and more. We will learn about colonization and slavery by reading early modern Caribbean texts alongside 20th-century literature that reimagines the earlier period. We will also explore the emancipation era and postcolonial Caribbean. Because the course reflects the multicultural and multilingual nature of the Caribbean, we will read works in translation as well as those originally authored in English. Authors may include Marie Vieux-Chauvet, Aimé Césaire, M. NourbeSe Philip, Frantz Fanon, Mary Prince, Mary Seacole, Édouard Glissant, Edwidge Danticat, Jamaica Kincaid, and others.

ENGL 366-901

Writing and Social Change: 2nd Changes FACE TO FACE

TR 5:30 p.m - 6:45 p.m / David Coogan / CRN: 46404/ Anderson House 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.

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 12:30 p.m - 1:45 p.m / 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 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.

ENGL 368-901

Nature Writing FACE TO FACE

MW 5:30 p.m - 6:45 p.m / Michael Keller / CRN: 46415/ HARRIS 5167

Thirty years ago, we might have started with the difference between “wild” and “wilderness.” But in the much, 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. I don’t know about you, but if I read another poem titled “Anthropocene,” my head might just explode. So while we might talk about the macro level, your attention, as a reader and writer, should be at the micro level of subject matter and language. What is that single thing, or creature, or idea, or spot, or genus, or invasive, or peril or cove, or rock that might you observe or explore (literally and through research) and bring some new insight to in a given piece of short nonfiction. I’m not saying that’s easy, but it should, at least, be interesting (to both you, and to me.)

Readings for this course will be a study of contemporary and historical texts (essays and some poems) paired by topic or by place; 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. In addition to responding in writing to readings (and perhaps to

other media) students will be asked to write short essays with the likely development of one of these into a longer piece.

We will discuss multimodality in essays (if at the level of image inclusion.) We will also talk about the role of radio and podcasting as an addition to, or extension of, the traditional “nature essay.” Questions such as who is included or excluded in their access to “nature,” and how that has changed (for better or worse) in recent decades will be on the table.

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

ENGL 374-002

U.S. Literature: Modernism FACE TO FACE

MWF 1:00 p.m - 1:50 p.m / Catherine Seltzer / CRN: 46445/ HIBBS 407

The title of our course is borrowed from Gertrude Stein, and along with Ezra Pound’s mandate to “make it new,” it captures the ambitious spirit of American literary modernism, an artistic movement notable for its self-conscious rejection of traditional forms and themes. This semester, we’ll dive into some of the classics of this “outlaw literature”—a wonderful paradox in itself!—and we’ll think about a variety of experimental forms and approaches to modernity. We’ll also consider the movement’s biases and contradictions, and evaluate Modernism’s legacy in the twenty-first century. Representative authors include Stein, Jean Toomer, William Faulkner, F. Scott Fitzgerald, Zelda Fitzgerald, Ernest Hemingway, Willa Cather, Langston Hughes, and Zora Neale Hurston.

*Writing Intensive

ENGL 379-002 & AFAM 379

African American Lit: Beginnings Through the Harlem Renaissance FACE TO FACE

TR 9:30 a.m - 10:45 a.m / Shermaine Jones / CRN: 46441/ HIBBS 407

This course offers a survey of and introduction to the African American vernacular tradition as well as African American engagement with print culture in the development of African American letters. We engage such key moments and movements as: the Negro Spirituals and work songs, the historic publication of Phillis Wheatley’s *Poems on Various Subjects, Religious and Moral* (1773), W.E.B Du Bois’s seminal *The Souls of Black Folk* (1903), and the Harlem Renaissance/New Negro Movement (1919-1937). We will examine themes of literacy, self-writing, protest, and orality. We will question: What is the role of writing in the

construction of Black identity, freedom, and citizenship? What is the purpose and aesthetics of Black art? How do early Black writers employ, construct, and revise various literary forms such as the eulogy, the novel, and the autobiography and to what end? We will engage in discussions and debates around subjects of: race, gender, citizenship, national belonging, constructions of the Black family, the legacy of slavery, and the politics of freedom.

ENGL 389-901

The Teaching of Writing Skills ONLINE

R 4:00 p.m - 6:40 p.m / Nakisha Whittington / CRN: 42088

TBA

ENGL 391-005 & GSWS 391

TP: Queer Comics ONLINE

MWF 3:00 p.m - 3:50 p.m / 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. Students will also attend in-class lectures given by comics academics and professionals to further enrich their comics education. Assignments will include a series of short response papers, a comic analysis paper, and a longer final research paper.

ENGL 391-006 & GSWS 391

TP: Hip Hop Feminism & Poetry ONLINE

ASYNCHRONOUS / Ka'lyn Coghill / CRN: 43501

Hip Hop Feminism and Poetry is a topic course cross-listed in Gender, Sexuality, and Women's Studies and English Department that explores Black feminism and its influence on poetry and

hip-hop. We will read foundational texts that explore what Hip Hop feminism is and how it differs from other feminisms. In this class, we will read contemporary poets, analyze hip-hop lyrics and performances, and discuss how Black feminism has informed some of the work of legendary artists. This course will also challenge students to investigate how Black feminisms have informed other things in Black popular culture through readings, podcasts, TikToks, music videos, and film.

400-Level Courses

ENGL 401-001

Shakespeare ONLINE

MWF 12:00 p.m - 12:50 p.m / Matteo Pangallo / CRN: 46448

In this course we will explore six of William Shakespeare's plays, across genres and over his career, to consider how they dramatize aspects of identity including race, religion, gender, sexuality, and ethnicity. How do his plays both reinforce and critique socially and culturally constructed aspects of identity? How do they both draw upon and challenge dramatic conventions of identity? What can we learn about ideas surrounding identity, inclusion, and exclusion, in Shakespeare's time and our own, from the questions raised by his plays and their histories of performance and criticism? In addition to reading and discussing the plays, we will examine primary sources from Shakespeare's period and critical essays by scholars from the twentieth century to the present. We will also look at stage productions and film versions of the plays to understand how performance choices inform interpretations of the plays' approaches to identity.

Fulfills pre-1700, British literature, and 400-level major requirements.

Not writing intensive.

No cost.

ENGL 403-001

Milton ONLINE

TR 11:00 a.m - 12:15 p.m / Gardner Campbell / CRN: 46451

350 years after it was first published, *Paradise Lost* continues to inspire lawmakers, filmmakers, musicians, artists, physicists, fanfic writers, gif creators, and readers everywhere. This course helps to explain why. Along the way, you'll also learn about a fascinating writer and flawed human being named John Milton, 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 our work together will occur online. We will not be physically co-located for any of our work.
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. I expect you to attend these meetings if at all possible. 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. That said, I will be as flexible as possible regarding attendance, so long as in my judgment you have a good reason for missing a class. 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 435-001

Advanced Poetry Writing FACE TO FACE

TR 9:30 a.m - 10:35 a.m / David Wojahn / CRN: 46460/ HIBBS 330

This is an advanced poetry workshop, open to students who have previously taken English 305. Students will be expected to write and revise between ten and twelve poems, and to submit these poems for workshop discussion. I will also from time to time require students to attempt various creative writing exercises, and to complete three short response papers on collections which appear on our reading list. Students will meet with me at least twice during the semester for individual conferences, and at semester's end will submit a portfolio of revisions of the semester's poems. Final grades are determined primarily by the content of the portfolio, but contribution to workshop discussions and the quality of the short essays are also factors I will consider.

PROBABLE TEXTS:

Anna Akhmatova, SELECTED POEMS (Zephyr Press)

Nazim Hikmet, SELECTED POEMS (Persea Books)

Czeslaw Milosz, SELECTED AND LAST POEMS: 1931-2004 (Ecco Press)

Thomas Tranströmer, BRIGHT SCYTHE: SELECTED POEMS (Sarabande Books)

ENGL 437-001

Advanced Fiction Writing FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Clint McCown / CRN: 46463/ HIBBS 330

This is an advanced undergraduate course in the writing of short stories, a writing-intensive course in workshop format. Students will write several pieces of short fiction and provide verbal and written feedback of all work submitted for workshopping. There will also be some reading and discussion of a diversity of outside texts.

ENGL 437-002

Advanced Fiction Writing FACE TO FACE

MW 2:15 p.m - 3:30 p.m / SJ Sindu/ CRN: 46464/ HIBBS 330

Study the craft of fiction writing, with instruction and guidance toward constructive self-criticism. Workshop members will be expected to produce a substantial volume of short stories or portions of a novel and to become proficient in the critical analysis of fiction in order to evaluate and articulate the strength of their own work. May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Fulfills the writing requirement for B.A. (English major, creative writing minor)

Writing intensive

Low cost

ENGL 439-901

Advanced Creative Nonfiction Writing ONLINE

MW 4:00 p.m - 5:15 p.m / 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 and invite others to care.

Contemporary creative nonfiction (CNF) writing borrows 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 samples of contemporary CNF 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, emails, rants). Your primary tasks are: 1) to write original creative nonfiction, 2) to engage thoughtfully with the work of published writers and peers, and 3) to consider the role of meaning-making in your writing and your lives.

ENGL 445-001

Form & Theory of Poetry FACE TO FACE

TR 12:30 p.m - 1:45 p.m / David Wojahn / CRN: 46475/ HIBBS 331

"Form is never more than an extension of content."

--Robert Creeley

"The genie is always more powerful when he is imprisoned in the bottle."

--Richard Wilbur

English 445 is a course in the study of poetic form, primarily received meters and forms, but also free verse and "open" forms. We will investigate poetic form through readings in our texts, in handouts I'll distribute, through lectures and class discussions, but most importantly through writing poems ourselves--poems in meter, poems in received forms such as sonnets, sestinas, and villanelles, poems in free verse, and poems in other modes such as the prose poem. By the conclusion of the class, you should have a good understanding of English language prosody, and a better ability to use that knowledge when writing your own poetry, whether you choose to write it in open forms or in received forms.

TEXTS:

Elizabeth Bishop, **Poems**

Eavan Boland and Mark Strand, **The Making of a Poem**

Robert Pinsky, **The Sounds of Poetry**

Wisława Szymborska, **Map: New and Collected Poems**

ENGL 447-001

Form & Theory of Fiction FACE TO FACE

MWF 1:00 p.m - 1:50 p.m / SJ Sindu / CRN: 46476/ HARRIS 2110

A study of narration in verbal and other media, with attention to the nature, organization and functioning of language in narrative, the development of narrative genres, and the process by which narratives are created and come to have meaning.

Fulfills the criticism requirement for B.A. (English major, creative writing minor, English minor)

Not writing intensive

Low cost

ENGL 451-001

History of English Language FACE TO FACE

MWF 10:00 a.m - 10:50 a.m / John Brinegar / CRN: 46477/ HIBBS 328

In English 451, you will learn about the origins, development, and present state of the English language. We will begin with a look at English's distant roots in Proto-Indo-European. We will then follow the myriad changes the language undergoes in moving from Old English to Middle English to Modern English, and look at how early Modern English differs from the language we speak now. Next, we will examine the history of English (or Englishes) in America. We will end the course with an overview of English as a world language and some speculations on its future. Throughout the course, we will focus not only on formal linguistic changes, but also on the various social roles English has played through the centuries.

The main goals of this course are:

- to familiarize you with the various formal and structural changes English has undergone.
- to allow you to examine English's effect on cultural and social history, especially as revealed in literature.
- to provide you with opportunities to analyze the language in both a past and present state.

Graded work consists of quizzes and short assignments, an analytical paper, and three exams.

ENGL 480-001

Authors: Jane Austen FACE TO FACE

TR 9:30 a.m - 10:45 a.m / 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 one essay (6-8 pages), as well as several shorter writing assignments. A creative project will stand in lieu of a final exam. Both majors and non-majors are welcome.

ENGL 491-001

TOPICS: Creative Writing From Research FACE TO FACE

MW 2:00 p.m - 3:15 p.m / Geoff Bouvier / CRN: 44942/ Anderson House 101

This advanced creative writing course is a workshop- and craft-based study in how to write creatively from scholarly research. We will engage with factual history in such a way that it comes alive on the page, reading more like a series of vivid short stories than a dry historical document. Using a variety of diverse texts as models, students will research the historical underpinnings of a current issue in our cultural discourse and produce a creative paper consisting of creative historical vignettes.

This course is writing intensive and it is a low-cost course.

ENGL 499-001

Senior Seminar: Food Rhetorics FACE TO FACE

MWF 10:00 a.m - 10:50 a.m / Caddie Alford / CRN: 46505/ HIBBS 429

In 2021, influencer Emily Mariko posted a TikTok where she smashed some cooked salmon on top of rice with a little soy sauce, avocado, sriracha, and Kewpie mayo. Soon enough, it was hard to find Kewpie mayo in grocery stores—it seemed like everyone was trying to make this dish. There was just something about the way Emily made the bowl look so nourishing or was there just something about Emily? As this example shows, food is always an integral part of cultural conversations. We watch Sydney in season two of *The Bear* lovingly top an omelet with potato chips and what is there to say but “Yes, Chef!” Taylor Swift fans want to know if she fueled like an endurance athlete during the Eras Tour. Some people put “eat the rich” stickers on their laptops. Some of us use GrubHub for food delivery. Some of us fast sometimes. Some of us eat meat. Some of us are ready to let Soylent take a few things off our plate. Some of us are like...in this economy?

The decisions that we make involving food are rhetorical: what we eat, when we eat, why we eat, and so on are designed and inherited behaviors that have something to do with staying alive and everything to do with family, status, performance, media, and the intersections therein. In this senior seminar for English majors, we will examine food rhetorics and the rhetorics of food. Turning to food and culture, 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 *New Yorker* style restaurant review and a viral TikTok food trend. We will interrogate political phenomena at the nexus of food, economics, technology, and identity, such as manifestations of diet culture, food deserts, ghost kitchens, and so on. We will extend these explorations through creative and critical representations of eating, desiring, restricting, and savoring, from novels like Sayaka Murata’s *Convenience Store Woman* and Claire Kohda’s *Woman, Eating* to creative nonfiction, from Michelle Zauner’s *Crying in H Mart* to David Foster Wallace’s “Consider the Lobster.”

To study and write about food rhetorics is to enact curiosity about how you have been conditioned to relate to consumption and how you have subsequently contributed to the food rhetorics around you. Through analyzing menu design and craft descriptions, evaluating films like *The Menu*, and visiting local sites of resistance like RVA Fridges, we will hone analytic and productive capacities for all kinds of cookery.

ENGL 499-002

Senior Seminar: The Worlds of Errol Morris ONLINE

TR 3:30 p.m - 4:45 p.m / Gardner Campbell / CRN: 46506

A private eye, an Oscar-winning filmmaker, a New York Times essayist, a MacArthur “genius award” winner, a philosopher, an investigative journalist, and a Julliard-trained cellist walk into a bar ... and his name is Errol Morris.

This course studies the life and works of one of the most accomplished and mysterious creators of our time. Morris’s films range in subject matter from pet cemeteries to quantum physics, topiary gardens, history and politics, and robotics. His writing ranges from the history of typography to the philosophy of science. He began his career by interviewing Ed Gein, the serial killer fictionalized as Norman Bates in Hitchcock’s *Psycho*. Later, Morris’s friend and fellow filmmaker Werner Herzog told Morris that he would eat his shoe if Morris ever finished his debut film, *Gates of Heaven*. Morris finished his film, and Herzog ate his shoe (and Les Blank made a film of it). We will explore Morris’s movies and writings from the 1970s to the present, in all their richness and uncanny wonder. Because Morris’s work spans so many disciplines and addresses such diverse topics, research opportunities for students will be unusually wide and full of interdisciplinary possibilities. Because your instructor has known Morris for twenty-five years and talked with him about his work on multiple occasions, you will likely encounter unique perspectives and information about both the life and the works.

In addition to reading and viewing, assignments will include a seminar presentation and a term research paper, as well as reflective blog posts and online annotation using Hypothesis.

What does “online synchronous” mean for this course?

1. All our work together will occur online. We will not be physically co-located for any of our work.
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. I expect you to attend these meetings if at all possible. 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. That said, I will be as flexible as possible regarding attendance, so long as in my judgment you have a good reason for missing a class. 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 499-003

Senior Seminar: Time Travel in the Literary Imagination FACE TO FACE

TR 12:30 p.m - 1:45 p.m / Michael Hall / CRN: 46507/ HIBBS 441

This senior seminar focuses on one of speculative fiction's most enduring (and indeed alluring) fantasies: the prospect of time travel. Exploring time travel in the literary imagination we will examine representative works, with a particular focus on novels and short stories. Beginning with the work generally considered to have popularized the concept of time travel, H.G. Wells' *Time Machine* (1895), we will study a range of texts all of which approach the subject of time travel uniquely. While most time travel narratives published following Wells' novel insist on a vehicle or device (some form of technology) to initiate travel—allowing characters to purposely and selectively move “forward” and “backward” in time—several works depart from this convention, for instance, by expanding readers' understanding of time beyond a linear conception or by offering a time travel narrative where technology plays no part in characters' mobility. Even more, some works push against the conventional time travel mandate to avoid changing the past, pushing visions of alternative history. Students will be required to produce at least one short essay, a midterm research proposal, and a longer final research paper.

Graduate/ MATX Courses

ENGL 606-001

Literary Criticism FACE TO FACE

TR 3:30 p.m - 4:45 p.m / 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 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 edition) and any non-abridged edition of *Frankenstein*.

ENGL 614-901 & MATX 690

Cultural Discourses: Critical AI Studies ONLINE

R 7:00 p.m - 9:40 p.m / Jennifer Rhee / CRN: 46682

This course will examine artificial intelligence (AI) technologies: their histories, processes, implementations, organizing concepts, and impacts. We will focus on humanities scholarship in the field of Critical AI Studies, which brings AI into conversation with humanistic methods, questions, and concepts. We will pay particular attention to how AI speaks to power, race, gender, class, sexuality, and disability, as well as to AI's environmental impacts. Throughout the semester, we will consider Critical AI scholarship alongside artistic engagements in order to better understand how AI systems work and their considerable effects on societies.

This class will be held online. We will meet synchronously. This course will emphasize discussion, group work, and active student participation during our class meetings. Students will have the opportunity to collaborate with the HRC's AI Futures Lab.

This is a no-cost course.

ENGL 624-001

Texts & Contexts: Wilde & Circle FACE TO FACE

T 7:00 p.m - 9:40 p.m / Nicholas Frankel / CRN: 46677/ Anderson House 101

The writings of Oscar Wilde, like his life, fly in the face of the traditional pieties, challenging us to rethink our understanding of some of the things we hold dearest. But even as he brings his wit and critical intelligence to bear on complex questions of language, culture, sexuality, gender, and social relations, Wilde deflates our attempts to define him. A master of paradox and a self-professed teller of lies, Wilde tells us that "all art is quite useless" and that "in matters of grave importance, style not sincerity is the vital thing." So how do we grapple with Wilde's

legacy, still poorly understood over one hundred years after his death, without becoming one of the serious people he famously mocked in *The Importance of Being Earnest*?

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

Assignments will include two substantial critical papers (one incorporating library research) and a researched oral presentation.

ENGL 652-001

Creative Writing From Research FACE TO FACE

MW 2:00 p.m - 3:15 p.m / Geoff Bouvier / CRN: 45211/ Anderson House 101

This graduate-level creative writing course is a workshop- and craft-based study in how to write creatively from scholarly research. We will engage with factual history in such a way that it comes alive on the page, reading more like a series of vivid short stories than a dry historical document. Using a variety of diverse texts as models, students will research the historical underpinnings of a current issue in our cultural discourse and produce a creative paper consisting of creative historical vignettes.

This course is writing intensive and it is a low-cost course.

ENGL 666-901

Creative Writing: Poetry FACE TO FACE

R 4:00 p.m - 6:40 p.m / Kathy Graber / CRN: 46679/ HIBBS 308

ENGL 667 is a graduate level poetry workshop.

ENGL 666-902

Creative Writing: Nonfiction ONLINE

M 7:00 p.m - 9:40 p.m / 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 of the writer. 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 samples of contemporary CNF 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, emails, rants). Your primary tasks in this interactive workshop are: 1) to write original creative nonfiction, 2) to engage thoughtfully with the work of published writers and peers, and 3) to consider the role of meaning-making in your writing and your lives.

ENGL 666-903

Creative Writing: Fiction FACE TO FACE

T 4:00 p.m - 6:40 p.m / Clint McCown / CRN: 46681/ HIBBS 308

This is a graduate course in the writing of short fiction required of all MFA in Fiction students but available to other MFA students by permission of the instructor. The course is built around a workshop format, and each student will be required to write several pieces of short fiction while also providing verbal and written feedback on all work submitted to the workshop. Supplemental readings will also be assigned.

ENGL 670-001

Literary Editing & Publishing FACE TO FACE

T 7:00 p.m - 9:40 p.m / Thom Didato / CRN: 46663/ HIBBS 308

Do you like the smell of old books -- or do you prefer to read your next novel on your iPhone? Do you spend your weekends hanging out at Shelf Life Books or anxiously awaiting the Amazon drone to deliver that book you ordered along with a carton of Ben and Jerry's? Would you

vomit a little at the prospect of someone tweeting their 200-page novella in verse -- or would the idea of using Kickstarter to launch your own YouTube book trailer channel excite you? Can you spend hours on Bookstagram or when someone tells you they spent their entire evening on Wattpad is your response, "Uh...what's that?"

Here is the deal, if you find yourself in either of these above camps, then this class is for you.

This course will focus upon three topics:

1) The history of literary publishing – What it was (yes, a bunch of dead white guys); 2) The current state of the publishing industry – What it is today; and 3) The future of publishing – What will it be??? And we will be doing all of the above without looking at a book...in the old sense of the word. This course is designed for A) literature lovers interested in the modern history of the publishing industry; B) graduate students considering possible careers in publishing – or C) more intellectual souls who simply like to read about and discuss the fate of the book (with an entire industry with numerous livelihoods at stake). Yes, we still do some editing and learning a few traditional tricks of the trade; however, the main objective of this course is to couple an intense academic review of publishing's past, while immersing ourselves in discussions and debates regarding its future. Initial selected e-course packet readings will give you a basic understanding of what it means to be a copy editor vs. a managing editor vs. a production editor, and so forth. We will review the current literary publishing sectors (books, lit mags, and e-pubs), and expose students in the editorial process via hands-on editing assignments, possible in-class team role-play, field research of literary publishers, and final projects/papers on contemporary publishing operations and issues – as well the possible creation on e-texts. Ethical and professional responsibilities of editors, agents, authors, and their texts will also be reviewed. And yes, periodically we will have awkward discussions on the "elephant-in-the-room" impact of Amazon.

This course will continue to provide an opportunity to experience and assess literary text on the screen of your choice, as a possible means to its ability to not only survive but also thrive. Moreover, the last third of the course will allow graduate students to pursue an active publishing project and/or paper topic of their choosing.

MATX 690-901

Seminar in Media, Art & Text ONLINE

T 7:00 p.m - 9:40 p.m / Jennifer Rhee / CRN: 46683

This course will examine artificial intelligence (AI) technologies: their histories, processes, implementations, organizing concepts, and impacts. We will focus on humanities scholarship in the field of Critical AI Studies, which brings AI into conversation with humanistic methods, questions, and concepts. We will pay particular attention to how AI speaks to power, race,

gender, class, sexuality, and disability, as well as to AI's environmental impacts. Throughout the semester, we will consider Critical AI scholarship alongside artistic engagements in order to better understand how AI systems work and their considerable effects on societies.

This class will be held online. We will meet synchronously. This course will emphasize discussion, group work, and active student participation during our class meetings. Students will have the opportunity to collaborate with the HRC's AI Futures Lab.

This is a no-cost course.

MATX 602-901

History of Media, Art & Text FACE TO FACE

M 5:00 p.m - 7:40 p.m / Aaron Anderson / CRN: 46634/ HIBBS 308

This interdisciplinary research methods course is designed to equip students with the essential skills and knowledge required to conduct rigorous and innovative research that spans multiple fields of study. In an increasingly interconnected and complex world, interdisciplinary research has become vital for addressing pressing global challenges. This course will empower students to transcend traditional disciplinary boundaries, fostering a holistic approach to inquiry and problem-solving.