

Please check back for changes or additional class offerings. Last updated 4/9/20

Credit Distribution

Writing - 303-001, 304-001, 304-002, 307, 309 391-001

Pre-1700 Literature Course - 326

1700-1945 Literature Courses - 372

Literature of Diversity - 353, 391-002

Prerequisites

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

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

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

200-Level Courses

ENGL 206-001 (5/18-6/18)

American Literature II

Online / Paul Robertson / CRN: 39193

This course will acquaint students with a variety of texts drawn from several distinct historical eras, literary genres, and U.S. regions. Arranged around various works of

American literature that represent the historical periods in which they were published, this course begins with pieces written in the wake of the American Civil War and concludes with early 21st Century texts. The particular focus of this course will be on both the intersectionalities and the conflicts of forming an American identity (or, perhaps more correctly, identities), as expressed through literary forms and within distinct historical moments and social movements. Genres range from late 19th Century literary pseudo-folklore to contemporary examples of regional and ethnic realism. Course texts include works by George Washington Harris, Zora Neale Hurston, Jack Kerouac, and Leslie Marmon Silko.

ENGL 215-002 (7/20 - 8/7)

Reading Literature

Online / Faye Prichard / CRN: 31826

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

ENGL 215-003 (5/18-7/08)

Reading Literature

Online / Jason Coats / CRN: 32049

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

ENGL 250-002 (5/18-6/05)

Reading Film

Online / Francis Longaker / CRN: 38036

This course will develop students' visual literacy through the exploration and critical analysis of film and its various formal aspects (cinematography, lighting, editing, acting, sound, and story, among others). Students will analyze film, TV, video games, and other media for critical insight into themselves and surrounding visual culture. Examples will be drawn from a variety of regions and historical periods.

ENGL 250-003 (7/09-8/07)

Reading Film

Online / Alex Jones / CRN: 39200

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 250-004 (6/08-7/16)

Reading Film

TBA / Connor McCormick / CRN: 39371

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 291-001 (5/18-7/08)

Topics in Literature: Play-Reading & Play-Writing, "Tell A Story"

Online / Ashley Grantham / CRN: 39262

This course will serve as an introductory/analytical course in both methods of play-reading and play-writing. By analyzing plays (through close readings), mining their structure and understanding their construction (with the help of *Backwards and Forwards* by David Ball) we will be able to model independent writing through exercises which will culminate in creating a ten-minute play.

Each week in a workshop setting two pieces will be brought to the class as a whole for a group session.

We will use form in a different way during this class, using it as inspiration to create your own writings and as a framework. This process is an active one, engaged and rendered through your hands, not something to be spectated or passively engaged with.

As this course is an eight-week course, students will have the option for the last four weeks to participate in a “hybrid” option, meaning, on Wednesday of the last four weeks of class, student assignments can be turned in online, through Blackboard. Monday will be reserved for discussion/workshop with writing assignments due on Wednesday’s, student’s are tasked with posting their assignments to the discussion board on Blackboard, and offering “virtual” feedback to their community members in lieu of an “in-class workshop”.

300-Level Courses

ENGL 303-001 (6/08-7/16)

Writing for the Stage & Screen

MTWR 1:00 p.m - 2:40 p.m (Online) / Julian Pozzi / CRN: 39458

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

1. The students will get a deeper and more clear understanding the mechanics and structure of scripts, from idea to fleshing out into a final draft.
2. They will engage in writing scripts, analyzing scripts, looking at the process of how scripts are translated by the director into shots and scenes.

3. We will also explore the different versions of the script: the writers scripts, the directors script (the shooting script), and the final editing script.
4. The students will learn to write compelling scripts, analyze scripts, and
5. 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.
6. Students will be able to discuss and question whether a script works, why and why not, what technically works and doesn't.

ENGL 304-001 (6/08-7/16)

Persuasive Writing

Online / Frankie Mastrangelo / CRN: 38645

This course explores the intersections of communication and culture through an analysis of gender, race, disability, and other dimensions of identity in varied media. By critically engaging with modes of representation and power in a diversity of media forms (television, digital content, film, music), students exercise and develop their understandings of informative and persuasive writing techniques. Students gain perspective on the complex relationships media shares with structures of identity and power through fostering their capacities for inquiry, effective communication, and reflection.

ENGL 304-002 (5/19-7/09)

Persuasive Writing: Horror & Monsters

Online / Jeanette Vigliotti / CRN: 39173

We will work variety of texts—fiction, poems, films, and scholarly articles— to explore and explain how horror and monsters demonstrate different historically situated anxieties. This advanced study of informative and persuasive prose techniques will pay attention to the relationships among content, form, and style. Students in this course will critically engage with diverse media forms and texts in order to develop their understandings of informative and persuasive writing techniques. Students will gain perspective on how monsters are demonstrative and are metaphors entangled with power structures through fostering their capacities for inquiry, reflection, and explication. This course requires discussion posts, written assignments and papers, and a final project.

ENGL 305-001 (5/19-7/09)

Writing Poetry

Online / Caleb Stacey / CRN: 34715

English 305 is an introductory course in writing poetry. We will study the process by which poets write and revise their work and, in doing so, work to develop our own daily writing practices. This course will include a thorough reading component of mostly contemporary poets; as well, we will discuss craft essays, prompts, and even podcasts about poetry and the writing life. This course is an online writing workshop. Students will regularly submit drafts of poems and provide helpful feedback to their peers. Final grades are based on

participation in workshop, writing assignments (discussion, craft responses, drafts), and a final portfolio of revisions.

ENGL 307-001 (6/08-7/29)

Writing Fiction

Online / Jacob Branigan / CRN: 34718

ENGL 307 is a course for those interested in writing fiction and studying how high quality, interesting, emotionally compelling stories are created. The course will introduce students to the elements of fiction from the writer's perspective and require the student to apply those elements in his or her own work. In the online format we'll learn about story structure and discuss how fiction writers make intentional choices while creating art. Each student will write at least two complete short stories, and class will be run in a workshop format where students read and discuss each other's fiction. The curriculum will be supplemented with reading of work by established writers.

ENGL 307-002 (5/18-7/08)

Writing Fiction

Online / Peyton Burgess / CRN: 39255

ENGL 307 is a course for those interested in writing fiction and studying how high quality, interesting, emotionally compelling stories are created. The course will introduce students to the elements of fiction from the writer's perspective and require the student to apply those elements in his or her own work. In the online format we'll learn about story structure and discuss how fiction writers make intentional choices while creating art. Each student will write at least two complete short stories, and class will be run in a workshop format where students read and discuss each other's fiction. The curriculum will be supplemented with reading of work by established writers.

ENGL 307-003 (6/08-7/16)

Writing Fiction

Online / Matthew Cricchio / CRN: 39263

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

ENGL 309-901 (5/18-7/08)

Writing Creative Nonfiction

Online / Teresa Hudson / CRN: 39403

We will explore the many possibilities of creative nonfiction by reading and writing a variety of content and form. We will examine the essay in its various incarnations and purposes, reading as

both scholars and writers, and consider how the essays we read and write define the genre. This will lead to a consideration of what nonfiction means as well as what literary and creative mean in the context of nonfiction writing. We will also delve into the ethical considerations one must consider when writing from real life.

ENGL 326-001 (5/18-6/18)

Shakespeare in Context

Online / Matteo Pangallo / CRN: 37231

In this course we will study four 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 clips from significant 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, and race and religion. Each week we will focus also on one aspect of Shakespeare's plays, such as his language and rhetoric and his texts and theaters. Our goal is to develop your mastery of the tools of critical analysis, historical research, and close reading so you may become expert critics and fully enjoy the artistry of Shakespeare's language, ideas, and narratives. Your main responsibilities will be to share your own insights and interpretive arguments about the plays, paying close, critical attention to style, form, content, and history.

ENGL 353-901 (6/09-7/30)

Women Writers

TR 6:00-8:40 (Online) / Kathy Graber / CRN: 39504

In this literature course, students will read a sampling of works by award-winning women writers of the 21st Century, including diverse works of fiction, nonfiction, and poetry, in the context of past and present feminism and feminist theory. This course will also focus on the craft of these writers and how their compositional decisions not only shape a reader's experiences but also serve and embody the themes and underlying questions these works interrogate. How are the central experiences and concerns that have traditionally been at the fore for women—from Virginia Woolf to bell hooks, Audre Lorde, and on to Rebecca Solnit (mansplaining)—taken up and complicated by some of our most significant and celebrated contemporary women writers? Students will produce weekly short close readings and two short essays. They will also actively participate in our ongoing discussions (both on Blackboard and also via Zoom).

ENGL 372-001 (5/18-6/05)

U.S. Literature 1820-1865

Online / Les Harrison / CRN: 39404

This class runs during the first, three-week summer session: May 18 – June 5 (no class on Memorial Day). Class will meet from 9:00 a.m. – 12:00 p.m. with one 10-minute break in the middle to allow for caffeine / nicotine intake. We'll start out with Emerson and

Thoreau, before moving on to popular favorites such as Poe, Douglass, Jacobs, and Fern. Along the way we'll also read some Stowe, Hawthorne, and Melville, as well as some less familiar authors. The focus throughout will be on how the representational problems with which these authors wrestled (racial representation, gender equality, the tension between democracy and authoritarianism) are as relevant today as they were on the eve of the U.S. Civil War.

ENGL 381-001 (5/18-6/18)

Multiethnic Literature

MTWRF 9:00 a.m - 12:00 p.m (Online) / Cristina Stanciu / CRN: 39508

This course will explore ways in which ethnic identity, literature, and culture in the United States intersect in works by writers of diverse racial and ethnic backgrounds: Native American, African American, Latin@, Jewish American, Arab American, and Asian American. Besides introducing you to major works by writers of various ethnicities in the United States, this course will also explore some significant historical and cultural moments that have shaped and influenced these writers' works. A key strand connecting these texts will be ethnic writers' responses to pressures of assimilation, Americanization, cultural conformity, as well as racism and structural inequality. We will try to work through several questions throughout the semester: what is an American? What place does ethnic literature have in American literary and cultural studies? How do "life stories" and fictional accounts by new Americans contribute to the formation of the ethnic self? What role does difference play in the growing canon of American multiethnic literature? Besides historical and theoretical approaches to these literary texts, we will also examine their pedagogical implications in the classroom and American culture, more broadly. Students in this class are expected to participate actively in class discussions and on the class blog. Ideally, evaluation of student work will consist of daily posts in Blackboard, one brief in-class student presentation ("Opener"), some quizzes, and a final project. (I say "ideally" because access to technology and the unusual times we are living through in the summer 2020 Maymester may call for some accommodations, which I am willing to make in this synchronous class.) If you have any questions about the materials or the assignments in this course, please get in touch with me (cstanciu@vcu.edu).

ENGL 385-001 (5/18-6/18)

Fiction Into Film: The Ongoing Legacy of *Little Women*

Online / Gardner Campbell / CRN: 39507

President Theodore Roosevelt said he "worshipped" *Little Women*. Simone de Beauvoir reported she "identified ... passionately with Jo" and "shared her horror of sewing and housekeeping and her love of books." Cynthia Ozick said she read *Little Women* "ten thousand" times. Barbara Kingsolver insisted, simply, "I, personally, am Jo March, and her

author Louisa May Alcott had a whole new life to live for the sole pursuit of talking me out of it, she could not.” Camille Paglia, in a dissenting opinion, stated that “the whole thing is like a horror movie to me.”

The curated fanfiction website “Archive of Our Own” contains 346 works in the *Little Women* series.

And the most important statistic for our purposes in this course of study: *Little Women* has been adapted for film or television over 20 times, from 1917 to 2019.

It’s hard to think of another American novel, or of any novel at all, that has such a long and influential legacy in film and popular culture. Its author, Louisa May Alcott, dismissively referred to *Little Women* and its sequels as “moral pap for the young.” Yet the book is still read, and movies are still made of it, and each new adaptation teaches us something not only about strategies of literary adaptation but also, and crucially, something about the role of women in the cultural context in which Alcott lived and in which each of the adaptations was undertaken.

Together we’ll read and analyze Alcott’s novel—as art, as biography, as fantasy, as feminism, as livelihood—as well as its many adaptations, with an emphasis on the 1933, 1949, 1994, and 2019 cinematic adaptations. In addition to a final course project, we’ll use blogs, a Wikipedia assignment, and online annotation to explore the literary, cinematic, and cultural phenomenon that is *Little Women*.

ENGL 391-001 (6/09-7/30)

Topics: Documentary Poetics & Writing

Online/ Leia El-Darwish / CRN: 39146

Documentary poetics is a perennial line of study with interdisciplinary reach that allows the poet to engage in creative, journalistic inquiry. Wherever people make history, be it openly or covertly, there’s a poet processing that history through art. In this online lecture-workshop course (with optional meetups), students will first examine the base elements of poetry in context of docu poetics. Poem assignments may involve received forms, historical research, performing interviews, mining personal memory, and culling media clips from century-old newspapers to Insta. Rising to this challenge, we’ll stretch the limits of form, making use of all our poetic resources to write poems that seek to capture the emotional core of human history. The foundational half of the course will then give way to a focused deep dive into a single collection of recent documentary poetry that invites students to become not only writers of documentary poetry, but also thoughtful critics.

ENGL 391-002 (6/08-7/08)

Topics: Appalachian Women Writers

Online / Paul Robertson / CRN: 39194

This course will explore the work of women authors with origins in the Southern Appalachian region of the U.S and for whom the region and its inhabitants are a primary focus of their writing. We will examine the ways in which these writers construct Appalachia as an intellectual and cultural concept, especially in regards to identity-formation and the intersecting influences of class, gender, race, sexuality, and sense of place. We will read fiction by Harriette Simpson Arnow, Wilma Dykeman, Lee Smith, Dorothy Allison, and Jayne Anne Phillips (among others). These literary works are interspersed with three “documentary” texts depicting both the overall region and the popular culture-mediated images of “Appalachian,” “hillbilly,” or “mountaineer” women: the anthropological narrative *The Spirit of the Mountains* (1905) and the films *Harlan County U.S.A.* (1976) and *The Wild and Wonderful Whites of West Virginia* (2009). In the dialog between these genres, the course goal is an understanding of the myriad ways that these respective depictions impact the formation(s) of Appalachia as a geopolitical construct and as a postulated demographic label—particularly as these identities influence both self-presentation and external perception of ethno-regional womanhood.

ENGL 391-003 (5/18-7/08)

Topics: Digital Rhetoric

Online / Caddie Alford / CRN: 39512

In this course, we turn to the study of digital rhetoric, particularly as it helps us make sense of the simultaneously messy and generative world of social media practices. Digital rhetoric opens up provocative questions about the intersections between human and machine, habit and intention, interface and mediation, individual agency and communal agency, as well as ongoing fluctuations in memory, literacies, and community. As an introduction to modern rhetoric, we will put contemporary theories into conversation with classical thinkers. Rhetoric is fundamentally a political art and lens; we will therefore work toward addressing urgent digital problems, such as the circulation of misinformation, online misogyny, digital surveillance, algorithmic forms of oppression, etc.

In this course, you will be introduced to current rhetorical scholarship in order to engage how digital media transforms and complicates how we communicate today—how, that is, we attempt to persuade others, develop virtual communities, and continue to get worked over by media. We will extend ancient Greek concepts to explore emergent rhetorics: what does *ethos* mean in a culture of memes? What can *phronesis* reveal about the function of hashtags? Why might *hexis* be a productive in-road into the circulation of deepfake videos? We will also engage a variety of creative texts, such as episodes from *Black Mirror* and Jennifer Egan’s serially Tweeted short story “Black Box.” This course will undertake a range

of multimedia projects that require thinking critically about digital rhetorics—assignments such as imitating the style of a genre and extending virality. We will explore potential responses to the inquiry question, “How is public culture both represented and created by digital rhetorics?”

ENGL 450-001 (6/08-7/08)

Modern Grammar

MTWRF 10:30 a.m - 12:20 p.m (Online) / William Griffin / CRN: 39510

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

Topics and issues covered include:

- the biological basis and nature of human language
- the goals of generative linguistic theory
- the grammatical categories of human language
- the structure of words, phrases and sentences in human language
- the principles underlying the structure of human language
- the parametric options available in human language

600-Level Courses

ENGL 627-001 (6/22-7/23)

Genres: Poetry in the Classroom

Online / Kathy Graber / CRN: 39220

It is time to set aside our dread (and the dread of our students) for the poetry unit! This course will examine some of the misconceptions our students may still have about what makes a poem a poem (No, it doesn't have to rhyme or have a standard meter!) and also provide a broad sampling of the exciting and accessible works being generated in the 21st century by a remarkably diverse chorus of new American voices. Poetry in the classroom offers educators at every level unique opportunities to broaden their curriculums and to introduce both skills and content with vitality and brevity.