

VCU English Course Descriptions Spring 2021

Last updated 1/20/21

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

These course descriptions reflect the decisions as of October 14th, 2020. Please know that changes in university policy or considerations of public health may subsequently affect the modality of a course.

Hybrid classes will have a combination of in-person and online interactions. Most or all will combine synchronous (everyone meeting simultaneously) and asynchronous (individuals working on their own time) interactions. Hybrid classes are listed in green. **Most hybrid courses allow online-only participation; check description below or contact instructor for details.**

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.

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.

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

and/or Coordinator of Undergraduate Advising Dale Smith
(rdsmith@vcu.edu), Associate Chair Dr. Sachi Shimomura
(sshimomu@vcu.edu) or Department Chair Dr. Catherine Ingrassia
(cingrass@vcu.edu).

Credit Distribution

Writing - 302, 303, 304, 305, 307, 309, 310, 367, 391-003, 435, 437, 453

Linguistics - 311, 451

Criticism - 445, 453

Pre-1700 Literature Course - 321, 361, 391-001, 401, 402, 403, 411

1700-1945 Literature Courses - 335, 337, 372, 373, 374, 391-902, 480

Literature of Diversity - 353, 355, 381, 382, 391-902, 483

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 202-001

Western World Literature HYBRID

TR 9:30 a.m - 10:45 a.m / Mark Meier / CRN: 41840

In this course, you will read a selection of works spanning the seventeenth to twenty-first century in Western literature, with an emphasis on texts originally not in English. You will also consider the cultural and historical contexts of such works, making connections across time, space, and medium, as we consider the themes of individual liberty and social structure against broader historical trends of rationalization, oppression, colonization, revolution, and resistance. You will read plays, novels, short stories, and poetry, as well as some memoir and a few works of theory and criticism. This course will meet T/Th 9:30-10:45 in a blended format, which means some classes will be synchronous and online, some will be asynchronous and online, and very few will be synchronous in person. Tentatively, I imagine that may mean once a month or so in person, and then one class a week synchronously and one class a week asynchronously.

ENGL 204-001

British Literature II HYBRID

TR 3:30 p.m - 4:45 p.m / Winnie Chan / CRN: 41836

In this second part of the British literature survey, we literally survey Britain after 1789—that is, we will explore Britain as a place imagined by writers who have called it home, beginning with William Blake’s “London” (1789) and concluding with Andrea Levy’s *Small Island* (2004) and its BBC adaptation (2009). Not all of our reading will name places in their titles, but it will introduce us to more than two centuries of British poetry, drama, prose fiction and nonfiction (long, short, and possibly graphic), whose movements map a space continually transformed, its contours shaped by the rise and fall of its Empire, not so very long before its continuing troubles with Brexit. While this course has a hybrid designation, online-only participation in the course will be accepted.

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ENGL 205-001

American Literature I ONLINE

TR 11:00 a.m - 12:15 p.m / Les Harrison / CRN: 38193

This course will acquaint students with the great range and diversity of American writing prior to the Civil War; provide a social and historical context for understanding American literature; and improve your ability to read, understand, and interpret literature in general. To meet these objectives students will be presented with a broad survey of authors and literary works written in the territories, colonies, and states which would become the United States of America. A special concern of this course will be the ways in which the works we read seek to encompass or to understand the unique landscape, peoples, customs, and problems encountered in the "New World." Major authors covered include: Bradstreet, Rowlandson, Franklin, Equiano, Hawthorne, Poe, Douglass, Dickinson, and Whitman.

ENGL 215-002

Reading Literature ONLINE

MWF 11:00 a.m - 11:50 a.m / Jeanette Vigliotti / CRN: 37947

This online ENG 215 section will begin with a discussion of speculative literature, an umbrella genre which encompasses science fiction, utopian, dystopian, and post-apocalyptic. Our class will meet three days a week on zoom for robust discussion. During our semester, we will explore how short stories, poetry, novels and films in this genre engage with social/racial/gender inequities, technology, art, and the future. We will discuss how authors use symbolism and figurative language to depict contemporary cultural anxieties and concerns. Using a reflective reading journal, students will develop close reading strategies. Our goals for this class are to read texts closely, develop a critical vocabulary to discuss texts, and learn how to write persuasively about these texts through writing assignments.

ENGL 215-003

Reading Literature: Metafiction ONLINE

TR 11:00 a.m - 12:15 p.m / Rivka Swenson / CRN: 36069

This course takes a deep dive into 4 spellbinding novels by 4 great contemporary authors: Michael Cunningham, Toni Morrison, Margaret Atwood, and Ian McEwan. Each of these novels embodies the notion of the well-executed novel as a fully realized, fully synthesized world, and each of them is overtly and self-consciously a metafiction, i.e., a fiction about fictions. Each of these novels is a story *about* stories, about the power of stories or fictions or lies (what it means to tell stories, to pass them along, to write them). What happens to the

words we utter after we stop speaking or our hands have left the keyboard or page?
Lecture/discussion, weekly writing, side project options (critical/creative/material), quizzes, exams.

ENGL 215-006

Reading Literature: Black Protest Literature ONLINE

MW 2:00 p.m - 3:15 p.m / Shelli Fowler / CRN: 22156

This general education course is centered on the important genre of Black Protest Literature. Our primary focus will be on African American writers. We will explore the power and shifting form and function of the tradition by reading selections from writers that span three centuries—beginning with writers such as Maria W. Stewart, David Walker, Frederick Douglass, Harriet Jacobs, and Ida B. Wells, engaging with a range of 20th-c. voices from W.E.B. DuBois, Frantz Fanon, James Baldwin, Martin Luther King, Jr., Audre Lorde, bell hooks, for example, and culminating with contemporary writers such as Zadie Smith, Chimamanda Ngozi Adichie, Michelle Alexander, Roxane Gay, Ta-Nehisi Coates, and Keeanga-Yamahtta Taylor. Critically engaged 21st-century citizens and professionals, regardless of their major or career goals, are increasingly asked to demonstrate their capacity to understand and address the contemporary civic challenges that impact all communities and professions. This general education course will develop our collective ability to do such work. No matter what your major or future career plans, this course offers you an opportunity to increase the critical thinking, close reading, understanding of diverse perspectives, and communication talents that are essential components of your current and future success.

This class will meet online, synchronously and asynchronously, and our virtual eLearning environment will be collaborative, student-centered, and focused on active and engaged learning. Together we will co-create a dynamic community of inquiry—one that is at once collegial and safe, and intellectually challenging. I look forward to learning more about each you when the semester begins!

ENGL 215-007

Reading Literature: ONLINE

Authors, Authorship, and Awfulness: What to Do When Authors Go Bad

TR 2:00 p.m - 3:15 p.m / Meriah Crawford / CRN: 37135

When J.K. Rowling recently became famous for her anti-trans viewpoints, she joined a long list of authors whose troubling notions and behaviors have made readers' relationships with their works more complicated. Should the words and actions of authors like H. P. Lovecraft, William S. Burroughs, Hunter S. Thompson, Orson Scott Card, Truman Capote, and others make readers turn away from their work? Should the work instead be considered without regard to the author? How much of an author's beliefs and behaviors can be dismissed as "of their time"? How can readers navigate stereotypes and prejudices that were ingrained in the culture and accurately represented in fiction? As a class we will explore short stories and excerpts from relevant works, respond to them in writing and once-weekly synchronous online classes, and delve into a variety of issues in play. Students will write reading responses, develop individual manifestoes, and present on an infamous author in groups.

ENGL 215-008

Reading Literature ONLINE

MWF 9:00 a.m - 9:50 a.m / Jayne Harding / CRN: 32149

Students in ENGL 215 will examine the changing relationships between landscape, memory, and boundaries, within the context of assigned texts that focus on magical realism. Such works move us away from typical patterns of perception and humanity. Emphasis is on deep, critical reading and analysis, academic research, and oral communication. Students will learn to apply critical theory within varying historical contexts, and will learn to make relevant connections between those contexts and their own place in time. This class will meet online via Zoom and Blackboard, with Zoom meetings being held at least once, each week.

ENGL 215-011

Reading Literature ONLINE

TR 12:30 p.m - 1:45 p.m / Kirk Richardson / CRN: 25600

The course locates Richmond Literature within the larger context of American Literature, focusing on how national trends, subjects, and theories played out in local writing. The course focuses on the written word and consists of seven novels, a half dozen authors, and a dozen alternate texts (short stories, poetry, plays, sketches, letters, and the like.). Texts covered in the class range from Gabriel Archer's 1607 entry "Relations On Our River" through Nikki Turner's [Riding Dirty on I-95](#). The course is learner-centered and based on engagement and activity and discussion during class time.

ENGL 215-016

Reading Literature: Monsters and the Monstrous ONLINE

MWF 10:00 a.m - 10:50 a.m / John Brinegar / CRN: 33931

This ENGL 215 section will explore monsters as cultural symbols. We'll begin with some medieval texts that question the line between human and monster; next, we'll read various nineteenth-century monster narratives and examine the cultural anxieties they address; finally, we'll look at monsters in contemporary novels, film, and TV.

The main goals of this course are:

- to examine the various cultural roles that monsters have filled
- to exercise and develop your critical faculties in reading and thinking about a variety of different media.

The course meets online: we will meet synchronously via Zoom for two of the three weekly class periods, and the third will involve asynchronous activities.

ENGL 215-902

Reading Literature ONLINE

TR 4:00 p.m - 5:15 p.m / Jason Corner / CRN: 36923

English 215 is a course in the basic features of literary texts, emphasizing critical thinking and close reading. We will explore the basic makeup of literary texts - how they are put together and how they work. We will pay attention to issues of language, including rhyme and meter, sound, and diction, and to questions of structure, including sequencing, point of view, and many other features. We will look at fiction, poetry, and drama, emphasizing both how these different genres differ from each other and what they share. We will also look at works in traditional forms, and then move onto more experimental works. But at every point, we will explore these mysterious objects made of language and attempt to get a close-up view of their secret, living hearts.

In 2020, Neil Peart, drummer and lyricist for Rush, died at the age of 67. Over the course of his nearly five-decade career, Peart not only established himself as a legend of rock drumming, but also expanded the lyrical language of rock music, going beyond traditional themes of sex, drugs, and fast cars to write songs dipping into Greek mythology, science, and history.

This class will use themes explored in Rush's lyrics as a jumping-off point; we will explore texts touching on some of Rush's characteristic themes: individualism, living in a global community, dreams and fantasy, and others.

Students should expect to do regular writing and active participation in class discussion. We will read a variety of short works as well as a couple of novels, and at least one play and one long poem.

ENGL 215-905

Reading Literature: Escapism ONLINE

TR 5:30 p.m - 6:45 p.m / Keith Hollowell / CRN: 32148

Escape 2020! Escapism: 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.

Readings will include works by Tommy Orange, Joan Didion, Michael Chabon and of course Bowie!

These selected works among others will center upon characters that either invent or are thrown into altered forms of reality as a way of breaking from realism.

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 how escapism is indeed an art form, a lesson in social reform, and the importance of invented realities in literature.

By the end of the course, you will become familiar with a number of critical reading methodologies and perspectives (such as reader-response criticism, Marxist criticism, feminist criticism, queer theory, postcolonial criticism, and theories of post-modernity, just to name a few) and will have practiced deploying these approaches in your own thinking, reading, and writing about literature. To put it in different terms, you should be able to sprinkle a conversation with references to lofty French theorists and actually know what you're talking about!

Throughout the course, we will cultivate an online literary community together. This course will be taught remotely along with synchronous online class meetings Thursdays between 5:30 p.m - 6:45 p.m. Every lecture and each class session will be recorded as well. All class discussions, assignments, lectures, meetings will be available through Canvas, Packback, and Zoom which students can easily review on their own.

ENGL 250-001

Reading Film ONLINE

TR 3:30 p.m - 4:45 p.m /Matthew Moscato / CRN: 38763

TBA

ENGL 250-002

Reading Film ONLINE

TR 12:30 p.m - 1:45 p.m /Zachary Acosta-Lewis / CRN: 36128

Film, if we use the word as a stand in for the recorded moving image, is likely more pervasive now than during any period in history. It no longer requires that we venture from our houses to the cinema, nor that we even necessarily leave whatever room that we happen to be in. These days, we do not always choose the moving images that we are exposed to - talking heads interrupt our web browsing and

streaming to advertise one product or another while we impatiently count down until the “skip” button is active. It is, perhaps, easier than ever to be an *uncritical consumer* of the moving image - a state which this course aims to combat. The history, grammar, and materiality of film as a medium will be discussed in order to help develop a critical vocabulary and new models for engagement with film, video, and the moving image. We will screen clips, television episodes, and a few feature length films with an emphasis on how narratives are produced and communicated in visual media. These critical vocabularies and frameworks for analysis will be assessed by two examinations, weekly web-based responses, and a longer-form essay assignment.

This course will be taught synchronously. For more information please contact the instructor Zachary Acosta-Lewis at acostalewisz@vcu.edu.

ENGL 250-004

Reading Film ONLINE

TR 9:30 a.m - 10:45 a.m / Gardner Campbell / CRN: 36131

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

ENGL 250-005

Reading Film ONLINE

10:00a.m - 10:50 a.m / Richard Fine / CRN: 40951

This course aims to introduce you to some of the formal elements of film—the building blocks of motion pictures--that are necessary to understand for a close or detailed analysis of cinema. They include narrative (story), cinematography and lighting, *mis-en-scène* (that is composition and design of the frame), editing, acting and sound. As such the course aims to increase your *visual literacy*. My hope is that you will gain a more well-developed technical and critical vocabulary with which to talk and write about the films and other visual media you watch. You should be able to perceive and understand how all these film elements work separately and together to communicate meaning.

We will examine scenes (and four full-length films) drawn from both the American and world cinemas. Overall, this course should help you think, talk and write more effectively about your viewing and make you a more knowing and confident consumer of the moving image in all its forms and media. The class itself will present you with a lot of information about these film elements, and then together we will analyze and discuss how they work in specific film clips and full films. Work will include three tests and three short response papers. The course will take place remotely and synchronously through Zoom.

ENGL 250-006

Reading Film ONLINE

TR 9:30 a.m - 10:45 a.m / Katelyn Forbish / CRN: 40982

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 and progress through more abstract elements, such as narrative, genre, and analysis and criticism. Through class discussion and forum posts, students will become familiar with the material; two open-ended writing assignments, at midterm and at the end of the semester, will allow students to demonstrate their knowledge of how film transmits cultural, social, historical, political or artistic meaning through the unique lens of the filmmaker. This course is online-synchronous, but will involve some asynchronous elements as well. For more information, please contact the instructor (forbishkh@vcu.edu).

ENGL 250-902

Reading Film ONLINE

W 7:00 p.m - 9:40 p.m / Connor McCormick / CRN: 36230

This course aims to introduce you to the formal aspects of film, as well as develop your visual literacy. Motion picture, like any other medium, has its own language for expressing ideas, and living in a media saturated culture means that we develop an ability to “read” film at a young age. This course will break down the elements of film to help you understand this language that has in many ways become second nature, and with that awareness help you to become a more proficient and deliberate interpreter of image based communication. The first half of the course will focus on developing your vocabulary in order to give you the language to discuss film in a comprehensive and critical way. Weekly discussion posts will help you hone your skills as you use the vocabulary from class to write about visual media. The second half will turn to more

thematic elements, as we move from watching clips, to watching whole movies, where you will use the language you developed in the first half to explore themes and discuss whole films critically. It is easy to watch a film and let the images wash over you, but by the end of the course you should be able to shift from a passive viewer to an active translator of visual media.

ENGL 250-903

Reading Film ONLINE

M 7:00 p.m - 9:40 p.m / Francis Longaker / CRN: 36229

This introductory film survey course develops visual literacy through the examination and analysis of film style (cinematography, lighting, editing, performance, sound, story, and others). Examples are drawn from throughout film history, encompassing a variety of regions and periods. Students primarily gain competence in the identification and interpretation of film form, drawing from a variety of examples, and will apply their knowledge in two analysis projects (advertisement and a film scene). Students may present their work to the class with a slide presentation or submit their work in an online blog-style format. In-class assignments include open-class discussions and small-group breakout-room discussions. Homework consists of several quizzes and the two aforementioned analysis projects.

This course is conducted as an online synchronous course. Students must meet for the scheduled course time via Zoom. Lecture, screenings, and discussions will take place during the scheduled Zoom meetings. The quizzes and two projects will be worked on outside of Zoom meetings, although some projects will be presented over during Zoom meetings. Students will also utilize Google Docs to access that day's lecture outlines as well as supplementary materials

ENGL 250-905

Reading Film: Black Film ONLINE

W 4:00 p.m - 6:40 p.m / David Golumbia / CRN: 36227

This course will touch on a number of points in film history and film studies by looking at films by and about Black people in the US. We'll focus on filmmakers, specific film genres, and performers, and use them to survey basic topics in film studies. We'll mostly look at recent film, but also at the longer history of Black directors and performers. Readings will come from a basic text in film studies, and

also from some critical writing about film, film theory, and Black culture. Taught via discussion and short quizzes/assignments.

Modality: asynchronous via Blackboard discussion and text-based lecture & reading notes; students must be able to view films on their own devices.

ENGL 295-001

The Reading & Writing of Fiction & Poetry ONLINE

MWF 9:00 a.m - 9:50 a.m / Ty Phelps / CRN: 37190

Semester course; 3 lecture hours. 3 credits. 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 ONLINE

TR 11:00 a.m - 12:15 p.m / Caitlin Wilson / CRN: 35325

Semester course; 3 lecture hours. 3 credits. 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 ONLINE

MWF 2:00 p.m - 2:50 p.m / Brandon Young / CRN: 35323

Semester course; 3 lecture hours. 3 credits. 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

TR 9:30 a.m - 10:15 a.m / Hannah Via / CRN: 39795

Semester course; 3 lecture hours. 3 credits. 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 295-005

The Reading & Writing of Fiction & Poetry ONLINE

MWF 12:00 p.m - 12:50 p.m / Neta Harris / CRN: 40199

Semester course; 3 lecture hours. 3 credits. 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 ONLINE

TR 12:30 p.m - 1:45 p.m / Colin Bailes / CRN: 42119

Semester course; 3 lecture hours. 3 credits. 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 ONLINE

MWF 11:00 a.m - 11:50 a.m /Bennett Nieberg / CRN: 42225

Semester course; 3 lecture hours. 3 credits. 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 ONLINE

MWF 1:00 p.m - 1:50 p.m / Jennifer Rhee / CRN: 31836

This class is a required course for English majors. In this class we will focus on skills helpful in the English major, introducing the ways in which language is used in literary texts and the practice of writing responses to those texts. We will discuss important terms for the study of literature and various critical approaches to literature. Drawing on these terms and approaches, we will emphasize careful close readings of texts; sophisticated analyses of themes, form, and style; and clear, elegant writing about literature. We will read novels such as Kazuo Ishiguro's *Never Let Me Go* and Karen Joy Fowler's *We Are All Completely Beside Ourselves*; short stories by N. K. Jemisin, Teju Cole, Ursula LeGuin, Toni Morrison, Ted Chiang, and Rebecca Roanhorse; and poems by Natalie Diaz, Laura Da', Ada Limón, Rafael Campo, and Solmaz Sharif.

This class will be held online. We will meet synchronously in a combination of full class meetings, small group sessions, and individual sessions with the instructor. The class will occasionally incorporate asynchronous elements.

ENGL 301-004

Intro to the English Major ONLINE

TR 9:30 a.m - 10:45 a.m / Nick Frankel / CRN: 20834

This seminar will be conducted remotely online for the remainder of the pandemic. In the first half of the semester, we will read a variety of poems written in English during the past five hundred years or so. Some of these poems 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 acknowledged masters and mistresses of fiction. Seminar requirements include two substantial papers, weekly one-page written

“responses,” and a recitation from memory of one poem (or section of a poem) taken from the course poetry anthology. This recitation will need to be uploaded to Youtube (instructions for this will be provided).

Literature by its very nature requires discussion and interpretation, so despite the physical distances between us, class meetings will be student-centered and discussion-based, using a combination of Zoom video and Blackboard’s text-based “discussion forum” feature. 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.

To pass this class successfully you will need to acquire print copies of the class’s few required texts, though we will also be reading William Blake’s “Songs” from the online [William Blake Archive](#), a rich, interactive, online repository of Blake’s writings and artworks. Don’t hesitate to email me at nrfranke@vcu.edu if you have questions.

ENGL 301-901

Intro to the English Major ONLINE

MW 5:30 p.m - 6:45 p.m / Michael Hall / CRN: 39766

A requirement for English majors, this course introduces students to the practice of reading literature and writing about literary works. We will discuss important terms and critical approaches useful in shaping compelling arguments in relation to literary texts. For this purpose, our focus will be on the short story and novel as genres, and the selection of texts we read will center primarily on 20th century works produced by writers in the US. Emphasis will be on developing vocabulary key to literary studies and its various critical approaches as well as the use of literary terms and approaches to inform oral and written analysis. Class will be discussion-based.

CRJ 302-902 (CRN: 37260)

ENGL 302-901

Legal Writing ONLINE

Online / Bruce McKechnie / CRN: 37259

This course is designed to develop in the student a working proficiency of writing in a legal environment. Students will learn the structure of the federal and state judiciary and the hierarchy of authority imposed on the court structure under the concept of federalism established in the federal Constitution. The course material emphasizes the use of proper English, grammar, spelling, punctuation, and citation in the preparation of various legal documents normally encountered in the practice

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

ENGL 303-902

Writing for the Stage & Screen ONLINE

T 4:00 p.m - 6:40 p.m / John McCown / CRN: 40128

This will be a course in screenwriting. Each student will create a pitch, outline, treatment and all three acts of a screenplay. The class will primarily be in workshop format, with each student responsible for critiquing the screenplays of all the other students.

ENGL 304-002

Persuasive Writing ONLINE

TR 2:00 p.m - 3:15 p.m / Sonja Livingston / CRN: 34976

In these increasingly polarized and politically divisive times, we often struggle to hear each other (and to be heard) through all the jargon and noise. Now, more than ever, we must find ways to communicate meaningfully across the various cultural divides.

The focus of this course is on reading and writing reflective pieces that demonstrate the rare capacity to change minds—or at least to open them to new points of view. The goal is to isolate and develop strategies that improve our writing—especially as it relates to inviting others to consider our perspectives. To that end, we'll combine personal experience and interpretation of the world around us with the study and practice of the elements common to the most effective writing across genres and forms. This course and instructor will pay special attention to the unique power of writing to move readers by adopting a creative and personal storytelling approach.

English 304 is a writing intensive course that requires consistent and meaningful participation in both the asynchronous and synchronous weekly sessions. Assignments include three brief creative essays (which may focus on artmaking and art objects), response to weekly prompts, student video presentations, class discussion and feedback within assigned workshop groups. The goal is to learn from each other how to best

communicate in ways that thoughtfully and persuasively invite readers into our unique worldview.

This course will meet synchronously via Zoom one session a week and will complete assignments asynchronously for most other sessions via Blackboard.

ENGL 304-003

Persuasive Writing ONLINE

MWF 11:00 a.m - 11:50 a.m / Jayne Harding / CRN: 40798

Like it or not, all human lives, including our own, are tightly intertwined with the natural world. These complex relationships have long-been related through myths, stories and songs that continue to impact us, today. In ENGL 304-003, you will examine both past and current human relationships with the natural world and will relate these to persuasive thinking, analyzation, and writing.

ENGL 304-901

Persuasive Writing HYBRID

TR 5:30 p.m - 6:45 p.m / Paul Robertson / CRN: 42433

The goal of this course is to translate personal experience, and the convictions emerging from it, into cohesive, well-formulated argumentative writing. Through a variety of writing exercises—short exploratory pieces with topic prompts, critique of (and responses to) popular media, formal essays—students will learn to expand and refine their arguments on a central topic of interest to them. Course readings will include theoretical and practice-based essays on writing by Donald Murray, Walter Ong, and others. Students will also read model examples from a wide sampling of writing genres, such as media review essays, academic journal articles, observational poetry, multi-media long-form thinkpieces, and do-it-yourself (DIY) zines. We will also look at several examples of experiential memoir, including some in graphic novel format. We have one required course text, *The Essential Don Murray: Lessons from America's Greatest Writing Teacher*, which will be available through the VCU bookstore. Course assignments will include short, informal prompted writings in varying genres (approximately one per class meeting), three short papers of 2-3 pages, an annotated bibliography project, and a final substantial writing project that may be presented (with approval from the instructor) in one of many possible formats: a 7-10 page paper, an 8-page zine, a mini-comic, a multi-media Web publication, etc.

Class meetings will be conducted online, through Zoom, on our assigned days/times. English 304 is a writing and discussion intensive course, with diligent participation

expected of all students in the online environment that we will be using. There is a mixture of both individual and collaborative assignments, particularly in regards to editorial practice and writing revision. Early in the course, students will be assigned to a semester-long 4-5 person editorial group drawn from other members of the class. We will use the Breakout Room function of Zoom to facilitate group engagement and peer editorial support. To best fulfill the editorial component of the course, students will be strongly encouraged to communicate virtually (e-mail, Zoom, Canvas message boards) with their editorial group members. If pandemic circumstances allow, the instructor will consider OPTIONAL face-to-face class meetings later in the semester (which will adhere to all social-distancing and protective guidelines as mandated by the university). Any face-to-face class meetings will be Zoom recorded for students unable to be present.

ENGL 305-001

Writing Poetry ONLINE

MW 2:00 p.m - 3:15 p.m / Tara Bray / CRN: 33991

The main 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 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 portfolio. This course will meet synchronously 2 days a week during our scheduled class time.

ENGL 305-004

Writing Poetry ONLINE

TR 11:00 a.m - 12:15 p.m / William Notter / CRN: 39117

English 305 is a poetry workshop and a course in poetic techniques. Approximately half of the course will be devoted to studying poems and techniques, and half will be workshops. 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) Respond to classmates' drafts in a workshop setting; (4) Use writing assignments and exercises to spark poems and to practice techniques; (5) Revise and polish those poems into a final portfolio. Coursework will include reading a volume of contemporary poetry and writing a brief essay about it. The class will meet synchronously online twice per week at the scheduled time.

ENGL 305-901

Writing Poetry ONLINE

R 4:00 p.m - 6:40 p.m / Greg Donovan / CRN: 39988

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 make use of helpful responses and suggestions, growing in confidence and sophistication both as writers and as readers. Remarkable 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, Louise Glück, Beckian Fritz Goldberg, Rita Dove, Jorie Graham, Richard Hugo, Claudia Rankine, Elizabeth Bishop, Randall Jarrell, Yusef Komunyakaa, Mary Ruefle, and Larry Levis—in addition to selected modernist poets (Yeats, Auden, Moore, Stevens) and 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, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Students are quite welcome from all majors and all backgrounds.

ENGL 307-001

Writing Fiction ONLINE

TR 2:00 p.m. – 3:15 p.m. / Katy Resch / CRN: 28648

This section of ENGL 307 welcomes students who are new to the workshop process or who are otherwise in the early stages of their writing lives. This section focuses on the reading and writing of literary short fiction. We will primarily read stories written in a realist mode, with some exposure to literary fabulist works. You will write two short stories in response to flexible prompts that help you generate ideas and deepen your understanding of applied fiction craft. For your first story, you will be required to write realism. Your second story can be realistic or can feature elements of fabulist or speculative fiction. For both stories, you will write and submit to the instructor a short analytical paper explaining your authorial choices. You can expect to practice: reading like a writer (reading to understand how authors design stories); thinking intentionally about craft as you write fiction; giving

and receiving constructive feedback on original short stories. In addition to writing two stories and accompanying analytical papers, you will write feedback letters to workshop colleagues, and you will present a 3-minute introduction of a classmate's story during workshop. You will emerge from this course with a greater ability to see, understand, and discuss fiction craft and how it functions--skills that will be invaluable to your evolving writing practice. This section will be held entirely online, using synchronous methods approximately 75% of the time, with occasional asynchronous assignments.

ENGL 307-002

Writing Fiction ONLINE

MW 2:00 p.m. – 3:15 p.m. / Rose Szabo / CRN: 42459

This course is for people who want to hone their writing through reading, creative exercises, workshopping, and revising. We will read example stories and theories of fiction, and treat our own writing as our laboratory for exploring the concepts we discuss. The course will cover the traditional aspects of fiction writing such as character, setting, and plot, but will also ask students to consider questions like “how is time being managed in this scene?” and “how would this story be different in first person perspective?” Each week we will workshop student stories, using the theories and examples we’ve read previously to help us think through what’s happening on the page. Students will submit revised versions of those stories at the end of the semester along with a reflection detailing what changes they made and why. This class will meet twice weekly online using Zoom.

ENGL 307-003

Writing Fiction ONLINE

TR 11:00 a.m. – 12:15 p.m. / Katy Resch / CRN: 37819

This course is a fiction workshop for students who are enthusiastic about developing a creative practice that involves close reading, drafting, and revision. The course will emphasize the creation and critique of original works of short literary fiction. Students will also study exemplary works of contemporary short fiction, with a focus on craft, and all students will individually present at least one close reading to the class. Students will experiment with and practice craft elements by responding to generative writing prompts, and will have the opportunity to workshop at least two self-contained short stories. Students will further develop their creative practice by writing constructive feedback, in the form of letters, in response to all colleague fiction submitted for workshop.

ENGL 307-902

Writing Fiction ONLINE

W 7:00 p.m - 9:40 p.m / Rachel Beanland / CRN: 38992

In this class we'll read contemporary short stories, study the fundamentals of fiction, and workshop our own writing. Students should expect to submit at least two short stories to be workshopped and to substantially revise one of those stories by the end of the semester. Weekly writing prompts will help students practice the techniques we learn in class, and formal letters, written to each other in advance of workshop, will further develop the art of giving constructive feedback. This course meets online.

ENGL 307-906

Writing Fiction ONLINE

MW 4:00 p.m - 5:15 p.m / Lindsay Chudzik / CRN: 34836

Writing Fiction is an introduction to the techniques of fiction writing. We will view fiction from a writer's perspective rather than from a reader's, discussing elements like setting, point of view, character, dialogue, plot, and conflict. Class will be run in a workshop format and the curriculum will be supplemented with work from recent Pushcart winners. Students will write, workshop, and re-write one flash fiction piece and two short stories, as well as complete writing exercises and experiments. Attendance and active participation is required.

ENGL 309-001

Writing Creative Non-Fiction ONLINE

TR 2:00 p.m. – 3:15 p.m. / Max 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. We will read examples of the subversion of the five basic tenets of a good newspaper story: who, what, where, when, and why. We will consider 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. As well as reading a selection of exemplary creative nonfiction, students will write, workshop, and re-write two creative essays, complete a few short writing experiments, and write an essay analyzing technique.

ENGL 309-901

Writing Creative Non-Fiction ONLINE

TR 4:00 p.m. – 5:15 p.m. / Max Watman / CRN: 37941

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. We will read examples of the subversion of the five basic tenets of a good newspaper story: who, what, where, when, and why. We will consider 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. As well as reading a selection of exemplary creative nonfiction, students will write, workshop, and re-write two creative essays, complete a few short writing experiments, and write an essay analyzing technique.

ENGL 309-002

Writing Creative Non-Fiction ONLINE

TR 12:30 p.m. – 1:45 p.m. / Jessica Hendry Nelson / CRN: 40124

This course is designed to introduce you to a broad variety of creative nonfiction writing and teach you how to "read like a writer," while also producing your own creative work. I bring to this course the perspective that art saves lives, so I'll encourage you to bring that level of enthusiasm and attention to all your reading, writing, and conversations. The writer Dave Eggers says, "I will tell stories because to do anything else would be something less than human...I am alive and you are alive so we must fill the air with our words." This is the conversation you are joining this semester. It is a conversation about art, life, death; about what binds us and makes us human. It is about sitting down next to someone and saying, "Hey, have I got a story for you." The first half of the semester will be dedicated to reading and studying craft. In the second half of the semester, the course will transition into a more traditional workshop model, wherein student work will be our primary texts.

ENGL 311-001

Literary Theory: Linguistics & Literary Theory ONLINE

MW 2:00 p.m - 3:15 p.m / David Golumbia / CRN: 42062

Literature is made out of language, especially written language, so there are many strong connections between the theoretical questions raised by the study of literature and those raised by the study of language. This class explores some of those connections. We will cover topics such as the relationship between written language and spoken language; the incorporation of spoken language into written texts (such as the use of dialogue in novels);

poststructuralist questions about the nature of language; the question of “style” in writing; the historical relationship between the study of language and the study of literature; the idea of “literary” writing; the question of interpretation in the production and reception of language; and the use of linguistics concepts in the practice of literary criticism. Evaluation will be via short written assignments and vigorous participation in discussion. Some familiarity with literary theory and/or linguistics will be useful but is not required.

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Modality: mixture of synchronous Zoom-based lecture/discussion and text-based discussion, lecture, and reading notes.

ENGL 313-001

Popular Culture Studies: Crusoes ONLINE

TR 9:30 a.m - 10:45 a.m / Rivka Swenson / CRN: 42160

This course begins with *Robinson Crusoe*, Daniel Defoe’s highly popular and wildly influential 18th-century novel (often touted as the first modern novel in English) about a man stranded on a desert island. From there, the course moves chronologically (ultimately into our own time), to consider both the novelistic evolution of the Robinsonade micro-genre and the spread of *Robinson Crusoe*’s key images and symbols across the page as well as off the page and into material culture, from visual art to children’s toys to product advertisements.

Along the way, we will consider how the figure of “Robinson Crusoe” has itself evolved. Defoe’s novel has often been celebrated as a “universal” story and the protagonist has been famously praised as an “everyman.” At the same time, the protagonist, Robinson, is very much a white, male, English, Protestant, able-bodied, (putatively) straight man -- and these facts are defining elements of his story. And, yet, since the first years of the novel’s publication until now, a variety of authors and other culture-makers have experimented with the micro-genre: what happens if Crusoe is something other than simply white, male, English, Protestant, able-bodied, straight, or even human? Discussion, weekly writing, final paper, side project options (critical/creative/material), quizzes, exams.

ENGL 321-001

English Drama, 900-1642 HYBRID

MWF 12:00 p.m - 12:50 p.m / John Brinegar / CRN: 41838

We’ll read a range of medieval and Renaissance drama (excluding Shakespeare). The course will begin with Biblical plays from the York Cycle; we’ll go on to read some late medieval/early renaissance morality plays and continue with Elizabethan and Jacobean plays

by Kyd, Marlowe, Jonson, Middleton, Webster, and others. Course work will include reading quizzes, a midterm, a final, and two short papers. While this course has a hybrid designation, online-only participation in the course will be accepted.

The course will be primarily synchronous: we will meet synchronously for two of the three weekly class periods, and the third will involve asynchronous activities. At present, I plan to hold one or two face-to-face sessions per month; this may increase or decrease with changes in public health.

ENGL 335-001

British Literature of the Romantic Era HYBRID

TR 11:00 a.m - 12:15 p.m / David Latané / CRN: 40055

The Romantic era in literature is defined by external events (the Revolutions which begin here in America in the 1770s, and extend worldwide until the defeat of Napoleon at the battle of Waterloo in 1815), that intersect with new movements in science, philosophy, psychology, and the arts. It was a time of extraordinary events and remarkable art. In Britain, a set of extraordinary poets (William Blake to John Keats) responded to the moment. This course will primarily focus on their poetry, and consequently students should be prepared to read slowly, closely, and with their imaginations awake. We will also look at a representative autobiography, and at least one novel. The modality is “hybrid-flexible synchronous” and what that means is students must be present during class times, and if on Zoom present in a way that is the equivalent of sitting in the classroom. While this course has a hybrid designation, online-only participation in the course will be accepted.

ENGL 337-001

Victorian Poetry HYBRID

TR 3:30 p.m - 4:45 p.m / David Latané / CRN: 39990

While Victorian novelists such as Dickens may seem to define their era, the reign of Queen Victoria (1837-1901) saw equally impressive achievements in poetry. This course will focus on the great variety of work from the British isles during the period, and one of the goals will be the improvement of the ability to closely read and appreciate formal and metrical verse. We will track the development of the “dramatic monologue,” in which poets speak

through the masks of Italian Renaissance scoundrels, ascetic medieval saints, runaway slaves, adulterous lovers—but not in their own sincere voice. We'll look at how Tennyson recasts the story of King Arthur and Elizabeth Barrett Browning narrates modern life—and at the greatest elegy for a friend who died young, Tennyson's "In Memoriam A.H.H." For an introduction please see ["Romantics and Victorians: Victorian Poetry" at the British Library](#). The modality is "hybrid-flexible synchronous" and what that means is students must be present during class times, and if on Zoom present in a way that is the equivalent of sitting in the classroom. While this course has a hybrid designation, online-only participation in the course will be accepted.

GSWS 353-001 (CRN: 38019)

ENGL 353-001

Women Writers: Contemporary American Memoirs by Women ONLINE

TR 3:30 p.m - 4:45 p.m / Jessica Hendry Nelson / CRN: 38018

"I think the key to . . . any sort of happiness isn't keeping your mouth shut but surfacing and experiencing every bit of life. To do so requires committing life to language, without which nothing recognizable as human can exist." – Nancy Mairs

This course insists that we do not truly possess our experience until we have put it into language. The consequences of refusing permission to speak are denial and repression, which lead to despair. By reading a selection of memoirs by contemporary American women across racial, sexual, gender, and intersectional identities we will examine the act of subversion in insisting on our own cultural value, while also studying the craft of doing this work well. We will focus on work that challenges the dangerous notion that personal writing by women is trivial. The texts have been chosen on the basis of their literary merit and cultural significance, as well as the ways in which they illustrate—or expand or defy—the problems and paradigms that influence the shape and expression of a woman's life story. We will also write creative and critical analysis essays. In keeping with the focus on self-articulation in personal narrative, we will create a classroom space that allows students to engage with each other honestly across different backgrounds and points of view.

GSWS 391-005 (CRN: 42190)

ENGL 355-001

Beyond Boundaries: Black Women Writers of the Diaspora ONLINE

TR 9:30 a.m - 10:45 a.m / Shermaine Jones / CRN: 39764

Challenging the national boundaries that commonly define literary studies, this course offers a survey of 20th century and contemporary black women writers to locate a traditionally marginal group at the center of discussions of race, gender, and nation. Students will examine works of African, Afro-Caribbean, and African American, and Black British women writers through feminist and post-colonial frameworks. We will not only examine the similarities and thematic commonalities in these works but also the differences due to distinctive historical, spatial, and cultural imperatives. Central concerns of the course include: sexuality, motherhood, violence against women, resistance, identity, and family. Readings will include works by, among others, Andrea Levy, Jamaica Kincaid, Chimamanda Adichie, Toni Morrison, and Claudia Rankine. While novels are the primary text in this course, we will also explore poetry, short stories, and other genres in our examination of constructions of black womanhood.

ENGL 361-901

The Bible as Literature

R 4:00 p.m - 6:40 p.m / Jonathan Waybright / CRN: 38374

TBA

ENGL 367-001

Writing Process & Practice ONLINE

TR 12:30 p.m - 1:45 p.m / Brian McTague / CRN: 38907

This 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, 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.

In an effort to keep everyone as safe as possible during the ongoing Covid-19 emergency, the Spring 2021 section of ENGL 367 will use the online learning model. Please feel free to email the instructor with questions at bjmctague@vcu.edu.

ENGL 372-001

U.S. Literature: 1820-1865 ONLINE

TR 12:30 p.m - 1:45 p.m / Les Harrison / CRN: 41843

Who Reads an American Book?

In the decades leading up to the U.S. Civil War, authors living in the United States sought, in various ways, to make a case for the value of literary works written by and for Americans. They did this by writing books that sought to answer questions central to the nation, both then and now. Students enrolled in this course will read authors asking questions such as: “Why should anyone write?” or “Do I hate my readers?” (Edgar Allan Poe); “How do we fight injustice?” (Frederick Douglass, Harriet Beecher Stowe); “How do women get a seat at the table?” (Fanny Fern); “What do I need?” (Henry David Thoreau); “What is the purpose of Nature?” (Ralph Waldo Emerson); and “Will the United States endure?” (Walt Whitman). Course assignments will include some short response papers, a group presentation, and a final paper as well as some form of extra credit.

Open and Affordable Course Content: All texts required for this course are available for free online (either open web or as a PDF provided by the instructor).

ENGL 373-001

U.S. Literature: 1865-1913 Hybrid

MWF 11:00 a.m - 11:50 a.m / Terry Oggel / CRN: 34682

This course examines the literature of the United States from the Civil War to the beginning of World War I, during a time when the dominant genre was fiction and the new, influential literary theories and techniques were realism and naturalism. Works by selected writers will be studied in their historical, intellectual and aesthetic contexts. As in the literature of this time, we will pay attention to perspectives on region, race and ethnicity, class and gender. Some works include offensive language which will be treated in class with sensitivity and respect. The class will emphasize discussion, and students will be expected to contribute. There will be opportunities for extra-credit class presentations. Besides class participation, which includes attendance and class presentations, the final grade will be determined by a midterm exam, a paper (optional), unannounced quizzes if necessary, and a comprehensive final exam.

INSTRUCTIONAL MODALITY DURING THE CORONAVIRUS PANDEMIC

The modality of this course will be flexible. Wednesdays will be in-person for those who feel comfortable with that and Mondays and Fridays will be online for everyone. Here are more details.

- The course will accommodate students who do not feel comfortable returning to face-to-face classes.
- There will be face-to-face classes one class each week (Wednesday) for those who do feel comfortable with that, providing conditions are safe enough for that.
- We will all observe the necessary restrictions, including masks and social distancing.
- For those not attending in-person on Wednesdays, there will be an online version of that class later that day via Voicethread (asynchronous), replicating what the in-person class had done. It will be available to everyone in the class, providing the opportunity for those who attended the in-person class to add comments that will enhance the online version.
- The other classes each week (Mondays and Fridays) will be online via Voicethread for everyone.
- All online classes will be asynchronous so as to be most accommodating for all student schedules.

In this way, the course will be a "hy-flex" or "multi-modal." This method will enhance our discussions of the works we'll study. Additionally, it will place us in a very nimble position. If, later in the semester, things change, we can go to all in-class or all online. We'll be prepared to go either way. Or stay the same for the entire semester.

ENGL 374-001

U.S. Literature: Modernism ONLINE

TR 12:30 p.m - 1:45 p.m / Bryant Mangum / CRN: 41878

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

We will use Blackboard and our course website for background information on the works we are reading and for assignments, and we will come together in Zoom sessions each week at our scheduled class time for class discussion of the material. The tests will be "take-home," and our exchange of ideas will be ongoing through Blackboard discussion questions and responses. I will be available throughout the semester for individual conferences through email, cell phone, or Zoom.

ENGL 378-001

20th Century US Novels & Narratives: Memory & Identity ONLINE

MWF 3:00 p.m - 3:50 p.m / Jennifer Rhee / CRN: 41919

This course will explore the relationship between memory and identity in twentieth-century U.S. fiction. We will understand identity broadly to encompass aspects of subjectivity including class, race, gender, disability, technology, and culture. From remembering, recounting, memorizing, misremembering, and forgetting, our course texts feature acts of memory that negotiate identity, or rather, negotiate multiple often conflicting identities. We will also address memory and identity on multiple scales – individual, collective, and intergenerational. As we examine how memory speaks to identity and narrative in our course texts, we will situate the novels in their sociocultural, historical, and political contexts. We will also discuss various twentieth-century literary movements while attending to the fictional texts' specific formal properties. We will read fiction by authors such as W.E.B. DuBois, F. Scott Fitzgerald, Zora Neale Hurston, Flannery O'Connor, James Baldwin, Toni Morrison, Art Spiegelman, Amy Tan, Justin Torres, and Jhumpa Lahiri.

This class will be held online. We will meet synchronously in a combination of full class meetings, small group sessions, and individual sessions with the instructor. The class will occasionally incorporate asynchronous elements.

ENGL 380-001

Southern Literature ONLINE

MWF 12:00 p.m - 12:50 p.m / Paul Robertson / CRN: 42250

Southern Literature explores literary texts that take as their subject the American South—a region nebulously defined through a number of overlapping (and sometimes confusing) attributes: geography, history, politics, race, class, and the imaginings of U.S. popular culture. Authors represented in this course have some degree of personal regional affiliation (self-proclaimed and/or ascribed by others) with the South. Course texts represent several literary genres: short stories, novels, creative nonfiction, and poetry. Individual works are also associated with various subregions and/or cultural subsections of the South: Appalachia, the Deep South, the urban South, the GLBTQ+ South, the expatriate South. We will attempt to cover the chronological scope of Southern literature, from the emergence of a self-consciously literary regionalism in the Antebellum period up through the present era of “Grit Lit” and “Rough South” writing. Along the way, we will examine literature's role in defining the South (and Southern-associated concepts like “Appalachia”) within the broader cultural consciousness. Special emphasis will be placed on recognizing the significance(s) and the meaning(s) assigned to the South (and/or its subregions), both by

those writing about life in the region and by the consumers of that writing. A particular goal of this course will be an understanding of the intersectionalities of Southern identities as expressed through literary forms and within distinct historical periods. While authors like Zora Neale Hurston, Carson McCullers, and William Faulkner fall within the American literary canon, one of the purposes of this course is to provide students the opportunity to engage with works that often fall outside this categorization—and to consider how the latter texts dialogue with the former. Many of the readings in this course were selected to provide a wide array of representative voices, drawing from different class, ethnic, gender, racial, regional, and sexuality perspectives that co-mingle as often as they diverge. In several texts, the student will almost certainly encounter vernacular speech patterns, writing stylistics, and cultural-historical references with which they are unfamiliar. Coursework will consist of four short response papers, class participation in Zoom meetings and on a Canvas discussion board, and a final paper or other media project. In addition to the aforementioned writers, we will read work by Ernest Gaines, William Gilmore Simms, Sheri Reynolds, Albert Murray, and others.

ENGL 381-901

Multiethnic Literature: Family, Community, & Transitions ONLINE

MW 5:30 p.m - 6:45 p.m / Paul Robertson / CRN: 40205

In this course, students will encounter a broad cross-section of literary perspectives as expressed by several U.S. ethnic communities. Particular emphasis is placed on how these representative individuals and communities process past collective traumas, how they resist, assimilate, and reconfigure an imagined “normative” American culture, and how they interact with other ethnic communities sharing similar predicaments in 20th and 21st century U.S. society. Course readings will include examples of American immigrant literature from writers with Arab, Jewish, Vietnamese, and Mexican origins. Required book-length texts include Le Thi Diem Thuy’s *The Gangster We are All Looking For*, Joseph Delgado’s *Ditch Water*, and Joseph Geha’s *Through and Through*. We will also read representative literature from Native American communities and from the Appalachian region, such as Louise Erdrich’s *Shadow Tag* and Ron Rash’s *One Foot in Eden*, respectively. Works by Toni Morrison (*Song of Solomon*), Paiute poet Adrian Louis, and Appalachian poet Frank X. Walker will also figure prominently.

This course will be conducted primarily in an online format, with twice weekly Zoom meetings. These virtual class meetings will consist of instructor lectures, interspersed with student discussion of key points from the readings. Zoom meetings will be recorded and available for students who are, due to circumstances, unable to attend these live online sessions. Course assignments consist of class participation (during class meetings AND/OR

Canvas discussion board posts), five response papers (2-3 pages in length), and a final 7-10 page papers (or an equivalent media project, with instructor approval). If pandemic circumstances allow, the instructor will consider OPTIONAL face-to-face class meetings later in the semester (which will adhere to all social-distancing and protective guidelines as mandated by the university). Should these face-to-face class meetings occur, they will be Zoom recorded for students unable to be present.

AFAM 382-001 (CRN: 42185)

ENGL 382-001

African American Literature: Realism to the Present ONLINE

MW 2:00 p.m -3:15 p.m / Michael Hall / CRN: 41876

This survey course introduces students to works of African-American literature created between the outset of the Second World War and the present. Historical periods, aesthetic and political movements covered include: Realism/naturalism/modernism; Protest fiction and the Protest Novel; Civil Rights and Black Arts; Literature After 1975. Particularly for literature after 1975, themes explored include gender, sexuality, health and difference especially in relation to works created by authors who conventionally fall outside of the accepted canon of later twentieth century and contemporary African-American literature. Works prior to 1975 come predominately from the Norton Anthology of African American Literature while those after 1975 include works from the anthology as well as outside works by writers such as James Baldwin, Thomas Glave, Audre Lorde, Pearl Cleage, Alice Walker and Toni Morrison. In addition to mastery of course content, emphasis is on the development of analytical ability and skills and searching to find the interconnectedness or threads that can be found in distinct texts.

ENGL 385-001

Fiction into Film HYBRID

MWF 1:00 p.m -1:50 p.m / Alex Jones / CRN: 42204

This course examines how textual narratives are adapted into film, specifically how both textual and visual mediums influence each other. Throughout the semester, we will read several literary works and their silver screen counterparts (foreign and domestic); some in which the film received more acclaim than its novel equivalent (and vice versa). During each section of this course, we will also discuss how similar sequences function in both mediums. At the same time, we will engage with a range of critical theory focused on the relationship between literature, film, and visual art.

This course will be taught as an online/offline hybrid on the days and times Listed. Due to the nature of this course to facilitate real time discussion of course materials, video and

audio feeds will be required for students who choose to attend class online, and 100% online participation in this course will be accepted.

ENGL 385-002

Fiction into Film HYBRID (Online Only Students Welcome)

TR 2:00 p.m -3:15 p.m / Winnie Chan / CRN: 42377

Since the dawn of cinema, fiction has provided fodder for Hollywood. This tradition dates back to the beginnings of the film industry, when D.W. Griffith adapted a deservedly forgotten novel into *Birth of a Nation* (1915), the first full-length feature film. So, what happens in the shift between the printed page and the moving image?

This question is the focus of ENGL 385, a question this section examines by exploring representations and adaptations of “Bad Britains” — as opposed to the “Great” one. We will be studying primarily dystopian novels that include Orwell’s *Nineteen Eighty-Four* (1949), Burgess’s *A Clockwork Orange* (1962), and Ishiguro’s *Never Let Me Go* (2005) and their adaptations. While dystopian fiction looks forward, historical fictions such as Brontë’s *Wuthering Heights* (1847) and Levy’s *Small Island* (2004) challenge the past they portray, and their multiple screen adaptations across time magnify changing attitudes while offering an illuminating window into cultural influence and cultural production.

Film adaptations of prose fiction are useful for developing our skills as interpreters of texts because they present us with ready-made thought experiments in close reading. Enhancing the development of these skills, course requirements will include a reading/viewing journal, two formal papers, scintillating participation in class discussion, and a final exam.

LING 390-001

ANTH 390-001

ENGL 390-001

Intro to Linguistics (ONLINE)

MWF 10:00 a.m -10:50 a.m /Peter Nelson / CRN: 30558

Linguistics is the study of the forms and functions of language as a human phenomenon – what is language and how does it work? In this course, we will introduce the primary levels of linguistic structure (phonology, morphology, syntax, semantics, and pragmatics) and their role in communication and meaning. We will introduce sociolinguistic concepts,

examining how identities like race, gender, and social status are negotiated and reified through language. Finally, we will take a view of language from an evolutionary and cognitive perspective – what are we doing when we use language?

This course will be held 100% online. We will meet (virtually) at the scheduled time at least two days a week, and the remaining meeting will take the form of a recorded lecture and brief comprehension check once a week. While some of this course will rely on readings and lectures, a significant portion of it will involve discussion, both in groups and as a class, so it is important that you be able to connect with live audio via Zoom or BlackBoard. There will be multiple short assignments, a midterm and final, and a research paper. Zoom classes will be recorded and the recordings will be available to students. Tele-office hours will be held weekly. Lecture materials will be posted on BlackBoard. For anyone interested in the course who may have questions, please contact Peter Nelson at nelsonp@email.sc.edu.

ENGL 391-001

Topics: Shakespeare's Publishers & Poems (ONLINE)

MWF 11:00 a.m -11:50 a.m / Joshua Eckhardt / CRN: 41837

In this course, we read Shakespeare's non-dramatic poems in the contexts in which many of his earliest readers found them: in bookstalls and bookshops, surrounded by other books for sale. We read digital facsimiles of the early editions in the order in which they appeared—beginning with *Venus and Adonis* and continuing with *Lucrece*, *The passionate pilgrime*, and *Shakespeare's sonnets*. Students choose some of the other books that were sold alongside Shakespeare, to read independently and to introduce to the class. We read the books that one early owner had bound together with Shakespeare's poems. We get to see which parts of Shakespeare's poems his readers copied by hand. Students even follow their example by making the same kind of manuscript book that those early readers made. Students may use any paper and pen that they wish to make their book (but they should not purchase a pre-made notebook for the purpose). All readings are online for no additional cost.

The course will be online and synchronous. Students will earn credit for participating in Zoom sessions during the scheduled class time, using their cameras and, occasionally, their microphones. Nevertheless, Zoom sessions will be recorded and posted on the course website for anyone who must miss a class or wants to review a class.

ENGL 391-002

19th Century Studies: Love & Death in Victorian Fiction ONLINE

TR 12:30 p.m - 1:45 p.m / Nicholas Frankel / CRN: 42105

Can love be so powerful that we would die for it? Does its power transcend the terrible fact of death? British novelists of the Victorian period were preoccupied with the fatal power of love. In this course – which will be conducted wholly online for the duration of the pandemic -- we will read six Victorian novels, as well as short stories by Thomas Hardy, in which love and death feature prominently, often in close relation to one another. Class assignments will consist of two formal critical papers, weekly informal “response” writing, quizzes, and a final exam. Despite the physical distances between us, class meetings will be student-centered and discussion-based, using a combination of Zoom video and Blackboard's text-based “discussion forum” feature. While hugely enjoyable, Victorian novels (which were often first published serially in magazines over many months) can be daunting in their length. This class will involve a substantial

amount of reading, so if you do not enjoy reading long novels and discussion-based classes, you should not sign-up for this class.

ENGL 391-003

Writing Process & Practice ONLINE

TR 2:00 p.m -3:15 p.m / Heidi Reszies / CRN: 42258

This course will explore writing/not writing through the practice of daily exercises—journaling, compiling, and curating—then integrating into writing poetry, short forms of prose, and/or hybrid texts.

Students will read and respond to a variety of writings that include prose poems, flash fiction, diaries, letters, short essays, and lectures—with texts by Anne Carson, John Cage, Jennifer S. Cheng, Daniil Kharms, Helen Mirra, Harryette Mullen, Maggie Nelson, Lorene Niedecker, Solmaz Sharif, and others. Writing exercises will culminate in students assembling a small portfolio/chapbook/zine of their work.

This course will be primarily asynchronous, with all course content posted to Canvas. We'll begin the semester with an optional synchronous Zoom meeting—additional optional meetings will be scheduled throughout the semester (during the scheduled class time).

AMST 391-902 (CRN: 42193)

AFAM 391-902 (CRN: 42192)

ENGL 391-902

Topics: Narratives of Slavery as Protest Literature ONLINE

MW 4:00 p.m - 5:15 p.m / Shelli Fowler / CRN: 41887

In this course we will examine how narratives about slavery have served as an important and powerful genre of protest literature, both historically and currently. The 19th-century narratives by Jacobs, Delaney, Drumgoold, Douglass, and Pennington, among others, challenged and critiqued the institution of slavery and the white supremacy and racism that informed and sustained it. The genre 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 mid- and late-twentieth century, African American writers such as Octavia Butler and Toni Morrison used the neo-narrative as a way to re-engage in a cultural critique of racism and re-center the voice and experience of formerly enslaved individuals in historical novels on slavery. More recently, 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 class will meet online, synchronously and asynchronously, and our virtual eLearning environment will be collaborative, student-centered, and focused on active and engaged learning. Together we will co-create a dynamic community of inquiry—one that is at once collegial and safe, and intellectually challenging. I look forward to learning more about each you when the semester begins!

400-Level Courses

ENGL 401-001

Shakespeare ONLINE

TR 5:30 p.m - 6:45 p.m / Matteo Pangallo / CRN: 42006

This synchronous online course explores six of 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 in order to understand how performance choices inflect interpretations of the plays’ approaches to identity.

ENGL 402-001

Chaucer HYBRID

MWF 1:00 p.m - 1:50 p.m / John Brinegar / CRN: 41846

This course is an introduction to the writings of Geoffrey Chaucer in their linguistic and social context, focusing on the Canterbury Tales; we will also read some of Chaucer's shorter poems and selections from *Troilus and Criseyde*. We will begin with an introduction to Chaucer's life and language and will then go on to read and discuss his writings. You are expected to read Chaucer's work in the original Middle English; with concentration, this is not as difficult as you may fear. In addition to becoming familiar with Middle English, you will also learn something about Chaucer's England and the original audience of his works. Graded work: 2 papers (4-5 pp. each); quizzes and translation exercises; in-class dramatic reading and discussion leading; 2 midterms; final exam. **While this course has a hybrid designation, online-only participation in the course will be accepted.**

The course will be primarily synchronous: we will meet synchronously for two of the three weekly class periods, and the third will involve asynchronous activities. At present, I plan to hold one or two face-to-face sessions per month; this may increase or decrease with changes in public health.

ENGL 403-001

Milton ONLINE

TR 12:30 p.m - 1:45 p.m / Gardner Campbell / CRN: 41893

350 years after it was first published, *Paradise Lost* continues to inspire lawmakers, 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, 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 one point, we will gather to read *Paradise Lost* together, aloud, in one marathon reading.

ENGL 411-001

Early Modern Studies: Women's Writing in Early Modern England ONLINE

MWF 10:00 a.m -10:50 a.m / Joshua Eckhardt / CRN: 40019

The phrase "women's writing" usually refers to the work of authors. Accordingly, this class will introduce the writing of a number of important early modern authors (Isabella Whitney; Elizabeth Cary, Viscountess Falkland; Mary Sidney Herbert, Countess of Pembroke; Lady Mary Wroth; Aemilia Lanyer; Lucy Hutchinson; Katherine Phillips; Hester Pulter; Margaret Cavendish). But the word "writing" can also refer to non-authorial kinds of writing: the calligraphic books of Esther Inglis; the verse miscellany of Constance Aston Fowler; the inscriptions of Frances Wolfreton in the books that she owned. Women patrons were arguably involved in producing the writing that poets dedicated to them. So the course will consider some poems that women compelled men to write for them. Some scholars consider even printing to be writing. On those grounds, the course also considers some of the women involved in bookselling, publishing, printing, and even paper making. The objective of the course is thus to recognize the full range of women's literary production in early modern England.

The course will be taught mostly online and synchronous but students will be able to participate in some class meetings asynchronously, when necessary, and occasional in-person meetings will also be available as an option. Students can earn credit for participating in Zoom sessions during the scheduled class time, using their cameras and, occasionally, their microphones. When students do not participate in a class discussion, they will be able to demonstrate their engagement with that class period by doing additional writing.

ENGL 435-901

Advanced Poetry Writing ONLINE

T 4:00 p.m - 6:45 p.m / Gregory Donovan / CRN: 39911

This advanced poetry writing workshop assumes previous poetry writing experience acquired in prerequisite courses (including English 305) or their equivalent. It will begin with some general discussions, readings, and encouraging advice on how to generate poems, and then will soon focus on sustained, in-depth responses to the students' writing in the workshop setting. The influence of a diverse array of well-known and accomplished contemporary poets, along with the usefulness of wide reading as well as explorations in translation work, will be emphasized. Individual conferences with the instructor are featured. Many students in this course find it useful in preparing to apply for graduate study in creative writing. The final portfolio of revised poetry is the primary basis for the

grade, while in-class workshop involvement, Blackboard discussion participation, as well as overall improvement and effort, are also evaluated. Welcome!

ENGL 437-001

Advanced Fiction Writing ONLINE

TR 12:30 p.m - 1:45 p.m / Gretchen Comba / CRN: 36750

In this course, we will examine three stylistic modes of fictional narrative that have appeared in North American and British literature in approximately the last 160 years; in addition, we will practice process-oriented techniques associated with these modes in order to develop our own writing. In the first half of the course, we will consider the formal techniques found in realist writing, modernist writing, and postmodernist writing and apply them to our work; in the second half of the course, we will conduct a formal workshop. We will read several short stories, each designed to illustrate a particular narrative mode, and we will draft one story that we will extensively revise throughout the course of the semester. The formal workshop is designed to help us re-see our stories from the viewpoint of others.

I have designed our class so that it has both synchronous and asynchronous components. In the first six weeks of the semester, we will meet synchronously via Zoom from 5:30 – 6:45 on Tuesdays and Thursdays. In each Zoom meeting, we will briefly discuss the revision technique that you applied to your story in the preceding week, and then we will consider the element of technique and stories up for discussion. I sincerely hope that you will be able to attend all of these class meetings; however, in the case that you cannot, I urge you to reach out to other class members for notes. (You may email folks through the email function on Blackboard.) In addition, I will upload an outline of the lecture material, and I am happy to meet with you by phone or via Zoom. In the second half of the semester, we will conduct a formal workshop. This workshop will be held in an asynchronous manner with the discussions taking place on the Blackboard discussion board. On the final day of the course, we will meet synchronously in order to discuss “final story” revisions wrap-up the course.

Course Objectives:

- -Demonstrate an understanding of the formal techniques of realist writing, modernist writing, and postmodernist writing
- -Demonstrate an understanding of and practice ways in which to apply the aforementioned formal techniques in order to “discover” your story

ENGL 439-901

Advanced Creative Non-Fiction ONLINE

M 4:00 p.m - 6:40 p.m / Sonja Livingston / CRN: 41882

May be repeated once for credit. / Prerequisite: English 309.

Creative nonfiction translates real world experiences, memory, and the search for meaning into art.. This class provides advanced study of the craft of creative nonfiction and explores what distinguishes it from other forms of nonfiction and creative writing genres. In this workshop, you'll write creative nonfiction pieces and respond critically to the work of others Students will produce a portfolio of brief creative essays and explore the various opportunities, ethical concerns, stylistic choices, and critical analysis of literary nonfiction. This writing intensive course is run as an advanced workshop. In addition to creating their own work, students will respond to a variety of writing prompts, read and critique work by peers, and select an essay from the text for analysis and presentation to the class. The primary focus is to generate new work while exploring an exciting genre and responding to each other in a dynamic and respectful environment.

Required Text:

The Best of Brevity: Twenty Groundbreaking Years of Flash Nonfiction
Edited by Zoë Bossiere and Dinty W. Moore, 11/2020

ENGL 445-001

Form & Theory of Poetry ONLINE

TR 11:00 a.m - 12:15 p.m / Kathy Graber / CRN: 41892

This section of English 445 is intended as a focused study of poetic form, including not only many traditional received forms but also poems written in free verse, including those whose modes of composition might be called open, organic, experimental, or hybrid. Students will investigate poetic form and theory through readings and class discussions, but most notably through their written analyses of poems and/or their own creative efforts. By the conclusion of the class, students should have a good understanding of the poetic traditions that inform contemporary American poetry and a better ability to use that knowledge when writing creative or critical work. In addition to writing their own short close readings (analyses) and/or poetic drafts, students will be asked to give a brief class presentation and submit a final paper.

LING 451-001 (CRN: 40104)

ENGL 451-001

History of the English Language ONLINE

MWF 2:00 p.m - 2:50 p.m / Sachi Shimomura / CRN: 40103

This course introduces the historical linguistics and social history of English, particularly earlier stages of the language, beginning with its Indo-European roots. We will determine how language and the assumptions ingrained within it shape literature, examine earlier technologies of writing and transmitting information, and explore the politics of language change within specific cultural milieu. Course requirements will include active class participation, short homework assignments, group projects, midterm and final exams, and one or two papers. No previous knowledge of linguistics is required, but you must bring to class a willingness to tackle small pieces of old languages—such as Old English! May not be used to satisfy the literature requirement of the College of Humanities and Sciences.

Class will occur in a flexible format, meeting some days on campus if students wish (though students who prefer to learn remotely can opt to participate via Zoom video-conferencing or Blackboard), and the majority online: via Zoom and/or discussion and annotation assignment with optional group work. Time scheduled for on-campus meetings will adapt to class members' preferences, as well as current safety and social-distancing situations around Richmond. Expect "live" interaction, in person or Zoom, to be available two out of the three class days each week, and a short recorded lecture and active learning assignment for the remaining 1/3 of each week. Zoom classes will be recorded and recordings made available to students. However, since we'll be discussing language sounds, it is recommended that students participate live with audio for the majority of the class sessions.

ENGL 453-001

Intro to Modern Rhetoric ONLINE

TR 11:00 a.m - 12:15 p.m / David Coogan / CRN: 38661

Contemporary rhetoric about social issues in the United States is often rooted in the politics of the past. For example, when Donald Trump called for "law and order" during the Black Lives Matter protests of 2020, he was echoing President Richard Nixon's rhetoric of "law and order" during the Black Power protests of the 1960s. He reclaimed the phrase to show solidarity with what Nixon called the "silent majority" of Americans who were weary of demands for racial justice and an end to the Vietnam war. U.S. rhetoric is filled with moments of continuity like this but also disruption, for example, when advocates for LGBTQ+ rights and their allies argued against the constraints of he/she pronouns and heteronormative rhetoric and politics, more broadly conceived. This class engages difficult questions about changing rhetoric and politics in the U.S. from 1960 – 2020 as it pertains to the issues of race, gender, sexuality, immigration and ethnicity, poverty, disability, technology, and environmentalism. Through a study of the rhetoric of politicians, artists, intellectuals,

activists, comedians, and ordinary people (curated on a YouTube playlist and transcribed for analysis), you will learn how to identify and to critique rhetorical appeals to ethos (character), logos (logic), pathos (emotion), topos (ideology), and kairos (timeliness). The benefit of studying the rhetoric of the past is becoming better stewards of the rhetoric of the present.

ENGL 480-001

Authors: Bulgakov ONLINE

TR 9:30 a.m -10:45 a.m / Thom Didato / CRN: 41845

One of our planet's greatest authors of the 20th century did not start out being a writer. Mikhail Bulgakov began his adult life as a doctor, but gave up medicine for writing. Because of his gifts at realism, the fantastical, and often absurd humor, Bulgakov's works enjoyed great popularity, but their scathing criticism of his country's political principles was increasingly unacceptable to the Soviet authorities. While his initial works dealt with contemporary/historical issues of the times, others focused upon far more absurd settings/situations like a city under attack by giant reptiles, an operation to turn a dog into a super man, or a visit by the devil and his murderous black cat. By 1930 he was, in effect, prohibited from publishing....and as literary historians like to say, he "spent his days writing for the drawer." His plea for permission to emigrate was rejected by Joseph Stalin – and yet, Stalin liked him enough to keep him alive. During the subsequent period of literary banishment, which continued until his death, Bulgakov created his masterpieces, perhaps the most important of which, *The Master & Margarita*, only saw the light of day decades after the author's death. His posthumous rehabilitation began slowly, only to come to full and unfiltered public access during the last years of the Soviet experience. Strangely enough, Bulgakov's work outlasted the country that prevented its publication. This course will focus on five of his best-known works: *A Country Doctor's Notebook*, *The White Guard*, *The Fatal Eggs*, *Heart of a Dog* and *The Master and Margarita*.

ENGL 483-901

Text & Context: American 19th-Century Women Writers HYBRID

MW 4:00 p.m - 5:15 p.m / Terry Oggel / CRN: 41848

This course will examine American literature written by women during the 19th century. It will include long and short fictions by such writers as Catharine Sedgwick (*Hope Leslie*, 1827), Harriet Beecher Stowe (*Uncle Tom's Cabin*, 1852), Louisa May Alcott (*Little Women*, 1868), Mary Wilkins Freeman (*The New England Nun and Other Stories*, 1880s), Francis Harper (*Iola Leroy*, 1892), Susan Perkins Gilman (*Yellow Wallpaper*, 1899), and Kate Chopin (*The Awakening*, 1899). The course will examine women's definition of the

American character during the century when the dominant literary genre was fiction and the modes were "romanticism" (pre-Civil War) and "realism" (post-Civil War). Writings will be studied in their historical, intellectual and aesthetic contexts, paying special attention to women's perspectives on region, race and ethnicity, class and gender. The class will emphasize discussion, and students will be encouraged to contribute. There will be opportunities for extra-credit class presentations. Besides class participation, including attendance, and class presentations, the final grade will be determined by a midterm exam, a paper (optional), quizzes, and a comprehensive final exam.

INSTRUCTIONAL MODALITY DURING THE CORONAVIRUS PANDEMIC

The modality of this course will be flexible. Wednesdays will be in-person for those who feel comfortable with that and Mondays will be online for everyone. Here are more details.

- The course will accommodate students who do not feel comfortable with in-person classes.
- There will be in-person classes one day each week (Wednesday) for those who do feel comfortable with that, providing conditions continue to be safe enough for that.
- We will all observe the necessary restrictions, including masks and social distancing.
- For those not attending in-person on Wednesdays, there will be an online version of that class later that day via Voicethread (asynchronous), replicating what the in-person class had done. It will be available to everyone in the class, providing the opportunity for those who attended the in-person class to add comments that will enhance the online version.
- The other class each week (Mondays) will be online via Voicethread for everyone.
- All online classes will be asynchronous so as to be most accommodating for all student schedules.

In this way, the course will be "hy-flex" or "multi-modal." This method will enhance our discussions of the works we'll study. Additionally, it will place us in a very nimble position. If, later in the semester, things change, we can go to all in-class or all online. We'll be prepared to go either way. Or stay the same for the entire semester.

ENGL 485-901

Literary Theory & Criticism: Poststructuralists ONLINE

M 7:00 p.m – 9:40 p.m / David Golumbia / CRN: 42532

A study of critical approaches to literary texts, with special attention to poststructuralist methods and figures. Some attention is given to the historical development of criticism, but the primary focus is on its theoretical claims, methodologies and aims. Readings will largely be chosen from work from the high water mark of literary theory in the US in the 1980s and 1990s, including figures like Derrida, Foucault, Gates, Sedgwick, Gilroy, Spivak and Cixous, but some attention will be paid to more recent work by writers such as Christina Sharpe, Fred Moten, Achille Mbembe, and Sianne Ngai. The class is taught entirely by discussion. Evaluation is based on participation and on a seminar paper.

Modality: mostly synchronous Zoom-based discussion with some text-based discussion, lecture, and reading notes

ENGL 499-001

Senior Seminar: On Blackness & Feeling ONLINE

TR 12:30 p.m - 1:45 p.m / Shermaine Jones / CRN: 37150

This course pairs affect theory and literary criticism with representative literary works of African American literature to explore the ways race, feeling and citizenship have been integrally related in the American cultural imaginary since the foundation of the nation. Significantly, proslavery racist theories justified slavery as the natural and proper condition of black people not only based on pseudoscientific arguments of black people's presupposed lack of reason and imagination but also on arguments of black people's presumed limited emotional capacity. Through out the course, we will examine the ways that black people mediate, challenge, and resist whiteness as "an affective code" through their own modes of feeling. The course is structured through an engagement with different historical moments/movements: We explore black feeling under slavery in Solomon Northup's *Twelve Years a Slave*, shame and the Jim Crow Era in Nella Larsen's *Quicksand*, black rage and the Civil Rights/ Black Power Movement in Alice Walker's *Meridian* and mourning and microaggressions in Claudia Rankine's in *Citizen: An American Lyric*. Through these readings, we question, how do black people mobilize feelings to bear witness to their humanity, challenge injustice, and work towards individual and collective healing?

ENGL 499-002

Senior Seminar: American Writers in Paris ONLINE

MWF 12:00 p.m - 12:50 p.m / Richard Fine / CRN: 39083

We will examine the experiences of the many writers who expatriated to France in the early decades of the twentieth century, paying particular attention to those writers of the "Lost Generation" in the 1920s. We will focus on a couple of broad concerns, including an exploration of the aesthetic termed Modernism, the gender politics of this literary movement, and the fusion of visual and literary arts that interested so many of these artists and writers. Among the questions we will raise are: Why did so many talented writers leave America? What attracted them to Paris and what influenced them most while there? What impact did Paris have on the form and content of their fiction and poetry? Why did so many of them return to America at the end of the decade?

We will address these questions as we chronicle the experiences of these writers within the contexts of the social and cultural climates of both America and Europe during the 1920s, and assess how their lives in Paris shaped some of the most interesting literature of the twentieth century. We will also devote considerable attention to developments in the other arts—in painting, sculpture, music, dance and the like—as we come to grips with the Modernist aesthetic. Readings will include Hemingway's *A Moveable Feast* and *The Sun Also Rises*, Malcolm Cowley's *Exiles Return*, Fitzgerald's *Tender Is the Night*, Geoffrey Wolff's biography of mad poet Harry Crosby, *Black Sun*, as well as selections from E.E. Cummings's *The Enormous Room*, Gertrude Stein's *Autobiography of Alice B. Toklas*, Kay Boyle's *Year Before Last*, and some other works. The major requirement will be a longer (15-20 page) paper on a subject of your choosing, (such as examining the experiences in Paris and/or influence of a single figure, or an analysis of one particular work). I will also ask you to write 5-6 short response papers to the reading. The class will be conducted remotely and synchronously.

ENGL 499-003

Senior Seminar: Early Modern Plague Literature ONLINE

TR 11:00 a.m - 12:15 p.m / Matteo Pangallo / CRN: 41921

In 1563, a major bubonic plague outbreak struck England: in London, over 20,000 people—24% of the city's population—died from the disease. Subsequent outbreaks continued to devastate the country throughout the period, returning to London in 1592 (19,900 deaths, or 13% of the city's population), in 1603–04 (30,000 deaths, 15%), 1625 (40,000 deaths, 20%), and 1636–37 (10,000 deaths, 8%). It is all too easy to explore the literature of the early modern period and not recognize the substantial role the plague pandemic played in the world from which that literature emerged. The plague was a

formative and persistent threat throughout the lives of all the writers of the period, including Shakespeare, Jonson, Donne, Milton, and others.

This is a reading-intensive course that explores how these devastating plague outbreaks shaped, and took shape, in England's cultural expressions throughout the period. We will read literary works, such as plays, poems, ballads, and prose. In addition, we will look at other primary texts from the period, including excerpts from sermons and theological tracts, edicts and proclamations, bills of mortality, and medical treatises. We will also engage with key scholarly works by historians and literary critics. We will discuss the connections and discontinuities that we notice across the documentary evidence and the literary texts; discern and critically evaluate early modern conceptualizations and rhetorical expressions about the body, self, and society in the various discourses of medicine, religion, law, and literature; and develop and support original arguments that integrate existing scholarship with your own understanding of the texts we are reading.

Through our readings, research, assignments, and both synchronous and asynchronous discussions, our goals are to discover, analyze, and try to understand from a scholarly perspective how such deeply tragic and traumatic experiences enter into not just the historical record but also the collective imaginary of early modern English culture.

Important Note: This course engages with literary and historical materials that center around depictions (often graphic) of death, disease, infection, suffering, and medical and social trauma. These topics may be disturbing, alarming, or upsetting depending on students' personal experiences of and responses to the current pandemic. Bearing this in mind, students should think carefully *in advance* about whether this course will be appropriate for them. There are no "alternative readings" in the course that would allow students to opt out of particular readings or assignments.

ENGL 499-901

Senior Seminar: Prison Literature ONLINE

TR 5:30 p.m - 6:45 p.m / David Coogan / CRN: 41920

This seminar investigates the search for agency in the memoirs of mass incarceration. Agency in prison writing is often theorized as forceful resistance to an oppressive system. Situating agency in the larger history of mass incarceration (1970 – 2010) and in the memoirs of those who lived through it, however, shifts the focus from the prison writer as a subject with more or less strength to fight the power, toward the prison writer an artist navigating the changing discourses and material conditions in search of freedom. Following the historical rise of mass incarceration in the United States, we will begin in the 1960s with writers pursuing agency as critical resistance to the structural forces of racism and capitalism, continue into the 1980s with writers pursuing agency as self-determination, and

end in the 21st century with writers pursuing agency as recovery from earlier life traumas as well as the trauma of prison, itself. In addition to reading prison memoirs, students will read critical theory about agency and literary theory and criticism about memoir to develop original arguments about the liberating potential and real limitations of prison writing.

ENGL 499-902

Senior Seminar: Eighteenth-Century Women's Writing ONLINE

M 4:00 p.m - 6:40 p.m / Catherine Ingrassia / CRN: 36121

This senior seminar will be an in-depth exploration of women's writing between roughly 1660 and 1800. This writing, previously classified as "domestic" or "romantic" by literary historians (when considered at all), was in fact anything but. These writers produced often subversive, engaging, texts that looked frankly and truthfully at the challenges confronting women living in a world with few legal protections, no birth control, limited options for employment, and a naturalized culture of male privilege. They also keenly observed London's complicated commercial and social spaces as well as the current events of the day, from war and politics to British's colonial expansion and shifting financial systems. Equally significant, their writing advanced new literary forms (like the novel) and offered alternative models of behavior that challenged customary assumptions about gender identity and presentation. Simultaneously, they wrote during a period that saw the emergence of a literary marketplace in which they operated as active agents.

This course will read across multiple genres to explore how these writers contributed to the development of different genres (e.g. the novel), used poetry for social activism, created communities of readers with periodicals, and also reflected upon their own lives in memoir and other forms of life-writing. Authors we'll explore will include but not be limited to Aphra Behn, Eliza Haywood, Penelope Aubin, Anne Finch, Mary Shelley, Lady Mary Wortley Montagu, and Mary Barber.

A semester-long senior seminar cannot, of course, provide exhaustive coverage of all the women actively writing during this period; however we will focus on dominant themes and concerns across a representative group. In addition to reading primary literary texts, we will also read some theoretical and scholarly work to think about how gendered assumptions, sexist stereotypes, and prescriptive cultural expectations shaped the treatment of women's writing within literary history—a treatment that is still being dramatically and appropriately revised. In other words, why is it possible you've only heard of Jane Austen and Mary Shelley, and few of the dozens of writers that came before them?

In spite of the importance and popularity of these writers during their time, scholarship has often overlooked some of these writers so students in this seminar will have the opportunity to do important, original research.

The course will use a combination of print books and facsimile or online editions available either through databases in VCU libraries or open-source sites. Course assignments will include short response writings, some focused research assignments, and a longer final paper. Students interested in enrolling in this seminar can contact me (cingrass@vcu.edu) for a reading list and more details on assignments.

This course will be taught as a synchronous, online course with meetings conducted on zoom. If the permissions and CDC guidelines permit, we might try to meet face-to-face later in the semester but 100% online participation is completely fine.