ENGL 500-003  Practicum: Teaching College English
A course for graduate teaching assistants assigned to teach or shadow UNIV200. The course provides training, instructional support and professional development for graduate teaching assistants working with University College. Does not count toward graduate degrees.
Latane  TBA  CRN: 12446

ENGL 500-004  Practicum: Teaching College English
A course for graduate teaching assistants assigned to teach or shadow UNIV200. The course provides training, instructional support and professional development for graduate teaching assistants working with University College. Does not count toward graduate degrees.
Abelson  TBA  CRN: 29428

ENGL 501-901  Introduction to Graduate Studies in English
This course offers a practical introduction to graduate studies in English by analyzing the under-discussed academic genres central to MA students' success: the conference paper and presentation; the MA thesis; and the curriculum vitae. Just as they must eventually do in the MA program, students choose (for their final project of the course) either to make a presentation in class or to write a thesis proposal. The course thus offers a rehearsal of the rest of the degree program, preparing students for what lies ahead.
Harrison  M 7:00-9:40pm  CRN: 12447

ENGL 560-001  18th Century Studies: Queer 18thC British Literature
This seminar is for upper-level English majors and for graduate students in English (whether MA, MFA, or MATX). We'll use a queer lens to scrutinize the literature of the late 1600s to the early 1800s, along with its historical, cultural, political, legal, and even spatial contexts. We'll read novels, plays, and poetry (some well-known, some lesser-known) alongside a range of other kinds of texts from periodicals to slang dictionaries to modern criticism. Requirements: discussion, weekly writings, quizzes, seminar presentations, and a seminar paper. No previous experience of the time period or its literature is required.
Swenson  TR 12:30-1:45pm  CRN: 36222

ENGL/ENED 601-901  Young Adult Literature
In ENED/ENGL 601-901: Young Adult Literature, students will (a) read, discuss, and evaluate works from multiple genres of young adult literature and (b) learn how to teach reading in secondary schools (using young adult works as sample texts). The class will emphasize (b) a little more than (a). Students will often read, discuss, and evaluate
works of young adult literature through trying out pedagogical approaches suited to secondary classrooms. While students in VCU’s Teacher Preparation Program will create lesson plans focused on young adult texts, students in other programs may pursue other kinds of projects (e.g., writing their own young adult texts). In Fall 2017, the class will read the following young adult books: Jacqueline Woodson’s *Brown Girl Dreaming*, Tony Johnston’s *Any Small Goodness*, Julie Anne Peters’ *Luna*, Don Brown’s *Drowned City*, Walter Dean Myers’ *Monster*, Corinne Duyvis’ *On the Edge of Gone*, and Brian Selznick’s *Wonderstruck*. Among other topics, the class will consider how these texts work with dynamics of race, ethnicity, ability and disability, gender identity, class, and sexual orientation.

**Collin**

**R 4:00-6:40pm**

**CRN: 19437**

**ENGL 605-901 Introduction to Scholarship in English Studies**

This course introduces research methods that remain foundational to English departments. It helps graduate students both to evaluate scholarship (using secondary sources) and to produce scholarship (using, without confusing, primary, textual, and original sources). It thus features not only literary criticism and literary works but also textual criticism and rare books. The course, accordingly, asks students to produce several kinds of bibliographies (enumerative, annotated, and descriptive) in addition to a final project involving documentary or critical editing.

**Eckhardt**

**W 7:00-9:40pm**

**CRN: 27881**

**ENGL 614-901 Cultural Discourses: Literature & Cultures of the Early Modern Atlantic World**

This course examines the age of empire and slavery through the lens of literary history. The class is organized as a broad survey meant to introduce you to central literary and historical contexts of the early modern Atlantic World, as well as scholarly methods that apply across all time periods. Each week we will take up one of the following themes: African Kingdoms, Piracy, Travel Literature, Plantation Slavery, Indigenous histories, Material Culture, Religion & Medicine, Revolution, Digital Methods, Gender, Race, and Archives. The course is thus intended for serious students of the period (roughly 1600-1830) as well as anyone interested in the critical frameworks under discussion.

Participants will give a short presentation and paper on a primary source connected to one week’s readings and will have the option of doing either a seminar paper or a creative-critical or multimodal work as a final project.

**Lingold**

**R 7:00-9:40pm**

**CRN: 37513**
ENGL 624-901  
**Texts and Context**  
**Slavery in the African American Literary Imagination**

“[T]he very choice of history as subject is determined by authors’ experience of the recent past and the present. But the connection is primarily indirect and metaphoric.” Keith Byerman, *Remembering The Past*

This course will attempt to grapple with the problem of representing slavery in literary texts by exploring the genres of the slave narrative and the historical novel. Our study of the slave narrative will include emphasis on its generic structure as well as issues of authentication and archival research. We will visit both print and electronic texts and discuss the impact of this material on literary study.

The majority of the course will focus on twentieth and twenty-first century revisions of the slave narrative form as post-modern writers re-interpret the meaning of slavery in contemporary times. Questions we will consider: Why has slavery been such an enduring subject for African American fiction writers? How might these writers be writing “in the gaps” of nineteenth-century narratives? How are they using slavery as a cultural discourse to comment on contemporary times? Novels will include Toni Morrison, *Beloved* (1987) and *A Mercy* (2008); Sherley Anne Williams, *Dessa Rose* (1987); Edward P. Jones, *The Known World* (2003); and James McBride, *Song Yet Sung* (2008); Colson Whitehead, *Underground Railroad* (2016).

**Bassard**  
TR 5:30-6:45pm  
CRN: 37515

ENGL 631-901  
**Form and Theory of Creative Nonfiction**

A review of the traditional CNF canon followed by glorious dismantling of it. From the Mayan Mythic Past to the Facebook post present, from Montaigne, to Sor Juana Ines de la Cruz, to Argentine Historical murals and the Erasure poetry of Srikanth Reddy, a broad examination of the origins of creative nonfiction and its wonderful vicissitude of diverse manifestations.

**Ferreira Cabeza-Vanegas**  
M 4:00-6:40pm  
CRN: 35535

ENGL 666-901  
**Creative Writing: Fiction**

Study of the art of novel writing, with the goal of improving not only the individual novel under consideration but the abilities of the writers within the class. Workshop members will produce the first half of a novel, and will consider the novels-in-progress of their fellow classmates. Please note this is a two-semester class; students who enroll in Novel Workshop in Fall 2018 are required to enroll in Novel Workshop II in Spring 2019. Prerequisite: graduate standing in Fiction M.F.A. program or permission of the instructor.

**Pylväinen**  
W 7:00-9:40pm  
CRN: 37514
ENGL 666-902  
Creative Writing: Short Fiction  
Fiction writing workshop; stories, discussion, readings and accompanying prompts.  
Ferreira Cabeza-Vanegas  
T 7:00-9:40pm  
CRN: 31750

ENGL 667-902  
Creative Writing: Poetry  
This is a graduate workshop in poetry writing, admission limited to students in the MFA program. Each student is expected to write and revise between ten and twelve poems, and to submit these poems for discussion in workshop. At semester's end, students will submit a portfolio of revisions of the semester's work. Students will also be asked to submit four short response papers to books on our reading list, and to meet with me at least twice during the semester for individual conferences. A student's final grade is determined primarily by the content of the portfolio, but I will also take into consideration the quality of the student's short essays and contribution to workshop discussions.  
PROBABLE TEXTS:  
Tarfia Faizullah, *Register of Illuminated Villages* (Graywolf)  
Tom Sleigh, *House of Fact, House of Ruin* (Graywolf)  
Susan Stewart, *New and Selected Poems* (Graywolf)  
Also the winner of 2018 Larry Levis Reading Prize, TBA  
Wojahn  
R 4:00-6:40pm  
CRN: 34262

ENGL 671-901  
Film and Television Scripts  
A study of the craft of screenwriting. Students will be required to produce a pitch, outline, treatment, and three acts of a screenplay. Class will be run in workshop format, with each student having his or her work critiqued by the class.  
McCown  
T 4:00-6:40pm  
CRN: 37512

ENGL 673-001  
Teaching Creative Writing  
This course addresses the pedagogy of teaching creative writing. Students learn how to articulate objectives and how to design classroom activities and cumulative reading and writing exercises that move students toward the acquisition of stated skills and the generation of longer writing projects. There is a focus on practical classroom management and purposeful lesson planning. This class is required for graduate teaching assistants in the MFA Program who are assigned to teach or shadow ENGL 295 or HON250, but it is open to any graduate student.  
Graber  
MW 2:00-3:15pm  
CRN: 12464
MATX 601-901  Texts and Textuality
This course, a core requirement for the Media, Art, and Text (MATX) PhD program, explores current theories of texts and textuality, with some emphasis on the ways they relate to the study of other media and the arts. The course surveys several disciplinary and interdisciplinary approaches to texts, drawing on writings by major figures from literary theory, cultural studies, visual studies, and media studies. The course is taught by discussion. Evaluation is via course participation and one long seminar paper.
Golumbia  R 4:00-6:40pm  CRN: 17827

MATX 602-901  History of Media, Art and Text
The bulletin copy for this course states that it “examines the history of communication technologies in their social and cultural contexts, with an emphasis on the development of contemporary digital technology and new media. Students will explore how the interactions between communication practices and technologies are related to institutions, identity formation, cultural values, social practices and economic conditions.” Whew. I’m hoping that the course will pull together divergent threads from a number of different fields (law, cultural history, critical theory, the history of science) to examine the histories of various communications technologies (print, telegraphy, motion pictures, television, and more recent digital technologies among them). My own particular interest is in the systems of ownership that drive the development and use of these technologies, and so I hope the course will alert you to your dual roles as not only potential producers but also as consumers of intellectual property. We will also apply a variety of analytical frameworks to help understand, interpret and evaluate the ways in which such media have operated historically and indeed operate in the contemporary world.
Readings will range from Martha Woodmansee’s works on the origins of modern authorship to Mark Poster’s ruminations on the digital author and Joanna Demers’s work on musical sampling, from Jonathan Sterne’s cultural history of listening to James Boyle’s provocative work on public/private distinctions regarding information in the modern age. (Boyle asks the intriguing question, who owns your spleen? and my challenge will be to convince you of its relevance to the study of media, art and text.) We will also look at some of the relevant critical theory (Foucault, Barthes, Bourdieu and others) that informs much recent thinking on a variety of these issues. I will ask you to make at least one presentation to the group, perhaps explore one ethics “case study,” and conduct one longer investigation into an issue that piques your interest related to the concerns of the course.
Fine  M 4:00-6:40pm  CRN: 31947