

**VCU DEPARTMENT
OF ENGLISH**

**GRADUATE
COURSE
DESCRIPTIONS**

Fall 2018

Updated 5/4/18

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 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.

Prichard**TBA****CRN:****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 550-001****Studies in Linguistics: History of the English Language**

In English 451/550, you will learn about the origins, development, and present state of the English language. We will begin with a look at English's distant roots in Proto-Indo-European. We will then follow the myriad changes the language undergoes in moving from Old English to Middle English to Modern English, and look at how early Modern English differs from the language we speak now. We will end the course with a look at American English(es) and an overview of English as a world language and some speculations on its future. Throughout the course, we will focus not only on formal

linguistic changes, but also on the various social roles English has played through the centuries.

Brinegar

MWF 1:00-1:50pm

CRN: 38191

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 reinterpret 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:

Matthew Dickman, *Wonderland* (Norton)

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

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.

Columbia**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**