

**VCU DEPARTMENT
OF ENGLISH**

**GRADUATE
COURSE
DESCRIPTIONS**

Fall 2011

ENGL 500-003**Practicum: Teaching College English**

A course for graduate teaching assistants only. The course provides training, instructional support and professional development for graduate teaching assistants. It includes practical teaching strategies, curricula development, and managerial skills for the classroom, the Writing Center, and the Computer Center. Does not count toward graduate degrees.

Prichard**MWF 1:00-1:50pm****Call#: 12446****ENGL 501-901****Introduction to Graduate Studies in English**

This course is an introduction to the theoretical and practical aspects of advanced English studies. The course is not designed to be exhaustive but will help to guide students into the fundamentals of successful graduate study in English and provide them with a starting point for further exploration. While much of the time will be scheduled activities and discussions, there is flexibility within the course to address any additional issues or concerns that might arise during the semester.

Eckhardt**W 700-9:40pm****Call#: 12447****ENGL 532-902****Applied English Linguistics**

Please contact instructor for course details.

Griffin**MW 5:30-6:45pm****Call#: 23826****ENGL 560-001****Special Topics in British Literature: 18th Century Novels**

See course description for ENGL 415. Please contact instructor for additional course details. Admission to this course granted by instructor or program director only.

Swenson**TBA****Call#: 26696****ENGL 560-901****Special Topics in British Literature: Shakespeare's Later Works**

See course description for ENGL 401. Please contact instructor for additional course details. Admission to this course granted by instructor or program director only.

Brinegar**TBA****Call#: 25488****ENGL 601-901****Young Adult Literature**

Housed in School of Education. Please contact School of Education for course details.

Rand**R 4:00-6:40pm****Call#: 19437**

ENGL 611-902**Authors: Toni Morrison**

Please contact instructor for course details.

Bassard

W 4:00-6:40pm

Call#: 26498

ENGL 614-901**Cultural Discourse: Victorian Women Poets**

Please contact instructor for course details.

Frankel

W 7:00-9:40pm

Call#: 26933

ENGL 614-902**Cultural Discourse: Black Britain**

This course surveys immigrant fiction, poetry, music, and film of Africans, West Indians, East Indians, and Others living in the metropolis that once ruled their homelands. Unlike immigrant fiction in the United States, Black British writing explores a much more ambivalent transition. As the Antiguan writer Jamaica Kincaid observes, back home colonized subjects were made to understand "that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless—and much about our own lives and much about the very idea of us headed that last list." Upon arrival, however, England is not all it's cracked up to be, as (written, visual, and aural) texts by Wole Soyinka, Olaudah Equiano, Hanif Kureishi, Zadie Smith, Salman Rushdie, Buchi Emecheta, Mary Prince, Gautam Malkani, Linton Kwesi Johnson, Paul Gilroy, and Stuart Hall (among others) will illustrate. Requirements include a public reading journal, sparkling intellectual conversation, an academic book review, and a seminar paper ready for submission to a professional conference or journal.

Chan

MW 4:00-5:15pm

Call#: 27060

ENGL 624-903**Texts and Contexts: First Novels**

This is a one-time graduate seminar offered to coincide with the tenth anniversary this November of the VCU-Cabell First Novelist Award. Discussions and papers will focus on modern and contemporary novels—including past, as well as the 2011 First Novelist Award winner—with special consideration put on an author's "announcement of self" in long narrative fiction. Although the syllabus is not finalized, novels under consideration include: Matilda Savitch, The Archivist's Story and The Second Coming of Maval Shakonga (First Novelist winners); The Brief Wondrous Life of Oscar Wao, Then We Came to the End, The Imperfectionists, White Teeth, Neuromancer, Joy Luck Club, The Edible Woman, Invisible Man, Player Piano, Go Tell It On The Mountain and Revolutionary Road.

De Haven

M 7:00-9:40pm

Call#: 23545

ENGL 629-902**Form and Theory of Poetry**

This is a course in the study of poetic form, primarily received meters and forms, but also free verse and “open” forms. We will investigate poetic form through readings in our anthologies and in handouts I’ll distribute, through lectures and class discussions, but most importantly through writing poems ourselves--poems in meter, poems in received forms such as sonnets, sestinas, and villanelles, poems in free verse, and poems in other modes such as prose poems, syllabic poems, and accentual meter. By the conclusion of the class, you should have a good understanding of English language prosody, and a better ability to use that knowledge when writing your own poetry, whether you choose to write it in open forms or in received form. In addition to the poems you will be writing, I will also ask you--during the final weeks of the semester--to give a brief class presentation or short paper on the work of a poet who works in received forms.

Probable Texts:

Strand and Boland, *The Making of the Poem*

Paul Fussell, *Poetic Meter and Poetic Form*

Wojahn

T 7:00-9:40pm

Call#: 24556

ENGL 652-901**Studies in Writing and Rhetoric**

This course introduces students to research and scholarship in Rhetoric and Composition. Through an overview of landmark studies, students will learn how to critically evaluate the way knowledge gets made and develop their own methods for generating new knowledge. The studies we will review are about the writing process, the qualities of “good” writing, the tools for writing, the teaching of writing, and the sites for writing (classroom, workplace, community, world). The methods that these studies use are drawn from the humanities and the social sciences and include teacher-inquiry, the case study, qualitative research, ethnography, discourse analysis, critical theory, and, more recently, community literacy. Course assignments will include reviews of publications using specific methods, short experiments with these research methods, a longer review of research on a given topic in the discipline with a critical evaluation of the research methods employed, and, finally (a) a detailed research proposal with an annotated bibliography or (b) a report on a semester-long study. Students are encouraged to pursue topics that could be developed further into a master’s thesis or directed study.

Hodges

MW 5:30-6:45pm

Call#: 26495

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

Prerequisite: Graduate standing in the MFA Program, or permission of the Creative Writing Committee. 3 stories to be workshopped, we’ll settle on a schedule early in the semester. 1 revision to be workshopped. Comments for

colleagues in writing and *à haute voix*. Everyone should make a substantial contribution to the discussion every week. This may mean I solicit comments from some individuals and, occasionally, ask others to hold remarks for a few minutes. You should write substantial comments (approximately 1 page) for each author; bring TWO copies—one for the writer and one for me.

Analysis of a Literary Journal

To help build a sense of the literary publication “market,” you’ll research a literary journal (e.g., *The Paris Review*, *Agni*, *The Missouri Review*, etc.) and write an analysis of its needs, interests, contests, etc. You’ll present these and distribute them to everyone in class.

Outside Readings

You may bring in your favorite story (or a story you find interesting, challenging, puzzling ...) to present to the class. We’ll discuss the story as a model text. We may be able to do this twice per person.

I also expect you to attend the readings by visiting fiction writers this semester.

Cokal

T 7:00-9:40pm

Call#: 16882

ENGL 667-901

Creative Writing: Poetry

Prerequisites: Graduate standing in the MFA program, or permission of the instructor. This is a graduate level poetry workshop. The class is designed to enable students to continue to hone their reading and writing skills while at the same time experimenting with new strategies. The class encourages students to engage in an ongoing conscious reckoning of their aesthetic values and choices. Each week students are required to produce new drafts, comment both orally and in writing on the drafts of their peers, and to read and respond to published poetry collections.

Graber

M 7:00-9:40pm

Call#: 12461

ENGL 671-901

Film and Television Scripts

Prerequisite: Graduate standing in the MFA Program, or permission of the Creative Writing Committee. Workshop members will develop concepts, outlines, pitches and a first draft of a full-length (90 pages) theatrical screenplay. Focus will be on breaking a script down to beats, building scenes and scene progression.

De Haven

TR 5:30-6:45pm

Call#: 26493

ENGL 672-901

Writing Nonfiction

The last four decades have seen the re-emergence of nonfiction prose in this country. This workshop focuses on the craft of writing literary or creative nonfiction. We will read extensively in the genre, examining its many forms and

uses both in book-length works and essays. Our readings will be drawn primarily from American writers after 1950, but we will work to place those writers in a historical context. Workshop participants will write extensively, working on the craft of nonfiction through drafting and significant revision, and responding carefully to each other's works in progress. May be repeated for credit.

Hodges

W 7:00-9:40pm

Call#: 12463

ENGL 673-001

Teaching Creative Writing

This course will be a sort of symposium or working group for exchanging ideas and techniques for teaching our dual-genre course, ENGL 295. It will meet Wednesday 1-2 each week and is intended to offer support and inspiration as you transition into a perhaps new type of teaching. While it's primarily intended toward those in their first year of 295, other MFA teachers may also join as speakers or discussants.

Cokal

MWF 1-1:50pm

Call#: 12464

MATX 601-901

Texts and Textuality

This course, a core requirement for the interdisciplinary PhD in Media, Art, and Text but open to other graduate students by request, explores theories of texts and textuality as they relate to the study of various media and fields (English, arts, mass communications). Co-taught with Dr. Noreen Barnes (School of the Arts) and Dr. Soo Yeon Hong (School of Mass Communications), this course will engage theoretically and analytically a range of texts in various media (poems, fictions, word sculptures, paintings, illustrations, theater and dance, films, TV, video and soundworks), asking questions such as: (1) What is a text? (2) What features are common to all texts, irrespective of their medium, what features distinguish texts in particular media? (3) How are the meanings of texts produced and negotiated? (4) How do texts translate from medium to medium? We will combine several disciplinary perspectives (English and cultural studies, art history, and theories of mass communication) to study textual forms in their complex dynamic, as they move across historical periods and media or stretch the boundaries of a particular genre. We will utilize multimedia computer technology to understand past and contemporary textual forms as they engage our senses, as well as our interpretive minds.

Instructor: Dr. Marcel Cornis-Pope with Dr. Noreen Barnes (School of the Arts) and Dr. Soo Yeon Hong (School of Mass Communications)

Cornis-Pope, Hong & Barnes

R 4:00-6:40pm

Call#: 17827

MATX 602-901

History of Media, Art, and Text

DRAFT- SUBJECT TO CHANGE

Updated- 6/6/10

In this course we will examine the history of media, art, and text from two general frames: the long and broad history of the emergence and circulation of such forms in world history, and the much more recent emergence of the concept of “new media.” Under the first heading we’ll read in some wide-ranging theoretical works by McLuhan, Innis, Kittler, Stiegler and others; under the second we will read recent new media theory, including those that take “new media” to be a coherent contemporary object, especially Manovich and Hansen; those who interrogate the concept (Gitelman), and theorists who foreground contemporary media objects including Chun, Galloway, Nakamura, and Kirschenbaum. Students will write two short papers and a longer paper, offer discussion questions on one reading, and participate vigorously throughout the semester.

Columbia

MW 5:30-6:45pm

Call#: 17220

MATX 690-901

Seminar: Exception and Its Representation

Enrollment by permission only. Since its original publication and subsequent translations into other languages, Giorgio Agamben’s *Homo sacer* project has drawn a lot of critical attention. This seminar will explore Giorgio Agamben’s concept of a permanent “State of Exception” that appears to serve as the unacknowledged rule of contemporary politics. Readings include Agamben’s books on the subject, as well as works by Michel Foucault, Carl Schmitt, Walter Benjamin and Jacques Derrida, from whom Agamben takes up impulses and whose concepts he reconfigures. Parallel to these theoretical readings, the seminar will closely examine representations of the state of exception in film in an attempt to not only flesh out, but also critique Agamben’s theory.

Speck

W 7:00-9:40pm

Call#: 20501