

**VCU DEPARTMENT
OF ENGLISH**

**GRADUATE
COURSE
DESCRIPTIONS**

Spring 2011

ENGL 500-003 **Practicum: Teaching College English**
Please contact instructor for course details.
Prichard **MWF 1:00-1:50pm** **Call#: 12265**

ENGL 528-901 **Children's Literature II**
Course housed in School of Education. Please contact School of Education for course details.
Milby **W 7:00-9:40pm** **Call#: 12266**

ENGL 552-901 **Teaching English as a Second Language**
Course housed in School of Education. Please contact School of Education for course details.
Cho **W 4:00-6:40pm** **Call#: 23053**

ENGL 560-001 **Special Topics in British Literature: Shakespeare**
See course description for ENGL 400. Please contact instructor for additional course details. Admission to this course granted by instructor or program director only.
Brinegar **MWF 2:00-2:50pm** **Call#: 25097**

ENGL 560-002 **Special Topics in British Literature: 18th Century Drama**
See course description for ENGL 424. Please contact instructor for additional course details. Admission to this course granted by instructor or program director only.
Ingrassia **TR 9:30-10:45am** **Call#: 25581**

ENGL 570-001 **Special Topics in American Literature: 20th Century Novel**
See course description for ENGL 414. Please contact instructor for additional course details. Admission to this course granted by instructor or program director only.
Cokal **TR 3:30-4:45pm** **Call#: 25096**

ENGL 570-002
Special Topics in American Literature: Slave and Neo-Slave Narratives
See course description for ENGL 391-004. Please contact instructor for additional course details. Admission to this course granted by instructor or program director only.
Bassard **TR 12:30-1:45pm** **Call#: 25775**

ENGL 606-901 **Literary Criticism**

A comparative study of current critical theories and approaches to literature (reader oriented, formalist, psychoanalytic, archetypal, feminist and gender-oriented, structuralist, poststructuralist, new historicist, multicultural and postcolonial). These approaches will be evaluated in terms of their capacity to address major components of the literary process (author, literary text, reader, history, culture); they will also be tested on designated literary texts. The goal of this course is twofold: (1) to expand our repertory of critical approaches, grounding our interpretative practice in a more coherent theory of literary signification; (2) to encourage us to examine the rhetorical strategies that literary texts employ to generate responses, and our own interpretive moves.

Cornis-Pope

MW 4:00-5:15pm

Call#: 25095

ENGL 611-901

Authors: "A Certain Spontaneous Aristocracy Of Feeling"

– Nathaniel Hawthorne and Herman Melville

In the summer of 1851, as he was finishing *Moby-Dick*, Herman Melville wrote to his new friend, Nathaniel Hawthorne: "I can well perceive, I think, how a man of superior mind can, by its intense cultivation, bring himself, as it were, into a certain spontaneous aristocracy of feeling, -- exceedingly nice and fastidious, -- similar to that which, in an English Howard, conveys a torpedo-fish thrill at the slightest contact with a social plebian. So, when you see or hear of my ruthless democracy on all sides, you may possibly feel a touch of a shrink, or something of that sort. It is but nature to be shy of a mortal who boldly declares that a thief in jail is as honorable a personage as Gen. George Washington." Here, even as he describes his friendship with Hawthorne as a "spontaneous aristocracy of feeling," Melville points to a major theme, his "ruthless democracy on all sides," which will both distinguish their projects from one another and contribute to the eventual cooling of their friendship. This course will focus the works of Nathaniel Hawthorne and Herman Melville as they respond to the artistic, cultural, and political concerns central to the United States of American in the middle decades of the nineteenth century.

Harrison

W 7:00-9:40pm

Call#: 25101

ENGL 611-902

Authors: James Joyce

Please contact instructor for course details.

Donovan

R 7:00-9:40pm

Call#: 25285

ENGL 611-903

Authors: Joan Didion

Joan Didion's Literary Nonfiction: This course will offer us an opportunity for close study of Joan Didion's nonfiction with attention to prose stylistics, narrative

structure, rhetoric and social and journalistic relevance. We will read her work chronologically for the most part, starting with *Slouching Towards Bethlehem* (1968) and *The White Album* (1979), then moving to *After Henry* (1992), *Political Fictions* (2001), *Where I Was From* (2003), *Fixed Ideas* (2003) and *The Year of Magical Thinking* (2005). WE will also read some of her writing that has not been collected in a book. Assignments will include some mix of stylistic analysis, critical response, and a final project on some aspect of Didion's work. Scholarly criticism of Didion's writing has been, to date, limited. I will make available on-line and through bibliography what literature exists.

Joan Didion is one of the most important writers of literary nonfiction, personal and journalistic, of the 20th and 21st Centuries. This promises to be an interesting, perhaps eye-opening experience of genre and author.

Hodges

M 7:00-9:40pm

Call#: 25580

ENGL 624-902

Texts and Contexts: The New Yorker

The "New Yorker School of Fiction" is a phrase that one encounters in reading about the development of the short story in America after 1925. Dale Kramer says--and we may come to disagree with him--that the "New Yorker short story probably causes more debate, and results in more distemper, than anything else about the magazine." Editors of *The New Yorker*, however, reportedly deny that there is any such thing as a "New Yorker story." We will read a number of stories from back and current issues of *The New Yorker* in an attempt to characterize "The New Yorker School," if such a thing does in fact exist. This will necessarily lead us to examine *The New Yorker* itself: the editorial principles upon which Harold Ross founded it in 1925 and the degree to which William Shawn carried Ross's vision into the 1980's. We will also focus on the effects that publishing in *The New Yorker* appears to have on its authors, particularly on those whose work typically has appeared in other magazines. Is there a difference in kind between an author's *New Yorker* stories and his stories published elsewhere? Often Fitzgerald (not a *New Yorker* writer) wrote for the *Saturday Evening Post*. Do authors write for *The New Yorker*? Do authors heavily revise their *New Yorker* stories when they are collected between hard covers? Does a writer "change" after his/her first story has appeared in *The New Yorker*? Raymond Carver, who published in *The New Yorker* but who is not a *New Yorker* writer, may be interesting to consider in this regard. Why are stories from *The New Yorker* more widely anthologized than those from any other magazine? These are some of the questions that we will address in an attempt to explore the relationship between *The New Yorker* and its authors.

Mangum

TR 5:30-6:45pm

Call#: 23864

ENGL 630-012**Form and Theory of Fiction**

Just as narrative theory approaches narratives as a synthesis of a what (story) and a how (discourse), this course will approach narrative theory by emphasizing both its what and its how. This course will equip MA, MFA, and PhD students with a sophisticated understanding of narratology's major principles and paradigms, and it will provide a sense of the field's development over time. We will apply narrative theory to published fiction, finding ways theory can illuminate narrative and narrative can change theory. Assignments will probably include a substantial reading load, three short formal essays (5 pages each) applying theory to a narrative on the syllabus, a final formal essay (10-12 pages) applying theory to a narrative of one's choice, and daily engagement in discussion.

Nash**TR 3:30-4:45pm****Call#: 25090****ENGL/ENED 636-901****Teaching Writing: Theory and Practice**

This course teaches you how to help other people master the process of writing in college. We begin with research on that process: theories about how writers invent ideas, shape them structurally, stylistically and grammatically, solve intellectual problems, conjure an audience, construct a voice, establish evidence, and enter a discourse. The second half of the course explores the ways we learned how to do these things—in classrooms and out of them—comparing our experiences with what the research says about student-centered course design: the use of small groups, in-class writing, the making of assignments, writing comments, running conferences, judging “good” writing, and so on. Students will put these theories of writing and teaching into practice throughout the semester in short assignments—some of which will be done in class. This lays the foundation for several bigger assignments: an essay on the writing process, a teaching philosophy statement, and an annotated sample syllabus—your ideal writing course.

The primary objective, in other words, is to hone your own calling as a teacher. The course does not attempt to address the ins and outs of particular writing courses at VCU, genre-based courses outside of Rhetoric and Composition (poetry, fiction), writing in the academic disciplines, or the teaching of writing in the public schools. Its domain is the essay, personal writing, research-writing, persuasive writing, non-fiction writing—basically, all the forms of prose one typically sees in college writing courses.

Coogan**MW 5:30-6:45pm****Call#: 25098****ENGL 661-901****Themes in Interdisciplinary Studies: Orality, Literacy and the Digital**

DRAFT- SUBJECT TO CHANGE

Updated- 4/2/10

This course will survey the key ideas in historical thought about media, with a particular focus on periods of transition (from speech to writing, from manuscript to print), and with an emphasis on ways of understanding our current moment as in some ways like these other moments, and with potentially similar effects. Readings from theorists such as Ong, Havelock, A. Johns, D. F. McKenzie, Eisenstein, McLuhan, Derrida, Stiegler, Kittler, Clay Shirkey, Cass Sunstein, David Crystal, Naomi Baron, and others; about a third of the class will be devoted to examining particular works of media and/or literature in which the ideas we read about are realized practically, including digital video projects such as Trinh T. Minh-ha's *Reassemblage*, Zacharias Kunuk's *Atanarjuat (The Fast Runner)*, and Rolf de Heer's *Ten Canoes*, and web-based communities where global communication occurs along multiple registers (such as YouTube and some varieties of online multiplayer games)

Columbia

T 7:00-9:40pm

Call#: 24370

ENGL 666-901

Creative Writing: Short Fiction

Prerequisite: Graduate standing in the MFA Program, or permission of the Creative Writing Committee. This class is a graduate writing workshop in short fiction. Each student will be expected to produce a minimum of two stories and a final revision of at least one of those. The focus is on in-workshop critiques, but students are also expected to provide substantial written commentary on student manuscripts.

De Haven

W 7:00-9:40pm

Call#: 21108

ENGL 666-902

Creative Writing: The Novel

Prerequisite: Graduate standing in the MFA Program, or permission of the Creative Writing Committee. This is the second half of a year-long course in writing a novel. It is open only to those who have already completed the first half in Fall 2010.

Cokal

M 7:00-9:40pm

Call#: 25282

ENGL 667-901

Creative Writing: Poetry

Prerequisites: Graduate standing in the MFA program, or permission of the instructor. 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.

TEXTS:

David Ferry: *Of No Country I Know: New and Selected Poems and Translations* (Chicago)

Donald Revell, *The Bitter Withy* (Alice James)

David Rivard, *Otherwise Elsewhere* (Graywolf)

Mary Ruefle, *Selected Poems* (Wave Books)

Jane Valentine, *Break the Glass* (Copper Canyon)

Wojahn

T 7:00-9:40pm

Call#: 17544

ENGL 672-901

Writing Nonfiction

This class will be a writing course conducted primarily in workshop format. We will work in several modes of creative nonfiction, including reviews, travel articles, feature articles, interview/profiles, and personal essays.

McCown

T 7:00-9:40pm

Call#: 20496

MATX 603-901

History of Multimedia and Interdisciplinarity

Doctoral Students only. Computer assisted course. In order to understand a few examples of interdisciplinary and multimedia work, this mandatory, first-year PhD seminar analyzes the historical conditions that have made them conceivable and desirable. Specifically, it surveys the history of academic discipline formation, paying attention to the roles of various media and concepts of media therein. Students will write a brief institutional history, a 20-minute oral presentation, and a term paper.

Eckhardt

M 7:00-9:40pm

Call#: 17501

MATX 604-901

Production and Application Workshop

Please contact instructor for course details.

Columbia

T 4:00-6:40pm

Call#: 17499

MATX 690-901

Seminar: Representing the Artist

Enrollment by permission only. This Media, Art, and Text topic seminar examines representations of the visual artist from the eighteenth century to the

DRAFT- SUBJECT TO CHANGE

Updated- 4/2/10

present. The principal question to be investigated is how the cultural constructs of creativity and artistic identity are produced and reproduced, visually and textually, across different social and institutional contexts. The course will begin with a variation on Foucault's question, asking "What is an Artist?" and reading key historical and theoretical texts on the figure of the artist. This will provide the foundation for a selective, thematic survey of representations in scholarly and literary texts (artist monographs and catalogues raisonnés, novels and short stories), fine art (painting and graphics), and popular media (advertising and film). Class format will be primarily a discussion of assigned readings, which will include secondary scholarly literature and primary sources, both textual and visual. Each student will select a topic relevant to his or her own interests for a major research project culminating in a presentation and a twenty-page paper.

Garberson

R 4:00-6:40pm

Call#: 25100