

**VCU DEPARTMENT
OF ENGLISH**

**GRADUATE
COURSE
DESCRIPTIONS**

Spring 2012

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

ENGL 528-901 **Children's Literature II**
Housed in School of Education. Please contact School of Education for course details at 828-1305.
West **W 7:00-9:40pm** **Call#: 12266**

ENGL 552-901 **Teaching English as a Second Language**
Housed in School of Education. Please contact School of Education for course details at 828-1305.
Franson **W 4:00-6:40pm** **Call#: 23053**

ENGL 570-001 **Special Topics: 19th Century American Fiction**
Please contact instructor for course details at hlharrison@vcu.edu.
Harrison **TBA** **Call#: 26650**

ENGL 605-901 **Introduction to Scholarship in English Study**
This course introduces the methods and practice of research in English studies. It trains students to engage, and to respond appropriately to, scholarship (secondary sources), literature (primary sources), and documents (archival sources). We will thus proceed from hermeneutics to exegesis to text to medium. We will work together on projects that take advantage of rare books held at Cabell Library. And students will individually propose and conduct a research project of their own choosing.
Eckhardt **R 7:00-9:40pm** **Call#: 26590**

ENGL 606-901 **Literary Criticism**
A comparative study of current critical approaches to literary texts (reader-oriented, formalist, psychoanalytic, archetypal, feminist, structuralist, post-structuralist, new historicist, and postcolonial). These approaches will be evaluated in terms of their capacity to address major components of the literary process (author, text, reader, history, culture). They will also be tested on selected literary texts or sections from William Shakespeare, William Blake, John Keats, Nathaniel Hawthorne, Charlotte Gilman, Emily Dickinson, James Joyce, William Carlos Williams, Wallace Stevens, and Adrienne Rich.
Cornis-Pope **MW 4:00-5:15pm** **Call#: 25095**

ENGL 611-901 **Authors: F. Scott Fitzgerald in Context**

In the cases both of the Jazz Age and Depression eras in America Fitzgerald internalized and embodied, both reflected and shaped as well as recorded, many aspects of the cultural and intellectual contexts of his time, crossing as he did many social and geographical boundaries in the process. Part of his success as a writer for “the youth of his own generation, the critics of the next, and the schoolmaster of ever afterwards,” as he phrased it, came from his gift of being able to capture with absolute accuracy the subtleties within a wide variety of social and cultural contexts. In this course we will read Fitzgerald’s novels, stories, and essays against the backdrop of scholarship in the field of cultural studies in order to examine critically both the texts and the contexts of the Jazz Age and Depression eras.

Mangum

W 7:00-9:40pm

Call#: 25101

ENGL 624-902

Texts and Contexts: Poets and Prose

This is a graduate-level literature course which will consider both verse and prose by contemporary writers whose primary genre is poetry. The class will cover various modes of prose writing by these authors, including theory, criticism, and memoir. Students will be responsible for weekly written textual analyses, and the course will culminate in one long essay on an approved topic of the student’s design. Poets to be considered will include John Burnside, Anne Carson, Mark Doty, Stephen Dunn, Nick Flynn, Forest Gander, Robert Hass, Charles Simic, Gerald Stern, Susan Stewart, Natasha Trethewey, and Li-Young Lee.

Graber

R 4:00-6:40pm

Call#: 23864

ENGL 652-901

Studies in Writing and Rhetoric--Qualitative Research Methods for the Study of Culturally Contextualized Language and Literacy Practices

This course involves students in hands-on qualitative research projects that focus on language and literacy practices. The course will examine modes of qualitative research, research design, data collection methodologies, analysis of data, and presentation of research findings. Students will determine their individual projects early in the semester and carry those projects through. Final presentation of findings can be flexible, e.g., a traditional academic article, a digital presentation of appropriate complexity, and so forth. Qualitative research—primary research, field research—is exciting. It might also be of tremendous value for the development of theses, directed studies, or dissertations.

Hodges

M 7:00-9:40 pm

Call#: 26596

ENGL 661-901

Themes in Interdisciplinary Studies: Adaptation

DRAFT- SUBJECT TO CHANGE

Updated- 10/27/11

The field of “adaptation studies,” which explores the translation (chiefly) of literary works into film, has enjoyed something of a renewal of interest in the past few years, with new books and journals devoted to adaptation appearing with some frequency. This has been prompted, at least in part, by the growth of new media and new forms of re-mediation of texts. Thus we will spend some time exploring the theoretical concepts most relevant to adaptation studies (intertextuality, medium specificity, authorship, and the like), as well as assess the major approaches to the study of adaptation that have developed over the past few decades. The bulk of the course, though, will focus on reading selected texts, viewing filmed adaptations of those texts, and discussing what issues of adaptation surface in these examples. We will also examine at least one example of a text that has been adapted to another medium than film (video game, internet site, hypertext, and the like). Don’t hold me to this list, but among the texts (and films) we are likely to examine are Shakespeare’s *Romeo and Juliet*, Kasuo Ishiguro’s *Remains of the Day*, Ian McEwan’s *Atonement*, Christopher Nolan’s *Memento*, Susan Orlean’s nonfiction *The Orchid Thief* (and Spike Jonze’s film *Adaptation* based on it), and Raymond Chandler’s *The Long Goodbye*, among others. Requirements will include a 15-20 page seminar paper, frequent short response papers, and perhaps a short in-class presentation.

Fine

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 fifty pages of original short fiction for the class. Students will be expected to provide written critiques of all work submitted to the class by their peers. There will be additional reading assignments, as well.

McCown

T 4:00-6:40pm

Call#: 21108

ENGL 667-901

Creative Writing: Poetry

Prerequisites: Graduate standing in the MFA program, or permission of the instructor. Please contact instructor for course details at gdonovan@vcu.edu.

Donovan

T 7:00-9:40pm

Call#: 17544

ENGL 670-901

Literary Editing and Publishing

Please contact instructor for course details at tndidato@vcu.edu.

Didato

W 4:00-6:40pm

Call#:26591

ENGL 672-901

Writing Nonfiction

DRAFT- SUBJECT TO CHANGE

Updated- 10/27/11

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

Probable Reading List

Edwidge Danticat and Robert Atwan, eds. *Best American Essays, 2011*

Robert Root and Michael Steinberg, eds. *The Fourth Genre: Contemporary Writers of/on Creative Nonfiction*

Wojahn

T 7:00-9:40pm

Call#: 20496

ENGL 673-001

Teaching Creative Writing

This course is primarily for graduate students in the MFA program who are currently teaching Engl 295 or will teach it soon. It begins with substantial orientation sessions to prepare for teaching reading and writing for craft; thereafter, it is conducted in a symposium/seminar style, with students bringing questions and strategies that arise out of their teaching experiences. We will also develop statements of teaching philosophy to help build professional portfolios. Others may take this course by special permission of the instructor; classroom experience will remain an important component of the symposium, which means an apprenticeship with someone currently teaching. If you are not on a funded line in the MFA program and wish to take this course, please contact the instructor well in advance.

Cokal

R 2:00-3:15pm

Call#: 12280

Courses of Possible Interest from Other Departments:

WMNS 624-901

Gender and Cultural Production

This seminar explores the cultural production of gender, race, and sexuality through the critical lens of performance studies. As a mode of inquiry, performance studies posits that everything from an elaborately staged theatrical event to the mundane act of getting dressed in the morning has a performative dimension. According to this perspective, performance is one of the primary means through which gender, racial, and sexual identities are produced and reproduced and the boundaries between normative and 'oppositional' identities are policed. Over the course of the semester we will read some key texts in performance studies as a means of understanding how meaning is produced in film, dance, sport, performance art, and everyday life.

Soderlund

W 7:00-9:40pm

Call#: 25452

ARTH 789-001

Victorian Art

The reign of Queen Victoria began before the invention of photography and ended shortly after the advent of motion pictures. During this period, audiences for images were rapidly expanding, as were artists' choice of media. This course surveys the paintings, prints, and photographs of Victorian Britain, with special emphasis on exhibitions, audiences, reproduction, and images of contemporary life. Practitioners considered include J. M. W. Turner, John Everett Millais, William Henry Fox Talbot, Julia Margaret Cameron, Augustus Pugin, William Morris, and James McNeill Whistler, with readings by important authors from the period, including John Ruskin, Mary Elizabeth Braddon, and Charles Dickens. Permission of the instructor required.

Roach

T 10:00-12:45pm

Call#: 26674

MATX 603-901

History of Multimedia and Interdisciplinarity

Doctoral Students only. The first part of the course will be devoted to the history of disciplines and interdisciplinarity as well as ongoing debates about the viability of interdisciplinary endeavors. The second part of the course will look at the history of media, with particular attention to medium specificity, leading into a consideration of selected multimedia forms. Throughout, emphasis will fall on the implications for scholarly and creative practice of crossing boundaries between disciplines and media. The course will be taught as an advanced graduate seminar, with discussion of weekly readings and a major research project resulting in a formal twenty-minute class presentation and a twenty-page paper.

Garberson

R 4:00-6:40pm

Call#: 17501

MATX 604-901

Production and Application Workshop

This course, exclusively for first-year MATX PhD students, provides opportunities for students to focus on the technologies and media that they intend to learn in greater detail, and for students to work individually and in groups to develop the specific areas in which they plan to do doctoral research. Projects and topics will be chosen collaboratively, but will in general apply new media and creative technologies to interdisciplinary research topics. Some attention will be paid to preparing for, planning, and even executing part of the portfolio that is required in the 1st semester of your second year, as well as the definition of the main area of doctoral study. The class is graded on a pass/fail basis via participation and engagement with projects.

Columbia

T 4:00-6:40pm

Call#: 17499

MATX 690-901

Seminar in Media, Art, and Text

The Virtual and Political in Cinema

DRAFT- SUBJECT TO CHANGE

Updated- 10/27/11

This course will explore films that treat virtual reality as an alternative consciousness (e.g. *Total Recall*, *The Matrix*, *eXistenZ*), comparing them to films that introduce a notion of the virtual as developed by Gilles Deleuze in his two cinema books and in the two books he co-authored with Felix Guattari (*Groundhog Day*, *Run Lola Run*, *The Third Generation*). Since the virtual holds potential for political change, but should not be confused with the possible, films can help to think a “community to come” as Giorgio Agamben conceptualizes it (*Hero*, *Miracle in Milan* and *Our Daily Bread*)

Speck

W 7:00-9:40pm

Call#: 27683