

**VCU DEPARTMENT  
OF ENGLISH**

**GRADUATE  
COURSE  
DESCRIPTIONS**

**Fall 2013**

**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 500-004****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.

**Strong****TBA****Call#: 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.

**Eckhardt****M 7:00-9:40pm****Call #: 12447****ENGL 532-901****Applied English Linguistics**

Semester course; 3 lecture hours. 3 credits. May be repeated for credit. Prerequisite: ENGL 390. Application of linguistics theories and methods to selected teaching problems, such as teaching English grammar and usage, teaching English as a second or foreign language, or teaching standard English to students who speak different dialects.

**Griffin****MW 5:30-6:45pm****Call #: 29924****ENGL 560-001****Topics: Recent Scottish Poetry & Prose**

Scotland is smaller than Virginia (Scotland = 30, 414 square miles; 5,062,011 people. Virginia = 42,774 square miles; 8,186,867 people). However, its rich history, sterling intellectual heritage, linguistic diversity, and the impact of the Scottish diaspora make it an interesting case for studying the intersection of imaginative writing and nationality.

The forerunner of the Scottish National Party was the National Party of Scotland, one of whose founding members was the poet Hugh MacDiarmid (Chris Grieve). MacDiarmid was kicked out of the NPS for being a communist, and kicked out of the Communist Party for being a nationalist. Scottish nationalism is intimately intertwined with the nation's poets and novelists, and the conflict between the international and the national runs throughout Scottish literary life. As Scotland heads towards an independence referendum in 2014, we will consider recent Scottish poetry and prose in the light of "Scotland" – the nation, the imaginary, the languages.

This course will begin with the publication in 1981 of Alasdair Gray's *Lanark: A Life in Four Books*, and focus on the next generation of Scottish writers, most of whom have international reputations—such figures as the novelists Ali Smith, James Kelman, Irvine Welsh; the poets W. N. Herbert, Kathleen Jamie, Liz Lochhead; and the multi-genre writers John Burnside, Jackie Kay, and Andrew Grieg..

Requirements: an oral presentation, essay test, and either a suite of shorter analytic papers or a single seminar paper.

**Latané**

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

**Call #: 28783**

**ENGL 560-002**

**Topics: Shakespeare**

Covers important topics in British literary and cultural studies including major literary periods, genres, major authors or literary movements. May be repeated for credit with permission of the instructor.

**Sharp**

**TBA**

**Call #: 28807**

**ENGL 570-001**

**Topics: Collaborating on Comics- Artist & Writer**

The creation of comics--a medium that blends the visual and the verbal--often involves the collaboration of an artist and a writer (Robert Crumb/Harvey Pekar on *American Splendor*; David Mazzucchelli/Paul Karasik on *City of Glass*; Alan Moore/Eddie Campbell on *From Hell*; Jack Kirby/Stan Lee on the early Marvel Comics, etc.). This course is for writers with experience and some expertise in the composition of fiction and/or non-fiction narratives. Over the semester, each student--teamed with an artist from the School of the Arts--will become familiar with the complex language of comics and learn to craft, revise, develop, and finally produce a fully-realized work in long-form comics. The focus will be on thinking in pictures as well as in words, structuring and pacing a comics story, visualizing scenes and then describing them dramatically and effectively using

the full-script method as well as plot-art-dialog strategies and thumbnail breakdowns.

**De Haven**

**MW 2:00-3:15pm**

**Call #: 29927**

**ENGL 601-901**

**Young Adult Literature**

Examination of literature written for young adults, literature appropriate for young people in middle schools and high schools. Focuses on the content, characteristics and teaching of such literature.

**TBA**

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

**Call #: 19437**

**ENGL 605-901**

**Introduction to Scholarship in English Studies**

This course introduces students to the philosophy, method, and materials for research in literary and some media studies as well as to fundamentals of textual studies. It emphasizes techniques of conducting original research and of assessing the quality of others' research; it stresses both analytic and synthetic aspects of research-based argumentation. Students acquire knowledge of and expertise in using a wide variety of research tools (electronic and print), broadening their imaginations in employing research materials and methods in the development of their own scholarship. In the final project, students prepare a critical edition of a literary work. Several papers are required, from 2 to 15 pages in length.

**Oggel**

**TR 5:30-6:45pm**

**Call #: 27881**

**ENGL 624-901**

**Texts & Contexts: *Moby Dick***

This graduate course will focus on the literary sources which informed the writing of Herman Melville's most well-known novel, *Moby-Dick*. Throughout the course, special attention will be paid to the ways in which Melville uses his literary sources to transform a novel that started out as a routine specimen of nautical fiction into something with grander literary ambitions. In addition to *Moby-Dick*, works read in this course will include selections from the Old Testament (King James Version), *McBeth*, *Lear*, *Frankenstein*, *Typee* (Melville's first novel), and selections from C19 nautical and whaling texts. Assignments to include a critical book review / presentation and seminar paper.

**Harrison**

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

**Call #: 30146**

**ENGL 631-901**

**Form & Theory of Creative Nonfiction**

One of the most distinctive features of creative nonfiction is its perpetual identity crisis. Whether it's James Frey on the hot seat or Lee Gutkind at the lectern, writers of creative nonfiction seem forever wrestling with such questions as: What is fact? What is fiction? What is truth? What is reality? And it is precisely

this willingness to assess, reassess and reboot that makes CNF among the most dynamic genres in publishing. In this writing and reading workshop, we will endeavor not so much to define its parameters as explore its possibilities. We will study a wide range of styles and forms such as personal essay, memoir, lyric essay and other hybrids; applying our insights to the major theories of the genre, delving into the ethical considerations of writing from life, and most of all, playing the edges.

**Fletcher**

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

**Call #: 30391**

**ENGL 636-901**

**Teaching Composition**

Semester course; 3 lecture hours. 3 credits. Examines theories and practices of teaching writing, with emphasis on the connections between theory and practice. Further course details TBA.

**Coogan**

**TR 5:30-6:45pm**

**Call #: 29964**

**ENGL 661-902**

**Native American Literature & Visual Culture**

American Indians have been writing—in English or Latin—for as long as Euro-Americans; however, they have been written into the settler colonial imaginary as uni-dimensional, stereotypical figures. In the American cultural imaginary, *Indians* belong to the past. According to the 2010 census, however, the American Indian and Alaska Native population in the US, now over 5.2 million, is growing, and so is the number and quality of Indigenous writers, theorists, and visual artists. Although no single course could “cover” the chronological, cultural, or generic range of Native American literature, this course will attempt to offer an advanced introduction to American Indian Literatures and Visual culture (especially photography, silent film, painting, and contemporary indigenous documentary and film) in conversation with recent critical interventions in the field of Native American and Indigenous Studies. While the overarching question of this course will be—How do indigenous writers and artists intervene in settler colonial discourses and (mis)representations of Native nations?—other key concepts for analysis and daily discussion will include: sovereignty (including visual sovereignty), identity, reservations, self-determination, recognition, boarding schools, gender roles, and more. To help us answer some of the questions such terms will raise, we will read essays by Joanne Barker, Beverly Singer, Mark Rifkin, Michelle Raheja, Joanna Hearne, Jacqueline Kilpatrick, Angela Aleiss, Scott Lyons, as well as articles speaking more directly to the primary texts.

The course will begin with oral stories, which are still part of many tribal cultures, looking at the theory and practice of writing down and translating Native American oral literature. Then we will read works by the Samson Occom

(Mohegan) and William Apess (Pequot) in preparation for the literary, activist, and cultural work in the first decades of the twentieth century by Gertrude Bonnin (Yankton Sioux), Carlos Montezuma (Yavapai), and Luther Standing Bear (Lakota Sioux). In the second half of the semester we will concentrate on contemporary fiction and poetry emerging from the political activism created by the American Indian Movement (AIM) and its literary counterpart, the Native American Literary Renaissance. We'll read works, in full or in part, by D'Arcy McNickle (Cree and Metis) and N. Scott Momaday (Kiowa), Louise Erdrich (Ojibwe), Ray A. Young Bear (Meskwaki), Sherman Alexie (Spokane/Coeur D'Alene), Joy Harjo (Muscogee Creek and Cherokee), Chrystos (Menominee), LeAnne Howe (Chocktaw), Thomas King (Cherokee), and others. In addition, we will watch and discuss films from the silent era to contemporary films and documentaries by Victor Masayesva (Hopi), Chris Eyre (Arapaho), Zacharias Kunuk (Inuit), and Neil Diamnod (Cree). In preparation for each weekly meeting, the students will: (1) read a primary text (or selections); (2) read a critical article; and (3) watch an assigned video. Students will also have the opportunity to study the visual presence of indigenous communities in other media (from photography and painting, to public art, phone apps and video games, Native music and videos etc.). Students will be graded on: 1) energetic class discussion, 2) one short presentation, 3) leading 1 discussion, 4) a book review, 5) a short project derived from the class presentation (which may also be a multi-media project or entry for a digital archive), and 6) a final research project. (Note: there will be readings for the first class meeting.)

**Stanciu**

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

**Call #: 29921**

**ENGL 666-901**

**Creative Writing: Short Fiction**

Prerequisite: graduate standing in M.F.A. program or permission of the Creative Writing Committee. All students seeking to enroll must contact the creative writing M.F.A. director. Study of the art of fiction writing, with the goal of producing professionally acceptable and publishable fiction. Workshop members shall produce a substantial amount of writing, short stories or a portion of a novel, and in addition shall be able to evaluate and articulate the strengths of their own work. Graded as pass/fail.

**De Haven**

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

**Call #: 16882**

**ENGL 667-901**

**Creative Writing: Poetry**

Graduate Poetry Workshop. This is a poetry workshop in for students in the MFA program in creative writing. Students in this class will have weekly assignments that require them to read and respond to an assortment of published poems and essays on various aspects of craft, form, and theory.

Students are also required to produce a draft each week to be discussed by the group and to provide thoughtful, constructive feedback to the drafts of their peers.

**Graber**

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

**Call #: 12461**

**ENGL 671-901**

**Film & 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**

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

**Call #: 29885**

**ENGL 673-001**

**Teaching Creative Writing**

The course is intended for those who teach or plan to teach creative writing. A comparative analysis of different approaches to the teaching of creative writing. Attention will be paid to the different ways in which elements such as dialogue, sound pattern, scene development, line break, meter, voice and distance can be taught.

**TBA**

**MW 2:00-3:15pm**

**Call #: 12464**

**MATX 601-901**

**Texts & Textuality**

This course, a core requirement for the interdisciplinary PhD in Media, Art and Text, explores theories of texts and textuality as they relate to the study of various media and fields (English, arts, mass communications). Co-taught by Dr. Marcel Cornis-Pope (Department of English) with Dr. Noreen Barnes (School of the Arts) and Will Sims (School of Mass Communications), this course will engage theoretically and analytically a range of texts in various media (poems, fictions, word sculptures, paintings, illustrations, films, TV, video and sound-works), 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 aesthetics, and theories of 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.

**Cornis-Pope**

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

**Call #: 17827**

**MATX 602-901****History of Media, Art, & 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.” This is a lot to try to cover in one semester, but we will first briefly survey the successive historical development of manuscript, print and digital media, the treatment of print and other media as commodities, and changing definitions of authorship and creativity over time. We will also examine the contemporary public policy issues related to authorship and intellectual property, and the emerging field of media and information ethics. We will also, along the way, chart some of the more significant historical developments in the combined use of text, image and often sound in both art and communications.

**Fine****MW 4:00-5:15pm****Call #: 17220****MATX 690-901****Seminar: Exception and Its Representation**

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. We will then move on to 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 (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 such a “community to come,” as Giorgio Agamben conceptualizes it - a virtual community that is not based on the “State of Exception” (Hero, Miracle in Milan and Our Daily Bread).

**Speck****T 7:00-9:40pm****Call#: 30393**