

**VCU DEPARTMENT
OF ENGLISH**

**GRADUATE
COURSE
DESCRIPTIONS**

Fall 2016

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

A course for graduate teaching assistants who are assigned to the Writing Center, assist large lectures classes, and/or work as a research assistant. The course provides training, instructional and research support and professional development for graduate teaching assistants. It includes practical teaching strategies, curricula development, and managerial skills for the classroom and research activities. Does not count toward graduate degrees.

TBA**MWF 1:00-1:50pm****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.

Strong**TBA****CRN: 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.

Harrison**M 7:00-9:40pm****CRN: 12447****ENGL 560-001****Topics: 18th Century Cultures of Captivity**

This course will look at transatlantic literary texts that explore the anxieties and experience of domestic and foreign captivity during the long eighteenth-century (1660-1800). Historian Linda Colley suggests that England during the long eighteenth century can be considered a "culture of captivity." During this period, England had extensive global reach, immersed in a transatlantic commercial and colonial enterprise founded largely upon the captivity of others. Yet cultural discourse expressed a persistent anxiety about British citizens' potential captivity on foreign soil--in the hands of Native Americans in colonial North America, as Barbary Captives in North Africa, or as indentured servants in the West Indies. This anxiety ignores, of course, the kinds of domestic captivity (indentured servitude, incarceration, domestic service, marriage) that also existed within England itself. We will read multiple genres (fiction, drama, poetry, memoir) and diverse cultural texts (prints, songs, newspapers, etc.) that provide an

understanding of this complicated period. Texts include but will not be limited to: Aphra Behn, *Oroonoko*, Richard Steele, *The Conscious Lovers*; George Coleman, *Inkle and Yarico*; Edward Kimber, *The History of the Life and Adventures of Mr. Anderson*, Charlotte Lennox, *Euphemia*, Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, as well as a variety of poems from the century. Course requirements include five short (one-page) focused writing assignments, two exams (mid-semester and final), and a final project. This class is one of three that is part of the Please contact cingrass@vcu.edu with any questions or for further information.

This course is one of three in an international course thread around the theme of "Enslavement, Race, and Representation in the Atlantic World." Students are encouraged to consider enrolling in two or more of these courses concurrently to benefit from the rich interdisciplinary opportunity simultaneous enrollment presents. The other two courses are Brooke Newman: HIST 391: The British Atlantic in the Age of Slavery, T/Th at 9:30 AM - 10:45 and Oliver Speck: WRLD/INTL 203 TXT/CNTEXT: SLAVERY ON FILM, Thursdays 7:00-9:40 PM

Ingrassia

TR 12:30-1:45pm

CRN: 35145

ENGL 560-901

Topics: Donne in Manuscript & Print

Early printers had to work from manuscripts. Most of the manuscripts that they used no longer exist. But some do. Editors of John Donne's poems have found evidence to suggest that their earliest printers used manuscripts that still survive. These manuscripts, together with the early printed editions of Donne's poems, offer a very rare opportunity to see what printers used, and how they used it. This unique course takes advantage of the opportunity. In it, advanced undergraduates and graduate students will fabricate portions of these surviving manuscripts, using goose quill pens and faux laid paper. They will then use the manuscripts that they have made in order to typeset and print Donne's poems in VCU's letterpress lab. They will then compare how they printed Donne's poems with how their first printers did, and make corrections to the standing type on the press bed. They will thus come to know a few of Donne's poems in fine, textual detail. More broadly, they will also learn by experience how texts were produced and reproduced for hundreds years, throughout most of the history of English literature and beyond. In addition to reproducing texts in these old-fashioned ways, students will also transcribe manuscripts and printed books for two online resources, the Folger Shakespeare Library's *Early Modern Manuscripts Online* and the John Donne Society's *Digital Prose Project*.

Eckhardt

T 7:00-9:40pm

CRN: 34257

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****CRN: 27881****ENGL 611-901****Authors: Oscar Wilde & His Circle**

The writings of Oscar Wilde, like his life, fly in the face of the traditional pieties, challenging us to rethink our understanding of some of the things we hold dearest. But even as he brings his wit and critical intelligence to bear on complex questions of language, culture, sexuality, and social relations, Wilde deflates our attempts to define him. A master of paradox and a self-professed teller of lies, Wilde tells us that "all art is quite useless" and that "in matters of grave importance, style not sincerity is the vital thing." So how do we grapple with Wilde's legacy, still poorly understood one hundred years after his death, without becoming one of the serious people he so famously mocked in The Importance of Being Earnest ?

In this course, we will read Wilde's writings in the context of the decade, the 1890s, he helped to shape. In the first half of the semester, we will read Wilde's best-known literary works, as well as one or two that are not so well-known. Our readings will extend across the whole range of Wilde's writing, taking in poetry, fiction, drama and criticism. In the second half of the semester, we will broaden our focus to include plays, poetry and fiction by other writers of the 1890s, many of whom Wilde helped to inspire, including Shaw, Stoker, Ibsen and a number of so-called New Woman writers, whose careers make an interesting parallel with Wilde's. If there is time, we'll also be studying developments in the visual arts with which Wilde was closely involved. In the last week of the semester, we will return to Wilde, whose prison writings, written just before his death in 1900, serve as a poignant capstone to both his own career and the decade he dominated.

Assignments will include a 7-10 page critical **paper**, book reports, researched presentations, and a major researched paper.

ENGL 661-901**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 Beverly Singer, Michelle Raheja, Joanna Hearne, Angela Aleiss, Scott Lyons, and others, as well as articles speaking more directly to the primary texts.

We will read works, in full or in part, by Luther Standing Bear (Lakota Sioux), Gertrude Bonnin/Zitkala-Ša (Yankton Sioux), Carlos Montezuma (Yavapai), Laura Cornelius Kellogg (Wisconsin Oneida), E. Pauline Johnson (Mohawk), D’Arcy McNickle (Cree and Metis), Louise Erdrich (Ojibwe), Leslie M. Silko (Laguna Pueblo), 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 Diamond (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

CRN: 34735

ENGL 666-901

Creative Writing: Novel

This will be a workshop course in novel writing. This is a year-long course, and students will be expected to make significant progress on writing a novel, as well as to critique the work of others in the class.

De Haven

W 4:00-6:40pm

CRN: 34259

ENGL 666-902

Creative Writing: Short Fiction

Fiction writing workshop. Students will produce original short stories for evaluation by their peers.

McCown

T 4:00-6:40pm

CRN: 31750

ENGL 667-902

Creative Writing: Poetry

This is a graduate workshop in writing poetry, with admission limited to students in the MFA program (or by instructor's permission). Students will write and revise seven poems (or more), which will be submitted for workshop discussions, and which at semester's end will be submitted in a final portfolio of revised works. Students also engage in energetic online discussions covering the assigned readings and related issues in poetics and aesthetics. Students are invited to meet with me at least twice during the semester for individual conferences. Final grades are determined primarily by achievements in the poems of the final portfolio, while the quality of both online and in-class discussion participation is also evaluated. Texts will include those by VCU visiting writers along with new works by contemporary poets, such as *How to Be Drawn* by Terrance Hayes and others to be determined later. (For example, my last offering of this course included *Caribou* by Charles Wright, *Trances of the Blast* by Mary Ruefle, *Scratching the Ghost* by Dexter Booth, *Bone Map: Poems* by Sara Eliza Johnson, and more.)

Donovan

M 7:00-9:40pm

CRN: 34262

ENGL 670-901

Literary Editing & Publishing

An academic examination of the past, present and future of the literary publishing industry. Designed for those interested in possible careers in publishing, this course will not only provide a review of literary publishers (book, magazine and epub), but also educate students in the editorial process via traditional hands-on editing and production exercises, student field/topic

research and final project papers/presentations. Ethical and professional responsibilities of editors, agents, authors and their texts will also be reviewed, all with an eye to the fate and future of the printed word in the era of e-readers and tablets. Accessing digital text will be required (via e-reader, tablet, etc.)

Didato

T 7:00-9:40pm

CRN: 34561

ENGL 672-901

Writing Nonfiction

Study and practice of writing one or more modes of nonfiction on the professional or preprofessional level, under critical supervision. Emphasis will be placed on such matters as organization, style, revision, and adaptation to particular audiences and publications. Possible kinds of writing could include reports; writing based on statistics; writing textbooks; writing separate chapters of books, and writing reviews, criticism and advocacy materials.

TBA

W 7:00-9:40pm

CRN: 34422

ENGL 673-001

Teaching Creative Writing

A course for graduate teaching assistants in the MFA Program who are assigned to teach or shadow ENGL 295 or ENGL 291. The course provides training, instructional support and professional development for graduate teaching assistants who are actively teaching ENGL 295/291 and/or are in preparations to do so. 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. Please coordinate enrollment with the MFA Program Director and Graduate Programs Advisor. May count as elective credit towards the MFA in Creative Writing degree.

Graber

MW 2:00-3:15pm

CRN: 12464

MATX 601-901

Texts & Textuality

This course, a core requirement in the interdisciplinary PhD in Media, Art and Text, focuses on theories and practices of textuality as they relate to the study of old and new discursive media. We will explore a range of texts (poems, fictions, paintings, performances, sound-works, hypertexts), 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? The MATX 601 course will combine several disciplinary perspectives (English, cultural studies, media studies) to explore textual forms in their complex dynamic, as they move across historical periods and media or stretch the boundaries of a particular genre. Taught in one of the Hibbs

multimedia labs, this course will make use of multimedia and digital technology to facilitate an understanding of past and contemporary textual forms as they engage our senses, as well as our interpretive minds.

Cornis-Pope

R 4:00-6:40pm

CRN: 17827

MATX 602-901

History of Media, Art, & Text

This course will examine the history of communication technologies in their social and cultural contexts, with an emphasis on the development of contemporary digital technology and new media. Our sites of inquiry will encompass histories of orality, photography, cinema, the computer, and digital technologies, all the while emphasizing these technologies' relationships to memory and the archive. We will also examine how these technologies engage with topics including criminality, modernity, race, surveillance, and labor. Drawing on discourses in media studies, communication studies, science studies, history of science, and science and technology studies, students will examine how these interactions between communication practices and technologies are related to institutions, identity formation, cultural values, social practices and economic conditions.

Rhee

T 4:00-6:40pm

CRN: 31947