

**VCU DEPARTMENT
OF ENGLISH**

**GRADUATE
COURSE
DESCRIPTIONS**

Fall 2017

ENGL 500-003**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.

Latane**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 550-001****Studies in Linguistics**

Cross-listed with undergraduate ENGL 451-002.

In English 451, you will learn about the origins, development, and present state of the English language. We will begin with a look at English's distant roots in Proto-Indo-European. We will then follow the myriad changes the language undergoes in moving from Old English to Middle English to Modern English, and look at how early Modern English differs from the language we speak now. We will end the course with a look at American English(es) and an overview of English as a world language and some speculations on its future. Throughout the course, we will focus not only on formal linguistic changes, but also on the various social roles English has played through the centuries.

Brinegar**TBA****CRN: 35834****ENGL 560-001****Topics: History of the Book**

Cross-listed with undergraduate ENGL 483-001.

Every book tells a story – not just the story *in* the pages, but the story *of* those pages. How has the physical nature of the book changed throughout time and what are the connections between the book's material form, its meaning, and its value within specific historical contexts? What is the place of the book as a social object circulated through specific cultural channels? What are the relationships between the forces that have shaped the book's physical nature and transmission, and why have these had the effects that they have had? This course explores the history of the book in order to discover relationships between textual form, transmission, reception, and meaning. For the first part of the course, we will travel chronologically from the clay tablet to the electronic tablet, exploring major technological and conceptual shifts in the evolution of the book as a material and cultural object. In the second part of the course, we will engage with works by foundational theorists and scholars in the field. Our class time will be divided between the hands-on exploration of books, manuscripts, and other textual objects and the discussion of readings. We will also periodically explore book-related sites on campus and around Richmond. Methods of evaluation will include a presentation, a short paper, an annotated bibliography, a research paper, and regular participation in class discussions.

Pangallo

TBA

CRN: 36222

ENED 601.901

ENGL 601-901

Young Adult Literature

In ENED/ENGL 601.901: Young Adult Literature, students will (a) read, discuss, and evaluate works from multiple genres of young adult literature and (b) learn how to teach reading in secondary schools (using young adult works as sample texts). The class will emphasize (b) a little more than (a). Students will often read, discuss, and evaluate works of young adult literature through trying out pedagogical approaches suited to secondary classrooms. While students in VCU's Teacher Preparation Program will create lesson plans focused on young adult texts, students in other programs may pursue other kinds of projects (e.g., writing their own young adult texts). In Fall 2017, the class will read the following young adult books: Jacqueline Woodson's *Brown Girl Dreaming*, Tony Johnston's *Any Small Goodness*, Julie Anne Peters' *Luna*, Don Brown's *Drowned City*, Walter Dean Myers' *Monster*, Corinne Duyvis' *On the Edge of Gone*, and Brian Selznick's *Wonderstruck*. Among other topics, the class will consider how these texts work with dynamics of race, ethnicity, ability and disability, gender identity, class, and sexual orientation.

Collin

R 4:00-6:40pm

CRN: 19437

ENGL 605-901**Introduction to Scholarship in English Studies**

This course introduces students to the strategies, methods 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: Dickens**

This seminar will consider Dickens's self-invention as "Boz" in the 1830s, and then leap to the later novels, beginning with *David Copperfield* (1849) and concluding with the unfinished and posthumously published *Mystery of Edwin Drood*. Attention will be paid to both the Victorian social context, Dickens's importance as a periodical editor (*Household Words*, *All the Year Round*), and his craftsmanship as the author of complex, multi-plot, serialized fictions. Students should expect the usual -- seminar reports and a substantial researched essay.

Latane**R 7:00-9:40pm****CRN: 32829****ENGL 620-901****Intertextuality: Black Feelings**

This course is informed by developments in the study and theorizing of emotions and affects more largely that demonstrate that emotions are socially constructed and ideologically employed. In other words, they are raced, gendered, and classed in the interpretation of their merit and expression. *Black Feelings* explores the ways that black people, "'feel" differently and navigate the material world on a different emotional register," to borrow from Jose Munoz. This course pairs affect theory and literary criticism with representative literary works of African American literature to explore the emotional terrain of blackness, to question the relationship between race and feeling, and theorize race as feeling. We examine a range of theorists from bell hooks on killing rage, Judith Butler on mourning, and Audre Lorde and Sue Kim on anger. The course is structured through different eras, historical moments/movements: black feeling under slavery in Solomon Northup's *Twelve Years a Slave*, shame and the Jim Crow Era in Nella Larsen's *Quicksand*, marshaling black rage and the Black Power Movement in Alice Walker's *Meridian* and Claudia Rankine's project "to keep mourning an open dynamic in our [contemporary] culture" in *Citizen and*

American Lyric. Through these readings, we question, how do black people mobilize feeling to bear witness to their humanity, challenge injustice, and work towards individual and collective healing?

Jones

T 7:00-9:40pm

CRN: 35949

ENGL 627-901

Genres: Reading Comics

A seminar about comics as a medium for artistic/literary expression. To understand the unique dynamics, demands, and rewards of narrative comic strips and comic books—what they are, fundamentally, and how the reader decodes them—it will be necessary to concentrate some attention, at first, upon the history and culture of the medium, its dominant genres, and its aesthetics and storytelling mechanics. The main focus of the seminar, however, will be upon contemporary short- and long-form comics in a variety of genres (fiction, memoir, biography, journalism, etc.). Class presentations, short papers, and a final project.

De Haven

TR 4:00-5:15pm

CRN: 36728

ENGL 631-901

Form and Theory of Creative Nonfiction

One of the most distinctive features of creative nonfiction is its perpetual identity crisis. Whether it's the latest memoir outed as fiction, or a celebrated essayist taking liberties with fact in the name of art, literary nonfiction writers seem forever wrestling with such questions as: What is truth? What are the limits of genre? What is the aim of art, and how does this square with allegiance to fact? 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 explore its possibilities by examining four contemporary styles and forms, including 1.) brief essays, 2.) nonlinear/segmented/lyric essays, 3.) literary/immersion journalism, and 4.) hybrid visual forms (such as graphic memoir, photo essays, and video essays). We'll apply our insights to the major theories of the genre, delving into the ethical considerations of writing from life, and most of all, pushing at the edges in attempt to explore and define the parameters of the genre. Assignments include weekly reading and writing, a research project on an issue or writer in CNF, and a creative project demonstrating mastery of one of the surveyed genres.

Livingston

T 7:00-9:40pm

CRN: 35535

ENGL 666-902

Creative Writing: Short Fiction

Study of the art of fiction writing, with the goal of improving not only the individual stories under consideration but the abilities of the writers within the class. Workshop members will produce a substantial amount of writing -- short

stories or a portion of a novel -- and in addition will be asked to heavily rewrite that work both for the consideration of their peers and for a final portfolio.

Prerequisite: graduate standing in M.F.A. program or permission of the instructor.

Pylvainen

W 7:00-9:40pm

CRN: 31750

ENGL 667-902

Creative Writing: Poetry

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.

PROBABLE TEXTS:

Marianne Boruch, *Eventually One Dreams of the Real Thing* (Copper Canyon)

Lucia Perillo, *Time Will Clean the Carcass Bones: Selected and New Poems* (Copper Canyon)

Solmaz Sharif, *Look* (Graywolf)

Susan Stewart, *Cinder: New and Selected Poems* (Graywolf)

Also the winner of 2017 Larry Levis Reading Prize, TBA

Wojahn

R 4:00-6:45pm

CRN: 34262

ENGL 672-901

Writing Nonfiction

Graduate-level creative nonfiction course where students will be expected to turn in two full length essays for workshop, experiment with a series of short essay prompts, and respond to each other's work in a respectful and intellectually challenging manner.

Ferreira Cabeza-Vanegas

W 4:00-6:40pm

CRN: 36016

ENGL 673-001

Teaching Creative Writing

This course addresses the pedagogy of teaching creative writing. Students learn how to articulate objectives and how to design classroom activities and cumulative reading and writing exercises that move students toward the acquisition of stated skills and the generation of longer writing projects. There is a focus on practical classroom management and purposeful lesson planning. This class is required for graduate teaching assistants in the MFA

Program who are assigned to teach or shadow ENGL 295 or HON250, but it is open to any graduate student.

Graber

MW 2:00-3:15pm

CRN: 12464

MATX 601-901

Texts & Textuality

This course, a core requirement for the Media, Art, and Text (MATX) PhD program, explores current theories of texts and textuality, with some emphasis on the ways they relate to the study of other media and the arts. The course surveys several disciplinary and interdisciplinary approaches to texts, drawing on writings by major figures from literary theory, cultural studies, visual studies, and media studies. The course is taught by discussion. Evaluation is via course participation and one long seminar paper.

Columbia

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