

**VCU DEPARTMENT OF  
ENGLISH**

**GRADUATE  
COURSE DESCRIPTIONS**

**FALL 2005**

### **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.

**Perry**                      **MWF**                      **1-1:50 p.m.**                      **Call #12293**

### **ENGL 501-901 Introduction to Graduate Study**

Required of all new graduate students seeking the MA in English, this course is an introduction to the theoretical and practical aspects of advanced English studies. Through assigned readings, exercises in using the library, and presentations from members of the graduate faculty, students will learn of the various disciplines and opportunities within English studies.

The first meetings will focus on the skills of reading, writing, and research; the next meetings will provide an overview of the various disciplines within the broad field of English studies and consider some professional options. The last part of the course will also provide the opportunity for students to learn more about the research and pedagogy of graduate faculty teaching courses in the Spring.

To succeed in this course students must attend class, make weekly postings on Blackboard, complete some focused assignments, and perform short bibliographic exercises. This course will be graded on a pass/fail basis.

**Ingrassia**                      **W**                      **7-9:40 p.m.**                      **Call #12294**

### **ENGL 530-902 Introduction to Scholarship in English**

Introduction to the philosophy, method, and materials for research in English studies

**Oggel**                      **T**                      **4-6:40 p.m.**                      **Call #16621**

### **ENGL/ENED 532-901 Applied English Linguistics**

This course will focus on applying linguistic knowledge to help with a variety of issues in the classroom, from teaching reading and writing to understanding dialects and the changes the English language continues to go through.

While there are no official formal prerequisites, it is highly recommended that you have taken an introductory linguistics course such as ENGL 449 before taking this class. In order to level the field, through, I will start with a brief refresher crash course on the main linguistic tools we will be using throughout the semester.

Then, we will begin with a brief overview of the history of English and of language acquisition, move to language and culture (which includes the discussion of language variation) and then to reading and writing. During the second half of the semester, we'll get more specific in how the various areas of linguistic analysis (phonology, syntax, and semantics) can be applied in the classroom.

**Kuhn**                      **MW**                      **5:30-6:45 p.m.**                      **Call #17042**

### **ENGL/ENED 601-001 Young Adult Literature**

Please contact the Department of Education, 828-3382.

**Rand**                      **R**                      **4-6:40 p.m.**                      **Call #12298**

## **ENGL 611-901 The Writer in His Own Time: Walt Whitman**

In the 1855 preface to *Leaves of Grass*, Walt Whitman writes: "Other states indicate themselves in their deputies . . . but the genius of the United States is not best or most in its executives or legislatures, nor in its ambassadors or authors or colleges or churches or parlors, nor even in its newspapers or inventors . . . but always most in the common people." What is perhaps most striking about this democratic statement of faith is the fact that Whitman makes it in the middle of America's decade-long slide into civil war. In this course we will examine the mounting tensions in Whitman's writing as he worked to maintain his faith in a radically democratic politics and poetics in the face of the racial and social inequalities of nineteenth-century America. The course will begin with Whitman's journalism, move to an extended consideration of his major poetic works (with special emphasis given to "Song of Myself"), and conclude with an examination of his post-war prose (*Democratic Vistas* and *Specimen Days*).

### **"Blog of Myself":**

Part of Whitman's democratic poetics was his receptivity to the popular representational forms of the nineteenth century (daguerreotypes, expositions, galleries, panoramas, etc). In the spirit of Walt Whitman, students enrolled in this course will be required to maintain a reading blog as part of a course blog ring. Although not required, participation in the course blog ring will be aided by access to high-speed internet. For information on claiming your VCU blog account please go to: <http://www.vcu.edu/web/applications/blog/getblog.html>

### **Required Texts:**

Walt Whitman. Complete Poetry and Collected Prose. Ed. Justin Kaplan. 1st Library of America College Edition. New York: Library of America, 1996. ISBN: 1883011353.

David S. Reynolds. Walt Whitman's America: A Cultural Biography. New York: Vintage, 1996. ISBN: 0679767096.

Course Packet.

**Harrison M 7-9:40 p.m. Call #17230**

## **ENGL 620-901 Patterns in Literary Thought: Africa as Text**

This is a graduate seminar that will focus primarily on the novel (with some attention to other genre) in terms of intertextual connections and influences relating to Africa as a text. While Africa is a very real continent made up of over fifty countries and an extraordinarily diverse population, we mainly know about the continent through the images historians, writers and visual artists have given us. Looking at imagined Africa/ Africa imagined by writers both inside and outside the continent, we will collectively consider the ways Africa has been constructed as a text and presented in texts as diverse as the novels of Conrad and Achebe, the plays of Shakespeare, and popular film. Individually, students will have the opportunity to choose from an even wider range of authors developing a research project that shows how Africa is an imagined construct. At the end of the course the collected seminar papers should constitute a text on Africa as text.

**Priebe TR 4-5:15 p.m. Call #16610**

## **ENGL 620-902 Patterns in Literary Thought: Feminist Theory**

This graduate course focuses on understanding feminist theories and applying them to specific cultural texts, including literature, film and other visual media. We will read and discuss a variety of non-fiction genres (criticism and theory, personal essays, journalistic and literary essays) on subjects ranging from the meaning of the veil in turn-of-the-century Englishwomen's travel narratives to the politics of low-wage labor in the late twentieth-century United States. We will consider the history and development of feminist theory as a methodology in the humanities, explore several of the major theoretical trends of the last thirty years, study the emergence of recent contributions to the field, such as postcolonial feminist

theory, and examine applications of feminist theory to specific works of literature. Central to this course will be a consideration of how issues of gender intersect with those of race, class, sexual identity, and nationality. This seminar requires a lot of reading, consistent attendance and active class participation, a few short papers, two class presentations, and a critical research essay and prospectus. Graduate students in English and Creative Writing as well as those from disciplines outside English are encouraged to enroll.

**Winston**                      **R**                      **7-9:40 p.m.**                      **Call #16612**

### **ENGL 620-903 Patterns of Literary Thought: Studies in Hamlet**

Please see Department of English for further information, 828-1331.

**Coppedge**                      **T**                      **7-9:40 p.m.**                      **Call #17040**

### **ENGL 624-901 Literature in Society: Pre-Raphaelitism**

This class will immerse students in the poetry and art produced by the so-called Pre-Raphaelite Movement in Britain in the second half of the Victorian period. Embracing both poetry and visual art, as well as the more "intermediated" arts of the book and the home (illustration, graphic design, furniture and fabric design), the Pre-Raphaelites produced a body of imaginative work possessing a stunning sensuality, intensity and vigor – in many ways, a direct counterpoint to everything we today associate with the term *Victorian*. We will read a great deal of the poetry produced by various Pre-Raphaelite figures, major and minor – the Rossettis, Swinburne, Meredith, Siddal and Morris. But we will also be looking at Pre-Raphaelite developments in painting, illustration and design, as well as at the theories accompanying them. The class, which will be held in a computer-classroom, will make heavy use of the computer as both a delivery tool and as a means for constructing new ways of seeing the object of study. Assignments will almost certainly include student presentations of Pre-Raphaelite material on the WWW as well as a class-wide group project to construct an online critical edition of a neglected Pre-Raphaelite work. While it assumes students have good web searching skills and access to a high-speed internet connection, it assumes no previous expertise with hypertext writing.

**Frankel**                      **TR**                      **7-8:15 p.m.**                      **Call #12300**

### **ENGL 624-902 Literature in Society: *The New Yorker* School of Fiction**

"*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 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, 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 study will 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 stories have 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**

**4-5:15 p.m.**

**Call #16604**

### **ENGL 636-901 Teaching Composition**

This course surveys the major theoretical foundations in the teaching of writing, with primary focus on expressivism, epistemic rhetoric, cognitive process theory, social constructivism, and postmodernism. At issue in each theory is a unique conception of the writing process, a set of values about “good” writing, and distinctive roles for students and teachers to play in the classroom or writing center. Expressivists, for example, believe that writing is a personal process of generating prose close to the self; that good writing has a strong voice; and that writers learn best in a workshop setting that allows considerable freedom to experiment with form and content. Postmodernists, by contrast, contend that writing is actually a social process of intervening in discursive regimes; that good writing articulates agency within (or against) institutional practices; and that writers learn best when they resist closure. Not all of the theories we’ll study are this contradictory and, in practice, many are complementary. The purpose of studying theory, then, is not to iron out inconsistencies but to become more critical of the way we conceive the writing process and come to value “good” writing. This, in turn, makes it easier to know how, why, and under what conditions we should give feedback, run conferences, use (or deliberately not use) technology, organize workshops, make assignments, and in other ways construct opportunities for students to write.

**Coogan**

**MW**

**5:30-6:45**

**Call #12302**

### **ENGL 637-901 Theories Rhetoric of Composition**

An inquiry into the multidisciplinary, multifaceted literature of composition and rhetoric. This inquiry will focus on some important empirical, historical, theoretical, philosophical, and ideological concerns, issues, and perspectives that contribute to the basic disciplinary knowledge of the field. Much of the current literature of composition and rhetoric focuses on contention/conflict/competition among theories of texts, mind, language, and literacy as well as those of teaching writing. How did the field reach this point? Why are there differing views? What makes them different? Do they really seek the same outcomes in practice? The objective of the course is to attempt to answer the above questions, as well as many others that will arise during the course of the inquiry by providing a territory upon which to “map” the diverse and divergent literature of the field, thereby providing a basis for a greater understanding of what constitutes the field. This understanding will serve as the foundation for students to inquire further into the literature and the field using the course “map” or their own evolving “maps”.

**Perry**

**MW**

**7-8:15p.m.**

**Call #17178**

### **ENGL 666-001 Creative Writing: Fiction**

Study of the craft of fiction writing, with the goal of producing professionally acceptable and publishable fiction. Workshop members shall produce a substantial volume of writing—short stories or a portion of a novel—and in addition will be able to evaluate and articulate the strength of their own work.

**DeHaven**

**F**

**2-4:40 p.m.**

**Call #16616**

### **ENGL 667-901 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.

**Wojahn**                      **W**                      **7-9:40 p.m.**                      **Call #12308**

### **ENGL 668-902 Creative Writing: Drama**

This class will meet in conjunction with Professor Janet Rodgers' workshop for graduate actors and directors. Together, playwrights, actors and directors will focus on developing new scripts for the stage.

**Browder**                      **W**                      **4-6:40 p.m.**                      **Call #17023**

### **ENGL 672 Writing Nonfiction Workshop**

The last four decades have seen the re-emergence of nonfiction prose in this country. This workshop focuses on the craft of writing literary or creative nonfiction. We will read extensively in the genre, examining its many forms

and uses both in book-length works and essays. Our readings will be drawn primarily from American writers after 1950, but we will work to place those writers in a historical context. Workshop participants will write extensively, working on the craft of nonfiction through drafting and significant revision, and responding carefully to each other's works in progress. May be repeated for credit.

**Hodges**                      **T**                      **7-9:40 p.m.**                      **Call #16613**

### **ENGL 692 Independent Study**

<b>001</b>	<b>Ingrassia</b>	<b>Call #12311</b>
<b>002</b>	<b>Ingrassia</b>	<b>Call #12312</b>
<b>003</b>	<b>Ingrassia</b>	<b>Call #12313</b>

### **ENGL 694-903 Internship in Writing**

**De Haven**                      **TBA**                      **Call #TBA**

### **ENGL 694-003 Internship—*Blackbird***

**Donovan**                      **MWF**                      **11-11:50 a.m.**                      **Call #12318**

### **ENGL 798 Thesis—MFA**

<b>001</b>	<b>De Haven</b>	<b>Call #12319</b>
<b>002</b>	<b>De Haven</b>	<b>Call #12320</b>
<b>003</b>	<b>De Haven</b>	<b>Call #12321</b>

### **ENGL 799 Thesis—MA**

<b>001</b>	<b>Ingrassia</b>	<b>Call #12327</b>
<b>003</b>	<b>Ingrassia</b>	<b>Call #12328</b>