<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Call#</th>
</tr>
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<tbody>
<tr>
<td>ENGL 500-003</td>
<td>Practicum: Teaching College English</td>
<td>Prichard</td>
<td>MWF</td>
<td>1:00-1:50pm</td>
<td>12265</td>
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<tr>
<td>ENGL 528-901</td>
<td>Children’s Literature II</td>
<td>West</td>
<td>W</td>
<td>7:00-9:40pm</td>
<td>12266</td>
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<tr>
<td>ENGL 552-901</td>
<td>Teaching English as a Second Language</td>
<td>Franson</td>
<td>W</td>
<td>4:00-6:40pm</td>
<td>23053</td>
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<tr>
<td>ENGL 570-001</td>
<td>Special Topics: 19th Century American Fiction</td>
<td>Harrison</td>
<td>TBA</td>
<td></td>
<td>26650</td>
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<tr>
<td>ENGL 605-901</td>
<td>Introduction to Scholarship in English Study</td>
<td>Eckhardt</td>
<td>R</td>
<td>7:00-9:40pm</td>
<td>26590</td>
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<tr>
<td>ENGL 606-901</td>
<td>Literary Criticism</td>
<td>Cornis-Pope</td>
<td>MW</td>
<td>4:00-5:15pm</td>
<td>25095</td>
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<tr>
<td>ENGL 611-901</td>
<td>Authors: F. Scott Fitzgerald in Context</td>
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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 tnidato@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*

**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.

**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.

**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.

**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.

**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.

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