

Fall 2007
UNDERGRADUATE COURSE DESCRIPTIONS
ENGLISH DEPARTMENT

Note: Courses designated as meeting core area requirements may also count as electives in the English major and minor.

*Please note prerequisites for upper-level courses (3000-4000) as stated in the Undergraduate Course Catalog and University Timetable.

English 1614: Introduction to Short Fiction

(Meets an Area 2 or Area 6 Core Requirement)

Kotz

Course description not provided. For information regarding this section, please contact.....Sean Kotz email; sean.kotz@vt.edu

English 1634: Introduction to Shakespeare

(Meets an Area 2 and Area 6 Core Requirement)

Harvill

English 1634, which meets an Area 2 Core Requirement, is a reading intensive course designed to introduce non-specialists to the plays and poetry of William Shakespeare and to enrich their understanding of the texts on the page, the stage, and the screen. The class will read texts representing the four types of drama that the playwright produced and examine them in their historical context. Some emphasis will fall on the continuing relevance of the plays for the modern reader. Texts to be examined will include *Romeo and Juliet*, *King Richard III*, *Merchant of Venice*, *Henry IV: Part One*, *Henry IV, Part One*, *Twelfth Night*, *Hamlet*, *All's Well that Ends Well*, *King Lear*, *Macbeth* and *The Tempest*. If time permits we will examine selections from The Sonnets. Students will be expected to attend the University Theater production of *Romeo and Juliet* and screenings of other plays studied during the course of the semester.

Course Requirements will include (A.) a 500-word paper; (B.) A Mid-Term Examination; (C.) Reading Quizzes and other demonstrations of daily preparation; (D.) Attending *Romeo and Juliet*; (E) Attending screenings of film adaptations; and (F) A Final Examination. Attendance will also be a factor in determining your grade

English 1664: Introduction to Women's Literature

Wemhoener

This course travels across genres and across centuries in its exploration of writing by and about women. We will read plays, poetry, novels and short stories in which authors observe and reflect the lives and experiences of women. A major theme in our study will be the ways in which women are defined as sane or "mad," and we will use writing by women psychologists to assist in this exploration of women and madness. Readings will include such works as *Jane Eyre* and the *Wide Sargasso Sea*; "The Yellow Wallpaper" and *Angel at My Table*; *Housekeeping* and *Woman on the Edge of Time*—all explorations of how and why women across the centuries must struggle to stay sane as writers, mothers, lovers and wives. Evaluation is based on quizzes, mid-term and final examinations, a library or group project, and an active presence in class.

English 1674: Introduction to African-American Literature

Chandler

This introductory course will provide students a general overview of African American literature. The course will explore some of the central works in the African American literary canon that have helped to define the literature and which posit some of the most salient ideas in the literature's development. The course contains works from the genres of poetry, fiction, autobiography, playwriting, and the essay. Literary selections will be chosen from variety of African American writers including Harriet Jacobs, Charles Chesnutt, James Weldon Johnson, Zora Neale Hurston, Richard Wright, Ralph Ellison, James Baldwin, Ann Petry, Toni Morrison, Gwendolyn Brooks, Amiri Baraka, Lorraine Hansberry, Rita Dove, and Yusef Komunyakaa.

Course Requirements: weekly reading quizzes, midterm and final examination, course project.

English 1684: Introduction to Drama

Kiebuszinska

This course will introduce you to the major directions and shifts in drama and theater from Sophocles' *Oedipus Rex* (425 BC) to Stoppard's *Arcadia* (1993). Students will discover how various dramatic traditions have survived and redefined themselves in the modern theater through their confrontation with older traditions such as Greek classical drama, Japanese Noh Theater, Shakespearean tragedy and comedy, and the neo-classical redefinition of genre forms. The first half of the course focuses on readings from the established tradition of theatrical art, while in the second half of the semester we will pay particular attention to the representational tradition of modern naturalism and illusion creating theater and, in contrast, the more self reflexive presentational theatrical traditions of Brecht's Epic Theater and the Theater of the Absurd. The focus in the second part of the course will be on playwrights such as Ibsen, Strindberg, Pinter, Beckett, Caryl Churchill, Mamet and Stoppard. The purpose of the course is to serve as an introduction to the traditions, themes and issues of drama and theater and to develop skills of reading scripts and envisioning them as theatrical representations. Since this is readings course, assessment consists of quizzes, tests, and group projects.

English 2515: Survey of British Literature

(Meets an Area 2 core requirement)

Eska, C.

This course provides students with an introduction to some of the most important literary works and authors in British literature. Beginning with the Medieval Period, we will read such foundational works as *Beowulf* and *Sir Gawain and the Green Knight*. Continuing through to the Renaissance, we will read works by authors including Shakespeare and Milton. Finally, we will reach the Restoration and the earlier part of the eighteenth century, where we will read works by authors such as Pope and Swift. By the end of the course, students will be able to situate individual works within their literary, historical, and social contexts and be able to identify basic literary concepts, genres, and terminology. To this end, there will be frequent class discussions, small-group work, two short papers, a longer final paper, a mid-term examination, and a comprehensive final examination.

Harvill

We will explore some of the finest works of British literature from the Mediaeval period through the early eighteenth-century, Readings include *Beowulf*, *Sir Gawain & the Green Knight*, *Utopia*,

Dr. Faustus and portions of *Paradise Lost*. Shakespeare, Sidney, Kemp, Spenser, Donne, Pope, and Swift are some of the dead white worthies we will consider. One of our challenges will be to appreciate the individual works not only at face value, but also as part of an historical continuum caught in intellectual, philosophical, and spiritual cross currents. The period also invites us to note distinctive and evolving genre. Two essays, two exams, quizzes, and active class participation will determine final grades. **Y'ALL COME!**

Piersol

This course introduces some of the most powerful and beautiful writing in the English language, the literature of Britain from its beginnings through the middle of the eighteenth century. Our aim will be to provide a foundation for students majoring in English, and an opportunity for students from every discipline to recognize how an acquaintance with good writing really does make life more interesting. We will begin with *Beowulf* and will be reading works by Chaucer, the *Gawain* poet, Langland, Spenser, Shakespeare, Donne, Milton, Swift, and Pope, among others. Throughout, we will be interested in understanding poems, plays, and prose works in their historical and literary contexts. Work for the course includes plenty of class discussion, two essays, occasional quizzes, a midterm, and a final.

Saffle

Students will be introduced to a broad range of timeless literary works, written during the medieval period through the early eighteenth century. Anglo-Saxon and Middle English works will include *Beowulf*, Bede, *Sir Gawain and the Green Knight*, Chaucer's *Canterbury Tales*, Julian of Norwich, and Margery Kempe. Sixteenth century works will include poetry from Spenser and both poetry and drama from Shakespeare. The early seventeenth century will be represented by poems from Donne, Vaughan, and others, as well as essays from Burton; and the Restoration and eighteenth century will be represented by readings from Dryden, Pope, Swift, and Gray. During this reading-intensive course, we will explore many texts and discuss not only how they qualify as "classics," but also as products of particular times, places, and authors. Grades will be based on one paper, three exams, in-class quizzes, and class participation based in part on one oral presentation.

Stevens

Course description not provided. For information regarding this section, please contact...Brent Stevens. Email: stevensb@vt.edu

English 2516: Survey of British Literature II

(Meets an Area 2 Core Requirement)

Leslie

In this course we will read texts that reflect the major social, aesthetic, political, and personal concerns of writers from 1744 to the present day. Through authors such as Wordsworth, Coleridge, Byron, Shelley, Keats, Austen, Bronte, Tennyson, Browning, Arnold, Wilde, Joyce, Yeats, Lawrence, Woolf, Eliot, Hughes, Stoppard, and others, we will examine how the conventions of poetry, fiction, drama, and the essay have changed and developed across time and according to gender. 3 exams, occasional quizzes, informal reflection writings, and 2 essays. Pre-requisite ENG 1105/1106; ENGL 2604 helpful, but not required.

English 2524: Introduction to Ethnic American Literatures

Salaita

Intro to Ethnic American Literatures will engage a variety of the poetic devices and social themes evident in modern ethnic American writing. We will underscore questions of canon formation/re-formation, marginalization, American-ness, aesthetics, politics, and categorization. We will read

fiction, poetry, and nonfiction (literary and political) and supplement our readings with regular film screenings. The primary course objectives will be to further refine our ability to carefully read literature with attention to poetics, politics, and rhetoric; to discuss how the idea of "America" is explored in multi-ethnic contexts; to complicate traditional notions of the ethnic object in order to acknowledge and explore ethnic subjects; to gain familiarity with the social, political, religious, and intellectual contexts within which our readings were produced; and to determine how American authors of color treat racial, ethnic, sexual, and environmental themes and discuss how the authors either contradict one another or employ those themes in common. Course grades will be established through formal reading responses, an expository essay, and a major research project.

English 2525: Survey of American Literature I

(Meets an Area 2 core requirement)

Mooney, S.

This course examines the American literary tradition from the era of European contact & exploration (e.g. de Vaca, Columbus, Smith), through the Pilgrim-Puritan (e.g. Bradford, Winthrop, Bradstreet, Taylor, Rowlandson) and Revolutionary experiences (e.g. Franklin, Crèvecoeur, Jefferson) and on until 1865. Although we will study "major" American writers (e.g. Irving, Cooper, Bryant, Hawthorne, Poe, Melville, Emerson, Thoreau, Whitman), attention will be paid throughout to writers and voices from marginalized racial, ethnic, gender, economic, or geographic-based groups (e.g. Douglass, Wheatley, Equiano, Jacobs). Throughout the semester we will study how literature frames ideas about human society, culture, and nature. In particular, we will ask how our national literature expresses desires, concerns, and solutions in regard to national or regional problems, and concepts of humans and human fate that are characteristically "American." For us the poems, stories, novels, dramas, and essays that we read are models of how and what Americans think of themselves and their universe at particular historical moments. Our approach to American literature, then, will not be an "art for art's sake" one, which privileges an isolated "literary text," but a socio-cultural one, which recognizes not only the literary text but the contexts of society, culture, history, economics, politics, philosophy, gender, race, and so on. You will be given near daily reading quizzes, write two 5-7 pg. papers, and will take a comprehensive final exam, comprised largely of essay questions.

Reisinger

Course description not provided. For information regarding this section, please contact...Suzanne Reisinger. Email: sreising@vt.edu

English 2526: Survey of American Literature II

(Meets an Area 2 core requirement)

Canter

Covering 1865 to the present, this course presents representative American authors and texts in their literary, historical, and social contexts. Since American Literature is especially rich with paradoxes--including the splendid one of counter-traditional voices being, in fact, our truly national voices--we will pay particular attention to what is stubbornly recurrent in American Literature. As part of this, we will also pay close attention to the Americanness of our texts' many, and often very related, forms. Students may discover such surprises that a central part of America's history is our culture's sense of being all too rootless, and that rap's novel "sampling" started long ago. Readings from Whitman, Dickinson, Twain, Harris, Jewett, Gilman, Washington, Du Bois, Crane, London, Adams, Eliot, Frost, Sandburg, Stevens, Williams, Cummings, McKay, Hurston, Hughes, Cullen, Toomer, Fitzgerald, Hemingway, Dos Passos, Steinbeck, Wright, Faulkner, Miller, Ellison, O'Connor, Updike, Pynchon, Carver, Kingston, Morrison, Silko, Jarrell, Roethke, Bishop, Ginsburg, and Plath. Frequent and varied quizzes (totaling 15-20 pages of writing), two in-class exams, a comprehensive final exam, and two research-group presentations.

English 2604: Introduction to Critical Reading

(Meets a Writing Intensive Course Requirement and an Area 2 Core Requirement)

Gardner

This course is an introduction to the techniques and theoretical implications of close reading. We will emphasize how readings of texts are constructed and defended, and we will explore the connections between close attention to textual details and various critical approaches. Essentially, this is a course that teaches a responsiveness to language's complexity. Writing Intensive: four papers and four in-class writing exercises. We will be reading Emily Dickinson, William Shakespeare (King Lear), Henry Thoreau (Walden), and Virginia Woolf (To the Lighthouse).

Vickie Le Corre

In ENGL 2604, students will produce the equivalent of four papers of six to eight pages. They will first examine Shakespeare's *Othello* and related literary criticism in view of creating a first draft of an analytical essay that the professor will comment upon before it is revised and graded. They will then focus on characters in E.L. Doctorow's *The March* in order to craft a synthesis essay. Following that, they will select a short list of poems to explicate by Heather McHugh from her collection entitled *Eyeshot*. And finally, seeking inspiration from Jimmy Carter's *An Hour Before Daylight: Memories of a Rural Boyhood*, they will write their own memoirs, focusing as he does on place and time. They will then present these orally, in an alternative medium of their choice, submitting a written support. Throughout the sixteen weeks, students will also maintain a reading journal in order to address such issues as the play of language. This will thus be a semester of reading to write.

Watson

In Introduction to Critical Reading, students will engage in close readings of texts in a variety of genres, including poetry, fiction, and drama. Our authors will include Alexander Solzhenitsyn, Anthony Burgess, E.E. Cummings, and William Shakespeare. This course will focus on improving the student's ability to decipher meanings, explore literary techniques, and draw connections between disparate texts.

Welch

English 2604 offers students an apprenticeship to develop the essential skills of critical reading and writing that they will use in upper-division courses. Whereas the emphasis in these later courses will necessarily be on content, here we take time out to consider the processes and practice the strategies by which we read and compose texts and to offer coaching, models, and timely feedback in order to facilitate re-thinking and revision. Our readings range widely--from a late eighteenth-century autobiography by a former slave (Olaudah Equiano) to a mid-twentieth-century play by Lorraine Hansberry--but because we will work very closely with each of these texts, the overall volume of reading is kept within modest limits. The course emphasizes attention to textual detail and patterns and the construction of intelligent and persuasive arguments within the context of on-going critical conversations. To exemplify various approaches to reading and writing about literature, the course will include some relevant critical essays. Because it is designated as Writing Intensive (WI), it will require a reading journal and four essays. Each student will also present an oral report in class.

English 2614: Introduction to English Studies

V. Fowler & N. Metz

This one-hour course, which must be taken the same semester students take English 2604, introduces students to the discipline of English studies and to the English major at Virginia Tech.

Students learn about the various options and specializations within the major and the learning goals associated with each. The course helps students chart a three-year course of study and begin an ePortfolio which they will continue to develop as they move through the program. Students are also introduced to the materials and techniques of library research and to the uses of technology in the humanities.

English 2744: Introduction to Creative Writing

(Meets an Area 6 Core Requirement)

Allnutt

English 2744 is an introductory creative writing workshop where students will read masters of poetry and fiction, produce their own poems and stories, and critique the creative work of their peers. While drama, nonfiction, and screenplays are not part of the formal reading or writing requirements, students who wish to write in those forms are welcome to bring them to workshop.

Murphy

This course introduces students to the joys of both *expressing* themselves in writing and *making* works of verbal art. Students in this course will practice the writing of fiction and poetry. They will read and discuss each others' work as well as the work of published poets and fiction writers. Through the combined practices of writing, reading, discussing and revising, students will develop their writing skills as well as a keen appreciation for the pleasures, pains and possibilities of the written word. Students will learn to generate ideas for writing; to draft and revise short stories (one) and poems (three) with critical emphasis on craft; to analyze and critique the work of professional writers and classmates' work; and to learn the basic vocabulary of the crafts of fiction and poetry.

Voros

This course introduces students to the joys of both *expressing* themselves in writing and *making* works of verbal art. Students in this course will practice the writing of fiction and poetry. They will read and discuss each others' work as well as the work of published poets and fiction writers. Through the combined practices of writing, reading, discussing and revising, students will develop their writing skills as well as a keen appreciation for the pleasures, pains and possibilities of the written word. Students will learn to generate ideas for writing; to draft and revise short stories and poems with critical emphasis on craft; to analyze and critique the work of professional writers and classmates' work; and to learn the basic vocabulary of the crafts of fiction and poetry. Required work will include one finished short story of about 12 pages; 3-5 poems or a total of 30-50 lines of poetry; a reflective essay on writing process; attendance at two public fiction and poetry readings and a written response to each; and written critiques of other students' works in preparation for workshops.

Harvill

This course for beginning writers will follow the workshop method as we begin exploring poetry and short fiction. Our texts will include student writing, as well as examples of accomplished authors. In addition we will examine essays on craft in both genres. Ultimately fifteen pages of revised writing are required to complete the course. Active engagement in discussions and critiques, as well as a final portfolio, will determine grades, though talent will not be punished.

Bloomer

This course introduces students to the joys of both *expressing* themselves in writing and *making* works of verbal art. Students in this course will practice the writing of poetry and short fiction. They will read and discuss each others' work as well as the work of published poets and fiction writers. Through the combined practices of writing, reading, discussing and revising, students will develop their writing skills as well as a keen appreciation for the pleasures, pains and possibilities

of the written word. Students will learn to generate ideas for writing; to draft and revise poems (for a portfolio of 5) and short fiction (for a portfolio of two) with critical emphasis on craft; to analyze and critique the work of professional writers and classmates' work; and to learn the basic vocabulary of the crafts of poetry and fiction. Our text is Janet Burroway's *Imaginative Writing: The Elements of Craft*.

Norris

Students are invited to join a community of peers who will write poetry, fiction, and drama for consideration in the workshop. Class discussions and exercises will focus on effective uses of the writer's tools, such as setting, voice, characterization, metaphors, point of view, etc. A final portfolio, including your original and revised work, is the major project for the semester. You will write and revise an 8-10 page story, two poems, and a one-act play. Students also are asked to attend live literary performances in each of the three genres. Class participation--particularly peer review--is a vital component of the semester's work.

Texts: Your work: Janet Burroway's *Imaginative Writing*

Trent

Intro to Creative Writing This course provides an introduction to self-expression through three genres of creative writing: poetry, fiction, and creative nonfiction. Students will hone their craft through individual, group, and class workshops. Students will also learn to appreciate, critique, and interpret the works of professional poets and authors. The final product of the semester's efforts will be a polished portfolio of poetry and prose.

Bean

Welcome to English 2744, Introduction to Creative Writing! Are you up to a journey? That's what this section is all about. We're going to take a journey. You, the writer, will take a journey into the territory of your own imagination and creativity; the characters you create will take journeys that you plan for them; and your readers will join your characters in a vicarious experience of their lives. Sound like fun? It will be, but it will also call upon you to take an active role in a community of writers, and it will require a lot of hard work on your part. We will divide our time between poetry and short fiction, though we will give most of our attention to the conventions of fiction, i.e., plot, character, voice, style, etc. In addition to extensive readings in Joseph Campbell's *A Hero With a Thousand Faces*, you will study 6-8 anthologized poems and 3-4 stories that I provide. You will compose two sonnets, and write three short stories (500 words, 1,000 words, and 1,500 words), all of which will undergo a workshop process. Up to a rewarding challenge?

Vollmer

This course provides students with opportunity to learn the basic components of writing fiction and non-fiction, by allowing them to experience—as far as is possible in the span of a semester—what it means to be a writer. The course can be broken down into five components: reading, experimentation, drafting, workshopping, and re-drafting. The first half of the course will be devoted to fiction, the second half to non-fiction. Expect to learn how to take risks, evoke strange settings and distinct personalities, and craft fully developed scenes, in order to generate prose that is energetic and entertaining.

English 3104: Introduction to Professional Writing

Weathers

In this class, we will study many kinds of documents that a professional writer might be asked to write, including resumes, letters, reports, articles, instructions, and proposals. We will study the writing strategies, format conventions, design principles, and ethical issues that apply to those documents. Students will create several such original documents themselves.

The purpose of the course is to teach you
... the variety of ways a professional writer can make a living
... the role of the writer in the typical corporate workplace
... the variety of documents professional writers create
... the writing strategies used by professional writers
... advanced grammar and style principles that will sharpen your writing skills
... document design principles.

Students will create three major documents and a number of smaller documents. There is no final exam in this course.

English 3204: Medieval Literature

Swenson

The medieval period, roughly 750-1500, is an exciting time with a rich variety of literature. We will read and analyze texts representing several different genres, including drama, lyric poetry, ballad, epic narrative, and romance. Appreciation for each text will depend partly on learning the history and conventions of each genre. In the process, students will come to understand how the forces of medieval culture shaped these literary materials, and in turn, how the literature suggests a culture both unlike and like our own. As we look at the language of these texts, students will become more aware of language as something not transparent, as something which actively shapes possibilities of literature. Students will take exams on reading Middle English and on analyzing the literature. In addition, they will write one interpretive paper and do a research project which they will present to the class. Attendance and participation are significant parts of the course grade.

English 3214: Renaissance Literature

Anderson

The vigorous literary activity of the English Renaissance (1485-1660) produced some of the finest and most influential drama, poetry and prose in the English language. In this course, students will analyze representative examples of these works. Students will learn to outline the concept of literary period as a way of organizing and shaping responses to literature. Students will learn to outline the debates and controversies surrounding the definition of the early modern era as a distinct literary period. Students will analyze the relationships between the literary texts and the major social, historical, and cultural developments of this period. Grading will be based on papers, exams, in-class quizzes, and class participation. At least 12 pages of graded writing, exclusive of exams, will be expected.

English 3234: Romantic Literature

Welch

This course will focus on writers of the era 1789 to 1832—in particular, Blake, Wordsworth, Shelley, Keats, Austen, and Wollstonecraft. Some attention will be paid to visual texts, particularly those by Blake and those of the English Lake District. Besides considering individual works by these writers, we will place them in the contexts of their era, which may be characterized as one of turmoil and paradox involving revolution, slavery, women's rights, childhood, education, nature, and imagination. Three papers, two exams, and an oral presentation will be required.

English 3254: American Literature Pre-1900

Oehlschlaeger

English 3254 is intended to concentrate on writing in several genres from one well-defined period of American literature before 1900. This course will concentrate on the period from 1820-1865, roughly, and feature fiction, poetry, non-fiction prose, and autobiography. Writers to be covered will include Hawthorne, Poe, Melville, Jacobs, Douglass, Whitman, Dickinson, Thoreau, and others. Every attempt will be made to minimize repetition of works from the sophomore surveys, and there will be absolutely no overlap of material with my other American course this semester, English 4415: American Narrative. Written requirements will include two papers and two exams.

English 3315: Playwriting I

Falco

A workshop course in the craft and art of playwriting, emphasizing the development of craft and the nurturing of vision and art. Primary focus is on the writing of original scripts, with additional attention paid to the work of influential playwrights and critics. Students taking this course will work on developing and exploring a dramatic situation as a way of developing and exploring characters and themes. The course emphasizes the dramatic structure of traditional drama. Along with fiction and poetry, playwriting is one of the principal avenues of serious creative expression. Students interested in pursuing careers in the study of literature or drama will gain invaluable insight into the nature of creative writing by engaging in the demanding process of conceiving and developing a play script. Students who want to go on to become playwrights will be given a chance to explore their talents in a supportive and nurturing environment.

English 3354: Literary and Cultural Criticism

Hausman

This course introduces students to basic critical practices in literary and cultural theory. With “the world as our text,” we will examine core concepts and methods in literary theory and cultural studies, focusing on the analysis of various kinds of discourses. Students will be exposed to canonical approaches in literary study as well as interdisciplinary methods developed in cultural studies, semiotics, and philosophy.

The focus of this course is reading, with written papers and exams as methods of assessing learning. There will be a different reading for each day of the course, with discussion moving from that reading and lectures provided by the professor. The first two thirds of the semester will acquaint students with basic and more developed theories of literary analysis, with the final third of the course focusing on the study of culture and the specifics of cultural criticism.

3 papers, 2 exams, weekly writing

English 3514: Ethnic Children’s Literature

Graham, K.

The aim of this course is to gain critical appreciation and understanding of the richness of ethnic literature for children. In this course, we will examine the historical context of the emergence of multicultural literature for children and some of the issues surrounding it. We will analyze a number of novels, folk tales and picture books in order to understand their literary and aesthetic qualities as well as the light they cast on ethnic and cultural identities. We will explore the diversity and complexity of cultural representations, conflicts and achievements through the study of Native American, African American, Asian American, and other American children's literatures.

as well as world folk tales and ethnic children's books from other regions such as the Caribbean, Canada, Hispanic America and Great Britain. Through the appreciation of different cultural expressions, we will seek to come to an understanding of how to read and discuss children's books from different traditions and communities with sensitivity and respect. Grades are based on midterm and final exams, two essays, and informed class participation.

English 3524: Literature for Children

K. Graham

This course is designed to introduce the student to the variety and range of children's literature; fairy tales, novels, poetry, and picture books will receive special emphasis. We will also study how the literature reflects the era in which it was written and what it tells us about theories of childhood and education. Our primary text, *Classics of Children's Literature*, will be the basis of discussion on what constitutes a "classic"; we will debate issues of canon formation and counter-canon. One specific theme that we will consider is the tension between teaching conformity to children in order to socialize them and giving them messages that stress the importance of individuality. Grades are based on three exams, two papers, and informed class participation.

Leslie Neilan

This course is designed to provide students an opportunity to look at literature written for children and analyze it from an adult perspective. One of our major considerations will be to determine what values these books are teaching our children. We will discuss the following (and many other) issues: what makes a book a classic?; why do boys like some books and girls others?; what makes a book appealing to both genders?; should books teach values and morality?; why is it important for adults to know what their children/students are reading?

We will read a very small, but representative, sample of the different genres of children's literature. Quizzes, exams, group oral presentation, and a paper are required.

Mark Armstrong

Children's Literature is a critical survey of traditional and contemporary writing for children. It explores several themes and de facto genres in this field of study. While the history of children's literature generally parallels the history of adult literature, there are certain differences. The differences that make children's literature distinctive are explored in this course.

English 3534: Literature and Ecology

(Meets a Writing Intensive, Area 2, or Area 7 Core Requirement)

Moore

In this course we will study literature which explores the interconnectedness between people and the natural world. We will examine how threats to the environment are threats to our individual lives as well as how a focus on ecological thinking challenges the authorities of our culture. We will also seek to understand how living in unison with nature restores our individual health and insures our collective future. Towards that end, we will focus on fiction, non-fiction, and poetry that emerge from the environmental concerns of the last three decades. Evaluation for this writing intensive class will include reading quizzes, two papers, and exam. Authors include McPhee, Silko, Atwood, Merwin, Williams, DeLillo.

Smith

In this course, we will examine what some of our most interesting writers and thinkers and prophets and visionaries have had to say about humankind's place in the "natural world," and about the likely consequences (short- and long-term) of not knowing or not remaining in our place. Our readings will comprise a lively blend of ecology, spirituality, history, politics, philosophy,

economics, and of course literature. Among the writers we will be reading: Thomas Berry, Roderick Nash, Leo Marx, Aldo Leopold, Herman Daly, Jeremy Rifkin, Henry David Thoreau, Ralph Waldo Emerson, Sarah Orne Jewett, Erskine Caldwell, Aldous Huxley, Walt Whitman, Mary Oliver, Norman Mailer, Edward Abbey, and Chellis Glendinning. Requirements include numerous informal writings, a long paper, an oral presentation, and a final exam.

Hagedorn (online)

From contemporary environmentalism to the Gaia theory, from Native American spiritualism to ecofeminism: the relationships between humans and their natural surroundings have varied greatly over time and location. In this writing intensive course we will explore differing concepts of "nature" and these relationships as presented in environmental art, poetry, fiction, politics, and dramatic literature. We will look at the children's book *Serendipity*, Silko's *Ceremony*, and the anthology *Taking Sides: Clashing Views on Controversial Environmental Issues*. Other texts will include numerous electronically-available poetry, drama, short fiction, and even cartoons. Evaluations will be determined by two papers, short responses in Blackboard's Discussion Forum, vocabulary/ concept quizzes, and creation of a web page.

Hall

Framing materials for this course (a few of which include Fritjof Capra's *The Turning Point*, Carolyn Merchant's *The Death of Nature*, and David Kinsley's *Ecology and Religion*) all locate the sources of contemporary environmental problems in patriarchal attitudes which have been conditioned over the last few centuries by the Scientific Revolution, the Enlightenment and the Industrial Revolution, and certain key figures like Bacon, Descartes, Hobbes, Newton, and Darwin, among others, whose work has played a key role in the "disenchantment of nature," the depletion of natural resources for monetary gain, and the alienation of the human species from the natural world. On that foundation, then, a number of works by both Eastern and Western writers will be read collectively as a corrective to our mistaken Western metaphysic. Kobo Abe's *Woman in the Dunes* will suggest how the masculine penchant to dominate nature goes hand-in-hand with the subjugation of women, and fragments the world in a way that sets antagonistic opposites against each other; Al Gore's *Earth in the Balance* will offer abundant cautionary evidence about the fate of the planet; and Terry Tempest Williams' essay "The Clan of One-Breasted Women" will make a convincing case about the effects of nuclear testing. Other contemporary and traditional texts will reveal attitudes about the sacredness of the natural world as well as the belief that the diverse elements of the cosmic whole (human species included) coexist in an organic, interconnected relationship where it is impossible for humankind to exploit nature without harming itself (texts include Lao-tzu's *Tao Te Ching*, Confucius' *Analects*, Hildegard of Bingen's *Illuminations*, Meister Eckhart's *Meditations*, James Lovelock's *Gaia*, Wendell Berry's *A Timbered Choir*, Aldo Leopold's *Sand County Almanac*, selected poems by Robinson Jeffers, Margaret Atwood, Louise Gluck). Students should expect to write two papers, be prepared for frequent reading quizzes, contribute usefully to class discussions and take a final exam.

English/Communications 3544: Literature and Film

Kiebuszinska

This course will introduce you to the exploration of the distinctive qualities and intertextual relationship between literature and film, particularly the difference in structural, stylistic, and generic characteristics of both modes of expression. You will gain familiarity about such elements of film as mise-en-scene, composition and editing, and about such shared with literature elements as character, dialogue, and setting. We will explore a number of problems related to films such as the role of the voyeur, the creation of illusion, the treatment of time and space, and postmodernist aesthetics as found in the work of directors like Cocteau, Bresson, Hitchcock, Reed, Antonioni, Kazan, Kieslowski, Wenders and Fassbinder. Requirements include participating in class discussions, panel presentations, three short papers, and final exam.

Bliss

In this section of 3544, we will concentrate on crime: its nature, its relation to religious and secular notions of guilt and responsibility, and its perpetrators, many of whom are men in the grips of moral dilemmas and women, some of whom are angelic, some of whom are demonic. Text/film pairings will include *The Club Dumas*, which was adapted into director Roman Polanski's film *The Ninth Gate*; book and film versions of three Patricia Highsmith novels (*Strangers on a Train*, *The Talented Mr. Ripley*, and *Ripley's Game*); and book and screen versions of Raymond Chandler's *The Long Goodbye*. Students will write two essays. They will also take weekly quizzes on both the books and the films.

English 3614: Southern Literature

Kinder

We will begin the course by asking ourselves: What is Southern Literature? What makes it "southern?" Why does Southern Literature have its own course, say, as opposed to New England Literature or Midwestern Literature? What does it mean to be "southern?" Who (or what) is a "southern" writer? To answer these questions, we will begin our study of the region's literature by examining first the oral tradition, then post-Civil War literature, and finally spending the majority of our time with twentieth-century writers, including including William Faulkner, Flannery O'Connor, and Tennessee Williams, Ernest Gaines, Zora Neale Hurston, Lee Smith, and Fred Chappell.

English 3624: Appalachian Literature

Mooney, J.

One of the most memorable and resonant lines regarding the importance of place in Appalachian culture is spoken by Alpha Baldrige, in the novel *River of Earth*, when she describes longing for "a lone spot, a place certain and enduring" on which her family can settle. That a woman should yearn for land, that she should describe it in terms of kinship, spiritual fulfillment, and desire, should by no means surprise us. Think *Mother Earth*. Think *Mother Nature*. Think of the Asherim that dot the Biblical landscape, goddess and tree and totem all rolled into one. The earth is not merely associated with the feminine; she *is* feminine. Ironically, though, while Alpha's words capture so succinctly and perfectly the spiritual, primal connection between woman and earth, they are the literary product of a male: Kentucky native James Still, whose novel delineates the tension between two opposed cultures, agrarian (female) and mechanized (male). This begs the question: if one of the most perfect lines about a woman's love of the land was created by a male, how do female Appalachian writers conceptualize such a connection to place? Is place fixed or do we carry it with us? Is it rural or urban, or can it be both? Do we create place or does place create us? Using the essay collection *Bloodroot: Reflections on Place by Appalachian Women Writers* as its foundation, this course will consider such questions and raise others as we read novels (Harriette Arnow's *The Dollmaker*, Denise Giardina's *Storming Heaven*, Lee Smith's *Fair and Tender Ladies*, and Barbara Kingsolver's *Prodigal Summer*), short stories (Mildred Hahn, Elizabeth Madox Roberts, Lisa Koger), poetry (Maggie Anderson, Nikki Giovanni, Nikki Finney, Kay Stripling Byer, Marilou Awiakta), and drama (Jo Carson) by Appalachian women writers. Two exams, a reading journal and reading quizzes, an original oral history project, and a final research-based essay.

English 3644: Postcolonial Cultural Studies

(Meets an Area 2 and Area 7 Core Requirement)

Chandler

This course incorporates literary, historical, and theoretical materials to explore the postcolonial condition in several postcolonial settings: Europe, South Asia, Africa, Australia, Canada, and the Caribbean. The course will review the theoretical development of postcolonialism through a

selection of theorists who helped to define the movement. Those writers include: Edward Said, Frantz Fanon, Wole Soyinka, Gayatri Chakravorty Spivak, Sara Suleri, Aijaz Ahmad, and Homi Bhabha. The course will then contextualize those theoretical discussions within the larger framework of specific literary works which have sought to engage with the salient issues of postcolonialism: colonizer versus colonized, resistance and colonial control, violence and decolonization, and colonial language versus native language. The literary works for the course will include writers such as Chinua Achebe, Ngugi wa Thiong'o, Arundhati Roy, Salman Rushdie, Maryse Conde, Amitav Ghosh, Derek Walcott, Michael Ondaatje, Michelle Cliff, and Tsitsi Dangarembga.

Course requirements: 2 short papers (6-8 pages); midterm and final examination, discussion board, group presentations.

English 3704: Creative Writing: Fiction

Mann

This course will focus on the many skills necessary to write good fiction: complex characterization, effective use of setting and dialogue, plot pacing, and other elements. We'll study the work of widely published fiction writers as well as critiquing student writing in a workshop setting throughout the semester. The textbook will be *Writing Fiction: A Guide to Narrative Craft* (Seventh Edition) by Janet Burroway and Elizabeth Stuckey-French. Students will be evaluated on the basis of a journal and a final portfolio of two short stories, as well as class participation. Several of Virginia Tech's creative writers will be visiting the class and discussing their work.

Norris

Students are invited to join a community of peers who will write two or three original short stories for consideration in the workshop. Class discussions and exercises will focus on effective uses of the writer's tools such as setting, voice, characterization, metaphors, point of view, etc. A final portfolio, including stories and revisions, is the major project for the semester. Class participation—particularly peer review—is a vital component of the semester's work. Attendance at a live literary performance is also required.

Texts: *Fiction Writer's Workshop* (Josip Novakovich); *Best American Short Stories of 2001* (Ed. Barbara Kingsolver); students' work-in-progress.

English 3714: Creative Writing: Poetry

Murphy

This course will focus on the many skills necessary to write good poetry. We'll examine a wide variety of poems: catalog and address poems, persona and memory poems, poems in both closed and open forms. We'll study the work of widely published poets as well as critiquing student writing in a workshop setting throughout the semester. Students will be evaluated on the basis of reading responses, a midsemester portfolio and a final portfolio, as well as class participation. I hope to bring to class several of Virginia Tech's creative writers to discuss their work.

Voros

This class for beginning poets approaches the poem as a made thing-- a work of verbal art as well as a satisfying form of self-expression. Primary emphasis is on writing and discussing student work in an informal workshop setting. Students will also read the work of established poets and critics. Through the combined practices of writing, reading, discussing and revising, students will develop their writing skills as well as a keen appreciation for the pleasures, pains and possibilities of poetry. Requirements: active participation as writers and critics of other students' work; a midterm and final portfolio; informal writings; attendance at a public poetry reading.

Hicok

This course is for students with an existing interest in writing poetry. Primary emphasis is on analyzing original work by class members, with some reading and discussion of established poets. Students will get feedback in a number of ways, including informal workshops, smaller group conversations, and one-on-one meetings with the instructor. There will be no assigned books for this class: the published poems and texts covering the nature of writing will be passed out in class or made available through Blackboard. Grades will be determined by the quality of the writing, the effort students put into their work, and participation in class discussions. Students will be required to write 8 to 10 poems and a paper of approximately 1,500 words.

English 3724: Creative Writing: Creative Nonfiction

Fallon

The course introduces students to creative writing's most exciting genre, creative nonfiction. Creative nonfiction may include elements often associated with poetry (lyricism, figurative language) and fiction (scene, dialogue, characterization), but has an obligation to the truth. This class will explore several of the diverse subgenres of creative nonfiction, including memoir, personal essay, lyric essay, travel writing, and nature writing. In addition to writing their own creative nonfiction pieces, students will learn to give and receive helpful praise and criticism in a workshop setting, and will also read and analyze published models. At the end of the semester each student will submit a portfolio of revised work.

English 3754: Advanced Composition

(Meets a Writing Intensive Core Requirement)

Heilker

Advanced Composition will offer students the opportunity to engage in and practice challenging writing processes/products beyond those typically considered "normal" for undergraduate education. In this way, by stretching their minds and abilities to write new kinds of texts in new ways, students will come to be more independent writers and better able to enter into whatever new discourse communities they desire: they will learn how to explore, discover, imitate, and adopt the different kinds and various levels of conventions necessary to gain their entrances into the written conversations of their choice.

Assignments will include an exploratory paper, a Grammar B project, a book of meditations, and a "new genre" assignment of the students' choice.

English 3764: Technical Writing

(Meets a Writing Intensive Core Requirement)

Armstrong (on-line)

Technical Writing Online is a writing intensive course that provides instruction in adapting the various genres (proposals, summaries, progress reports, recommendation reports, letters, and memoranda) for one's particular audience and best method of delivery to achieve one's communicative aim. The informal and formal writing sequence mirrors the document cycle of a typical project in the workplace. The informal writing exercises, which amount to about 30 pages over the term, target specific writing strategies that help the writer achieve the communication's aim. The formal writing assignments, which total about 25 pages over several writing assignments over the term, are submitted in rough draft for editing comments before the final revised version is handed in. Students who can manage weekly deadlines, like task-oriented assignments, can work

independently, and are willing to revise their writing with the teacher acting as editor find this course particularly helpful.

Canter

This course will familiarize you with the skills, issues, situations, strategies, templates, and documents involved in the kind of Technical Writing you need to know for your courses, major, career, and opportunities. First we'll learn and hone the basics of all good writing: word choice, grammar, punctuation, sentence crafting, sentence variety, paragraph cohesion, transitions, figurative language, quantification, and reasoning. Once you've mastered these basics, we'll apply them to common, and then increasingly subtle and challenging, Technical Writing issues, situations, strategies, documents, and graphics. You will also learn how to combine your talents with others' talents to create a large, multi-part Group Project and a tight, interesting Group Presentation typical of many "real world" job situations in scientific and technical fields. Frequent and varied quizzes, a Mid-Term Exam, a comprehensive Final Exam, a Group Presentation, and a 60-80 pp. Group Project.

Combiths

The Technical Writing course is designed to prepare you for writing in the workplace. Students will use a reader-centered approach in evaluating the needs and demands of the audience. We will work on grammar and mechanics of writing as we work on documents that include proposals, letters/memos, instructions, and reports. This is a writing intensive course with a strong emphasis on professional presentations.

Hagedorn (online)

English 3764 will prepare you to present information professionally in clear, concise, practical, and appropriate formats. This writing-intensive course examines the principles and procedures of technical writing (including audience and purpose analysis) and provides practice with such specialized forms as abstracts, proposals, résumés and cover letters, interviewing, citation styles, and technical correspondence. Students will be evaluated on the basis of numerous shorter writings and homework from the Department's on-line text, completion of the Grammar Gym (Introductory Level), a discipline-specific portfolio of professional writing, and a separate written formal project, which will be presented to the on-line class in the form of PowerPoint slides (with commentary).

Kark

Technical writing involves planning, creating, and communicating technical information so that people can easily understand and use it. It involves writing that meets the practical needs of its readers. The purpose of this course is to teach you how to prepare and write a variety of technical documents that you might be asked to compose in a typical workplace. This includes learning to prepare professional memos, letters, instructions, technical descriptions, proposals, reports, and articles specifically for non-technical readers. Students will also learn how to prepare and present a short oral presentation.

Over the course of the semester, students will write several 1-2 page memos or letters, a 3-4 page proposal, and a 6-8 page final report that involves using research. (All length requirements refer to single-spaced documents, which is the standard format for most professional correspondence.) Each student will also complete a number of short quizzes on assigned reading, a 2-3 page annotated progress report, and a mid-term exam.

Kinder

Technical Writing will enable you to gain an understanding of the numerous types of written communication you might encounter as a professional in the technical workplace, from the simple memo to the formal report, from a set of instructions to a potential employee's resume. By the time

this course is over, you should be able to understand these documents and produce them with ease and confidence.

Mooney, J.

This course gives you practical experience in the forms of written communication you will encounter as a professional in the technical workplace, from the simple memo to a proposal, from a progress report to an article for non-specialists. By the time this course is over, you should be able not only to understand these documents, but also to produce them with ease and confidence. Attention will also be paid to such issues as the role of technology in the workplace and workplace ethics. Assignments include a resume/cover letter, a set of technical instructions, a proposal, a progress report, an article for non-specialists, and a presentation. Reading quizzes and homework assignments also factor into the final grade.

Neilan

This course is designed to introduce students to the types of written and oral work that will be expected of them in the work force. Students will draw from their specific majors to write manuals, various reports, proposals, summaries, lay articles, memos, and letters. Other types of work-related documents will be reviewed and discussed in class.

The course will stress grammatical correctness, audience awareness, and clarity of expression. Students will have the opportunity to have their peers review and help to revise their work. Work will be completed both in groups and singly.

A final project will require students to write a sustained document which incorporates many of the techniques discussed in the class. Students will prepare and give a formal oral presentation involving the use of visual aids, outlines, and question and answer sessions on the same topic as this final written project.

Stevens

Principles and procedure of technical writing; attention to analyzing audience and purpose, organizing information, designing graphic aids, and writing such specialized forms as abstracts, instructions, and proposals. Junior standing required. (3H,3C)

Bean

Welcome to Legal, Inc., a mock corporation that specializes in keeping the legal profession informed about highly technical topics that have made their way into the courts. Although we don't testify as experts in the courtroom, we do educate and train members of the legal profession about the status of technology in various specialty areas. We prepare lawyers and judges to discuss intelligently and intelligibly any subject matter that confronts them. No matter how highly technical the topic or document, we make it accessible. Here at Legal, Inc., we strive to be the experts in technical communication, both oral and written. At Legal, Inc., you will produce a letter of application and a resume for a records' audit, prepare a collaborative audience analysis for our company's proposed training film, prepare a definition/description memo (1,000 words) outlining a project in your major, turn that memo into an article that presents a technical subject to a non-technical audience (2,500 words), write a collaborative set of instructions for a training film (in the form of a story board), and make one formal presentation (5-7 minutes). Our text will be Lannon's Technical Communication (10th edition).

English 3774: Business Writing

(Meets a Writing Intensive Core Requirement)

Wemhoener

This course is designed to prepare students for writing every sort of document that might be required by business. So—students write every day in class, and a local non-profit organization serves as a business writing “incubator” for teams of 4–5 students working on the writing needs of that organization. (This “service learning” component is required, and provides a terrific résumé builder reflecting professional writing experience outside the classroom!) Memos, reports, letters, proposals, brochures, manual revisions, etc., are on the writing menu for the class. Evaluation is on writing assignments and class participation (includes quiz grades, in-class writing, team work, oral presentations). **Writing intensive. Junior standing required.**

Frost

In English 3774, you will learn to produce effective forms of visual, oral, and written communication. Students will work in peer groups in order to create the larger assignments for the course. These larger assignments require students to venture out into “the real world” to find solutions to problems, to collect information, and to incorporate that material into clear, efficient prose. Some of the assignments that we will work on through the course of the semester are memos, letters, reports, a mini presentation, and a career portfolio.

Martin

From the comic strip *Dilbert* to the cult classic film *Office Space*, business environments are prime for parody. This course is designed to familiarize students with the “reality” (is *The Apprentice* “reality” television?) of the business world and a variety of documents typically found in it. Using Mary Ellen Guffey’s *Business Communication: Process and Product* as a guide, we will explore workplace communication, both oral and written, cultural issues in the workplace, audience analysis, the e-mail overload, and other interesting topics. You will learn to write both internal and external documents such as letters, memos, e-mail messages, and formal and informal reports. You also will compose a resume packet, including a cover letter and marketable resume that could possibly help you land a job post-graduation! In addition, you will work within a group of 4-5 members to complete a group portfolio and oral presentation at the end of the semester. In addition to the writing and group projects, evaluation is based on participation, quizzes, in-class writings, reading analysis, and a midterm.

Trent

This online course will focus on both the construction and execution of business communication typically encountered in the workplace. You will learn about and discuss the framework of corporate culture and how this feeds into business communications. You can expect to do plenty of reading and writing, including drafting and refining business memos, emails, a resume package, business proposals, and a final group project. This course meets the Writing Intensive (WI) requirement for the University Core Curriculum, and is suitable for any major. If you’d like to get a head start on becoming an excellent communicator in the workplace, this course is for you!

English 3804: Technical Editing and Style

Pender

Technical Editing and Style explores the art of editing from the initial writing task to the final delivery of the document. Students will study and practice the roles, responsibilities, and tasks that editors perform. The course will cover all levels of editing from basic copyediting (e.g., mechanics, grammar, punctuation, usage, and spelling) to comprehensive editing (e.g., style, organization, visual design, and usability). Graded assignments will include four editing exercises, a midterm

exam, and a client project. The required text is *Technical Editing* by Carolyn Rude (4th edition). The 15th edition of *The Chicago Manual of Style* is strongly recommended.

English 3814: Creating User Documentation

Evia

English 3814 prepares you to produce effective print and on-line documents that explain how to perform a specific task to a targeted audience. In this class, you will work with real “clients;” all of your projects will be based on the need to create documents that actually work for the users. You will also learn that not every technical document has to be a technological production in order to be valuable. The readings and tasks in this class offer you a balance of practical and theoretical foundations for creating good manuals, instructions, and standard operating procedures.

Assignments include quizzes on appropriate readings, development of a standard operating procedure, and a collaborative on-line help project. All class projects include detailed proposals, documentation plans, and usability studies. Software used and evaluated in the course includes Microsoft Word, HTML and CSS, XML, and HTML Help.

Required Textbook:

Is the Help Helpful? by Jean Hollis Weber.

English 3824: Designing Documents for Print

Brumberger

Designing Documents for Print is intended to help students make the transition from verbal thinking to visual thinking, from privileging verbal communication to balancing verbal and visual communication. In this course, we will treat design as functional, not merely aesthetic, and we will avoid treating the verbal text as the “default” form of communication. We will read about and discuss design concepts, and we will apply those concepts to hands-on projects. In this class, you will work on both individual and collaborative projects intended to sharpen your design, audience-awareness, and teamwork skills, as well as your peer critique and editing abilities. You will be evaluated on how effectively your documents communicate, on how likely the documents are to produce their desired effects for a specific audience, and, of course, on how well written they are.

English 4044: Language and Society

Dannenberg

This course is designed to investigate the impact of society on language variation and change as well as the influence of language variation and change on society. Correlation between language and ethnic, gender, regional, socioeconomic, and gender identities in American society will be the primary focus of the course. The class intends not only to explore the structure of American English dialects utilizing contemporary language data, but also to address the fundamental properties of language construction and identity negotiation in American society. Issues that will be addressed include but are not limited to: (1) dialect construction, configuration, and maintenance; (2) principles of sociolinguistic research; (3) language prejudice; and, (4) socialization of language. Students will be required to complete weekly quizzes and a midterm and final project.

English 4064: Modern English Linguistics

Eska, C.

This course introduces students to the core areas of linguistics: phonetics, phonology, morphology, syntax, and semantics. Attention will also be paid to language acquisition, varieties of American English, how languages change over time, and other topics, as time permits. Students will learn how to solve linguistic problems using methodologies associated with each of the above linguistic

disciplines. They will be graded on two mid-term exams, a comprehensive final exam, in-class exercises, and a field project. Graduate students will be required to do a final research paper.

English 4074: English Syntax

Dannenberg

This course is designed to give students the opportunity to figure out how English really works by examining and debating how language is created, organized, and processed. Students will be introduced to basics about morphology, "parts-of-speech", phrase structure and phrase structure rules, theta-theory, and transformations. Along the way, the class will look at case studies of English syntax, such as personal datives in Appalachian English and the use of copular and auxiliary structures in African-American and Native-American English varieties, and discuss how syntactic theory accounts for such language variation. The class will also look at a number of "real-world" applications of syntax in composition, literature, and teaching. Students will be required to complete 5 quizzes, a final, and a final project.

English 4114: Chaucer

Colaianne

"No poet in the whole English literary tradition, not even Shakespeare, is more appealing, either as a man or as an artist, than Geoffrey Chaucer"—John Gardner

It is impossible to imagine what later English literature might have looked like without the looming presence of Geoffrey Chaucer--one of the greatest artistic innovators in all of English literary history. Our understanding of literary irony; of unreliable points of view in narrative; of techniques of characterization; of the use of sources to create "newe corne" out of "olde felde," all derive from Chaucerian tradition. In this course, we will set out to get a broad sense of Chaucer's life and times, moving into an overview of his substantial and diverse body of work in verse and prose. Although we will be paying special attention to the culmination of Chaucer's poetic art in *The Canterbury Tales*, we'll begin by studying two of his early works in the genre of dream vision--*The House of Fame* and *The Parliament of Fowls*, along with a selection of lyrics. We'll also read excerpts from Chaucer's translation of Boethius's *Consolation of Philosophy* (Boece), and *The Treatise on the Astrolabe* (which has been called, somewhat controversially, the first piece of "technical writing" in English). Evaluation for the course will be based on a substantial research project (approximately fifteen pages), a mid-term exam, and a final exam.

English 4165: Shakespeare

(Meets an Area 2 Core Requirement)

Anderson

Students will have an opportunity to explore plays written during the earlier part of Shakespeare's career, including selections from the histories (such as *Henry V* and *Richard III*), tragedies (such as *Titus Andronicus*, *Julius Caesar*, and *Romeo and Juliet*) and comedies (such as *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Twelfth Night*). Students will demonstrate knowledge of the important facts of Shakespeare's life and an understanding of his works from the multiple perspectives of cultural tradition and historical context. Students will be able to trace the author's critical and popular reception from his or her own time to the present. Grading will be based on papers, exams, in-class quizzes, and class participation. At least 10 pages of writing, exclusive of exams, will be expected. The instructor may require graduate students taking the course for credit to complete additional work.

Radcliffe

In this course we will consider Shakespeare's early career as a playwright and his after-career as literary icon. Both careers involved history and fantasy: the early history plays contained large admixtures of fiction and the comedies admixtures of history, while Shakespeare's reception, quite as much as the plays, was colored by the imaginative imperatives of the hour. If Shakespeare's characters come across as larger-than-life, so does the Bard himself.

Literature does that: it will be our business to consider how and why. Course requirements consist of class participation (20%), a mid-term examination (20%), a 15 pp. research paper (30%) and a final examination (30%). Participation involves regular attendance, joining in discussion, and responses to occasional email assignments.

Swenson

Course description not provided. For information regarding this section, please contact...Karen Swenson. Email: karen.swenson@vt.edu

English 4414: Topics in Speculative Fiction

Knapp

Dystopian fiction typically shows us a future gone wrong, a place dominated by machines or monsters, and populated by villains, victims, and a few rebels. These imaginative texts, often balanced between tragedy and political satire, explore and interrogate ideas of free will, justice, science, and technology. By projecting the flaws of present society into a hypothetical future (in the words of Mark Hillegas, “the future as nightmare”), dystopian novels and stories present the worst of all possible worlds—yet not without the hope for healing, rescue, and redemption.

Our texts will include several dystopian texts—*When the Sleeper Wakes* (H. G. Wells), “The Machine Stops” (E. M. Forster), *We* (Evgeny Zamyatin), *It Can't Happen Here* (Sinclair Lewis), *Anthem* (Ayn Rand), *Swastika Night* (Katharine Burdekin), *1984* (George Orwell), and *Moscow 2042* (Vladimir Voinovich)—as well as *The Dispossessed* (Ursula K. LeGuin), which the author describes as an “ambiguous utopia.” We will also view such films as *Metropolis* and *Things to Come*. Course requirements include active participation, two papers (an analytical exposition, and an exercise in writing dystopian fiction), and a final exam.

English 4415: American Narrative to 1950, I

Oehlschlaeger

This course will focus on the development of American narrative, primarily the novel and romance, from the late 18th century to the Civil War. Readings will likely include Charles Brockden Brown's Wieland, Benjamin Franklin's Autobiography, Nathaniel Hawthorne's House of the Seven Gables, Herman Melville's Moby Dick, Harriet Beecher Stowe's Uncle Tom's Cabin, William Wells Brown's Clotel: or, The President's Daughter, H.D. Thoreau's The Maine Woods, and Rebecca Harding Davis's Margaret Howth. Students who might also be interested in my other 19th century American class, English 3254, need not worry about repetition of works, as there will be absolutely no repetition of works from one class to the other. Typical requirements include two papers and two exams.

English 4504: Modern Poetry

Gardner

Simply put, we'll be learning a series of new languages—ways of describing inner and outer worlds both strikingly original and deeply consistent. We will attempt to grasp the essential characteristics

and theoretical underpinnings of these language experiments, and we will read with an eye for the complications that disturb the apparently confident surface of the poems of this period. In that way, we will see in what senses this rich heritage is available and of use to writers today. Poets included the following: Robert Frost, W.B. Yeats, Ezra Pound, T.S. Eliot, H.D., Gertrude Stein, Langston Hughes, William Carlos Williams, Wallace Stevens. Two papers, in-class writing exercises, final exam. Two papers, 5 in class writing exercises, final exam.

English 4674: Contemporary Culture

Siegle

How do we understand and talk about the radical new work in literature, dance, film, video, performance art, music, architecture? By the 1980s, it was clear that creative people were reading new philosophy and collaborating to make unconventional work that defied traditional ways of understanding culture. By our time, the revolution in thought and sensibility is so complete that anyone out of the loop finds new work too strange to understand. We'll fix that by retracing the steps by which art was reinvented. Expect to encounter examples of the media above alongside the essays that changed the creative sensibility in the wake of modernism's evaporation. We'll have informal writings, a short paper & final synthesis, and a creative project trying out these new assumptions about life, art, and all the Big Questions.

English 4684: Special Topics: Writing Lives

Sorrentino

This course will explore theoretical and practical issues in reading and writing biographies and autobiographies—or as they are currently called, “life writing.” It will include practical questions about the accessing of resources and will address ethical, moral, and legal questions involved in writing life stories. It will also help students understand the ways in which theoretical perspectives such as psychoanalysis, feminist theory, and post-colonial studies have affected the understanding of life writing. Students will explore the history of biography and autobiography and the ways in which they have been constructed and written. The readings will include excerpts from popular and scholarly biographies and autobiographies (of, for example, Ted Kennedy, Michael Jackson, Elizabeth Taylor, Frederick Douglass, Maxine Hong Kingston, and Biblical figures such as Moses and Jesus Christ) as well as fiction and criticism dealing with the subject of the course. There will be an occasional quiz or short writing assignment, two exams, and a formal paper, which may take the form of a mini-biography of a family member, e. g., a grandparent. Students interested in literature, creative writing, secondary education, and professional writing can shape the formal paper to their own scholarly interests. Students are encouraged to talk with Dr. Sorrentino for more information about the course.

English 4704: Advanced Creative Writing: Fiction

D'Aguiar

The studio workshop format for this fiction writing class enables a student to write as a reader and read as a writer. Each week we discuss a published story alongside work generated by class participants. The aim is to procure and enhance the persona of the writer by talking about stories and writing them. A large part of this process develops the critical vocabulary for a productive discussion of each other's work. In addition, there is the need to evaluate how we read as writers, how to extract a usable art from published work and then to deploy it in our own creative efforts, how to describe the creative process to others who may view it as a mystery without demystifying the appeal of the writing vocation, its ethical and aesthetic calling, the way writing insinuates itself into our very name so that we come to describe ourselves with the appellative ‘writer’ as if it were indistinguishable from our given name.

REQUIREMENTS:

Three new short stories. Must have taken a 3000-level fiction course or gain entry with permission of the instructor. Full attendance unless the absence is supported with a sick note from a reputable source. Class textbook tba. A final grade is distributed between the 3 stories presented to the workshop and revised and submitted as a final portfolio (70%), participation in class discussion (15%) and attendance (15%).

English 4714: Advanced Creative Writing: Poetry

Hicok

This course is an advanced workshop for poetry writers. Primary emphasis is on analyzing original work by class members, with some reading and discussion of established poets. Students will get feedback in a number of ways, including informal workshops, smaller group conversations, and one-on-one meetings with the instructor. There will be no assigned books for this class: the published poems and texts covering the nature of writing will be passed out in class or made available through Blackboard. Grades will be determined by the quality of the writing, the effort students put into their work, and participation in class discussions. Students will be required to write 6 to 8 poems and a paper of approximately 2,000 words.

English 4784: Senior Seminar: Darwin and his literary influence

(Meets a Writing Intensive Core Requirement)

Graham, P.

In this seminar, we'll gain familiarity with the career, writings, and ideas of Charles Darwin, come to understand some of the ways in which he has become a cultural icon, and see how his theories (understood or misunderstood, faithfully represented or bent) have made their way into texts of various kinds. Doing so, we'll endeavor to demystify Darwin and his ideas and to see how important scientific theory finds its way into texts of various sorts: children's and adult fiction by such authors as Kurt Vonnegut, A.S. Byatt, and H. G. Wells, poetry (Byron, Tennyson, Hardy, and others), ideological tracts, films. Research papers and class presentations will afford scope for a range of interests, varying degrees of information, and differing positions of belief and doubt concerning Darwin's theories. Course requirements will include a substantial research-based paper, a number of shorter, less formal writing assignments, faithful seminar participation, assistance leading class discussion, and an oral presentation.

English 4784: Senior Seminar: The City in Literature

(Meets a Writing Intensive Core Requirement)

Stahl

In this writing-intensive research course, we will investigate the complex and changing images of the city in literature of various genres, periods, and cultures. We will study urban life as a constructed environment as well as a state of mind, through works such as Walter Benjamin's "The Flâneur," Stephen Crane's *Maggie: A Girl of the Streets*, Alfred Döblin's *Berlin Alexanderplatz*, James Joyce's *Dubliners*, Jay MacInerney's *Bright Lights, Big City*, Iris Murdoch's *Under the Net*, and other works of fiction, poetry, and non-fiction essays.

English 4804: Grant Proposals and Reports

Belanger

This course prepares students to write effective proposals, reports, and informational articles. Students learn to define and write problem statements, program objectives, plans of action, evaluation plans, budget presentations, and summaries. In addition, they sharpen their teamwork, editing, writing, audience awareness, and design skills as they engage in collaborative projects with

campus and/or non-profit organizations in the community. Prerequisite or consent of the instructor is required. Pre: 3804. (**Catalog description**).

English 4814: Writing for the Web

Collier

We will examine how users read on the web, how authors should write their web pages, and, accordingly, how to design rich, appropriate content for web sites. In so doing, this course offers a practicum in the novice and intermediate use of (X)HTML, HTML editors, graphics, and presentation software. Students will learn the basics of (X)HTML (and HTML editors) and Style Sheets in constructing web sites. By analyzing how on-line communities organize, use, and distribute knowledge and information, we will evaluate and build web sites that communicate simply and effectively. Instructor's web site: <http://www.english.vt.edu/~jcollier/web/>

Evia

English 4814 guides you in the process of developing technical and professional documents to be presented in online environments. You do not need previous experience in web design in order to take this course. English 4814 includes an introduction to Extensible HyperText Markup Language and Cascading Style Sheets. However, it is not a tools course. We will not learn how to use commercial software applications to design and write webpages. Instead, Writing for the Web will have the following components: 1) Developing strategies leading to detailed tasks and audience analysis involved in planning and prototyping webpages, 2) Writing, revising, and editing modular content for professional web documents, and 3) Testing the usability and readability of websites. We will hand-code sample websites and will also evaluate distributed authoring solutions for content management and web logs. Assignments include developing a “blog” to document design knowledge experiences, a collaborative client project, and weekly reading responses.

English 4874: Issues in Professional and Public Discourse

Dubinsky

Issues in Professional and Public Discourse focuses on the ways in which scientific, technical, and professional communication influence and are influenced by public discourse. Drawing on strategies of rhetorical criticism, you will gain an understanding of the persuasive value of style, arrangement, and delivery. By analyzing major events (e.g., the Challenger disaster and the war in Iraq) and the scientific and engineering documents, business communications, and representations (e.g., movies and books) associated with them, you will develop skills, vocabularies, and methods of thinking that enable you to function more fully as citizens within our society and be more competent rhetoricians, regardless of your chosen profession. Requirements will include informal commentaries on texts, a short research paper tied to a class presentation, and a fifteen-page seminar paper.

Collier

Managing Knowledge and Information

Knowledge and information have become commodities; commodities that can be mined, developed, owned, managed and traded. Once viewed as a public good, knowledge and information are now bought and sold in the digital marketplace. The sites where knowledge and information are produced have migrated from universities, to research parks, to individual designers. In this course we will explore the theoretical landscape and practical implications of managing knowledge and information in the digital age. We will begin by analyzing definitions of terms common to us ‘knowledge’, ‘information’, ‘content’ that have appropriated and redefined by “knowledge professionals.” We will consider how, and whether, knowledge and information should be treated as a means for profit making. We will look at the shrinking role of the university as a

unique provider of knowledge. We will investigate the ways that the personal computer and the Internet have shifted our conceptions of ownership, creative expression, anarchy and control. To study these shifting concepts, we will analyze controversies regarding copyright, peer to peer networks, and Internet surveillance. And, most importantly, we will critically address your place in the digital revolution as a creator and possessor of knowledge and information. Coursework and readings will be developed and announced on the course website www.english.vt.edu/~jcollier/km/. Please direct questions to Jim Collier at jim.collier@vt.edu.

English 4964: External Field Study

Kark

Put your English major or minor to work before you graduate! This field study—also known as an undergraduate internship—gives you the opportunity to gain valuable workplace experience by developing the skills you are learning as you work toward a degree in English. Depending upon the placement (some are off-campus, but most are on), you might find yourself doing anything from writing to editing, from producing publicity campaigns to developing web sites, and more. Good for your résumé—great for your confidence! For more information, please contact *Steve Kark* at [<skark@vt.edu>](mailto:skark@vt.edu) prior to enrolling.

English 4984: SS: Writing Center Theory & Practice

Carter-Tod

Are you a solid writer who enjoys working with other people? Do you want to develop a set of professional skills in consulting and collaboration that you can use in any organization? This experiential learning course focuses on teaching and tutoring of writing across the disciplines. We'll study techniques for responding appropriately and effectively to any writer's work through practical application of writing theory and teaching philosophies. During the semester, you'll move from practicing tutoring, through tutoring with supervision, to independent tutoring sessions (a minimum of three hours per week). Required work includes a reflective journal, reading responses, class/staff meetings, tutoring, and a short paper.