

Fall 2011
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)

Neilan

This course introduces the knowledge and skills required to read and understand short stories and novellas. Readings trace the development of short fiction from the fable and myth to contemporary narrative forms.(**catalog description**).

Kinder

This course will introduce you to the structures, techniques, and themes of fiction by reading short stories and novels. Most of us read fiction anyway, so we do not really need an “introduction.” Instead, we will examine how stories are constructed, how they spring from a cultural context, and how they fit (or don’t fit) into our lives. I want you to view this class as at least twice weekly pleasure reading. We will read about the things that intrigue us: our place in the world, our relationships, our fantasies, our fears, and the things that give us pleasure. Along the way, we will pay attention to the devices that allow fiction to exist, devices such as point of view, symbol, and tone. Understanding how these things work within the story increases our appreciation of the writer’s intentions and subtleties. You will complete four multiple choice tests and daily short writings. Come, let’s step out of our world into another world.

English 1634: Introduction to Shakespeare

(Meets an Area 2 and Area 6 Core Requirement)

Harvill

In this introductory course, we will study a group of plays that represent the major concerns and tones of Shakespeare. While we will discuss the conventional breakdown of Shakespeare’s work into histories, comedies, tragedies, romances, and problem plays, I’d like us to not be restricted by labels. We will read together *Measure for Measure*, *A Midsummer Night’s Dream*, *Merchant of Venice*, *Hamlet*, *Othello*, and *The Winter’s Tale*. Time allowing, we will also sample some of the sonnets. My goal is depth rather than breadth, so while the number of readings is modest, our scope should prepare students to successfully read and appreciate the Bard’s other writings, even the demanding ecstasy of *King Lear*.

We could not pretend to undertake an introduction without examining the historical context of this paradoxical age, its intellectual, political, and religious crosscurrents. I want

us to appreciate Shakespeare as an individual, to define his interests and passions as a man, rather than to kneel in Bardolotry — ‘though we’ll do some of that, too.

English 1654: Introduction to Science Fiction and Fantasy

(Meets an Area 2 Core Requirement)

Hagedorn (on-line)

This is an on-line reading intensive course which will examine different historical periods and forms of science fiction to focus on the importance of science fiction as a literary/cultural genre. The texts include short stories, novels, critical essays, and film. They include two anthologies of short stories and works by Butler, LeGuin, Asimov, Crichton, and Goonan, as well as frequent film viewings. Evaluation will be based on a weekly quizzes and regular postings/responses in the class Scholar discussion forums and contributions towards building the VT Speculative Fiction Wiki.

Swenson

In this on-line reading-intensive course, we will think about important issues presented to us through works of speculative fiction: definitions of good and evil, self and alien, science and nature, human and machine, human and monster, exploitation and collaboration. We will consider the ways that works of science fiction and fantasy help us define human experience and potential. The works we will study include short stories, novels, and movies drawn from a variety of time periods and sub-genres. We will read a wide range of fiction, including classic tales and contemporary best-sellers. Students will demonstrate their knowledge through weekly quizzes and share their ideas by contributing to an on-line discussion forum and an on-going speculative fiction wiki.

Patton

This reading intensive course will explore the central themes that have defined the subgenres of literary and popular Speculative Fiction. Course content will be divided into seven units, each focusing on a thread of ideas that has engaged the attention of speculative writers across the decades. Course texts will include one novel per unit, plus numerous short selections from a pair of anthologies students have praised as “keeper” texts. We’ll read authors from the foundational to the experimental to the commercial, including Asimov, Clarke, LeGuin, Gibson, Bradbury, Bear, Crichton, Ellison, Gaiman, and even Freud. Assignments will include weekly quizzes, discussion board postings, on-line chats, and participation in the VTSF Wiki project.

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 (or view) 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 *Wide Sargasso Sea*; “The Yellow Wallpaper” and *Angel at My Table*; *A Question of Power* and *The Bell Jar* — 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 group presentation, reading responses, and an active presence in class.

English 1674: Introduction to African American Literature

Fowler

In this reading-intensive course, we will explore some of the major themes and recurring literary forms of African-American literature. Our readings will be chronologically ordered, starting with the vernacular and written traditions of slavery, and then continuing through the twentieth century to the present day. We will not attempt an exhaustive survey of the literature, but instead will look at representative texts from various periods. Requirements including reading quizzes, a mid-term, and a final exam.

English 1684: Introduction to Drama

Kiebuszinska

This course examines the history, structures, and dynamics of dramatic literature and theatre practice. Classic and contemporary texts from around the world will be read with emphasis on the traditions and influences that have shaped dramatic form. (**catalog description**).

English 2444: Greek and Roman Myth

Phillips

Survey of Ancient Greek and Roman mythology and modern interpretations. In English. No knowledge of Ancient Greek or Latin required. **Not for credit toward a Latin Minor.** (**catalog description**).

English 2515: Survey of British Literature I

(Meets an Area 2 Core Requirement)

Radcliffe

This class follows the development of English literature from its beginnings in oral and manuscript culture in the medieval period to the beginnings of modern commercial publishing in the eighteenth century. We will read a selection of seminal works in the more important genres of poetry and prose, considering how the sentiments they express address matters of concerns of their times and ours, and how the forms in which those sentiments were expressed laid the groundwork for literature as we know it today. Evaluation will be based on attendance and class participation, short assignments (20%), two 5–6 page papers (40%), and a final examination (40%).

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, Pope, and Johnson, among others. We will be interested throughout in understanding poems, plays, and prose works in their historical and literary contexts. Work for the course includes class discussion, two essays, occasional quizzes, a mid-term, and a final.

English 2516: Survey of British Literature II

(Meets an Area 2 Core Requirement)

Skinner, C.

This course provides the literary, historical, and social contexts necessary to comprehend significant developments in poetry, drama, prose fiction, and criticism from the 1800's to the present day.

English 2525: Survey of American Literature I

(Meets an Area 2 Core Requirement)

Chandler

This course is the first of a two-part course sequence designed to introduce students to the major writers of the American literary tradition. The literature of this course extends from the colonial period to the end of the nineteenth century, and will examine major writers and significant developments in poetry, drama, prose fiction, and criticism. Writers studied in the course include Jonathan Edwards, Benjamin Franklin, Anne Bradstreet, Edward Taylor, Phyllis Wheatley, Frederick Douglass, Herman Melville, Nathaniel Hawthorne, Edgar Allan Poe, Mark Twain, Charles Chesnutt, and others. Course evaluation includes a mid-term and a final examination, reading quizzes, and a short writing assignment.

Siegle

Somewhere coming out of the colonial days we stopped being lost Brits looking for El Dorado and decided we'd found the New Eden and would roll over top of anyone who thought otherwise. American writers, it appears, lived a love/hate relation with the kind of 'manifest destiny' the nation-builders had in mind, which makes for a very interesting story indeed. This course is full of the greatest hits of the American mind — expect Poe, Hawthorne, Melville, Emerson, Thoreau, Whitman, Dickinson, Twain, Chopin, Gilman, James — the greats — along with some writers you might not have run into yet. You will learn absolutely everything especially about nineteenth-century American culture and report it all back on several hour-tests, a paper, and daily reflections. You'll become better readers, sharp writers, and gifted rifiers on the amazing energy in the works we'll read.

Mooney, S.

This course examines the American literary tradition from the era of European contact and 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 also will be paid throughout to writers and voices from non-mainstream 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. You will write near-weekly papers of 2–3 pages and will take a comprehensive final exam comprised largely of essay questions.

English 2604: Introduction to Critical Reading

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

Welch

Students must take at the same time English 2614, which is co-requisite to 2604.

This course 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 Romantic-era novel to a twentieth-century social drama — 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. Four brief papers and some home-works will be assigned.

LeCorre

Students must take at the same time English 2614, which is co-requisite to 2604.

The semester will consist of four projects that engage different genres of literature and result in diverse pieces of writing. Students will begin by explicating a limited number of poems by well-known poets from different literary periods. They will then read *The Picture of Dorian Gray* by Oscar Wilde and create a literary analysis. Following that, they will familiarize themselves thoroughly with *A Streetcar Named Desire* by Tennessee Williams before comparing and contrasting arguments in two critical essays that interpret one aspect of the play. And finally, students will read short stories by Virginia Woolf, as well as accompanying critical essays, before entering into one of the scholarly discussions that they discover. Students will therefore practice close reading in order to write, while applying some critical terminology, in order to learn and practice skills useful for upper-level English courses.

Gardner

Students must take at the same time English 2614, which is co-requisite to 2604.

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, we will attempt to develop a responsiveness to language’s complexity. Texts: Frost, *Collected Poems, Plays, and Prose*; Shakespeare, *King Lear*; Thoreau, *Walden*; Woolf, *Mrs. Dalloway*. Four papers of 6–8 pages; four in-class writing exercises. Final exam.

Ruccolo

Students must take at the same time English 2614, which is co-requisite to 2604.

In English 2604, you will develop the essential skills of critical reading and writing that

you will use in your upper-division courses. We will focus on the close reading of texts in four major literary genres. 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. Students must take at the same time English 2614, which is co-requisite to 2604.

Metz

Students must take at the same time English 2614, which is co-requisite to 2604.

This course offers students an apprenticeship to essential skills of critical reading and analysis broadly useful to all who aspire to be articulate and insightful writers. It emphasizes attention to textual detail and to the patterns created by these details. It offers coaching, models, and timely feedback designed to facilitate rethinking and revision. Students are taught to construct sound and defensible arguments that participate in larger critical conversations.

Because we work very closely with each text, the volume of reading is held within modest limits. Readings range widely — from a Shakespeare play to a twenty-first century novel, from a volume of original Grimm fairy tales to a collection of poetry by William Butler Yeats. Students learn the critical terminology and literary conventions necessary to navigate these texts. This is a Writing-Intensive course requiring approximately 20 pages of original formal writing plus revisions and informal think pieces.

English 2614: Introduction to the English Studies E-Portfolio

Lawrence/Mengert/Oakey

This is a co-requisite of English 2604.

English 2614 introduces students to the newly revised and personalized English Studies ePortfolio. During the course of the semester, students draft and design web pages for each of the ePortfolio components, including a Welcome page introducing readers to the content and organization of the ePortfolio, a Personal Reflection page featuring a multi-media portrait of the author, an Academic Achievement page demonstrating achieved learning outcomes, and a Direction page that charts an individualized three year course of study. The course emphasizes creativity, thoughtful planning, and reflective thinking as students explore and represent the meaning of their English degree in the context of skills, interests, family and cultural legacies, and personal aspirations. English 2614 is a project-focused course, and the ePortfolio created in the course is considered a work-in-progress—to be revised and completed over the course of students' undergraduate program. The best work produced in 2614 will be featured on the English Department's web pages in our evolving ePortfolio Gallery.

English 2744: Introduction to Creative Writing

(Meets an Area 6 Core Requirement)

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*.

Bean

In this introduction to creative writing course, our goals are to experiment with our creativity, gain some discipline in our writing and have fun. We will examine various art forms, including poetry, drama, creative non-fiction and fiction. You will choose your primary focus. In the area of poetry, we will review the basics of rhyme, meter, voice, style, etc. We will compose a couple of sonnets. Within fiction, we will study basics such as plot, character, setting and voice. We will build one short story from the ground up. You will submit two smaller written projects in your chosen genre. Our text will be Vogler's *The Writer's Journey: Mythic Structure for Writers*.

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.

Roy

This is an introductory course for beginning writers who want to write inside a variety of genres: poetry, fiction, drama, and creative nonfiction. It is designed to be helpful to those interested in trying on different genres for size and learning more about the potential of each. The course will be taught as a workshop, and plentiful feedback will be offered on students' original work. The question "Why Choose a Particular Genre?" will be one we'll return to throughout the semester. Students should be prepared to participate in class and to immerse themselves in different genres in an effort to determine which has the most potential for them as writers. We will read examples of work by accomplished writers, and pay close attention to the craft of writing. Having worked in all four of these genres myself, I know how important it is to be aware of their demands and potential. We will therefore experiment with such elements as voice, dialogue, characters, form, resolutions, tone, personas, settings, narrative, and language. Students will be required to write responses to the reading, to participate in class discussion, and to submit a revised sample of writing featuring their own original work in at least two genres.

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, creative nonfiction and poetry. They will read and discuss each others' work as well as the work of published poets and 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. Grading will be based on active class participation, timely submission of assignments and critiques of classmates' work, and a midterm and final portfolio.

Scallorns

English 2744 is designed for beginning creative writers to experience the creative process firsthand, from conception through revision. We will learn the basic elements of creative writing, while also reading and analyzing works by numerous accomplished writers. You'll produce your own creative works, which you will share with others in workshops designed for you to give and receive constructive criticism. The whole process will provide us with an appreciation for the artist and his or her craft, and help you to develop the skill and technique that creative writing requires.

Vollmer

This workshop-based course introduces students to the art and practice of creative writing. Over the course of the semester, students will be expected to read the work of published writers, make regular weekly entries in a notebook, attend readings given by visiting writers, discuss the work of one's peers, and submit a short story, an essay and a selection of poems for workshop. Regular attendance and active in-class participation is a must. A mind wide open to the varieties of human experience and the representation thereof is required.

Ruggiero

This course introduces students to the joys of both expressing themselves in writing and making works of verbal art as they write short fiction and poetry. They will read, write feedback/critiques on, and discuss each other's work as well as the work of published poets and fiction writers, including writers on writing. They will attend at least three readings by visiting writers and write reflectively about what they see and hear. 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 draft and revise poems (3-5 depending on length) and short stories (1-3 depending on length) for a final portfolio of their best work that will include a reflective essay, with critical emphasis on craft; to analyze and critique the work of professional writers and classmates; and to use the basic vocabulary of the crafts of poetry and fiction.

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 prose 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 an 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/memoirs 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 prose and poetry. Required work will include one finished short story or creative essay; 3 poems; a reflective paragraph for each portfolio piece on writing process; attendance at three public fiction and poetry readings and a written response to each; written responses to textbook reading assignments; and written critiques of other students' works in preparation for workshops.

Giovanni

A workshop for beginning writers who want to explore their talents in poetry, drama, and fiction. (**catalog description**).

Fields

A workshop for beginning writers who want to explore their talents in poetry, drama, and fiction. (**catalog description**).

English 3104: Introduction to Professional Writing

Mooney, J.

Professional writers are found in virtually every field. People who write and edit for a living work as editors, desktop or multimedia publishers, grant and proposal writers, technical writers, communications managers, information developers, web designers and content managers, publishers and publication managers, science and medical writers, and usability researchers — and the list goes on. English 3104: Introduction to Professional Writing will enable you to gain an understanding of the theories, issues, and practices of professional communications you might encounter in the workplace, from simple memos to proposals, from user documents to profiles, from progress reports to recommendation reports. From a foundation based on the principles of rhetoric, you will learn to analyze writing situations, consider the needs of your audience, assemble researched and original evidence, and design final documents that are user- friendly and visually persuasive.

English 3214: Renaissance Literature

Sullivan, E.

This course will examine the writings of the greatest minds in one of the most creative periods of human history. As we have in our own time, people living in the English Renaissance (1500–1660) saw some big changes: the world became spherical, the earth circled the sun, the church became Protestant, the government became Parliamentary, and physics replaced metaphysics as the focus of intellectual interest. By reading the works of Sir Thomas More, Machiavelli, Sir Philip Sidney, Edmund Spenser, Shakespeare, Francis Bacon, John Donne, Ben Jonson, John Webster, George Herbert, Robert Herrick, Thomas Hobbes, and others, we can recreate the creation of the modern world.

The work in the course will consist of class attendance, four short papers (1–3 pages), two longer papers (3–5 pages), a mid-term, and a final. The texts will be: Niccolo Machiavelli, *The Prince* (Dover Publications); *Norton Anthology of English Literature: The Sixteenth Century and the Early Seventeenth Century*, vol. B, 8th ed.

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. In addition to 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. Two papers, two exams, and an oral presentation will be required.

English 3274: Modernist American Literature

Canter

We will study what characterizes American versions of Modernism across several genres: poetry, the short story, the novel, and drama. We will also study Modernism's origins, influences, and often-differing definitions. Selections will include Ezra Pound, T. S. Eliot, H. D., Wallace Stevens, Jean Toomer, F. Scott Fitzgerald, William Faulkner, Ernest Hemingway, and Eugene O'Neill. Frequent quizzes, two papers, a mid-term, and a final exam.

English 3315: Playwriting I

Bean

Are you an aspiring playwright? Would you like to explore playwriting? Join us for a semester of hands-on experience as we study the basics of drama, including character, plot and dialogue; and, you search for and integrate distinct voices into your plays. Yes, plays, plural. You'll write and revise one ten-minute play, and a one-act play. You'll also have opportunities to participate in staged readings of your work. Finally, we'll examine the work of masters such as Suzan-Lori Parks, Edward Albee, Paula Vogel, Jose Rivera and Sam Shepard. For a text, we'll use Louis Catron's The Elements of Playwriting. I look forward to working with you.

English 3354: Literary Criticism and Theory

Kiebuzinska

This course will provide an introduction to literary and cultural criticism including Marx, Freud, Barthes, Foucault, and feminist critics such as Cixous and Gilbert and Gubar. In order to master these diverse theories, we will explore theory in relation to a number of literary texts and films such as Georg Büchner's *Woyzeck* and Caryl Churchill's play *Top Girls*, gender analysis in Elfriede Jelinek's *Women as Lovers*, and post-colonial theory as reflected in Jean Pierre Bekolo's *Aristotle's Plot* and other texts. We will culminate our analysis with John Fowles' *The French Lieutenant's Woman* in order to examine how various postmodern approaches from semiotics, psychoanalysis, historical materialism to feminism converge in one text. Course requirements are 4 papers (4–5) pages each and a final exam.

English 3364: Topics in Literature by Women

Staff

This rotating topics course examines literature written by women with different national and ethnic identities and from different historical periods. Specific content varies, but the common focus is on the fundamental issues surrounding women's writing, the critical

methodologies commonly employed to analyze this writing, and the historical, social, and literary contexts influencing the particular writing being studied. May be repeated once with different content. (catalog description).

English 3514: Ethnic Literature for Children

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 multi-ethnic works from other regions such as the Caribbean, Canada, Latin America, and the United Kingdom. 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 assessed based on a short exploratory paper, a research paper, two exams, and informed class participation.

English 3524: Literature for Children

Graham, K.

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.

Wemhoener

This course is designed to introduce you to the variety and range of literature for children. We will see how literature reflects the period when it was written and how it mirrors the psychological approach to childhood at that time. We will look at four distinct attitudes about childhood: (1) children are marginal in the "real world" of money, politics, and power; there is no particular reason to represent them in adult literature or to provide reading material for their exclusive needs and desires; (2) children are born full of original sin, and only with constant exhortation, education, and punishment can they be brought into awareness of their state; (3) children are *tabula rasas* or, to use another Lockean phrase, "white papers," ready to be educated and processed into rational adult beings; and (4) children enter the world "trailing clouds of glory;" they are innocent, intrinsically good, living in a state that adults envy. These attitudes have not replaced one another in a historical continuum, but advance along parallel tracks from their various points of origin. Much of the contextual framing of the course will come from: (1) noting the absence of

what we can call “children's literature” before the seventeenth century and the absence of the child in literature for adults; (2) the religious writings of John Calvin and their dissemination through such educational tools as *The New England Primer* and the cautionary stories of James Janeway; (3) Locke’s “Some Thoughts Concerning Education” and its influence on John Newbery; and (4) selections from the poetry of Blake, Wordsworth, and Coleridge. Students will be invited to ponder more recent societal attitudes about childhood and whether modern educational methods and children's literature reflect a shift in thinking. A second purpose of the course includes the study of various genres — we will include folk and fairy tales, novels, poetry, and picture books in class. A third purpose will revolve around issues of conformity and individuality. When do authors and texts encourage one quality over the other? Our primary text, *Classics of Children's Literature*, will also be the basis of discussion on what constitutes a “classic;” we will debate issues of canon formation and counter-canons.

Saffle

English 3524 is designed to introduce students to the variety and range of “classic” literature for children in Western culture. The course aims to provide an overview of the historical development of children’s literature and to introduce its genres, including admonitory and didactic literature, fairy tales and folk tales, poetry, novels, and picture books. We will examine the historical and social contexts in which such celebrated authors as H. C. Andersen, R. L. Stevenson, Kenneth Grahame, Lewis Carroll, and Beatrix Potter wrote; and we will consider cultural attitudes toward children from ancient to modern times. As part of the picture book component in the course, ethnic/multicultural children’s books will be discussed, and students will give an oral presentation on approved authors and/or illustrators of ethnic children’s picture books. Various critical approaches to children’s literature will also be compared and instruction in the criticism of children’s literature given. In addition to one formal and one informal oral presentation, students will be asked to write two essays and to take both a midterm and a final exam.

English 3534: Literature and Ecology

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

Moore

In this course, we will study literature that 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. Yet 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. Among those we’ll be reading are Leslie Marmon Silko, Margaret Atwood, W. S. Merwin, Terry Tempest Williams, John McPhee, and Eric Reece. Area 2, area 7, writing intensive.

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 of not knowing or not remaining in our place. Our readings will comprise a lively blend of ecology, spirituality, anthropology, history, politics, philosophy, economics, and, of course, literature. Among the writers we will be reading are Chellis Glendinning, Mary Oliver, Henry David Thoreau, Ralph Waldo

Emerson, Aldo Leopold, Flannery O'Connor, Brian Swimme, Eugene O'Neill, Karel Capek, Aldous Huxley, Philip K. Dick, Yevgeny Zamyatin, and Jeremy Narby. Requirements include numerous essays, an oral presentation, and a long final essay.

English/Communications 3544: Literature and Film

Bliss

In this section of Literature and Cinema, we'll explore the nature of criminality and criminals by reading novels and viewing their cinematic counterparts. Questions to be discussed may include: what are the psychological motivations for criminal behavior? What are the social, political, and ethical implications of crime? What are the representational and thematic differences between the book and film versions of the stories to be explored? Among the book/film pairings to be studied are *The Third Man*, *The Godfather*, and *The Talented Mr. Ripley*. Coursework will include weekly quizzes, student research presentations, and a final essay.

English 3584: Bible as Literature

Oehlschlaeger

This course presents an introduction to reading the Bible as a literary text. It presumes no prior knowledge of the Bible and is intended in part to familiarize students with material that has provided important background for English and American literature. Students will do some reading in background materials, but our primary approach will be literary, focused on the text itself. We will look at a wide range of materials and genres from both the Jewish Bible and the New Testament. Readings from the Jewish Bible will include selections from the Torah; the historical books; the prophets; and the wisdom literature. New Testament readings will include selections both from the gospels and epistles. Students will write two mid-length papers and have a midterm and final exam.

English 3614: Southern Literature

Reisinger

This course examines the literature of the American South from the Civil War to the present, with emphasis on writing from the twentieth century. Over the course of the semester, we will read "classics" in Southern literature, as well as less well-known works. We will consider questions *about* the South: its definition, and the definition of "Southern" literature. We will explore such themes as race relations, the importance of land, family, and community, and the roles of industry and agrarianism. Authors include Faulkner, Hurston, O'Connor, Williams, Gaines, Chappell. Films, quizzes, short and longer papers, mid-term and final exams.

English 3644: Postcolonial Cultural Studies

Chandler

This course will examine the literature that developed in response to colonial conditions in Africa, Asia, and the Caribbean. Specifically, we will explore the ways in which a select group of writers have chosen to respond to and reflect on the relationships between the

colonizer and the colonized. We will examine those relationships through two central fields of critical inquiry: Cultural Studies and Postcolonial Studies. Cultural Studies explores 'culture' as a primary object of analysis and employs an interdisciplinary approach of study merging various fields including anthropology, literary studies, sociology, history, politics, art history, and philosophy. The term 'culture' reflects three distinct characteristics: (1) works and practices of intellectual and artistic activity; (2) the creation and use of symbols that reflect a particular way of life; and (3) a reflection of general, social, and historical processes. Postcolonial Studies is a sub-set of cultural studies with a specific interest in interrogating, examining, and critiquing the cultural works, symbols, and processes of colonial control and its after-effects. The intersection of critical issues in cultural studies and postcolonialism merge to reflect a class like this one which considers postcolonial literature and its relationship to discussions about power, resistance to power, and identity formation before, during, and after colonial occupation.

English 3704: Creative Writing: Fiction

Vollmer

This course will focus on the art and craft of fiction. Students should expect a rigorous writing schedule, one that will include a variety of writing exercises, informal in-class experiments, responses to the work of peers, and submissions for the class workshop. Students will also maintain a journal in response to readings. Focus will be on the many facets of craft and will include frequent experiments that involve the identification and the dismantling of various fictional conventions. Students may also be required to attend readings given by visiting fiction writers. Regular and prompt attendance is crucial, as successful workshops will require engaged, thoughtful participation.

D'Aguiar

Short stories present an ideal platform for the apprentice writer to practice the art and craft of writing. A short story's open-ended and inclusive form invites invention and innovation even as it showcases the fundamentals of art and craft. Each student writes three stories during the semester and the class reads and discusses the merits of the stories. The student revises the three stories as a result of this reading and discussion process and presents the revised stories in a final portfolio due at the end of semester. In addition, students read, hear, and discuss a selection of published short stories for models of best practice in the genre.

A final grade arises from a combination of full attendance, participation in classroom discussion, completion of short story assignments and submission of a final portfolio. Students are required to attend a minimum of one Visiting Writer event. The plan is to have at least one visiting writer attend class to meet students and discuss successful writing, reading and publishing strategies.

Please refer to the university's Principles of Community and Honor Code for guides to classroom and academic conduct.

English 3714: Creative Writing: Poetry

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 Scholar. 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.

Giovanni

This course challenges students to consider not only what they think but why they think it. Writers are the candle that lights the way; why do you believe what you believe and how has this helped us (humankind) to grow? Let's have a Slam! Let's write some really good poetry then hold out a challenge to others. Let's push the window on ideas. Let's climb that mountain. Or in the words of Prince (when he still made good music). Let's Go Crazy. Only brave writers should apply.

English 3724: Creative Writing: Creative Nonfiction

Allnutt

English 3724 is a workshop for writers of creative nonfiction. Students will read essays by masters of the form, participate in frequent writing exercises, critique the creative work of their peers, and produce a final portfolio of their writing exercises along with three revised essays (two short, one long).

Class discussions and exercises will focus on effective uses of the writer's tools, such as setting, voice, characterization, metaphors, point of view, etc.

English 3744: Writing Center Theory and Practice

Lawrence

This course focuses on the teaching and coaching of writing across the disciplines. In order to develop as writing coaches, students study the process of writing and the issues surrounding writing center instruction, as well as undergo an apprenticeship in the writing center. By the end of the semester, students will have a clearer and deeper understanding of collaborative learning theories, as well as hands-on tutoring experience. This is an excellent course for real-world experience working with student writers as they compose in a variety of genres.

Students must apply to be in this course before or during course request; contact Jennifer Lawrence <jlwrnc@vt.edu> for application details.

English 3754: Advanced Composition

(Meets a Writing Intensive Core Requirement)

Carter-Tod

This course provides advanced training and extensive practice in writing analytical, critical, informative, and expressive essays. It seeks to develop students' abilities to adapt intermediate-level rhetorical modes and strategies to a broader range of writing situations. It encourages the development of an individual voice within conventional contexts, and

close attention is given to the finer points of writing style. This course also emphasizes practice in addressing a range of audiences and in using varied styles and organizational patterns. Students will typically write (and rewrite) at least four essays, each with a carefully defined rhetorical stance and a highly developed sense of style. The writing will be supplemented by assigned readings in advanced level rhetoric/readers. This course provides writing instruction and practice for students in arts and humanities, as well as for technical and extension students who wish to address non-specialized audiences and to practice forms outside their own fields. **Must have junior or senior standing.**

English 3764: Technical Writing

(Meets a Writing Intensive Core Requirement)

Armstrong (online)

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.

Kinder

English 3764: 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 targeted report. By the time this course is over, you should understand these documents and produce them with ease and confidence. As in most writing courses, the emphasis in English 3764 is on creating a final product or finished document that is polished through multiple revisions, as a result of what we English types like to call the "writing process." This is a writing class, so be prepared to hand in written work in almost every class period.

Neilan

Technical Writing 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 any of the papers written for class. And each student will create a PowerPoint document as well.

Hagadorn (online)

English 3764 will prepare you to present information professionally in clear, concise, practical, and appropriate formats. This writing-intensive and on-line course examines the principles and procedures of technical writing (including audience and purpose analysis) and provides practice with such specialized forms as abstracts, proposals, resumes 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, 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).

Bean

Please join us as a part-time employee of Legal, Inc., a mock corporation. At Legal, Inc., we prepare a variety of documents that inform the legal profession about highly technical topics that have made their way into the courts. 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 to people outside the specialty areas of our employees. As a Subject Matter Expert (SME), you will enlighten us about your chosen career field. In addition to a resume and letter of application, you will prepare a progress report memorandum (1,000-1,500 words), an APA References sheet that demonstrates triangulation in your research, and a formal analytical report (2,000-3,000 words). You will give one 3-5 minute formal oral presentation and work on two collaborative projects, a principles of ethics document and a principles of design document. Our text will be Lannon's Technical Communication.

Kark

Technical writing involves planning, creating, and communicating technical information so others can easily understand and use it. Most of us use technical writing every day. We use it when we consult the manual to a new computer or the instructions that tell us how to install that new water-saving shower head we bought for the bathroom. Likewise, we use it when we consult the label on the over-the-counter medicine we use to treat a bad cold or to prepare a report proposing that the company buy new computers for the main office. People in the workplace use technical writing to share information about technical subjects in a style that is always clear, concise, and correct.

This course will teach you to prepare a variety of technical documents: memos, letters, instructions, proposals, technical descriptions and reports (both formal and informal) that you might encounter in typical workplace situations. Additionally, every student will also be required to prepare and present a short oral presentation at the end of the semester. Over the course of the semester, you will write two 1-2 page memos or letters, a 2-3 page technical description, a 2-3 page proposal, and a documented technical report that is no less than 4-5 pages in length. (*All length requirements refer to single-spaced documents, which is the standard format for most professional documents.*)

Combiths

Get ready for writing in the workplace through the technical writing course. 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 and memos, instructions, and reports. This is a writing intensive course with a strong emphasis on professional presentations.

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. We'll first hone the basics of all good writing (grammar, punctuation, reasoning, etc.), and then apply them to common, and then increasingly subtle and challenging, Technical Writing issues, situations, strategies, documents, and graphics. You will also combine your talents with others' talents to create a large, multi-part Group Project typical of many "real world" situations in the scientific and technical fields. Frequent quizzes, required participation questions, mid-term and final exams.

Snider

English 3764, Technical Writing, serves as an introduction to communicating as a professional in the workplace. You will learn the conventions of various professional genres, including memos, resumes, proposals, and reports, as well as how to adapt those genres to different situations. You will learn how to conduct yourself as a professional through your communicative practices, including project management, accountability, ethical communication, and collaboration with your classmates. Throughout the course, you will also produce various documents, known as deliverables, and will learn strategies for drafting, revising, and publishing or delivering those documents. This class emphasizes knowledge of visual design and digital writing. This class is writing-intensive, and so you should expect to spend most of your time writing and reading each other's writing.

Mengert (online)

Technical Writing Online is a writing-intensive course in which you will learn to write in various genres, including proposals, progress reports, researched formal reports, letters, "oral" presentations, and memos, for an appropriate audience. You will also learn elements of grammar and style and be responsible for peer workshopping your fellow students' work. Because this is an online course, be prepared to work independently, meet deadlines, and revise your work, based on the teacher's and your peers' comments.

English 3774: Business Writing

(Meets a Writing Intensive Core Requirement)

Maycock

Communicating effectively in business involves planning, composing and designing information so that others can easily understand and use it. This course explores business communication, emphasizing ethical, rhetorically situated, user-centered, problem solving approaches to information design. In the major course project, you will have opportunities to weigh the social aspects of business communication by working with other students and a community partner to plan and design documents that adapt information for a real audience. You will practice such common workplace genres as memos, letters, proposals, presentations, and reports to apply principles and gain experience designing, revising and editing documents and analyzing their usability. Course activities will help to improve your awareness of and proficiency with professional communication technologies and the issues that those technologies present.

Martin (online)

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” 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.

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.

English 3104: Professional Writing

Mooney, J.

Grant Writer. Editorial Assistant. Web Designer. Copy Editor. “Professional Writing” refers not to a single position but to a variety of careers, most of which demand polished writing, editing, research, and visual design skills, among others. In fact, the professional writer must be ready for virtually any task, from designing a brochure to creating a set of online instructions, from writing a “white paper” for non-expert readers to producing a thoroughly researched and persuasive proposal. This course will introduce you to just those sorts of documents. We’ll start with basic principles (purpose and audience; conventions of organization, format, and design; and grammar and style) before moving on to the production of resumes and cover letters, proposals, instructions, progress reports, articles, and formal reports. Emphasis will be placed also on in-class writing workshops, the drafting process, presentations, and collaboration.

Sharp, M.

This course explores the fundamentals of professional writing as a career. We will investigate the many roles of professional writers in the workplace and create texts that solve problems or help readers make decisions. From a rhetorical perspective, we will analyze audience and organizational needs within a variety of writing situations in order to create electronic and print documents that effectively and ethically respond to those needs. The skills and strategies learned in this course will be broadly applicable to further coursework in Professional Writing as well as any writing career you may choose to pursue.

English 3804: Technical Editing and Style

Armstrong

Much workplace writing might more accurately be described as editing: compiling, selecting, reorganizing, updating, developing, and redesigning work that already exists in some form. This work may consist of drafts prepared by subject matter experts, related company documents, an existing version that requires new information, or information in secondary sources. Regarded in this sense, editors are information managers, people with a breadth of vision to perceive the possibilities for uses of information; ability to look beyond the existing versions to consider more effective possibilities; ability to gather the necessary information through interviews, secondary sources, databases, or field methods; expertise in the use of language, not just at the sentence and paragraph level but also at the whole-document or document set level; and ability to collaborate with others in developing information products.

This course focuses first on the skills of copyediting and then on comprehensive editing in technical and other professional environments. Students should be able to make choices about documents that are well grounded in understanding of how users will respond. They also understand and can use the principles of organization, visual design, and style that are an editor's design tools.

English 3814: Creating User Documentation

Evia

Introduces students to skills and knowledge necessary in the profession of technical writing or communication. The course presents a variety of genres that delivered through print or electronic channels have the shared purpose of communicating technical information to a diverse audience. We will concentrate on the genre of instructions and its variants of standard operating procedure, manual, and tasks list, with assignments aimed at paper-based and online channels. The first part of the course will look at the process of invention and audience analysis that generates context for any technical document. The second part will be grounded on technologies and standards used by technical writers, including structured authoring and development of content strategies. We will work with Extensible Markup Language (XML) and Darwin Information Type Architecture (DITA). The final component will apply concepts of rhetoric and technical communication to produce instructional videos. This combination of computational thinking and professional writing is rewarding but challenging, and the course will have an intense technological component, which will require students to work daily to master its concepts.

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.

Mooney, J.

Words, noted Henry Ward Beecher, “are pegs to hang ideas on.” In fact, as students of literature, you have most likely learned by now to privilege, in particular, the *written* word above all else, to recognize its ability to, as Lord Byron put it, “make thousands, perhaps millions, think.” And rightly so. But what happens when you find yourself working in a field in which words often share the field with or give way to visuals, in which *design* can often help make or break a point? As a professional writer, you will likely produce documents that rely for their impact on a balance of verbal and visual. *Designing Documents for Print* will provide you with a foundational understanding of *how* and *why* such document features as graphics, text elements, color, and overall design function to engage and influence an audience. In addition, you will gain hands-on experience with Adobe InDesign, Adobe Photoshop, and Adobe Illustrator as you work through a variety of individual and collaborative design projects and as you learn to critique and edit your work and that of your fellow designers. Be prepared to work hard, but also to have fun!

English 3984: Special Study: Design Technology Lab

Snider

This lab course is intended for students who are enrolling in ENGL 3824 (Designing Documents for Print). By introducing students to the principles that govern desktop publishing, image editing, digital vs. print color, and other technical aspects of document design, the lab will provide students with a conceptual understanding of the software tools of the professional writer and of the document designer in particular. Through guided hands-on activities, the lab will help students learn to use the appropriate software for specific tasks posed in the document design course. Students taking ENGL 3824 are strongly encouraged to enroll.

English 4044: Language and Society

Dannenberg

This course will 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 course 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, dialect construction, configuration, and maintenance; principles of sociolinguistic research; language prejudice; and socialization of language. Students will be required to complete eight quizzes and six of class projects.

English 4064: Modern English Linguistics

Eska, C.

This course provides an introduction to the field of linguistics, which is the study of language and its structure, with a particular emphasis on Modern English. By the end of the course, students will be able to solve linguistic problem sets, understand language change and diversification, and analyze language in its social context. The course will approach these goals by exploring and practicing the basic linguistic methodologies of phonetics, phonology, morphology, syntax, and semantics. Historical linguistics, English dialectology, and sociolinguistics will also be examined.

English 4074: English Syntax

Eska, C.

This course introduces students to concepts of descriptive and prescriptive grammar within a broadly generative framework. Students will learn about lexical and non-lexical word categories, phrase structure and transformational rules, and tests to distinguish constituents. This course teaches students how to map the underlying structure of a variety of different sentence types to their surface structures. Students will be graded on two mid-term exams, a comprehensive final exam, in-class exercises, and a field project.

English 4114: Chaucer

Mosser

A fairy tale that begins with a rape? Sex in a pear tree? Monks, sex, and money? Dividing a fart into twelve shares? What do women really want most? How is a woebegone lover like a pike in jelly? If these questions scratch an itch, then you will want to travel to the fourteenth century through the medium of the *Canterbury Tales* and Chaucer's shorter verse. While late medieval England is in many ways alien and unfamiliar, the desires, fears, and uncertainties we encounter in Chaucer's universe are somehow oddly familiar, and in Chaucer we see it through curiously modern, even postmodern, eyes.

We will begin with Chaucer's "Short Poems," many of which are believed to be from early in his career. We will read all of the *Canterbury Tales* and will supplement our reading with background information and discussion in Helen Cooper's *Oxford Guides to Chaucer* book on the *Canterbury Tales*. Frequent reference will be made to texts by Chaucer that we will not have time to read, especially *The Legend of Good Women*.

Graded work will consist class participation, on-line Scholar quizzes, a term project or three response essays, and mid-term and final exams.

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* and *The Merchant of Venice*). Students will study Shakespeare's works from multiple perspectives, including, but not limited to,

cultural traditions, historical contexts, and theatrical performance. The course will examine various aspects of and approaches to the plays, such as close reading, analysis of historical context, thematic development, character presentation, imagery, dramatic dialogue, and staging. The emphasis will be on discussion, rather than lecture. 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. Graduate students taking the course for credit will be required to complete additional work.

Swenson

We will read and discuss plays from the first half of Shakespeare's career, including histories (perhaps *Richard II* and *Henry V*), tragedies (probably *Titus Andronicus* and *Romeo and Juliet*), and comedies (perhaps *Midsummer's Night's Dream* and *Merchant of Venice*). These generic categories (tragedy, history, comedy) will help focus our engagement with the plays. Regular quizzes will be taken, and a midterm and final exam will be required. Students will write two six-page papers, although there will be "project" options for one of those papers. While discussion can be expected to range widely, one topic will certainly be social systems for the management of power, as questions of power distribution and merit are central issues in these plays.

Sullivan

This course will examine what happens when everything that a society knows and believes varies from reality. Specifically, we will consider the implications of the Elizabethan world view for the distribution of power in Renaissance England and how the failure of this world view affected the political, family, and gender roles of Shakespeare's contemporaries. The course provides opportunities for students to employ skills and interests from disciplines other than English in the main work of the course.

In addition to the reading of seven plays, the work in the course will consist of the student's choice of five informal papers (1–3 pages), three formal papers (12 pages total), a mid-term and a final; or a project, three formal papers (12 pages total), a mid-term and a final. The text in the course is the *Norton Shakespeare, Essential Plays*, 2nd ed.

English 4405: English Novel I

Metz

This course traces the origin of the English novel in the eighteenth century through its development of new forms and concerns in the first half of the nineteenth century. Unlike poetry or drama — genres that flourished very early in the history of English literature —, the novel emerged as a late development from a variety of established genres, including rogues' and saints' lives, romances, satires, travel narratives and letter-writing guides. We will consider how and why the novel developed as it did, considering, for example, the rise of capitalism and the growth of the middle class, changing constructions of gender, and, by the mid-nineteenth century, the historic ascendancy of a mass reading audience. We will read works that might be defined as emerging novels (such as Defoe's *Journal of the Plague Year*), classic texts such as Thackeray's *Vanity Fair* and Jane Austen's *Emma*), and works popular in their own day, but seldom taught now, such as Eliza Haywood's risqué *Love in Excess*. Students will complete daily informal writings, compose two papers, and make one oral presentation.

English 4414: Topics in Speculative Fiction

Staff

This variable content course offers an advanced exploration of deliberately anti-realistic narratives

Such as science fiction, utopian and dystopian fiction, and fantasy. May be taken twice with differing content. Junior standing required.(**catalog description**).

English 4415: American Narrative to 1950

Oehlschlaeger

This course will focus on the development of American narrative from the late eighteenth century to the Civil War. Readings will include works by such writers as Benjamin Franklin, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Henry David Thoreau, Rebecca Harding Davis, Harriet Jacobs, Frederick Douglass, Harriet Beecher Stowe, and others. 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. Authors will include Frost, Yeats, Pound, Stein, Eliot, H. D., Hughes, Stevens, and Williams. Two papers of 6–8 pages. Four in-class writing exercises. Final exam.

English 4644: American Author after 1900: Ayn Rand & Sinclair Lewis

Knapp

This course investigates the intersecting lives, careers, and reputations of Ayn Rand, a Russian-born writer who celebrated the American spirit, and Sinclair Lewis, the first American to be awarded the Nobel Prize in Literature. Their lives involved violent public controversies, as well as deeply guarded secrets. The crucial subjects they addressed (in politics, ethics, and philosophy) made their careers tantamount to a cultural history of the twentieth century. Their books are powerful, passionate, provocative – and enduringly popular. The sales of *It Can't Happen Here* and *Atlas Shrugged*, in particular, have grown in recent years because their storylines appear ominously topical.

Our selected texts emphasize the links between the writers. Readings include political/philosophical novels (*Main Street* and *It Can't Happen Here* by Sinclair Lewis, *Atlas Shrugged* by Ayn Rand), as well as explorations of individualism and idealism (*Arrowsmith* by Sinclair Lewis, *Ideal* and *The Fountainhead* by Ayn Rand). We will also examine biographical information, selected nonfiction, and relevant movies.

Course requirements include active reading, class participation, one short paper (4-5 pages) tracing a theme through a writer's work, one longer paper (9-12 pages) involving a comparison/contrast of two texts (one by each writer), and a final exam.

English 4674: Contemporary Culture

Siegle

Welcome to the new generation of this venerable course about the edge in contemporary American culture — it'll be, as Steve Jobs has taught us to say, "awesome," "magical," "amazing." But mostly because of you, because you'll start by figuring out Why the Beats Matter? — a kind of *now more than ever* recognition that there was a reason they looked to "the East," which, since we're not Europeans, is actually even further West than California. How do you unlearn western culture's bad habits? We'll connect the dots from Ginsberg to Kerouac and thence to Snyder to see what they were up to. Then it's the plunge to our second big question: When Did the 'Now' Become *Now*, and How? After a really tough century of war and upheaval, America's postmoderns looked to what began in the West, which, of course, since we're in America, means *east* in Europe, namely France where the new theory emerged alongside a number of cultural forms that have changed what we are and how we think. We'll pair essays that turned heads with art that confused and then transformed. We'll sample some of the biggest names of the "real" postmodern by dancing our way across fiction, performance art, film, architecture, visual art, music, and, um, dance itself. Expect more than metaphors to come to life as we arc across the three decades since 1980; expect also to be reflecting regularly upon your readings, inventing an arts project in which you 'do' the postmodern, and finally putting ideas and arts together in your own words.

English 4684: Special Topics in Literature:

Salaita

This course will explore the burgeoning area of Arab American literature. We will read from a representative sampling of fiction, poetry, and non-fiction to develop an understanding of Arab American literature, culture, and politics. Our critical approach in this course will be comparative: we will examine Arab American society and culture within the framework of other ethnic and religious American minority communities (Jews, African Americans, Asian Americans, Hispanic Americans, and so forth). Students will gain literacy in the role of Arab Americans in various national and international discourses; the major motifs of Arab American writing; the function of ethnicity in the literary marketplace; and intercultural paradigms of critical analysis. Our reading list will reflect the diversity of styles and viewpoints in the Arab American literary community.

English 4704: Advanced Creative Writing: Fiction

Falco

English 4704 is a capstone course for senior English majors in the Creative Writing option. It is an advanced workshop for fiction writers. Students taking this course will develop their writing skills by studying narrative conventions, reading exemplary fiction, and analyzing works in progress. The course attempts to create a supportive environment for writers while providing a balanced critique of the students' writing through weekly workshops. Students will be required to write two drafts of two short stories or novel

excerpts, and to offer a brief response to all stories submitted by fellow students. Students will also be asked to attend Visiting Writers Series readings, and to read the work of visiting writers.

English 4784: Senior Seminar: The Literature of the Absurd & Grotesque: Central European Literature

(Meets a Writing Intensive Core Requirement)

Kiebuszinska

Designed for senior English majors, this is a variable topics, in-depth study of a particular issue or theme in language or literature. This capstone course aims to integrate and synthesize previous work in the discipline, focusing especially on close reading, research, and writing skills. (catalog description).

English 4784: Senior Seminar: C.S. Lewis and the Modern Condition

(Meets a Writing Intensive Core Requirement)

Radcliffe

C. S. Lewis' scholarly, polemical, and fictional writings grew out of a firm conviction that that modernism suffered from a narrow and authoritarian cast of mind; as a corrective, Lewis looked to romance, a genre modernists tended to despise, but which Lewis admired for its clear articulation of traditional human values. While Lewis wrote to be understood by common readers, his fictions were thoroughly literary, informed by decades of scholarly research into late-classical, medieval, and modern romances. We'll set Lewis in context by reading his autobiography, *Surprised by Joy*, and a sample of his critical, scholarly, and apologetic writings. We'll set the fictions in context through source study, reading *The Pilgrim's Regress* with Bunyan's *Pilgrim's Progress*, *The Great Divorce* with Blake's *Marriage of Heaven and Hell*, the *Space Trilogy* with Swift's *Gulliver's Travels* and Spenser's *Faerie Queene*, and *Till we have Faces* with Apuleius' telling of the Psyche myth. Course requirements include a mid-term, a 15-page research paper, and a final exam.

English 4784: Senior Seminar: Irish Literature

(Meets a Writing Intensive Core Requirement)

Graham, P.

This seminar will center on works of Irish literature written in English, with an emphasis on poems, fiction, and plays from the time of the Irish Uprising (1798) and the ensuing Act of Union onward. After an introduction to Irish mythology, culture, and history, we'll read such works as Maria Edgeworth's *Ennui*, James Joyce's *Dubliners* or *Ulysses*, the poems of Yeats and Heaney, plays by Synge and O'Casey, and Roddy Doyle's *Paddy Clarke Ha Ha Ha* and *The Deportees*. We also may also consider Irish cinema and music in this multidisciplinary course. Requirements include a 15-page research-based paper and short explications, a class presentation, and faithful involvement in discussions, both in-class and on-line.

English 4814: Writing for the Web

Evia

This course 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 development/design in order to take this course; however, the course has an intense technological component and you need to work daily to master its concepts. You need to be curious and conduct independent research (and practice) for this course. English 4814 is built on the understanding and application of HyperText Markup Language (HTML), and Cascading Style Sheets (CSS), but writing code is not everything in this course. A complete website must include a proper balance of structure (code), content (information), and format (presentation and design). In this course, you will work with all of those components. We will hand-code most of our work in the semester, but we will also evaluate WYSIWYG editors (such as Dreamweaver and Kompozer), and distributed authoring solutions for content management.

English 4874: Issues in Professional and Public Discourse

Collier

Living Through Technology: In this course we will challenge cultural commonplaces regarding technological determinism and living in a “digital age.” Belied by these commonplaces and utopian proclamations of the wonders of social networking, for example, are rather more complex stories of how we understand and live through technology. By interrogating these stories we will consider how, or if, technologies (digital and otherwise) transform our notions of progress, humanity, collective wisdom, meaningful work, creative expression, privacy, anarchy and control. Most importantly, we will address critically your place in the stories of how we do live, and should live, through technology.

English 4964: External Field Study

Kark

Put your English major or minor to work before you graduate! This field study—also known as an external internship—gives you the opportunity to gain valuable workplace experience performing a variety of tasks related to your English degree and skills. 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! Additional information can be found at the Internship Program Web Site: <http://athena.english.vt.edu/~intern/welcome.htm>. *NOTE: Please contact Steve Kark at skark@vt.edu prior to enrolling.*

English 4784: “What’s love Got to Do With It?”: Love and Marriage in Toni Morrison’s Novels

Fowler

All of Toni Morrison’s novels show a preoccupation with relationships between black men and black women, relationships that are clearly private, but also just as clearly mediated by the pressures brought to bear by the larger white world. Perhaps that is why Morrison has stated that she always writes about “how people relate to one another and miss it or hang on to it . . . or are tenacious about love. About love and how to survive—not to make a living—but how to survive *whole* in a world where we are all of us, in some measure, *victims of something*.” She continues by stating that “my notion of love—romantic love—probably is very closely related to blues.”

In this writing-intensive senior seminar, we will look at love and marriage in six of Morrison’s nine published novels. Although many of us may be accustomed to thinking of relationships between men and women as completely personal and private in nature, Morrison’s fiction challenges our assumption that private relationships can remain untouched by the larger world in which we live. With each novel we read, we will consider how the particular historical setting impacts and shapes the private decisions made by the characters. We will read *The Bluest Eye*, *Song of Solomon*, *Tar Baby*, *Beloved*, *Jazz*, and *Paradise*.

Requirements include weekly informal writings, oral presentations, a major research essay, and a poster.

English 4784: “The Neo-Victorian Novel

Metz

A course in contemporary fiction, “The Neo-Victorian Novel” studies our culture’s fascination with all things Victorian. We will read a collection of novels published quite recently, one of them just a few years ago, looking at how these sophisticated, award-winning narratives “talk back” to nineteenth-century authors and texts, appropriating their themes and techniques for a postmodern audience still connected in important ways to Victorian notions about class, gender, and empire. There is no expectation that students will have completed a course in Victorian Literature or the Nineteenth-Century Novel before enrolling in the senior seminar.

Students will compose daily informal writings and complete a major research project through a process of staged development and revision. In addition, they will work in pairs to create a visually-rich presentation on the Victorian presence in popular culture—from *Jane Eyre* mash-ups to the steampunk phenomenon.