

Fall 2008
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 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.

English 1624: Introduction to Detective Fiction

Kinder

Look at the NY Times Bestseller List and you will find it dominated by police procedurals, courtroom dramas, suspense novels, and just good old fashioned “who dun its.” Part of the attraction is that detective fiction uses the rational mind (and sometimes a good hunch) to discover truth and see justice served. We will look at the origins, definitions, and theories of detective fiction, and then move on to a study of short stories, novels, and films. We will begin with classic detective fiction writers such as Edgar Allan Poe, Sir Arthur Conan Doyle, and Agatha Christie. Then we will turn our attention to a variety of detective fiction genres, including hard boiled, regional, historical, and psychological. We will also look at how different filmmakers have treated detective fiction. Do know that much of our material will contain violence, murder, sex , and explicit language.

English 1634: Introduction to Shakespeare

(Meets an Area 2 and Area 6 Core Requirement)

Harvill

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 *Coriolanus*, *Othello*, *Merchant of Venice*, *Henry IV: Part One*, *Twelfth Night*, *Hamlet*, *All's Well that Ends Well*, *King Lear*, and *Winters Tale*. If time permits we will examine selections from The Sonnets. Grades will be determined in equal thirds: 1/3 for class participation; 1/3 for quizzes; and the final third for revised written work of roughly 5-6 pages.

English 1654: Introduction to Science Fiction

Hagedorn (online)

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, television shows, and film. Texts include an anthology of short stories and works by Heinlein, LeGuin, Slonczewski, Crichton, and Tolkien, among others. Evaluation will be based on a midterm and final, regular postings/responses on the class Blackboard Discussion Board, and weekly vocabulary/reading quizzes. Alternative (extra) credit will be possible for out-of-class film viewings/analyses.

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 novels, essays, and short stories and view films 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 writing by women psychologists will assist us 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*; *Housekeeping* 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, midterm and final examinations; a paper or project; a group presentation; 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, and playwriting. Literary selections will be chosen from variety of African American writers including Phillis Wheatley, Frederick Douglass, Charles Chesnut, Paul Laurence Dunbar James Weldon Johnson, Zora Neale Hurston, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Gwendolyn Brooks, Amiri Baraka, Lorraine Hansberry, and Yusef Komunyakaa. Course Requirements: weekly reading quizzes, midterm and final examination.

English 2515: Survey of British Literature I

(Meets an Area 2 Core Requirement)

Anderson

Students will study many of the greatest works of literature written from the medieval period through the earlier eighteenth century, including such works as *Beowulf*, *Everyman*, *Utopia*, and

Dr. Faustus, selections from *Morte Darthur* and *Paradise Lost*, and prose, poetry, and drama by such writers as Sidney, Spenser, Queen Elizabeth I, Donne, Herrick, Marvell, the Cavalier Poets, Pope, and Swift, as well as a number of anonymous authors. Obviously, we'll be covering a lot of material quickly; therefore, a certain amount of lecturing will be necessary, although discussion will be encouraged. Grades will be based on two papers (at least 10 pages of graded writing), two exams, in-class quizzes, and class participation.

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 they address matters of concern of their times and ours, and how their forms and sentiments laid the groundwork for modern literature. Evaluation will be based on attendance, class participation, and short assignments (30%), two 5-6 page papers (40%), and a final examination (30%).

Swenson

In our survey of eight centuries of literary history, we will read many of the most significant, beautiful, and exciting works of British literature. We will read authors and texts that represent the artistic traditions that we have inherited and that continue to shape our perceptions. We will also explore texts and authors not usually included in the canon. We will discuss each work in multiple literary and historical contexts. Terminology and concepts useful to the study of literature will be important in this course, as students write and discuss many different genres and contexts. Texts will include *Beowulf*, *Sir Gawain and the Green Knight*, Margery Kempe's narrative, plays and poetry by Donne, Milton, Swift, and others. We will make use of Blackboard for quizzes and (limited) online discussion. We will have regular quizzes, informal writing, discussion both online and in class, two essays, and three exams.

English 2516: Survey of British Literature II

This course provides the literary, historical, and social contexts necessary to comprehend significant developments in poetry, drama, prose fiction, and criticism.

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.

Mooney, J.

In the seminal *Literary History of the United States*, published two years after the end of World War II, Robert Spiller and fellow editors write that "[e]ach generation should produce at least one literary history of the U.S., for each generation must define the past in its own terms." Given the tenor of the times, it seems hardly surprising that for the generation of Spiller, et al., the American literary tradition would be defined as predominantly male, invariably white, and exclusively colonizing in nature. In fact, it was not until the 1980s that American literature anthologies first began to introduce other voices, those of Native Americans, African Americans, and women beyond Anne Bradstreet. This section of ENGL 2525 will look at how those other voices mingled over time with those already speaking from within the established literary canon. Among those authors on tap will be Bradford, Bradstreet, Edwards, Equiano, Rowlandson, Wheatley, and Franklin (pre-1800), plus Hawthorne, Poe, Thoreau, Emerson, Douglass, Fuller, Jacobs, and Stowe. In addition to poetry and prose, "texts" for the course could also consist of music, art, newspaper advertisements, and other non-traditional forms. Two 6-page papers or 1 12-page paper (your choice), a midterm and a final, as well as quizzes and/or a reading journal, plus a final creative term project geared toward presentation at the 2009 Undergraduate Conference.

Sorrentino

This course covers American literature from the beginning to the end of the Civil War. Starting with Spanish and Native American narratives of contact between cultures, the early sections of the course will progress from the self-questioning of Puritan writers such as Bradford, Bradstreet, Taylor, and Rowlandson to the mythologizing tendencies of Crèvecoeur, Franklin, Irving, and Cooper. We will then explore African-American texts by Jacobs and Douglass as well as the roots of American Romanticism in Poe, Hawthorne, Melville, Emerson and Thoreau. We will also study poetry by Whitman, Dickinson, and others. Throughout the course, there will be an emphasis on the literary, historical, and social contexts within which writers were working. There will be a midterm, final, short writing assignments, and a journal.

English 2526: Survey of American Literature II

(Meets an Area 2 Core Requirement)

Salaita

English 2526 will examine a wide range of material spanning post-Civil War writing to literature currently being produced in the United States. This section will follow the theme of "Multiple Ethnicities and the Undoing of National Identity." We will discuss the various ways that explorers, indigenes, feminists, satirists, freed slaves, and immigrants have engaged the American landscape in vastly diverse and imaginative fashion. We will place emphasis on close reading and critical inquiry. Course grades will be established through short analytic papers, quizzes, an expository essay, and a comprehensive research project.

English 2604: Introduction to Critical Reading

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

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

LeCorre

In ENGL 2604, students will practice critical reading and writing, producing 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 an analytical essay that the professor will comment upon, before it receives a score and benefits from the possibility of revision in view of a higher grade. They will then focus on characters in Muriel Spark's *The Prime of Miss Jean Brodie* in order to craft a synthesis essay. Following that, they will explicate several poems of their own choosing from *The Norton Anthology of Poetry: Shorter Edition*. And finally, seeking inspiration from Virginia Woolf's *A Room of One's Own*, they will write their own memoirs, analyzing as she does, gender

inequality. They will then present their autobiographies orally, in an alternative medium of their choice, submitting written support. Throughout the sixteen weeks, students will also maintain a reading journal. This will thus be a semester of reading to write.

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 play by Shakespeare to a novel by Mary Shelley, poetry by Robert Frost, and 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.

Canter

This course will familiarize you with the major types of literature; the elements and dynamics of literary meaning; the issues, methods, and "theories" involved in literary study; and, most of all, what is required for interpretive validity and eloquence in discussing and writing about individual literary texts. To help you better understand how all these things work together, we will read relatively few primary texts at a fairly slow pace. But we will read hard—very carefully, very studiously—and comparatively, using our insights into one text to help us better read the next. You will also write equally hard, making sure that you can write any kind of interpretive argument with logical soundness, imaginative and scholarly resourcefulness, and verbal grace. Written work will include three papers, each revised; frequent, often unannounced quizzes; a mid-term exam; and a comprehensive final exam.

English 2614: Introduction to English Studies

This is a co-requisite of English 2604

Graham, K. and LeCorre, V.

This one-hour course, which must be taken the same semester students take English 2604, introduces English majors 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 e-Portfolio 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.

Fallon

This course explores creative writing's most exciting and diverse genre: creative nonfiction. In English 3724, you will have the opportunity to read and write personal essays, memoir pieces, nature essays, travel narratives, lyric essays, and nonfiction short-shorts — all forms of truthful prose that fit under the umbrella term "creative nonfiction." In addition to writing your own creative nonfiction pieces, you will learn to give and receive helpful praise and criticism in a workshop setting. At the end of the semester you will turn in a final portfolio (approximately 20 pages) of revised work.

English 2744: Introduction to Creative Writing

(Meets an Area 6 Core Requirement)

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.

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 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 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 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.

Bean

Welcome to English 2744, Introduction to Creative Writing! Are you up to 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 three sonnets, a couple of short poems, 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?

Cutter

A workshop for beginning writers who want to explore their talents in poetry, drama, and fiction. Pre: 1106. Catalog description.

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*.

Giovanni

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 writings skills as well as a keen appreciation for the pleasures, pains and possibilities of the written word. Students will learn to generate ideas of writing; to draft and revise short stories (one) and poems (two or 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.

Griffin

A workshop for beginning writers who want to explore their talents in poetry, drama, and fiction.
Pre: 1106. Catalog description.

Meadows

A workshop for beginning writers who want to explore their talents in poetry, drama, and fiction.
Pre: 1106. Catalog description.

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.

Trent

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.

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, memos, articles, proposals, oral and visual presentations, and a

variety of reports. We will study the writing strategies, format conventions, and design principles that apply to those documents. You will create many such original documents yourself.

The purpose of the course is to introduce you to

- the variety of ways a professional writer can make a living
- the role of the writer in the workplace
- the variety of documents professional writers create
- techniques for analyzing a writing situation, including readers and purpose
- strategies used by professional writers to make documents usable and persuasive
- strategies for working collaboratively to create documents and presentations
- essential grammar and style principles
- document design principles
- effective oral-and visual-presentation techniques

English 3214: Renaissance Literature

Sullivan

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), four longer papers (3-5 pages), a midterm, and a final.

The texts will be:

Niccolo Machiavelli, *The Prince* (Crofts Classics).
Thomas More, *Utopia*, 2nd ed. (Norton Critical Edition).
Norton Anthology of English Literature: The Sixteenth Century and the Early Seventeenth Century, vol. 1b, 7th ed. Paperback.

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

English 3274: Modernist American Literature

Oehlschlaeger

This course presents Modernist American literature from 1918-1945 in its representative modes and defining contexts, including the World Wars, the Depression, and such literary movements as Modernism and Realism. We will read works of fiction, poetry, and drama from a wide range of writers, among them Sherwood Anderson, Willa Cather, Ernest Hemingway, William Faulkner, Nella Larsen, Zora Neale Hurston, Langston Hughes, Robert Frost, William Carlos Williams, Flannery O'Connor, Tennessee Williams, and Eugene O'Neill. I will ask the students to write either two mid-length papers or one long one, and there will be midterm and final exams.

English 3315: Playwriting

D'Aguiar

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. **Catalog description.**

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. Most of the course will focus on literary criticism, outlining various approaches and schools. In the last third of the course we will focus more specifically on the study of culture and cultural criticism.

Two papers, an annotated bibliography, and one or two exams, plus required weekly writing.

English 3514: Ethnic Literature for Children

Stahl

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 of the world. 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.

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.

Saffle

General critical and historical survey of traditional and contemporary writing for children: picture books, folk literature, modern fantasy, poetry, drama, modern fiction, historical fiction. **Catalog description.**

English 3534: Literature and Ecology

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

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, anthropology, history, politics, philosophy, economics, and of course literature. Among the writers we will be reading: Mary Oliver, A.R. Ammons, Chellis Glendinning, Sarah Orne Jewett, Ward Churchill, Brian Swimme, Leo Marx, Aldo Leopold, Henry David Thoreau, Ralph Waldo Emerson, Herman Melville, , Philip K. Dick, Aldous Huxley, Eugene O'Neill, Yevgeny Zamyatin, and Jeremy Narby. Requirements include numerous informal writings, a long paper, an oral presentation, and a final exam.

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.

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. The reading list includes works by Edward Abbey, Leslie Marmon Silko, Margaret Atwood, W.S. Merwin, Don DeLillo, and Terry Tempest Williams. Evaluation for this writing-intensive class will include two papers, an exam, and reading quizzes.

English/Communications 3544: Literature and Film

Bliss

“I’m impatient with stupidity. My people have learned to live without it.”—Michael Rennie’s Klaatu in Robert Wise’s film *The Day the Earth Stood Still*

In this section of English/Comm 3544, we’ll concentrate on American science fiction films of the 1950s, a decade who sci-fi films are noteworthy for their almost unwavering devotion to metaphorizing sophisticated insights about American culture. We’ll view films about Martian invasions, alien takeovers, peaceful visitors from other planets who nonetheless threaten the Earth with destruction, and intergalactic shape-shifting life forms. In all cases, the books and films with which this course deals have one thing in uncommon: a devotion to critiquing culture that is as unique as it is obsessive. Literature/film pairings will include “Farewell to the Master”/*The Day the Earth Stood Still*; “Who Goes There”/*The Thing*; and the book and film versions of *Invasion of the Body Snatchers*, *The Shrinking Man*, and *1984*.

Knapp

Works of literature can lead to film adaptations, and movies can help shape the descriptions, dialogue, and even structure of literary texts. In our course, we will look at some of these exciting intersections and interactions. We will examine the contributions of the source writer, the screenwriter, the director, the producer, the actors, and the other people who transform fictional and dramatic language into cinematic spectacle. We can evaluate the consequences of alterations in point of view, structure, characterization, and moral significance.

Our texts—a mixture of the well-known and less-familiar—will include a variety of types and times: from the classic, rapid-fire comedy *His Girl Friday* to the personal epic *The Man Who Would Be King* to the moody, modern *Memento* with its fractured chronology. We will spend time in cinematic versions of Russia (*We the Living*), Austria (*The Third Man*), Germany (*The Mortal Storm*)—and *Chicago*. We will view remakes and originals, i.e. several cinematic versions of the same literary original. You will be asked to write one critical paper, one creative paper, one exam, and several quizzes; class discussion (including discussion after the films) will also be an element in learning and in the evaluation of your learning.

By the end of the course, we will know what it means to accept the invitation of a writer or filmmaker who promises to make us hear, to make us feel, and, before all, to make us see.

English 3614: Southern Literature

Reisinger

The literature of the American South from 1840 to the present with emphasis on 20th-century fiction, drama, and poetry. Concentration on such writers as Faulkner, Capote, Chopin, Langston Hughes, O’Connor, Welty, Alice Walker, and others. Exploration of such themes as importance of land, family, community; roles of industry and agrarianism; race relations.

English 3644: Post Colonial Cultural Studies: Into the Contact Zone

Chandler

The course will specifically examine post-colonialism and its cultural aftermath in the *contact zone*. Contact zones are “social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power” (Pratt, *Ways of Reading*). We will be reading a variety of literary works exploring the postcolonial condition and the contact zone. The course readings will examine contact zones in Europe, South Asia, Africa, and the Caribbean. The course will also review the theoretical development of postcolonial studies through a selection of theorists who helped to define the movement.

The course will include a diverse group of post-colonial writers such as Chinua Achebe, Salman Rushdie, Edwidge Danticat, Tsitsi Dangarembga, and Derek Walcott. In addition, students will read some of the classic European “master narratives” that postcolonial writers challenge: e.g. Conrad’s *Heart of Darkness*, and Shakespeare’s *The Tempest*.

Course requirements: 2 short papers (6-8 pages); 1-2 page reflection papers; midterm and final examination.

English 3704: Creative Writing: Fiction

Allnutt

English 3704 is a workshop for fiction writers. Students will read short stories 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 stories (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.

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.

English 3714: Creative Writing: Poetry

Meitner

This course is intended for students who have a specific interest in writing poetry. While the crux of this class will be workshop—analyzing the original poems of class members—students will also be required to read a significant amount of contemporary American poetry in order to gain exposure to a wide variety of forms, styles, and subject material. Students will be required to write and revise ten poems for their final portfolio. Other requirements include: regular class participation, written reading responses to selected assigned texts, attendance at two public poetry readings, and a short final paper where students will analyze their own poems from the semester.

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.

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) 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: Non-Fiction

Fallon

This course explores creative writing's most exciting and diverse genre: creative nonfiction. In English 3724, you will have the opportunity to read and write personal essays, memoir pieces, nature essays, travel narratives, lyric essays, and nonfiction short-shorts — all forms of truthful prose that fit under the umbrella term “creative nonfiction.” In addition to writing your own creative nonfiction pieces, you will learn to give and receive helpful praise and criticism in a workshop setting. At the end of the semester you will turn in a final portfolio (approximately 20 pages) of revised work.

Mann

This course introduces students to the writing of creative nonfiction in subgenres such as memoir, personal essay, travel writing, and nature writing. We'll examine the many skills necessary to write creative nonfiction—detail and description, characterization and scene, voice, point of view, and revision—and we'll study the work of widely published creative nonfiction writers. Student writing will be critiqued in a workshop setting throughout the semester. The textbook will be *Tell It Slant: Writing and Shaping Creative Nonfiction* by Brenda Miller and Suzanne Paola. Students will be evaluated on class participation, a journal, short assignments, and a final portfolio of three essays.

English 3754: Advanced Composition

(Meets a Writing Intensive Core Requirement)

Powell

Advanced training in writing analytical and critical essays. Practice in addressing a range of audiences and in using varied styles and organizational patterns. Workshop and conference 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. **Junior standing required. Catalog description.**

English 3764: Technical Writing

(Meets a Writing Intensive Core Requirement)

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 targeted resume. By the time this course is over, you should understand these documents and produce them with ease and confidence.

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.

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).

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 subject-matter 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, participate in a collaborative audience analysis and brochure, prepare a definition/description memo (1,000 words) outlining an article in your major, write an article that presents a technical subject to a non-technical audience (3,000 words), and make one formal presentation (5-7 minutes). Our text will be Lannon's *Technical Communication* (11th edition).

Kark

Technical writing involves planning, creating, and communicating technical information so others can easily understand and use it. It's writing that's designed to meet the practical needs of its readers.

This course will teach you how to prepare and write a variety of technical documents that you might be asked to prepare in a typical workplace: memos, letters, instructions, proposals, and professional-quality reports (both formal and informal). Students also learn how to prepare and present a short oral presentation.

Over the course of the semester, students will write two 1-2 page memos or letters, a 2-3 page informal report, a 2-3 page proposal, and a 4-5 page documented research report. (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 and a mid-term exam.

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.

Mooney, J. (online)

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.

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

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.

English 3774: Business Writing

(Meets a Writing Intensive Core Requirement)

Maycock

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.

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.

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 (online)

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!

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 5-6 students working on the writing needs of that organization. (This “service-learning-writing” component is required, and provides a terrific resume builder reflecting professional writing experience outside the classroom!) Memos, reports, letters, proposals, brochures, manual revisions, et al, are on the writing menu for the class. The text, supported by a useful website, is M.E. Guffey’s *Business Communication: Process and Product*, 6th edition. Evaluation is on writing assignments and class participation (which includes quiz grades, in-class writing, team work, oral presentations). **Writing intensive. Junior standing required.**

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.

Weathers

The purpose of this course is to teach students how to edit documents and how to fulfill the other responsibilities of an editor in the workplace. Among other issues, we will discuss the following:

- how to analyze the context, readers and purposes of a document
- how to conceive and plan a document to meet the needs of readers
- how to work with writers, other editors, and subject-matter experts
- how to standardize the grammar and mechanics of a document
- how to make the writing clear and memorable in a document
- how to make the organization of a document helpful and persuasive
- how to make the information in a document complete and accurate
- how to make the design of a document effective
- how to make a document consistent in wording and design
- how to make the format of the final product correct
- how to assist in the production of a document
- generally, how to make documents more useful and usable for their ultimate readers.

Beyond that, the course will discuss how editors can develop strong collaborative, management, and analytical skills.

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 both functional and 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, approaching document design as a problem-solving process. You will work on both individual and collaborative projects intended to sharpen your design, audience awareness, and teamwork skills, as well as your critiquing and editing abilities. You will be evaluated on how effectively your documents communicate visually, 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 3 quizzes, a final, and 5 semester projects.

English 4064: Modern English Linguistics

Eska, C.

This course introduces students to the core areas of linguistics: phonetics, phonology, morphology, syntax, and semantics. Attention also will 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 class attendance and participation, 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.

Eska, J.

An introduction to the study of human language and its structures. Introduction and practice in the goals and methodologies of the core areas of linguistics --- phonetics, phonology, morphology, syntax, and semantics --- from a generative perspective. Particular attention will also be paid to the analysis of language in historical and social context, including language variation, change, and diversification, and geographical and social dialectology. Some attention may also be paid to various aspects of non-verbal communication such as written and sign language. Course work includes in-class exercises, two in-term exams, two field projects, and a final exam.

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 homeworks, 3 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 and *The Merchant of Venice*). 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 12 pages of writing, exclusive of exams, will be expected. The instructor may require graduate students taking the course for credit to complete additional work.

David Radcliffe

In this course we will consider Shakespeare's early career as a playwright and his after-career as literary icon. Both involved history and fantasy: the history plays contain much fiction and the comedies not a little 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. The plays and criticism alike involve rhetorical display, leading us to pay particular attention to wordplay and audiences. Course requirements consist of class participation (20%), a mid-term examination (20%), a 15 pp. research paper (40%) and a final examination (20%).

Ernest 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 midterm and a final; or a project, three formal papers (12 pages total), a midterm and a final.

The text in the course is the Norton Shakespeare (1997).

English 4405: The English Novel I

Graham, P.

In this historically based course, we'll study various representative works from the founding of the English novel to its establishment as the dominant literary genre of the early Victorian era. We'll read epistolary novels, comedies of manners, and Gothic tales. Novels studied may include such books as Defoe's **Moll Flanders**, Burney's **Evelina**, Austen's **Emma**, Mary Shelley's **Frankenstein**, Emily Bronte's **Wuthering Heights**, and George Eliot's **Adam Bede**. Besides coming to understand these texts in and of themselves, we'll situate them in their social and cultural contexts. Course requirements will include reading journals, two 8-page papers, a midterm, and a final.

English 4414: Topics in Speculative Fiction: The future as Nightmare

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—"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 *The Handmaid's Tale* (Margaret Atwood)--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, in a variety of forms, from the late 18th century to the Civil War. Authors to be considered will likely include Benjamin Franklin, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Jacobs, Rebecca Harding Davis, Henry David Thoreau, Harriet Beecher Stowe, and William Wells Brown. We will consider the works of these writers in the appropriate historical, cultural, and biographical contexts and ponder, too, how the narrative forms they choose and develop reflect the concerns of the works themselves. Typical requirements include two papers and two exams.

English 4504: Modern Poetry

Gardner

British and American poetry, from the first half of the twentieth century. We will 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. Writers will include Robert Frost, W.B. Yeats, T.S. Eliot, Ezra Pound, H.D., Wallace Stevens, Gertrude Stein, Langston Hughes, and William Carlos Williams. Two papers, five in-class writing exercises, final exam.

English 4634: American Authors Pre-1900

Sorrentino

Stephen Crane is arguably the most exciting and controversial American author in the late nineteenth century. During his brief literary career, he published five novels; two novellas; two collections of poetry; more than two hundred stories, tales, and sketches; and scores of news dispatches. His contemporaries recognized such works as *Maggie: A Girl of the Streets* and *The Red Badge of Courage* as groundbreaking fiction; another masterpiece, "The Monster," candidly treats racial prejudice in small-town America; and *The Third Violet* is a self-reflexive novel that foreshadows Postmodernism. As with his narrative techniques, Crane's poetry was innovative, and shortly after his death, critics began viewing his poetry as a forerunner to the Imagist movement in the early part of the twentieth century. As rich and exciting as was his writing, so too was Crane's life. As much as any writer in American literature, Crane immersed himself into the vagaries of life and wrote about them. Whether he was experiencing the bohemian life of New York City, surviving a near-death experience in an open boat in the ocean, or covering the historic charge up the San Juan hills during the Spanish-American War, his life was as exciting as any romantic Hollywood adventure. Today, he still captures the public's attention, as seen in Bruce Springsteen's recent donation of \$10,000 to renovate Crane's home in New Jersey, the use of the expression "red badge of courage" by current war correspondents to describe troops in Iraq, and the appearance of his face on the cover of one of the most famous albums in rock music, the Beatles's *Sergeant Pepper's Lonely Hearts Club Band*. We will read a representative portion of his writings; discuss their literary, historical, and social contexts; and explore new, unpublished information about his

life and work that is part of a biography I am writing of him. There will be a midterm, final, reading quizzes, short writing assignments, and a formal paper.

English 4674: Studies in 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 in Literature-Jewish and Muslim Women's Literature

Meitner

This course will examine novels, essays, poems, memoirs, and graphic novels by Jewish and Muslim women authors such as Miriam Cooke, Gina Nahai, Barbara Meyerhoff, Fatima Mernissi, Susan Sered, Marjane Satrapi, Leila Ahmed, Anzia Yezierska, Diana Abu-Jaber, Faiza Guene, and Allegra Goodman, paying particular attention to issues of gender, class, education, nationalism, and religion. We will begin with an overview of Jewish and Islamic religious texts, terms, beliefs, and practices, and move on to explore various themes in Jewish and Islamic women's literature, including but not limited to storytelling, spirituality, mobility, resistance, sex-segregation, conversion, immigration and assimilation. We will also grapple with more complex questions: determining the line between memoir, fiction, and ethnography; discussing the poetics and politics of women's representations in literature, as well as literary representations of their faiths; assessing the relationship between religion and culture for women in Judaism and Islam; evaluating issues of personal identity and national identity; and exploring implicit connections between form and content in graphic novels, and other hybrid literary forms. We will conclude by looking specifically towards modern-day America, and the Jewish and Muslim women writing here.

English 4704: Advanced Creative Writing: Fiction

Roy

This advanced workshop course is designed for senior English majors who have selected the Creative Writing option. This capstone course builds on skills you have acquired in creative writing workshops. Primary focus is on the writing and critiquing of original fiction; we will also read the work of established writers. Hopefully, this course will enable you to hone your skills as fiction writers, editors, and peer reviewers. Over the course of the semester, you will be asked to produce a portfolio of your own fiction. We'll experiment with short-short fiction and with longer short stories, building on what you have learned in other classes. Participation is important, so please come prepared to contribute to the discussion. Requirements include a final portfolio of fiction.

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 10 to 12 poems and a paper of approximately 2,000 words.

English 4784: Senior Seminar: Mothers and Mothering in Toni Morrison's Fiction

(Meets a Writing Intensive Core Requirement)

Fowler

The historical realities defining the “peculiar institution” of slavery wrought especially pernicious effects on every relationship within the African American family; the power of slavery to disrupt and destroy the slave family became a major theme of the slave narrative and subsequent African American literature. The slave mother whose children could be snatched from her and sold, or who was forced to watch her young daughters become the sexual victims of the master, becomes an almost iconic presence in the literature. But no single writer has been more preoccupied with this figure than Toni Morrison, whose novels explore the immediate as well as the residual effects of slavery on the black woman who is also a mother.

In this writing intensive course we will study Morrison’s exploration of mothering and mothers in six novels: *The Bluest Eye*, *Sula*, *Tar Baby*, *Beloved*, *Jazz*, and *Paradise*. These primary texts will be complemented by a small number of critical and theoretical texts. Requirements include regular informal commentaries, oral presentations, a short essay, and a 15-page seminar essay.

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, politics, religion, and history, we’ll read such works as Edgeworth’s **Ennui**, Joyce’s **Dubliners** or **Ulysses**, the poems of Yeats and Heaney, and Doyle’s **Barrytown Trilogy**. We’ll also consider Irish theatre, 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 online.

English 4784: Senior Seminar: Politics and/in/of/as Literature

(Meets a Writing Intensive Core Requirement)

Siegle

It would be hard to find anyone still disbelieving that everything about literature is *intensely* political, but it is probably harder to say very cogently just how this is so. We will work collectively through a series of texts that talk about just this issue, reading and presenting them to each other during the course of a seminar that will also include brief responses, a short gearing-up paper, and a seminar project to culminate the semester and feed your eportfolio. Among the kinds of things we’ll read are reflections on the politics in literature, some history of the profession of teaching and writing about literature, and some literary engagements that will hone our skills in talking about such matters. We turn, that is, our lens upon ourselves as students and teachers, writers and readers, to see how we have been shaped as literary practitioners by society, history, and the great books we find around us. It should be fun, while also making you a far more sophisticated participant in discussions, presentations, interviews, and postgraduate studies.

English 4804: Grant Proposals and Reports

Armstrong

This writing course in the art of purposeful persuasion will challenge you to apply and develop skills of audience analysis, problem solving, document design, collaboration, and language crafting.

Class members will spend the semester working on a grant proposal for a nonprofit agency (chosen from options provided or that you identify). Together we will form a community of writers and readers who are actively involved in studying strategies for crafting eloquent and persuasive prose. We will employ these writing strategies and our research skills to advance the interests of an organization we are working with or to bring about a change in a community. Assignments will include a series of student-led presentations and workshops that focus on stages of your grantwriting process, online discussions or quizzes, collaborative reports on research findings, a complete grant application ready to submit for funding, and a final exam.

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/>

English 4824: Science Writing

Collier

Writing in and about the natural and social sciences. Students will write documents such as abstracts, research proposals, and ethnographies, will analyze the development of disciplinary writing practices, and will study non-fiction science writing for general audiences.

English 4874: Issues in Professional and Public Discourse

Brumberger

This course will focus on the role of visual rhetoric in professional and public discourse. The course is not an introduction to document design; rather, it is an introduction to the theory and practice of visual rhetoric, to larger issues of visual communication. The goal of the course is to develop your awareness and understanding of visual thinking and visual communication as they apply to professional and public discourse. Class time will be dedicated to discussion, analysis, and presentations.

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.*

