

SPRING 2012
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 1604: Introduction to Poetry

(Meets an Area 2 or Area 6 Core Requirement)

Voros

This reading and discussion intensive course examines the literary genre of poetry across historical periods with emphasis on close reading, an understanding of poetic forms and conventions, and a heightened sensitivity toward the nuances of language. Students will learn to enter into the experience a poem offers and to identify the aesthetic choices a poet makes in creating a poem. They will investigate the larger social world of the poem in its historical and geographical contexts; they will examine poems as spatial and temporal art forms; and they will interpret poems as carriers of cultural values and attitudes. The course will include a brief overview of contemporary forms such as slam, spoken word, performance, and graphic poetry. Students will practice reading poems out loud. Activities include lots of reading, completing weekly writing assignments, participating in forum discussions, taking quizzes and one exam, and creating a Favorite Poem video as a final project.

English 1614: Introduction to Fiction

Kinder

Introduction to Fiction is designed to 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) in our lives.

Each semester I am saddened to learn that many of my students, either by choice or by perceived time constraints, do not read for pleasure. Ouch! How can you possibly get through the day without at least a few minutes of such pleasure? I want you to view this class as at least twice weekly pleasure reading. We will read about the things that intrigue us: our mates, our fantasies, our neighbors, our bosses? not necessarily in that order. Along the way, we will pay attention to the devices that allow fiction to exist - devices such point of view, symbol, theme, and tone.

English 1634: Introduction to Shakespeare

(Meets an Area 2 and Area 6 Core Requirement)

Anderson

Students will study plays in all of Shakespeare's dramatic genres—histories (for example Henry V and Richard III), comedies (for example, A Midsummer Night's Dream), tragedies (Hamlet and Othello, among others) and at least one romance (what else but The Tempest?)—as well a selection

from his sonnets. The course will cover historical and theatrical contexts and how to read Shakespearean drama and poetry. We will discuss major themes, character development, rhetoric, and imagery, as well as performance questions. Grading will be based on four exams and a whole slew of in-class quizzes. Because this class is so large, the format will be primarily lecture, but questions will be welcomed.

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 Bardolatry—'though we'll do some of that, too.

Requirements and their rough percentages are

Class Participation	10%
Project	10%
Quizzes	20%
Mid Term	30%
Final	30%

While these numbers and stipulations necessarily anchor the course, my ardent wish is that we fall prey to the intelligence, delight, and fascination that are the heart's core of Shakespeare's muse.

English 1644: Introduction to World Literature

(Meets an Area 2 Core Requirement)

Wemhoener

This course travels the globe, and is organized by world regions and countries as it explores ancient themes that play across the international page. Great works of past and present introduce us to characters who struggle with some of the world's most perplexing and compelling challenges of class, religion, love, self, nation, immortality—whew! France, Russia, Japan, Germany, Italy, Argentina, Cuba, China, and works from Africa and Scandinavia form the syllabus. Student group presentations show how international fairy tales reflect many of our works' themes and cultures, and additional course work includes regular reading quizzes, midterm and final exams, and active class participation. This course is reading intensive and, while a large lecture, requires small group work and discussion, and a love of reading.

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..

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, online chats, and participation in the VTSF Wiki project.

Neilan

Science Fiction and Fantasy, or more appropriately, Speculative Fiction, presents readers with characters who are placed in the most extraordinary circumstances and are challenged to maintain their humanity in the face of terror, evolution, magic, the unforeseeable, the unknown, and aliens, to name a few of the concerns of the genre.

In this reading intensive course, we will read various works of literature, both novels and short stories, that span the history of Fantasy and Sci-Fi from their roots to contemporary visions. Works by authors such as Clarke, Pullman, Sturgeon, Bester, and others will be considered. Because this literature deals with issues of right and wrong, good and evil, and moral choice, we will see with whom we ally ourselves and decide what that says about us as we travel on their quests with the stories' heroes. Grades will be based on reading quizzes, a mid-term, discussion boards, and a final exam.

English 2515: Survey of British Literature I

(Meets an Area 2 Core Requirement)

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. Throughout, we will be interested 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 midterm, and a final.

Radcliffe

A two-course sequence introducing students to the major writers of the British literary tradition; 2515 extends from the medieval period to the death of Alexander Pope in 1744. (**catalog description**).

English 2516: Survey of British Literature II

(Meets an Area 2 Core Requirement)

Piersol

This course introduces some of the most significant British writers and ideas of the late-eighteenth, nineteenth, and twentieth centuries. The 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. Our reading list will include works by Wordsworth, Wollstonecraft, Coleridge, Byron, Shelley, Keats, Carlyle, Newman, Tennyson, the Brownings, Arnold, Huxley, Hopkins, Hardy, Conrad, Pound, Yeats, Woolf, Joyce, Eliot, Auden, and Larkin. Throughout, we will be interested in understanding these works of verse and prose within their historical and literary contexts. Work for the course includes plenty of class discussion, two essays, occasional quizzes, a midterm, and a final.

Le Corre

Students will take a whirlwind tour through British literature that has been crafted by captivating and famous authors who spanned the Romantic Period, the Victorian Age, and the Twentieth Century. Along the way, contexts involved will be engaged so that students better understand developments that arose. A reading intensive course, this entails class discussion, quizzes, mini-analyses, a mid-term, and a final exam.

English 2526: Survey of American Literature II

(Meets an Area 2 Core Requirement)

Reisinger

This is the second in a two-semester sequence, an introduction to some major American writers who have reflected and shaped American culture in their novels, short prose, drama, and poetry. One important component of this course involves situating individual works in their social and historical contexts. At all times, emphasis will be placed on viewing the works in the evolving American tradition.

Our goals here are two-fold: to look closely at some works that are considered important in American literature, and to consider ways in which these works reflect the times in which they are written. We'll read widely, talk a lot, look at some film, hear some voices. A sampling of the authors we'll be reading: Washington, DuBois, Chopin, Eliot, Frost, Faulkner, Hurston, Williams, Miller, and Morrison.

Oehlschlaeger

English 2526 provides a survey of American literature from the turn of the 20th century to the present. We will look at the work of a wide variety of writers in fiction, poetry, and drama. Attention will be given to the usual sorts of literary matters and to the historical, social, and biographical backgrounds of the works. Writers to be studied may include such figures as Anderson, Hemingway, Cather, Faulkner, O'Connor, and Morrison in fiction; Eliot, Frost, Williams, Stevens, Bishop, Roethke, and Hughes in poetry; Williams, O'Neill, Miller, and Albee in drama. Writing for the course will include critical essays, a midterm, and a final exam.

Skinner

This is the second semester of a two - course sequence, an introduction to American writers with familiar and unfamiliar voices, poets and prose artists, realists and idealists. We will consider how the American consciousness continues to evolve, and how conflict, friendship, violence and love blend to create our culture.

Prerequisite: completion of the Freshman English sequence (by AP/IB credit or 1105/1106) or Communication Studies 1016.

Text: The Bedford Anthology of American Literature, Volume Two: 1865 to the Present,
Editors: Belasco and Johnson, Bedford/St. Martin's, 2008

Course Tasks and Weights:

Task Area 1: 15% (up to 30 points) *Reading quizzes, Pump Primers, aspects of participation*

Task Area 2: 25% (up to 50 points) *Group Oral Presentation* (8 to 9 groups)

Task Area 3: 20% (up to 40 points) an essay of 6 to 8 typed pages with internal citations, Works Cited. Topic areas discussed and distributed in class.

Task Area 4: 20% (up to 40 points) *midterm exam*

Task Area 5: 20% (up to 40 points) *final exam*

Smith

As we work our way from 1865 toward the present, we will ask again and again, Is there even such a thing as “American Literature”? And if there is, when—and how—did the work of many individual writers ever become a *national* literature? (We will also explore the questions behind these questions: Is there even such a thing as “America”? And if so, how did an extremely diverse group of people living in this vast territory become a nation? And what role did literature play in that process?) We will begin with the quiet voice of Emily Dickinson, then confront some of the less-quiet voices that gave birth to the literary movements we know as “local color/regionalism,” Realism, and Naturalism—among them Twain, Hart, Jewett, Freeman, Chopin, Chestnut, Garland, Bierce, Dunbar-Nelson, Gilman, Crane, Howells, Norris, and London. As we explore these movements, we will remain attuned always to the ways these new modes play against or with the earlier “Romantic” strain, exemplified by Hawthorne’s tales.

Armed with an understanding of how these important movements developed, we will then explore the Harlem Renaissance, important developments in poetry (Eliot, Stevens, Moore, H.D., Frost, Cummings; later, Ransom, Roethke, Brooks, Ginsburg, Plath), and later developments in prose (Hurst, Hemingway, Faulkner, Caldwell, O’Connor, Ellison, Malamud, Roth, Cheever, Bellow). We will round off the course by reading several of the key dramatists of the twentieth century (Miller, O’Neill, Williams, Wilder).

Course requirements: Class participation, daily homework, several 3-5 pages papers, and a take-home final exam.

English 2604: Introduction to Critical Reading

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

Rucolo

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.

Canter

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

This course will familiarize you with how literature works, how we discuss it, and how we write about it. We will, then, cover literature’s many genres, assumptions, implications, challenges, logics, complexities, possibilities, and responsibilities. We will similarly cover writing and reasoning’s many issues, responsibilities, and opportunities. Primary texts include a set of Shakespeare sonnets, O’Connor’s “A Temple of the Holy Ghost,” Beckett’s *Krapp’s Last Tape*, and Faulkner’s *The Sound and the Fury*. Frequent quizzes, four papers, and a final exam.

English 2614: Introduction to the English Studies E-Portfolio

Bloomer, L. & Mengert, J.

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)

Allnut

This is a creative writing workshop. You will write and critique poems and stories. If you wish to write nonfiction, plays/screenplays please see me and we will come to an arrangement. Throughout the semester, you will also write many exercises and pastiches. Class discussions and exercises will focus on effective uses of the writer's tools, such as setting, voice, characterization, metaphors, point of view, etc. Students also are asked to attend at least one live literary performance. A final portfolio, including revisions of your stories and poems, is the major project for the semester. Class participation (especially written critiques of workshop pieces) is a close second.

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 English 2744, Introduction to Creative Writing, our goals are to experiment, 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. We will also discuss the principles of the novel. 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' works as well as the works 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 literary creations 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 craft. Over the course of the semester, you'll submit one short story, one short-short story, a work of creative nonfiction, five poems and two responses to public readings. Additionally, you'll do writing exercises, written critiques of student work, and drafts.

Conaway, Derks, Zubillaga, Kenagy, Sanders, Simpson

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

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.

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 develop the skill and technique that creative writing requires.

English 3104: Professional Writing

Dubinsky

This course provides a foundation in the theory and practice of professional writing. Students will gain an understanding of the genres professional writers use regularly (e.g., proposal, memo, report). Equally, if not more important, students will learn to analyze rhetorical situations and then, using those analyses, create texts to meet the unique demands of those situations. In so doing, students will also gain practical experience with collaboration and project management (planning, drafting, revising, editing, and distributing). By the end of the course, students will have an overview of the goals and responsibilities of a professional writer and will be prepared for further coursework in Professional Writing.

Heilker

This course introduces students to the theory and practice of professional writing and its functions in workplace settings. In this rhetorically-based course, students gain experience with a variety of writing situations, composing documents that solve problems or help readers make decisions. Students learn current conventions and broadly applicable procedures for analyzing the audiences, purposes, and situations of professional writing, and learn strategies for adapting these conventions and procedures to meet the unique demands of each new situation and task.

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.

English 3154: Literature, Medicine, & Culture

Hausman

Literature, Medicine, and Culture examines representations of health and illness in literature and medicine as a cultural practice. Students will read literature that includes images and themes concerning medicine, health, and illness, as well as personal narratives of doctors and patients; engage in cultural analyses of public health campaigns; and analyze discourses about health and illness in the media. Literature, Medicine, and Culture offers students experience in working critically with literary texts and the cultural analysis of social practices like medical treatment. The course also covers various approaches to the experience of illness from the perspective of both doctors and patients. The skills that students learn in this course—identifying and understanding medicine and medical practice as socially constituted, identifying ethical dilemmas in relation to illness and treatment, articulating the linkages between culture and health—are critical to informed citizenship. Typical assignments include three papers, three exams, quizzes, and informal writing assignments.

English 3204: Medieval Literature

Swenson

This course presents medieval British literature from ca. 700 to 1500 in its representative modes and defining contexts, including the literary influences of pagan antiquity, the native British (Celtic) traditions, Scandinavian and contemporary continental influences, the Crusades, the Byzantine Empire, and the philosophical traditions of neoplatonism and scholasticism. Specific authors and texts will vary, but will include poetry, prose, and drama. Pre: 1106 or 1204H or COMM 1016. **(catalog description).**

English 3254: American Literature to 1900

Mooney, S.

This course examines the “American Renaissance” of the first half of the 19th century, the era that saw the flowering of American Romanticism (the age of Irving, Cooper, Bryant, Hawthorne, Poe, Melville, Emerson, Thoreau, and Whitman, among others). Our approach to American literature will be 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. 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 weekly 3-page papers and take a final, comprised largely of essay questions. Reading quizzes also are a possibility.

English 3264: Modernist British Literature

Gardner

We will be reading major British works from the first half of the twentieth century—the Modern revolution. We will be thinking about the social and intellectual crises these innovative texts were responding to and the strengths and limitations of these powerful ways of thinking. Poets: Hardy, Yeats, Lawrence, Owen, Auden. Novelists: Forster, *Howards End*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To the Lighthouse*; Greene, *The End of the Affair*. Four hour-long writing exercises, two papers, final exam.

English 3314: Working English Grammar

Ruggiero

Grammar may be defined descriptively as patterns of language behavior that users of the language know, share, and expect. Among the many varieties of English used on the planet today, Edited American Standard Written English is what this course will examine. Students will not only learn the components of standard written English grammar from a rigorously organized linguistic perspective, but will also be able to recognize Standard grammar variability in different writing contexts. The course will provide hands-on work with grammar. Other issues to be addressed include but are not limited to variance in spoken English grammar, issues in teaching grammar in the schools, and diversity and grammar. Students will be required to complete in-class assignments (including brief presentations), quizzes, and small writing exercises/projects.

English 3316: Playwriting II

Bean

In English 3316--Playwriting--we will continue our work from English 3315, though with a broader focus. Using Edward Cohen's *Working on a New Play: A Play Development Handbook for Actors, Directors, Designers, and Playwrights*, we will emphasize that the stage play ultimately is a collaborative endeavor involving various theatre professionals. Through workshops, rehearsals and dramaturgical assignments, we will move your words on paper to the stage. You'll work in groups to write and stage a protagonist/antagonist dialogue (five pages), and to build a simple, innovative set that illustrates character development and storytelling techniques. You'll flesh out a one-act play as you study the work of established playwrights such as Mamet, Wasserstein, Shepard and Parks. We will invite theatre professionals to share their expertise with us.

English 3364: Topics in Literature by Women

Kiebuszinska

This course will survey women writers from different cultures, and we will examine how each represents not only their perspective on women's experience but also their perception on their societies. We will begin with women writers reflecting on the civil rights of the disempowered Africans during Apartheid, the lived and fictionalized experience of the Holocaust, the situation of women within the economic conflict between the more affluent Dominicans and the impoverished Haitians, women and the caste system in India, and the suppression of women's voices in mid-century Canada. Some of these texts attempt to debunk myths inherited from years of male and media perceptions of women, others will show that women writers intend to challenge perceptions of women as "suffering" individuals rather than members of a suppressed class. Texts under consideration include Margaret Atwood, *The Blind Assassin*, Edwidge Danticat, *The Farming of Bones*, Charlotte Delbo, *Auschwitz and After*, Nadine Gordimer, *Burger's Daughter*, Elfriede Jelinek, *Women as Lovers*, Cynthia Ozick, *The Shawl*, Arundtha Roy, *The God of Small Things*, and Christa Wolf, *Medea*. Panel discussion, two papers and final exam are required.

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, Hispanic 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.

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. 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. Authors we will be reading include: Silko, McPhee, Atwood, Merwin, Williams, and Reece. Evaluation: Reading quizzes, two papers, group presentation. Course meets requirements for area 2, area 7, and upper level writing intensive.

English/Communications 3544: Literature and Cinema: A (Brief) Cinematic History of Violence

Bliss

"From the days of John the Baptist until now, the kingdom of heaven suffereth violence, and the violent bear it away."

[Matthew](#) 11:12

Violence is culturally encoded in various ways. In this course, we'll consider some films that deal with various kinds of violence—physical, emotional, psychological, economic—in order to investigate the significance of this tendency in human behavior. Book/film pairings will include *The Third Man*, *The Talented Mr. Ripley*, and *The Godfather*. For additional perspective, we'll also view director Peter Weir's film *Witness* and director Takeshi Kitano's film *Kikujiro*. Class work will include quizzes on the films, a 7-10 minute oral presentation, and an essay.

English 3624: Appalachian Literature

S. Mooney

This course examines a variety of Appalachian literary genres—predominantly novel-length and short fiction, as well as poetry (but also drama, film, and song)—over the course of four primary chronological periods: *Antecedents to Modern Appalachian Literature* (1550-1920), *The Native Voices Emerge* (1920-60), *Full Flowering* (60-90), and *Contemporary Renaissance* (1990 - Present). Emphasis is placed on Appalachian literature both as an expression or representation of a distinct (if varied) American subculture, and as a vital part of broader literary and cultural traditions: Southern, American, British, Western, World. Writers examined include: John Fox Jr., Elizabeth Madox Roberts, Thomas Wolfe, Louise McNeil, James Still, Don West, Mildred Haun, Harriett Arnow, Mary Lee Settle, Fred Chappell, Gurney Norman, Robert Morgan, Lee Smith, Jim Wayne Miller, David Huddle, Denise Giardina, Lisa Koger, Breece Pancake, Pinkney Benedict, Chris Offutt, Maggie Anderson, Ron Rash and Silas House. Students will write a series of near weekly 3-page essays and take a final exam, comprised mostly of essay questions. Reading quizzes also are a possibility.

English 3634: African-American Literature

Fowler, V.

Our focus this semester will be on African-American fiction of the 20th century. By considering fiction written at different historical moments—from the Harlem Renaissance to the Civil Rights Movement and beyond—we will be able to explore the ways that writers have responded to the historical and cultural contexts out of which, or against which, they wrote. Our reading will include short stories as well as these novels: *Their Eyes Were Watching God*, *Go Tell It On the Mountain*, *The Bluest Eye*, *The Women of Brewster Place*, and *A Lesson Before Dying*. Requirements will include reading quizzes, two short (6-page) essays, and a final examination.

English 3654: Ethnic American Literature

Oakey

This course will focus on Ethnic Literature in America--or more specifically, literature written by individuals from African American, Asian American, US Latino/a and Native American backgrounds. We'll examine texts from several genres—novels, short stories, poetry—by contemporary writers to discuss and explore how diverse notions of “America and American-ness” are formulated and articulated through challenging and rich aesthetic representations. We'll ask questions, among others, about how race and ethnicity challenge a sense of identity and shapes and complicates the depictions of men and women as mothers, fathers, siblings, friends and lovers in this literature. Expect lively conversation about what it means to be American in contemporary culture. Grades are assessed based on two exams, a course paper, and informed class participation.

English 3684: Literature and the Law

Knapp

What is justice, why do we need such a concept, and what does it have to do with the law? In this course, we will examine fictional perspectives—from literary works of various genres and cultures—regarding legal principles, practices, and premises. In fiction, drama, and film, artists ask: How *are* laws defined, applied, and implemented—and how *should* they be defined, applied, and implemented?

Writers and filmmakers, through the depiction of lawyers and the legal system, have explored crime and punishment, guilt and innocence, order and chaos, retribution and redemption. Our texts will include plays (e.g., *The Herbal Bed*, *Judgment at Nuremberg* and *Inherit the Wind*), fiction (e.g., short works by Balzac, Glaspell, Kleist, and O. Henry), legal documents, and relevant films. Through analyzing and appraising diverse views of the law and of legal argument, we will see the significance and consequences of having (or lacking) what John Adams called a “government of laws and not of men.” We will also, through LexisNexis, become familiar with the rudiments of legal research. Course requirements include class activities (including quizzes and discussion), two papers (argument and counter-argument, and an exercise in writing legal fiction), and a final exam.

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—no genre stories permitted). Class discussions and exercises will focus on effective uses of the writer's tools, such as setting, voice, characterization, metaphors, point of view, etc.

Vollmer

This course is designed for students who want to focus in some depth on the writing of various forms of fiction as the short story and novella. Emphasis is on the writing and critiquing of original fiction in a workshop/studio environment, and the analysis of exemplary texts which serve as models. Students produce a body of original fiction in draft and revised forms. May be repeated for a maximum of 9 credit hours. Pre:2744. (**catalog description**).

Sanders

This course is designed for students who want to focus in some depth on the writing of various forms of fiction as the short story and novella. Emphasis is on the writing and critiquing of original fiction in a workshop/studio environment, and the analysis of exemplary texts which serve as models. Students produce a body of original fiction in draft and revised forms. May be repeated for a maximum of 9 credit hours. Pre:2744. (**catalog description**).

English 3714: Creative Writing: Poetry

Hicok

This is a mid-level poetry workshop. It is for the experienced and novice poet alike. 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 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 6 to 8 poems and a paper of approximately 1,500 words.

Meitner

This course is intended for students who have previously taken ENGL 2744, have a specific interest in writing poetry, and are open to receiving feedback on their writing. 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 a collection of poems for their final portfolio. Other requirements include: regular class participation, written reading responses to selected assigned texts, attendance at a public poetry reading, and a short final paper where students will analyze their own poems from the semester.

English 3724: Creative Writing: Creative Nonfiction

Roy

This course is designed for students who want to focus in some depth on the writing of creative non-fiction in its various forms, including memoir, the personal essay, the narrative essay, place writing, profile pieces, and nature writing. Emphasis is on the writing and critiquing of original creative non-fiction in a workshop environment, and the analysis of exemplary texts which serve as models. Students produce a body of original non-fiction in draft and revised forms. Creative nonfiction is a relatively new and increasingly popular genre that allows writers draw from personal experience and write truthfully about what they know and believe. We will read short pieces by acclaimed writers and try to discover how they have drawn upon their experiences, beliefs, and observations in effective ways. We'll discuss a fundamental question asked by those who employ this genre: *What constitutes "fact" and "truth" in CNF?* The majority of the course, however, will be devoted to offering critiques of your original submissions in what I hope will be a supportive workshop environment. Requirements include submitting a final portfolio of revised work, participating actively in class discussions, providing constructive written feedback to your peers, and providing written responses to the readings.

Mann

This course introduces students to the writing of creative nonfiction in such subgenres as memoir, the personal essay, the lyric essay, 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 textbooks will be *To Tell the Truth: Practice and Craft in Narrative Nonfiction* by Connie D. Griffin and *Two or Three Things I Know for Sure* by Dorothy Allison. Students will be evaluated on class participation, a journal, short assignments, and a final portfolio of three essays.

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 have a clearer and deeper understanding of collaborative learning theories, as well as hands-on tutoring experience. An excellent course for working with writers as they compose in a variety of genres.

English 3754: Advanced Composition

(Meets a Writing Intensive Core Requirement)

Dirk

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)

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.

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. Also required is a PowerPoint presentation. 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.

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, 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 and Gurak's Technical Communication.

Kark

Technical writing involves planning, creating, and communicating technical information so others can easily understand and use it. To illustrate the practical value of such writing in today's increasingly energy-dependent world, this course will focus on preparing information on energy-efficient, sustainable technologies or procedures emphasizing, if possible, those that are being developed and applied in each student's field of study.

Students will receive instruction on preparing a variety of technical documents: including memos, letters, instructions, proposals, technical descriptions and reports (both formal and informal) that you might encounter in typical professional situations. Over the course of the semester, they 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 no less than 4-5 pages in length. (All length requirements refer to single-spaced documents, which is the standard format for many professional documents.) Additionally, students will also prepare and present a short oral presentation at the end of the semester.

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 (online)

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. We'll then apply these skills to common, and then increasingly subtle and challenging, Technical Writing issues, situations, strategies, documents, and graphics. Weekly quizzes and participation questions, mid-term and final exams, and a multi-document group project.

English 3774: Business Writing

(Meets a Writing Intensive Core Requirement)

Wemhoener

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

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 3804: Technical Editing and Style

Rude, C.

This course focuses on comprehensive editing in technical and other professional environments. Students will learn to make informed choices about a document’s content, style, organization, and visual design—the editor’s design tools. They will make these choices understanding the needs and reading strategies of document users. Students will work with both print and online documents. One assignment will be a client project.

English 3814: Creating User Documentation

Sharp

English 3814, Creating User Documentation, introduces students to skills and knowledge necessary in the profession of technical 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), transformed through Extensible Stylesheet Language (XSL) and also as Darwin Information Type Architecture (DITA). The final project will combine the skills of English students with principles of good documentation to create a storytelling-based tutorial. This combination of computational thinking and rhetorical analysis is rewarding but challenging, and the course will have an intense technological component, requiring students to work daily to master its concepts.

English 3824: Designing Documents for Print

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 3834: Intercultural Issues in Professional Writing

Brumberger

This course focuses on intercultural issues in the global workplace, an area of rapidly growing importance in the field of professional communication. Through examination of theoretical perspectives and practical applications, the course explores ways in which our notions about culture and national identity shape professional interactions. The course is intended to provide you with a foundational understanding of the issues involved in writing and designing documents for international and/or intercultural audiences.

English 3984: Special Topic: Children’s Film: Where are the “Reel” Children

K. Graham

While film study is regularly taught in English and Communications Departments, the important area of children’s film is often neglected. Ironically, films for children go unchallenged and under-analyzed despite the fact that children are the most suggestible of audiences and are often in the process of forming ideas about identity, body image, gender, race, class, and one’s role in the family and social milieu. The course will look at film versions of classic pieces of juvenile

literature and the fairy tale, and students will read such works as "The Little Mermaid," *Peter Pan*, *Alice in Wonderland*, and *The Secret Garden* in order to discover the vagaries of film adaptation. We will look at the role of the Disney empire and the rise of animation, Pixar Studios, the child actor/employee, the influence of Japanese *anime*, and the franchise film. Methods of Assessment: Journals and on-line forums, a group presentation, and a research-based essay.

English 4054: History of the English Language

Mosser

Ever wonder why many of our names for governmental and judicial activities are based on French borrowings (e.g., "impeach," "judge," "treason," "court," "state")? Or why the French use words like "le weekend," "le parking," or "nonstop"? Why we contract "We are not" but not "I am not"? Why we don't say "thou" but do say "y'all"? The answers to these and other questions lie in the history of the English language and its users, from the language's Germanic roots, through its origins in England, its spread throughout the Empire, and, finally, to its present-day status as a de facto "World Language."

Graded work will consist of online quizzes, in-class small-group exercises, a term project, and midterm and final exams.

English 4064: Modern English Linguistics

Dannenberg

This course is designed to introduce students to the formal and functional study of language. Some of the facets of linguistics that will be dealt with in this class include how human languages are structured; how languages are related to one another genetically and through contact; how languages change through time; how languages are learned by infants and older learners; and, how social factors influence language use and shape our attitudes toward different language varieties and the speakers who use them. Other topics may include discussion of animal languages and sign language depending on student interest. Course work includes class exercises, a short oral presentation, and three exams.

English 4124: Introduction to Old English

Swenson

We will study the language and literature in England between 500 and 1066 - roughly five centuries of a culture both like and unlike ours. We will be working in three directions simultaneously: learning the basics of the language, reading the literature both in translation and in the original, and thinking about cultural issues (such as colonization, warfare, religion, and cross-cultural exchange) as they present themselves in this literature. We will be working with the language itself throughout the semester, so the student can expect some quizzes and translation exercises to facilitate this type of learning. We will also begin reading the literature itself right away, however, working with translations, footnotes, glossaries, and dual-language texts, so that we can actually discuss some of the fascinating texts from the period. Each student will do a presentation on one text of interest to her or him. We will begin by reading the familiar *Beowulf* (in a dual-language edition), discussing the recent *Beowulf* movie as our contemporary "take" on the text as science fiction, and defining some of the cultural issues critical to our understanding of this period and its texts. We will then work with a variety of genres significant to the period, including elegies, laments, epics, religious lyrics, charms, and riddles.

English 4166: Shakespeare

(Meets an Area 2 Core Requirement)

Anderson

Students will have an opportunity to explore plays written during the latter part of Shakespeare's career, including a late comedy (*Measure for Measure*), selections from the tragedies (such as *Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*) and the romances (such as *The Winter's Tale* and *The Tempest*). 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.

Sullivan

Course description: This course will examine what happens when everything that a society knows and believes is at variance with 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 political, family, and gender roles in six of Shakespeare's plays.

Texts and Materials:

The Norton Shakespeare, second edition, Essential Plays, 2009.

Course work: five short (1-2 pages) papers, and three long (4-5 pages) papers, a midterm, and a final. Students will also have the option of a project, one short (1-2 pages) paper, two long papers (4-5 pages), a midterm, and a final.

We will read the following six plays: *Julius Caesar*, *Othello*, *Hamlet*, *Macbeth*, *King Lear*, and *The Tempest*.

Swenson

We will read and discuss plays from the second half of Shakespeare's career, including tragedies (*Hamlet*, *Macbeth*, *King Lear*, *Othello*, and *Antony and Cleopatra*) as well as other late plays such as *Tempest*, *Twelfth Night*, and *Winter's Tale*. Students will become familiar and even comfortable with these plays as we work with the complexities of plot, structure, genre, language, and character.

We will consider questions of interpretation opened up by Shakespeare's language and consider some of the interpretations that have been offered both in print and in film. Students should expect to look closely at Shakespeare's actual language. Two key issues -- self-knowledge (really, lack of self-knowledge) and the use or abuse of power -- will help guide our discussion of these plays..

Students will either write two analytical papers or write one such paper and do one project in which they offer insight using a medium other than analytical prose. Regular quizzes will be taken online, and a midterm and a final (partly objective) will be required.

English 4214: Milton

Sullivan

Course description: This course will deal primarily with the three questions that preoccupied Milton for most of his life: (1) what is the state of the universe and the human condition in it, (2) who is responsible for the state of the universe and the human condition in it, and (3) what should each human being do about the state of the universe and the human condition?

Text: Roy Flanagan, ed., *The Riverside Milton* (Houghton Mifflin)

Course work: 4 short (1-2 pages) papers, three long (4-8 pages) papers, a midterm, and a final exam.

We will read: "On the Morning of Christ's Nativity," *Comus*, "Lycidas," *Of Education*, *The Doctrine and Discipline of Divorce*, *Areopagitica*, *Paradise Lost*, and *Samson Agonistes*.

English 4414: Topics in Speculative Fiction

Knapp

This variable content course offers an advanced exploration of deliberately anti-realistic narratives such as science fiction, utopian and dystopian fiction and fantasy. **Junior standing required.**

English 4416: American Narrative (1865- 1950)

Oehlschlaeger

English 4416 looks at the development of American narrative forms in the late nineteenth-century and the Modernist period. Our texts will largely be fictions—short, medium, and long—by a variety of writers from this period. Our method will be to read the texts carefully with attention to the usual literary matters and relevant historical, cultural, and biographical circumstances. Among the authors who may be covered are Howells, Twain, James, Chopin, Jewett, Anderson, Cather, Hemingway, Fitzgerald, Faulkner, Hurston, Larsen, Wright, West, and O'Connor. Writing requirements will include critical papers, a midterm, and a final exam.

English 4514: Contemporary Poetry

Gardner

We will be looking closely at a number of the most interesting and ambitious poets of our time. We will attempt to enact, through writing and class discussion, the various ways these poets portray the mind and emotions moving, sliding, backtracking, and coming to a halt. We will do some work as well with interviews, drafts, and prose memoirs. Poets will likely include: Elizabeth Bishop, Robert Hass, Jorie Graham, R. S. Thomas, Rae Armantrout, C. D. Wright, Anne Carson. Two papers; four in-class writing exercises; final exam.

English 4564: Modern Drama

Kiebuszinska

Modern drama has the characteristic of both perpetuating and subverting previous modes of representation, a phenomenon that continues to this day. The controversies surrounding certain plays have as much to do with their content as with their rebellion against traditional plots and linear form. For example, though Henrik Ibsen's *Hedda Gabler* (1890) today appears quite conventional and Aristotelian in form, at the time of its first presentation it was considered to be shocking and controversial, and apparently these qualities have inspired both a new translation and a recent rather outrageous interpretation by Cate Blanchett as Hedda. Similarly at its time Samuel Beckett's *Waiting for Godot*, (1952), Edward Bond's *Saved*, (1965) David Mamet's *Oleanna* (1994) and recently Neil LaBute's *Fat Pig* (2004) have created benchmarks for reexamining theatre's ability to engage audiences in controversy. This course will introduce you to the major directions in modern theater from Georg Büchner's *Leonce and Lena* (1836) to Labute's *Fat Pig* (2004). We will concentrate on a number of theatrical traditions and pay particular attention to the divergences between the tradition of mirroring reality as in Naturalism and the dismantling of naturalistic representation by Alfred Jarry's avant-garde play *Ubu Roi*, Bertolt Brecht's Epic Theater and the Theater of the Absurd. At the same time, we will explore to what extent such

playwrights as Caryl Churchill, Friedrich Dürrenmatt, Michael Frayn and Tom Stoppard have quite consciously chosen elements from both the traditional and the anti-naturalistic theatrical traditions to create plays that are both realistic in content and at the same time non-naturalistic in style. The purpose of the course is to serve as an introduction to the traditions, themes and issues in modern drama and to develop skills of reading scripts by seeing excerpts from filmed productions and also staging our own versions of selected scenes in the classroom. Three papers 5-6 pages and a final exam are required.

English 4664: Contemporary Fiction

Siegle

This course is for those who want to write and read in the way(s) of how things are now. you will write stories and reflections, and you will read books that resist making sense in familiar ways; that's because things don't actually work in familiar ways. If they did, we'd fix them. Reboot your logic machines and turn loose your writing flows: we start with William S. Burroughs and read a selection of right-now writers (including such people as Kathy Acker, Lynne Tillman, Carl Watson, Patrick Chamboiseaux). Each work will teach you something different about writing and thinking in the twenty-first. Some content for mature audiences. Your part: think aloud with us, reflect twice weekly, make a narrative, sum up matters at the end.

English 4684: Special Topics in Literature; Authenticity & Identity in American Literature

Team-Taught Course: Gená Chandler and Emily Satterwhite (Religion & Culture)

As J. Martin Favor suggests in his work *Authentic Blackness*, “Americans—both black and white—invoke racial categories with regularity...and have an intuitive sense of who belongs to what group, even if we can't exactly articulate why.” This course examines how American literary texts help construct racial, ethnic, national, regional, gendered, and sexual identities through a language of authenticity. We examine, for example, the ways that texts by white authors offer up the possibility of white ethnic identities to readers who fear whiteness as generic and cultureless. We examine the ways that texts by African American authors articulate, challenge, or attempt to redefine cultural understandings of black identity. We ask how these constructions of identity interact with other markers of difference, including region (southernness, Appalachianness) and class (“folk” versus “highbrow”). Texts will include an account of Mary Draper Ingles' *Escape from Indian Captivity*, Nella Larsen's *Quicksand*, Toni Morrison's *Tar Baby*, Percival Everett's *Erasure*, contemporary Appalachian short stories, Kathryn Stockett's bestseller *The Help*, and other works. Students will engage with the readings through informal responses, formal critical close readings, and one short paper that they will develop into a longer course paper.

English 4704: Advanced Creative Writing: Fiction

D'Aguiar

Is there a life for fiction after 3704? Well, yes, the paradise of 4704 awaits you. As a seasoned, and seasonable, short story writer, you thirst for a community of acolytes to further hone your skills of narrative, characterization, dialogue, plot, diction and syntax, tone, the measurement of time, the deployment of tension, style, image, metaphor, metonymy, point of view, themes, beginnings, middles and endings, modes of realism, dream, magic, fantasy, increase your historical awareness in fiction, and indulge your sense of sheer inventive, imaginative, iconoclastic fun.

You know you cannot write unless you read. And you cannot read and feed your art and craft, unless you read as a writer and write as a reader! Go figure. So you read accomplished examples of short stories and generate three of your own over the duration of

the semester. You participate in the studio workshop format of discussion around readings: its two-way street of feedback, its formation of a literary aesthetic, its sharpening of a literary sensibility; its assemblage of a workable canon (s). You attend every class unless your doctor says otherwise. By the end of the semester your dream of a life as a fiction writer is firmly in place – do not entertain the alternative: dreams deferred, dreams demolished, unless you wish to use these possibilities to construct another story.

TEXT

Various online short story archives (TBA)

Book (TBA)

COURSE REQUIREMENTS

Write three short stories during the course, for discussion in the workshop. Revise the stories for a final portfolio submitted at the end of course-work. Full attendance and participation in class discussion is taken for granted, along with a familiarity with the Student Honor Code and the University's Principles of Community.

Pre-requisite 3704, unless waived by the instructor.

English 4714: Advanced Creative Writing: Poetry

Hicok

This capstone course is an advanced workshop for experienced poets. 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 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 10 to 12 poems and a paper of approximately 2,000 words.

English 4784: Senior Seminar: The Harlem Renaissance

(Meets a Writing Intensive Core Requirement)

Fowler, V.

This seminar will focus on the first great flowering of African-American music, art, and literature, the Harlem Renaissance, which is today generally acknowledged to span the years 1917-1936. Although the name we now give to this period suggests a harmonious, purposeful, and homogenous movement, we will discover through our reading that there were many and varied ideas about what African-American art and literature should be. For some, the period marked the emergence of what Alain Locke described as “The New Negro,” who was socially and psychologically distinct from—and superior to—his or her slave ancestors. The New Negro, who was primarily male in Locke’s codification of the term, would produce literature that achieved racial uplift while it influenced and engaged a white audience. At the other end of the spectrum, a younger and more radical group challenged both New Negro respectability and intraracial color prejudice. The work of such younger writers as Langston Hughes, Howard Thurman, and Zora Neale Hurston was dismissed by Locke as “left-wing literary modernism.”

Our reading in the course will engage these and a host of other conflicting ideas characteristic of the period. We will read essays by important intellectuals such as W. E. B. DuBois, by political leaders such as Marcus Garvey, and by visual and musical artists such as Jacob Lawrence and Duke Ellington. Our primary texts, however, will be the poetry, drama, and fiction written during the period by Hurston, Hughes, Larsen, and others.

Requirements include regular informal writing assignments, oral presentations, a research poster, and a research essay.

English 4784: Senior Seminar: Native American Literature

Salaita

This seminar will offer a broad survey of Native literature in multiple genres. We will explore the vast heterogeneity of Native writing and emphasize important national and cultural differences among various tribes. Our primary goal will be to develop a basic understanding of the aesthetic, cultural, political, and structural conventions of the category “Native American Literature.”

Grades will be earned through regular writing assignments, an oral presentation, and a major research project.

English 4804: Grant Proposals & Reports

Armstrong

This writing course in the art of purposeful persuasion will challenge you to apply and develop your skills of audience analysis, problem solving, document design, collaboration, and language crafting. Each of you will spend the semester working on a proposal for a local business, nonprofit agency, campus group, or government organization (I will provide some options). Together we will form a community of writers and readers who are actively involved in studying the theoretical aspects of crafting eloquent and persuasive prose. We will also explore practical strategies for using that eloquence and persuasion to advance the interests of an organization we are working with or to bring about a change in our community.

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 BlueGriffon) and distributed authoring solutions for content management.

English 4824: Science Writing

Mazzolini

This is an advanced writing course on the topic of current popular science. We will read some of the “best of the best” science writing from the last ten years or so, and examine what makes it work for its audience, how it achieves its purpose, and how various authors achieve a distinct writerly voice. Then you’ll develop these aspects of your own writing. You will spend a lot of time

working in multiple genres and media and with varying research requirements and time constraints. While we will aim to have lively class discussions about the scientific topics and essays that we cover, the focus of the class will be your own writing.

English 4874: Issues in Professional and Public Discourse

Belanger

This section of Issues in Professional and Public Discourse will focus on the role of written language in processes of social and institutional change, emphasizing the role of rhetorical analysis in effective public and workplace communication. You will have the opportunity to select a social change movement of interest to you (the cause could be current or more historical). Through a series of analysis exercises, class presentation, and discussion, class members will identify the institutions and rhetors (both within and outside those institutions) involved in discourse surrounding the cause. We will also read published, professional rhetorical analyses on a variety of issues, including topics chosen by class members. In doing so, you will practice applying a variety of critical lenses when examining artifacts of social change discourse (for example, newspapers articles, blogs, visual rhetoric, documentary film, legal discourse, and reports, letters, or memos). Work for the class will include three analysis exercises (approximately 3 pages of writing for each), class discussion, an oral presentation, and a seminar paper (10-12 pages).

Mazzolini

Environmentalism, Consumerism and Garbage: In this course, we will investigate contemporary environmentalist movements and how various kinds of writers have played a part in them. From a broader discussion of environmentalism in general, we will move to more specific discussions of consumerism and how individuals' relations to the environment are formed or obscured through purchasing choices. Finally, we will turn to the issue of garbage and look at how consumers become producers of waste. How does the everyday act of throwing something away contribute to relations between us, other people, and the earth? What is the role of the writer and researcher in making sense of garbage? Students in this class should expect to confront such questions and attempt to answer them with reading response papers, research projects 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.*

English 4984: SS: History of German Language

Stoudt

This linguistics course traces the emergence of the German language from its Indo-European roots to its present-day form with regard to phonological, morphological, and semantic developments. Taught in

English. Requirements include reading and writing assignments, midterm and final exam, and oral presentations. Meets: MW 5:30-6:45.

NOTE: The course counts toward the German major or minor; students seeking such credit will register for GER 4984 and write selected assignments in German. Cross-listed with GER 4984 History of the German Language.