2024 Spring Semester Course

LOOK BOOK
## Contents

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 1524</td>
<td>Language and the Mind</td>
<td>3</td>
</tr>
<tr>
<td>ENGL 1614</td>
<td>Intro to Short Fiction</td>
<td>5</td>
</tr>
<tr>
<td>ENGL 1624</td>
<td>Intro to Detective Fiction</td>
<td>7</td>
</tr>
<tr>
<td>ENGL 1654</td>
<td>Intro to Science Fiction &amp; Fantasy</td>
<td>9</td>
</tr>
<tr>
<td>ENGL 2014</td>
<td>Food Writing</td>
<td>11</td>
</tr>
<tr>
<td>ENGL 2634</td>
<td>Writing and Social Justice</td>
<td>13</td>
</tr>
<tr>
<td>ENGL 2664</td>
<td>Being Human</td>
<td>15</td>
</tr>
<tr>
<td>ENGL 2814</td>
<td>Writing for Podcasts</td>
<td>17</td>
</tr>
<tr>
<td>ENGL 3544</td>
<td>Literature and Cinema</td>
<td>19</td>
</tr>
<tr>
<td>ENGL 3624</td>
<td>Appalachian Literature</td>
<td>21</td>
</tr>
<tr>
<td>ENGL 3684</td>
<td>Literature and the Law</td>
<td>23</td>
</tr>
<tr>
<td>ENGL 3754</td>
<td>Advanced Writing &amp; Research</td>
<td>25</td>
</tr>
<tr>
<td>ENGL 3844</td>
<td>Writing and Digital Media</td>
<td>27</td>
</tr>
<tr>
<td>ENGL 4054</td>
<td>History of the English Language</td>
<td>29</td>
</tr>
<tr>
<td>ENGL 4204</td>
<td>Hybrid Forms</td>
<td>31</td>
</tr>
<tr>
<td>ENGL 4214</td>
<td>Milton</td>
<td>33</td>
</tr>
<tr>
<td>ENGL 4514</td>
<td>Contemporary Poetry</td>
<td>35</td>
</tr>
<tr>
<td>ENGL 4664</td>
<td>Contemporary Fiction</td>
<td>37</td>
</tr>
<tr>
<td>ENGL 4724</td>
<td>Fiction for Young People</td>
<td>39</td>
</tr>
<tr>
<td>ENGL 4824</td>
<td>Science Writing</td>
<td>41</td>
</tr>
<tr>
<td>ENGL 4964</td>
<td>Words &amp; Pictures Field Study</td>
<td>43</td>
</tr>
</tbody>
</table>

## Pathways & Bridge Experience Contents

## Pathways Area 1a: Advanced/Applied Discourse

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 2014</td>
<td>Food Writing</td>
<td>11</td>
</tr>
<tr>
<td>ENGL 2634</td>
<td>Writing and Social Justice</td>
<td>13</td>
</tr>
<tr>
<td>ENGL 3754</td>
<td>Advanced Writing &amp; Research</td>
<td>25</td>
</tr>
<tr>
<td>ENGL 3844</td>
<td>Writing and Digital Media</td>
<td>27</td>
</tr>
</tbody>
</table>

## Pathways Area 3: Reasoning in the Social Sciences

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 1524</td>
<td>Language and the Mind</td>
<td>3</td>
</tr>
</tbody>
</table>

## Pathways Area 2: Critical Thinking in the Humanities

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 1614</td>
<td>Intro to Short Fiction</td>
<td>5</td>
</tr>
<tr>
<td>ENGL 1624</td>
<td>Intro to Detective Fiction</td>
<td>7</td>
</tr>
<tr>
<td>ENGL 1654</td>
<td>Intro to Science Fiction &amp; Fantasy</td>
<td>9</td>
</tr>
<tr>
<td>ENGL 2664</td>
<td>Being Human</td>
<td>15</td>
</tr>
</tbody>
</table>

## Pathways Area 6: Critique and Practice in Design and the Arts

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 2814</td>
<td>Writing for Podcasts</td>
<td>17</td>
</tr>
</tbody>
</table>

## Pathways Area 7: Critical Analysis of Identity and Equity in the U.S.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3624</td>
<td>Appalachian Literature</td>
<td>21</td>
</tr>
</tbody>
</table>

## Pathways Area 9: Intercultural and Global Awareness

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 3624</td>
<td>Appalachian Literature</td>
<td>21</td>
</tr>
</tbody>
</table>

## Bridge Experience Course

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4964</td>
<td>Words &amp; Pictures Field Study</td>
<td>43</td>
</tr>
</tbody>
</table>
Why You Should Take This Course

No other species seems to do language like humans do, and in this class you’ll learn allllll the things you’re doing when you produce and perceive language. In doing so, you’ll learn a lot about the structure of language, the nature of communication, and also about how researchers figure this stuff out.

This course is cross-listed with PSYC 1524, CRN 19506.
The things we talk about in this course still blow my mind, even after many years of teaching about them. I think it’s because part of me will never really fathom the amount of information we’re synthesizing, or how really fine-grained our sensitivity is, especially because for many of us, producing and perceiving language essentially feels effortless. I’m just a total nerd for this stuff.

ENGL/PSYC 2034: Language and the Mind

Why I Am Teaching This Course
From Abby Walker

The things we talk about in this course still blow my mind, even after many years of teaching about them. I think it’s because part of me will never really fathom the amount of information we’re synthesizing, or how really fine-grained our sensitivity is, especially because for many of us, producing and perceiving language essentially feels effortless. I’m just a total nerd for this stuff.
ENGL 1614: Intro to Short Fiction
Special Issue! Comics & Graphic Narratives

Why You Should Take This Course
Comics and graphic narratives are a vital part of today’s literary landscape. In this course, you’ll learn how to read them, how to talk about them, and how to appreciate the creative work that goes into making them. The course offers footing in the history and theory of the comics medium—its cultural positioning, and how it functions on the level of form—before embarking on a tour of contemporary practice. Focusing on the heterogeneous American tradition, our survey will include a broad range of formats and their associated genres: syndicated comic strips, superhero comic books, alternative comics and graphic narratives, and more. Along the way, we’ll be testing the boundaries of “fiction” as a category: as Lynda Barry’s cartoon self asks, “Is it autobiography if parts of it are not true? Is it fiction if parts of it are?”

Comics and graphic novels today have won the Pulitzer Prize (Maus); their adaptations fill Broadway theaters (Fun Home), while their film versions represent some of our biggest box office hits; they stud the shelves of every bookstore; they hail from dedicated publishing imprints; they grace the covers of elite journals; and—yes—they populate university syllabi. Guiding questions for the class include:

• How can we understand and talk about the formal language, or “grammar,” of comics?
• What distinguishes comics from its neighboring forms in the world of film, painting, photography, prose, and poetry?
• What are the dominant genres in today’s comics/graphic narrative scene?
• How have comics borne witness to historical catastrophe? How does the hand-drawn image function as “evidence”?
• How can comics provide a medium of self-expression for a range of ethnic, racial, gendered, queer, differently abled subjectivities and identity formations?
• How can comics respond to our contemporary moment?

CRN: 15127
Asynchronous Online
CRN: 15123
M W | 2:30–3:45 p.m.
Instructor: Emmy Waldman
3 Credit Hours

Pathways Area 2: Critical Thinking in the Humanities
I didn’t grow up reading comics. I’d never even heard of graphic novels until I got to graduate school. On a whim, I joined a “Graphic Novel” seminar taught by a visiting professor, Hillary Chute. We had to read Art Spiegelman’s *Maus* and Alison Bechdel’s *Fun Home*, alongside a range of other texts I now teach in my own classes. I was completely hooked, and it’s my hope that I can now introduce you to this versatile, subtle, supple, and so often denigrated and misunderstood storytelling medium.
ENGL 1624: Intro to Detective Fiction

Why You Should Take This Course

From the dread of nuclear annihilation to ecological collapse, amid so much disagreement and division, ours is an era of seemingly slipping human certainties. So exploring how we’ve seen and narrated crime, innocence, justice, human psychology, and our often desperate search for evidence, is especially relevant, especially crucial. As anguished as all this sounds, it will also be fun and funny—partly because being able to laugh about and within such stories is crucial both for coping and problem-solving. In fact, one steady solace here is that our traumas aren’t new. Many of humankind’s earliest and most ingenious narratives involve figuring out who did what, to whom, and how, and why, and what that all means about human nature, survival, and justice. Dusting for fingerprints can point our way onward...

ENGL 1624
CRN: 15129 with Bob Canter
Asynchronous Online
3 Credit Hours

Pathways Area 2: Critical Thinking in the Humanities
The short answer is that it’s because I didn’t go to law school. Meaning that I was very tempted to do so to become a prosecutor, having worked with many victims of violent crime during my years as a social worker. So, my urge to make justice happen remains, fueled by a probably-for-the-best career frustration. (I also have some expiating to do of the non-violent but dicey deeds I myself did as a rebellious teen). Plus, I plain love both well-made narratives and tracing how we track down evidence, patterns, crimes, criminals, and that elusive, beautiful thing called “justice.”
Why You Should Take This Course

This is a course in two of the three speculative genres: science fiction and fantasy. The third speculative genre, horror, will probably pop up too, but only when you least expect it.

ENGL 1654 is a reading-intensive course. We'll be plowing through a novel and/or several short stories per week. Weekly assignments will include quizzes and short (250-word) written responses to the texts.

You should take this course if any of the following statements describes you:

• you already have an interest in the speculative genres
• you don't know much about the speculative genres, but you're curious about them
• you want an answer to the question, “Why write about things that cannot happen?”
Randy Patton is a senior instructor in the Department of English. He is interested in the ways in which students position themselves via online media, including social media, video, and games. He seeks opportunities to revise traditional methods of instruction to incorporate new media models and to leverage the emergent, collaborative learning strategies our students are developing for themselves online.
Why You Should Take This Course
You should take this course because language, too, is among the ways food is seasoned. Our writing projects will be food-focused; we will write, engage in dialogue, eat, and develop a vocabulary for food writing practices while practicing food writing.

ENGL 2014: Food Writing

Why You Should Take This Course
You should take this course because language, too, is among the ways food is seasoned. Our writing projects will be food-focused; we will write, engage in dialogue, eat, and develop a vocabulary for food writing practices while practicing food writing.

ENGL 2014
CRN: 15137 with Derek Mueller
T R | 12:30–1:45 p.m.
3 Credit Hours

Pathways Area 1a: Advanced/Applied Discourse
ENGL 2014: Food Writing

Why I Am Teaching This Course
From Derek Mueller

My background in writing and rhetoric spans technical and creative pursuits, and these encompass interests in everyday food writing, experimental cooking, and the kinds of writing that circumscribe food (food sources and production, food awareness, consumption habits, and cultural meaning).
ENGL 2634: Writing and Social Justice

Why You Should Take This Course

You should take this class because it will teach you how to approach a problem from a variety of perspectives. You will learn to use rhetorical techniques in documents such as:

- a reflective piece that presents your analysis of an issue;
- an informative report that explains how a community resource contributes to problem solving;
- a proposal that persuades a particular audience to support your recommendations.

You will collaborate with classmates throughout this process. These are all skills that you will use in your career.

You will discover the cultures of Southwest Virginia and the problems and issues its people navigate: If you like the Blacksburg Farmer’s Market, then investigate sustainable agriculture or food security in our region. If you volunteer for the Big Event, then seek out local nonprofits that assist the elderly and infirm in our region. The region itself will be our primary text and will be supplemented by a variety of resources – from government reports to local poets (all provided by instructor).
Being a coal miner’s daughter and a first-generation college student, I want to pass along a piece of wisdom from my mother: brighten the corner where you are. I may not be able to stop the Arctic from melting but I can help in the process of cleaning up from a strip mine.

Your degree from Virginia Tech should prepare you to become a professional in your field and to be an engaged citizen of your community who advocates for the common good. I want to empower you to gain the critical thinking skills and the communications skills to be agents of positive change.
Why You Should Take This Course

You should take this course, because war and violence are always with us, from front-page conflicts like the wars in Ukraine and Israel, to violence consumed as entertainment in true-crime podcasts and video games. Given its ubiquity, it is worth exploring humans’ capacity for, and relationship with, violence. We will read and discuss literature that help us to consider key questions:

• How does violence affect a text’s literary aspects, such as plot and character development?
• How do we judge whether or not depictions of violence are gratuitous?
• How should we feel about consuming violence through games and media?
• How is violence defined, and who defines it?
• How does violence impact the people involved, both perpetrators and victims?
• How is violence justified?
ENGL 2664: Being Human

Why I Am Teaching This Course
From Jared Gibbs

I am teaching this course, because I love reading and discussing books with students. I am particularly drawn to literature that explores the limits of human experience, because engaging with such challenging literature is one of the best ways to discover our world and consider our places in it.
ENGL 2814: Writing for Podcasts

Why You Should Take This Course
Podcasting is easy and fun. Kind of. It can be challenging to come up with a really good idea for a show. Talking on mic takes some getting used to. There’s a learning curve to editing audio. But in Writing for Podcasts you get to practice all that in a laid back environment while getting guidance from an experienced teacher and input from a classroom of people who are all interested in what you’re up to.

Ultimately, it’s an opportunity to develop creative skills as you find your voice, focus on subjects you’re passionate about, and deliver your ideas and perspectives in a form that’s become increasingly popular in the still-growing world of digital media.

ENGL 2814
CRN: 15180 with Robert Hooper
T R 2–3:15 p.m.
3 Credit Hours

Pathways Area 6: Critique and Practice in Design and the Arts
ENGL 2814: Writing for Podcasts

Why I Am Teaching This Course
From Robert Hooper

I’m teaching this course because it lets me talk about my favorite stuff all day.

I love podcasts. I’ve listened to probably like 15 hours of podcasts a week for almost a decade. And I’ve made a few hundred episodes of various original shows. Most of those are about movies or TV, but I’ve also podcasted about basketball, trading stocks, mindfulness, true crime, music, writing, and bananas. From formulating show concepts to brainstorming segments, from writing scripts to extemporizing in the moment, from making my own themes songs and cover images to editing raw audio down to a polished episode: I really like making podcasts.

And I really like working with students as they bounce around ideas, try things out, and learn how to make their own shows.
Why You Should Take This Course
You should take this course if you're interested in the intersection of cinema and literature, particularly the choices directors, writers, and other members of the cinema industry make when adapting literary art to the silver screen. This semester we will look at the adaptation of “bad” literary men and controversial narratives to the popular medium of cinema, particularly the ways masculinity and whiteness are represented and critiqued in both mediums. Some texts may include 'Lolita' (Nabokov 1955; Kubrick, dir. 1962), 'American Psycho' (Ellis 1991; Harron, dir. 2000), 'Fight Club' (Palahniuk, 1995; Fincher, dir. 1999), 'Brokeback Mountain' (Proulx 1997; Lee, dir. 2005), 'No Country for Old Men' (McCarthy 2005; Coen Brothers, dirs. 2007), and 'Once Upon a Time in Hollywood' (Tarantino, dir. 2019; Tarantino 2021).
I am teaching this course because I am interested in how media provides spaces to perform identities. Also, I love talking about art objects with students and hearing their perspectives. I can learn a lot from my students!
Let’s face it: if Hollywood wants to create a dumb character, they give them a Southern accent. Discover real voices of Appalachia: Indigenous, Afrilachian, LGBTQ, second generation immigrant, and a whole lot more! All in a fun community-based environment!

Life is Better in the Mountains!

ENGL 3624: Appalachian Literature

Why You Should Take This Course
Appalachia is one of the most exploited and most misunderstood regions of the United States. It has long been painted by the broad strokes of stereotypes: white, rural, uneducated. Consider for a moment a technique a good many film and television shows use: if you want a dumb character, then give them a Southern accent. Ugh. Come read about the Appalachia of African American writers Crystal Wilkinson and Frank X Walker. And the Appalachia of the LGBT+Q community of Silas House and Jeff Mann. And the Appalachia of second generation immigrant writers like Denise Giardina, Michael Corley and Neema Avashia. And the Appalachia of Cherokee writers Marilou Awiakta and Annette Saunooke Clapsaddle. They write about the sense of place and displacement that helps define the region. They write of family, work, change and challenges – like the opioid crisis and climate change. They write about what it means to be human. Come experience the rich diversity of what Appalachian Literature has to offer. Connect with authentic voices from the hills.

ENGL 3624
CRN: 15195 with Alice Kinder
T R | 9:30–10:45 a.m.
3 Credit Hours

Pathways Area 7: Critical Analysis of Identity and Equity in the U.S.
Pathways Area 9: Intercultural and Global Awareness
ENGL 3624: Appalachian Literature

Why I Am Teaching This Course
From Alice Kinder

I love Appalachia and the rich and diverse literature that has emerged from her many voices. By sheer good luck, I happened upon an Appalachian Literature class as an undergraduate (eons ago), and that course nearly saved my life. Leaving home for college and being the first in my family to attend college, I discovered that I had an “accent” and that I was viewed differently because of it. Learning the history of my region and reading the literature of her writers made me want to learn more. So, I am a life-long student of the region, and every year I am grateful to you — the students — who teach me new ways of thinking about Appalachia and her writers and new perspectives about life in general.

And a head’s up - you will probably hear a story or two about our grandchildren. This is our youngest - Hope Cleome.
Why You Should Take This Course
You should take this course because we will explore exciting, important literary fiction, films, and drama—from multiple cultures and time periods—regarding what the law means, how it is applied, and what it does (or does not) have to do with justice. We will think about crime and punishment, guilt and innocence, order and chaos, retribution and redemption. We will hold a mock trial, with witnesses and argument, of Antigone, a surprisingly modern heroine of a classical Greek play. The law itself is a work in progress, a work under investigation. And literature itself is one of the ways in which it is investigated, interrogated, and explored.
Why I Am Teaching This Course
From Shoshana Milgram Knapp

I am teaching this course because I'm very interested in questions of justice (what it is, why we need to have an idea of justice and why we need it in the world) and in questions of truth (what is so, how we know, and what we should do). I love considering these issues, in the company of inquiring students. It is better to raise an issue without settling it than to settle it without raising it. We ask questions, but we do not answer them once and for all. There is room for words other than last words. Also, I love literature. As you will see in the photos of me in front of my undergraduate university library and in front of my current Shanks office library, I hold all the books I can, and I hug them to my heart.
**ENGL 3754: Advanced Writing & Research**

**Why You Should Take This Course**

You'll get to ask questions about topics you care about and learn how to thoroughly and efficiently find answers to your questions through qualitative research methods. To start, we'll consider how diverse social and cultural identities impact not only the questions we ask, but also the results we find and the way we write up and disseminate our information (hello positionality, goodbye objectivity!). You'll then get practice in doing research the way most of your faculty do it: annotated bibliographies? Nah. Useful reference management software (like Zotero and Mendeley) with highlights and notes? Yes! Along the way, we'll play around with language and style to best communicate the answers to our questions to diverse audiences, including ourselves. Ultimately, we'll get real acquainted with academic genres and also turn them upside down.
ENGL 3754 : Advanced Composition

Why I Am Teaching This Course
From Megan Weaver

I hope to show just how important the content of this class is to students’ everyday lives. I’m a curious person, and I ask a LOT of questions. I love to know a little bit about a lot of things because it helps me connect with new people I meet and find new internet rabbit holes to fall down in my spare time. Making sense of the overload of information we receive on a daily basis through analysis and synthesis is fascinating to me! I also love to play with language, upend academic writing conventions, and find new ways to communicate academic findings to wider audiences who care about the same things I do; and if they don’t, I enjoy trying to persuade them to care!
ENGL 3844: Writing and Digital Media
Agents of Change

Why You Should Take This Course
You should take this class because you believe it’s time to unlock the power of your voice through digital storytelling. This isn’t merely a course; it’s your platform to explore becoming a digital changemaker. It will equip you with the tools to weave your advocacy into data narratives, photo essays, podcasts, and videos, all of which will be showcased in your own online portfolio. Not only will you create digital media that can influence others and make a difference, but you will also engage in best practices, consider the ethical implications of digital media, and refine your writing and digital skill set.
ENGL 3844: Writing and Digital Media

Why I Am Teaching This Course
From Leslie King

I am leading this course because I believe in the transformative power of words and digital media. It transcends mere templates; it's an artful synergy of compelling narratives, striking visuals, and resonant audio. In our contemporary society, the demand for conscientious digital media — a platform that champions positive advocacy — has never been greater. Our words and images possess the potential to reshape our world. Isn't it time we wield them to do just that?
Why You Should Take This Course

You should take this course because you will learn about the twists and turns that the English language has gone through for a millennium and a half to result in what it is today. While we will learn about how sounds, word shapes, and sentence structures have changed, we will spend more time on all of the historical and social factors that led to many of those changes. Every wonder why American English is spelled differently than British English? Ever wonder why the English language does something funny or unexpected? We’ll find out why. We’ll see a number of interesting videos to set historical context and you’ll go out into the world to gather information about how English is really used.

ENGL 4054: History of the English Language
I like teaching this course because it’s multiple courses in one. It’s a language sciences course, it’s a history course, it’s a sociology course, and it’s an anthropology course. There’s always something to talk about and from multiple perspectives.
ENGL 4204: Hybrid Forms

Why You Should Take This Course
This is an advanced workshop for writers interested in contemplating the often messy but delightful terrain of blurring genres across poetry and prose. From the musicality of a lyric fragment in spoken word to the crossing of visual theory, art, and performance writing, this class strives to ignite a bountiful spirit of experimentation in your work. Alongside breaking formal constraints, reading and writing assignments will offer new ways of thinking about hybridity. There will only be one required book: *Dictee* by Theresa Hak Kyung Cha.

ENGL 4204
CRN: 20660 with Sophia Terazawa
T R | 9:30–10:45 a.m.
3 Credit Hours
I’m excited to teach this course because of my own shape-shifting practice as a poet and performance artist. The classroom space, for me, transforms into a non-hierarchical space of collaboration where playful modes of creation arrive through conversations and writing prompts catered directly to student interests. Please bring your obsessions and your animal selves!
Why You Should Take This Course

You should take this course because we will read, discuss, and debate one of the most fascinating and controversial pieces of English literature, John Milton’s *Paradise Lost*. The incredible poetry of this great epic will challenge and captivate us as we consider whether or not Milton’s Satan is a sympathetic character, which character is ultimately responsible for the fall of man, and if free will is even possible. We’ll also read some of Milton’s other works, including his early poetry and his polemical prose, as well as a contemporary pop culture appropriation of *Paradise Lost* (such as Neil Gaiman and Terry Pratchett’s *Good Omens*). In this class, we will have the kinds of amazing discussions about literature that make people become English majors. 100% satisfaction guaranteed—you will be happy that you took this course.
I am teaching this course because I absolutely love and am inspired by the discussions that we have about Milton’s works in this class. *Paradise Lost* is truly one of the greatest and most thought-provoking works of English literature ever written. It inspires people not just to become English majors, but English professors!
ENGL 4514: Contemporary Poetry

Why You Should Take This Course
We will cover essential terms, contextual and aesthetic considerations, fixed forms and formal innovation, as well as the many ways that poetry lives in the world now—from sonnets to epics, from slam to Instagram.
I love teaching poetry. Even after publishing six books, I learn anew every time I teach. Poetry can open anyone’s mind to the value of artful self-expression. Often, there’s fear to overcome. Reading the work of living writers (and having them visit my classes) never fails to unlock it.
ENGL 4664: Contemporary Fiction
Empire and Resistance Fiction

Why You Should Take This Course
It will feature some of the world's best fiction of the last few decades, which happen to be wrestling with the legacy of empire and how literature can be part of resistance.

ENGL 4664
CRN: 20663 with Rebecca Weaver-Hightower
T R | 9:30–10:45 a.m.
3 Credit Hours
This course involves literature that I read for fun, just because it’s so complicated, passionate, and sometimes funny. There’s a reason why the Booker Prize (given every year for the world’s best novel in English) is so often given to writers from formerly colonized countries. They have some of the best stories to tell!
ENGL 4724: Fiction for Young People

Why You Should Take This Course

For as long as our species has existed, so have stories. We love telling stories and we love hearing stories. We crave them the way we do any other form of sustenance, because stories are sustenance. Through stories we share transgenerational information, care, warnings, joy, and memory. In our abilities to receive and tell stories lies our very humanity. We are raised on stories from the moment we are able to understand them.

This course will honor storytelling above all else, specifically storytelling that celebrates and caters to a young audience. We will read work that has succeeded in depicting the lives of young people by honoring the complexity of childhood and adolescence, such as: Angie Thomas’ *The Hate U Give* and Jason Reynolds’s *Long Way Down*. We won’t shy away from fantastical stories, such as Adam Silvera’s *They Both Die At The End* or Rick Riordan’s *Percy Jackson and The Olympians* series. This class will value imagination and humor, and will hold reverence for the pain and grief of growing up. If you like telling stories and reading stories that celebrate coming of age and allow you to connect with the child within— this class is for you.

ENGL 4724
CRN: 15270 with Bessie Maria Flores Zaldivar
T R | 11 a.m.–12:15 p.m.
3 Credit Hours
I have read *Percy Jackson and the Olympians* one too many times, and laughed and cried and held breath all the same. I was only able to name my queerness by reading the stories of other queer young people living the same things I was, and recognizing myself on the pages. I was able to understand where some of my elders were coming from, by reading stories of other young people trying to understand their elders. The experience of coming of age is different for all of us, of course, and also incredibly similar. I came of age through story-telling that validated my experience and told me it was going to be okay. Now, I’m a YA writer doing just that: writing stories for young people who are young in the same way I was once young, and telling them it is going to be okay.

I believe the best audience in the world is young people. In YA and Middle-Grade and Children’s Lit we mourn and celebrate our youth. We tell ourselves, it’s not that serious. And also– nothing will ever be more serious. Coming of age is about contradictions and addictions and ruptures and finding a way to laugh about everything and discovering your body and discovering those around you. I am teaching this class because I believe in the inner kid in all of us, and I know that kid sometimes knows better than present-day-us.
ENGL 4824: Science Writing

Why You Should Take This Course
The important role of communication in science is becoming increasingly recognized. In many ways, writing enables the rapid progress of scientific research through information sharing and correspondence. Good writing can improve access to scientific information and to a wider net of thinkers with diverse perspectives. This course will help you better understand the ecosystem of writing in and about the sciences. You will learn theoretical concepts of scientific communication and gain skills in collaborative writing, reporting on experimental and other empirical studies, displaying data visually, and communicating to publics. We will pay particular attention to the ways in which writing can enable or impede equitable scientific information sharing. This course is writing intensive, but it will not feature graduate-level writing genres because of its focus on foundational concepts.

The course will be relevant to students in the College of Science or Engineering and to English or other liberal arts majors alike, as we will divide the course into units on internal writing among experts and on public communication of science to non-experts. You will benefit from working with students from diverse disciplines. Moreover, this course will be taught in an asynchronous but interactive format, allowing for flexibility in your schedules while still enabling meetings with the instructor and discussion with classmates.

Finally, this 4000-level class will lead to writing samples for future job searches or graduate school applications.
Why I Am Teaching This Course
From Julie Gerdes

I am deeply concerned with the historic and damaging chasm between the sciences and the humanities. I believe that scientists and communicators are stronger together, and I see this course as a means of bridging the disciplines. Outside of teaching, I work with scientists on a near-daily basis as a researcher trained in rhetoric and writing. This work is fulfilling, theory-driven, and yet practical. Scientific information pervades contemporary social and cultural lives and impacts much of what we understand about our worlds. I hope that Virginia Tech learners will walk away from their educational experiences empowered to be change makers. I am passionate about the role of science in our society, and I want to share that passion with you!
Why You Should Take This Course
You should take this course because you thrive on creativity and want experience in an industry that values everything it encompasses. As a member of the Words & Pictures Team, you will write stories, take pictures, produce videos, design a variety of materials, and assist with social media for the Virginia Tech Department of English. This field study course is for the person who wants professional examples for their portfolio, has an interest in higher education communications, and a desire to increase their skill set to meet industry standards. For the first half of the semester, we will have weekly workshops to make sure you have the skills you need for success, while the second half will allow you to focus on a specific area that interests you most based on what we have explored.

This course serves as a Bridge Experience. While it is a class, it is also an internship.

ENGL 4964: Field Study
Words & Pictures

Why You Should Take This Course
You should take this course because you thrive on creativity and want experience in an industry that values everything it encompasses. As a member of the Words & Pictures Team, you will write stories, take pictures, produce videos, design a variety of materials, and assist with social media for the Virginia Tech Department of English. This field study course is for the person who wants professional examples for their portfolio, has an interest in higher education communications, and a desire to increase their skill set to meet industry standards. For the first half of the semester, we will have weekly workshops to make sure you have the skills you need for success, while the second half will allow you to focus on a specific area that interests you most based on what we have explored.

This course serves as a Bridge Experience. While it is a class, it is also an internship.

ENGL 4964
CRN: TBA with Leslie King
M W | 12:20–1:10 p.m.
3 Credit Hours

Christaena Williams by Madison Frazier, both were in the 2023 Words & Pictures cohort.
Ever since my first photography course as an undergrad, I have self-identified as a photographer. Over the years, I have done portrait, commercial, and editorial (and fine art) photography as the main stays of my career. But an early mentor once gave me advice that opened up my world. He knew I had an interest in writing. To help further my career, he suggested that I do both: photography and writing. This quickly also included honing my graphic design, audio storytelling, and moving pictures skill set. Working at the intersection of words and pictures is where I have found much joy and fulfillment. I would like to share this passion with students and help them thrive in a world where they are writers, photographers, video-creators, and designers, often in combination. The job market is also very competitive for writers and communicators. I want to provide opportunities for students to explore and build a skill set that will help them have a leading advantage for their future employment.