

ENGL 030 Writing Laboratory

Sect. A: By Appointment--Deborah Murray and staff

Once classes begin, come to ECS 122D to choose your appointment time. Laboratory practice of the writing process. Regular sections are for students enrolled in Expository Writing 1 or 2. (Walk-in sections are for undergraduate students who wish to improve their writing.) Hours are not applicable toward degree req.

ENGL 210 Honors English: Espionage, or How to Play the Great Game

Sect. A: TU 9:30-10:45—Mark Crosby

Obtain Permission from the Honors Program in Leasure 007. In June 2010, the presence of a clandestine network of Russian agents operating on US soil was reported to the world. While the discovery of these spies seemed a throwback to the cold war era and the novels of John Le Carré, the shadowy world of espionage, or what Rudyard Kipling referred to as 'the Great Game,' continues to captivate the popular imagination. Hollywood movies such as the James Bond, Jason Bourne, and *Mission Impossible* series and *Salt* (an Angelina Jolie thriller about a network of Russian sleeper agents infiltrating the White House), as well as TV shows like *The Americans*, also about Russian spies posing as a suburban American family, evince our cultural fascination with spies.

In this course, we will focus on literary and cinematic representations of spies and the ethical and psychological implications of spying. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs, and fiction in the form of novels and short stories. We will also analyze three spy movies. These texts and films will allow us to examine the formal and ethical strategies used by individual authors and directors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. During the semester, you will write and revise three long essays and several shorter assignments.

ENGL 210 Honors English: Language, Sex, and Gender in America

Sect. B: TU 2:30-3:45—Mary Kohn

Obtain Permission from the Honors Program in Leasure 007. Are Ke\$ha and Britney Spears ruining the English Language? Do women really talk more than men? Is there such a thing as "sounding gay"? Differences between women's and men's speech have been anecdotally recorded throughout history, and the subject continues to be a popular topic in media ranging from self-help guides to respected newspapers and journals. How do we measure differences between the speech of men and women? What is the role of language in creating or subverting masculine or feminine identities? How do gendered language practices intersect with other social structures like power and marketplace structures? In this course we will explore both qualitative and quantitative connections between language use and gender identity. We will critique discussions of "female language" in the media, analyze representations of masculinity, femininity, and sexuality in news reports, movies, and comedy sketches, and use insights from these activities to evaluate primary research on the topic of language and gender. Along with in-class and homework activities designed to practice quantitative and qualitative analysis of speech, students will produce written reactions to works ranging from editorials to peer-reviewed journals and structure an independent investigation into a question about language and gender. These activities will familiarize students with current theoretical approaches to language and gender studies, as well as give students tools to critically evaluate portrayals of gendered language.

ENGL 220 Fiction into Film

Sect. A: MWF 8:30; Sect. B: MWF 9:30—Cindy Debes; Sect. C: MWF 11:30--Staff

Have you ever heard anyone say, "the book is always better than the movie?" Is the saying true? We'll find out together as we explore literary texts and their film adaptations. In Fiction Into Film, we will study literature by looking at different works of fiction and the films based on these works. We'll look at both story and film with a critical eye, exploring how each piece works within the constraints of its own genre as well as how the different "texts" create meaning. This exploration will be assessed through quizzes, exams, papers, various homework assignments, attendance, and participation in class. By the end of the course, you will have developed stronger analytical and critical thinking skills, knowledge of literature and film genres, and your own answer to the question: "Is the book always better than the movie?" K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 1:30; Sect. E: TU 8:05-9:20--Staff; Sect. F: TU 11:30-12:45; Sect. G: TU 1:05-2:20—Carol Franko; Sect. H: MWF 11:30—Staff; Sect. ZA: MW 5:30-7:55, 8/26-10/14--Staff

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take exams, participate in listserv discussions, or prepare group oral reports while gaining experience in reading, writing, and critical thinking. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. D: TU 8:05-9:20--Robin Mosher

This section of ENGL 251 is a First-year Seminar. Enrollment is open to first-year students only. The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Sect. A: MWF 9:30--Staff; Sect. C: MWF 2:30; Sect. D: TU 8:05-9:20—Staff; Sect E: TU 9:30- 10:45--C. Russell; Sect. F: TU 1:05-2:20; Sect. G: TU 2:30-3:45--Ann Reckling; Sect. H: TU 3:55-5:10; Sect. ZA: TU 5:30-7:55, 10/17-12/12--Staff

Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Sect. B: MWF 12:30—Dan Hoyt

This section of ENGL 251 is a First-year Seminar. Enrollment is open to first-year students only. In this class, we will examine the literary form of the short story. Although we will read work from many time periods and many parts of the world, we will put a particular emphasis on the contemporary American short story, an art form that often takes readers into familiar-seeming settings and then makes those places fresh and new. In this class, we might stomp around in George Saunders's satirical amusement parks or Kelly Link's zombie-infested convenience stores, and as we go, we will strive to admire and to interpret our new surroundings. We will read a great deal, have class discussions every day, do a variety of in-class writing exercises, and have three majors exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 270 American Literature (non-majors)

Sect. A: MWF 9:30—Roger Friedmann

In this section of American Literature, we will survey major works of poetry and prose written in the United States during the period following the Civil War up to the Second World War. We will read works by Mark Twain, Emily Dickinson, Henry James, Kate Chopin, Edith Wharton, Upton Sinclair, Willa Cather, Robert Frost, Ernest Hemingway, Zora Neale Hurston, William Faulkner, and Richard Wright. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 270 American Literature (non-majors)

Sect. B: MWF 9:30—Stacia Gray

This section of ENGL 270 is a First-year Seminar. Enrollment is open to first-year students only. It will provide a sampling of literature written in the U.S. from the Realist and Modernist Periods. As the course is aimed at non-majors, no specialized background knowledge is required. We will work together to build the skills of close reading and textual analysis that are essential to any understanding of literature. There will be readings in various genres. Primary texts may include works by Mark Twain, Kate Chopin, Sherwood Anderson, Richard Wright, Zora Neale Hurston, and Arthur Miller. Requirements for this course are active class participation, reading quizzes and journal, a midterm and final exam, and two short essays. ENGL 270 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 285 American Ethnic Literature (non-majors)

Sect. A: TU 2:30-3:45—Cameron Leader-Picone

This section of ENGL 285 is a First-year Seminar. Enrollment is open to first-year students only. This course examines the literatures of the diverse ethnic groups in the United States. The course provides an introduction to concepts of race and ethnicity, and analyzes their meaning in the context of specific literary texts. In particular, our readings for the semester will focus on ideas of individual and collective identity related to belonging. What meaning does ethnic identity hold in America? How do feelings of belonging connect within groups? Across groups? How do authors of different ethnic and racial backgrounds conceive of America/American identity in different ways? As a first year seminar, this course will emphasize active learning. Students will be expected to participate regularly in class discussion and group work, as well as to collaborate with their peers in both in-class exercises and outside projects. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 287 Great Books

Sect. A: MWF 9:30—Staff

This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have influenced many readers and inspired many writers, books that can be read and re-read with interest and new insights, books that explore important social and philosophical issues. ENGL 287 is a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 287 Great Books

Sect. B: MWF 10:30—Donna Potts

This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have influenced many readers and inspired many writers, books that can be read and re-read with interest and new insights, books that explore important social and philosophical issues. The books for this course include Ecclesiastes, Virgil's *Georgics*, Swift's *Gulliver's Travels*, Twain's *Huckleberry Finn*, Edith Wharton's *House of Mirth*, Chinua Achebe's *Things Fall Apart*, Rohinton Mistry's *A Fine Balance*, and Zora Neale Hurston's *Their Eyes were Watching God*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. ENGL 287 is a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 287 Great Books

Sect. C: MWF 11:30—Greg Eiselein

This section of ENGL 285 is a First-year Seminar. Enrollment is open to first-year students only. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers. The reading for this course includes *Gilgamesh*, Genesis, Euripides's *Medea*, Dante's *Inferno*, Shakespeare's *Othello*, Alcott's *Little Women*, Hurston's *Their Eyes Were Watching God*, and Cline's *Ready Player One*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Great Books is a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 295 Narrative Complexities in Television

Sect. A: TU 11:30-12:45—Ann Reckling

English 295 introduces students to the story structures and terminology of live action television. Students learn to recognize and analyze the literary elements of comedy, fiction, and drama in selected popular television series. The course considers shows such as *Community*, *The Big Bang Theory*, *Seinfeld*, *Frasier*, *Back To You*, *News Radio*, *Once and Again*, *Parenthood*, *Law & Order*, *Breaking Bad*, and *The Unusuals*, among others. In a group discussion format we consider every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the literary and structural components found in this familiar form of popular culture. Course requirements include watching episodes outside of class, reading television scripts, submitting written work, passing in-class exams and take home exams, and participating in lively group discussions. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

Sect. A: TU 9:30-10:45—Michael Donnelly

This section of ENGL 297 is a First-year Seminar. Enrollment is open to first-year students only. A discussion-survey of some seminal works in the Western literary, philosophical, and cultural tradition: enrollment limited to entering Honors Freshmen in all colleges. Common reading list with HIST-297, MLANG-297, and PHILO-297, any of which may be used to satisfy any requirement satisfied by any other one. In all four classes, students will be encouraged to engage their minds with important works of literature, history, and philosophy representing germinal and controversial views of the human condition, the nature of humanity and society, and the character of the Good Life. Emphasis on class discussion and the exchange and testing of ideas and interpretations; concentration on developing clarity and forcefulness in written and spoken discourse concerning issues and ideas. Readings include Homer's *Iliad* and Shakespeare's *The Merchant of Venice*, Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Sect. A: MWF 11:30; Sect. B: MWF 12:30—Kara Northway

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. An introduction to criticism for English majors and minors. Intended as a first course in the analysis of form and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range: poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. C: MWF 1:30—Jim Machor

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. A foundational course, required for all English and English Education majors and English minors, designed to provide an introduction to literary studies through a focus on literary forms, seminal concepts and terms, and critical approaches to poetry, fiction, and drama. Students will receive extensive practice in critical analysis through in-class discussion and through writing about literary texts, as well as exposure to basic research and bibliographical tools. Requirements include class participation, 5 short papers (2-7 pages), several library assignments, 2-3 exams including a final. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. D: TU 2:30—Alison Wheatley

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. Introduction to Literary Studies is a foundational course for English majors and minors. We will study works of fiction, poetry, and drama, including a play produced on campus during the term. The course provides an introduction to literary terms commonly used in later courses, practice in critical interpretation, as well as reading and responding to literary criticism. Frequent writing assignments and papers will develop your skills in explication, close reading, analysis, and basic research. Active class participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Sect. A: MWF 9:30; Sect. B: MWF 10:30—Jim Machor

This course is designed to help students develop their skills in reading and responding to both novels and short stories by facilitating a critical understanding of different fictional genres and narrative techniques as well as an understanding of what fiction is and how it works. We will read a variety of short stories and 3-4 novels from the early nineteenth century to today and from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and its varying contents. In the process, students will discover how writers have used this combination to create different types of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final, quizzes, an optional analytical paper, and participation in class discussion. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Sect. A: TU 11:30-12:45—Tanya Gonzalez

This course introduces the formal principles of film, as well as the major critical and theoretical approaches to film studies, both historical and contemporary. Major points of focus include genres, important directors, movements, and styles. As a point of focus, we will examine American Cinema and its international influences throughout the semester. Requirements for the course include active participation, a film journal, a presentation, two essays, and a final film project screened at the end of the semester. K-State 8 Tag: Aesthetic Interpretation.

ENGL 340 Poetry

Sect. A: TU 11:30-12:45—Mark Crosby

Rochester used it to chronicle his debaucheries, Donne to seduce his lovers and blaspheme his God, Shelley to turn 'all things to loveliness', Swift to cast his scatological gaze on humanity's excremental nature, and Milton to 'justify the ways of God to men'. Drawing on the full range of poetic expression, from Chaucer to John Lennon, this course will develop your critical skills in reading and responding to the highest form of literary art. We will read a broad range of poems from different time periods, with particular emphasis on their socio-historical context and their formal properties. Requirements: an interest in poets, whom Shelley proclaimed the 'unacknowledged legislators of the world', and poetry, which he described as 'evanescent visitations of thought and feeling'; regular attendance and participation, a mid-term, a final examination, and two short papers (4/5 pages). K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama

Sect. A: TU 1:05-2:20—Deborah Murray

Aimed at cultivating an ongoing interest in drama, especially in performance, this course will include both classic works (such as *Oedipus*) and experimental material (such as Suzan-Lori Parks's *In the Blood*). Staging a production is an integral aspect of how a play achieves its meaning and impact; therefore, class activities will include viewing clips of productions, along with staging readings from the plays studied. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Sect. A: TU 1:05-2:20; Sect. B: TU 2:30-3:45—Don Hedrick

Why is Shakespeare said to be so great? To help answer this question, we will read, study, and especially discuss selected Shakespearean tragedies, comedies, histories, and romances, with a view toward appreciating Shakespeare's "radical imagination" and artistry. We'll attend to Shakespeare's expressive language by "close-reading" passages, to his unforgettable characters, to his theatricality in moving from "page to stage," and to his historical context and contemporary relevance. Responsibilities include quizzes and exercises and group projects, two exams and two short papers. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 355 Literature for Children

Sect. A: MWF 10:30--Anne Phillips

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. Arranged by genre, this section of Literature for Children is designed to enable students to attain an introductory familiarity with children's literature, and to view that literature with some critical perspective. The course includes units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and mystery/detective fiction, among others. Requirements: participation and quizzes, a picture project/essay, one additional project/essay, two midterm exams, and a final exam. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available.

ENGL 355 Literature for Children

Sect. B: MWF 1:30; Sect. C: MWF 2:30—Joe Sutliff Sanders

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. These sections of Literature for Children are designed to enable students to evaluate each type of children's literature (novel, easy reader, comics, nonfiction, picture book, and so on) according to criteria specific to the strengths and goals inherent of that type. Students read very widely, especially in picture books, and develop tools for discovering the best new children's literature throughout the rest of their lives. Requirements: quizzes, one creative project, one group project, four one-page papers, and creative thinking to develop new ideas for reading children's literature based on the techniques we develop in class.

ENGL 355 Literature for Children

Sect. D: TU 1:05-2:20—Naomi Wood

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. Our challenge is to take children's books seriously as works of art and also to have fun. We explore the history and the characteristic genres of children's literature such as picture books, poetry, folk tales, realistic fiction, adventure stories, and historical fiction in a technology classroom. This is an active, writing-intensive course. You'll analyze a picture, write a poem, and interpret texts. Assessment will also be based on quizzes, exams, and active participation. Enrollment is by permission only (for info, see < <http://www.ksu.edu/english/courses/>>). Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available.

ENGL 361 British Survey 1

Sect. A: MWF 12:30—Wendy Matlock

Tracing the development of British literature over two periods (the Middle Ages and Renaissance) and about one thousand years (700-1700), we will look at the content, form, and cultural situation of literary works such as *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Faerie Queene*, *Paradise Lost*, and numerous plays and lyrics. In pursuing these topics, we will attend to the changing conceptions of what constitutes the state, the individual, gender, sexuality, and literature itself. Assignments will include regular quizzes, two exams, two papers, and enthusiastic participation. This course fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 362 British Survey 2

Sect. A: MWF 1:30; Sect. B: MWF 2:30—Christina Hauck

This course surveys approximately 350 years of British Literature, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, students will become familiar with the social and literary trends that characterize each of the four main periods the course covers. Students will develop new strategies for reading literature that is decidedly “modern,” yet linguistically distinct from the contemporary American idiom. I value regular attendance and engaged student participation, so these will count toward your final grade, as will daily reading quizzes, one essay, two mid-terms, and a final examination. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 381 American Survey 1

Sect. A: TU 11:30—Staff

This class is a survey of American literature for English and English Education majors, covering the origins of “American” literature up to the Civil War period. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. This course fulfills (3) credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 382 American Survey 2

Sect. A: TU 8:05-9:20; Sect. B: TU 9:30-10:45—Tim Dayton

This class is a survey of American literature for English and English Education majors, covering the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. Major assignments: two or three exams and a research paper. This course fulfills (3) credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 387 American Indian Literatures

Sect. A: TU 2:30-3:45—Lisa Tatonetti

A survey course of American Indian literatures in English. However that description does not begin to convey the sheer awesomeness of this course. We'll read about the literatures, histories and cultures of the folks whose land we all stand on. We'll read about resistance, cultural regeneration, and beauty. We'll read about accommodation, assimilation, and activism. No background necessary, just a passion to learn and engage with the best literature in the contemporary canon. Texts will include poetry, fiction, memoir, film, and novels. Authors will include Sherman Alexie, William Apess, Luther Standing Bear, Vine Deloria, Jr., Louise Erdrich, Maurice Kenny, N. Scott Momaday, Simon Ortiz, Zitkala-Sa, Leslie Silko, and Luci Tapahonso, to name just a few. Requirements include reading quizzes, short papers, a presentation, and a desire to expand your understanding of this place we now call America. Email Dr. Lisa Tatonetti tatonett@ksu.edu with questions. **PS—Future teachers, this course is calling your name.** This course fulfills (3) credits of the American Literature overlay req. and the diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Sect. A: TU 1:05-2:20; Sect. B: TU 2:30-3:45—Robin Mosher

In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a short collection of well-known fairy tales; a range of short fables; five theory articles; selections from *The Complete Fairy Tales* by George MacDonald; *The Hobbit* by J.R.R. Tolkien; *Stardust* by Neil Gaiman; *The Princess Bride* by William Goldman; and *The Book of Lost Things* by John Connolly. Class discussion is an important component in this student-centered class. Course requirements—in addition to the reading—include several 1-page papers, two essays, and a class presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Sect. A: TU 9:30-10:45—Robin Mosher

We will focus on how writing changes depending on purpose, audience, discourse community, and context. You will write five major papers, each one with a different purpose, style, and audience. You will also do a number of exercises and take a number of quizzes on the material you need to know in order to write certain genres well. Occasionally, we will talk about how to teach the material you are engaged in, but this is not a course in pedagogy; it is a writing course. There will be no exams.

ENGL 415 Written Communication for Engineers

Sect. A: MWF 8:30; Sect. B: MWF 9:30--Nora Ransom; Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30--Roger Friedmann; Sect. F: TU 8:05-9:20; Sect. G: TU 9:30-10:45, Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20--Marcella Reekie; Sect. J: MWF 12:30—Kase Johnstun (Sect. J reserved for seniors. Permission for J obtained from English Department, ECS 108, beginning Monday, 11 March 2013.)

Restricted to juniors and seniors in the College of Engineering. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic and sound research techniques, to construct/select and integrate visuals and other document design elements, to produce several written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

Sect. A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 10:30—Kase Johnstun; Sect. D: MWF 1:30; Sect. E: MWF 1:30; Sect. F: MWF 2:30; Sect. G: MWF 2:30—Staff; Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20—A. Goins; Sect. J: TU 2:30-3:45—Yu; Sect. K: TU 3:55-5:10; Sect. L: TU 2:30-3:45; Sect. M: MWF 1:30--Staff

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Requirements include readings, class discussion, writing, research, and presentation assignments.

ENGL 420 Topics in Film: The 1970s

Sect. A: TU 3:55-5:10—Katy Karlin

The 1970s was an unusually eclectic period in American film. Bewildered by youthful movements for social change, dwindling audiences, and an aging studio system, movie producers took financial risks and granted young directors unprecedented artistic autonomy. The result was a brief but influential era of personal, auteur-driven films that have changed the way we look at and talk about the movies. In this class we will examine films by directors including Martin Scorsese, Woody Allen, Charles Burnett, and Robert Altman, as well as some of the earlier, foreign films that influenced them. We will also read essays by Andrew Sarris, Pauline Kael, Susan Sontag, and Joan Didion, among others. Particular attention will be paid to the contributions of women in various aspects of filmmaking. Students will be responsible for watching full-length movies outside of class and will be expected to come to class prepared to discuss them. Course includes weekly quizzes, a midterm, final, and two presentations. K-State 8 Tag: Aesthetic Interpretation.

ENGL 435 Linguistics for Teachers

Sect. A: TU 8:05-9:20--Carol Russell

This course will acquaint prospective teachers of secondary English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired, both as a first and a second language; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they continue to be used; how language and culture are related; and how linguistics can be used as a pedagogical and diagnostic tool in the classroom. This is not a methods course, but it will give you a considerable amount of information regarding how the scientific study of language can be brought to bear in the English classroom. Four tests, one paper, one project, and journal writing. K-State 8 Tags: Historical Perspectives and Human Diversity within the U.S.

ENGL 440 Harry Potter's Library

Sect. A: TU 9:30-10:45—Phil Nel

This course examines the Harry Potter phenomenon in context. We'll begin with a classic school story--Tom Brown's Schooldays--and read important twentieth-century British fantasy from writers such as E. Nesbit, C.S. Lewis, and Roald Dahl. Obviously, we'll read the Harry Potter series, but we'll also look at other important contemporary writing by writers such as Philip Pullman and Jonathan Stroud. Before the first class meets, you should already have read the first two books in the Potter series: *Harry Potter and the Sorcerer's Stone* (or *Philosopher's Stone*, if the UK edition) and *Harry Potter and the Chamber of Secrets*. Close reading and critical analysis will be emphasized; success in the course depends upon full participation in discussion, careful and critical reading, and excellent writing. Quizzes, electronic message board, a paper, and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 445 Detective Fiction

Sect. A: MWF 10:30—Christina Hauck

Crime may not pay, but crime fiction does: it has become one of the most popular—and lucrative—of genres, and detective fiction remains the most popular of the popular. But what's the fascination? And is detective fiction really literature? This course will answer those questions by reading some of the best English and American detective fiction, beginning with the short stories of Edgar Allan Poe and Arthur Conan Doyle and continuing with novels by twentieth-century masters such as Agatha Christie, Dorothy L. Sayers, Carolyn Keene, and Raymond Chandler. In the second half of the semester we'll focus on more contemporary writers, such as V.I. Warshawski and Travis McGee, who are in the process of radically re-visioning the detective novel—and perhaps, re-thinking the very nature of law and order, criminality and justice. Requirements: attendance, participation, reading quizzes, two papers, one midterm, a final examination. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Sect. A: MWF 9:30—Staff; Sect. B: MWF 11:30—Dan Hoyt

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Sect. A: TU 9:30—Staff

A practical introduction to poetry writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Sect. A: MWF 10:30—Staff

A practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, but in the service of rendering factual, literally accurate prose. K-State 8 Tag: Aesthetic Interpretation.

ENGL 476 American English

Sect. A: TU 3:55-5:10—Mary Kohn

Why don't we all talk the same? Do we listen differently to different people? Why do people sometimes try to talk like they are from another region or ethnic background? This course is a hands-on exploration of linguistic variation in the United States from the colonial period to the present. We will explore recent research about the intersection of language, place, culture, and identity in the US. Topics include regional, social, and ethnic variation, language ideologies, intersections of language and power, and methods for the analysis of language variation. We will also discuss language attitudes and educational issues related to working with diverse populations. Finally, we will explore what the intersection between linguistic structure and social structure can teach us about language and culture. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data in homework assignments culminating in a final project.

ENGL 495 English Internship

Sect. A: TBA--K. Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity. For further directions on how to apply, see http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 497 Special Investigations in English

Sect. A: TBA--K. Westman

Individual investigation in authors, genres, periods of literature or language. Pre-Requisite: Background of preparation needed for investigation undertaken. For further directions on how to apply, see http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 498 Honors Tutorial in English

Sect. A: TBA--K. Westman

Individually guided study in which the student will formulate and explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of tutorial instructor required. For further directions on how to apply, see http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 499 Honors Project

Sect. A: TBA--K. Westman

Open only to Arts & Sciences students who are active members of the University Honors Program. For further directions on how to apply, see http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 500 Theory/Practice of Writing Centers

Sect. A: T 7:05-9:55p.m.—Deborah Murray

This interactive course is designed for those who like to write and want to gain insight into the strategies of effective writers. You will learn to tutor others and to improve your own writing craft by working one-on-one with students as you apprentice in the Writing Center. We will also have guest speakers and examine a wide variety of writing related issues, such as the dynamics of the tutorial session, the writing process, rhetoric, grammar, revision, ESL issues, working with adult learners, and writing in the disciplines. The course is especially helpful to anyone planning a career in teaching, editing, publishing, or counseling, but you don't have to be an English or Education major to enroll. You do have to like working with others, though, and you should be a fairly strong writer. Req.: 2 formal essays, a team project, a presentation, a journal, observations and an internship in the Writing Center, and a final exam. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 510 Professional Writing

Sect. A: TU 1:05-2:20—Han Yu

ENGL 510 introduces writing processes and genres that are commonly used in professional contexts. Students will learn the function, design, and writing of such documents as resumes, business correspondences, promotional materials, procedural instructions, reports, and proposals. The course includes reading, research, and writing assignments. Students are also expected to participate in class discussions and activities.

ENGL 516 Written Communication for the Sciences

Sect. A: MWF 10:30—Staff; Sect. B: MWF 11:30—Nora Ransom

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments also include an oral presentation based on research.

ENGL 525 Women and Literature

Sect. A: M 7:05-9:55p.m.—Bonnie Nelson

From the fictional Millamant in Congreve's comedy, "Way of the World," to the essayist and novelist Virginia Woolf, women have recognized the necessity of "A Room of One's Own." We will explore the roles and status of women in England and America during the 18th, 19th and 20th centuries. We will see how women writers themselves struggled through the restrictions of their own societies, and we will see developing a woman's literary tradition, a quiet sisterhood that made possible each succeeding century's women writers. Requirements: A good deal of fascinating reading and discussion; 3 or 4 critical essays; midterm; and scheduled final. A wonderful class for English majors and minors, English 525 can also be taken for Women's Studies credit. It also fulfills the Diversity overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 545 Literature for Adolescents

Sect. A: TU 11:30-12:45—Phil Nel

This class is designed to introduce you to a range of literature for adolescents, and to develop your critical skills in reading literary and cultural works. We will study works that feature adolescent characters, depict experiences familiar to adolescents, and are taught to or read by adolescents. We will approach these works from a variety of critical perspectives (including formalist, psychoanalytic, queer theory, feminist, Marxist, historical, postcolonial, ecological) -- perspectives that many high schools want their teachers to know. In summary, this course will be about different kinds of literature read by young adults, approaches to thinking about this literature, and adolescence's relationship to power. As such, the course will be useful both to future teachers and to students fulfilling the K-State requirement for Aesthetic Interpretation.

ENGL 570 Freedom Now! The Literature of Civil Rights and Black Power, Past and Present

Sect. A: TU 11:30-12:45—Cameron Leader-Picone

This course will examine the Civil Rights and Black Power Movements through both the literature produced at the time, as well as how those movements have been represented in both literature and popular culture. The course will read novels, plays, and poetry produced as part of the movements, as well as theoretical texts arguing as to the relationship between African American art and politics. In addition, we will examine representations of major movement figures, such as Malcolm X and Martin Luther King, Jr. by contemporary authors, filmmakers and musicians in dialogue with the readings from during the movement. While previous study of the Civil Rights and Black Power era are welcomed, the class will include readings and screenings to provide historical and political context for the literature and music. Work for the class will include an in class presentation/discussion leading, as well as both a shorter paper and final research paper. ENGL 570 fulfills the Diversity overlay req. and 3 credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Ethical Reasoning and Responsibility.

ENGL 580 African Literatures

Section A: MWF 12:30—Anne Phillips

This semester, ENGL 580 will feature significant works written by African authors. You will learn that Africa is a vast and incredibly diverse continent that faces many challenges. We'll focus in part on works from South Africa, including Alan Paton's *Cry, the Beloved Country*, Alex LaGuma's *Time of the Butcherbird*, J. M. Coetzee's *Disgrace*, Nadine Gordimer's short fiction, and other works. Nigerian literature will also be featured, including works by Chinua Achebe, Ben Okri, Wole Soyinka, and Chimamanda Adichie. We'll also "travel" to West Africa, Libya, South Sudan, and Zimbabwe in our readings for the semester. We'll read and discuss works by African authors that are regularly taught in Kansas public schools, including Alexandra Fuller's memoir, *Don't Let's Go to the Dogs Tonight*. Req.: participation, reading quizzes; two projects/essays; two midterms, and a final. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 599 Special Research in English

Section A: TBA--Karin Westman,

Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken.

ENGL 620 The Long 17th Century

Sect. A: U 7:05-9:55p.m.—Michael Donnelly

The "long seventeenth century" produced works constantly referred to as touchstones by later writers and critics. It was a time marked by remarkable shifts in taste, as well as a period of dramatic, and wrenching, cultural change--all making this a rich laboratory for the historical examination of periodization, patterns of literary influence and aesthetic reaction, and the analysis of how styles and attitudes develop. We'll look at poetry from the bawdy through the erotic to the religious (excluding Milton) and political, get a sense of the vital theater of Shakespeare's contemporaries and successors reading plays by Jonson and Middleton, sample key passages from the philosophical writings by Francis Bacon and Thomas Hobbes that helped to inaugurate the Modern World; and finally enjoy the witty comedies of the war between the sexes written by Dryden and Congreve. Requirements: One or two hour exams, two short papers for undergraduates, one short paper and a term paper for graduate students, and a comprehensive final. This course fulfills three credits of the British Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 630 Victorian Fantasy

Sect. A: TU 9:30-10:45—Naomi Wood

What is the imagination? Is it childish, insane, godlike? What are the moral and aesthetic responsibilities of the artist? Although Victorians are sometimes stereotyped as prudish utilitarian materialists, they nonetheless produced some of the most lush, inventive, amusing, erotic, and thought-provoking forays into the mind and its creative capacity. This class will read and discuss theories of fantasy and examples of fantastic literature. Theorists include Samuel Taylor Coleridge, Sigmund Freud, George MacDonald, and others; texts being considered include *Rime of the Ancient Mariner*, *Goblin Market*, *Idylls of the King*, *Frankenstein*, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, *Mopsa the Fairy*, *Picture of Dorian Grey*, *Dr. Jeckyll and Mr. Hyde*, *Dracula*. Evaluation based on active participation, exams, and a research paper. ENGL 630 fulfills three credits of the British Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 640 Early American Literature

Sect. A: TU 3:55-5:10—Staff,

This course fulfills (3) cr. of the American Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650 American Fiction, 1945 to 1964

Sect. A: MWF 9:30—Dave Smit

We will trace the development of the fiction of the period from the social/ utopian to the psychological/post-utopian, and from high modernism to postmodernism. In the process, we will deal with fiction about World War II, the “new” post-war fiction until the mid-50s, the rise of new voices in African-American, Jewish, Hispanic, and Asian-American fiction, and the fiction of rebellion on and off the road. The readings will include the work of many but not all the writers on this list: James Baldwin, Donald Barthelme, Saul Bellow, Truman Capote, John Cheever, Jack Kerouac, Joseph Heller, Norman Mailer, Bernard Malamud, Mary McCarthy, Carson McCullers, Vladimir Nabokov, Flannery O'Connor, John Okada, Thomas Pynchon, Phillip Roth, J.D. Salinger, Gore Vidal, Jose Antonio Villarreal, Kurt Vonnegut, Eudora Welty, Hisaye Yamamoto, and Richard Yates.

You will take a midterm and final exam. Undergraduate students will write three short papers on a number of topics. Graduate students will compile an annotated bibliography on a subject of their choice, and using that bibliography they will write a long paper arguing a claim about some controversial aspect of their subject. This course fulfills three credits of the American Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 660 Louise Erdrich

Sect. A: TU 11:30-12:45—Lisa Tatonetti

Come fall in love with the winner of this year's National Book Award for Fiction, Louise Erdrich. You will laugh, you will cry, you will snort milk through your nose as we read a fabulous sampling of Erdrich's interrelated novels, which tells the rich and often hysterically funny story of the fictional Little No Horse Reservation and the adjacent white town of Argus. We'll read Erdrich's award winning adult fiction, including *Tracks*, *The Last Report on the Miracles at Little No Horse*, and *The Round House*, as well as her highly regarded children's books: *The Birchbark House*, *The Game of Silence*, and *The Porcupine Way*. Requirements include: engaged participation, a sense of humor, a willingness to read carefully for our quizzes and to complete in-depth research for an annotated bibliography and final paper. Email Dr. Tatonetti: tatonett@ksu.edu with questions. ENGL 660 fulfills the Diversity overlay req. and 3 credits of the American Literature overlay req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing/Fiction

Section A: TU 2:30-3:45--Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. Advanced writing of short fiction. Prerequisite: ENGL 461 and department permission. This is a workshop-based course in writing fiction for students who want to continue sharpening their writing and critical skills. Students will read several short stories by contemporary authors as well as the work of their classmates, and they will write and revise two original short stories. Req. include class participation, written and spoken commentary on peer work, two shorts stories (10-20 pages in length), and a brief presentation. K-State Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing/Creative Nonfiction

Sect. A: MWF 1:30—Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. This course will explore the genre of literary nonfiction: fact-based writing employing literary conventions. Unlike journalism, this genre places emphasis on the voice and subjectivity of the author; unlike fiction, accuracy (factuality) is vital. We will read a number of different contemporary authors and conduct workshop discussions of student writing. Requirements: daily class attendance and participation, including both written and oral discussion of student work and assigned readings; 2-3 essays. K-State Tag: Aesthetic Interpretation.

ENGL 695 Children's Nonfiction

Sect. A: W 5:30-8:20—Joe Sutliff Sanders

When adults try to write stories about facts for children, what lies do they tell? What parts of the story do they conveniently forget? Is a perfectly factual accounting of biography, history, or even science really possible? And if not, how will we know a good work of nonfiction when we see it? We will discuss powerful works about great figures, startling discoveries, and nature at its strangest. We will also establish a means of evaluating nonfiction for children, taking into account philosophies of education, librarianship, and citizenship as well as debates about the nature of work that historians and scientists do. We'll make a special point to connect the role of children's nonfiction to the new Core Curriculum standards, which ask for exactly the kind of materials that the best children's nonfiction provide. Requirements include copious reading, regular short papers, at least one collaborative project, and a major research paper. This course fulfills (3) cr. of the American Literature overlay req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Comedy and Satire

Section A: TU 2:30-3:45—Michael Donnelly

This course is intended for undergraduate students only, with preference given to English majors, then minors, Secondary Education students, and others depending on availability. This course will explore the genres of comedy and satire (and their various sub-kinds) from Chaucer through Evelyn Waugh and Muriel Spark, as material upon which students can exercise the skills and understanding they have learned throughout their whole undergraduate experience. Poetry, prose fiction, drama, and the essay will be studied in connection with historical contexts, generic principles, various critical approaches, and literary history and biography. Authors will be selected from among William Shakespeare, Ben Jonson, John Dryden, George Farquhar, William Congreve, Alexander Pope, Jonathan Swift, Charles Lamb, Jane Austen, Charles Dickens, George Meredith, Oscar Wilde, Evelyn Waugh, and Muriel Spark. A seminar-style approach, with students presenting papers to the class on topics relevant to particular works. Brief in-class and take home exercises in close reading and criticism, and three to four short papers on topics ranging from historical contexts and biography to application of various critical and theoretical approaches, and a term paper on a relevant topic of the student's choice, cleared with the instructor. This course fulfills (3) credits of the British Literature overlay req. for English majors.

ENGL 700 Old English

Sect. A: MWF 2:30—Donna Potts

At first glance Old English looks a good bit more "old" than "English." And while it is certainly the ancient root of what we speak today, in order to come to understand it we must approach it as a foreign language. This means there will be an early and necessary emphasis on grammar and vocabulary. But once the crucial building blocks of grammar are in place, we can begin to consider the cultural aspects of Old English poetry and prose, and to think about what distinguishes it, both formally and thematically, from later, and perhaps more familiar, English literature.

ENGL 705 Cultural Studies, Now and Then

Sect. A: TU 1:05-2:20—Tanya Gonzalez

This course will provide students with an overview of important theorists in the development of cultural studies, beginning with the current moment and looking back. We will look at four areas of particular importance to the field now: globalization; affect; gender and sexualities; and aesthetics. We will read works written in the last decade by scholars like Lauren Berlant, Jack Halberstam, Gayatri Gopinath, and Sara Ahmed alongside excerpts from major figures in cultural studies—Marx, Althusser, Freud, Julia Kristeva, Roland Barthes, Walter Benjamin, Michel Foucault, Homi Bhabha, Paul Gilroy, Judith Butler, etc. Requirements for the course include active participation, short response papers, a presentation, two midterms, and a final essay.

ENGL 720 Studies in a Major Author: Louisa May Alcott and Mark Twain

Sect. A: MWF 12:30—Greg Eiselein

Focusing on two of the funniest, most beloved, and widely read American authors, this course examines the late-nineteenth-century careers of Louisa May Alcott and Mark Twain from their early travel sketch writing to their autobiographical writings and most famous classic works. We will also read and explore each authors' darker and lesser-known writings, such as Alcott's early thrillers and Twain's scathing late essays and short fiction. Gender, ethnicity, and race in literature, styles of American humor, the emergence of children's literature as a genre, the cultural work of their writing, and their continuing presence in American literature and culture will all be important topics of study. The reading for the course includes *Innocents Abroad*, *The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *Pudd'nhead Wilson*, *Hospital Sketches*, *Little Women*, *An Old-Fashioned Girl*, *Eight Cousins*, several shorter works by both authors, as well as biographical and critical work of both authors. The semester's work will include two short papers, a teaching project, a longer research paper, and a final examination. This course fulfills three credits of the American Literature overlay req. for English majors.

ENGL 730 Contemporary British Literature

Sect. A: MWF 11:30—Karin Westman

A study of representative writers from 1950 to the present, focusing on writers' responses to earlier traditions of realism and modernism in an increasingly postmodern and postcolonial Britain. Cultural, historical, and theoretical contexts will be integrated into our discussion through secondary readings. We will read fiction, drama, and poetry by such authors as David Lodge, John Fowles, Kazuo Ishiguro, Helen Fielding, Jeanette Winterson, John Osborne, Tom Stoppard, Caryl Churchill, Philip Larkin, Ted Hughes, and Seamus Heaney. We will also take a look at some influential British films and t.v. series, including *The Prisoner* and *Sherlock*. Requirements for all students: active participation in class discussions, weekly postings to an online message board, response papers, a short paper (5 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7- 8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles or of a book-length study about one of our authors (4-5 pages in length), and a one-page abstract of the longer paper. This course fulfills (3) credits of the British Literature overlay req. for English majors.

ENGL 761 CW Workshop: Short Story

Sect. A: M 7:05-9:55—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. This class will focus on the dynamic possibilities of the contemporary short story. During the first few weeks of the semester, we will read story collections published in the last five years and examine a variety of forms related to the short story, including flash fiction and the linked story collection. The bulk of the class, however, will be dedicated to workshopping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, completely revise one story, and perhaps serve as the workshop discussion leader for a story written by a peer. Students will produce at least 50 pages of new and polished prose by the end of the semester. Possible texts include *Drowned Boy* by Jerry Gabriel, *Magic for Beginners* by Kelly Link, and *Delicate Edible Birds* by Lauren Groff. This class is intended for graduate students who have completed previous creative writing courses, although a few advanced undergraduates may be given permission to take the class.

ENGL 763 CW Workshop: Poetry

Sect. A: MWF 8:30—Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 11 March 2013. Designed for graduate students and advanced undergraduate students, this course will combine readings in and about contemporary American poetry with workshop discussions of student poems. Extensive class participation is required, both in poetry workshops and in student presentations on assigned readings. Significant creative writing experience is expected. Recommended prerequisite for undergraduates: ENGL 663.

ENGL 797 Professional Writing Internship

Section A: TBA--Tim Dayton

Faculty-supervised professional experience, emphasizing application of writing skills in professional contexts. Student projects must be approved by on-site supervisor and faculty supervisor. Report must be submitted at the end of the semester. **Requisites** Pr.: ENGL 510 or ENGL 665 or ENGL 759 or ENGL 765.

ENGL 799 Problems in English

Section A: TBA--Tim Dayton

Independent study in major authors, genres, and periods of English and American literature and language. Pr.: Background of courses needed for problem undertaken.

ENGL 801 Graduate Studies in English

Sect. A: MWF 9:30; Sect. B: MWF 10:30—Wendy Matlock

As the catalog explains, 801 provides a foundation for the M.A. in English, serving as an intensive introduction to "the methods and aims of advanced-level research and scholarship in language and literature." We will read and talk about literary periods, literary genres, current conversations in English studies, and various kinds of texts. Course requirements will include active participation in our class discussions, postings to an online discussion, several short writing assignments, and two papers.

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—Cameron Leader-Picone, Abby Knoblauch, Stacia Gray, Cindy Debes, Anna Goins

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program.

ENGL 830 Shakespeare and Entertainment

Sect. A: TU 5:30-6:45—Don Hedrick

Our collective research question for the seminar is "How does Shakespeare become entertaining?" While our high school teachers had to keep telling us his greatness is due to his "timeless truths," so much of the pleasure we take in Shakespeare is particular, not universal: unique and memorable characters (Falstaff, Hamlet, Iago, Kate the Shrew), unique lines and expressive language ("To be...?"), celebrity actors (Shakespeare's Richard Burbage, our Anthony Hopkins), and the fleeting pleasures of literary reading and of live performance. Emphasizing three or four selected plays, including *Othello*, the class will explore this puzzle on several fronts: audience response (e.g. law students, "groundlings"); the Renaissance concept of *wonder*; "embodied" features such as fools, music, and dance; concepts of *play* and festivity; notions of *distraction* and *diversion*; theories of comedy and romance and tragedy (Why do we take pleasure in the tragic?); parallel London entertainments (contests, gambling, bearbaiting, acrobatics, magic, rogue lit and jestbooks); theater as "entertainment industry," and updating and adapting Shakespeare today. Some basic tools for historical and critical research on Shakespeare will be introduced. Responsibilities include weekly response exercises, some group research, a seminar presentation, a short paper, and a final seminar paper of 15-20 pages.

ENGL 840 Maverick Rhetorics and Rhetorical Theories

Sect. AT 7:05-9:55p.m.—Abby Knoblauch

Don't let the word "rhetoric" scare you—it's simply the ability to use the available means of persuasion in any given situation. Or is it? That's one of the oldest, most well-known definitions of rhetoric, but it's a definition crafted by and for a privileged few (often land-owning men). As such, those outside of this small group were rarely seen as practicing rhetoric proper. For example, in Ancient Greece, women weren't allowed to speak in the same public forums as men, so they were not seen as practicing rhetoric. But what if women had been in power at the time? What might rhetoric look like now?

In this graduate seminar, we will examine questions such as these, looking at rhetorical theories and practices that challenge, supplement, or expand traditional definitions of rhetoric and argument—past and present—including (but not limited to) feminist, mestiza, queer and trans, embodied, fat, and African American rhetorics. In other words, we'll engage theories created by the outsiders, the rabble-rousers and rebels . . . the mavericks. We'll even go so far as to question whether or not rhetoric needs to be linked to persuasion (even though it has been for around 2500 years). And don't worry, we won't stay in Ancient Greece for long; maverick rhetorical theories are thriving in the 21st century.

Note: students are *not* expected to have a background in rhetoric, or even in theory. Also, this seminar will count toward the Women's Studies certificate and should appeal to those with interests in issues of power and culture; gender, ethnicity, race, class, and sexuality; the relationship between physical bodies and discourse; and hierarchies of writing and speech practices.

03/11/13