

English Department Course Descriptions - Fall 2017
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment—Cydney Alexis 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: Writing About Television

Section A: MWF 1:30—Cydney Alexis

If you love to read, write, and watch television, this is the course for you! We'll take a journey through television history, with a particular emphasis on television between 1981 (*Hill Street Blues*) and the present. Topics covered will include cinematography, fandom, character development, the rise of the long arc/serialized (vs. episodic) television narrative, and Netflix-induced binge-watching. Through popular texts such as blogs and Wikipedia, we will analyze what motivates people to write publicly and obsessively about television. Assigned scholarly texts will include textbooks that teach the basics of film analysis and provide the vocabulary to talk in technical ways about television. Outside of class, you'll watch experimental television shows that have caused critics to call this the golden age of television, such as *Breaking Bad*, *Buffy the Vampire Slayer*, the *Sopranos*, and *The West Wing* and shows notable for their dedicated and often specialized fan bases, such as *Game of Thrones*, *Gilmore Girls*, *Supernatural*, *My So-Called Life*, and of course *Star Trek*. We'll also watch a fair amount of terrible television, to try and understand the genre features that keep audiences hungry for more. Students in this course will take a mid-term, final, and work on three writing projects (an analysis of one television episode, a research project proposal, and either an essay or a blog/website about your favorite television show).

ENGL 210 Honors English: Espionage, or how to play the Great Game

Sect. B: TU 11:30—Mark Crosby

Obtain permission from the Honors Program, Fairchild 215. In 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, the shadowy world of espionage, or what Rudyard Kipling referred to as 'the Great Game,' continues to captivate the popular imagination. TV shows like *Alias*, *24*, and FX's *The Americans*, and Hollywood movies such as the James Bond, Jason Bourne, and *Mission Impossible* series evince our cultural fascination with spies. In this course, we will focus on literary representations of spies and the ethical and psychological implications of spying. As literary scholars, we will become familiar with some of the terms and practices associated with spying and decipher and decode texts and collect information from indirect and typically unreliable sources. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs to fiction in novels and short stories. These texts will allow us to examine the formal and ethical strategies used by individual authors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. You will write and revise three essays and several shorter assignments.

ENGL 220 Fiction Into Film

Section A: MWF 9:30—Staff; Sect. B: MWF 10:30 [First-Year Seminar, first-year students only in this section; obtain permission in Holton 014]—Mariya Vaughan; Sect. C: MWF 1:30; Sect. D: MWF 2:30—Christina Hauck; Sect. E: TU 11:30—Lisa Tatonetti

Why do we often say, "The book was better than the movie"? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 234 Modern Humanities

Section A: TU 11:30—Anna Goins

The Enlightenment era, or the Age of Reason, marked the beginning of what we know as the modern world. Have you ever wondered just what exactly that means? And, in the decades and centuries that follow, have you wanted to know more about how that concept of modernity changes to reflect increasing access to knowledge, money, and power? And, how does all of that relate to the innate and inevitable personal experience and understanding of the world? This class is the place for exploring big questions and ideas such as these, and we'll do that by reading and discussing a variety of philosophical and literary texts, exploring cultural trends through art, music, and architecture, and examining significant scientific and political discoveries and theories. To complement the reading, you should expect a seminar approach that focuses on in-class essay exams, team teaching moments, and a final group oral exam. ENGL 234 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 9:30; Sect. B: MWF 10:30—Cindy Debes

In this class, we will look at five different literary genres: short fiction, the novel, poetry, drama, and non-fiction. We will learn terminology and basic concepts for each genre and then apply this knowledge toward understanding literature from a literary perspective. In the process of learning these concepts, we will also learn writing skills that will enable you to support your ideas about the texts we read. Along with required attendance and participation, major assignments may include: quizzes, a paper, midterm and final exams, and a short presentation. By the end of the semester, you will have a greater understanding of different genres as well as a greater appreciation for the literary arts. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. C: TU 8:05; Sect. D: TU 9:30—Robin Mosher

These sections of ENGL 251 are First-year Seminars. Enrollment is open to first-year students only. Obtain permission in Holton 014. 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 251 Introduction to Literature (non-majors)

Sect. E: TU 11:30—Carol Russell

This introductory course is designed for students not majoring in English. This section will include the study of short fiction, poetry, drama, and one novel. Students will learn literary terminology and basic concepts for each genre and then apply that knowledge toward the literature. This class will emphasize the relevance of literature by asking students to become aware of the ways literature connects to their lives. Students will take quizzes, write 1 or 2 papers, take 3 exams and a final, and prepare one final project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. F: TU 2:30—Carol Franko

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 253 Short Story (non-majors)

Section A: MWF 11:30; Sect. B: MWF 12:30—Tosha Sampson-Choma; Sect. C: TU 11:30; Sect. D: TU 1:05—Steffi Dippold; Sect. E: TU 2:30—Staff;

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

ENGL 260 British Literature (non-majors)

Section A: TU 1:05—Deborah Murray

This is a course in British literature for non-majors. Its primary purpose is to expose you to a range of significant texts from the British tradition, including influential writers such as Chaucer, Milton, and Blake as well as contemporary writers such as Zadie Smith and Tom Stoppard. Through classroom discussion and activities, we will work together to understand those texts. Another goal of this course is development of critical thinking abilities—so you can better study and understand any kind of text. The work for the course includes a creative project, three examinations, regular attendance, and active class participation. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 270 American Literature (non-majors)

Section A: MWF 9:30—Chris Nelson

This section of ENGL 270 is reserved for CAT Community students only. Obtain permission in Leasure 008. It will provide a sampling of literature written in the U.S. from the Realist and Modernist Periods to the present day with a special emphasis on how literature reflects the American Stor(ies). As the course is aimed at non-majors, no specialized background knowledge is necessary. Requirements for this course are active class participation, reading quizzes, several short essays and two comprehensive projects. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 270 American Literature: American Natures (non-majors)

Sect. B: MWF 1:30—Roger Friedmann

In this section of American Literature, we will survey poetry and prose written in the United States during the period following the Civil War until the Second World War. We will read works by Mark Twain, Emily Dickinson, Henry James, Kate Chopin, Edith Wharton, 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 designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 10:30—Greg Eiselein

This section of ENGL 287 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission in Holton 014. 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 will have a special emphasis on outsiders in literature, and it includes selected books of the Bible, Euripides's *Medea*, *Beowulf*, Shakespeare's *Othello*, Bronte's *Jane Eyre*, Wharton's *The House of Mirth*, Hurston's *Their Eyes Were Watching God*, and Haddon's *The Curious Incident of the Dog in the Night-Time*. 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 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 287 Great Books

Sect. B: MWF: 1:30; Sect. C: MWF 2:30—Anuja Madan

What is a classic? What makes a book great? How can we account for the popularity of some books over centuries and territories? These are some of the questions we will engage with as we read classics of world literature from ancient times to the present. We will read books that have been loved deeply by many readers, that can be read over and over again with interest and new insights, that explore important social and philosophical issues, and that have been considered influential. We will pay special attention to literary works that deal with the themes of rebellion, disillusionment, jealousy and a struggle to understand/reconcile with what it means to be human. Assessment will be based on class participation, discussion posts, essays, a midterm exam, and a final exam. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 295 The Literature of Rock and Roll

Section A: TU 9:30—Dan Hoyt

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission in Holton 014. If rock and roll is designed to be loud, fast, and danceable, how can it be reconciled with college classes, which are sometimes perceived as quiet, slow, and sedentary? What happens when the two concepts come together? In this CAT Community, we will attempt to find out: to discover something about rock and roll, about literature, about rock and roll history. During the semester, students will read a great deal, listen and respond to all kinds of rock and roll, complete all kinds of creative and academic assignments, and even form their own rock bands. That last item is neither a typo nor a joke. However — in the spirit of punk rock — no musical training or skill is required for this class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 295 The Hero's Journey

Section B: TU 9:30—Traci Brimhall

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission in Holton 014. Why has the world always told stories about heroes? Why do we need them, or at least need stories about them? What can and should a hero do in a world of real troubles? In this CAT Community, we will attempt to find out: to discover something about heroes, history, and literature. During the semester, students will read everything from epic poems to comic books, complete all kinds of creative and academic assignments, and even create their own superheroes. (Cosplay not required but encouraged!) K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

Section A: TU 9:30-10:45—Mark Crosby

This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. Obtain permission in Fairchild 215. 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. There will be four evening meetings of both sections jointly during the semester. In both classes, students will be encouraged to engage 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 range from Homer's *Iliad* and Shakespeare's *Antony and Cleopatra* through Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. Two papers 4-6 pages, with conferences and revisions, one term paper 6-9 pages, and a take-home final consisting of three essays of 3-4 pages on a choice of set topics. Class participation will be a substantial component in the course grade. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310 Introduction to Literary Studies

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

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. A good foundation in literary criticism will give you the ability to see any given problem from diverse points of view. This class will hone your analytical skills through the careful study of texts from the Middle Ages through the contemporary era. Readings will include *Sir Gawain and the Green Knight*, *Wuthering Heights*, *Their Eyes Were Watching God*, *Thomas and Beulah*, *The Piano Lesson*, and *The Invention of Hugo Cabret* in conversation with the 2011 film *Hugo*. This course will also introduce the major schools of literary criticism and consider how these approaches are useful in reading our class texts. This is a writing intensive course and active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. C: MWF 11:30—Shirley Tung

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. A foundational course for English majors and minors, designed as an introduction to the analysis of literary form, style, and technique. We will study a wide array of works of fiction, poetry, and drama through the lens critical interpretation, as well as read and respond to literary criticism. Close textual analysis and research will make up the bulk of the course work. This is a writing intensive course and active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. D: MWF 2:30—Kara Northway

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. 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 of poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: TU 9:30; Sect. B: TU 11:30—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 what fiction is and how it works, particularly in terms of different fictional genres and narrative techniques. We will read a variety of short stories, novellas, and novels from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and the stories' contents. In the process students will discover how writers have used this combination to create different modes of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final, unannounced quizzes, an optional analytical paper, and participation in class discussion. Because English 330 is designed to provide a safe space for open-ended discussion, students who plan to bring a concealed weapon into classrooms are discouraged from enrolling in this course. K-State 8 tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: TU 1:05—Katy Karlin

What is a Hitchcock zoom? What is film noir? How did the Hayes Production Code influence the course of American cinema? Is *Citizen Kane* the greatest film of all time? To learn the answers to these and other questions, take this class. We will study a 100-year range of films with regard to their social and political contexts, and explore how movies reflect technological advances and changing tastes from the silent era until today. We will also discuss durable genres including screwball, gangster pictures, satire, horror, and, of course, film noir. Attention will be given to the contributions of women and African Americans in film. Students will be assigned to watch films outside of class and come ready to discuss them; they will also get hands-on experience in filmmaking. Requirement include a midterm, a 4-page paper, a brief class presentation, and a choice between taking a final exam and producing a video essay. K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama

Section A: TU 2:30—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' *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

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

This course will introduce students to Shakespeare's plays and their major themes. We will proceed by genre, reading two each of the comedies, histories, tragedies, and romances. As we read, we will attempt to make connections among the works and their historical contexts and among the various works themselves. As a springboard into the plays, we will also engage with Shakespeare criticism. Requirements: class discussion, short response papers, two critical essays, a research project, and a comprehensive exam. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 8:30—Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. This section of Literature for Children introduces and interprets key texts of children's literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

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

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. Students work with the professor to develop a series of evaluative criteria to help explain how excellent children's literature achieves its artistic successes. We look together at both the visual and prose elements of picture books, easy readers, comics, nonfiction, and novels to develop a vocabulary for explaining the artistic choices (and the consequences of those choices) of creators of great literature for children. 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 group project, one group presentation, two short group papers, four one-page papers, and creative thinking to develop new ideas for reading children's literature based on the techniques we develop in class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: TU 2:30—Kim Smith

Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this older world to be identical to our own. But in our exploration we'll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we'll examine some of the central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises. Course requirements will likely include two short papers, a midterm and a final, as well as much class discussion. ENGL 361 fulfills three credits of the British Literature overlay req. or the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 9:30—Naomi Wood

This course surveys literature from the British Isles, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays, short stories, and a novel, students will become familiar with the social and literary trends that characterize each of the four periods the course explores. Students who do well in the class will make attendance and participation a priority. Assessment based on these and quizzes, out-of-class essays, and in-class exams. British Survey 2 counts toward the British literature overlay req., or, under certain conditions, either the pre- or post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: TU 2:30—Steffi Dippold

Looking at texts from the Encounter to the Civil War, this course surveys the multi-voiced and multi-ethnic literatures of early America. We will explore a wide variety of texts: records of travel and exploration, Native trickster tales, material culture, journals of spiritual self-examination, hymn singing, painting, poetry, pamphlets, diaries, captivity narratives, revolutionary declarations, ballads, short stories, slave narratives and gothic tales. We will also identify when and how a specific stripe of U.S. literature asserted its claim to the term "American." ENGL 381 fulfills three credits of the American Literature overlay req. or, under certain conditions, either the pre- or post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2: The Making of Americans: A Survey

Section A: TU 11:30—Tanya González

This course is a survey of American literature from 1865-present. Through the study of writers working in a variety of genres, including poetry, drama, essays, short stories, and a novel, students will investigate the "making of Americans," to use the title of a Gertrude Stein collection. In short, through these narratives we will see the historical shifts that affect constructions of national identity, and how literature exposes the varied and diverse ways we understand citizenship and belonging. The course requires consistent and active participation, a reading journal, class presentations, and two midterm exams. This course fulfills three hours of the American literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 386 African American Literatures

Section A: MWF 9:30—Tosha Sampson-Choma

The African American literary tradition is an integral part of the American literary canon. An examination of African American literature reveals Black Americans' long and arduous journey toward the attainment of freedom, equality, and respect. In the face of racial segregation, lynching, migration northward and westward, desegregation, economic oppression, sexual oppression, and inequality, African Americans have sought to define themselves through both a homogeneous or collective Black identity as well as through individual constructs built upon intersections of race, class, gender, religion, and geography. This course will present an overview of some canonical texts that center issues of identity. Examining the historical, social, and cultural contexts of various texts will grant us a more holistic perspective of African American and American literary frameworks. Among the potential authors to be discussed are Frederick Douglass, Harriet Jacobs, Charles Chesnut, Paul Laurence Dunbar, Ann Petry, Dorothy West, Richard Wright, James Baldwin, Amiri Baraka, Paule Marshall, Toni Morrison, and Alice Walker. Students will engage in active discussion, give a presentation, lead a portion of one class, complete several in-class assignments, and four essays. This course fulfills the diversity overlay, three hours of the American Literature overlay req., and/or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: TU 1:05; Sect. B: TU 2:30—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

Section A: MWF 11:30—Cydne Alexis

With this pen, on my Macbook, next to my dog, by this window—these are some of the material preferences and rituals we exhibit when we write. But what are the implications of these preferences on our writing process? And how can we engage what we know about the writing process to teach others how to write? This course will provide answers to these questions through interdisciplinary readings in writing studies, socio-linguistics, and related disciplines and through close analysis of our own writing practice. When you leave this course, you'll know more about the forces that either greased the wheels for or disabled your path to becoming literate; influential movements in writing studies and education (such as process vs. product) that have shifted the way writing is taught at all levels; resources related to our writing practice (materials, rituals, people, places); interdisciplinary, research-based methods of teaching writing; and how to design writing assignments that are both effective *and* motivate students. You will produce four multi-modal writing projects and take a mid-term and final.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Sect. B: MWF 9:30—Theresa Merrick; Sect. C: MWF 9:30; Sect. D: MWF 10:30; Sect. E: MWF 12:30—Roger Friedmann; Sect. F: TU 8:05; Sect. G: TU 9:30; Sect. H: TU 11:30; Sect. I: TU 1:05—Marcella Reekie; Sect. J: MWF 10:30; Sect. K: MWF 12:30—Staff; Sect. L: TU 1:05—Han Yu; Sect. M: MWF 2:30—Staff. **Sections J and K reserved for current seniors only. Permission obtained from English Department, ECS 108, beginning Monday, 13 March 2017.**

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

Section A: MWF 8:30; Sect. B: MWF 9:30—Staff; Sect. C: MWF 10:30; Sect. D: MWF 11:30; Sect. E: MWF 12:30; Sect. F: MWF 1:30; Sect. G: MWF 2:30—Staff; Sect. H: TU 8:05; Sect. I: TU 9:30; Sect. J: TU 11:30—Danielle Turner; Sect. K: TU 1:05—Staff; Sect. L: TU 2:30—Anna Goins; Sect. M: TU 2:30; Sect. N: MWF 1:30; Sect. O: MWF 2:30; Sect. P: TU 2:30—Staff; Sect. ZA: online—Phillip Marzluf

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 420 Topics/Film: Race, Gender, and Class in Horror Film and Literature

Sect. A: TU 1:05; Lab M 7:05-9:55 p.m.—Don Hedrick

What makes us afraid? What makes a monster? What do terror and terrorism have in common? In reading and viewing selected examples from the history of horror literature and cinema, from silent films and classics to contemporary “slashers” (Poe, Lovecraft, Hitchcock, Kubrick, Oates), with some critical readings as supplements, we will especially consider them through the lenses of race, gender, and class. Some materials may be especially disturbing to some students, but enrollment in the course constitutes an understanding that readings and viewings are required. In addition to requiring a Monday evening lab for viewing the films with the class, responsibilities include regular exercises and short papers or reports, two hour exams and a final project. ENGL 420 has been approved to count for the GWSS major. K-State 8 Tag: Aesthetic Interpretation.

ENGL 430 The Structure of English – An Introduction to Linguistics Course

Sect. A: TU 9:30—Mary Kohn

Have you ever wondered why toddlers say “wun” for “run”? Or if “Bae” and “Twerk” are words? Are you curious about how American Sign Language works? Have you wondered why Americans say “I graduated from the university” while Brits say “I graduated from university”? Or, are you curious about why the NATO alphabet was created to communicate letters over the phone? This course is a whirlwind tour of English designed to introduce you to common language patterns and structures ranging from the study of sound, the study of meaning, and the study of word and sentence structure to how babies learn to speak to why languages change over time. This course will not only expand your knowledge of English but will teach you tools for analyzing a variety of languages. You'll practice linguistic analysis through multiple “language investigations” and participate in a learning symposium on the linguistic structure of the English language.

ENGL 435 Linguistics for Teachers

Section A: TU 8:05—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 participation in discussion boards. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S

ENGL 440 Harry Potter's Library

Section A: T 7:05-9:55 p.m.—Karin Westman

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. 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 (re)read *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, online message board, a paper, and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 445 The Science Fiction Short Story

Section A: TU 1:05—Carol Franko

Through the lens of the science fiction short story, we will study major styles and themes of science fiction from the 19th-21st centuries. Using *The Wesleyan Anthology of Science Fiction* we'll read stories by writers including Isaac Asimov, Octavia E. Butler, Arthur C. Clarke, Robert A. Heinlein, Stanislaw Lem, Ursula K. Le Guin and Ted Chiang. We'll explore themes of alien encounters; artificial/posthuman life-forms; time travel; gender and sexuality; utopias/dystopias; and apocalypse and post-apocalypse. Students will take quizzes, write one short analysis and a longer essay (with the option of writing a science fiction story), and take a midterm and a final exam. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 2:30—Danielle Turner

This class will explore what it means to be creative: the processes, pitfalls, and the theories of creativity. Throughout the semester, you can expect to develop a creativity sketchbook, take part in discussions and activities, and attend area events meant to fuel your creativity. You will be asked to move outside of your comfort zone and take creative risks in designing your course project. The instructor will help you to choose your topic and design your project. Additional assessments include: a midterm, a book review, and an informal project proposal, presentation, and reflection. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 11:30; Sect. B: MWF 12:30—Chris Nelson

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. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: MWF 10:30—Elizabeth Dodd

This course is just as the title suggests, an introduction to poetry writing. That is we'll focus on the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise detail. There will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshopping each other's poems in class. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 12:30—Staff

This course is an introduction to literary nonfiction—factual writing about the self or the world that employs the craft of the creative writer, such as scene, setting, dialogue, and figurative language. We will explore these fundamentals of the genre and survey some of the kinds of nonfiction, such as memoir, personal essay, literary journalism, and nature writing. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 490 Development of the English Language

Sect. A: TU 1:05—Mary Kohn

This course takes students on a 1,500-year tour of the English language. We will begin by acquiring the linguistic tools necessary for this exploration, and we will use these tools to trace a "family tree" for English. We will then consider the socio-cultural and linguistic factors that changed the English language, and we will identify the historical sources for current prescriptive rules for Standard English. Finally, we will explore the rise of English as a global language and the influence of changing technologies and social structures on the English spoken today. Students will complete two exams, regular homework assignments, and give presentations on regional or global varieties of English. K-State 8 Tag: Historical Perspectives.

ENGL 495 English Internship

Section A: TBA – Karin 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. See http://www.kstate.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

Individual investigation in authors, genres, periods of literature or language. Pre-Requisite: Background of preparation needed for investigation undertaken. See http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

Guided study in which the student will formulate/explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of instructor required. See http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 499 Honors Project

Section A: TBA – Karin Westman

Open only to Arts & Sciences students/active members of the University Honors Program. See http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 500 Writing Center Theory/Practice

Section A: MWF 8:30—Stacia Gray

This hands-on, interactive course is designed for those who like to write and want to gain insight into the strategies of effective writers and teachers. You will read writing and writing center theory and strengthen your writing practice. Through observations of tutors and an apprenticeship in the Writing Center, you will learn to tutor others and improve your own writing craft. Topics of study include a wide variety of writing-related issues, such as the dynamics of peer tutoring, the writing process, rhetoric, grammar, revision, ESL issues, and writing across the disciplines. This class 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 in the course; in fact, we encourage cross-disciplinary participation. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: two writing projects, presentations of your work, reading responses, regular class attendance and participation, observations of writing center tutors, and an apprenticeship in the Writing Center. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 510 Editing, Multimedia, and Professional Writing

Section A: TU 2:30—Han Yu

ENGL 510 offers students a range of skills and experiences essential in today's multimedia society and professional workplace. Students will learn and practice editing skills (specifically, developmental editing and copyediting). They will learn several common genres and communication platforms used in the professional workplace: correspondence, proposal, social media, and press release. The class also guides students as they prepare for internships and/or employment.

ENGL 516 Written Communication for the Sciences

Section A: MWF 10:30; Sect. B: MWF 11:30—Charlotte Hyde; Sect. C: TU 1:05—Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. 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 Mystery

Section A: MWF 11:30—Christina Hauck

"What do women want?" Sigmund Freud famously asked, thereby dismissing one half of the world's population as an unsolvable "mystery" (not to mention displaying a surprising lack of insight and/or empathy). In this class, we'll assume that one of the things women want is answers to life's big questions, and we'll explore the ways that writers of mystery novels frame and answer (or refuse to answer) those questions. Beginning with a historical and a generic framework, we will study work by contemporary writers who are themselves women (including Donna Leon, Sarah Paretsky, JM Redman) or whose work features women characters (including Stieg Larsson and Alexander McCall Smith). Successful completion of the course will require regular attendance and participation, a reading journal, two essays, a mid-term and a final. English 525 can be taken for GWSS credit and for the GWSS Graduate Certificate. This course fulfills the diversity overlay req., three hours of the American literature overlay req., and/or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation

ENGL 545 Literature for Adolescents

Section A: MWF 8:30—Anne Phillips

In English 545, students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature (including books that are often taught across Kansas). We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community and the world. We'll study classics such as Salinger's *The Catcher in the Rye*, Myers' *Monster*, and Anderson's *Speak*, as well as more recent texts. We also will screen the essential teen film *Rebel Without a Cause*. Along the way, we just might have to read the comic adventure romance that is one of my Top Ten Favorite Books of All Time. Requirements: quizzes, two papers/projects, two midterm exams, and a final. This class is required for Secondary Education/English majors, but others are most welcome to enroll. ENGL 545 fulfills three hours of the American literature overlay req. and/or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 570 Law, Politics, and Social Justice in Shakespeare

Sect. A: TU 11:30—Don Hedrick

A large, enthusiastic part of Shakespeare's audience would have been the students from London's Inns of Court law schools uproariously responding to the Bard's famous line, "First, let's kill all the lawyers!" This class will study several plays, especially attending to their relation to political and legal concepts, reasoning, and practice, by connecting them to contemporary issues such as inequality, racism, gender politics, incarceration, fascism and authoritarianism. We read, for example, *Othello* (evidence), *The Merchant of Venice* (contract, equity), and *Measure for Measure* (justice, moral legislation). Selected collateral readings will support our exploration: political writings of the age; historical debates about women's rights; documents about witchcraft and judicial torture; essays on language and performance; considerations of how law is like literature. There will be short exercises or quizzes or reports, one or two exams (part of which may be take-home), one or two papers, and a final project. ENGL 570 fulfills three hours of the British literature overlay req. or the pre-1800 overlay req. for English majors. K-State Tags: Aesthetic Interpretation, Ethical Reasoning.

ENGL 580 World Literature

Section A: TU 11:30—Phillip Marzluf

You will encounter a wide variety of genres as well as the literary traditions of approximately twelve countries throughout Asia and Africa, as we attempt to define "world literature" and examine it as a series of important collisions: collisions between the West and the East, between pastoral/nomadic and agrarian/settled communities, between competing belief systems, between World Englishes and local languages, between "traditional" and modern practices, and between patriarchies and women. Some of the writers we will cover will be Chinua Achebe, Chimamanda Ngozi Adichie, Nnedi Okorafor, Leila Aboulela, Ngugi Wa Thiong'o, Frantz Fanon, Mhosin Hamid, Salman Rushdie, Yu Hua, Dashdorj Natsagdorj, Han Kang, and others. In addition to weekly quizzes, you will write three short papers and one longer paper, do a presentation, and participate in at least one collaborative experience. ENGL 580 fulfills the diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Global 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. See http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 605 Medieval Others: Dragons, Damsels, and Death

Section A: MWF 1:30—Wendy Matlock

Modern stereotypes of the Middle Ages feature monstrous dragons, damsels in distress, and an obsession with death. Our class will interrogate those medieval others, asking where these stereotypes come from and what they tell us about our own and medieval culture. We will explore a wide range of Arthurian literature, beginning with Geoffrey of Monmouth and concluding with Disney's *The Sword in the Stone*, and we will also read some of the most enduring literature from the Middle Ages, including *Beowulf*, the *Lais* of Marie de France, and *Sir Gawain and the Green Knight*. Knowledge of Old or Middle English is not expected and most of our reading will be in translation. This course fulfills three credits of the British literature overlay req. or the pre-1800 req. for English majors. K-State Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 630 Victorian Childhood

Section A: TU 8:05—Naomi Wood

Picture a "typical Victorian child" and you may think of frills, curls, and Kate Greenaway, or you may think of hunger, peril, and Oliver Twist. This course unpacks nineteenth-century investments in the idea of childhood, and how these ideas provided foundations for how we think of children today. Texts are not yet finalized but will include some written for general audiences by Brontë, Dickens, and Eliot, and some written for child audiences by Yonge, Kingsley, MacDonald, Carroll, and others. Assessment will be based on participation, exams,

and a research project. This course fulfills three credits of the British literature overlay req. or the post-1800 req. for English majors. K-State Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650 Dream Acts: ImMigration in American Literature

Section A: TU 9:30—Tanya González

Immigration has once again become a contentious topic in the U.S. as governors, legislators, and lawyers grapple with the questions of who belongs in this country and who counts as its citizenry. This course examines the ways immigration and migration are portrayed in 20th and 21st century American literature. We will also look at the relationship between these stories and what remains of an American Dream. This course uses a literary and cultural studies approach to the analysis of American Literature. In addition to poetry, short stories, and novels, we will read secondary materials comprised of important texts on immigration law, globalization, nationalism and identity within international, Ethnic, and American Studies. Requirements for the course consist of active participation; a research presentation; an annotated bibliography; and a research essay. This course counts for the diversity overlay, three hours of the American literature overlay, and/or the post-1800 overlay req. for English majors. K-State Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 660 Sherman Alexie & Louise Erdrich

Section A: T 3:55-6:45—Lisa Tatonetti

Come fall in love with two National Book Award winners: Spokane/Coeur D'Alene poet, fiction-writer, and filmmaker Sherman Alexie and Anishinaabe poet & fiction writer Louise Erdrich. You will laugh, you will cry, you will snort milk through your nose as we read a fabulous sampling of Alexie's sarcastic and hilarious poetry, prose, and children's lit and Erdrich's interrelated novels, which tells the rich and often hysterically funny story of the fictional Little No Horse Reservation. We'll read fiction, poetry, and YA/children's lit by both authors, including Alexie's *The Business of Fancydancing* (poetry), *Reservation Blues* (novel), and two YA novels: *Flight* and *The Absolutely True Diary of a Parttime Indian*; and Erdrich's *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* and *The Game of Silence*. Requirements include engaged participation, a sense of humor, a willingness to read carefully for our daily quizzes and to complete in-depth research for an annotated bibliography and final paper. Email Dr. Tatonetti: tatonetti@ksu.edu with questions. This course fulfills the diversity overlay req., three credits of the American literature overlay req., or the post-1800 req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing: Prose Fiction

Section A: TU 2:30—Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 13 March 2017. In this class we will build upon the basics covered in the introductory creative writing class, emphasizing narrative voice, language, and development of character. Students will hone their critical skills by reading stories written by their classmates as well as fiction by established contemporary authors. Students will generate and substantively revise 30 pages of original fiction. K-State 8 Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing/ Nonfiction

Section A: T 7:05-9:55 p.m.—Traci Brimhall

Permission obtained from English Department, ECS 108, beginning Monday, 13 March 2017. This class is for students who have a strong sense of the fundamental craft of nonfiction who want to expand and enrich their writing skills. We will read, examine, and write about a diverse selection of essays, plus a book by whoever the year's Visiting Writer in the genre may be. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 2-3 essays drafted and revised. Prerequisite: for undergraduates, ENGL 465 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 670 Eighteenth-Century British Women Writers

Section A: MWF 12:30—Shirley Tung

The long eighteenth-century heralded the birth of the first professional women writers, whose works questioned gender paradigms, reshaped the role of women within domestic and public spheres, and legitimized writing as a female occupation. Beginning with the Restoration playwright, poet, and novelist, Aphra Behn—credited by Virginia Woolf for “earn[ing] [women] the right to speak their minds”—and concluding with the political writings of Mary Wollstonecraft, this course identifies the significant contributions from the lesser-known forebears of the feminist literary tradition. In addition to reading novels by the predecessors of Jane Austen and the Brontës, we will look at the proliferation of published writings by eighteenth-century women across a multitude of genres, including poetry, drama, critical essays, travel writing, and newspaper and magazine articles. As part of our study, we will also cover feminist scholarship from the most influential female academics in eighteenth-century studies. Assessment will comprise an oral presentation, a midterm, and a final essay on a topic of special interest to the student. ENGL 670 has been approved to count for the GWSS Graduate Certificate and may satisfy requirements for the GWSS major. It also fulfills the diversity overlay req. and three credits of the British literature overlay req. or the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 Introduction to Postcolonial Literature

Section A: MWF 11:30—Anuja Madan

If global politics in the 19th and early 20th centuries were marked by the effects of European colonialism, the second half of the 20th century saw colonized peoples in Asia, Africa and Australia rising in revolt against the colonizers to usher in the age of post-colonialism. Upon gaining independence previously colonized countries technically became 'post-colonial' in temporal terms. But they still struggled with existing and new power hierarchies and divisive politics that were reminiscent of colonial inequities. This brought to the forefront important political and intellectual concerns about what being 'post-colonial' really meant.

This course is an introduction to postcolonial literature and theory. We will discuss, through the lens of major postcolonial theories, literary texts that, as John McLeod puts it, have been "produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism, and resistance to it, in either the past or the present." We will study a range of texts from Africa, the Caribbean and South Asia, many of which revolve around child/young adult protagonists. The course will engage with the major themes, vocabulary, and problematics of postcolonial literature and criticism—including issues of nation and belonging, adolescence and identity formation, gender and sexuality, power and representation, violence and memory, and hybridity. Assessment will be based on class participation, response papers, essays, and a final research paper. This course fulfills the diversity overlay req. and three credits of the post-1800 req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Film Adaptations of Children's Classics (undergraduates only)

Section A: MWF 9:30—Anne Phillips

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. This course is intended only for undergraduate English majors who have completed 24 hours in the major. Students will study children's literature that has been adapted to film (with some brief attention to television, multimedia, and game adaptations, as well). We will read the source texts; in addition, we may view multiple film versions of works when applicable. We will read excerpts of Linda Hutcheon's *A Theory of Adaptation*, and scholarship on individual films as well. The focus of the course will be on adaptation rather than film *per se*. Possible works we will study include de Beaumont's "Beauty and the Beast" with Cocteau's *La Belle et la Bete* (1946) and scenes from Disney's animated and live-action versions; Burnett's *A Little Princess* (1905) with segments from the 1917, 1939, and 1995 films based on it; short films based on Lobel's *Frog and Toad* and Minarik's *Little Bear*; Dick King-Smith's *Babe the Sheep-Pig* and the 1995 film *Babe*; and Brian Selznick's *The Invention of Hugo Cabret* (2007) along with the 2011 Scorsese film. Students will be responsible for screening films on their own time. Assignments may include quizzes, midterm and final exercises, a creative project, and a research paper. This course fulfills three credits of the American literature overlay req. and/or the post-1800 overlay req. for English majors.

ENGL 700 Old English

Section A: TU 1:05—Kim Smith

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. This course fulfills three credits of the British literature overlay req. or the pre-1800 overlay req. for English majors.

ENGL 758 Scientific Communication

Section ZA: Distance--Staff

ENGL 761 CW Workshop: Short Fiction

Section A: TU 11:30—Dan Hoyt

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. 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

Section A: MWF 8:30—Elizabeth Dodd

Obtain permission from the English Department, ECS 108, beginning Monday, 13 March 2017. This course is designed for graduate students and advanced undergraduate students. We will read multiple full-length collections of contemporary poetry as well as essays on contemporary poetics in addition to writing, critiquing, and revising several poems. Recommended prerequisite for undergraduates: ENGL 663.

ENGL 795 Literary Criticism

Section A: MWF 9:30—Greg Eiselein

Literary Criticism is a survey of Western literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course in the history of ideas—specifically, ideas related to the theory and criticism of literary texts. The course begins with a survey of major figures in the development of literary theory. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to the historical and social contexts. This survey will include Plato, Aristotle, Maimonides, Kant, Nietzsche, Du Bois, and more. This survey should provide a basic frame of reference from which to understand and assess the contemporary theoretical and critical scene. The second half of the course covers developments in the twentieth century, including feminism, Marxism, psychoanalysis, formalism, structuralism and deconstruction, reader-response theory, gender and queer theory, postcolonialism, and postmodernism. Special emphasis will be given at the end of the course to emerging trends in twenty-first century literary criticism. Our textbook will be *The Norton Anthology of Theory and Criticism*, 2nd edition, ed. Vincent B. Leitch. Requirements include a midterm and final examination, four short papers (3-6 pages), some short and informal writing assignments, active participation and class attendance. The course is open to juniors, seniors, and graduate students. ENGL 795 is a Primary Texts course.

ENGL 797 Professional Writing Internship

Section A: TBA—Anne Longmuir

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—Anne Longmuir

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 (Graduate students only)

Section A: MWF 10:30; Sect. B: MWF 11:30—Anne Longmuir

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—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 825 Seminar: Voices of the Past (graduate students only)

Section A: U 3:55-6:45—Dan Hoyt

Famously, William Faulkner said, "The past is never dead. It's not even past." In this class, we'll try to figure out what the heck he might have meant and implied and ignored by making this statement. We will read critics such as Bakhtin, we'll read some "history," and we'll even look into the neuroscience of our actual brains and memories. We may or may not read some Faulkner. But, mainly we'll look at contemporary prose work — fiction and nonfiction that recreates and examines, reinvents and re-animates the great, vast past. Possible texts include *Fingersmith* by Sarah Waters, *The Throwback Special* by Chris Bachelder, *The Woman Warrior* by Maxine Hong Kingston, *Beloved* by Toni Morrison, etc. Students will write a seminar-length critical/creative work, take weekly reading quizzes, complete a midterm and final exam, and lead a full day of class discussion. The work will be hard, but you'll leave with memories, shards of the past.

English 825 Seminar: Children's Animation (graduate students only)

Section B: W 5:30-8:20 p.m.—Joe Sutliff Sanders

In 1987, Cy Schneider, the former head of Nickelodeon and one of the most important figures in the history of children's television, wrote that "[t]he best way to improve children's television is to begin communicating with children clearly, and with the honesty, sensitivity,

and respect they deserve." Three pages later, he wrote that for children's television, the "first mission is to entice viewers to watch the commercials." In this course, we will explore the history and conflicted goals of animation for children, focusing especially on television animation (*Batman*, *Strawberry Shortcake*, *My Little Pony*, *Charlie Brown*, and others) but also exploring key figures and films in children's animated cinema (including works by Miyazaki, Disney, Pixar, and others). Central to our conversation will be the twin masters of respecting the child audience and monetizing their attention. We'll discuss the history of animation, the effect of changing technology, and the role that government has played in protecting/respecting/monetizing the children in front of the screens. Course requirements include heavy reading in history and theory, significant time out of class watching the primary texts, one or two group projects, a presentation to the class, and one or two papers between 10 and 20 pages in length each.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir