

English Department Course Descriptions Spring 2018  
[www.ksu.edu/english/courses](http://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: "Close Encounters of the Literary Kind"**

Section A: TU 1:05-2:20—Shirley Tung

The literary critic Edward Said defines education in the Humanities as "a sustained encounter with the actualities of reading and interpretation." This course asks students to question what it means to be a reader encountering a text. What kind of expectations do we carry? How do texts reinforce or subvert these expectations? And, paraphrasing the Renaissance poet, Ben Jonson, how do we "read [texts] well: that is, to understand"?

In this course, we will focus on literary classics continually referenced by popular culture, like the countless adaptations of *Frankenstein* in film, TV, and theater. How are our encounters with texts shaped, for better or worse, by the cultural consciousness? What is it about these texts that make them popular and relevant? How do allusions to other works operate meaningfully within the texts we encounter? In addition, we will consider how encounters are portrayed (in the more traditional sense) in books like *Gulliver's Travels* and *The Tempest* and films such as *Close Encounters of the Third Kind* (1977) and *Arrival* (2016). These works not only chronicle travel to foreign lands and/or contact with the "other," but also attempt to destabilize the familiar, blurring the boundaries between the natural and supernatural, alien and terrestrial, ancient and modern, moral and immoral, and society and self, thus calling into question what it means to be human. Course requirements: active class participation, weekly online discussion board posts, writing workshop assignments, and three papers.

**ENGL 210 Honors English: "He Said, She Said: Language, Power, and the Construction of Knowledge"**

Section B: MWF 8:30—Mary Kohn

Are Katy Perry and Rihanna 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. In this course we will explore connections between language use and gender identity to investigate the various ways distinct disciplines establish and communicate knowledge. 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 speech analysis, 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 provide students with the written and oral communication skills necessary to communicate with popular and academic audiences.

**ENGL 220 Fiction into Film**

Section A: MWF 8:30; Sect. C: MWF 2:30—Katy Karlin; Sect. D: TU 11:30-12:45—Lisa Tatonetti; Sect. E: TU 2:30-3:45—Abby Knoblauch; Sect. F: TU 8:05-9:20—Staff

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 220 Fiction into Film**

Sect. B: MWF 1:30—Mark Crosby

'The End is Nigh': In this class we will read novels and stories from different periods and genres and compare them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. The class will take an 'apocalyptic' theme with texts including Philip K. Dick's "Do Androids Dream of Electric Sheep" (*Blade Runner*), Cormac McCarthy's *The Road*, and Pierre Boulle's *Le Planete des singes* (*Planet of the Apes*). Assignments include essays, group presentations 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 251 Introduction to Literature (non-majors)**

Section A: MWF 10:30--Staff; Sect. B: MWF 11:30; Sect. C: MWF 12:30; Sect. D: MWF 1:30—Chris Nelson; Sect.ZA: Distance--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)**

Section E: TU 8:05-9:20; Sect. F: TU 9:30-10:45—Robin Mosher

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 three exams. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 253 Short Story (non-majors)**

Section A: MWF 9:30; Sect. B: MWF 10:30—Cindy Debes; Sect. C: TU 9:30-10:45—Carol Russell; Sect. D: TU 11:30-12:45; Sect. E: TU 1:05-2:20; Sect. F: 2:30-3:45—Ann Reckling; Sect. ZA: TU 5:30-7:55, (12/26-1/12)—Traci Brimhall

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

**ENGL 270 American Literature**

Section A: MWF 9:30—Stacia Gray

This course 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 explore the historical and cultural contexts in which these texts were produced and 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 designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

**ENGL 270 American Literature**

Sect. B: TU 9:30-10:45—Tim Dayton

We will look at American literature and culture through three crucial moments: 1) Puritanism in colonial New England; 2) Enlightenment and revolution in the 18th century; 3) Slavery, Civil War, and the beginning of industrialization. We will read literature in relation to the major historical, cultural, social, and political questions and problems of the United States over the course of roughly 250 years. Reading will include non-fiction (William Bradford, Benjamin Franklin, Frederick Douglass), poetry (Anne Bradstreet, Mercy Otis Warren, Henry Wadsworth Longfellow, John Greenleaf Whittier), and fiction (Mark Twain). Graded assignments: short out-of-class assignments, two tests, a final, and a 5-7 pp. paper. 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 1:30; Sect. B: MWF 2:30—Kim Smith

King Arthur and his knights of the round table have been a staple of literature for more than a thousand years. In this course we'll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We'll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

**ENGL 287 Great Books**

Sect. C: TU 2:30-3:45—Shirley Tung

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 reading for this course includes Geoffrey Chaucer's *Canterbury Tales*, William Shakespeare's *Tempest*, Jonathan Swift's *Gulliver's Travels*, Mary Shelley's *Frankenstein*, Charlotte Brontë's *Jane Eyre*, Jean Rhys' *Wide Sargasso Sea*, and Vladimir Nabokov's *Lolita*. Course requirements: active class participation, weekly online discussion board posts, two group presentations, a creative project, and a reading journal. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 310 Introduction to Literary Studies**

Section A: MWF 9:30; Sect. B: MWF 10:30—Tanya González

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 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 310 Introduction to Literary Studies**

Sect. C: TU 11:30-12:45—Michele Janette

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings will include short lyric poems, excerpts from Dante's epic poem *Inferno*, short stories by Maxine Hong Kingston, experimental fiction by Lily Hoang, Richard McGuire's graphic novel *HERE*, and Qui Nguyen's play *She Kills Monsters*—"a heart-pounding homage to the geek and warrior within us all" that is being performed at KSU in April – we'll go! We will also learn to read and practice styles of professional literary criticism. One of the joys of English 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes regular short assignments and 5 longer papers. K-State tag: Aesthetic Interpretation.

### **ENGL 310 Introduction to Literary Studies**

Sect. D: TU 1:05-2:20; Sect. E: TU 2:30-3:45—Kara Northway

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 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 315 Cultural Studies**

Section A: TU 11:30-12:45—Anuja Madan

Have you ever found yourself wondering about the meaning of an interesting film or music video or lyrics to a new song? Cultural Studies is based on the assumption that cultural productions—film, music, television, visual art, etc.—have meanings that can be studied. Thus, we can look at these cultural productions as "texts" and analyze them much like we do literature. While these cultural productions can have many meanings, they often tell us about relationships of power and how we as raced, gendered, and sexual beings relate to each other and to our society. Throughout this semester, we will study various texts from popular culture (including films, music videos, TV shows and literature) to figure out *how* meaning is produced in these texts. Because this course is an introduction to the interdisciplinary work of cultural studies, a substantial amount of time will be spent reading and analyzing key theories. In addition, we will be applying those theories widely to analyze cultural expression both past and present. Course requirements include active verbal and online participation, a class presentation, two essays, and a final project. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 330 Fiction**

Section A: TU 1:05-2:20—Christina Hauck

During the first half of the semester we'll study short stories, including a couple of collections, considering the formal elements of fiction and ways that different authors manipulate those elements in order to make the fictive seem real. During the second half of the semester we'll study six short novels by English, Irish, and American writers, considering how the longer more elastic form of the novel enables the fuller development of the fictive world. Requirements: regular attendance, informed participation, reading quizzes, a midterm, a final, a creative project, a short essay, and one presentation. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 340 Poetry**

Section A: MWF 2:30—Steffi Dippold

"Sing, oh Muse the wrath of Achilles"—Homer begins the *Iliad* with this famous comparison of poetry and song. Our class will take the oft-repeated analogy literally and pair readings of poems from Shakespeare to Adrienne Rich with the analyses of song lyrics by Beyoncé, Kanye West, Prince, Elvis, Billie Holiday, Nirvana, and more. In doing so, we will explore the art of storytelling and examine the conventions that lyric texts—printed, sung, or rapped—require to be understood. In particular, we will dig deep into the rich toolkit of formal and figural devices that both poets and musicians use to construct pattern and thus meaning, when they sing that they are "Four, Five Seconds from Wildin'" (Rihanna), "Walk[ing] the Line" (Johnny Cash), and discovering that their "Life is one Big Rhyme" (Common). K-State 8 Tag: Aesthetic Interpretation.

### ENGL 340 Poetry

Sect. B: TU 9:30-10:45—Ann Reckling

This course introduces students to close readings of poems. Students learn terminology and critical methods for identifying and evaluating the elements that comprise poems. Group discussions, interpretive written work, exams, original creative work, and analysis of original work enable students to utilize a comprehensive arsenal of poetic terms and to discover the architecture, insights, rigors, and pleasures of a wide range of poetry. K-State 8 Tag: Aesthetic Interpretation.

### ENGL 350 Shakespeare

Section A: MWF 9:30; Sect. B: MWF 10:30—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 inventive, 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 today. We will have the wonderful opportunity to see a professional production in the McCain Auditorium series of Shakespeare's *Hamlet* (required) in order to experience Shakespeare for one of the important reasons for his enduring value—live performance. Responsibilities include regular reading quizzes and exercises and group projects, two exams and final, and two short papers (one of which may be substituted with a prepared scene, or with an approved "outreach" or community activity). K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### ENGL 355 Literature for Children

Section A: MWF 8:30—Staff

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** This section of Literature for Children is designed to introduce major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature and culture. Components of the course include picture books, fairy tales, poetry, fantasy, and realism, among others. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

### ENGL 355 Literature for Children

Sect. B: MWF 9:30—Naomi Wood

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** In this course we explore characteristic genres and conventions of children's literature. It is designed to inspire active learning, discussion, and critical thinking. The goal is to empower students to think critically about how and why children's books are the way they are, and to assess the ways books teach and delight. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

### ENGL 355 Literature for Children

Sect. C: TU 1:05-2:20—Anne Phillips

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** Literature for Children introduces key texts of children's literature and offers lively conversations about them. The course includes units on picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: quizzes, a picture project/essay, one additional paper/project, two midterm exams, and a final exam. Enrollment is by permission only. 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 361 British Survey 1

Section A: TU 9:30-10:45—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*, *Sir Orfeo*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Faerie Queene*, *The Duchess of Malfi*, and *Paradise Lost*. 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 numerous short papers, two exams, two formal papers, and enthusiastic participation. This course fulfills three credits of the British Literature overlay or the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### ENGL 362 British Survey 2

Section A: TU 11:30-12:45; Sect. B: TU 1:05-2:20—Anne Longmuir

This course offers a survey of poetry, prose, and drama from the British Isles from the late seventeenth century to the present day. We'll read works by a representative selection of authors (including Jonathan Swift, William Wordsworth, Mary Shelley, Christina Rossetti, Virginia Woolf, Phillip Larkin and Zadie Smith) as we consider the development of literary movements, genres, and styles

alongside a cultural and historical context that takes us from Britain's early rise as a global superpower to 2016's Brexit vote. Course req.: active class participation, quizzes, two papers, and two exams (mid-term and a final). ENGL 362 fulfills three credits of the British Literature overlay and the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 381 American Survey 1**

Section A: MWF 11:30; Sect. B: MWF 12:30—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 and can fulfill either the pre-1800 or post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 382 American Survey 2**

Section A: TU 8:05-9:30; Sect. B: TU 9:30-10:45—Lisa Tatonetti

ENGL 382 introduces students to some of the major themes, movements, and authors in American Literature from 1865 to the present. In this course we will consider both texts and contexts as we try to better understand the readings and the specific historical situations out of which they arose. Throughout the course we will ask, how is the "American" constructed in US Literature? Who is an American citizen? Who is included or excluded by each text and why? What are "American" identities? To answer these questions, we will play close attention to the lenses through which the authors, the characters, and we the readers, construct our realities, including those of race, gender, class, sexual orientation, (dis)ability, age, religion, and region. Req. include weekly reading, weekly quizzes, two exams, and a series of papers. In addition, engaged participation and dedicated reading will be essential class components. The central course text will most likely be *The Heath Anthology of American Literature*. This course fulfills (3) credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 384 Multicultural Children's Literature**

Section A: [To be taught online]—Phil Nel

What are multicultural children's literatures? This class defines "multicultural" fairly broadly, so that it includes many components of identity: race, ethnicity, gender (including transgender), sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference — sometimes successfully, though not always successfully. We'll talk about where books excel and where they may come up short. To that end, we'll also read chapters from *Critical Race Theory: An Introduction* and other essays (all of which will either be on Canvas or on-line). We'll also read fiction (novels, picture books, graphic novels) by Benjamin Alire Saenz, Jacqueline Woodson, Sara Farizan, Noelle Stevenson, and others. ENGL 384 fulfills the Diversity overlay req. and three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 388 Asian American Literatures**

Section A: TU 9:30-10:45—Michele Janette

In this course, we will cover some of the canonical works and historical events that produced Asian American literature, and we will also explore some of the most exciting recent work out there! From immigrant narratives to kids' books that teach coding through a graphic novel about 4th graders; from family secrets to wartime spy confessions; from slam-inspired poetry to martial arts punk drama; from Angel Island detention to Japanese Internment in the US, to North Vietnamese re-education, to building the American railroads; from experimental fiction to graphic novels and comic books; we will explore the wonderful range of Asian American literary creativity and gain a better understanding of US historical diversity as well. And we'll read and attend the KSU performance of Qui Nguyen's "She Kills Monsters" in April, a play described as "a heart-pounding homage to the geek and warrior within us all." In addition to regular reading responses and short presentations of Asian American history and pop culture you want to share with the class, there will be two 3-page papers and two exams. K-State 8 Tag: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 390 Fable and Fantasy**

Section A: MWF 11:30; Sect. B: MWF 12:30—Carol Franko

In "Fable and Fantasy" we will read varied tales that juxtapose the mundane and the marvelous, featuring themes of metamorphosis, quest, and world-building. Texts will include Daniel José Older's *Shadowshaper*; Robert Jackson Bennett's *City of Stairs*; Hope Mirrlees's *Lud-in-the-Mist*; Tolkien's *The Hobbit*; and Diana Wynne-Jones's *Fire and Hemlock*; as well as short works by Neil Gaiman, Kelly Link, and Nnedi Okorafor. Students will take quizzes, a midterm, and a final, and will write two short essays— one featuring a creative option. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 399 Honors Seminar: The Roots of Love Poetry**

Section A: MWF 12:30—Kim Smith

As anyone who has tried it knows, love is nothing if not complicated. It catches you by surprise; it wounds you to the quick; it's a source of suffering and joy and bitter sweetness. It is, as Pat Benatar once said, a battle field. And yet many of the ways we have for talking, writing, and thinking about love come not from 1980s song stylings, but from the ideas and examples of a 14<sup>th</sup>-century Italian named Francesco Petrarch. In this course we'll be looking at how those ideas and examples made themselves felt in Renaissance England and beyond. In the process we'll be reading some of the finest love poetry of the period, including works by Sidney, Shakespeare, Donne, Herbert, and Marvell, and we'll consider how these ideas and images continue to be central to our ideas of love, even today. Requirements will include several short papers and a great deal of class discussion. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 400 Advanced Expository Writing for Prospective Teachers**

Section A: TU 11:30-12:45—Abby Knoblauch

As the title implies, this is primarily a writing course. As such, students will read and write a number of expository pieces in a variety of genres. Our primary focus will be engaging and analyzing the concept of the "writing process." In other words, we will be writing about writing. Students will take a close look at how they learned to write, what it means to write in college, how they structure their own prose, and the impact their writing processes have had on their experiences as students as well as on their teaching philosophies. Additionally, we'll pay close attention to the intersections of language, identity, and power, thinking about the ways the politics of language impact both students and teachers. Students will read regularly and will write five major essays.

### **ENGL 415 Written Communication for Engineers**

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 9:30; Sect. D: MWF 10:30; Sect. E: MWF 12:30; 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; Sect. J: MWF 10:30; Sect. K: MWF 12:30; Sect. L: MWF 1:30; Sect. M: MWF 2:30; Sect. N: MWF 11:30--Staff

**Department permission required for sections J and K (current seniors only), obtained from English Department, ECS 108, beginning Monday, 16 October 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; 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; Sect. H: TU 8:05-9:20; Sect. I: TU 9:30-10:45; Sect. J: TU 11:30-12:45; Sect. K: TU 1:05-2:20; Sect. L: TU 2:30-3:45; Sect. M: TU 2:30-3:45; Sect. N: TU 3:55-5:10; Sect. O: T 7:05-9:55; Sect. P: MWF 1:30; Sect. Q: MWF 2:30; Sect. ZA: (1/16-3/23)—Staff

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 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 435 Linguistics for Teachers**

Section A: TU 8:05-9:20—Carol Russell

This course will acquaint prospective teachers of secondary English and those with a concentration in 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; 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 weekly discussion boards. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

### **ENGL 445 Romance and Fairy Tales**

Section A: TU 11:30-12:45—Wendy Matlock

What gives a story staying power? Reading fairy tales and romances as literature that appeals across regional, ethnic, even religious groups will help us answer this question. Beginning with some of the earliest stories of King Arthur will allow us to interrogate Victorian and modern accounts; further, we will discuss fairytales that have been retold by generations—think Cinderella and Jack and the Beanstalk—in both traditional and contemporary reworkings, including the Disney live-action remake of its successful animated *Beauty and the Beast*. Along the way, we will encounter heroes and fairies, giants and witches and explore the stakes of "happily ever after." Assignments include numerous short papers, two exams, a creative project, a formal paper, and enthusiastic participation. This course satisfies requirements for the minor in Children's Literature. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 450 Literature of Aging**

Section A: TU 9:30-10:45—Deborah Murray

This semester ENGL 450 will focus on the literature of aging. Some of the world's greatest literature focuses on the joys and sorrows we face as we age. Writers we'll read include Edward Albee, Eudora Welty, Alice Walker, and others. We'll read and discuss plays, poetry, and fiction that addresses issues related to aging including retirement, mortality, and wisdom. Assignments include two projects, a midterm, and a final. ENGL 450 fulfills the American literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 455 Exploring Creativity**

Section A: TU 1:05-2:20—Deborah Murray

Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of "flow." We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. 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. Students will also be expected to attend lectures and/or performances on the K-State campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will do an informal presentation at the end of the semester. The instructor will help you to choose your topic and design your project. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 461 Introduction Fiction Writing**

Section A: MWF 1:30—Katy Karlin; Sect. B: MWF 2:30—Chris Nelson

Sharpen your pencils! This class is an introduction to writing fiction, in which you will study the elements of narrative: how to write a convincing character, how to use plot, how image and setting can enhance a story. We will read and discuss many contemporary short stories, write two completely original stories, and revise one of them. Shorter written exercises will be assigned as well. Participation in this class is essential as you discuss stories by celebrated authors and by your classmates. 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**

Section A: MWF 10:30; Sect. B: MWF 11:30—Traci Brimhall

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. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 465 Introduction to Creative Nonfiction**

Section A: TU 2:30-3:45—Dan Hoyt

In this class, you will become a better writer, reader, and critic of creative nonfiction: fact-based prose that utilizes the tools of fiction: voice, characterization, scene, etc. You will write at least two essays, 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 nonfiction. Be prepared to write frequently, to tap into both the facts of the world and your imagination, and to explore the essay form. Pre-requisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 470 The Bible**

Section A: TU 9:30-10:45—Greg Eiselein

This course examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it is not taught from a religious perspective; the approach is literary, cultural, and historical. It is open to people of all faiths or of no faith whatsoever. No previous knowledge of the Bible, Judaism, and Christianity is expected. There are no textbooks for this course. Instead, we will use open-access resources available through Canvas/KSOL and Hale Library. The work for the course includes three papers, two examinations, several informal writing assignments, group work, regular attendance, and active class participation. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 490 Development of the English Language**

Section A: MWF 10:30—Mary Kohn

This course takes students on a 1,500-year tour of the English language. We will begin by tracing a “family tree” for English. We will then consider the socio-cultural and linguistic factors that changed the English language, ranging from Viking invasions to the invention of the printing press. Through this process, we’ll learn when and why prescriptive grammar rules became imposed on the English language. 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 practice new concepts through regular homework assignments, participate in active learning activities, 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](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](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 498 Honors Tutorial in English**

Section A: TBA – Karin 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. See [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](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](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 516 Written Communication for the Sciences**

Section A: MWF 1:30—Han Yu; Sect. B: TU 11:30-12:45—Charlotte Hyde; Sect. C: TU 2:30-3:45—Danielle Tarner

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** ENGL 516 prepares science students to gather, use, and present scientific information in a professional setting. Students learn to communicate with a professional audience on topics related to their disciplinary study or professional interest. Specific genres learned include memos, letters, proposals, reports, and more. Students are also engaged in research, visual communication, and oral presentations.

### **ENGL 545 Literature for Adolescents**

Section A: TU 2:30-3:45—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 additions to the YA canon, including *The Hate U Give*. We will screen the quintessential teen film *Rebel Without a Cause*. Along the way, we just might have to read the comic adventure classic 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 575 Holocaust Literature**

Section A: MWF 1:30—Roger Friedmann

This course offers students the chance to learn about the Holocaust in the words of those who survived it and in some cases those who did not. Students will read remarkable stories and poems as well as excerpts from diaries and memoirs written in response to the systematic destruction of European Jewry during the Second World War. All of the literature in this class will be based on the experiences of those who experienced the Holocaust firsthand. Our examination will focus on how this literature enriches our historical understanding of this dark period and on the particular cultural, religious and literary traditions upon which these writers drew to make sense of their experiences. In addition, we will learn why some nonfiction, such as memoirs by Primo Levi and Elie Wiesel, and other testimonials should be read as having been crafted consciously as literature. The required work for this class will include two short

reaction papers, quizzes, two in-class exams, and a final exam. Some of the well-known authors we will read include Elie Wiesel, Primo Levi, Art Spiegelman, Paul Celan, and Aharon Appelfeld. ENGL 575 fulfills the diversity overlay for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 580 World Literature**

Section A: TU 1:05-2:20—Anuja Madan

What is childhood like in African countries emerging from the experience of colonization? How does war trauma impact children? What is it like to grow up in an atmosphere of conflict? How do adolescents straddle different cultures? These are some of the questions we will address in this course. We will study a range of texts from Africa, Canada and South Asia that revolve around the coming-of-age journeys of child/young adult protagonists. The course will engage with the major themes and theories of postcolonial literature and criticism—including issues of nation and belonging, adolescence and identity formation, gender and sexuality, intergenerational trauma, violence and memory, and hybridity. Assessment will be based on class participation, discussion posts, a short paper, and exams. 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. See [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 620 The Funny Renaissance: Shakespeare and Comic Theory**

Section A: MWF 11:30—Don Hedrick

In this new class we will read, study, and discuss selected Shakespearean comedies, both familiar “warhorses” (e.g., *A Midsummer Night's Dream*) and less familiar, sometimes weird, gems (e.g. *Measure for Measure*). In conjunction with the plays, we will read excerpts from the history of comic theory and criticism, from the classics (Aristotle, Horace) through the Renaissance (Sidney, Jonson) to modern critics and writers and philosophers (Meredith, Baudelaire, Bergson, Freud, Twain, Burke, Bakhtin, Bataille). Our study will include historical documents (on clowns, fools, jestbooks, changes in humor), kinds of comedy (slapstick, satire), a possible example from a rival comic playwright, and the “uses” of comedy (gender challenges, protest, resistance). In conjunction with a professional performance (required) at McCain, we will discover ways that *Hamlet*—yes, that's right, *Hamlet*—can be interpreted as a comedy. Responsibilities will include discussion and engagement, short individual and group exercises, one or two exams, a paper and a final project. ENGL 620 fulfills three credits of the British Literature overlay or the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 660 Maya Angelou and Toni Morrison**

Section A: T 7:05-9:55—Tosha Sampson-Choma

Maya Angelou and Toni Morrison are two of America's most beloved canonical authors. Angelou is hailed as one of the greatest memoirists, Morrison as one of the greatest novelists. Both have authored children's books and have written in additional genres, such as cookbooks, essays, critical theory, screenwriting and musical scoring. This course surveys their literary and cultural contributions, attending to the historical contexts in which they are writing and providing a greater appreciation of their oeuvre. ENGL 660 fulfills the Diversity overlay req. and three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 661 Advanced Creative Writing/Prose Fiction**

Section A: MWF 1:30—Katy Karlin

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 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. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 663 Advanced Creative Writing/Poetry**

Section A: MWF 8:30—Traci Brimhall

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** This class is for students who have strong sense of the fundamental craft of poetry and who want to expand and enrich their writing skills. We will read, examine, and write about several collections of contemporary poetry; create a portfolio of poems influenced by those collections; workshop new poems generated by a variety of writing assignments; and revise poems based on feedback received during workshop. Students are expected to attend and bring their creativity, insights, and enthusiasm to every class. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

## ENGL 680 WWI in Literature/Culture

Section A: U 3:55-6:45—Tim Dayton

One hundred years ago the United States was involved in a war that seemed both to fulfill and to contradict the nation's vision of itself. The First World War promised to fulfill conceptions of the US as the "redeemer nation," leading the peoples of the Old World into a new, democratic future; it also contradicted American reluctance to become entangled in the affairs of Europe. This course will investigate the relationship between the war--central historical event of the 20th century--and the representations of this event in a variety of cultural forms (novels, poems, editorials, posters, etc.). We will focus particularly on two things: 1) the relationship between the war in its broad economic and geo-political significance and the imaginary versions of the war presented in the culture, and 2) literary history, both the significance of the war for American literary history and the possibility of conducting primary literary historical research on this topic. There will be some secondary reading focused on the basic facts of American involvement in the war. Primary reading will include poetry, fiction, and non-fiction by a very wide range of writers: John Dos Passos, Ernest Hemingway, Ezra Pound, E.E. Cummings, Henry van Dyke, Katharine Lee Bates, Willa Cather, Edith Wharton, Mary Marcy, Randolph Bourne, Walter Lippmann, and John Dewey, among others. Req.: midterm, final, and a substantial research paper. ENGL 680 fulfills three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation.

## ENGL 698 Capstone: The 21st-Century American Novel (Senior English Majors only)

Section A: TU 11:30-12:45—Dan Hoyt

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** Forget Netflix. We're going to binge on new American novels, books published in the last five years, books that look at our past and our future and most of all how we live now. Through the realistic to the magical, through the comic and the hyper-serious, we'll examine works of art by living writers, including some whom we'll reach out to via Twitter and Skype. We'll mix centuries-old technology (the book) with the power of our dot.com world: We'll create a class blog too. You will read about 10 novels, take daily reading quizzes, take a midterm and final, give a class presentation, and write a term paper/creative essay of about 12 pages. Possible texts include Colson Whitehead's *The Underground Railroad*, Sarah Gerard's *Binary Star*, Manuel Gonzales' *The Regional Office is Under Attack*, and Kaitlyn Greenidge's *We Love You, Charlie Freeman*. ENGL 698.A fulfills three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

## ENGL 698 Capstone: *Hamilton* (Senior English majors only)

Sect. B: T 7:05-9:55—Karin Westman

**Obtain permission from the English Department, ECS 108, beginning Monday, 16 October 2017.** This capstone course examines the award-winning musical *Hamilton* as art and popular culture. Our investigation will begin by familiarizing ourselves with Ron Chernow's biography and selected writings by Alexander Hamilton which Lin Manuel Miranda used as the basis for the musical as well as with theories of adaptation. We will then consider the literary art and popular culture that Miranda has identified as important to him as an artist, including the formal conventions of the musical genre, works by Stephen Sondheim, rap and hip-hop music, and other aspects of 20th and 21st century popular culture. We'll conclude by looking into the fan response to and cultural phenomenon of *Hamilton*, both in print and online, and *Hamilton's* emerging role as an icon of popular culture. Our companion along the way will be the "Hamiltonome," Miranda's annotated script of the musical and its short essays. Throughout, our goal will be to discover *Hamilton's* contribution to literary and cultural history and to understand why this musical has established itself as a defining moment in early 21st century art and culture in the U.S. and abroad. Requirements for all students: active participation in class discussions, weekly postings to an online message board, response papers, a short paper (4 pages in length), and a final project designed to help others understand and appreciate *Hamilton*. ENGL 698.B fulfills the diversity overlay and three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

## ENGL 710 Romantic Poetry

Section A: MWF 10:30—Mark Crosby

For many of us, the word 'romantic' may evoke feelings of affection, love, or sentimentality. Yet, 'Romantic' with a capital R has a much broader range of meanings, covering seismic convulsions in western culture during the period 1780-1832. This was a time of violent and inclusive changes, an age of revolutions and transformations that proved the wellspring for some of the greatest poets in the English language. It was during this period that poets proclaimed themselves as the 'unacknowledged legislators of the world,' and poetry as 'evanescent visitations of thought and feeling'; following Percy Shelley's account of the importance of the highest literary art, this seminar will dive deeply into the works of British Romantic poets, from radical Blake to metaphysical Coleridge, Lord George Byron, a.k.a. 'Mad, bad, and dangerous to know,' to the sentiment of Felicia Heymans. ENGL 710 fulfills three hours of the British overlay requirement for English majors and may count either for the pre-1800 or the post-1800 overlay req. for English majors.

## ENGL 725 Radical Children's Literature

Section A: MWF 12:30—Phil Nel

Children's literature is of its nature political. But what does radical children's literature look like? In this class, we will map radical traditions of children's literature, examining what makes a book radical (and what does not), and investigate how a spectrum of Leftist

and progressive ideologies inform (and do not inform) books for young readers. We will also ask how effectively or ineffectively these books convey their ideas, and consider the relationship between aesthetics and politics. As a 700-level class, this course conceives of graduate students as its primary audience — though upper-level undergraduates are of course also welcome. Since English 725 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.

### **ENGL 745      Queer Cinema in Context**

Section A: T 3:55-6:45—Tom Sarmiento

This graduate and advanced undergraduate course examines the proliferation of queer film and video over the last three decades and traces it to a much longer social and cultural history of same-sex/gender erotic representation and censorship since the birth of moving images. Particular attention will be on the aesthetic and political dimensions of LGBTQ+ visual culture, utilizing Queer Theory as our guide. One of the goals of the course is to explore what it means to attach *queer* to cinema. For example, is a film *queer* because it features LGBTQ+ characters, or can a film be queer without such characters visibly present? Does queer cinema only refer to independent film, or can mainstream Hollywood productions be included in the genre? And what role does production and reception play in determining whether or not a film can be designated as queer? Possible films include *Cat on a Hot Tin Roof*, *My Beautiful Laundrette*, *Paris Is Burning*, *Philadelphia*, *Fire*, *The Watermelon Woman*, *But I'm a Cheerleader*, *All About My Mother*, *Hedwig and the Angry Inch*, *Brokeback Mountain*, *Fruit Fly*, and *Moonlight*. Possible assignments include leading class discussion, two essays, a midterm exam, and a final essay or short film production.

### **ENGL 753      From Digital Rhetoric to Disability Studies: Twenty-First Century Trends in Composition and Rhetoric**

Section A: TU 2:30-3:45—Cydne Alexis

What's hot right now in composition and rhetoric? This course will serve as a primer on topics that are trending in the field, including digital rhetoric, disability studies, immigration and literacy, wearable technologies, and threshold concepts in writing studies. Instead of completing one large research paper, students will complete a series of writing projects in various media. For those interested in writing program/writing center administration, I will also offer an additional short course outside of class time. No prior knowledge of comp-rhet is necessary.

### **ENGL 759      Studies in Technical Communication**

Section A: TU 1:05-2:20—Charlotte Hyde

An advanced introduction to the broad field of technical communication, ENGL 759 is designed to meet the diverse needs of students who are interested in technical communication theories and practices. Students will read scholarly work in the field, write academic essays that engage with conversations in the field, learn about select technical communication genres, and practice some of these genres through student-driven client projects.

### **ENGL 765      Creative Writing Workshop: Creative Nonfiction**

Section A: TU 9:30-10:45—Elizabeth Dodd

This writing workshop offers advanced practice and discussion of literary nonfiction. Together we will read a collection of *Best American Essays*, work by visiting writer Debra Marquart, some other selections made available electronically, and student writing. Course requirements will include 3 essays, written and oral peer critiques, and (for graduate students) a written review of a nonfiction book published in the last 10 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission.

### **ENGL 790      History of the English Language**

Section A: MWF 9:30—Mary Kohn

This course analyzes the cultural and historical contexts, as well as the linguistic processes, that produced the many varieties of English found across the globe today. We will use linguistic tools and concepts to trace the roots of English from Indo-European to the earliest English language texts. Our exploration of Old English will include a study of the cultural context that led to written English. We will also identify structures of Old English that are still found in Modern English. In the Middle English period we will consider how war, conquest, and political upheaval altered not only spoken English, but written traditions as well. We will explore the development of Modern Prescriptivism, as well as developments in grammar and pronunciation in the Early Modern Period. Finally, we will consider the rise of English as a global language, whether changes in technology influence future directions in English, and how changes in socioeconomic structures potentially influence the future development of English.

### **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. Requisites Pr.: Background of courses needed for problem undertaken.

**ENGL 805 Practicum/Teaching University Expository Writing**

Sections A/B/C/D: M 3:30-5:50—Abby Knoblauch, Phillip Marzluf, Stacia Gray, Cindy Debes, Anna Goins, Tom Sarmiento

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: Literature of the Anthropocene (graduate students only)**

Section A: U 3:55-6:45—Elizabeth Dodd

"Anthropocene" entered the imagination and vocabulary of literary studies quickly after it was proposed by atmospheric chemist Paul Crutzen (in 2000), to indicate the current moment when "our collective activities dominate the planetary machinery," as one climate scientist describes it. We will explore some foundational ecocritical theory and a little science, in addition to our focus on primary texts. We'll likely begin with a reappraisal of a few canonical "nature writers" (such as Henry David Thoreau and Aldo Leopold) and then turn quickly to contemporary works. Likely texts (not all of these—but currently under consideration!): Margaret Atwood's *After the Flood*; Barbara Kingsolver's *Flight Behavior*; Ann Pancake's *Strange As This Weather Has Been*; Colson Whitehead's *Zone One*; Linda Hogan's *Solar Storms*; Richard Powers's *The Echomaker*; Leslie Marmon Silko's *Ceremony*; John Lane's *Anthropocene Blues*; Camille Dungy's *Trophic Cascade*; *The Ecopoetry Anthology*; Terry Tempest Williams's *Refuge*. Required work: Class presentations, brief writing assignments, seminar paper proposal, and final seminar paper, draft + revision. Possible field trips!

**ENGL 825 Seminar: Modernist Adaptation (graduate students only)**

Sect. B: TU 11:30-12:45—Christina Hauck

I thought of calling this seminar "The Past and Future of British Modernism" because of the pivotal role British Modernism occupies as both a reinvention of past stories and inspiration for subsequent performers, filmmakers, playwrights, graphic novelists, and digital humanists in the twentieth and twenty-first centuries. The majority of our work will engage primarily with "the future of British Modernism," as we read and study key texts (*The Waste Land*, *Ulysses*, *Orlando*, *Passage to India*, *Berlin Stories*, and *The Wide Sargasso Sea*) and their subsequent adaptations across a variety of media. But we will also engage "the past" for at least the two novels that are themselves direct adaptations of widely recognized prior texts, *Ulysses* and *The Wide Sargasso Sea*. I can imagine the past sneaking in for other texts as well, depending on student interest: *The Waste Land*'s famous mythic scaffolding and *Orlando*'s transmutation of biography both suggest that for some modernists, all writing is adaptation. Course requirements: a sustained commitment to reading and screening, active engagement in the life of the seminar, two short presentations, one or two short (4-5 page) exploratory essays, a seminar essay (@20 pages).

**ENGL 899 Research in English**

Section A: TBA – Anne Longmuir