

English Department Course Descriptions Spring 2019
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: Policing and Prisons in American Culture

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

Turning on primetime television, picking up a newspaper or going to the movies, it is almost impossible to escape representations of criminality, whether in the form of crime scene investigators solving crimes or superheroes facing off against villains of all kinds. Crime has long been a principal focus in literature, and our course will engage with literary texts in addition to films, music, and television as well as social science texts and social theory. In particular, we will focus on how criminalization in the United States is racialized.

During this course, we will focus on writing analytical essays about the themes and debates in the class. During the semester, we will go through the process of writing and revising three essays in addition to several shorter assignments. Writing is a collaborative process, which means that there will be substantial in class collaboration and peer review of each other's writings. This course will be discussion based, requiring regular attendance and classroom participation in relation to both the readings and assignments.

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

Section B: MWF 11:30—Mary Kohn

Do women really talk more than men? Are men really worse at listening? 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 11:30; Sect. G: TU 8:05-9:20; Sect. H: TU 9:30-10:45—Staff; Sect. B: MWF 9:30—Cindy Debes; Sect. D: MWF 12:30—Katy Karlin; Sect. ZA: Distance (1/22-3/22)—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 220 Fiction into Film

Sect. E: MWF 1:30; Sect. F: MWF 2:30—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/TV adaptations, practicing close reading, critical analysis, and learning the basics of literary and film study along the way. The class will take an apocalyptic/post-human theme with texts including Robert Kirkman's "The Walking Dead"; 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 short essays, group presentations and a film project. Participation in class discussion is required. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 224 Television as Literature

Section A: TU 9:30-10:45; Sect. B: TU 11:30-12:45—Ann Reckling

English 224 introduces students to the story structures and terminology of live action television. Students learn to recognize and analyze the literary elements of comedy, fiction, and drama in selected popular television series. The course considers shows such as *The Big Bang Theory*, *30 Rock*, *Arrested Development*, *Community*, *Parenthood*, *Breaking Bad*, *Nashville*, and *The Unusuals*, among others. In a group discussion format we consider every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the literary and structural components found in this familiar form of popular culture. Course requirements include

watching episodes outside of class, reading television scripts, submitting written work, passing in-class exams and take home exams, and participating in lively group discussions. K-State 8 Tag: Aesthetic Interpretation.

ENGL 234 Modern Humanities

Section A: TU 9:30-10:45—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--Staff; Sect ZA: Distance; Sect. ZB: Distance—Cindy Debes

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

ENGL 251 Introduction to Literature (non-majors)

Sect. B: TU 9:30-10:45; Sect. C: TU 11:30-12:45—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 12:30; Sect. B: MWF 1:30—Chris Nelson; Sect. C: TU 9:30-10:45—Carol Russell; Sect. D: TU 1:05-2:20; Sect. E: TU 2:30-3:45—Ann Reckling; Sect. ZA: Distance—Staff

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; Sect. B: MWF 10:30—Chris Nelson

This course will focus on a sampling of literature written in the U.S. from the Realist and Modernist Periods to the present day. 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

Sect. ZA: Distance (January Intersession. 12/31-1/18)—Lisa Tatonetti

English 270 introduces students to a selection of the major themes, movements, and authors in American Literature from the late nineteenth century 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 U.S. citizen? Who is included or excluded by each text and why? What are "American" identities according to our various authors? 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. All texts will be available online. As a three-week intersession course, this course moves quickly and **you must be prepared online and post DAILY during the week**. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285 Introduction to American Ethnic Literatures

Section A: TU 11:30-12:45—Tosha Sampson-Choma

ENGL 285 is a topics course that focuses on African American Women Authors. Through the study of literature by Black women, we will explore a variety of concepts and themes, including identity development, love, childhood, adolescence, as well as historical and cultural movements and time periods. Read literature by and about African American women, as we discuss and analyze the critical roles Black women play within their respective communities. We will examine the cultural, social, and historical settings in which these women flourish. Come, delve into intriguing discussions about *Their Eyes Were Watching God*, *I Know Why the Caged Bird Sings*, *The*

Women of Brewster Place, Leaving Atlanta, Another Brooklyn, and other texts. Requirements for this course include, two 3-page essays, a presentation, midterm exam, and final exam. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: 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 310 Introduction to Literary Studies

Section B: TU 9:30-10:45—Wendy Matlock

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. C: TU 11:30-12:45—Shirley Tung

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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: TU 1:05-2:20—Christina Hauck

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. A hands-on course for English majors and minors that will teach skills needed in upper-level courses. You will learn to become a better reader and interpreter of fiction, poetry and drama. You will learn how to read, summarize and respond to literary criticism. And you will learn a core set of research skills. Three short essays, one final project, several quizzes and a final examination. Attendance and classroom participation are mandatory. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. E: TU 2:30-3:45—Kara Northway

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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: MWF 10:30—Tanya Gonzalez

Cultural Studies is based on the assumption that cultural productions—film, music, television, fashion, 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 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 participation, a class presentation, two short essays, and a final project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 324 **Television**

Section A: TU 2:30-3:45—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 two writing projects. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 **Fiction**

Section A: TU 11:30-12:45—Christina Hauck

What makes realism seem so real? And why have so many writers turned to other ways of representing psychological and social "reality"? In search of answers to these and other questions, we'll read British and American novels written in a variety of literary traditions, including realism, Gothicism, modernism, and post-modernism. I will lecture from time to time, but this is primarily a discussion-centered course. Students will write three short essays and take two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 **Fiction**

Sect. B: TU 1:05-2:20—Deborah Murray

Aimed at cultivating an ongoing interest in fiction, this course will include both classic works (such as *Pride & Prejudice*) and contemporary fiction (such as *Station Eleven*). We will use standard vocabulary for discussing formal elements of fiction to analyze how it achieves its impact and meaning—in particular what makes reading fiction so pleasurable (or disturbing). 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—Don Hedrick

Why is Shakespeare supposed to be so great? The class will read, study, and especially discuss Shakespearean plays from the genres of tragedy, comedy, history, and romance, with a view toward understanding and appreciating Shakespeare's famous characters, stories, artistry and "radical imagination." We will pay special attention to the significance and expressiveness of Shakespeare's language by "close-reading" passages, to social and political meanings in his time as well as their relevance for the present, and to the theatricality of transforming plays from "page" to "stage"—especially taking advantage of the terrific opportunity of seeing a performance of *King Lear* by the Actors from the London Stage during their week-long residency here. Responsibilities include regular participation and attendance, discussion/quizzes, attendance at the performance, short exercises and prompts and oral reports, two short papers (with an option of substituting a scene performance for one), two hour exams and a final. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 **Literature for Children**

Section A: MWF 8:30; Sect. B: MWF 10:30—Naomi Wood; Sect. C: TU 8:05-9:20--Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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 361 **British Survey 1**

Section A: MWF 12:30; Sect. B: MWF 1:30—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 1:05-2:20—Shirley Tung

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Course requirements: active participation, weekly online discussion board posts, one group presentation, a midterm, a conference paper, and a final essay. 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 1:30; Sect. B: MWF 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. and the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 9:30-10:45—Tim Dayton

This class is a survey of American literature for English and English Education majors, covering the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. Major assignments: two or three exams and a research paper. ENGL 382 fulfills three credits of the American Literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384 Multicultural Children's Literature

Section A: Distance—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 authors such as 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 386 African American Literatures

Section A: TU 1:05-2:20—Cameron Leader-Picone

Several of the most persistent tropes in African American Literature deal with the idea of concealment. From the mask to the veil to the "hidden self," African American literature interrogates the relationship between the self and the communities and society to which the individual belongs. We will examine these representations through the idea of subjectivity. How does the self become subject? Can subjecthood be achieved while maintaining potentially objectifying identity categories of race, gender, sexuality, etc.? We will discuss the slave narrative form as a way for the enslaved subject to construct the self through literary expression. We will examine representations of intersubjectivity, both between individuals and within the self. Our readings will be drawn from throughout the African American literary tradition. Possible authors include Frederick Douglass, Ralph Ellison, Charles Johnson, Zora Neale Hurston, Pauline Hopkins, Dinaw Mengestu, Gwendolyn Brooks, and others. ENGL 386 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 390 Fable and Fantasy

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

We will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Texts will likely include Robert Jackson Bennett's *City of Stairs*; Hope Mirrlees's *Lud-in-the-Mist*; Tolkien's *The Hobbit*; Diana Wynne-Jones's *Howl's Moving Castle*; Daniel José Older's *Shadowshaper* and Nnedi Okorafor's *Kabu Kabu*. Students will take quizzes, a midterm, and a final, and will write two essays—one featuring a creative option. K-State 8 Tag: Aesthetic Interpretation.

ENGL 399 Honors Seminar: Literature and the Environment

Section A: TU 1:05-2:20—Elizabeth Dodd

How do specific places (prairies, mountains, deserts, cities) affect the psyches of people who call those places home? Why do some people claim humanity as a part of nature, while other separate it from nature—and what's the difference, anyway? How do economic circumstances affect people's views of the land and the animal species that also live there? What is the difference between Cli-Fi and Sci-Fi? What are attitudes toward hunting that we see in literature and what implications do they have? How do cultural views of nature contribute to the ethical decisions a community makes? How can nature writing invite larger, metaphysical speculation and conversation? Can literature about the environment change lives? Can it save the world? Pursuing such questions, this course will examine ways writers have presented the natural world in fiction, poetry, and nonfiction. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Advanced Expository Writing for Prospective Teachers

Section A: TU 9:30-10:45—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 11:30; Sect. L: MWF 12:30; Sect. M: MWF 1:30; Sect. N: MWF 2:30--Staff

Department permission required for section J (current seniors only), obtained from English Department, ECS 108, beginning Monday, 15 October 2018. 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 11:30-12:45; Sect. L: TU 11:30-12:45; Sect. M: TU 1:05-2:20; Sect. N: TU 2:30-3:45; Sect. O: TU 2:30-3:45; Sect. P: TU 3:55-5:10; Sect. Q: MWF 1:30; Sect. R: MWF 2:30; Sect. ZA: Distance (1/22-3/29)—Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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 455 Exploring Creativity

Section A: TU 9:30-10:45—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 to Fiction Writing

Section A: MWF 10:30—Katy Karlin

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 461 Introduction to Fiction Writing

Sect. B: TU 11:30-12:45—Dan Hoyt

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: MWF 11:30; Sect. B: MWF 12:30—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. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

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

This course is a practical introduction to creative nonfiction or what can be called "the literature of fact." Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, while writing about their own lives and topics in the greater world. We will read a wide variety of examples in the genre, do some exercise work, and write, discuss, and revise three essays. Prerequisite: 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 no faith. 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 476 American English

Section A: MWF 9:30—Mary Kohn

Why do American films cast British actors as villains? Does your voice affect how a jury will judge you? What can comedy teach us about language and power? This course is a hands-on exploration of linguistic diversity in the United States from the colonial period to the present. We will explore recent research about the intersection of language, place, culture, and identity in the US. We will explore the intersection between linguistic and social structure through a variety of mediums including film, conversation, and music to learn more about how language and culture interact. Topics include regional, social, and ethnic variation, language ideologies, intersections of language and power, and methods for the analysis of language variation. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data ranging from personal interviews to film and performance culminating in a final project. ENGL 476 fulfills the Diversity overlay req. for English majors. K-State 8 Tag: Human Diversity within the U.S.

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

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

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 Tags: Human Diversity within the U.S., Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: MWF 1:30—Han Yu; Sect. B: TU 11:30-12:45—Maia Carlson; Sect. C: TU 2:30-3:45—Danielle Turner

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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 1:05-2:20—Anuja Madan

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*, M.T. Anderson's *Feed*, Myers' *Monster*, as well as more recent additions to the YA canon, including *The Hate U Give*. Requirements: quizzes, two papers/projects, one midterm exam, and a final. This class is required for Secondary Education/English majors, but all majors are welcome. 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 read some remarkable memoirs, stories and poems as well as excerpts from diaries that were written in response to the systematic destruction of European Jewry during the Second World War. All of the literature we will study 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 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 one reaction paper, in-class quizzes, two in-class exams and a final exam. A few 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 req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 580 Chinese and Vietnamese Literatures

Section A: TU 11:30-12:45—Michele Janette

China has established itself as one of the economic and political superpowers of the 21st century, increasing its global influence with each decade. Vietnam is famous in the US as the location of America's most wounding military defeat, and the normalization of relations with the US two decades ago made it a primary trading partner. Yet for many Americans, these two countries are otherwise unknown. This course offers opportunity to explore the literary traditions of these two nations, to learn about both their literary styles and cultural content – and to read them with and against each other. We will read epic narratives (Vietnam's *The Tale of Kieu*, which imagines the national icon as a faithful but mistreated courtesan, and China's *Journey to the West*, which recounts the mischievous adventures of the mythical Monkey King); as well as socially engaged realism from the early 20th century (such as stories about the plight of the rickshaw driver from Chinese and Vietnamese perspectives); as well as classical poetry, narratives from the turbulent decade 1966-76 (when Vietnam was at war with America and China was undergoing the Cultural Revolution); as well as fresh, contemporary works of the last decade. No prior knowledge of Chinese or Vietnamese history is assumed (though it is, of course, welcome!). 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

ENGL 610 The Renaissance Imagination: Discoveries in Essay, Play, Film, and ?

Section A: W 5:30-8:20—Don Hedrick

The course is a multigenre and multimedia study with a focus on exploring the essay form, past, present and future. We start with the "inventor" of the form by its French "granddaddy" Montaigne, whose myriad of topics included personal "discoveries" about death, mustaches, animal psychology, nakedness, friendship, and parent-child relations. Along with criticism and selected historical and contemporary examples of "creative nonfiction," we will also explore Shakespeare's creativity and use of sources for his tragedy of *King Lear*, with the unique opportunity of seeing theatrical realization of how this play moves from "page to stage," as performed by the Actors from the London Stage during their week-long residency here at KSU. The final component of the course will be study of a flourishing new genre, the *essay film*, with students creating their own example, and we'll speculate further about where else the essay form might be headed. Responsibilities include active engagement, three shorter papers (two critical, one a creative or experimental essay), short exercises and oral reports, creation of a final "essay film," and a take-home, synthesizing final essay. Graduate students will additionally provide a short literature review and an introduction (or manifesto) to their film. ENGL 610 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 635 London in Contemporary British Literature

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

London has been a center for art and commerce for centuries. It has also been a city of immigrants, especially with the arrival in 1948 of the *Empire Windrush*. Traveling from the far reaches of a fading Empire, this ship's passengers hoped for a better life in the mother country but arrived in a city whose doors were often closed to people of color, a city ravaged by the bombs of World War II. What kind of London emerged from the rubble of war? What kinds of lives did these new immigrants build? How did existing Londoners respond? What is the legacy of this immigration in contemporary British culture? We will explore answers to these questions as we study the culture of post-WWII Britain through its literature published since 1950. Our texts will range from award-winning and best-selling novels (Andrea Levy's *Small Island*, Zadie Smith's *White Teeth*, Monica Ali's *Brick Lane*, Neil Gaiman's *Neverwhere*, Alex Wheatle's *Crongton Knights*) to historical surveys (Peter Ackroyd's *London: A Biography*) to popular international films (*Bend it Like Beckham*) and British television shows (*The Prisoner*, *Sherlock*). Requirements for all students: active participation in class discussions, response papers, a short paper (5 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles (4-5 pages in length), and a one-page abstract for the longer paper. ENGL 635 fulfills three credits of the British Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 661 Advanced Creative Writing/Prose Fiction

Section A: MWF 2:30—Katy Karlin

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. 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 9:30—Traci Brimhall

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. This class is for students who have a strong sense of the fundamental craft of poetry and 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 Midwestern Literature

Section A: TU 11:30-12:45—Tom Sarmiento

The Midwest: A place of refuge or refuse? In the cultural imaginary, the United States' middle region paradoxically figures as emblematic of the nation's idealized core values and as void of any laudable cultural significance. In this advanced undergraduate and graduate course, we shall explore how authors writing from and about the Midwest create, maintain, contest, and rewrite what constitutes the region in terms of demographics, cultural attitudes, beliefs, and practices, geography, and political orientation, among other sociocultural formations. We also shall consider what recasting some notable authors and texts as Midwestern does to our understanding of literary formations. Possible texts include L. Frank Baum's *The Wonderful Wizard of Oz*, Willa Cather's *My Ántonia*, Sandra Cisneros's *The House on Mango Street*, M. Evelina Galang's *Her Wild American Self*, Toni Morrison's *The Bluest Eye*, Celeste Ng's *Everything I Never Told You*, Bich Nguyen's *Pioneer Girl*, and David Treuer's *The Hiawatha*; these will be supplemented by critical scholarship on the Midwest. Possible assignments include leading class discussion, a short response essay, a short critical essay, and a final paper/project that places a literary text in context. ENGL 680 fulfills three credits of the American Literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 Multiethnic Young Adult Literature

Section A: U 3:55-6:45—Anuja Madan

This course will discuss Multiethnic Young Adult Literature written by authors from minority ethnic groups in the US, including Asian-American, Black, and Native American authors. The course will trace connections between the novels while simultaneously foregrounding the unique experiences of different ethnic groups in the US, historically, and in the texts themselves. Our study of these novels will be situated within specific histories of particular ethnic groups in the USA, with a focus on the history of American exclusionist policies and institutionalized racism against minority groups. Some of the themes this course will deal with are racial discrimination and exclusionism, internment, dualistic/hybrid identities, forced assimilation, cultural memory, trauma and testimony. Requirements: active participation, discussion posts, annotated bibliography, 2 research essays. ENGL 695 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 698 Capstone: American Literature in Transition: 1900-1930 (Senior English Majors only)

Section A: TU 11:30-12:45—Tim Dayton

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. The United States entered the 20th century with a literature and culture inherited from the 19th century, but with a dynamic, rapidly-changing society. Immigration had transformed American demographics, escalating from the 1840s to the end of the century; factory production and industrialization, urbanization, and the mechanization of agriculture had transformed daily life; the federal government had suppressed a regional rebellion and established jurisdiction over the 48 contiguous states; and slavery had been abolished. But while the US was poised to become the dominant world power of the new century, its culture was steeped in the old. We will examine the transformation of American literature and culture: the persistence of the sentimental and Genteel culture of the 19th century into the 20th, the challenge of insurgent literature and culture (modernism, both high and low; elements of African-American literature; the literature of the political right and left), and the emergence of a literature and culture that engaged with the realities of a new century. Some of the writers we'll read: Paul Laurence Dunbar, Edith Wharton, Sherwood Anderson, Mary Raymond Shipman Andrews, Willa Cather, Sara Teasdale, Ernest Hemingway, Langston Hughes, John Dos Passos, and E.E. Cummings. Requirements: regular participation; short out-of-class response papers; a presentation; a final research project. ENGL 698.A fulfills three credits of the American Literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Performing the Middle Ages (Senior English majors only)

Sect. B: TU 1:05-2:20—Wendy Matlock

Obtain permission from the English Department, ECS 108, beginning Monday, 15 October 2018. We constantly perform the Middle Ages, whether at Medieval Times restaurants, on gaming platforms, or by calling something "medieval." This class will ask whether the past can come alive in these performances or whether such efforts undermine our ability to see the past as distinct from the

present. To consider this conundrum, we will sample modern performances of the medieval in works like *Game of Thrones*, *A Knight's Tale*, and the 1938 classic *The Adventures of Robin Hood*, while reading works from the Middle Ages that continue to appeal to modern readers. Such texts include romances by Marie de France and Sir Thomas Malory, poems by Geoffrey Chaucer and Thomas Hoccleve, and anonymous plays and ballads. ENGL 698.B fulfills three credits of the British Literature overlay req. or the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 703 Critical Approaches to Children's Literature

Section A: MWF 11:30—Phil Nel

This course provides tools for advanced study of children's literature. As a 700-level class, the primary audience is graduate students. The class will focus on key texts in children's literature and key issues in treating children's literature as an academic subject. We will read a wide range of genres and media, including didactic tales, fairy tales, nonsense, poetry, picture books, realism, fantasy, and comics. But the class is not a survey. It is a map of crucial areas of debate in the field.

ENGL 710 Hip Hop and/as Literature

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

This course centers hip hop music as one of the most influential artistic genres of the past 40 years. Moving from its origins in house parties thrown by Caribbean immigrants in the Bronx to global popularity and a diversity of forms of subgenres, hip hop music has heavily influenced every other artistic form. With its emphasis on word play and storytelling, hip hop has been and can be read as a literary form of its own. This course will examine hip hop as a form of literature and in the myriad ways that it has influenced literature. As a class, we will focus on key albums and tracks as well as reading novels, poetry, and drama that reveal the influence of the music and major artists. ENGL 710 fulfills the Diversity overlay req., three hours of the American Literature overlay req., and/or the post-1800 overlay req. for English majors.

ENGL 720 "Shakespeare" in the Twenty-First Century

Section A: TU 1:05-2:20—Kara Northway

This class will examine Shakespeare as a major author—newbies and lovers of the Bard are welcome!—but the approach we will take will be to familiarize ourselves over the semester with the latest twenty-first-century online scholarly tools, outlets, and critical approaches that can be more broadly applied in your M.A. Project, or capstone, to literature from other eras and genres. How do we study literature in an age of digital scholarship, big data, and, dare I say, scorched libraries? Are the traditional tools that you have learned about in past courses still useful in 2019? What are the limitations of Google Scholar? We will dive deep into Shakespeare as our case study, as well as expanding outward from him to contemporary authors and early women writers. This is a *hands-on* class. There will be no exams or daily quizzes. Instead, you will have an opportunity to build meaningfully on your own interests in some assignments tailor-made to you. In taking this course, you will also gain some real-world, collaborative editing experience, in addition to our work contributing to crowdsourced and other public research projects—all of which efforts you can list in your portfolio when you leave K-State for jobs, teaching positions, or graduate school. ENGL 720 fulfills three hours of the British Literature overlay req., and/or the pre-1800 overlay req. for English majors.

ENGL 740 Film Theory

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

Is watching movies like dreaming? Is it being indoctrinated with patriarchal or oppositional habits of seeing? Is it the ultimate form of society as spectacle, or is it a means by which to see the apparatus of culture being made? Do movies manipulate viewers, emotionally and ideologically, or do viewers manipulate movies, finding in them the meanings and endorsements they wanted to see? These are big questions, and yes, we'll dive into the big language that film scholars have developed to tackle them. We'll explore film theory's engagement with semiotics, feminism, psychoanalysis, queer theory, cultural studies, postcolonial and critical race theory. While our emphasis will be on theoretical readings, we will watch some of the films that film theorists use to articulate their ideas, and some that we might ourselves use to apply or complicate those ideas. In addition to regular reading responses, students will write a midterm, a final exam, and two 7-8 pp. papers.

ENGL 757 Language and Society

Section A: MWF 10:30—Mary Kohn

The English language has never existed as a unitary system; rather, it emerges from a chorus of diverse voices, shifting and changing throughout time. In this course we will focus on the English language to study the intersection of language, place, culture, and identity, including topics such as language and the performance of gender; human geography and the distribution of minority language varieties; and regional varieties and the production of local identities. We will also investigate variation within the individual, including style-shifting, code switching, and language crossing. In addition, we will identify the connection between language ideologies and the establishment of group identities. Students in this course will learn techniques of sociolinguistic analysis including how to design ethical studies, how to perform analyses ranging from the acoustic to the discourse level of production, how to gather information on folk linguistic ideologies, as well as approaches to examining language variation in the media. Students will accomplish these goals by

reading current research in the field of sociolinguistics and through hands-on practice with the tools and methods of the field. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data in homework assignments culminating in a final project.

ENGL 759 Studies in Technical Communication

Section A: U 7:05-9:55 p.m.; Sect. ZA: Distance—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 771 Creative Writing Workshop: The Novel

Section A: T 3:55-6:45—Dan Hoyt

Writers consistently and perhaps inevitably discuss the novel-writing experience by invoking metaphors of arduous journeys -- imagine the writer as Shackleton marooned in Antarctica. Despite the perils implied by this imagery, ENGL 771 is designed to help you embark on your journey with full supplies, including a rough map of your expedition, and good comrades, your enthusiastic peers. We will read three published "first" novels, we will discuss the novel form and some of its theory, and we will write and workshop sections of your brand-new novel (or novella) projects. Students are expected to produce at least 60 pages of polished prose: the beginning of a novel, the beginning of a journey. (An important note: Shackleton and his stranded crew made it home -- with no lives lost.)

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—Phillip Marzluf, Stacia Gray, Abby Knoblauch, 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: Economic Women: Consumption and Production in Victorian Literature (graduate students only)

Section A: TU 11:30-12:45—Anne Longmuir

This course thinks broadly about women's relationship to economics in Victorian Literature. We'll consider women as producers and consumers of material goods, through depictions of female factory workers and shoppers. We'll examine alternative economic practices such as gift-giving. And we'll explore women's circulation in social, sexual, labour, and literary economies, as spinsters, wives, widows, prostitutes, governesses, artists, and writers. Likely texts will include Charlotte Bronte's *Jane Eyre* and *Shirley*, Anne Brontë's *The Tenant of Wildfell Hall*, Elizabeth Gaskell's *North and South* and *Cranford*, Christina Rossetti's "Goblin Market," Elizabeth Barrett Browning's *Aurora Leigh*, and George Eliot's *Middlemarch*. Course requirements include active participation in class discussion, a presentation, and a seminar paper (20 pages in length).

ENGL 825 Seminar: The Art of the Archive: Media, Materiality and Memory (graduate students only)

Sect. B: MWF 12:30-1:20—Steffi Dippold

"There is no political power without control of the archive, if not memory," Derrida warns in *Archive Fever*. This course will discuss both the *how to* and the *how come* of the archive, fostering critical conversation about the ways in which repositories are constructed, consulted, and conceived. That is, we will examine why people keep and collect things and how it is that certain stories are remembered while others are cast away and ignored. We will trace the ways in which collections are amassed (often due to individual preferences, obsessions, and accidents) before they become authoritative gatekeepers over "the past." We will look at alternative archives and archiving as cultural practice and performance embedded in modes of inscription and representation. Using a set of local repositories, students will make hands-on experiences and think about how their own academic papers build an archive as well as revise the archive.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir

(9/25/18)