

English Department Course Descriptions - Spring 2012
www.ksu.edu/english/courses

ENGL 030 Writing Laboratory

Section A: By Appointment--Deborah Murray and staff

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

ENGL 210 Honors English: Representations of the Holocaust

Section A: MWF 9:30—Roger Friedmann

Obtain Permission from the Honors Program in Leasure 007. Some may think that the study of fiction would be a flawed approach to learning about an historical event, but in this course we will examine the important role literary fiction has played in how our culture understands the Holocaust, the extermination of 6 million Jews in Europe during the Second World War. We will look at the fictional techniques used not only by novelists but also by those who experienced the horrors first-hand when they wrote their diaries and their memoirs. Some of the first-hand accounts we will read include excerpts from *The Diary of Anne Frank* as well as Primo Levi's memoir, *Survival at Auschwitz*, and Elie Wiesel's memoir, *Night*. We will also read the following novels about the Holocaust: *Tzili* by Aharon Appelfeld, *Schindler's List* by Thomas Keneally, *Anyia*, by Susan Fromberg Schaeffer, and *The Shawl* by Cynthia Ozick. The required work for this course will include reaction papers to three of the works we read, a short research paper on a topic related to the Holocaust, classroom discussion, and weekly individual conferences with your instructor to discuss your research.

ENGL 220 Fiction into Film

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 2:30--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. ENGL 220 is a General Education course.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 8:30; Sect. B: MWF 11:30; Sect. C: MWF 1:30; Sect. D: MWF 1:30; Sect. E: MWF 9:30--Staff; Sect. H: TU 11:30-12:45--Reckling

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.

ENGL 251 Introduction to Literature (non-majors)

Section F: TU 8:05-9:20; Sect. G: 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 a mid-term and final exam.

ENGL 253 Short Story (non-majors)

Section A: MWF 10:30; Sect. B: MWF 12:30; Sect. C: TU 9:30-10:45; Sect. D: TU 8:05-9:20--Staff; Sect. E: TU 11:30-12:45--C. Russell; Sect. F: TU 1:05-2:20; Sect. G: TU 2:30-3:45--Ann Reckling

Study of short stories from world literature with emphasis on American, British, and Continental.

ENGL 270 American Literature (non-majors)

Section A: MWF 10:30; Sect. B: MWF 11:30—Cameron Leader-Picone; Sect. C: MWF 1:30--Staff

In this course, we will examine the idea of social protest in American Literature. American authors have used a variety of strategies to voice their dissent related to issues ranging from racial oppression, militarism, American imperialism, gender discrimination and other issues. Our readings will encompass everything from utopian fiction to satire to postmodern experimentation. Possible authors include Edward Bellamy, Charlotte Perkins Gilman, Audre Lorde, Tony Kushner, Suzan-Lori Parks, Ishmael Reed, Luis Valdez, Joseph Heller, Allen Ginsberg, and Pietro Di Donato. As this course is aimed at non-English majors, we will use our readings as the basis for cultivating skills in close reading and literary analysis. In the course of the semester, you will write two essays, along with several shorter response papers. This is a discussion-based class and participation is critical to the success of the course. In addition, there will be a take home final exam. ENGL 270 is a General Education course.

ENGL 285 African American Women Authors (non-majors)

Section A: MWF 11:30--Tosha Sampson-Choma

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity,

and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. ENGL 285 is a General Education course designed for non-English majors.

ENGL 287 Great Books

Section A: MWF 9:30; Sect. B: MWF 11:30—Michael Donnelly; Sect. C: TU 2:30-3:45--Staff

This course is an introduction to texts from different genres and periods that have been considered world classics. Our primary emphasis will be on close reading and discussion. We will cover the basics of understanding literature through analysis of character, setting, plot, form and style, values, and cultural significance. As we examine books that have endured, in some cases, for a couple of millennia, and captured the imaginations of readers and hearers from many times and lands and become touchstones deeply loved by many readers, we will also consider what qualities may go toward making a book “great” or enduring. Texts read will be drawn from among the following: Homer’s *Odyssey*; Sophocles, *Antigone*; Milton, *Paradise Lost*; Defoe, *Robinson Crusoe*; Stendhal, *The Red and the Black*; Austen, *Emma*; Doestoevsky, *The Brothers Karamazov*; Flaubert, *Madame Bovary*; Conrad, *Lord Jim*; Joyce, *Portrait of the Artist as a Young Man*; J. M. Farrell, *The Siege of Krishnapoor*. Students will take three exams (two mid-terms and a final) and will be required to keep up with a rigorous schedule of reading assignments and contribute to class discussions by supplying and answering discussion questions and sharing brief written assignments. ENGL 287 is a General Education course and a Primary Texts course.

ENGL 300 Expository Writing 3: Writing About Popular Culture

Section A: MWF 11:30—Abby Knoblauch

This semester we will focus our attention on popular culture texts such as movies, music, and television. Throughout the course of the semester, students will practice writing in a variety of genres, exploring issues such as race, class, gender, and sexuality in the context of popular media. They will write five major essays, including a personal experience essay, an informed report, and a researched essay. The challenge of this course is to not allow popular culture to pass by unexamined; instead, you will be writing extensively and thinking critically about the effect that pop culture has on our lives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 8:30; Sect. B: MWF 9:30—Stacia Gray

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. ENGL 310 is designed to introduce English majors and minors to the conventions of literary study. Intended as a first course in the analysis of form, style, and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation as well as reading and responding to literary criticism. We will read a wide array of literature from differing periods and genres. Close textual analysis and research that will make up the bulk of the course work. This is a writing intensive course. Active participation is required.

ENGL 310 Introduction to Literary Studies

Section C: MWF 10:30; Sect. D: MWF 11:30—Tanya González

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. This course is an introduction to criticism for English majors and minors. Intended as a first course in the analysis of form, style, and technique, it provides an introduction to literary terms commonly used in later studies. The course also provides practice in critical interpretation as well as reading and responding to literary criticism. We will read poems, plays, essays, and novels. This is a writing intensive course. Req. include active participation and four essays.

ENGL 315 Cultural Studies

Section A: M 7:05-9:55—Don Hedrick

The course introduces the new academic discipline of “cultural studies,” the examination and explanation of the power relations of restraint and mobility in society, with special attention to the ways they occur in the everyday and the ordinary. The objects of analysis are particularly the elements of popular culture and the entertainment industry, from film and television, to shopping and consumption, to celebrity and fan culture, with opportunities to discuss contemporary social issues. Our tools of analysis will include theoretical approaches including Marxism, feminism, and psychoanalysis. In addition to exercises and reports, there will be a midterm and final, one or two short papers, and a final project on a popular topic of your choice. ENGL 315 is a General Education course.

ENGL 315 Cultural Studies

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

Cultural Studies examines all kinds of cultural production, from novels and poetry to sporting events and shopping malls to film and raves. It aims in particular to understand how power circulates and how ordinary people can and do succumb to, resist and wrest power. This semester we’ll focus on three related forms of cultural production, genre fiction (spy, detective, cowboy, horror, romance, science fiction and or fantasy), film (especially films that translate novels, such as the Harry Potter Series or *True Grit*), and television (with particular attention to sit coms). Our study will be aided by small but potent doses of literary, Marxist, feminist, and psychoanalytic theory. Students will take two mid-terms and a final, make at least on presentation and complete a final project. ENGL 315 is a General Education course.

ENGL 330 Fiction

Section A: TU 1:05-2:20—Dan Hoyt

In this class, we will read a range of fiction from the 19th, 20th, and 21st centuries, mainly texts in English from Britain and the United States but also some works in translation from other parts of the world. We will discuss different genres and modes of fiction, which we will explore historically, stylistically, and thematically. Often, we will examine a classic text and then some kind of remix, response, or reaction to it: For instance, after reading a work with a traditional omniscient narrator from the Victorian era, we might compare and contrast it with the 21st-century version of omniscience in Jennifer Egan's *A Visit from the Goon Squad*. Or we might read some short stories in translation by Anton Chekhov in conjunction with Raymond Carver's "Errand," a fictionalized account of Chekhov's death. Other possible texts include *Pride and Prejudice* by Jane Austen, *Beloved* by Toni Morrison, *Dogeaters* by Jessica Hagedorn, and short stories by William Faulkner, Lorrie Moore, and Kelly Link. In-class assignments will include daily quizzes, discussion, and analytical and creative journals. Major assignments will include a midterm, a final, and a term paper. ENGL 330 is a General Education course.

ENGL 345 Drama: The Power of the Stage

Section A: MWF 9:30—Bonnie Nelson

This course will explore a number of fascinating dramatic texts from the time of the Greeks through the 20th century, with special emphasis on the Restoration period in England when actresses first appeared on the public stage. We will consider the "power" of the stage to see how it both *reflects* and *influences* the broader Society it depicts so well. What effect did Aristophanes' hilarious play *Lysistrata* have on the Peloponnesian war? What is the connection between Lorraine Hansberry's moving drama *A Raisin in the Sun* and Civil Rights legislation of the 1960's? How did *The Laramie Project* help a nation confront homophobia and heal a community after a "hate crime"? Req.: class discussion; short critical essays; and three exams. Students will also attend a performance of *Hamlet* by the K-State Theater Dept. ENGL 345 is a General Education course.

ENGL 350 Shakespeare

Section A: 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 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 and relevant for the present, and to the theatricality of transforming plays from "page" to "stage"—taking advantage of the McCain performance of *Macbeth* in March. Responsibilities include attendance at the performance, exercises or quizzes, two short papers, two hour exams and a final.

ENGL 350 Shakespeare

Section B: MWF 1:30; Sect. C: MWF 2:30—Kim Smith

Someone in the theatre once remarked that the villains get all the best lines. While that's not altogether true, within the corpus of Shakespeare's plays some of the most indelible and memorable characters are also some of the most despicable: characters whose depths of evil are matched only by their complexity and vividness. In this course we'll be looking at the ways in which some of Shakespeare's more notable villains behave within the context of some of the playwright's most compelling plots. This doesn't mean we'll be focusing entirely on unrelieved evil. We'll simply be using these villains as a starting point from which to examine the motivations, personalities, plots, and complexly human aspects of this pre-eminent English playwright's work. In doing so we'll explore the slippery notion of how villains function in the plays, how they drive the action, and how they help illuminate the difficulties of achieving a moral balance in a complicated world. The course will emphasize class discussion. Other req. may include in-class quizzes, two short papers, and two exams.

ENGL 355 Literature for Children

Section A: MWF 8:30; Sect. B: MWF 9:30—Naomi Wood

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. ENGL 355 is a General Education class. Our challenge is to take children's books seriously as works of art, and also to have fun. We will explore characteristic genres of children's literature such as picture books, poetry, folk tales, realistic fiction, adventure stories, and historical fiction in a technology classroom. This is an active, writing-intensive course. You'll construct and analyze a picture, possibly write a poem, and analyze texts in a small-group discussion format. Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking ENGL 355; spaces gladly given to non-Education majors if available. Evaluation based on exams, papers, and active participation. ENGL 355 is a General Education course.

ENGL 355 Literature for Children

Section C: MWF 1:30; Sect. D: MWF 2:30--Phil Nel

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. 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 discussion of picture books, fairy tales, poetry, fantasy, and realism, among others. When available, syllabus will be here: <<http://www.ksu.edu/english/help/choose.courses.html>>. ENGL 355 is a General Education class.

ENGL 355 Literature for Children

Section E: TU 3:55-5:10--Staff

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. Arranged by genre, this section of Literature for Children is designed to introduce students to key texts and authors of children's literature and to provide some critical perspective on the literature. The course includes units on picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Req. include participation and quizzes, two papers, two midterm exams, and a final exam. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education course.

ENGL 361 British Survey 1

Section A: MWF 12:30; Sect. B: MWF 1:30—Wendy Matlock

Tracing the development of British literature over two periods (the Middle Ages and Renaissance) and about one thousand years (700-1700), we will look at the content, form, and cultural situation of literary works such as *Beowulf*, *Sir Gawain and the Green Knight*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Faerie Queene*, *The Duchess of Malfi*, *Paradise Lost*, and *Oroonoko*. In pursuing these topics, we will attend to the changing conceptions of what constitutes the state, the individual, gender, sexuality, and literature itself. Assignments will include regular quizzes, two exams, two papers, and enthusiastic participation. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 362 British Survey 2

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

This course offers a survey of British literature from the late 17th century to the present day, focusing on key literary figures and movements. We will consider both form and historical context, as we explore the ways in which literature both reflects and constructs British identity. Course req.: active class participation, quizzes, two papers, and two exams (mid-term and a final). This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 381 American Survey 1

Section B: TU 9:30-10:45--Jim Machor

This course will examine American writing (and writing about America) from pre-Columbian Native American literature and the accounts of early exploration to the literature and discourse of the Civil War. Besides attending to individual texts and their interrelations across historical periods, we will seek to examine this body of materials as products of specific places, times, and cultural formations. Readings will include works from the traditional canon as well as writings by lesser known women and minority authors. Req. will include three semester exams and a final, a journal comprised of daily entries on the readings, and participation in class discussion. This course fulfills (3) credits of the American Literature overlay req. for English majors.

ENGL 382 American Survey 2

Section A: 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 pay 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 req. for English majors.

ENGL 386 African American Literatures

Section A: MWF 1:30—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 consistently interrogates the relationship between the self and the communities and society to which the individual belongs. We will be examining these representations through the idea of subjectivity. How does the self become subject? Can subjecthood be achieved while maintaining the potentially objectifying identity categories of race, gender, sexuality, etc.? We will discuss the slave narrative form as a way for the slave 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, Junot Diaz, Gwendolyn Brooks, and others. This is a discussion-based class and participation is critical to the success of the course. Lack of participation and attendance will severely affect your final grade. During the course, you will write several essays of varying length, and take a take-home final exam. Designed for English and English Education majors, ENGL 386 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. It is also a General Education course.

ENGL 390 Fable and Fantasy

Section A: MWF 10:30; Section B: MWF 11:30--Carol Franko

Metamorphosis, quest, and fate are themes in Fable and Fantasy this semester; they appear first in *The Golden Ass* (which contains the myth of Psyche and Eros), by Apuleius, and *The Hobbit* by J. R. R. Tolkien. Personhood, shadows, as well as the secondary fantasy world as a kind of character in fantasy fiction are featured in Ursula K. Le Guin's *A Wizard of Earthsea* and Patricia A. McKillip's *Ombria in Shadow*. With Octavia E. Butler's *Wild Seed* and selected short works (by Le Guin, Seth Seppala, and Kelly Link) grimmer sides of metamorphosis, quest and fate will be considered. *The Thief* by Megan Whalen Turner will return us to a lighter side of such questions as who and what shapes life—is it human will and desire? -- or the gods/fate/biology/culture? One or two selections from John Brunner's *The Compleat Traveller in Black* will also allow us to follow the career of a wizard-like character who performs wonders while anticipating an era when his gifts will be unwanted. Students will take quizzes, write several short response pieces and two short analytical essays, participate in leading discussion, and take a final exam. ENGL 390 is a general education course.

ENGL 399 Honors Seminar: "Extreme Shakespeare: Tragedy"

Section A: MWF 10:30—Don Hedrick

Obtain Permission from the Honors Program in Leasure 007. What makes us desire the experience of tragedy? What accounts for Shakespeare's distinctiveness, influence, and intensity for generations of readers and theatergoers, from lawyers, political figures, military leaders, and even economists to writers, artists, philosophers, and psychologists? Using criticism, theory, adaptation, and film, we'll explore these and similar interdisciplinary questions to consider his "extreme" or radical imagination, skepticism, linguistic inventiveness, and entertainment value in selected tragedies, including his megaviolent experiment *Titus Andronicus* and his megabloody *Macbeth* (for the latter viewing the professional performance at McCain). Expected responsibilities include one or two short papers, one or two hour exams, and a final project.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MWF 9:30--David Smit

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

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Sect. B: MWF 9:30--Nora Ransom

Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30--Roger Friedmann

Sect. F: TU 8:05-9:20; Sect. G: TU 9:30-10:45, Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20--Marcella Reekie

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 11:30; Sect. B: MWF 12:30; Sect. C: MWF 2:30--Staff; Sect. D: TU 9:30-10:45; Sect. E: TU 11:30-12:45--Anna Goins; Sect. F: TU 1:05-2:20; Sect. G: TU 2:30-3:45--Robin Mosher

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Req. include readings, class discussion, writing, research, and presentation assignments.

ENGL 435 Linguistics for Teachers

Section A: TU 8:05-9:20--Carol Russell

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

ENGL 450 Women in Television

Section A: W 5:30-8:20—Ann Reckling

A study of female characters in television comedies from 1950 to the present. From the inside of a sitcom we examine the architectural touchstones of classic comedy, such as hard and soft comedy, character types and predicaments, setups and punchlines,

stage business and mannerisms. From the outside of a television show the course introduces students to critical analysis of well-known female characters and the ways they uphold and subvert cultural mores in the context of domestic comedies, workplace comedies, feminism, and post feminism. Texts include a guide to writing television comedy, critical essays on feminist and post-feminist implications in popular culture, teleplays, transcripts, and produced episodes. Students are required to attend screenings, participate in class discussions, complete creative and analytical writing projects, make presentations, and pass exams. Being willing and able to speak aloud in every class is necessary, as active verbal participation is a significant component of one's grade. ENGL 450 fulfills the Diversity overlay req. and is also a General Education course.

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, as well as selected readings by Mihaly Csikszentmihalyi (on the idea of "flow"), Twyla Tharp (on an artist's creative habits), and others. Students will also be attending 2-3 performances by KSU students (details to follow). In addition, the course will ask you to conduct some in-depth self-exploration in writing assignments, surveys, and other exercises. Early in the semester you will identify a subject you would like to work on for your final project, which will include both research and creative aspects. Each student will do an informal presentation for the class on his or her topic at the end of the semester. The instructor will help you to choose your topic and design your project.

ENGL 461 Introduction Fiction Writing

Section A: MWF 10:30—Katy Karlin; Sect. B: TU 1:05-2:20--Staff

In this class, you will become a better writer, reader, and critic of the short story. You will write two 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.

ENGL 463 Introduction to Poetry Writing

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

The class consists of 8 assignments, each of which gives the student a "model" poem and asks the student to imitate that model. The models are carefully chosen. Each is significantly different from the previous one. These models cover all the major conventions which comprise the contemporary tradition. "Models" consist of poems by Brendan Galvin, Tim Seibles, Louis Simpson, Yusef Komunyakaa, Robert Mezey, William Stafford, Bin Ramke, E.A. Robinson, Edgar Lee Masters, Li Po (trans. by Ezra Pound), Randall Jarrell, Ted Kooser, Robert Frost, Gwendolyn Brooks, Alexander Pope, W.C. Williams, E.E. Cummings, Robert Creeley, Wallace Stevens, and Stephen Dunn.

This class is hard, and has high demands: one fresh poem every two weeks. The poems can be revised or rewritten as necessary, and the grade of the rewrite replaces the grade of the original. The intent is to minimize raw talent as a factor in the grades, because each assignment is graded according to objective "criteria."

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 12:30—Katy Karlin

A practical introduction to creative nonfiction. We will read various examples of creative nonfiction: the memoir, the lyric essay, the travel essay, and the personal essay. Authors may include Tracy Kidder, David Sedaris, Anthony Bourdain, Mary Karr, John Lahr, Joan Didion, and Elif Batuman. Students will be expected to write and revise three original essays and participate in class discussions and workshop, as well as make one brief presentation.

ENGL 470 The Bible

Section A: TU 2:30-3:45—Anna Goins

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. The work for the course includes two papers, two examinations, several informal writing assignments, regular attendance, and active class participation. ENGL 470 is a General Education and Primary Texts Course.

ENGL 485 Girl Talk: Women's Words that Rock(ed) the World

Section A: MWF 1:30—Abby Knoblauch

From kitchen tables to public life, from classrooms to Carrie Bradshaw, women have been challenging and expanding ways of knowing, writing, and speaking since (at least) ancient Greece. In this class, we will look at how women (and other marginalized groups) have used maverick rhetorical approaches to write and speak their way into the public sphere. We will look at speeches from women such as Sojourner Truth, Toni Morrison, and Audre Lorde; public and private writing, including works by Terry Tempest Williams and the

women of the Seneca Falls Convention; and popular culture texts from the "It Gets Better Project" to *Buffy the Vampire Slayer*. We will also discuss how various forms of writing and speaking have been (and continue to be) valued or de-valued in secondary and post-secondary classrooms. Works by scholars such as Will Banks, Cheryl Glenn, and Gloria Anzaldúa will provide a framework for our discussions. Students will write 3-4 essays that engage the intersections of gender, language, and power in a variety of arenas.

ENGL 490 Development of the English Language

Section A: MWF 9:30—Wendy Matlock

This course traces over 1500 years of the English language—from its earliest documented state to its current status as a global language. After acquiring the linguistic and philological tools necessary to analyze English historically, students will learn about where English comes from and how it's related to other world languages, gain understanding of how English moved from a synthetic to an analytic language, consider how the sounds of English developed over the past millennium, and appreciate how English been influenced by the forces both inside and outside the language. We will conclude by considering the dialects of American English and examining English as a world language. Students will write three exams, complete regular homework exercises, and compile a journal of their experiences with the changing English language.

ENGL 495 English Internship

Section A: TBA--K. Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity.

ENGL 497 Special Investigations in English

Section A: TBA--K. Westman

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

ENGL 497 Special Investigations in English: Working with Writers: An Intro to Writing Center Theory & Practice

Section A: TU 2:30-3:45—Deborah Murray

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

ENGL 498 Honors Tutorial in English

Section A: TBA--K. Westman

Individually guided study in which the student will formulate and explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of tutorial instructor required.

ENGL 499 Honors Project

Section A: TBA--K. Westman

Open only to Arts & Sciences students who are active members of the University Honors Program.

ENGL 516 Written Communication for the Sciences

Section A: MWF 11:30--Nora Ransom

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments also include an oral presentation based on research.

ENGL 516 Written Communication for the Sciences

Section B: MWF 1:30; Sect. C: MWF 2:30--Han Yu

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. 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 525 Women in Literature

Section A: TU 11:30-12:45—Karin Westman

How many women writers are published in the *Norton Anthology of Literature: Major Authors*, 3rd ed (1975)? Zero. How many women writers are published in the *Norton Anthology of Literature: Major Authors*, 8th ed (2006)? Twenty-five. Where did all these women come from? How did earlier editors overlook five centuries of work? And who should be in the 9th edition? We'll discuss answers to these questions and more as we read works by authors such as Anne Bronte, L.M. Montgomery, Virginia Woolf, Jean Rhys, Jeanette Winterson, Margaret Atwood, Helen Fielding, J.K. Rowling, and Gloria Naylor. We'll explore women writers' choice of themes and genres, their readers, the changing social role of the woman author, and the ways that racial, class, and national affiliations affect the production and reception of women writers' work. Req.: Active class participation, quizzes, two papers, and a final exam. Prerequisites: ENGL 200 or ENGL 210. This course satisfies req. for the diversity overlay for English majors and for the Women's Studies major and Graduate Certificate.

ENGL 545 Literature for Adolescents

Section A: TU 1:05-2:20; Sect. B: 2:30-3:45—Joe Sutliff Sanders

In this course, students will gain a sense of the shape of the field of literature for middle-school and high-school students and experiment with ways to approach that literature critically. We will read broadly in styles and genres of the literature, and students will pursue their own interests in the field by selecting from a broad array of classic young adult novels to read on their own. We will also explore theoretical approaches to the literature through short readings, instructor lectures, and class discussion. Through quizzes and papers, students will engage with scholarship on the field and interrogate the ideological underpinnings of both the literature and the scholarship.

ENGL 580 African Literatures

Section A: TU 9:30-10:45—Anne Phillips

This semester, ENGL 580 will feature significant works written by African authors. We'll focus in part on works from and about South Africa, including Alan Paton's *Cry, the Beloved Country* (1948), J. M. Coetzee's *Disgrace* (1999), as well as works by Nadine Gordimer, Ezekiel M'Phahlele, and others. Nigerian literature will also be featured, including works by Chinua Achebe and Wole Soyinka, among others. We'll also read and discuss works by African authors that are regularly taught in Kansas public schools, including Alexandra Fuller's memoir, *Don't Let's Go to the Dogs Tonight* (2001). Req.: attendance/participation; two papers; two midterms and a final; and reading quizzes. ENGL 580 is a General Education course and fulfills the Diversity overlay req. for English majors.

ENGL 599 Special Research in English

Section A: TBA--Karin Westman

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

ENGL 620 Petrarch and the Renaissance Lyric

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 14th-century Italian named Francesco Petrarch. In this course we'll be looking at how those ideas and examples made themselves felt in Renaissance England. 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. Req. will include several short papers and a great deal of class discussion. This course fulfills three credits of the British Literature req. for English majors.

ENGL 635 20th Century British Poetry

Section A: TU 2:30-3:45—Christina Hauck

This course will survey British Poetry from roughly 1900 to the present, focusing on tensions between tradition and innovation. We'll delve into work of the major and minor poets, keeping a close eye on the (mostly male) canon while drawing their work into comparison with their lesser known (often female) contemporaries. Two essays, at least one presentation, a mid-term and a final examination. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 660 Milton

Section A: MWF 1:30—Michael Donnelly

A study in some depth of the major and some minor works of the writer who has traditionally been ranked behind only Shakespeare among English classics. For upper level undergraduates and graduate students. Milton's poetry and prose will be studied in their literary, cultural, and historical contexts. Emphasis on the major poetry; the prose and the contemporary setting will be used to illuminate the growth of Milton's mind and art, and his place and importance as poet and radical protestant intellectual. One report or direction of class discussion focusing on a particular work, background, or critical perspective, written up as a short paper (5-8 pp.); 25% of course grade for undergraduates, 15% for graduate students); one in-class hour examination (30% of course grade for undergraduates, 20% for graduate students); a comprehensive final examination (35% of course grade for undergraduates, 30% for

graduates); and, for graduate students, a term paper (ca. 12-20 pp.) on a topic to be cleared with the instructor (25% of graduate student grade). Class participation will make up the rest of the course grade. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 661 Advanced Creative Writing/Fiction

Section A: MWF 2:30--Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. Advanced writing of short fiction. Prerequisite: ENGL 461 and department permission. This is a workshop-based course in writing fiction for students who want to continue sharpening their writing and critical skills. Students will read several short stories by contemporary authors as well as the work of their classmates, and they will write and revise two original short stories. Req. include class participation, written and spoken commentary on peer work, two short stories (10-20 pages in length), and a brief presentation.

ENGL 680 In the Shadows of American Literature

Section A: MWF 9:30—Tanya González

In *Playing In the Dark*, Toni Morrison writes that an Africanist presence pervades American Literature, helping to form whiteness in the literary imagination. This course explores that idea, looking at canonical and contemporary texts with an eye towards how whiteness and/or national identity is (de)constructed. We will also explore Deleuze and Guattari's theories of "minor literature" and scholarship in the field of American Studies. Fiction readings will include texts by William Dean Howells, Willa Cather, John Dos Passos, William Faulkner, Paula Fox, Toni Morrison, Ana Castillo, Leslie Marmon Silko, Junot Díaz, and Jonathan Franzen. Req. include active participation, a presentation, two midterms, and a final essay. This course fulfills three credits of the American Literature overlay req. for English majors.

ENGL 680 The First World War and American Literature

Section B: U 3:55-6:45—Tim Dayton

This course will investigate the relationship between the 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. Our reading will be of three kinds: theoretical, focusing on the relationship between fundamental social forces and individual consciousness (Andrew Collier, Goran Therborn); historical, focusing on basic facts of American involvement in, as well as analyses of the economic and geo-political significance of, WW1 (David Kennedy, Kees van der Pijl, Giovanni Arrighi); and primary (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, John Dewey). Req.: midterm, final, and a substantial research paper. This course fulfills three credits of the American Literature overlay req. for English majors.

ENGL 690 Wilder, Erdrich, Taylor: American History in American Children's Literature

Section A: TU 8:05-9:20—Anne Phillips

This course will focus on how authors such as Laura Ingalls Wilder, Louise Erdrich, and Mildred Taylor have represented American history in literature written for children: Wilder in her "Little House" series; Erdrich in her series of three books about an Anishinabe community; and Taylor in her Logan family series about a land-owning African American family in 1930s-40s Mississippi. For context, we will read other relevant children's novels such as Carol Ryrie Brink's *Caddie Woodlawn*, Virginia Hamilton's *M.C. Higgins, the Great*, and Rita Williams-Garcia's *One Crazy Summer*. We'll learn more about Wilder's biography and the issues of authorship concerning her series, and we'll learn why Taylor was moved to research and write about her own family history. We'll examine critical reactions to these works and also the first edition illustrations for the Little House series. Req.: attendance/participation; two papers; two midterms and a final; and reading quizzes. This course fulfills three credits of the American Literature overlay req. for English majors.

ENGL 698 Capstone: Imagining the West: The Literature of Contact and Conquest

Section A: TU 11:30-12:45—Lisa Tatonetti

In this course, we'll have the privilege of piloting the first English capstone experience, on the topic of how Native and non-Native people have imagined the land we now call the American West. We'll look at pre- and post-contact narratives, asking: 1) how non-Native people envisioned the Americas before arrival; 2) how Indigenous Americans engaged issues of contact and colonization; and 3) how filmmakers have (re)envisioned the west. Likely readings: Christopher Columbus, Bartolomé de las Casas, the Cherokee Nation constitution, and parts of Daniel Heath Justice's fantasy trilogy, *The Way of Thorn and Thunder*. Likely films: *Stagecoach*, *Dances with Wolves*, *Smoke Signals*, *Even the Rain*, and an episode of Joss Whedon's sci-fi Western *Firefly*. Req.: engaged participation, a blog or wiki, weekly quizzes, short papers, an annotated bibliography, and draft workshops. The course will culminate in presentations and perhaps an outing to the K-State low ropes course. This course fulfills the Diversity overlay and fulfills three credits of the American Literature overlay req. for English majors. Be a part of this historic class! Questions? Email Dr. Tatonetti: tatonett@ksu.edu.

ENGL 710 Restoration and 18th Century British Drama

Section A: MWF 11:30—Bonnie Nelson

This course explores the variety of drama on the London stage at this time: comedy of manners; sentimental comedy; farce; ballad opera; she-tragedy; common-man tragedy. It also examines the ramifications of having women *on* the stage and writing *for* the stage for

the first time. The class will be introduced to little-known women playwrights--Susanna Centlivre, Hannah Cowley, and Elizabeth Inchbald--whose prodigious talents kept audiences coming back year after year. The class will also look at "the battle of the sexes" in plays by famous male writers such as Wycherley; Congreve; Goldsmith; and Sheridan, as well as the subversive politics of other playwrights, like John Gay, that led to censorship and the Licensing Act in the middle years of the 18th century. The course is a wonderful introduction for those who want to know more about the historical, cultural, and social milieu of 18th-century England. It counts for the Graduate Certificate in Women's Studies and also fulfills three credits of the British Literature overlay req. for English majors.

ENGL 710 Dr. Seuss

Section A: MWF 10:30--Phil Nel

Studying the most popular children's author in America, we will read Seuss's influences (including Edward Lear, Peter Newell, Hilaire Belloc, Palmer Cox), contemporaries (Dick and Jane, Bemelmans' Madeline, the Reys' Curious George), and of course a generous selection of Seuss's own work (*some* of his 65 books, the *Private SNAFU* animated cartoons, political cartoons, magazine cartoons, and advertising work). We will also read Judith and Neil Morgan's *Dr. Seuss and Mr. Geisel* (the definitive biography), Richard Minear's *Dr. Seuss Goes to War*, my *Dr. Seuss: American Icon*, and important criticism (Cohen, Spiegelman, Menand, Shortsleeve, op de Beeck, & others). The course will be organized around key themes, such as nonsense, aesthetics, autobiography, childhood, adaptation, and a series of political questions (especially concerning race and gender). This course fulfills three credits of the American Literature overlay req. for English majors.

ENGL 755 Classical Rhetorical Theory

Section A: T 7:05-9:55—Phillip Marzluf

Classical Rhetorical Theory focuses on Ancient Greek and Roman contributions to rhetoric, composition, and communication studies. We engage primary texts originating between 750 BCE to 400 CE, including Homer, Protagoras, Gorgias, Plato, Isocrates, Aristotle, Cicero, Quintilian, and St. Augustine. Towards the end of the semester, we will also examine how contemporary scholars have contended with the "tradition" of classical rhetoric. This course enables you to gain an enlarged understanding of texts that have weighed heavily on western intellectual histories, practices, and worldviews.

ENGL 759 Studies in Technical Communication

Section A: W 7:05-9:55--Han Yu

ENGL 759 addresses the different and multiple needs of students interested in technical communication. The class discusses the history, central theories, and major issues in technical communication, such as usability studies, visual design, and the communication needs of diverse audiences. Students read and reflect on (through writing and discussion) scholarly articles in the field and conduct a technical communication client project.

ENGL 765 CW Workshop: Creative Non-Fiction

Section A: TU 11:30-12:45—Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. This writing workshop offers advanced practice and discussion of literary nonfiction. Course req. will include 2-3 essays, class discussion of a book of contemporary nonfiction, and (for graduate students) a written review of a nonfiction book published in the last 15 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission. Limited to no more than 15 students.

ENGL 769 Special Topics in Creative Writing: Writing for Young Adults

Section A: U 7:05-9:55—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 17 October, 2011. In this class, you will become a better writer, reader, and critic of young-adult fiction. For a third of the class, we will discuss published texts that can be considered young-adult fiction and explore how different writers approach various issues of craft, such as audience, style, theme, structure, plot, etc. About two-thirds of the class will be spent workshoping student work written for a young-adult audience. You will write approximately 60 brand-new pages of polished work, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your peers and by published authors. This class is intended for graduate students who have participated in previous creative-writing workshops. Possible texts include *Great Expectations* by Charles Dickens, *Pretty Monsters* by Kelly Link, and *Marcelo in the Real World* by Francisco Stork.

ENGL 795 Literary Criticism

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

Literary Criticism is a survey of Western literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course in the history of ideas—specifically, ideas related to the theory and criticism of literary texts. The course begins with a survey of major figures in the development of a critical theory of literature. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to the historical and social contexts. This survey will include Plato, Aristotle, Longinus, Augustine, Maimonides, Sidney, Kant, Coleridge, Arnold, Nietzsche, and Du Bois. This survey should provide a basic frame of reference from which to understand and assess the contemporary theoretical and critical scene. The second half of the course covers developments in the twentieth century, including feminism, Marxism, psychoanalysis, formalism, structuralism and deconstruction,

phenomenology and reader-response theory, queer theory, postcolonialism, and postmodernism. Special emphasis will be given at the end of the course to emerging trends in twenty-first century literary theory.

The course is open to juniors, seniors, and graduate students. Course req. include a midterm and final examination, four short papers (3-6 pages), some short and informal writing assignments, active participation and class attendance.

Text: *The Norton Anthology of Theory and Criticism*, 2nd edition, ed. Vincent B. Leitch.

ENGL 797 Professional Writing Internship

Section A: TBA--Tim Dayton

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

ENGL 799 Problems in English

Section A: TBA--Tim Dayton

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

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—P. Marzluf, A. Knoblauch, S. Gray, C. Debes, A. Goins

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

ENGL 825 Seminar: American Literature and Environment

Section A: T 3:55-6:45—Elizabeth Dodd

This course will begin with a quick examination of touchstones in American environmental writing by Henry David Thoreau and Ralph Waldo Emerson, and then move rapidly to more contemporary authors. Likely authors for inclusion: Barbara Kingsolver, Richard Powers, Leslie Marmon Silko (fiction); Aldo Leopold, Annie Dillard, John T. Price (nonfiction); Pattiann Rogers, Charles Wright, Mary Oliver (poetry). We'll contextualize our conversation with theoretical perspectives by Lawrence Buell, Cheryll Glotfelty, Simon Estok, and others, though we'll focus on the literature itself. Required work: weekly informal response papers, a seminar presentation, an article-length paper with an eco-critical approach (15-20 pages).

ENGL 825 Seminar in Nineteenth-Century American Women Fiction Writers

Section B: TU 1:05-2:20—Jim Machor

This seminar will focus on the fictions of nineteenth-century American women novelists and short story writers, both canonical (e.g., Harriet Beecher Stowe, Louisa May Alcott, Kate Chopin, Edith Wharton) and lesser-known (e.g., Caroline Chesebro', Harriet Wilson, Frances Harper, Mara Ruiz de Burton, S. Alice Callahan) so as to examine the wide range of women's fiction by white and minority writers, the changing forms that fiction took as the century progressed, and the cultural and historical contexts that shaped these texts. I want to run this course as a true seminar, in which the participants will play a major role in determining the course's focus and discussions and sharing their own critical and scholarly work on these writers. As part of that goal, each student will be responsible for selecting one writer from the approximately dozen we will be examining, presenting an overview of her career and oeuvre, and leading the initial class discussion of the particular text we are reading by her. Written work will include one or two short, research-based assignments (possibly bibliographical); the major project will be a full-length seminar paper (20-25 pages), due at the end of the semester.