

English Department Course Descriptions Fall 2006

ENGL 030 Writing Laboratory

Section A: By Appointment--D. Murray and staff

Enroll during drop/add only in ECS 122D. 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 skills.) Hours are not applicable toward degree requirements. Prerequisite: Consent of student's Expository Writing instructor and Writing Laboratory staff.

ENGL 110 Honors English I

Section A: MWF 12:30—N.Ransom

Professional development. Throughout college, students have the opportunity to explore different fields and ultimately to choose a field and begin the process of becoming a professional. This honors course will speed that process by examining a major of the student's choosing, interviewing and profiling the profession and adjunct organizations, learning to critically read and synthesize information from the field, and analyzing employers and applying for internships. Writing assignments will allow students to explore their chosen field, ultimately leading to an application for an internship in their field.

ENGL 110 Madness, Sexuality and the Victorians

Section B: TU 1:05-2:20--A. Longmuir

The Victorians were famously repressed emotionally and sexually (or were they?). We will read a selection of Victorian texts, including memoirs, novels and poetry to explore this question. Texts are likely to include: Wilkie Collins's *Basil*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Bram Stoker's *Dracula*, poetry by Alfred Lord Tennyson, Robert Browning and Christina Rossetti, and extracts from Samuel Smiles's *Self Help*, Anne Lister's diaries and *The Memoirs of John Addington Symonds*. There will be 6 writing assignments, including a research paper, an abstract and a summary.

ENGL 220 Fiction into Film

Section A: MWF 8:30; Section B: MWF 9:30--L. Baker

We'll read at 6 or 7 successful film adaptations of notable novels and short stories in the light of these literary originals. Our purpose will be to appreciate more deeply the different ways in which narrative prose fiction and film work as media for articulating imaginative possibilities. There will be a short quiz over each piece of fiction. Students will write a short essay on each pair of works we take up, and on an additional fiction/film pair of their choice. English 220 is a General Education course.

ENGL 231 Medieval & Renaissance

Section A: MWF 9:30--A. Warren

This course introduces the student to major concepts of literature, art, architecture, philosophy, and music which shaped western culture during the Middle Ages and the Renaissance. Reading assignments include works by Thomas Aquinas, Dante, Machiavelli, Montaigne, and many others. Class activities include slides, recordings, lectures, and discussions. Grades are based upon careful reading, class participation, four in-class exams, and two out-of-class essays. English 231 is a General Education course.

ENGL 233 Reform to Enlightenment

Section A: TU 1:05-2:20--I. Ward

This course will explore Literature, Art, Architecture, and Music, from 1530 to 1800 through the lens of the major political, scientific, and philosophical issues of the period – including the ongoing conflict over religion, the struggle between a king's divine right to rule and the right of people to rule themselves and the emerging scientific revolution. Some of the major figures covered: Cervantes, Donne, Milton, Behn, Pope, Swift, Wollstonecraft, Voltaire, Cervantes, Locke, El Greco, Caravaggio, Rubens, Bernini, Rembrandt, Vermeer, Watteau, Hogarth, Reynolds, Gainsborough, David, and many others. This will be a great introduction to this exciting period, one so influential on our own.

Textbooks: *Longman Anthology of World Literature: The Seventeenth and Eighteenth Centuries*, Vol. D.; *Culture and Values: A Survey of Humanities*, Vol. II 5th Ed. English 233 is a General Education course.

ENGL 251 Introduction to Literature

Section A: MWF 8:30; Section B: MWF 10:30; Section C: MWF 12:30; Section D: MWF 1:30--Staff

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take quizzes and/or exams, participate in electronic discussions, complete group projects, etc., while gaining experience in reading, writing, and critical thinking.

ENGL 251 Introduction to Literature

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

Primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through thinking, talking, and writing about prose, poetry, and drama. Students' active participation is required in: class discussions, daily out-of-class exercises, several short and one long analytical papers, two "exams," and an oral presentation.

ENGL 251 Introduction to Literature

Section G: TU 1:05-2:20--C. Franko

This introductory course in literature is designed for students not majoring in English. The primary goals of the course are 1) to expose you to a variety of literary texts in the genres of fiction, poetry, and drama; 2) to provide you with a vocabulary for analyzing literature; 3) to develop your skill, confidence and enjoyment as a reader of literature. Written assignments include quizzes, homework answers, three exams, and one essay.

ENGL 270 American Literature (non-majors)

Section A: MWF 12:30; Section B: MWF 1:30--T. Dayton

This class will cover American literature from the colonial era to the present, or nearly so. Works will be read in relation to the major historical, social, and political questions and problems of American culture. English 270 is a General Education course.

ENGL 287 Great Books

Section A: MWF 11:30; Section B: MWF 12:30--A. Warren

Introduction to world classics; we will read a variety of books, from ancient Greek epic to 20th century novel. Participation in a listserv will be part of the course. English 287 is a General Education course.

ENGL 297 Honors Introduction to the Humanities

Section A: TU 9:30-10:45--M. Donnelly

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

ENGL 300 Expository Writing 3

Section A: MWF 11:30; Section B: MWF 12:30--Staff

Advanced practice in writing a variety of expository forms: personal essays and informative and persuasive reports. Additional work on style and the demands of various rhetorical situations. Prerequisite: ENGL 125 or 200.

ENGL 310 Introduction to Literary Studies

Section A: MWF 1:30; Section B: MWF 11:30--M. Janette

In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings will include Russian lyric poems, Dante's *Inferno* (a narrative, epic poem); Charles Chesnut's *The Conjure Woman* (African American dialect stories); selections from Ovid's *Mythologies* (classic Roman myths); two dramatic revisions of those myths: George Bernard Shaw's *Pygmalion* (early 20th century) and Mary Zimmerman's *Metamorphoses* (early 21st century); and Maxine Hong Kingston's *The Woman Warrior* (an Asian American reworking of classic Chinese myths). One of the joys of 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is a discussion class, and active

participation will be expected of us all. In addition, students will write and revise three 1-2 pg papers, three 5 pg papers, and journals/reading assignments throughout the semester.

ENGL 310 Introduction to Literary Studies

Section C: MWF 1:30; Section D: MWF 2:30--C. Hauck

This is a hands-on how-to crash course in lit crit for English majors and minors. You'll get tools for reading and writing about poetry, prose fiction, literary criticism and drama--and lots of practice using them. You should leave the class fully prepared to succeed in your 600- and 700-level courses. Your grade will be based on approximately fifteen very useful homework assignments, two reading journals, and four essays ranging in length from four to six pages.

ENGL 320 The Short Story

Section A: MWF 11:30; Section B: MWF 12:30--L. Baker

In this course we read intensively (rather than extensively) a variety of short fictions that presuppose different "moves" on the part of the reader. The works range from stories constructed on the conventions of psychological or social "realism" to those built as fables or allegories, sometimes quite fantastic or "surreal." The focus is on how readers pick up cues about what sorts of agendas of curiosity are likely to pay off for a given story, and on what one has to do in order to carry through different kinds of agendas of curiosity. There are 2 essay exams, each with an in-class and an out-of-class component, and several short out-of-class writings.

ENGL 320 The Short Story

Section C: MWF 1:30--R. Friedmann

An introduction to reading short fiction closely, this course focuses on critical concepts and the diversity of experience and theme reflected in modern and contemporary stories. Students will read approximately 35 stories, write 2 short papers, and take 3 exams.

ENGL 320 The Short Story

Section D: TU 11:30-12:45; Section F: TU 2:30-3:45--J. Machor

The purpose of this course will be to help students develop their skills in reading and responding to short fiction to enhance enjoyment and appreciation of different types of stories as well as to facilitate a critical understanding of what fiction is and how it works. We will read a variety of short stories (as well as one novel for comparative purposes) from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction (e.g., character, plot, point-of-view, narrative discourse) and the stories' contents. In the process, students will discover how writers have used this combination to create different fictional modes and how short fiction has changed historically through experimentations and innovations in literary form. Requirements: three exams including a comprehensive final, short quizzes, an optional analytical paper, and participation in class discussion.

ENGL 320 The Short Story

Section E: TU 1:05-2:20; Section G: TU 2:30-3:45--A. Reckling

This course introduces students to close readings of short fiction representing a variety of time periods and nationalities. The class consists of group discussions, analysis and application of literary terms and thematic issues, consideration of cultural contexts, and examination of narrative construction. Requirements include contributing to group discussions, submitting daily written vocabulary assignments, writing interpretive papers, making class presentations, completing creative projects, and passing frequent exams.

ENGL 330 The Novel

Section A: MWF 10:30; Section B: MWF 11:30--L. Warren

Novels selected from various periods and cultures. Concern for form and critical analysis.

ENGL 340 Poetry

Section A: MWF 2:30--T. Dayton

This course will provide you with the analytical tools with which to read poems with attention to the technical devices by which they operate. We will also pay close attention to genre. The understanding of "poetry" in the class will be reasonably broad, so that we will look at texts not always considered under the rubric of poetry (for example, mine disaster ballads). Two or three exams, two papers, and several recitations.

ENGL 340 Poetry

Section B: TU 9:30-10:45--D. Potts

This course is designed to help students understand and appreciate poetry through the study of a variety of forms, periods, and styles.

ENGL 350 Introduction to Shakespeare

Section A: MWF 8:30; Section B: MWF 9:30--B. Nelson

Careful reading and appreciation of the best of Shakespeare's histories, comedies, and tragedies. Discussion will be encouraged and will focus on prominent themes, recurrent imagery, and the nature of heroism in these works. Some consideration will also be given to the role of women in Elizabethan society and to the relationship between the sexes as portrayed in Shakespeare's plays. Requirements: two essay exams, two film responses, and a final.

ENGL 350 Introduction to Shakespeare

Section C: TU 11:30-12:45--D. Hedrick

So, why is Shakespeare supposed to be so great? We will read, see, and discuss selected Shakespeare plays representing genres of comedy, tragedy, history, and romance, along with selected poetry, with a view toward appreciating Shakespeare's artistry. We will pay particular attention to understanding and appreciating Shakespeare's language through practices such as "close-reading," to thinking about the plays theatrically as they transform "page" into "stage," and to assessing Shakespeare's contemporary social and political relevance now. Discussion is required, and the class will take full advantage of the tremendous opportunity of the week-long residency of the Actors from the London Stage and their performance of *Hamlet* at McCain. There will be one or two hour exams and a final, a mix of regular exercises or reading quizzes or group work or reports, and two short papers, one of which may be substituted with a scene presentation.

ENGL 355 Literature for Children

Section A: MWF 9:30; Section D: M 7:05-9:55--A. Phillips

[Permission obtained from English Department, ECS 108, beginning 13 March 2006.]

Arranged by genre, this section of Literature for Children is designed to enable students to achieve two particular goals: first, to demonstrate a fairly broad knowledge of children's literature, and second, to view that literature critically. Discussion units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and detective fiction, among others. Authors may include the following: Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Ellen Raskin, Katherine Paterson. Requirements: participation, two papers, two midterm exams, and a final exam. English 355 is a General Education course.

ENGL 355 Literature for Children

Section B: MWF 10:30; Section C: MWF 11:30--N. Wood

[Permission obtained from English Department, ECS 108, beginning 13 March 2006.]

Our challenge is to take children's books seriously as works of art, but also to have fun. We 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, write a poem, and analyze various texts in a small-group discussion format called "literature circles." Enrollment is by permission only (for info, see <<http://www.ksu.edu/english/courses/>>). Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. English 355 is a General Education course.

ENGL 361 British Survey I

Section A: TU 1:05-2:20--K. 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 ancient 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.

ENGL 362 British Survey 2

Section A: MWF 1:30--K. Westman

A survey of representative British authors since the late 17th century. We will consider their works in terms of form and historical context, exploring the often contested relationship between art and life. Our goal is two-fold: familiarity with a canon of British literature and further practice in literary analysis and interpretation. Success in this course depends upon careful reading and participation in our discussions. Two short papers, quizzes, postings to an online discussion, and two exams (midterm and final).

ENGL 381 American Survey I

Section A: MWF 1:30; Section B: MWF 2:30--D. Hall

Course designed to introduce English majors to the major issues and authors in American literature from its beginnings through the American Romantics (approximately the American Civil War). Major authors include the Puritans Taylor and Edwards, Franklin, Emerson, Poe, Hawthorne, and Melville though other writers will also be discussed.

Course Requirements: 1) Class attendance. 2) Class participation [when we do some of the poetry, individuals will be assigned to read aloud; individuals are expected to lead class discussions when assigned]. 3) A take-home midterm exam [unlike in-class exams, these are to be well-researched, documented, typed, edited, and well-written]. 4) Final in class. 5) A term paper [8-10 pages on a topic arrived at by mutual consent in a conference]. 6) Reading quizzes [as needed; hopefully none will be needed]. 7) Participation on a class listserv answering prompts (questions asking you to speak to some of the issues in the assigned readings). Tentative weighting of assignments is as follows: take-home midterm 15 %, final in-class 20 %, listserv participation 15 %, term paper 20 %, attendance/quizzes 15 %, class participation 15 %.

ENGL 382 American Survey 2

Section A: MWF 10:30--G. Eiselein

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 U.S. during the historical period we cover. Authors to be studied will include Mark Twain, Louisa May Alcott, Kate Chopin, Booker T. Washington, W.E.B. Du Bois, Jack London, Robert Frost, H.D., Willa Cather, Edna St. Vincent Millay, William Faulkner, Langston Hughes, Eugene O'Neill, Flannery O'Connor, Allen Ginsberg, Toni Morrison, David Mamet, John Ashbery, and many more. Assignments: two exams, a group project, two papers, and several short writing assignments. Course Texts: Nina Baym, ed., *The Norton Anthology of American Literature, 2, 1865 to the Present*; William Faulkner, *The Sound and the Fury*; Louisa May Alcott, *Little Women*.

ENGL 390 Fable and Fantasy

Section A: TU 9:30-10:45; Section B: TU 11:30-12:45--G. Keiser

We will read books that retell old tales and consider how the modern retellings redirect the concerns of the old story to address those of a modern age, in particular to an American audience. We will read a small portion of the most famous Arthurian story, Sir Thomas Malory's *Morte Darthur*, and an American reaction to the story by Mark Twain in *A Connecticut Yankee in King Arthur's Court*. We will also look at three films, *Monty Python and the Holy Grail*, a 1949 version of *A Connecticut Yankee*, and the famous Disney version of the Arthurian story, *The Sword in the Stone*. We will also read a few early Robin Hood tales and then examine how Howard Pyle retold the old stories in *The Merry Adventures of Robin Hood*. We will look at three films made from the Robin Hood story, *The Adventures of Robin Hood*, *Robin and Marian*, and *Robin Hood: Men in Tights*. We conclude with Richard Beagle's *The Last Unicorn*, a story about stories, and we look at the film version made from it. Requirements for the course include three papers of 3-4 pages and a final paper of 6-8 pages. English 390 is a General Education course.

ENGL 395 Topics: Medicine and Literature

Section A: MWF 1:30--L. Warren

In this course we will consider literary treatments of humanistic issues that appear in relationships between the public and members of the health professions, especially but not exclusively physicians. Selected from many periods and including novels, poems, plays, essay and film, the works to be examined offer stimulating accounts of encounters between patients seeking relief and those charged with providing cures whether with the meager resources of early modern medical knowledge or the full panoply of contemporary medical science and technology. That many significant imaginative writers have also been doctors reminds us that the profession of medicine and the practice of literature have traditionally shared a common goal of describing and understanding as fully as possible what it is to be human, in sickness

and in health. The works under examination will suggest that medicine can never do without literature and that literature will always engage medicine.

ENGL 399 Honors Seminar: American Identity and Film

Section A: TU 2:30-3:45; Lab:U 3:55-5:10--L. Rodgers

How have American movies depicted American identity and how has American identity been shaped by movies? This course will focus on such questions by watching and studying a range of very different films. The course will begin with an overview of film history and theory, so no prior coursework in film is necessary. It will focus especially on how American movies have addressed different various American cultural groups as well as ethnic and racial groups. The class includes a lab, which will be the period in which students watch the assigned films. Because this is an honors seminar, students' willingness to be involved in the class and on occasion to lead the discussion is crucial. The requirements will include, among other things, a final and a final paper; students will also have some opportunities for creative assignments. This course fulfills the Arts and Sciences honors program SEMINAR requirement. With prior approval by either the College or University Director of the Honors Program, it can also be used to count as Arts and Sciences honors program COLLOQUIUM requirement. English 399 is a General Education course.

ENGL 400 Expository Writing for Prospective Teachers

Section A: TU 2:30-3:45--R. Mosher

Expository Writing for Teachers will ask you to both study and practice the writing process. The aim of this class is to help prepare you to teach writing through studying and discussing composition and rhetoric theory, and practicing the techniques we talk and read about. We will do five major writing assignments.

ENGL 415 Written Communication for Engineers

Section A: MWF 9:30; Section B: MWF 10:30; Section E: MWF 12:30--R. Friedmann

Section C: MWF 11:30; Section D: MWF 12:30; Section F: MWF 1:30; Section G: MWF 2:30;

Section H: TU 8:05-9:20; Section I: TU 9:30-10:45--Staff

Section J: TU 9:30-10:45; Section K: TU 11:30-12:45; Section L: TU 1:05-2:20--M. Reekie

Restricted to juniors and seniors in the College of Engineering. Permission is required for enrollment. This preprofessional writing course provides intensive study of and practice in the techniques and forms characteristic of professional practice. See instructors for further course and section details.

ENGL 420 Three International Cinemas

Section A: MWF 10:30; Lab M 2:30-5:20--M. Janette

This class will explore three important international cinemas: Italian NeoRealism (gritty post-war films of the 1940's-50's), French New Wave (existentialist films of 1950's – 60's); and India's "Bollywood" (popular Indian (Hindi) musicals). We will watch and discuss 5 films from each genre. Likely films: *Ossessione* (Luchino Visconti, 1943), *Roma, Citta Aperta* (Roberto Rossellini, 1946), *Bicycle Thieves* (Vittorio De Sica, 1948), *La Terra Trema* (Visconti, 1948), *Umberto D.* (De Sica, 1952), *Le Beau Serge* (Claude Chabrol, 1958), *The 400 Blows* (Francois Truffaut, 1959), *Breathless* (Jean-Luc Godard, 1960), *Cleo from 5 to 7* (Agnes Varda, 1961), *The Girl at the Monceau Bakery* (Eric Rohmer, 1962), *Hum Aapke Hain Koun* (Sooraj Barjatya, 1994), *Devdas* (Sanjay Leela Bhansali, 2002), *Bride and Prejudice* (Gurinder Chadha, 2004), *Salaam Namaste* (Siddharth Anand, 2005), *Bunty Aur Bi* (Shaad Ali, 2005). We will also read about these genres and their influences, as well as criticism by and about these filmmakers. Students will write two 5-7 pg papers, a midterm exam, and a final exam. Note: Film lab is required. (Mondays, 2:30 – 5:20 pm) English 420 is a General Education course.

ENGL 435 Linguistics for Teachers

Section A: MWF 12:30--C. 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 linguists have attempted to account for the phonological and grammatical and semantic regularities of English; 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.

ENGL 440 Harry Potter's Library

Section A: TU 1:05-2:20--P. Nel

This class examines the Harry Potter phenomenon by reading the novels themselves and the works of Rowling's antecedents, influences and contemporaries. We will approach these works from a variety of critical perspectives, and we will consult selected secondary sources. Prerequisites: You must have taken English 125 or English 200. Before the first class session, you must have finished reading the first two Harry Potter books: *Harry Potter and the Sorcerer's Stone* (or *Harry Potter and the Philosopher's Stone*, if you have the UK edition) and *Harry Potter and the Chamber of Secrets*. If you have questions about the course, please see <<http://www.ksu.edu/english/nelp/rowling/faq.html>>. English 440 is a General Education course.

ENGL 445 Narrative Poetry

Section A: MWF 11:30--C. Hauck

Narrative poetry has a long and venerable tradition. It's what we had before we had novels. We'll read in three major genres, the epic, the romance, and the ballad. For every ancient poem we read, we'll read a modern version. So, for example, we'll read Homer's ancient Greek epic *Odyssey* followed by Derek Walcott's contemporary Caribbean epic *Omeros*. We'll follow our reading of the eighth-century old English alliterative epic *Beowulf* with the fourteenth-century Arthurian romance *Sir Gawain and the Green Knight*, Tennyson's nineteenth-century *Idylls of the King* and Eliot's twentieth-century *The Waste Land*. Your grade will be based on two essays plus a mid-term plus a final examination. English 445 is a General Education course.

ENGL 445 Science Fiction

Section B: TU 11:30-12:45--C. Franko

We will read novels and short stories (by H. G. Wells, Isaac Asimov, Robert Heinlein, Arthur C. Clarke, Ursula K. Le Guin, Octavia Butler, Nancy Kress, and others) that represent the characteristics and historical development of British and American science fiction. We will consider the narrative strategies of sf—including the ways that sf stories present their hypothetical settings, and how these settings implicitly or explicitly compare to the real world. Some favorite sf topics we'll encounter include the celebration or condemnation of technological progress; the creation of intelligent life; the "competition" between reason and feeling or intuition; aliens; post-holocaust scenarios; gender and social structures; space exploration; the clash of scales or perspectives (human versus "cosmic"), and the question of "what is human?" in the context of new technologies. Students will write two essay exams, a critical paper, and a reading journal. English 445 is a General Education course.

ENGL 461 Introduction Fiction Writing

Section A: MWF 10:30; Section B: MWF 11:30--S. Rodgers

This course involves the study of narrative form and technique as well as practical experience in writing short stories. In the early stages of the class we will discuss the nature of fiction and narrative, using the work of professional writers as examples. Throughout the semester, we will do a lot of writing, both in and outside of class, using various exercises, collaborations, and writing triggers to help you generate material and develop your writing voice. Course requirements include quizzes on the readings, four short pieces, one story, a midterm, class participation, and written critiques of your classmates' work. Students will also meet with the instructor for private manuscript conferences.

ENGL 463 Introduction to Poetry Writing

Section A: MWF 1:30; Section B: MWF 2:30--E. Dodd

Open to English Majors and Minors, as well as interested students from other disciplines. The course is just as the title suggests, an introduction to poetry writing. That is, we'll focus on imagery, metaphor, meter, tone, concrete detail, and other elements vital to good poetry, and the poetry assignments will provide an opportunity for writers to use these fundamentals again and again. Assignments may include an object poem, poem in response to art, a sonnet or villanelle, a prose poem, a persona poem, etc. Additionally, there will be much discussion of contemporary poetry, occasional quizzes over the readings, and specific assignments to give students practice with the fundamentals. While no particular experience in writing poems is necessary, students should genuinely enjoy reading and writing.

ENGL 463 Introduction to Poetry Writing

Section C: TU 9:30-10:45- -J. 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.

The class is hard, exerts pressure: 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 grader according to objective “criteria.”

ENGL 465 Introduction to Creative Nonfiction

Section A: TU 1:05-2:20--I. Rahman

A practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, but in the service of rendering factual, literary, accurate prose. We will read and discuss short and long pieces culled from anthologies and single-author essay collections, placing special emphasis on issues of craft. Course requirements include three short essays and one longer essay (to be workshopped by the whole class), weekly reading responses, an in-class group presentation and participation in lively classroom discussion.

ENGL 490 Development of the English Language

Section A: MWF 11:30—L. Brigham

This course is an introduction to the many ways that the English language has changed and developed through its 1,500-year history. After acquiring the tools necessary to study linguistic change, we'll talk first about where English comes from and how it's related to other of the world's languages, then consider in some detail the development of the sounds, words, and grammar of English as they have been influenced by the forces both inside and outside the language. We'll also trace the history of certain groups of works as well as discuss briefly the differences between American and British English, the role prescriptivism has played in the development of the language, and writing systems. Students will use one textbook and one workbook, take exams, do homework exercises, and complete a project on the changing English language.

ENGL 510 Professional Writing

Section A: TU 1:05-2:20--Staff

Intensive practice in applying rhetorical principles to a number of genres common in non-academic professions and workplaces; an introduction to allied topics such as document design and editing. Prerequisite: ENGL 125 or 200.

ENGL 516 Written Communication for the Sciences

Section A: MWF 8:30; Section B: MWF 9:30; Section C: MWF 10:30--N. Ransom

Section D: TU 11:30-12:45--Staff

A preprofessional 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 around such reports). Assignments also include an oral presentation based on research.

ENGL 525 Women in Literature: Feminism in Literature

Section A: T 3:55-6:45--T. Gonzalez

In the 1980s many feminists began questioning the role of ethnicity and sexuality in the Women's Movement. While there had always been an implied recognition of these issues, there was concern that the writing and leadership of the Feminist Movement of the 60s and 70s overlooked the role that women of color and “queer” individuals of any ethnicity played in the development of Feminist politics and culture. This course explores the writings of these self-called “U.S. Third World Feminists” in relation to the fiction produced in the last twenty-five years in hopes of recognizing the affects these works have had (or not had) on the contemporary Women's Movement. We will read critical essays by Gloria Anzaldua, Patricia H. Collins, Susan Gubar, bell hooks, Audre Lorde, Cherrie Moraga, Adrienne Rich, Eden Torres, and Robyn Weigman as well as fiction by Ana Castillo, Sandra Cisneros, Luise Erdrich, Gish Jen, Maxine Hong Kingston, and Toni Morrison among others. English 525 is a General Education course.

ENGL 545 Literature for Adolescents

Section B: TU 2:30-3:45--P. Nel

This class covers a range of literature for adolescents (also known as young adult literature), and develops students' critical skills in reading literary and cultural works. We study works that feature adolescent characters, depict experiences familiar to adolescents, and are taught to or read by adolescents. We approach these works from a variety of critical perspectives (including formalist, psychoanalytic, queer theory, feminist, Marxist, historical, postcolonial, ecological) --

perspectives that many high schools want their teachers to know. In summary, this course is about different kinds of literature read by young adults, approaches to thinking about this literature, and adolescence's relationship to power. As such, the course will be useful both to future teachers and to students fulfilling the General Education requirement.

ENGL 580 World Literature

Section A: TU 11:30-12:45--D. Potts

This course introduces students to literature from around the world, with particular emphasis on the impact of colonization and immigration on the development of personal and national identity. During the last part of the semester, we will examine some texts written by immigrants, to consider how "hybrid" identities are formed from the interaction of native and adopted cultures. Texts may include the following: Chinua Achebe (Nigeria), *Things Fall Apart*; Tsi Tsi Dangarembga (Zimbabwe), *Nervous Conditions*; Leila Aboulela (Egypt/Sudan), "The Museum"; Doris Pilkington (Australia), *Follow the Rabbit Proof Fence*; Witi Ihimaera (New Zealand), *Whale Rider*; Justin Hill (China), *At the Dream and Drink Teahouse*; Rohinton Mistry, *A Fine Balance*; and Jhumpa Lahiri, *The Namesake*. As time permits, we will view (or I will make available for viewing) *Children of Heaven* (Iran); *Rabbit Proof Fence*, *Bend it Like Beckham*, and *Whale Rider*. English 580 is a General Education course.

ENGL 604 Feminist Rhetorical Theory

Section A: T 7:05-9:55--I. Ward

This course will cover a wide range of feminist rhetorical theory as well as work by scholars and writers, not thought to be rhetorical theorists, but whose work has nonetheless influenced the way we theorize about rhetoric from a feminist perspective. Readings in the course will explore and demonstrate how women have used rhetoric with and against the rhetorical tradition. Some of the authors the course may cover: Audre Lorde, Adrienne Rich, Gloria Anzaldúa, Cheris Kramarae, Virginia Woolf, Elizabeth Cady Stanton, bell hooks, Jacqueline Jones Royster, Christine de Pizan, Mary Wollstonecraft, Maria W. Stewart (the first American woman to speak to a mixed gender and race audience), Charlotte Perkins Gillman (she wrote non-fiction prose as well), Gertrude Buck (a Kansan), and many others. Questions we might try and answer: Do women have an authentic rhetoric apart from men? In what ways do gender, race, class, ethnicity, religion, sexual preference play a role in rhetorical communication. How have women used, subverted, and transformed rhetorical practice?

Readings will be available in K-State Online, in a photocopied course pack and in the required textbook: *Available Means: An Anthology of Women's Rhetoric*. Students will be required to read and present to the class over one book or group of articles not covered in the syllabus, weekly response journals, and 3 shorter papers and participate productively in class discussions. Graduate students will also be required to write a 10 page paper.

ENGL 625 'Tis a Pity She's a Whore: Restoration and Eighteenth-Century British Drama

Section A: MWF 11:30--B. Nelson

This course will explore the important ramifications of having women on the stage (previous to the Restoration period, boys played female roles); the first women playwrights; the impact of women's voices and presence on male playwrights and the kinds of plays being written. We will also read the "she-tragedies" of Nicholas Rowe, who centered his whole plays around his female characters; consider the position of the "older woman" in plays written by famous male writers (Congreve, Goldsmith, Sheridan); analyze the new prevalence of "attempted rape" scenes (Thomas Otway's "Venice Preserved" for example). We will also read some feminist criticism of the period by Laura Brown, Janet Todd, Katharine Rogers and Eve Sedgwick. In addition, we will pay some attention to the different "kinds" of drama the period produced such as farce; sentimental or exemplary comedy; laughing comedy; ballad opera; and common-man tragedy.

Requirements: Participation in class discussions; short critical essay responses on some of our readings; midterm; final; and a critical essay project on a topic of particular interest to the individual student. This course is also an elective for students majoring or minoring in Women's Studies and for the Graduate Certificate in Women's Studies.

ENGL 650 Readings/ U.S. Literature 1965-Present

Section A: U 3:55-6:45--L. Tatonetti

In this course, we will explore the proliferation of voices and genres represented in American Literature from the Civil Rights/Vietnam era to the present. We will look across genres—fiction, poetry, drama, non-fiction—and literary movements—modernism, postmodernism, multiculturalism, postcolonialism, queer theory, etc.—to interrogate the boundaries of the contemporary canon in U.S. literature. Authors might include Amiri Baraka, Tim O'Brien, Toni Morrison, Thomas Pynchon, Cherríe Moraga, and Qwo-Li Driskill, among many others. Requirements will include: engaged participation, weekly reading quizzes, a series of short papers, an annotated bibliography, a group presentation, a final exam, and a seminar paper.

ENGL 655 American Gothic: U. S. Ethnic Literature

Section A: U 7:05-9:55--T. Gonzalez

Ten years ago Joyce Carol Oates edited and introduced a volume titled *American Gothic Tales* in which she comments on her inclusion of only one African American author: "I would have liked to include more stories by African-Americans and other American ethnic writers, but the 'gothic' has not been a popular mode among such writers, for the obvious reason that the 'real'—the American of social, political, and moral immediacy—is irresistibly compelling at this stage of their history" (8-9). This course is designed as a response to this assertion that "American ethnic writers" are more concerned with social "reality" to create fiction we can call "Gothic." We will thus read "classic" American Gothic theory and literature as a foundation for a survey of U.S. Ethnic Literature that contains the "otherworldly," "monstrous," "grotesque," and ask ourselves how these authors are in fact part of (and in some cases, challenging) an American Gothic tradition.

We will read works from critics such as Fred Botting, Anne Anlin Cheng, Leslie Fiedler, Judith Halberstam and Toni Morrison as well as fiction from William Faulkner, Flannery O'Connor, Cristina Garcia, Maxine Hong Kingston, Toni Morrison, and Leslie Marmon Silko.

ENGL 660 Readings/Whitman and Dickinson

Section A: MWF 12:30--D. Hall

The course will begin with a brief introduction to early and mid-19th century poetry (the Fireside poets, for eg.) to clarify the contexts for Whitman and Dickinson, to illustrate how radical their poetry was for the time. We will then read biography, sample letters, and much of the poetry of both Walt and Emily. We will also make ourselves familiar with the main critical work on both poets. Most in-class work will focus on close readings of individual poems with some sort of grand synthesis attempted after a body of work has been examined. Undergraduates will take a essay midterm and essay final as well as respond to 4-5 prompts in short (750 word) elegant mini-essay form. Graduate students will also write a term paper relevant to either or both poets.

ENGL 661 Advanced Creative Writing/Fiction

Section A: TU 2:30-3:45--I. Rahman

Advanced writing of prose fiction.

ENGL 665 Advanced Creative Writing/Nonfiction

Section A: MWF 12:30--E. Dodd

Instructor Permission required. This course will explore the genre of literary nonfiction: fact-based writing employing literary conventions. Unlike journalism, this genre places emphasis on the voice and subjectivity of the narrator, the author; unlike fiction, accuracy (factuality) is vital. We will read a number of different contemporary authors working in the genre, and conduct workshop discussions of student writing. Requirements: daily class attendance and participation, including both written and oral discussion of student work and assigned readings; 2-3 essays with a total page count of 45-60 pages.

ENGL 670 Shakespeare in Film and Performance

Section A: W 7:05-9:55; Lab M 5:30-8:20--D. Hedrick

The recent explosion of Shakespearean films and film adaptations is great for English majors, of course, but what is the larger significance of Shakespeare's recent and perennial popularity for so many people who are not English majors? Using materials on film criticism and technique, film theory and performance studies, we will examine several plays through classic and contemporary film versions, from the silent screen to current Hollywood blockbusters, from Olivier's *Hamlet* and Branagh's *Henry V* to Taymore's *Titus* and *Ten Things I Hate About You*. We will also study versions of *Hamlet* and take full advantage of the residency here of the Actors from the London Stage, who will perform *Hamlet* at McCain. While there is no prerequisite per se, some familiarity with Shakespeare would be very helpful. Responsibilities will include discussion in class, one or two hour exams and final, short exercises and group work, and two short critical papers. Graduate students will be responsible for introducing one film or film figure, and their second paper will be a longer (i.e. conference-length), researched paper. NOTE required film LAB for this course.

ENGL 700 Old English

Section A: TU 11:30-12:45--K. Smith

The elements of Old English grammar, with readings in prose and poetry.

ENGL 705 Theory/Practice of Cultural Studies

Section A: MWF 9:30--G. Eiselein

Cultural studies examines what culture DOES--both in the narrow sense of culture (arts, entertainment) and the larger sense of culture as a complex social practice, as a "whole way of life." This introduction to cultural studies surveys a variety of approaches, including postmodernism, Marxism, feminism, psychoanalysis, poststructuralism, and postcolonialism; it also explores different territories within cultural studies: popular culture and media studies, minority and subcultures, race studies and gender studies. Requirements: a midterm and final examination, four short papers (4-7 pages), some short and informal writing assignments, active participation and class attendance. Course Texts: Durham and Kellner's *Media and Cultural Studies: Key Works*; Doring's *Cultural Studies: A Critical Introduction*; Bordo's *Unbearable Weight: Feminism, Western Culture, and the Body*; Denning's *Culture in the Age of Three Worlds*; Fiske and Hartley's *Reading Television*; Foucault's *History of Sexuality, Volume 1*; and Freud's *Group Psychology and the Analysis of the Ego*.

ENGL 730 Studies in Golden Age Children's Literature

Section A: M 7:05-9:55--N. Wood

In 1865, *Alice in Wonderland* forever changed the landscape of children's literature. The first widely read children's book with no obvious moral agenda or lesson, a book that celebrated childhood reason and imagination, *Alice in Wonderland* both grew out of and changed the culture of childhood. This course will examine the "Golden Age" of children's literature in England between 1863 and about 1930, which witnessed the birth of such classics as *The Water-Babies* (1863), *At the Back of the North Wind* (1871), *Treasure Island* (1883), *The Tale of Peter Rabbit* (1902), *Peter Pan* (1902-06), *Winnie-the-Pooh* (1926), and many others.

This course will explore the relationships among these texts and their historical and cultural contexts, including the cult of childhood, the rise of public education, contemporary debates about the status of literature, the repudiation of fantasy by "adult" literature, and other topics. Evaluation will likely include exams, quizzes, and an article-length paper (20-25 pp.).

ENGL 761 Creative Writing Workshop: Short Story

Section A: MWF 1:30--S. Rodgers

A writing workshop limited to no more than 15 students, most of whom will be graduate students. In addition to workshop, we will read and discuss contemporary short stories, with students leading discussion. Course requirements include five pages a week of informal writing; 2-3 short stories; regular participation in workshop discussion; written critiques of classmates' work; and a review of a collection of short fiction by a single author published in the last decade. Each graduate student will also examine and report on a literary magazine or journal, selected in consultation with the instructor.

ENGL 763 Creative Writing Workshop: Poetry

Section A: TU 1:05-2:20--J. Holden

There are two components to this class. One major component (A) of this class is a workshop. The class will discuss in a non-competitive spirit—a spirit of constructive criticism—poems submitted before it. B. "Annotations": Each week you will hand in "annotations" which are like small "book reports" on the chapters in *Style And Authenticity In Postmodern Poetry*, by Jonathan Holden. They must be neatly typed (double-space) and well-written, a minimum of two pages long, a maximum of six. C. Your final grade will equal the average of your grades on the annotations plus your grade on the poetry-writing component of this class, divided by two. Your grade on the poetry-writing component will hinge more on effort than talent. Four to five "finished" poems should earn you an "A" for that component. The hardest part of this class is the "annotations," because to write well about poetry is hard.

ENGL 801 Graduate Studies in English

Section A: MWF 10:30--K. Westman

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

ENGL 805 Practicum/Teaching University Expository Writing

Section A: M 3:30-5:50--P. Marzluf

Section B: M 3:30-5:50--R. Mosher

Section C: M 3:30-5:50--D. Murray

Section D: M 3:30-5:50--J. Brogno

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program. Repeatable. Prerequisite: Graduate status and a GTAship in the English Department. Credit/no credit.

ENGL 825 Seminar: Spenser/Milton

Section A: T 3:30-6:45--M. Donnelly

As a genre in the West, epic has its origins in war, violence, and the assertion of cultural superiority. Easily and early, Epic modulated into the vehicle for the assertion of imperial claims. In the Renaissance, under the sometimes incompatible pressures of Humanism and nationalism, tensions inherent in the genre's idealizing motives and often realistic mode became even more fraught. At the same time, an increasingly sophisticated sense of history brought epic under scrutiny because of its participation since its beginnings in both myth and *fabula*, on the one hand, and supposed historical truth, on the other. The seminar will study some aspects of these issues as they are worked out in Spenser's *Faerie Queene* and Milton's *Paradise Lost*, bringing to bear on the problems of the epic subject and epic ambitions both the attitudes and conceptions of Renaissance and Classical criticism, and the insights of twentieth century and current approaches. Ancillary explorations may take up the issue of historical justifications of colonialism and imperialism in the context of New World and Irish colonization and the conflict of Empires that was a dominant feature of the cultural background of the two poems (issues to which both poets made prose contributions, in addition to their incorporation of imperial ideas in their heroic poems). Members of the seminar will write and deliver to the seminar a review of a scholarly book or selected articles germane to their particular focus, a 7 to 8 page paper as a pilot study or conference paper on their chosen topic, and a seminar paper, to be shared on-line and responded to by an appointed respondent from the group.

ENGL 840 Seminar in Composition and Rhetoric ("Historicizing and Performing American Activist Rhetoric")

Section A: TU 9:30-10:45--P. Marzluf

This seminar will examine three major historical moments of activist rhetoric in the United States: nineteenth century African-American women's oratory, 1920s-1930s labor and socialist rhetorics, and the various peace and ecological rhetorics of the past forty years. Using these historical movements as rich and representative examples, we will examine the various intersecting issues of mass persuasion and audience, language and power, queer theory, cultural memory, identity, Marxism, feminism, emerging technologies and the media, the question of public space and civic responsibility, and the roles of educational institutions and intellectuals. Importantly, the disciplinary status of rhetoric will be questioned as well as its role in sponsoring or ignoring active social responsibility. Finally, we will confront contemporary notions of activism, especially in relation to the erosion of the public sphere and changing definitions of activism.

Though our focus will be on the United States, theoretical perspectives will be drawn from many disciplines and countries, including such thinkers as Antonio Gramsci, Judith Butler, Jurgen Habermas, Kenneth Burke, Paulo Freire, Michel Foucault, Gloria Anzaldua, Noam Chomsky, George Lakoff, and Manuel Castells. Readings will be supplemented by documentaries, recordings, and visual artifacts.

Students will write responses to the readings, analyze a case study of a particular activist movement or group, and complete a seminar paper, which they will workshop and present at the end of the semester.