

English Department Course Descriptions - Spring 2011
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 requirements.

ENGL 210 Honors English

Section A: MWF 9:30--Stacia Gray

Obtain Permission from the Honors Program in Leasure 007. Critical reading and writing for students enrolled in the Honors Program. The Spring 2010 section will concentrate on themes of Literacy and Identity. Assignments will vary in rhetorical purpose from expressive (narrative and informative) writing to persuasive (argumentative) writing.

ENGL 220 Fiction into Film

Section A: MWF 10:30--Sarah Hancock; Section B: MWF 11:30--Abby Knoblauch; Section C: TU 8:05-9:20--Staff

Why do we often say, "The book was better than the movie?" How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. English 220 is a General Education course.

ENGL 231 Medieval & Renaissance Humanities

Section A: MWF 2:30--Michael Donnelly

An introductory survey of some significant developments in the literature, history, philosophy, art, and music of Western Europe, with emphasis on Italy, France, England, and Germany, from the end of the Ancient World to the beginning of the seventeenth century: the course will examine selected landmarks of art and culture in an attempt to understand the character and contributions of the European mind and spirit in the Medieval period and the Renaissance. Requirements: one or two hour exams; identification and comment on slides and musical selections, and a final examination. English 231 is a General Education course and a Primary Texts course. It will also satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements.

ENGL 234 Modern Humanities

Section A: TU 2:30-3:45--Anna Dodder

This course explores an exciting time in human history. We will begin our discussion with the period leading to the French Revolution in 1789 and end with the Cold War. The course is divided roughly into thirds: The first will concentrate on how Enlightenment ideas led to the sense of self that was the hallmark of Romanticism. The second section of the course concentrates on the Industrial Revolution and the emergence of ideas that questioned the centrality of the human consciousness: Marxism, the theory of evolution, and Freudian psychology. The last third examines the consequences of these central ideas, the shock of World War I, and the emergence of Modernism and Post-Modernism. Through all three sections we will examine literature, art, and music in an effort to understand major styles, periods, and movements, and how cultural output both reflects and influences historical events and ideas. Students can expect to take exams, write one longer paper and keep a homework portfolio of one- to two-page writing assignments. In-class discussions are also required. English 234 is a General Education course and a Primary Texts course. It will also satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements.

ENGL 251 Introduction to Literature (non-majors)

Sect. A: MWF 8:30--Stacia Gray; Sect. D: MWF 1:30; Sect. E: MWF 9:30; Sect. H: TU 2:30-3:45--Staff

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take exams, participate in listserv discussions, or prepare group oral reports while gaining experience in reading, writing, and critical thinking.

ENGL 251 Introduction to Literature (non-majors)

Section B: MWF 9:30; Section C: MWF 10:30--Cynthia Debes

Students will study the literary elements of four different literary genres: fiction, drama, poetry, and non-fiction, learning terminology and basic concepts for each genre. Through the study of literature, students will develop skills that are applicable to any major, such as creative thinking skills; analytical skills; and persuasive writing strategies. Students will develop and demonstrate these skills through large and small group discussion, homework responses, quizzes, a midterm, and a final.

ENGL 251 Introduction to Literature (non-majors)

Section F: TU 8:05-9:20; Section 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

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

American Literature for the Page and Stage will offer students a foundation in modern and contemporary American fiction and drama by establishing the elements of fiction, drama, and comedy, and applying those to an array of works by men and women writing in the 20th and 21st centuries. The class will follow an open discussion form, with a variety of writing units, papers, and/or exams, and will enable students to expand their vocabulary, interpretive and analytical skills, and confidence in speaking within a group of peers. English 270 is a General Education course.

ENGL 285 African American Women Authors (non-majors)

Section A: MWF 2:30--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. English 285 is a General Education course designed for non-English majors.

ENGL 287 Great Books

Section A: MWF 12:30--Kimball Smith

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

ENGL 287 Great Books

Section B: MWF 1:30--Sarah Hancock; Section C: TU 9:30-10:45--Staff

This course, as an introduction to world classics, will entail close reading of works from ancient through modern periods and will expose students to a variety of ideas and writing styles. We will also consider what makes a book "great" or enduring. Students will participate in class discussion and will complete a variety of written assignments including essays and exams. English 287 is a General Education course and a Primary Texts course.

ENGL 300 Expository Writing 3: Writing About Popular Culture

Section A: MWF 10:30--Phillip Marzluf; Section B: MWF 12:30--Staff

Students in Section A will complete several major writing projects in at least three different academic and professional genres. Students will explore various research strategies, examine their own writing, and reflect upon their development throughout the semester. Along with a unit on the culture of sports and athletics in the United States, students will conduct research on attitudes towards an issue of their choosing and examine the writing that is produced in their academic or professional communities. The course texts will be the Publication Manual of the American Psychological Association and a course pack.

ENGL 310 Introduction to Literary Studies

Section A: MWF 10:30; Section B: MWF 9:30--Bonnie Nelson

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. Required for both Majors and Minors, this course has as its main objective the honing of critical reading and writing skills necessary for subsequent course work in English. We will read a variety of genres—short story, drama, the novel, poetry—by both male and female writers. What will engage our interest and enable us to make meaningful connections among seemingly disparate works—some from centuries ago—will be the human elements in them. Our focus will be on the impact Society has had on the individual, on the relationship between men and women, and the bond between parent and child. Requirements: short written responses involving close reading of some fascinating texts; 3 or 4 longer critical essays on shared readings; an oral presentation involving bibliographic research; active participation in class discussions.

ENGL 310 Introduction to Literary Studies

Section C: MWF 1:30--Wendy Matlock

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. This course serves as an introduction to literary criticism for English majors and minors. We will develop and refine analytical skills for reading, speaking about, and writing about literature by studying and discussing literary texts dating from the medieval through the contemporary eras. Readings will include short fiction, poetry, and drama. The course will also introduce students to the major schools of literary criticism and consider how these approaches are useful in reading our class texts. This is a writing intensive course and active participation is required.

ENGL 310 Introduction to Literary Studies

Section D: TU 11:30-12:45--Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. English 310, Introduction to Literary Studies, is designed to serve as a foundational skills course for English majors and minors. We will study works of fiction, poetry, and drama, including the work of writers visiting campus during the term. Frequent writing assignments and papers will develop your skills in explication, close reading, analysis, and basic research.

ENGL 315 Cultural Studies

Section A: MWF 10:30; Section B: MWF 11:30--Wendy Matlock

Cultural Studies maintains that all cultural productions—literature, fashion, music, television, visual art, sports, etc.—have meanings that can be studied and analyzed. This course will introduce the strategies and methods scholars use to discuss such texts by exploring the ways we understand how the world is made to mean and our places in it. To do so we will consider the constructed (and reconstructed) meanings of historical figures like Anne Boleyn, stories like *The Arabian Nights*, and various products of contemporary popular culture. Course requirements include active verbal and online participation, a class presentation, two midterms, a final exam, and a final project. English 315 is a General Education course.

ENGL 330 Fiction

Section A: MWF 11:30; Section B: MWF 12:30--Katy Karlin

In this course we will read British and American works of fiction from the nineteenth and twentieth centuries, comparing works from different periods as we consider the evolution of the genre and examine themes of race, gender, sexuality, and empire-building. We will study mostly novellas, but a couple of short stories and longer works as well. Authors may include Herman Melville, George Eliot, Oscar Wilde, Joseph Conrad, Carson McCullers, Philip Roth, Thomas Pynchon, and Edwidge Danticat. Requirements include class participation, quizzes, two short papers, a final paper and a final exam. English 330 is a General Education course.

ENGL 340 Poetry

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

The purpose of this course will be to help students develop their skills in reading and responding to poetry to enhance enjoyment and comprehension of different types of poems as well as to facilitate a critical understanding of what poetry is and how it works. We will read a variety of poems from different time periods and in different styles (including contemporary song lyrics), paying special attention to the relation between the formal elements of poetry and its content. We will also give some attention to the changing history of English poetry and poetic forms from the late middle ages to our own day and will conclude the semester by looking in depth at the poetry of one modern American poet. Requirements: a genuine interest in poetry (or in learning about poetry), regular attendance and class participation, a mid-term, a final examination, and two short analytical papers (3-5 pages each). English 340 is a General Education course.

ENGL 350 Shakespeare

Section A: MWF 10:30--Michael Donnelly

An introduction to Shakespeare's plays and how to read, interpret, and understand them as drama and literature. We will read some representative examples of Shakespeare's comedies, histories, tragedies, and romances, attending primarily to the ways in which Shakespeare's language and design create and convey meaning and evoke audience response, but glancing at contemporary critical approaches insofar as the class finds these interesting. Participation in class discussions emphasized. Two hour exams, in-class exercises, one paper; a comprehensive final examination. Text: G. Blakemore Evans, et al., *The Riverside Shakespeare* (Boston, 1997).

ENGL 350 Shakespeare

Section B: MWF 12:30--Don Hedrick

So, why exactly is it that Shakespeare is supposed to be so great? We will read, see, and discuss (especially discuss) selected Shakespeare plays representing the genres of comedy, tragedy, history, and romance, along with selected poetry, with a view toward appreciating Shakespeare's artistry, significance, and "radical imagination." We will pay particular attention to the expressive character of the language through such practices as "close-reading" and oral interpretation, we will think about how the plays are transformed from "page" to "stage" as theatrical pieces, with occasional scene viewings, and we will attend to Shakespeare's contemporary social and political relevance now. There will be one or two hour exams and a final, any part of which may be take-home; a mix of regular exercises, reading quizzes, or group work; and two short papers, one of which may be substituted with a scene presentation.

ENGL 350 Shakespeare

Section C: TU 1:05-2:20--Kara Northway

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

ENGL 355 Literature for Children

Section A: MWF 9:30; Section E: MWF 8:30--Staff

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. 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. Requirements include participation and quizzes, two papers, two midterm exams, and a final exam. Enrollment is by permission only (<<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 355 Literature for Children

Section B: MWF 1:30; Section C: MWF 2:30--Phil Nel

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. 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 posted: <<http://www.ksu.edu/english/nelp/choose.courses.html>>. English 355 is a General Education class.

ENGL 361 British Survey 1

Section A: MWF 1:30; Section B: MWF 2:30--Kimball Smith

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

ENGL 362 British Survey 2

Section A: TU 9:30-10:45--Christina Hauck

This course surveys approximately 350 years of British Literature, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, students will become familiar with the social and literary trends that characterize each of the four main periods the course covers. Students will develop new strategies for reading literature that is decidedly "modern," yet linguistically distinct from the contemporary American idiom. I value regular attendance and engaged student participation, so these will count toward your final grade, as will daily reading quizzes, two short essays and a comprehensive final examination. This course fulfills three credits of the British Literature overlay requirement for English majors

ENGL 381 American Survey 1

Section B: TU 1:05-2:20--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. Requirements will include three semester exams and a final, a journal comprised of daily entries on the readings, and participation in class discussion. Will apply to survey requirement for English Majors.

ENGL 382 American Survey 2

Section A: MWF 11:30; Section B: MWF 12:30--Tanya González

English 382 introduces students to some of the major themes, movements, and authors in American Literature from 1865 to the present. 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. Requirements include engaged participation, a reading journal, two exams, and a series of essays. This course fulfills (3) credits of the American Literature overlay req. for English majors.

ENGL 387 American Indian Literatures

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

A survey course of American Indian literatures in English. However that description does not begin to convey the sheer awesomeness of this course. We'll read about the literatures, histories and cultures of the folks whose land we all stand on. We'll read about resistance, cultural regeneration, and beauty. We'll read about accommodation, assimilation, and activism. No background necessary, just a passion to learn and engage with the best literature in the contemporary canon. Texts will include poetry, fiction, memoir, film, and novels. Authors will include Sherman Alexie, William Apess, Luther Standing Bear, Vine Deloria, Jr., Louise Erdrich, Maurice Kenny, N. Scott Momaday, Simon Ortiz, Zitkala-Sa, Leslie Silko, and Luci Tapahonso, to name just a few. Requirements include reading quizzes, a series of short papers, a presentation, and a desire to expand your understanding of this place we now call America. This course fulfills the Diversity overlay requirement and three credits of the American Literature overlay requirement for English majors. It is also a General Education course. Email Dr. Lisa Tatonetti <tatonett@ksu.edu> with questions. **PS—Future teachers, this course is calling your name.**

ENGL 390 Fable and Fantasy

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

The focus of Fable and Fantasy this semester will be upon influential and remarkable examples of the fantasy genre, mostly from the twentieth century, with an emphasis on Tolkien but also including more recent works. Our reading list includes several short stories and tales in a Course-pack and the following works: J. R. R. Tolkien, *The Hobbit*, and *The Lord of the Rings* (three volumes in one); Ursula K. Le Guin, *A Wizard of Earthsea*; Terri Windling, *The Wood Wife*; and Garth Nix, *Sabriel*. Assignments include: two short essays (3-4 pages); several reading quizzes and short response writings; a small-group discussion leaders assignment; and a final. English 390 is a general education course and will satisfy three credits of the British Literature overlay requirement for English majors.

ENGL 395 Holocaust Literature

Section A: MWF 9:30--Roger Friedmann

This course offers students the chance to read some remarkable stories and poems as well as excerpts from diaries and memoirs that were written in response to the systematic destruction of European Jewry during the Second World War. Much of the literature we will study was written by authors who experienced the Holocaust firsthand. Our examination will focus on how this literature enriches our historical understanding of this dark period and on the particular literary traditions—especially those found in the Old Testament—upon which these writers drew to make sense of their experiences. In addition, we will learn why some nonfiction, such as *The Diary of Anne Frank* and Elie Wiesel's memoir, *Night*, should be read as having been crafted consciously as literature.

The required work for this class will include participation in a group project and presentation concerning one of the authors we will study, a short reaction paper, quizzes, two in-class exams, and a take-home final. Some of the well-known authors whose works we will read include Anne Frank, Elie Wiesel, Primo Levi, Cynthia Ozick, Paul Celan, and Aharon Appelfeld. This course fulfills the Diversity overlay requirement for English majors.

ENGL 400 Expository Writing for Prospective Teachers

Section A: TU 1:05-2:20--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; Section B: MWF 9:30--Nora Ransom

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

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

Restricted to juniors and seniors in the College of Engineering. English 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; Section B: MWF 12:30--Staff; Section C: TU 9:30-10:45; Section D: TU 11:30-12:45--Anna Dodder;

Section E: TU 1:05-2:20; Section F: TU 2:30-3:45--Robin Mosher

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Requirements include readings, class discussion, writing, research, and presentation assignments.

ENGL 420 Shakespeare and Film

Section A: MWF 1:30--Don Hedrick

The current explosion of interest in adapting or performing Shakespeare on film continues a cinematic tradition from the earliest silent films to the present. We will read selected plays in the genres of comedy, tragedy, and history, and see selected films, observing how classics of literature can become classics of films, how "page" becomes filmic "stage," and how radical adaptation of Shakespeare can produce everything from avante-garde experimentalism to "teensploitation" and "girlene" Shakespeare. We will devote some focus to major film directors such as Welles, Olivier, Branagh, and Kurosawa, with some collateral reading in film analysis and criticism. The class emphasizes discussion, and responsibilities include regular reading, one or two hour exams and a final, regular exercises or reports, and two written papers. (Continued, next page)

NOTE: The scheduled film viewing lab, Wednesdays 5:30-8:20, is a requirement of the course. No exceptions are permitted. This course does not satisfy the Shakespeare requirement for English majors. English 420 is a General Education course. It also fulfills three credits of the British Literature overlay requirement for English majors.

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 Literature/Environment

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

This course will examine various ways writers have presented the natural world, in poems, stories, essays, or novels. We'll explore the following questions: how do specific places (prairies, mountains, deserts, cities) affect the psyche of the people who call those places home? Why do some people claim humanity is a part of nature, while other claim it is apart from nature, and what's the difference, anyway? How do economic circumstances affect the views people have of the land? How do cultural views of nature contribute to the ethical decisions a community makes? How can nature writing invite larger, metaphysical speculation and conversation? And most importantly, how do authors either reflect or challenge, through their creative work, specific societal views of nature?

Requirements: regular class attendance and participation; a reading journal with weekly entries in response to prompts; two short papers; one writing project related to the student's major (examples: preparing an edited version of a story or poem, providing any discipline-specific information vital to the piece; selecting a poem to include in a State Parks brochure, and explaining what the piece adds to the brochure's presentation, etc). English 450 is a General Education course. It will fulfill three credits of the American Literature overlay for English majors.

ENGL 450 Exploring Creativity

Section B: TU 2:30-3:45--Deborah Murray

Creativity: What is it? Who has it? How can you and I get some (more)? 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 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"), Anne Lamott (on the writing process), and Twyla Tharp (on an artist's creative habits). Students will also be attending 2-3 performances by KSU student artists (details to follow).

In addition, the course will ask you to conduct some in-depth self-exploration in writing ("journal") 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. English 450 is a General Education course.

ENGL 461 Introduction Fiction Writing

Section A: MWF 12:30; Section B: MWF 1:30--Dan Hoyt

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--Jonathan Holden; Section B: TU 1:05-2:20--Staff

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 11:30--Staff

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, literally accurate prose.

ENGL 470 The Bible

Section A: TU 11:30-12:45--Greg Eiselein

This course examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it is not taught from a religious perspective; the approach is literary, cultural, and historical. It is open to people of all faiths or of no faith whatsoever. No previous knowledge of the Bible, Judaism, and Christianity is expected. The books for the course are *The New Oxford Annotated Bible with the Apocrypha*, 4th edition (Oxford University Press) and Stephen Harris's *Understanding the Bible*, 8th edition (McGraw-Hill). 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 490 Development of the English Language

Section A: TU 11:30-12:45--Donna Potts

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. Later we'll discuss the role prescriptivism has played in the development of the language, present-day English -- including American and British English, other varieties of English, and American dialects. Students will use one textbook and one workbook, write three exams, do 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-Requisites: Background of preparation needed for investigation undertaken.

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

Section B: TU 9:30-10:45--Kara Northway

This hands-on, 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. It is especially helpful to anyone planning a career in teaching, editing, publishing, or counseling, but you don't have to be an English or Education major to enroll in the course. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: 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, 18 October, 2010. 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; Section C: MWF 2:30--Han Yu

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. ENGL 516 prepares science students to gather, use, and present scientific information in a professional setting. Students learn to communicate with a professional audience as well as the public audience on science-related topics. Students complete reading assignments, research and writing projects, peer reviews, and scientific poster presentations.

ENGL 525 Women in Literature

Section A: M 7:05-9:55 p.m.--Bonnie Nelson

From the fictional Millamant in Congreve's comedy, "Way of the World," to the essayist and novelist Virginia Woolf, women have recognized the necessity of "A Room of One's Own." We will explore the roles and status of women in England and America during the 18th, 19th and 20th centuries. We will see how women writers themselves struggled through the restrictions of their own societies, and we will see developing a woman's literary tradition, a quiet sisterhood that made possible each succeeding century's women writers. Requirements: A good deal of fascinating reading and discussion; 3 or 4 critical essays; midterm; and scheduled final. A wonderful class for English majors and minors, English 525 can also be taken for UGE credit, Women's Studies credit, and for the Women's Studies Graduate Certificate.

ENGL 545 Literature for Adolescents

Section A: TU 9:30-10:45; Section B: M 7:05-9:55—Anne Phillips

English 545 introduces students to literature that features adolescents as protagonists and depicts conditions and situations familiar to adolescents. Students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle school- and high school-appropriate. We'll study some classic works, such as Salinger's *The Catcher in the Rye*, Lee's *To Kill a Mockingbird* and Cormier's *The Chocolate War*, as well as more recent but important texts; we'll also screen relevant films such as *Rebel Without a Cause*. Requirements: participation and quizzes, two papers, two midterm exams, and a final. This class is required for secondary education majors, but others are certainly welcome to enroll. English 545 is a General Education course.

ENGL 580 Indian Literature

Section B: TU 11:30-12:45—Dean Hall

This course samples novels and films by Indians. In several cases will watch film adaptations of the novels we will read together. The novels are all written in English, no translations. Expect the following to come up in our discussions: Indian and Pakistani cultural values (family, home, treatment of children and so on), sexual politics, east-west relations, mysticism, colonialism, post-colonial history, language, Hinduism, sikhism, gandhism, vedic philosophy, karma, reincarnation, and so on. The class will be a combination of lecture and discussion with the instructor providing introductory overviews for each writer, novel, and movie followed by close reading and discussion by class members. Requirements: Class attendance and participation, an in-class open-book open-note midterm, an in-class open-book open-note final, and several short (3 pages) responses to questions and other prompts provided by the instructor. Readings may include: R. K. Narayan (*The Guide*), Kamala Markandaya (*Nectar in a Sieve*), Raja Rao (*Kanthapura*), Aravid Adiga (*The White Tiger*), Bapsi Sidhwa (*Cracking India*), Bharata Mukherjee (*The Tiger's Daughter*), Ruth Jhabvala (*Heat and Dust*), some selections from Rabindranath Tagore, Khushwant Singh (*Train to Pakistan*), Salman Rushdie (*Midnight's Children*). Be prepared to read at a pace of about one novel for every 3 class meetings. Reading quizzes will be given as we start each novel. Movies may include *Earth, Water, Heat and Dust*, *Slumdog Millionaire*. English 580 is a General Education course and fulfills the Diversity overlay requirement for English majors.

ENGL 610 Renaissance Self-Fashioning from More to Bacon and Donne

Section A: MWF 1:30--Michael Donnelly

In this course we will apply Stephen Greenblatt's concept from his famous book, *Renaissance Self-Fashioning*, and the template of Castiglione's *Book of the Courtier* to Sir Thomas More, Sir Thomas Wyatt, and Spenser's career (so far following Greenblatt's examples), and adding Sir Philip Sidney, Francis Bacon, and John Donne. The approach will be the "life, mind, and art" approach, combining biographical and historical study of the writers and their contexts with examination of literary works as self-advertisement, as career moves (successful or not), and as contributions (sometimes) to the fashioning of "the mind of the age." We will use in-class reports and book reviews and on-line postings of short research papers to canvass as much biographical and contextual information as possible, and we will examine the literary works together in class. Written work for the course will consist largely of these exercises, with opportunities for revision in some cases, and a term paper. This course fulfills three credits of the British Literature requirement for English majors.

ENGL 635 Sex, Nation, and Dissent in Irish Culture

Section A: TU 9:30-10:45--Donna Potts

Within the last ten years (including, most recently, the 2009 release of the Ryan Report), details of abuse in the church and in Ireland's industrial school system have been widely reported, but Irish literature has long registered an awareness of these issues, from works as early as Joyce's *Dubliners* to late twentieth-century works such as Patrick McCabe's *The Butcher Boy*, Frank McCourt's *Angela's Ashes* and Patricia Burke Brogan's play *Eclipsed*. After an examination of the colonial rhetoric that shaped and continues to shape representations of Ireland, we will examine how Irish national discourses that responded to colonization have influenced a number of social issues, such as abortion and reproductive rights, gay rights, domestic violence, and divorce, which have in turn attracted a great deal of literary attention in works such as Edna O'Brien's *Down by the River*, Kate O'Brien's *The Land of Spices*, Emma Donoghue's *Slammerkin* and *Stir Fry*, Roddy Doyle's *The Woman who Walked into Doors*, and poetry by Eva Gore-Booth, Paula Meehan, Nuala Ni Dhomhnaill, and others. We'll see how literary texts register significant cultural moments such as the trials of Oscar Wilde and Roger Casement, the Kerry Babies case in the 1980s, the X Case in 1992, the Kincora Boys' Home scandal, and the release of the Ryan Report. This course fulfills three credits of the British Literature requirement and the Diversity overlay requirement for English majors.

ENGL 640 Early American Literature

Section B: TU 1:05-2:20--Dean Hall

In this course we will concentrate on novels written from around the time of the American Revolution to the 1830s. To set up the novels, we will begin with some introductory units on Puritanism, the American Revolution, and Benjamin Franklin. Many of these novels we will read were immensely popular in their time but have fallen out of the canon for various reasons. Expect to read about one novel a week. Two major exams, as well as several short (2-3 pages) papers in response to prompt questions. Readings will probably include Brown's *Wieland*, Cooper's *Last of the Mohicans*, Foster's *The Coquette*, Rowson's *Charlotte Temple* and *Lucy Temple*, Rush's *Kelroy*, Sedgwick's *Hope Leslie* (and perhaps *New-England Tale*), Williams' *Fall River*, Tenney's *Female Quixotism*, Child's *Hobomok*, Lennox's *Euphemia*, Winkfield's *The Female American* as well as Cathy Davidson's *Revolution and the Word*. Graduate students will also get an opportunity to team-teach one of the novels.

ENGL 655 American Gothic: Readings in American Ethnic Literature

Section A: MWF 9:30--Tanya González

This course is designed as a response to Joyce Carol Oates' assertion that "American ethnic writers" are more concerned with social reality than the creation of fiction we can call Gothic. We will read American Gothic literature and theory as a foundation for a survey of U.S. Ethnic Literature. Throughout the course we will ask the following: Does American Gothic fiction engage with the issues found in realist fiction? What is the difference between Magical Realism, the Fantastic and the Gothic in fiction? What Gothic conventions are apparent, if any, in American Ethnic Literature? We will read works from critics such as Julia Kristeva, Leslie Fiedler, and Judith Halberstam as well as fiction from William Faulkner, Flannery O'Connor, Cristina Garcia, Toni Morrison, and others. Requirements include engaged participation, reading responses, two exams, and a series of essays. This course fulfills three credits of the American Literature overlay requirement and the Diversity overlay requirement for English majors.

10/08/10

ENGL 660 Austen and Her Legacy

Section A: T 7:05-9:55--Karin Westman

Many people look to Jane Austen for inspiration, drawing upon her characters, her narrative style, and her themes as they create their own art. Our investigation of Austen's legacy will begin by familiarizing ourselves with her novels (by way of *Pride and Prejudice*, *Emma*, and *Mansfield Park*) and the critical reception of her novels since publication. We will then consider how Austen's work has inspired others across a range of genres and decades, both to create other novels (works by George Eliot, Virginia Woolf, Georgette Heyer, Helen Fielding, J.K. Rowling) and to adapt her work for film and television (A&E's *Pride and Prejudice*, *Bride and Prejudice*, *Clueless*, and *Lost in Austen*). We'll conclude by looking into the fan response to Austen work (the trend of "Austenmania"), both in print and online, and Austen's iconic role in popular culture (from the Jane Austen action figure to *Pride and Prejudice and Zombies*). Throughout, our goal will be to discover Austen's contribution to literary and cultural history and to understand why her writing endures. Requirements for all students: active participation in class discussions, weekly postings to an electronic message board, response papers, a short paper (5 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles or of a book-length study about one of our authors (4-5 pages in length), and a one-page abstract of the longer paper. This course fulfills three credits of the British Literature overlay requirement 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, 18 October, 2010. Advanced writing of short fiction. Prerequisite: English 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. Requirements include class participation, written and spoken commentary on peer work, two short stories (10-20 pages in length), and a brief presentation.

ENGL 662 Playwriting

Section A: MWF 11:30--Charlotte MacFarland

The purpose of this course is to teach the creative writing student--through careful work with dramatic structure, character, and dialogue--to understand the difference between playwriting and other forms of written fiction, and to compose a reading draft of a one-act play. Dramas are forged rather than written--hence the word playWRIGHT. Everything on stage must be shown rather than told, must be hammered out through physical and psychological action. Unlike novels, short stories, or poems, the play script is not an end in itself, but only a beginning. Plays are given to actors and directors, who then shape, recreate, and physicalize the author's words into a new work that has the unique stamp of those people upon it. The playwright thus creates the seed which germinates and grows through the creative talents of other artists: actors, designers, directors, and musicians.

ENGL 663 Advanced Creative Writing/Poetry

Section A: TU 11:30-12:45--Jonathan Holden

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. The text will be *The Best American Poetry: 2003*, edited by Yusef Komunyakaa (Scribner 2003). The class will be run like a poetry workshop. The students will write eight poems in the semester. In addition, students will study selected poems in the text and write three "annotations" on these poems. This is the way things are done in the best poetry-writing classes in the country. The reading component of the class is at least as serious as the writing component; because, in the end, the art of writing is an art of reading.

ENGL 703 Critical Approaches to Children's Literature

Section A: MWF 11:30--Phil Nel

This course provides the tools for advanced study of children's literature. As a 700-level class, the primary audience is graduate students. The class will focus on key texts in children's literature and key issues in treating children's literature as an academic subject. General themes: didacticism, pleasure, nonsense, audience, genre, diversity. Theoretical approaches to both images and text include: formalist, psychoanalytic, feminist, Marxist, historicist, and others. Possible texts: Lewis Carroll's *Alice's Adventures in Wonderland*, Dr. Seuss's *The Cat in the Hat*, Marilyn Nelson's *A Wreath for Emmett Till*, L. M. Montgomery's *Anne of Green Gables*, Walter Dean Myers' *Monster*, Francesca Lia Block's *Weetzie Bat*, Shaun Tan's *The Arrival*, and selected fairy tales.

ENGL 710 Childhood in India's Literature about and for Children

Section A: MWF 12:30--Naomi Wood

This course examines the truism that childhood is socially and culturally constructed. For three hundred years and more children's literature has contributed to the construction of childhood in Europe and North America. But what of other parts of the globe? We will survey the range of literature about and for children of the subcontinent of India. The course is roughly divided into thirds: India until 1947; post-independent India between 1947 and 1997; and contemporary India. As we read, we will consider the book's context, its relation to other children's literature, and the picture it conveys of childhood. Film clips will occasionally be used to help visualize setting and hear the languages and music native to India. Critical articles about colonial and post-colonial issues will also be assigned. Our class objectives will be to examine the construction of childhood and to critique assumptions about class, race, gender, religion, and other elements of that construction. Evaluation: Class participation, Quizzes, Discussion Board, Annotated Bibliography, Term Paper, Collaborative oral mid-term exam; final exam. This course fulfills the Diversity overlay requirement for English majors.

ENGL 720 Extreme Shakespeare

Section A: MWF 10:30--Don Hedrick

What is "extreme Shakespeare?" Creating over the top violence? Ending a romantic comedy with separation? Putting "women on top"? Dumping a proven commercial winner? Questioning national patriotism or religious providence? Switching genres midplay? Making a military hero a mama's boy? For all of these we'll test a hypothesis about the "radical imagination" of his writing, or what some recent scholars have found to be socially, politically, or creatively "subversive," "dissident," or "alternative." The other "extreme" for our exploration will be experimental versions and adaptations and uses of Shakespeare in film and performance—to understand how one goes from "page to stage." Along with traditional interpretive approaches, we will examine critical examples of cultural materialism, new historicism, gender and queer theory, performance studies, theater history, and original performance practices. Several lesser known plays will be read, including *Titus Andronicus*, *Love's Labor's Lost*, *The Second Part of Henry IV*, *All's Well that Ends Well*, *Coriolanus*, and *The Winter's Tale*. Requirements include regular short exercises and reports, a midterm, a shorter paper and a longer paper or project, with the possibility of performance opportunity. Graduate students will be required to do more substantial research.

NOTE: Enrollment in the course requires mandatory enrollment in and attendance at the class lab for film and performance activities, Wednesdays, 5:30-8:20. This course fulfills three credits of the British Literature overlay requirement for English majors.

ENGL 740 Marxist Literary Theory

Section A: TU 2:30-3:45--Tim Dayton

While Marxism in its various forms has traditionally been associated with history, economics, sociology, and political science, literary study has also proven to be a vital area of Marxist research. Furthermore, as an understanding of human society and culture, Marxism has engaged the attention of a great number of writers over the years. This course will attempt 1.) To ground you in the fundamentals of Marxism as a theory of history and capitalist society; 2.) To provide a reasonably complete overview of the major problems, tendencies, and approaches within Marxist literary theory; 3.) To suggest the most fruitful lines of inquiry for future Marxist research; 4.) To present at least a sense of the interaction between Marxism and the practice of various poets, playwrights and novelists.

The reading will consist of classic statements of Marxist social, cultural, and literary theory from figures such as Marx, Engels, Lukacs, Gramsci, Bloch, and Adorno, as well as more recent work by Richard Ohmann, David Harvey, Fredric Jameson, and Ellen Meiksins Wood. We will also look at applications of Marxist theory to particular situations and texts in order to see how to use theory to produce criticism. In addition to the reading, the major assignments will consist of a midterm, a final, and a research paper.

ENGL 755 What is College Writing?

Section A: U 7:05-9:55--Abby Knoblauch

College students often are asked to write – and instructors asked to both teach and evaluate – something called "college writing" or the "academic essay." But what *is* college writing? Given that writing across the disciplines can vary so greatly, and that writing practices shift with educational trends, can we still talk about something called "college writing?" In this course, we'll focus on how that question has (and has not) been answered within the realm of composition studies. By surveying the histories, theories, and practices of teaching college composition (sometimes also known as "college writing"), we will begin to understand the complex nature of what it means to teach, write, and write about the seemingly simple issue of college writing. In this course, students should plan to write a number of brief responses, one 5-6 page essay, and one 12-15 page essay.

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. It discusses the history, central theories, and genres of technical communication, introduces some of the technologies and design considerations involved in technical communication, and in particular, introduces students to the intercultural and international issues in technical communication.

ENGL 771 Creative Writing Workshop: Novel

Section A: M 7:05-9:55--Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 18 October, 2010. Writers consistently, and perhaps inevitably, discuss the novel-writing experience by invoking metaphors of arduous journeys -- imagine the writer as Shackleton marooned in Antarctica. Despite the perils implied by this imagery, this class is designed to help you embark on such a journey with full supplies, including a rough map of your expedition, and good comrades, your enthusiastic peers. We will read three published "first" novels, we will discuss the novel form and some of its theory, and we will begin writing and workshopping sections of your brand-new novel (or novella) projects. Students are expected to produce at least 60 pages of polished prose: the beginning of a novel, the beginning of a journey. (An important note: Shackleton and his stranded crew made it home -- with no lives lost.)

ENGL 825 Seminar: British Modernism

Section A: U 3:55-6:45--Christina Hauck

From its inception, modernism has always contained within it two competing tendencies: to declare a radical break from the past, making "it" (the work of art) new, and to struggle more anxiously with the problems literary influence. This course will approach modernism in a way that acknowledges both tendencies, studying England's modernist precursors (Aestheticism and Vorticism), its American and Continental influences (for example, Imagism and Symbolism), and a small set of its more radical and important texts, selected from the following: Joseph Conrad's *Heart of Darkness* (1899), Rebecca's West's *The Return of the Soldier* (1916), James Joyce's *Portrait of the Artist as Young Man* (1916), T.S. Eliot's *The Waste Land*, Virginia Woolf's *To the Lighthouse* (1927), William Butler Yeats's *The Tower* (1928), Jean Rhys's *Good-morning, Midnight* (1934). Students will conduct considerable research into a topic of their own choice, which will culminate in a twenty-page research paper. Additionally, each student will make at least two short presentations to the class, have opportunities to lead discussion and complete several short writing assignments (summary/response and brief explications).

ENGL 830 Cultural Studies Seminar: American Feminisms in Literature, Theory, and History

Section A: T 3:55-6:45--Michelle Janette

Ask five people for a definition of "feminism" and you're likely to get 5 answers. This course begins from the premise that this isn't a bad thing. Rather than seek a unified answer, we will investigate this complexity. For the sake of having some kind of boundary, we will focus on "American feminisms," but even this category gets blurred by influences, and further by the instability in the term "American." Eschewing conventional disciplinary divisions, we will explore a series of topics of concern to feminists working in theory, in literature, in culture, and contextualized in history. Likely foci: *violence, radical religions, legal reform, identity, and love*. We will explore the writings of women activists addressing these issues in different periods, feminist theorizations about these topics, and literary productions taking up these themes. Students will be expected to write short weekly essays (usually one page), one 5-7 page paper, and one 15-20 page final paper. This seminar will be co-taught by Michele Janette (of the English and Women's Studies departments) and Sue Zschoche (of the History department).

ENGL 862 Advanced Playwriting

Section A: MW 9:30-10:45--Sally Bailey

The purpose of this course is to provide a forum in which graduate students can hone their playwriting skills through discussion, script analysis, writing, live play readings, critique sessions, and re-writing. A variety of types of scripts and construction styles will be examined, including adaptations from narrative sources, adaptations from original work by acting companies or therapeutic groups, formula (or plot-based) plays, and form (or character-based) plays, and non-fiction plays. The major project will be the creation of a non-fiction play.