

English Department Course Descriptions - Spring 2013
www.ksu.edu/english/courses

ENGL 030 Writing Laboratory

Section A: By Appointment – Deborah Murray and staff

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

ENGL 210 Honors English: Close Encounters of the Literary Kind

Section A: MWF 12:30 – Staff

Obtain Permission from the Honors Program in Leasure 007. The literary critic Edward Said defines education in the Humanities as “a sustained encounter with the actualities of reading and interpretation.” This course asks students to question what it means to be a reader encountering a text. What kind of expectations do we carry? How do texts reinforce or subvert these expectations? And, paraphrasing the Renaissance poet, Ben Jonson, how do we “read [texts] well: that is, to understand”?

In this course, we will focus on literary classics continually referenced by popular culture, from Jack Black’s 2010 cinematic romp through *Gulliver’s Travels*, to Homer Simpson’s misquotation of a line from *The Rime of the Ancient Mariner* (“Water, water everywhere, now let’s have a drink”), to the countless adaptations of *Frankenstein* in film, TV, and theater. How are our encounters with texts shaped, for better or worse, by the cultural consciousness? What is it about these texts that make them popular and relevant? How do allusions to other works operate meaningfully within the texts we encounter? In addition, we will consider how these texts portray encounters in the more traditional sense. These works not only chronicle travel to foreign lands and contact with the “other,” but also attempt to destabilize the familiar, blurring the boundaries between the natural and supernatural, ancient and modern, moral and immoral, society and self, and calling into question what it means to be human. Students will be expected to submit three essays and several short writing assignments, as well as keep a blog on reading and writing practices.

ENGL 220 Fiction into Film

Section A: MWF 8:30 – Staff; Sect. B: TU 11:30-12:45 – Abby Knoblauch

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

ENGL 234 Modern Humanities

Section A: TU 2:30 -3:45 – Anna Goins

In this course we will trace the development and transformation of some of the most important philosophical, literary, and artistic traditions in modern Western culture. The course covers the period from the eighteenth- to late twentieth-century and is divided into three parts, beginning with the Enlightenment where we will explore ideas on human understanding, the formation of society and the nature of the self. The second part of the course focuses on the Victorian period and explores the rise of class-consciousness. During the third and final part of the course, we will look at the emergence of Modernism and Post-Modernism.

Throughout the course we will examine literary, visual and musical arts in an effort to understand major styles, periods, and movements, and how cultural output both reflects and influences historical events and ideas. Students will take a mid-term exam and a comprehensive final exam, write one longer paper (3-5 pages) and keep a portfolio of one- to two-page writing assignments. There will also be the occasional short quiz. In-class discussions and group presentations are also required. ENGL 234 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a General Education course and a Primary Texts course.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 8:30; Sect. D: MWF 2:30; Sect. G: 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 10:30; Sect. C: MWF 11:30 – Cindy Debes

Students will study short fiction, the novel, drama, and poetry, learning the 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 E: TU 8:05-9:20; Sect. F: TU 9:30-10:45 – Robin Mosher (**Section F is a Freshman Seminar section intended for first-year students only.**)

The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam.

ENGL 253 Short Story (non-majors)

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 2:30 – Staff; Sect. D: TU 9:30-10:35 – Carol Russell; Sect. E: TU 1:05-2:20 – Dan Hoyt; Sect. F: TU 1:05-2:20; Sect. G: TU 2:30-3:45 – Ann Reckling

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

ENGL 285 African American Women Authors (non-majors)

Section A: TU 1:05-2:20 – Tosha Sampson-Choma

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. ENGL 285 is a General Education course designed for non-English majors.

ENGL 295 Television as Literature

Sect. A: TU 11:30-12:45 – Ann Reckling

English 295 introduces students to the story structures and terminology of live action television. Students learn to recognize and analyze the literary elements of comedy, fiction, and drama in selected popular television series. The course considers shows such as, *The Big Bang Theory*, *Frasier*, *Once and Again*, *Parenthood*, *Breaking Bad*, and *The Unusuals*, among others. In a group discussion format we consider every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the literary and structural components found in this familiar form of popular culture. Course requirements include watching episodes outside of class, reading television scripts, submitting written work, passing in-class exams and take home exams, and participating in lively group discussions.

ENGL 300 Expository Writing 3

Section A: MWF 9:30 – Dave Smit

We will focus on “visual rhetoric,” the way images and texts interact in contemporary writing. You will write five papers: a memoir on your own use of visual media and “seeing,” an analysis of how an organization is “represented” visually; a critique of a painting, advertisement, or other visual “text,” an ethical argument about some aspect of using images, and a piece of eloquence praising an image as a work of art. The text is Lester Faigley, Diana George, Anna Palchik, and Cynthia Selfe's *Picturing Texts*. In addition to the writing projects, there will be a number of exercises in grammar and style.

ENGL 310 Introduction to Literary Studies

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

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. ENGL 310 is designed to introduce English majors and minors to the conventions of literary study. Intended as a first course in the analysis of form, style, and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation as well as reading and responding to literary criticism. We will read a wide array of literature from differing periods and genres. Close textual analysis and research that will make up the bulk of the course work. This is a writing intensive course. Active participation is required.

ENGL 310 Introduction to Literary Studies

Section C: MWF 10:30 – Bonnie Nelson

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. 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

Sect. D: TU 1:05-2:20 – Christina Hauck

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. This is a nuts- and-bolts hands-on course for English majors and minors that will give you the skills you need to succeed in your upper- level courses. You will learn to become a better reader and interpreter of fiction, poetry and drama. You will learn how to read, summarize and respond to

literary criticism. And you will learn a core set of research skills. Three short essays, one final project, several quizzes and a final examination. Attendance and classroom participation are mandatory.

ENGL 315 Cultural Studies

Section A: MWF 9:30; Sect. B: MWF 10:30 – Cameron Leader-Picone

This course serves as an introduction to the discipline of Cultural Studies, which examines how structures of power can be understood across cultural forms. During the semester, we will read and apply specific theorists and traditions, such as feminism, Marxism, Queer Theory and others, to specific cultural objects. While there will be certain cultural objects designated for analysis from the beginning of the semester, we will also draw from our contemporary culture to analyze how such theories can be applied throughout our everyday experiences. One of cultural studies' main contributions has been to break down the divisions between popular culture and so-called high culture, we will engage with a variety of mediums, from television to film to literature to popular fiction to music. ENGL 315 is a General Education course.

ENGL 330 Fiction

Section A: TU 11:30-12:45 – Jim Machor

This course is designed to help students develop their skills in reading and responding to both novels and short stories by facilitating a critical understanding of different fictional genres and narrative techniques as well as an understanding of what fiction is and how it works. We will read a variety of short stories and 3-4 novels from the early nineteenth century to today and from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and its varying contents. In the process, students will discover how writers have used this combination to create different types of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final, quizzes, an optional analytical paper, and participation in class discussion. ENGL 330 is a General Education course.

ENGL 350 Shakespeare

Section A: MWF 11:30 – Kim Smith

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

ENGL 350 Shakespeare

Sect. B: TU 11:30-12:45 – 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 11:30 – Staff

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. 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. Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education class.

ENGL 355 Literature for Children

Section B: MWF 12:30; Sect. C: MWF 1:30 – Phil Nel

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. Priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. This section of Literature for Children is designed to introduce major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature and culture. Components of the course include discussion of picture books, fairy tales, poetry, fantasy, and realism, among others. When available, syllabus will be here: <<http://www.ksu.edu/english/nelp/choose.courses.html>>. ENGL 355 is a General Education class.

ENGL 355 Literature for Children

Section D: TU 8:05-9:20 – Anne Phillips

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. Arranged by genre, this section of Literature for Children is designed to provide an introductory familiarity with children's literature, and the ability to view that literature with some critical perspective. The course includes units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and mystery/detective fiction, among others. Authors may include Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Ellen Raskin, Pamela Munoz Ryan, and others. Requirements: participation and quizzes, one picture project, one additional paper/project, two midterm exams, and a final exam. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education course.

ENGL 361 British Survey 1

Section A: MWF 12:30; Sect. B: MWF 1:30 – Kim Smith

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

ENGL 362 British Survey 2

Section A: MWF 9:30; Sect. B: MWF 10:30 – Mark Crosby

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Course requirements: active participation, weekly reading quizzes, one essay, a mid-term and a final examination. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 382 American Survey 2

Section A: TU 9:30-10:45; Sect. B: 11:30-12:45 – Lisa Tatonetti

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

ENGL 388 Asian American Literatures

Section A: TU 2:30-3:45 – Michele Janette

Embedded in a history of exclusionary laws, cultural stereotyping, and social discrimination, most Asian American writings engage the political and social issues of their day. But this is literature, not newspaper editorials, so this political engagement is often subtle, and is tied to gorgeous artistry. In this class, we will examine both the artistic and the cultural significance of these works. The first half of the semester takes up a major theme in Asian American literature: claiming America and claiming Asia. In poems written on the walls of immigration stations, or within the US internment camps of WWII, writers ponder their participation in and exclusion from the American melting pot. Taking up the other side of the question, Frank Chin's YA novel and Gene Yang's graphic novel imagine characters from Chinese legends arriving in the lives of their teenage protagonists to re-connect them to their Chinese heritage. In the second half of the semester, our focus will be on the intersection of various issues: how do generational conflicts relate to figuring out one's ethnic identity? How do issues of environmentalism, feminism, and racism relate to pop culture? What do you do when your country is overrun by zombies? Ok, that last one might seem less socially pertinent, but given the long history of horror as a genre to engage our cultural nightmares, maybe it isn't unrelated... Course assignments will include a midterm and final exams, two 5-page papers, and various journal/quiz assignments. In addition to those named above, writers will include Carlos Bulosan, Maxine Hong Kingston, Lan Cao, Monique Truong, and Linh Dinh. ENGL 388 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. It is also a General Education course.

ENGL 390 Fable and Fantasy

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

This semester we will read tales that reach for the distinctive blends of fun and seriousness found in this kind of literature. Themes of metamorphosis, quest, fate, and the mingling of nature and magic will recur in stories of different tones (humorous, adventurous, ironic, grim, and back to humorous). Our texts include Apuleius' *The Golden Ass*; Tolkien's *The Hobbit*; Sean Heaney's translation of

Beowulf; John Gardner's *Grendel*; Ursula K. Le Guin's *A Wizard of Earthsea*; Octavia E. Butler's *Wild Seed*; Megan Whalen Turner's *The Thief*; and Terry Pratchett's *Wyrd Sisters*. We'll also read a number of short works including modern fables with fantasy elements by Franz Kafka, Virginia Hamilton, John Brunner, Seth Seppala, and Kelly Link. Students will take quizzes, write three short response pieces and two short analytical essays (one featuring a creative/analytical option), participate in leading discussion, and take a final exam. ENGL 390 is a General Education course.

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 3:55-5:10 – Abby Knoblauch

As the title implies, this is primarily a writing course. As such, students will read and write a number of expository pieces in a variety of genres. Our primary focus will be engaging and analyzing the concept of the "writing process." Students will take a close look at how they learned to write, what it means to write in college, how they structure their own prose, and the impact their writing processes have had on their experiences as students as well as on their teaching philosophies. Students should expect to read regularly and to write at least five major essays.

ENGL 415 Written Communication for Engineers

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

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

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

Sect. J: MWF 8:30 – Kase Johnstun (**Department permission required for section J**)

Restricted to juniors and seniors in the College of Engineering. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic and sound research techniques, to construct/select and integrate visuals and other document design elements, to produce several written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

Section A: MWF 10:30; Sect. B: MWF 11:30; Section F: MWF 1:30 – Kase Johnstun; Sect. C: MWF 11:30; Sect. D: MWF 12:30 – Han

Yu; Sect. E: MWF 12:30 – Phillip Marzluf; Sect. G: MWF 1:30 – Staff; Sect. H: TU 9:30-10:45; Sect. I: TU 11:30-12:45 – Anna Goins;

Sect. J: TU 1:05-2:20; Sect. K: TU 2:30-3:45 – Robin Mosher

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 435 Linguistics for Teachers

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

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

ENGL 455 Exploring Creativity

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

Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of "flow." We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. Texts for the course include *A Whole New Mind*:

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

ENGL 461 Introduction Fiction Writing

Section A: MWF 1:30; Sect. B: MWF 2:30 – Katy Karlin

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

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: TU 1:05-2:20 – Elizabeth Dodd

This course is an introduction to literary nonfiction—factual writing about the self or the world that employs the craft of the creative writer, such as scene, setting, dialogue, and figurative language. We will explore these fundamentals of the genre and survey some of the kinds of nonfiction, such as memoir, personal essay, literary journalism, and nature writing. Assigned work: various writing exercises, two or three full essays, and workshop critique of classmates’ writing. Pre-requisite: Engl 125 or 200.

ENGL 470 The Bible

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

This course examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it is not taught from a religious perspective; the approach is literary, cultural, and historical. It is open to people of all faiths or of no faith whatsoever. No previous knowledge of the Bible, Judaism, and Christianity is expected.

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 three papers, two examinations, several informal writing assignments, group work, 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 1:05-2:20 – Wendy Matlock

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

ENGL 495 English Internship

Section A: TBA – Karin Westman

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

<http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf>

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

Individual investigation in authors, genres, periods of literature or language. Pre-Requisite: Background of preparation needed for investigation undertaken. For further directions on how to apply, see

<http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf>

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

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

<http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf>

ENGL 499 Honors Project

Section A: TBA – Karin Westman

Open only to Arts & Sciences students who are active members of the University Honors Program. For further directions on how to apply, see <http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf>

ENGL 500 Special Investigations in English: Working with Writers: An Intro to Writing Center Theory & Practice

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

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

ENGL 516 Written Communication for the Sciences

Section A: MWF 9:30; Sect. B: MWF 10:30 – Staff; Sect. C: MWF 11:30 – Nora Ransom

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. ENGL 516 prepares science students to gather, use, and present scientific information in a professional setting. Students learn to communicate with a professional audience on topics related to their disciplinary study or professional interest. Specific genres learned include memos, letters, proposals, reports, and more. Students are also engaged in research, visual communication, and oral presentations.

ENGL 545 Literature for Adolescents

Section A: MWF 12:30 – Naomi Wood

This course is required of English Education majors who plan to teach secondary school. The main theme of this semester's course is "coming of age," specifically the transition from innocence to experience as it is envisioned by people of different times, genders, ethnic groups composing in a variety of genres and media. Authors will probably include: J.D. Salinger, Art Spiegelman, Walter Dean Myers, Marjane Satrapi, Sandra Cisneros, and Virginia Euwer Wolff, among others. Films may include *Rebel Without a Cause*, *Bend It Like Beckham*, and *La Belle et la bête (Beauty and the Beast)*. Assessment will likely include active class participation, 2 exams, a term paper, and a class presentation. ENGL 545 is a General Education course.

ENGL 580 African Literatures

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

An examination of the literature of Africa, from traditional oral forms to contemporary experimental blends of African and Western literature. Texts will include oral narratives, African short stories, poems, and plays, Chinua Achebe's *Things Fall Apart*, Bessie Head's *The Collector of Treasures*, J.M. Coetzee's *Disgrace*, and Tsitsi Dangarembga's *Nervous Conditions*. Among the topics are African literature and culture, colonization and independence, ethnicity and identity, the writer and society, the creation of readerships, and the emergence of women writers. Requirements include a scrapbook/journal on current events in Africa, a short presentation, two papers, a midterm, and a final exam. ENGL 580 is a General Education course and fulfills the Diversity overlay req. for English majors.

ENGL 599 Special Research in English

Section A: TBA – Karin Westman

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

ENGL 610 Reading/Renaissance Literature: The Spectrum of Renaissance Love

Section A: TU 1:05-2:20 – Kara Northway

In Renaissance England, twenty-five thousand people a week went to the theater, but only some of these attended plays by Shakespeare. The majority paid to see plays by his many rivals. This course explores the dramatic works of these competitors, including Dekker, Heywood, Jonson, Marlowe, Middleton, and Webster. Through their literature, we will explore the spectrum of Renaissance love, from romantic love to love of one's country, and from adultery to incest. As we read, we will analyze the contemporary politics of these various kinds of love. In addition to participating in class discussion, students will be required to write several short response papers, two critical essays, and a comprehensive final exam. This course fulfills three credits of the British Literature req. for English majors.

ENGL 625 Eighteenth-Century British Literature: Ghosts and Goths

Section A: MWF 1:30 – Mark Crosby

In the eighteenth century, there emerged a particular configuration of romance and terror that swept Europe in the form of the Gothic novel. Initially, this genre played upon a limited range of effects and structural patterns to present nightmarish visions of the collapse of the existing order of things. This class explores the specific contexts and resonances of some celebrated exemplars of the supernatural tale and traces the evolution of its characteristic concerns and devices as it bumps up against such literary movements as Sensibility, Sentimentalism, and Romanticism. In addition to the primary texts, we will also consider visual forms of the Gothic in contemporaneous paintings and engravings and, with a disembodied eye on the late-twentieth and early twenty-first centuries, you will be encouraged to watch some of the many cinematic versions of the better-known novels and discuss how they reconfigure their sources. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 635 Interwar British Literature and Culture

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

Dividing our study equally between literature and other cultural artifacts, such as war memorials, film, radio, and popular magazines, we will examine representations of life in England from about 1918 – 1939. We'll begin with a unit on "WWI and Memory / Memorialization." Other units will include "Radio and Film," "Leisure," and "Fashion." Students will write short papers in response to two of the units (UG: 5 pp, G: 8 pp). All students will write a longer research paper (UG: 10 – 12pp; G: 15 – 16 pp) or undertake a scholarly or creative project that reflects an equivalent amount of research. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 660 Readings in Melville and Hawthorne

Section A: TU 8:05-9:20 – Jim Machor

This course will focus on the work of two major nineteenth-century American writers: Herman Melville and Nathaniel Hawthorne. The course will concentrate on the short stories and novels by each, though we may also cast a glance at some of Melville's poetry. Discussions and lectures will be concerned with the very different trajectories of each writer's career and corpus, the effects of their friendship upon their respective writing, the influence each exerted upon the other, and the relations between their fictions and the social, cultural, and political contexts that helped shape them and to which they spoke. Besides the short fiction, we will probably read 3 of Hawthorne's 5 completed novels, including *The Scarlet Letter* and 4 of Melville's 9 novels, including *Moby-Dick*. Undergraduates will take a mid-term and a final and write two papers (one 3-5 pages, one 8-10 pages). Graduate students will take one exam, do two papers (one 8-10 pages, one 15-20 pages), and have one additional requirement which will be decided individually and as a group. This course fulfills three credits of the American Literature overlay req. for English majors.

ENGL 661 Advanced Creative Writing/Fiction

Section A: T 7:05-9:55 p.m. – Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshopping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester.

ENGL 663 Advanced Creative Writing/Poetry

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

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. This course will combine extensive reading of contemporary poetry, study of form and technique, and workshop discussions of student work. Required work: all students will write and revise 6 poems. In addition, written critiques of classmates' work and written/oral discussion of essays about contemporary form and technique are required. Pre-requisite: ENGL 463 or equivalent.

ENGL 680 Sovereign Erotics: Queer Native Literature and Theory

Section A: U 7:05-9:55 p.m. – Lisa Tatonetti

This course offers a cutting edge look at contemporary Two-Spirit/Queer Indigenous theory and literature that will change the way you see the world and yourself. We'll start with plays by gay Oklahoma Cherokee writer Lynn Riggs, who wrote *Green Grow the Lilacs* (1930), which became *Oklahoma!* From there, we'll read little-known texts from the 1970s Gay Cultural Renaissance by Mohawk writer

Maurice Kenny and move into the radical voices of the 1980s with the poetry and short stories of Beth Brant (Mohawk) and Chrystos (Menominee). These early path-breaking authors will lead us to the explosion of Two-Spirit literature and theory that characterizes the 1990s and early 2000s. We'll read detective fiction and fantasy, formal poetry and confessional, as well as analyzing *Sovereign Erotics*, the newest collection of Two-Spirit literatures. All of this will be paired with the theoretical work that will revise your understanding not only of gender, sexuality, and indigeneity, but also U.S. nationality and modern queer sexuality. Along the way there will be engaged conversations, daily quizzes, short papers, intense research, and a final project. This is a class that's worth staying up late for: U 7:00-10:00 p.m. Dr. Lisa Tatonetti tatonett@ksu.edu. This course fulfills three credits of the American Literature overlay req. as well as the Diversity overlay req. for English majors.

ENGL 698 Capstone: Austen and Her Legacy (Undergraduate English majors only)

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

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. 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 (4 pages in length), a longer paper (8-10 pages in length), and a final exam. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 703 Critical Approaches to Children's Literature

Section A: MWF 10:30 – 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. In addition to important critical articles (mostly via a course pack), the class will also read Robin Bernstein's *Racial Innocence* and Philip Nel and Lissa Paul's *Keywords for Children's Literature*. Possible literary texts: Lewis Carroll's *Alice's Adventures in Wonderland*, Dr. Seuss's *The Cat in the Hat*, J.M. Barrie's *Peter Pan*, 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 Romances and Saints' Lives

Section A: U 3:55-6:45 – Wendy Matlock

Romances and biographies of saints were medieval bestsellers. This class will explore English stories about courtly heroes and inspired visionaries that constitute pre-print equivalents of *Fifty Shades of Grey* and *Steve Jobs* by Walter Isaacson. We will begin with the work of two women writers, Marie de France and Clemence of Barking, to establish the French origins of the two genres, and conclude with Sir Thomas Malory's *Le Morte Darthur*, which mixes them in a comprehensive retelling of the Arthurian saga. Along the way we will read some of the most celebrated works of English literature, including the romances and saints lives Chaucer includes in *The Canterbury Tales*. Students should expect to participate in enthusiastic class discussions, to write a series of short papers leading up to a longer critical research paper, and to complete a creative project. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 720 The Brontës

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

The Brontë sisters' lives are almost as well known as their novels, and they have been subject to a cult of personality ever since readers began making the pilgrimage to Haworth shortly after the publication of Elizabeth Gaskell's *The Life of Charlotte Bronte* in 1857. In this course, we will interrogate what Lucasta Miller calls "the Brontë myth," by examining a selection of the sisters' novels, juvenilia and poetry, in addition to cinematic and television adaptations of their work. We will also consider texts that self-consciously "write back" to the Brontës, including Jean Rhys's *Wide Sargasso Sea*. Gender, race, and class will be important areas of study, as we investigate different critical approaches to the Brontë sisters' writings. Texts are likely to include *Wuthering Heights*, *Jane Eyre*, *Shirley*, *Villette*, *The Tenant of Wildfell Hall*, *Agnes Grey*, *The Life of Charlotte Bronte*, and *Wide Sargasso Sea*.

Requirements: two short analytical papers, an annotated bibliography, research paper, and a final examination. This course fulfills three credits of the British Literature overlay req. for English majors.

ENGL 740 Racial Aesthetics: African American Literary Theory

Section A: MWF 11:30 – Cameron Leader-Picone

This course will introduce students the range of critical approaches to race in American literature. Readings will encompass major anthologies and movements in African American literary history, including the Black Arts Movement, Black Feminist Criticism, New Negro Renaissance, the New Black Aesthetic, Critical Race Studies and Queer of Color theory. Our readings will be focused on theory, but will encompass the application of such theories to a range of texts. In order to understand how race can be theorized in relation to literature, we will read interdisciplinarily within law, philosophy and the social sciences to understand race as a construct across different

time periods. In addition, the course will theorize issues of race within writings by white authors, such as Mark Twain and William Styron, through the theoretical writings of authors such as Toni Morrison and Ralph Ellison. This course fulfills three credits of the American Literature overlay req. for English majors as well as the Diversity overlay req. for English majors.

ENGL 759 Studies in Technical Communication

Section A: MWF 2:30 – Han Yu

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

ENGL 771 CW Workshop: The Novel

Section A: W 7:05-9:55 p.m. – Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. We know that a novel is a work of fiction of at least 50,000 words, but beyond that, are there rules and conventions that the novelist must observe? In this workshop-based class, students will study and discuss what makes a novel, while generating and revising about 60 pages of their own new work. We will read as a class two contemporary novels, and each student will be responsible for giving a presentation on a third. It's unlikely anyone can write a whole novel in a single semester, but this class is designed to give each student the tools and the confidence he or she needs to complete a full work of fiction.

ENGL 797 Professional Writing Internship

Section A: TBA – Anne Longmuir

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

ENGL 799 Problems in English

Section A: TBA – Anne Longmuir

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

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50 – Phillip Marzluf, Abby Knoblauch, Stacia Gray, Cindy Debes, Anna Goins

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

ENGL 825 Seminar: Film Adaptations of Children's Classics (Graduate students only)

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

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. This course will feature important works in children's literature that have been adapted into films. We will read the source texts; in addition, we may view multiple film versions of works, when applicable. We also will read some theory, including at least some of Linda Hutcheon's *A Theory of Adaptation*, and some criticism of individual films as well. Students will acquire some knowledge of aspects of film along the way. Among the works we will study are the Grimms' and Disney's versions of *Snow White* (1937); Baum's *The Wonderful Wizard of Oz* (1900) and the 1939 film; de Beaumont's "Beauty and the Beast" with Cocteau's *La Belle et la Bete* (1946) and at least scenes from Disney's 1991 animated version; Burnett's *A Little Princess* (1905) with segments of the 1917, 1939, and 1995 films based on it; short films based on Leaf and Lawson's *The Story of Ferdinand* (1936), Burton's *The Little House* (1942) and *Mike Mulligan and His Steam Shovel* (1939), and Lobel's Frog and Toad series (1970-); Walter Farley's *The Black Stallion* (1941) and the 1979 American Zoetrope film; Dick King-Smith's *Babe the Sheep-Pig* and the 1995 film *Babe*; and Brian Selznick's *The Invention of Hugo Cabret* (2007) and the 2011 Scorsese film; among others. While students generally will screen the films on their own, there may be a few group screenings of some of the more rare materials. This course is limited to graduate students; each student will assist with leading class discussion on one of the syllabus' films and write a researched, analytical essay (@15-20 pp.) based on it. Other assignments will include participation in a class message board and a shorter essay (@7-10 pp.).

ENGL 825 Seminar: Irish Literature and Environmentalism (Graduate students only)

Section B: T 3:55-6:45 – Donna Potts

Permission obtained from English Department, ECS 108, beginning Monday, 15 October 2012. This course will examine the role that Irish cultural nationalism has played in the environmental movement, and the literature inspired by environmental issues in Ireland. We will discuss how the pastoral tradition evolved into a more ecologically aware "post-pastoral," tracing Irish environmental movements such as eco-feminism; burren protection, roads and water rights campaigns; anti-nuclear, anti-toxics, and anti-incineration campaigns, and reading poetry by Moya Cannon, Michael Longley, John Montague, Nuala Ni Dhomhnaill, Paula Meehan, and Eavan Boland; fiction by Edna O'Brien and John McGahern; and plays by Martin McDonagh and John B. Keane.

