**English Department Course Descriptions – Summer 2016**

**www.ksu.edu/english/courses**

**ENGL 100 Expository Writing 1**

Section A: MTWUF 9:10-10:10; Sect. B: MTWUF 10:20-11:20; Sect. D: MTWUF 11:30-12:30--Staff

**Courses meet 6 June – 31 July.** Introduction to expressive and informative writing. Frequent discussions, workshops, and conferences. Offers extensive practice in the process of writing: getting ideas, drafting, analyzing drafts, revising, and editing.

**ENGL 200 Expository Writing 2**

Section A: MTWUF 8:00-9:00; Sect. B: MTWUF 9:10-10:10; Sect. C: MTWUF 10:20-11:20; Sect. D: MTWUF 11:30-12:30--Staff

**Courses meet 6 June – 31 July. I**ntroduction to writing persuasively. As with ENGL 100, uses discussion, workshops, and conferences, and emphasizes the writing process.

**ENGL 220 Fiction Into Film**

Section A: MTWUF 8:00-10:00—Michele Janette

**Course meets 6 June – 1 July.** Aside from deciding what to keep or add, the process of adapting a written work to a film version raises fascinating questions about what difference it makes to tell a story on a page instead of through light and sound (or vice versa). In this class, we will think about how the different media of film and prose influence adaptations such as *Total Recall* from the story “We Can Remember it for You Wholesale,” and Zahid Chohan’s short film based on Roald Dahl’s *The Sound Machine*. We will also look at experiments in form both in film and prose, such as Nikolai Gogol’s classic Russian story “The Nose” and its recent adaptation by Alexandre Alexeieff and Claire Parker, and Kurosawa’s Japanese film classic *Roshomon* after which the cinematic “Roshomon effect” is named, and which is based on two early 20th century Japanese short stories. We’ll do one or two other adaptations as well, likely from the following films: *Bringing Up Baby*, *Smoke Signals,* or *The Maltese Falcon*. In addition to comparing cinematic and textual versions, we will practice close reading and critical analysis skills, learning the basics of literary and film study along the way. Participation in class discussions is required. Students will view films for the course outside of class. Assignments may include exams, written exercises, and possibly a group project to make a short film adaptation. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 251 Introduction to Literature**

Section A: MTWUF 10:20-12:20—Wendy Matlock

**Course meets 6 June – 1 July.** Stories, poems, and plays about love and anger, nature and art, technology and mythology will engage our imaginations, while class activities will provide opportunities to develop appreciation for the written word as well as confidence in our ability to read, discuss, and write about literature. Assignments include reading quizzes, enthusiastic participation, a multimedia project, a poetry recitation, and a formal paper. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 253 Short Story**

Section A: Distance (Global Campus)—Devin Patten

**Course meets 1 August – 19 August.** Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 350 Shakespeare**

Section A: TU 1:55-5:05—Kim Smith

**Course meets 23 May – 1 July.** 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. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

**ENGL 390 Fable and Fantasy**

Section A: MTWUF 12:40-1:55--Robin Mosher

**Course meets 23 May – 1 July.** In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a short collection of well-known fairy tales; a range of short fables; five theory articles; selections from *The Complete Fairy Tales* by George MacDonald; *The Hobbit* by J.R.R. Tolkien; *Stardust* by Neil Gaiman; *The Princess Bride* by William Goldman; and *The Book of Lost Things* by John Connolly. Class discussion is an important component in this student-centered class. Course requirements—in addition to the reading—include several 1-page papers, two essays, and a class presentation. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 415 Written Communication for Engineers**

Section A: MTWUF 8:00-9:15; Sect. B: 10:20-11:35--Marcella Reekie; Sect. C: MTWUF 3:00-4:15--Roger Friedmann

**Course meets 23 May – 1 July.** 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: MTWUF 12:40-1:55—Anna Goins; Sect. B: MTWUF 10:20-11:35—Cydney Alexis

**Course meets 23 May – 1 July. Permission obtained from English Department, ECS 108, beginning Monday, 7 March 2016.** 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 correspondences, promotional materials, procedural instructions, reports, and proposals. This section will be hybrid: students can expect both in-class and online instruction and will be required to participate accordingly. Student work includes reading, research, writing, and presentation assignments as well as active engagement in class discussions and activities.

**ENGL 465** **Galapagos and Ecuador:** **Exploring equatorial ecosystems and creative writing at the “center of the world”**

Section A: TBA—Elizabeth Dodd

Traveling first to the Spanish colonial city of Quito, high in the Ecuadoran Andes, and then to the Galapagos Islands 600 miles out in the Pacific, we will explore landscapes that are central to Darwin's understanding of the deep time of evolution, and to the centuries of European colonization in South America. Can pair with Biology 395 to provide an interdisciplinary experience, resulting in research-based personal essays and literary journalism. Students will keep a writer's journal during the trip (May 17-29) and complete their creative nonfiction essays after returning to the US.  Two pre-departure class sessions/orientation to precede the trip, time and place TBA.

**ENGL 495 English Internship**

Section A: TBA – Karin Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity. See [http://www.kstate.edu/english/courses//English\_Independent\_Study\_Application.pdf](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

**ENGL 599 Special Research in English**

Section A: TBA—Karin Westman

Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken. See <http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf>

**ENGL 695 Superheroes**

Section A: TU 1:55-5:05—Traci Brimhall

**Course meets 23 May – 1 July**. Through a combination of film, novel, short story, and comics, this class will look at manifestations of superheroes in contemporary American culture. We will learn about the history of the superhero in America, as well as comics as an art form, but the major focus of the class will be to examine the practice of “rebooting” superheroes to speak to certain cultural moments. Students will be reading both creative and scholarly work outside of class, and then bring their enthusiasm, creativity, insights, and theoretical understanding to the course material in our discussions. Though a working knowledge of various superhero canon might inform discussion, no previous knowledge of Batman is required! This course fulfills three credits of the American overlay req. or the post-1800 req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 710 How to Play Dystopia: Selected Adult and YA Dystopian Fictions**

Section A: MW 1:55-5:05—Carol Franko

**Course meets 23 May – 1 July**. We will explore the genre of dystopian fiction with one of our goals being to put contemporary young adult dystopian novels in relation to late 19th and 20th century classics of the genre. We’ll consider critical maps of dystopian fiction and pay attention to the game-like and satiric elements of the genre, its typical plots, and its method of abstract modeling of social experience. We’ll consider how a young adult orientation for dystopian fictions may affect the delivery of dystopian features or the reinvention of dystopian tropes. Students will complete quizzes or short response writings, take-home midterm and final exams, and a project that includes the option of a creative component. We’ll read: “The Machine Stops” by E.M. Forster (1909); *Brave New World*, by Aldous Huxley (1932); *The Giver*, by Lois Lowry (1993); *Feed*, by M.T. Anderson (2002); *How I Live Now*, Meg Rosoff (2004); *The Hunger Games*, by Suzanne Collins (2008); and *Proxy* by Alex London (2013).

**ENGL 797 Professional Writing Internship**

Section A: TBA—Tim Dayton

**Department consent required.** 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.

**ENGL 799 Problems in English**

Section A: TBA – Tim Dayton

**Department consent required.** 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 899 Research in English**

Section A: TBA – Tim Dayton

**Department consent required.**