

English Department Course Descriptions
Fall 2009

ENGL 030 Writing Laboratory

Section A: By Appointment--D. 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 B: MWF 12:30 [**this section reserved for freshmen only**]; Section C: MWF 1:30--K. Northway

(Obtain Permission from the Honors Program in Leasure 007.) I have three goals for this course: first, that you feel more confident producing the type of academic prose valued by professors across the disciplines; second, that you continue to build successful paper-writing skills, such as careful reading and rereading, note-taking, analyzing and using sources, and developing and revising arguments; and third, that this course allows you the opportunity to work with other writers in class. Using both “hands on” experiences and library sources, we will explore the concepts of place and literacy—and their connections. By the end of the course, you can expect that you will have increased your repertoire of critical reading and writing strategies and have a fuller understanding of yourself as a reader and writer. Requirements: three formal papers, a final revision project, small writing assignments, reading responses, and a significant amount of in-class discussion.

ENGL 220 Fiction into Film

Section A: MWF 9:30; Section B: MWF 10:30--C. Debes

Have you ever heard anyone say “the book is always better than the movie?” Is the saying true? We’ll find out together as we explore literary texts and their film adaptations. In Fiction Into Film, we will study literature by looking at different works of fiction, covering the short story and the novel, and the films based on these works. We’ll look at both story and film with a critical eye, exploring how each piece works within the constraints of its own genre as well as how the different “texts” create meaning. This exploration will be assessed through quizzes, two exams, various homework assignments, and participation in class as well as on our course message boards. By the end of the semester, you will have developed stronger analytical skills, knowledge of literature and film genres, and your own answer to the question: “Is the book always better than the movie?”

ENGL 231 Medieval & Renaissance Humanities

Section A: TU 9:30-10:45--W. Matlock

An introduction to the literature, art, music, history, and philosophy of the West in the Middle Ages and Renaissance. The aim of this course is to attain an understanding of key historical developments and their relation to concurrent and evolving cultural, intellectual, and artistic ideas. Reading assignments will include *The Song of Roland* and works by Marie de France, Dante, Petrarch, Chaucer, Christine de Pizan, Laura Cereta, Castiglione, and Machiavelli. Assignments will include class participation, presentations, exams, and papers. English 231 is a General Education course.

ENGL 234 Modern Humanities

Section A: MWF 12:30; Section B: MWF 1:30--S. Caldwell-Hancock

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 will take two mid-term exams and a comprehensive final exam, 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)

Section A: MWF 8:30--S. Gray; Section D: MWF 2:30--Staff

Section I: MWF 1:30; Section J: MWF 2:30--C. Hauck

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

ENGL 251 Introduction to Literature (non-majors)

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

As a First-Year Seminar version of English 251, enrollment is open to 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 251 Introduction to Literature (non-majors)

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

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

ENGL 253 Short Story

Section A: MWF 9:30--R. Friedmann

Section B: MWF 11:30--Staff

Section C: MWF 12:30--C. Russell

Section E: TU 1:05-2:20; Section F: TU 2:30-3:45--A. 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; Section B: MWF 9:30--D. Hall

Enrollment in sections A and B is open to first-year students only. This course, which can count as a Primary Text course, will be a general introduction for non-majors to several of the most important works in American literature. Because this is an introductory course, no prior knowledge of the texts or contexts is assumed. Minimal specialized vocabulary of the English major is required for this course. The aims of the course are to have students enjoy and understand the literature itself, to learn why the literature is considered important, and to be able to express themselves clearly and precisely in their responses to the literature. Close attentive reading to the literature on an everyday basis is expected. Reading quizzes and class participation will be important. Literary analyses as exercises in critical thinking will be an ongoing student learning objective.

Because these sections are Freshman Experience Seminars, enrollment is capped at a lower number than usual to allow more emphases on critical thinking, clear informed writing, discussion, and active class participation. Expect that some sort of response, either oral or written, will be due nearly every class day.

Also, as part of the Freshman Experience initiative, students in this class will attend events and mix with other freshman from other classes. Some part of each class day will deal directly with strategies to not only survive but to do well in students' freshman year.

ENGL 270 American Literature: American Women Writers (non-majors)

Section C: TU 11:30-12:45--A. Reckling

This course introduces students to fiction, poetry, memoirs, and drama selected from such writers as Edith Wharton, Charlotte Perkins Gilman, Katherine Anne Porter, Susan Glaspell, Zora Neale Hurston, Paule Marshall, Shirley Jackson, Mary Wilkins Freeman, Alice Walker, Elizabeth Bishop, Maya Angelou, Carson McCullers, Amy Tan, and others. The course combines close reading of texts, analysis of literary terms and thematic issues, consideration of cultural contexts and female identity. Requirements include building a working vocabulary of descriptive language and literary terms, writing interpretive papers, completing creative projects, passing exams, and participating in class discussions. English 270 is a General Education course.

ENGL 287 Great Books

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

As a First-Year Seminar version of English 287, enrollment in this section is open to first-year students only.

This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers.

The reading for this course includes selected books of the Bible, Sophocles's *Antigone*, Euripides's *Medea*, Dante's *Inferno*, Shakespeare's *Othello*, Cervantes's *Don Quijote*, Eliot's *Silas Marner*, and Morrison's *Song of Solomon*. The work for the course includes three papers, three examinations, regular attendance, and active class participation.

Great Books is a General Education course and a Primary Texts course.

ENGL 287 Great Books

Section B: MWF 1:30--D. Murray

From Homer to *Harry Potter*, from *The Tempest* to *Twilight*, what makes some works endure as “classics”? Students enrolled in this section will develop a list of criteria for measuring “greatness” of assigned literary works, some traditionally viewed as significant, such as *The Odyssey*; others typically viewed as less significant, such as Alcott's *Little Women*. 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. Texts may include works by Jane Austen, Homer, Charles Dickens, Shakespeare, Dante, Milton, Bronte, Flaubert, Woolf, Faulkner, Virgil, Euripides, and Toni Morrison, among others. The final book studied will be one chosen by those enrolled in the class, then assessed using our class criteria. The work for the course includes 2-4 response papers, three examinations, regular attendance, and active class participation. Great Books is a General Education course and a Primary Texts course.

ENGL 297 Honors Introduction to the Humanities

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

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

ENGL 300 Expository Writing 3: Writing About Popular Culture

Section B: TU 2:30-3:45--A. Knoblauch

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

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Section B: MWF 11:30--B. Nelson

Permission obtained from English Department, ECS 108, beginning 9 March 2009. 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 D: MWF 1:30; Section F: MWF 2:30--M. Janette

Permission obtained from English Department, ECS 108, beginning 9 March 2009. In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings will include translated lyric poems from the Middle East, Dante's *Inferno* (a narrative, epic poem); Charles Chesnutt's *The Conjure Woman* (African American dialect stories); Maxine Hong Kingston's *The Woman Warrior* (an Asian American fictionalized memoir), as well as reading and watching one of the plays performed on campus during the semester. We will also learn to read and practice styles of professional literary criticism. One of the joys of 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is a discussion class, and active participation will be expected of us all. In addition, students will write four 1-2 pg papers, three 4-5 pg papers, and frequent journals/reading assignments throughout the semester.

ENGL 310 Introduction to Literary Studies

Section G: TU 2:30-3:45--A. Wheatley

Permission obtained from English Department, ECS 108, beginning 9 March 2009. An introduction to criticism for English majors and minors. 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. Readings from a broad range: poems, plays, essays, and novels. A writing intensive course: frequent writing assignments, four major papers. Active participation required.

ENGL 330 The Novel

Section A: TU 9:30-10:45; Section B: TU 1:05-2:20--L. Warren

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

ENGL 335 Film: American Cinema and Identity

Section A: T 3:55-6:45; Lab U 3:55-6:45--T. González

Note: There will be a lab with required attendance, for the film viewings, on Thursdays from 3:55-6:45. Film is an important medium in the formation of American identities. It often influences, reflects, and sometimes challenges, the ways we imagine ourselves as national citizens and as racialized, gendered, or sexualized subjects. This semester we will investigate American cinema's representations of identity. However, this course will also be an introduction to the formal and narrative principles of film, as well as the major critical and theoretical approaches to film studies, both historical and contemporary. Major points of focus will include genres, important directors, movements, and styles.

Requirements for this course are active class participation, midterms, and a final film project screened at the end of the semester.

ENGL 340 Poetry

Section A: MWF 9:30; Section B: MWF 10:30--D. Potts

This course aims to enhance students' understanding of and pleasure in poetry and to develop skill in reading poems from a variety of types and historical periods. We'll learn to identify poetic lines, meters, stanzas, and forms, types of figurative language, and rhetorical devices and strategies, and consider their effects. Students will be required to explicate at least one poem successfully; to read poetry aloud with fluency; to recite at least one poem by heart; to become familiar with a basic critical vocabulary; to learn the principles of scansion.

ENGL 345 Drama

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

We will focus on modern drama from the late-nineteenth century to the present, not only as texts meant to be read but as scripts meant to be performed. We will study plays by such masters as George Buchner, Henrik Ibsen, Anton Chekhov, Bernard Shaw, Sophie Treadwell, Luigi Pirandello, Garcia Lorca, Bertold Brecht, Eugene O'Neill, Arthur Miller, Tennessee Williams, Caryl Churchill, and August Wilson, among others. To study how plays are produced, we will view a number of film clips from famous productions. There will be several quizzes, a mid-term and final exam, a short persuasive paper, and a project related to how plays are produced on stage.

ENGL 350 Shakespeare

Section A: MWF 10:30--K. 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 350 Shakespeare

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

So, why is Shakespeare supposed to be so great? The class will read, see, discuss, ruminate, and write about Shakespeare drama representing the genres of tragedy, comedy, history, and romance, with a view toward understanding and appreciating Shakespeare's artistry, creativity, and "radical imagination." We will pay particular attention to that artistry in understanding and appreciating the significance and expressiveness of Shakespeare's language, through a variety of practices and skills: "close-reading" of passages, getting into the heads of striking characters, experiencing the theatricality of plays as they furnish transformations from "page" into "stage," and always attending to contemporaneity or the relevant social and political meanings of the plays for the present. Discussion is central to the class, with group exercises and individual reports, debates, and responses to some film viewings shown outside class. Responsibilities include exercises or quizzes over readings, two short papers, one or two hour exams and a final.

ENGL 350 Shakespeare

Section C: TU 2:30-3:45--K. 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 requirements may include in-class quizzes, two short papers, and two exams.

ENGL 355 Literature for Children

Section A: MWF 8:30; Section B: MWF 9:30--N. Wood

Permission obtained from English Department, ECS 108, beginning 9 March 2009. Our challenge is to take children's books seriously as works of art, but also to have fun. We explore characteristic genres of children's literature such as picture books, poetry, folk tales, realistic fiction, adventure stories, and historical fiction in a technology classroom. This is an active, writing-intensive course. You'll construct and analyze a picture, possibly write a poem, and analyze various texts in a small-group discussion format called "literature circles." Enrollment is by permission only (for info, see <<http://www.ksu.edu/english/courses/>>). Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. English 355 is a General Education course.

ENGL 355 Literature for Children

Section D: TU 2:30-3:45--Staff

Permission obtained from English Department, ECS 108, beginning 9 March 2009. Arranged by genre, 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, myths, poetry, fantasy, realism, and animal stories, 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. English 355 is a General Education class.

ENGL 361 British Survey 1

Section A: TU 1:05-2:20--M. Donnelly

A survey of British literature from its origins to about 1700, with special attention to the development of the lyric and the evolution of English prose style; readings also in longer poems and plays; attention to representative figures and movements. Strong emphasis on daily discussion. Two or three analytical papers on assigned topics, two hour exams comprised of passages for explication or comment and longer essay questions, and a final examination. Text: Frank Kermode and John Hollander, eds., *The Oxford Anthology of English Literature*, vol. 1 (New York, 1973).

Recommended: *The Sphere History of English Language and Literature*, vols. 1, 2, and 3, for backgrounds and critical essays on the course material.

ENGL 362 British Survey 2

Section A: MWF 11:30--D. Murray

A survey of representative British authors since the late 17th century. We will consider their works in terms of form and historical context. Our goal is two-fold: familiarity with a canon of British literature and further practice in literary analysis and interpretation. Success in this course depends upon careful reading and participation in our discussions. Methods of assessing students' learning include three essay exams and one short paper.

ENGL 381 American Survey 1

Section A: MWF 9:30; Section B: MWF 10:30--J. 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 II (majors)

Section A: MWF 1:30; Section B: MWF 2:30 --T. Dayton

This class is a survey of American literature for English and English Education majors, covering the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. Major assignments: two or three exams and a research paper.

ENGL 389 Latina/o Literatures

Section A: TU 2:30-3:45--T. González

The popularity of Latina/o culture—music, dance, food, cinema, etc.—has drawn more and more attention to the presence of this ethnic group in the United States. But not a lot of people recognize the long history of literary production by U.S. Latinas/os in this country. This course is a survey of Latina/o Literature and from the late 19th Century to the present. We will read the writings of Mexican Americans, Chicanas/os and Latinas/os from Cuban, Dominican, Peruvian, and Puerto Rican descent.

Requirements for this course are active class participation, midterm, and final exam, and a final essay.

ENGL 390 Fable and Fantasy

Section A: TU 1:05-2:20; Section B: TU 2:30-3:45--R. Mosher

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 collection of Cinderella tales from around the world; six theory articles; *The Complete Fairy Tales* by George MacDonald; *The Princess Bride* by William Goldman; *Ombria in Shadow* by Patricia A. McKillip; *Flight* by Sherman Alexie; and *The Book of Lost Things* by John Connolly. Class discussion/participation is an important component. Course requirements--in addition to plenty of reading--include three papers of 3-4 pages, a class presentation, and a final 6-8 page paper. English 390 is a General Education course.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MWF 10:30--D. 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 B: MWF 10:30; Section D: MWF 11:30--H. Yu

Section C: MWF 10:30; Section E: MWF 12:30; Section F: MWF 1:30--R. Friedmann

Section G: TU 9:30-10:45; Section H: TU 11:30-12:45; Section I: TU 1:05-2:20--M. Reekie

Section J: MWF 12:30--N. Ransom

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 12:30; Section B: MWF 1:30--Dodder; Section C: TU 11:30-12:45; Section D: TU 1:05-2:20--Staff

This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. You will complete reading, class discussion, writing, research, and presentation assignments.

ENGL 420 Topics in Film: Shakespeare and Film

Section A: TU 1:05-2:20; Lab: T 5:30-8:20--D. Hedrick

Note: There will be a weekly film viewing lab with required attendance on Tuesdays from 5:30 to 8:20 p.m.

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.

English 420 is a General Education course.

ENGL 435 Linguistics for Teachers

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

This course will acquaint prospective teachers of secondary English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired, both as a first and a second language; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they continue to be used; how 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 440 Harry Potter's Library: J. K. Rowling, Texts and Contexts

Section A: TU 11:30-12:45--P. Nel

This course examines the Harry Potter phenomenon in context. We'll begin with a classic school story--Tom Brown's Schooldays--and read important twentieth-century British fantasy from writers such as E. Nesbit, C.S. Lewis, and Roald Dahl. Obviously, we'll read the Harry Potter series, but we'll also look at other important contemporary writing by writers such as Philip Pullman and Jonathan Stroud. Before the first class meets, you should already have read the first two books in the Potter series: *Harry Potter and the Sorcerer's Stone* (or *Philosopher's Stone*, if the UK edition) and *Harry Potter and the Chamber of Secrets*. Close reading and critical analysis will be emphasized; success in the course depends upon full participation in discussion, careful and critical reading, and excellent writing. Quizzes, electronic message board, a paper, and two exams. ENGL 440 is a General Education course.

ENGL 445 Science Fiction

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

We will read novels and short stories that represent the characteristics and historical development of British and American science fiction. We will consider the narrative strategies of sf—including the ways that sf stories present their hypothetical settings, and how these settings implicitly or explicitly compare to the real world. Some favorite sf topics we'll encounter include the celebration or condemnation of technological progress; the creation of intelligent life; the “competition” between reason and feeling; aliens; post-holocaust scenarios; gender and social structures; space exploration; the clash of scales or perspectives (human versus “cosmic”), and the question of “what is human?” in the context of new technologies. Required texts will probably include: Mary Shelley's *Frankenstein*; H. G. Wells' *The Time*

Machine; Karel Capek's *R. U. R.* (Rossum's Universal Robots); Isaac Asimov's *The Gods Themselves*; Frank Herbert's *Dune*; Ursula K. LeGuin's *The Lathe of Heaven*; Gene Wolfe's *The Fifth Head of Cerberus: Three Novellas*; Octavia Butler's *Mind of My Mind*; and Orson Scott Card's *Ender's Game*. Students will write two essay exams, a critical paper, and a reading journal. English 445 is a General Education course.

ENGL 461 Introduction Fiction Writing

Section A: MWF 11:30 --Staff

This course involves the study of narrative form and technique as well as practical experience in writing short stories. In the early stages of the class we will discuss the nature of fiction and narrative, using the work of professional writers as examples. We will do a lot of writing, both in and outside of class, using various exercises, collaborations, and writing triggers to help you generate material and develop your writing voice. Course requirements include quizzes and responses to the readings, two full-length short stories, class participation, and written critiques of your classmates' work. No prior experience with writing fiction is required.

ENGL 463 Introduction to Poetry Writing

Section A: TU 9:30-10:45; Section B: TU 11:30-12:45--J. Holden

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

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

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 12:30--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, literary, accurate prose. We will read and discuss short and long pieces culled from anthologies and single-author essay collections, placing special emphasis on issues of craft. Course requirements may include three short essays and one longer essay (to be workshopped by the whole class), weekly reading responses, an in-class group presentation and participation in lively classroom discussion.

ENGL 490 Development of the English Language

Section A: MWF 2:30--D. 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 516 Written Communication for the Sciences

Section A: MWF 10:30; Section B: MWF 11:30--N. Ransom

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

ENGL 525 Women in Literature

Section A: M 7:05-9:55--B. 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; two-part 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: M 7:05-9:55--A. Phillips

English 545 is designed to introduce 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 literature and developing expertise in wielding literary theory in a concrete, useful fashion. 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*; we'll screen films such as *Rebel Without a Cause* and *Dirty Dancing*. We'll also survey quality works of literature by such authors as Katherine Paterson, Chris Crutcher, S. Morgenstern, and Walter Dean Myers that draw thought-provoking connections between adolescence and culture. Requirements: participation, 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 A: MWF 11:30--D. Hall

This course samples novels written in English in the twentieth century by Indians and Pakistanis. Though many subjects will be discussed, the following foci will be included in the discussion of the appropriate novels: 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, ghandism, and vedic philosophy. The class will be a combination of lecture and discussion with the instructor providing introductory overviews for each writer and novel followed by close reading and discussion by class members. Requirements: Class attendance and participation (including the assigned leading of the class for part of one or more meetings), one short paper, one in-class midterm, one in-class final, and one long paper on a novel not discussed in class. Participation through listserv will be expected every week in response to questions and other prompts provided by the instructor and other students. Readings may include: R. K. Narayan (*The Guide*), Kamala Markandaya (*Nectar in a Sieve*), Raja Rao (*Kantapura*), G. V. Desani (*All About Mr. Hatterr*), Anita Desai (*Clear Light of Day*), Bharata Mukherjee (*The Tiger's Daughter*), Ruth Jhabvala (*Heat and Dust*), some selections from Rabindranath Tagore, and Khushwant Singh (*Train to Pakistan*). Be prepared to read at a pace of about one novel for every 3-4 class meetings. Reading quizzes will be given as we start each novel. English 580 is a General Education course.

ENGL 610 Lyric Poetry

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

The Early Modern period featured one of the great flowerings of lyric poetry in the English language, producing an array of forms, tones, and subjects that run the gamut from the vulgar to the sublime. In this course we'll be exploring the development of the Renaissance love poem, from its Petrarchan roots and the early English efforts of Wyatt and Surrey to the Elizabethan lyrics of Sidney, Spenser, and Shakespeare, and the seventeenth century poetry of Donne, Herbert, Marvell and others. Our aim is two-fold. On the one hand, we'll be reading and analyzing some of the most celebrated lyrics in the literary canon, introducing ourselves to a wide range of poems that stand out for their beauty and intricacy. And on the other, we'll be considering how writing about love in the Renaissance served as a vehicle for broader and more varied concerns, exploring issues of sovereignty, gender, religion, cultural identity, and subjectivity. Requirements will include two papers, exams, and much class discussion.

ENGL 635 British High Modernism

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

At the core of this course will be our reading, study and discussion of seven canonical texts of British "high" modernism: Joseph Conrad, *Heart of Darkness*; D.H. Lawrence, *Women in Love*; T.S. Eliot, *The Waste Land*; E.M. Forster, *A Passage to India*; Virginia Woolf, *To the Lighthouse*; James Joyce, *Ulysses*; W.B. Yeats, *The Tower*. As we make our way through this dazzling, dense, difficult material, we'll pause often to consider the meaning of those three terms "British," "high," and "Modernism," as well as the context for the production and reception of these amazing and adventurous texts. Each student will make two or three short presentations, write two short essays (under ten pages each), and complete a final project. I value regular attendance and classroom participation and take both into account when assigning final grades.

ENGL 645 American Literature: 19th Century Fiction

Section A: MWF 1:30--J. Machor

This course will examine the wide and diverse range of American fiction from the nineteenth-century, including selected works by canonical writers such as Hawthorne, Melville, Poe, Twain, Norris, Chopin, and James. Since important short stories and novels were written by figures less known today-- often minority and women writers such as Charles Chesnut, Mary Wilkins Freeman, Catherine Sedgwick, and Harriet Wilson--we will also be devoting attention to such neglected fiction both for its impact on the transformations in nineteenth-century fiction and its connections to the "major" writers. While attending to literary form and content, we will seek as well to place these texts within their larger social contexts to reach some understanding of the relation between cultural conditions and the changing contours of American fiction. Undergraduates will take a mid-term and a final exam and do one short (3-5 pp.) paper and one longer (8-10 pp.) paper. Graduate students will take the final, do an 8-10-page paper and a longer 15-20-page paper, and (probably) have one additional requirement.

ENGL 650 American Literature 1910-1950

Section A: MWF 12:30--T. Dayton

This course will concentrate on American poetry and prose, 1910-1950. We will spend most of our time on three interrelated developments in the literary culture of the period: the emergence and development of modernism (Robert Frost, Wallace Stevens, Ezra Pound, T.S. Eliot, William Carlos Williams, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, etc.), the Harlem Renaissance (Zora Neale Hurston, Langston Hughes, Sterling Brown, etc.), and proletarian literature (Richard Wright, Muriel Rukeyser, Tillie Olsen, Thomas McGrath, etc.). We may also look at the popular literature of the period as seen in the emergence of the hardboiled detective story (Hammett, Chandler). Major assignments: midterm and final, research paper, oral report on a magazine or journal of the period (*Dial*, *New Masses*, *Blast!*, etc.).

ENGL 660 A Feast of Words: Louise Erdrich and Sherman Alexie

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

This class is, frankly, an amazing opportunity for anyone who loves late twentieth and early twenty-first century literature as, together, we'll have the opportunity to revel in the painful, touching, and often raucously funny short stories, novels, and poetry written by two of the most influential writers in contemporary American Indian literature: Louise Erdrich (Turtle Mountain Anishinabe), and Sherman Alexie (Spokane/Coeur d'Alene). Erdrich is known best for her series of novels, which, in Faulkneresque mastery and depth, weave back and forth through the voices, lives, and histories of the Dakota characters on the fictional Little No Horse Reservation. You will fall in love with these folks as each new text reveals another bizarre skeleton hidden in the reservation closet. Alexie, who is far and away my students' favorite author in every class I teach, is bawdy, in-your-face, and uproariously funny as he crafts characters who might, in one piece, be searching for indigenous blues at the reservation crossroads, or, in another, living through terrorist attacks in the streets of urban Spokane. To better understand these texts, we'll read critical work about the authors while we also examine the complexity of American Indian history, literature, and theory. While I'm having a tough time choosing from the bounty before us, texts will most likely include: Louise Erdrich's *Love Medicine*, *Tracks*, and *The Last Report on the Miracles at Little No Horse* and Sherman Alexie's *The Business of Fancydancing*, *Indian Killer*, *The Toughest Indian in the World* and his first feature film, *Smoke Signals*. Assignments will include engaged participation, reading analysis papers, an annotated bibliography, and a final research paper.

ENGL 661 Advanced Creative Writing/Fiction

Section A: MWF 2:30--Staff

Advanced writing of short fiction. Prerequisite: English 461 and department permission. This course will combine workshop discussion of student stories with the study of form and technique. We will read and discuss contemporary short fiction as well as essays on craft and the creative process. Requirements may include 2-3 short stories, writing exercises, written critiques of workshopped stories, participation, and a brief presentation.

ENGL 665 Advanced Creative Writing/Creative Nonfiction

Section A: TU 2:30-3:45--E. Dodd

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

ENGL 695 Illustration in Children's Literature

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

This course showcases what illustrations contribute to classic children's literature. Beginning with the work of theorists and scholars such as Moebius, Nodelman, and others, students will study the pictorial aspects of key texts in children's literature. In one unit, students will study selected folk tales and nursery rhymes which have been illustrated by different illustrators. In other units, students will study a series of picture books that have appeared with different illustrations at different times (possibly including Munsch's *Love You Forever*, Hurd's *The Runaway Bunny*, and others). Additionally, students will study the role of illustration in classic children's novels, including the original and revised illustrations for Laura Ingalls Wilder's Little House series and a range of illustrators' interpretations of *Alice in Wonderland* and *The Wizard of Oz*. Grappling with the visual characteristics of these and other texts, students should emerge with a greater understanding of the literature as well as greater analytical abilities.

ENGL 700 Old English

Section A: TU 11:30-12:45--W. Matlock

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

ENGL 705 Theory/Practice of Culture Studies

Section A: M 7:05-9:55--M. Janette

One of the fundamental goals of Cultural Studies is to examine cultural practices and their relationship to power. In this course, we'll study important theories of how culture and power work, and we'll look at how popular culture and political movements participate in the formation of world-views. If you've ever wanted to know why Althusser thought ideology calls us the way we call a cab; if you've ever wondered if films surreptitiously accommodate us to patriarchal values; if you've ever been troubled that not only Whiteness but Western-ness is the norm against which the world must be measured, this is the course for you! We will explore these and other questions through readings in Marxism, Feminism, Postcolonialism, Queer Theory, Psychoanalysis, the Birmingham School and the Frankfurt school, as well as through examination of popular culture texts and artifacts. We will wrestle with difficult and potent ideas about power and culture in the world we live in now, following Foucault's suggestion that "it is because the world has ideas...that it is not passively ruled by those who are its leaders or those who would like to teach it, once and for all, what it must think."

Writing requirements: frequent reading responses, two 7-10 page papers, and a final exam. Students should also be prepared for active class participation, including discussions, presentations, and peer-teaching.

ENGL 730 Contemporary British Literature

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

A study of representative writers from 1950 to the present, focusing on writers' responses to earlier traditions of realism and modernism in an increasingly postmodern and postcolonial Britain. Cultural, historical, and theoretical contexts will be integrated into our discussion through secondary readings. We will read fiction, drama, and poetry by such authors as David Lodge, John Fowles, Kazuo Ishiguro, Helen Fielding, Jeanette Winterson, John Osborne, Tom Stoppard, Caryl Churchill, Philip Larkin, Ted Hughes, and Seamus Heaney. We will also take a look at some influential British films and t.v. series. 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.

ENGL 761 Creative Writing Workshop: Fiction

Section A: T 7:05-9:55--Staff

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

ENGL 763 Creative Writing Workshop: Poetry

Section A: TU 9:30-10:45--E. Dodd

Instructor permission required. Designed for graduate students and advanced undergraduate students, this course will combine readings in and about contemporary American poetry with workshop discussions of student poems. Extensive class participation is required, both in poetry workshops and in student presentations on assigned readings. Significant creative writing experience is expected. Prerequisite for undergraduates: ENGL 663.

ENGL 801 Graduate Studies in English

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

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

ENGL 805 Practicum/Teaching University Expository Writing

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

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: The Other 18th Century

Section A: W 7:05-9:55--L. Warren

Taking a cue from Henry Fielding's account of connections between his novels and William Hogarth's prints as examples of modern moral histories, this seminar will examine "the rise of the novel" and the burgeoning of the British print-making industry as distinct but complexly related cultural phenomena. We will give particular emphasis to several of Hogarth's popular print series, Fielding's *The History of Tom Jones*, Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*, and to the various illustrations of Sterne's work. We will be concerned both with novels and prints as independent means of attempting to describe and shape social reality as well as with the ways illustration comes increasingly to move fiction from the page and into the lives of the reading and viewing public.

ENGL 830 Seminar: Comics and Graphic Novels

Section A: U 3:55-6:45--P. Nel

This course offers an examination of the history and theory of sequential art -- what Scott McCloud has called "the invisible art." We'll read comics criticism, comics, and graphic novels. Likely texts include works by McCloud, Eisner, Beaty, Kunzle, Hatfield (all critics); McCay, Herriman, Schulz, Watterson (comics); Töpffer, Tezuka, Spiegelman, Bechdel (graphic novels).