

English Department Course Descriptions - Fall 2015
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment—Cydne Alexis 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: Espionage, or how to play the Great Game

Section A: TU 11:30-12:45—Mark Crosby

Permission obtained from the Honors Program, Fairchild 215. In June 2010, the presence of a clandestine network of Russian agents operating on US soil was reported to the world. While the discovery of these spies seemed a throwback to the cold war era and the novels of John Le Carré and Robert Ludlum, the shadowy world of espionage continues to captivate the popular imagination. In this course, we will focus on literary representations of spies and the ethical and psychological implications of spying. As literary scholars, we are familiar with some of the terms and practices associated with spying: we decipher and decode texts and collect information from indirect and typically unreliable sources. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs, and fiction in the form of novels and short stories. These texts will allow us to examine the formal and ethical strategies used by individual authors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. During the semester, you will write and revise three essays and several shorter assignments.

ENGL 210 Honors English: Close Encounters of the Literary Kind

Section B: MWF 1:30—Shirley Tung

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 critical reading blog and participate actively in class.

ENGL 220 Fiction Into Film

Section A: MWF 8:30; Sect. B: MWF 10:30 [First-Year Seminar, first-year students only in this section]; Sect. D: TU 11:30-12:45—Staff; Sect. C: MWF 11:30—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. K-State 8 Tag: Aesthetic Interpretation.

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. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 8:30; Sect. E: MWF 2:30; Sect. ZA: MW 5:30-7:55 (8/24-10/12)—Staff; Sect. H: TU 11:30-12:45—Carol Russell; Section I: TU 1:05-2:20—Carol Franko

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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. B: MWF 9:30; Sect. C: MWF 10:30—Cindy Debes

In this class, we will look at five different literary genres: short fiction, the novel, poetry, drama, and non-fiction. We will learn terminology and basic concepts for each genre and then apply this knowledge toward understanding literature from a literary perspective. In the process of learning these concepts, we will also learn writing skills that will enable you to support your ideas about the texts we read. Along with required attendance and participation, major assignments may include: quizzes, a paper, midterm and final exams, and a short presentation. By the end of the semester, you will have a greater understanding of different genres as well as a greater appreciation for the literary arts. K-State 8 Tag: Aesthetic Interpretation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. F: TU 8:05-9:20; Sect. G: TU 9:30-10:45—Robin Mosher

These sections of ENGL 251 are First-year Seminars. 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MWF 8:30; Sect. E: MWF 1:30 [**First-year students only for this section**]; Sect. F: MWF 2:30; Sect. G: TU 8:05-9:20; Sect. ZA: TU 5:30-7:55 (10/15-12/10)—Staff; Sect. H: TU 1:05-2:20; Sect. I: TU 2:30-3:45—Ann Reckling

Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Sect. C: MWF 11:30; Sect. D: MWF 12:30—Christina Hauck

We will read short stories written mostly in the American tradition with a strong emphasis on twentieth-century writers. Following a long unit that emphasizes formal analysis and skill- and vocabulary-building, we'll study collections by two very different writers in order to understand how they remain inventive and engaging while working through a narrow set of themes and obsessions. We'll spend most of our in-class time discussing short stories, although I reserve the right to lecture from time to time. Grades will be based on attendance, participation, daily reading quizzes, one creative project, one oral presentation, one essay, two tests and a final examination. K-State 8 Tag: Aesthetic Interpretation.

ENGL 270 American Literature (non-majors)

Section A: MWF 9:30—Roger Friedmann

In this section of American Literature, we will survey major works of poetry and prose written in the United States during the period following the Civil War up to the Second World War. We will read works by Mark Twain, Emily Dickinson, Henry James, Kate Chopin, Edith Wharton, Upton Sinclair, Willa Cather, Robert Frost, Ernest Hemingway, Zora Neale Hurston, William Faulkner, and Richard Wright. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 270 American Literature (non-majors)

Sect. B: MWF 9:30—Staff

This section of ENGL 270 is reserved for CAT Community students only. It will provide a sampling of literature written in the U.S. from the Realist and Modernist Periods. As the course is aimed at non-majors, no specialized background knowledge is necessary.

Requirements for this course are active class participation, reading quizzes and journal, a midterm and final exam, and two short essays. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 285 Introduction to American Ethnic Literatures (non-majors)

Section A: TU 1:05-2:20—Tanya González

This section of ENGL 270 is reserved for CAT Community students only. The entertainment industry, news media, and even some politicians have a history of portraying Latinas/os as monstrous. But what happens when U.S. Latina/o authors portray themselves as monsters? Are they reproducing stereotypes? Are they engaging a gothic tradition? Are they challenging the limited views we have of Latinas/os in the U.S.? This course examines how Latina/o authors use monstrosity in essays, novels, short stories, poetry and drama. We will read the writings of Mexican Americans, Chicanas/os and other Latinas/os from Cuban, Dominican, Guatemalan, Peruvian, and Puerto Rican descent. Requirements for this course are active class participation, a presentation, midterm exams, and two short essays. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 11:30—Greg Eiselein

This section of ENGL 287 is a First-year Seminar. Enrollment 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 *Gilgamesh*, selected books of the Bible, Euripides's *Medea*, Augustine's *Confessions*, Shakespeare's *Anthony and Cleopatra*, Rousseau's *Confessions*, Jacobs's *Incidents in the Life of a Slave Girl*, Spiegelman's *Maus*, and Moore's *The Other Wes Moore*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 287 Great Books

Sect. B: TU 11:30-12:45—Kim Smith

King Arthur and his knights of the round table have been a staple of literature for more than a thousand years. In this course we'll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We'll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 287 Great Books

Sect. C: MWF 11:30—Shirley Tung

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 influenced many readers and inspired many writers, books that can be read and re-read with interest and new insights, books that explore important social and philosophical issues. The reading for this course includes Homer's *Odyssey*, *Beowulf*, Shakespeare's *Tempest*, Swift's *Gulliver's Travels*, Mary Shelley's *Frankenstein*, Vladimir Nabokov's *Lolita*, and Jean Rhys' *Wide Sargasso Sea*. Assignments will likely include short writing assignments, several exams, a final paper or creative project, and active class participation. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 295 Television as Literature

Section A: TU 9:30-10:45; Sect. B: 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*, *Community*, *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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

Section A: TU 9:30-10:45—Michael Donnelly

This section of ENGL 297 is a First-year Seminar. Enrollment is open to first-year students only. Permission obtained in Fairchild 215. 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. There will be four evening meetings of both sections jointly during the semester. In both classes, students will be encouraged to engage 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 range from Homer's *Iliad* and Shakespeare's *Antony and Cleopatra*, through Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. Two papers 4-6 pages, with conferences and revisions, one term paper 6-9 pages, and a take-home final consisting of three essays of 3-4 pages on a choice of set topics. Class participation will be a substantial component in the course grade. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Sect. B: MWF 10:30—Wendy Matlock

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. A good foundation in literary criticism will give you the ability to see any given problem from diverse points of view. This class will hone your analytical skills through the careful study of texts from the Middle Ages through the contemporary era. Readings will include *Sir Gawain and the Green Knight*, *Wuthering Heights*, *Their Eyes Were Watching God*, *Thomas and Beulah*, *The Piano Lesson*, and *The Golden Compass*. This course will also introduce the major schools of literary criticism and consider how these approaches are useful in reading our class texts. This is a writing intensive course and active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. C: MWF 12:30; Sect. D: MWF 1:30—Kara Northway

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. An introduction to criticism for English majors and minors. Intended as a first course in the analysis of form and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range of poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. E: MWF 11:30; Sect. F: MWF 12:30—Michele Janette

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. 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 short lyric poems, Dante's *Inferno* and Ovid's *Metamorphoses* (classic epic poems and myths); contemporary reworking of classic mythology in Mary Zimmerman's play *Metamorphoses* and Neil Gaiman's novel *American Gods*; and Lily Hoang's experimental novel *Parabola*. We will also learn to read and practice styles of professional literary criticism. One of the joys of English 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, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes frequent short assignments and five longer papers. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: MWF 2:30—Christina Hauck

During the first half of the semester we'll study short stories, including a couple of collections, considering the formal elements of fiction and ways that different authors manipulate those elements in order to make the fictive seem real. During the second half of the semester we'll study six short novels by English, Irish, and American writers, considering how the longer more elastic form of the novel enables the fuller development of the fictive world. Requirements: regular attendance, informed participation, reading quizzes, a midterm, a final, a creative project, a short essay, and one presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: MWF 2:30—Michele Janette

The movies have arguably become the dominant form of narrative storytelling in our culture. This course offers a historical survey of film as a genre, from its beginnings in silent movies through Classic Hollywood to contemporary cinema. Among the films we will analyze: Eisenstein's *Battleship Potemkin*, Dreyer's *Joan of Arc*, Chaplin's *Modern Times*, Tarantino's *Pulp Fiction*, Welles' *Citizen Kane*, Amirpour's *A Girl Walks Home Alone at Midnight*. Additionally, it introduces students to the analysis of movies as literary texts. Students will write two 5 pg papers, a midterm exam, and a final exam. K-State 8 Tag: Aesthetic Interpretation

ENGL 340 Poetry

Section A: MWF 1:30—Tim Dayton

This course will combine a socio-historical approach to poetry written in English from the Middle Ages to the present with emphasis on the terminology and critical reading practices necessary in the analysis of poetry. Thus we will be studying both the relationship between poetry and social history and the technical elements of poetry. Requirements: two or three in-class exams, at least one paper, short in- and out-of-class writing assignments, final. K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama

Section A: TU 9:30-10:45—Deborah Murray

Aimed at cultivating an ongoing interest in drama, especially in performance, this course will include both classic works (such as *Oedipus*) and experimental material (such as Suzan-Lori Parks's *In the Blood*). Staging a production is an integral aspect of how a play achieves its meaning and impact; therefore, class activities will include viewing clips of productions, along with staging readings from the plays studied. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 10:30—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. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 350 Shakespeare

Sect. B: TU 2:30-3:45—Don Hedrick

Why is Shakespeare said to be so great? By way of addressing this question, we will read, study, and especially discuss selected Shakespearean tragedies, comedies, histories, and romances, with a view toward appreciating Shakespeare's "radical imagination" and artistry. We will especially attend to Shakespeare's expressive language (by "close-reading" passages), to his unforgettable characters, to his theatricality in moving from "page to stage," and to both the historical context and the contemporary relevance of the plays, from gender relations to racism. The class may include an optional trip to the American Shakespeare Center in Staunton, Virginia, in early fall. (Contact Hedrick@ksu.edu for any questions regarding this in advance). Responsibilities include quizzes or exercises or prompts, informal or group presentations, one exam and a final, and two short papers (one of which may be substituted with the option of a prepared scene performed for the class). K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 9:30—Anne Phillips

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. This section of Literature for Children introduces and interprets key texts of children's literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Sect. B: MWF 12:30; Sect. C: MWF 1:30—Joe Sutliff Sanders

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. Students work with the professor to develop a series of evaluative criteria to help explain how excellent children's literature achieves its artistic successes. We look together at both the visual and prose elements of picture books, easy readers, comics, nonfiction, and novels to develop a vocabulary for explaining the artistic choices (and the consequences of those choices) of creators of great literature for children. Students read very widely, especially in picture books, and develop tools for discovering the best new children's literature throughout the rest of their lives. Requirements: quizzes, one creative group project, one group presentation, two short group papers, four one-page papers, and creative thinking to develop new ideas for reading children's literature based on the techniques we develop in class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: TU 1:05-2:20—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. ENGL 361 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 11:30-12:45—Naomi Wood

This course surveys literature from the British Isles, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays and short stories, students will become familiar with the social and literary trends that characterize each of the four main periods the course covers. Students who do well in the class will make attendance and participation a priority. Assessment based on these and quizzes, out-of-class essays, and in-class exams. British Survey 2 counts toward two English major requirements: Survey and British Literature Overlay. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 381 American Survey 1

Section A: TU 2:30-3:45—Steffi Dippold

Looking at texts from the Encounter to the Civil War, this course surveys the multi-voiced and multi-ethnic literatures of early America. We will explore a wide variety of textual, visual, and material responses to and from the New World, such as native trickster tales, records of travel and exploration, material culture, journals of spiritual self-examination, hymns, Puritan poetry, pamphlets, secret diaries, captivity narratives, revolutionary declarations, slave narratives, ballads, short-stories, novels, and painting. We will also identify when and how a specific stripe of U.S. literature asserted its claim to the term "American." ENGL 381 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 382 American Survey 2

Section A: MWF 10:30; Sect. B: MWF 11:30—Tim 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. This course fulfills (3) credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 385 Multicultural Children's Literature

Section A: MWF 11:30—Joe Sutliff Sanders

How do we deal with difference? What do we do—in our classrooms, families, churches, neighborhoods—when the people with whom we work, play, and learn have profound differences in ability, gender, ethnicity, or sexuality? What if, instead of pretending these differences didn't exist, we emphasized them? Come join us as we look at children's literature that has tried exactly that experiment, sometimes successfully, sometimes not. We'll look at key essays by teachers, scholars, and librarians about the breakthroughs and failures of multiculturalism in the history of children's literature, and we'll read thoughtful (*Roll of Thunder, Hear My Cry*), funny (*The Absolutely True Diary of a Part-Time Indian*), and inspiring (*Pink and Say*) books to help us see how that history continues today. ENGL 385 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 386 African American Literature

Section A: TU 9:30-10:45—Tosha Sampson-Choma

The African American literary tradition is an integral part of the American literary canon. An examination of African American literature reveals Black Americans' long and arduous journey toward the attainment of freedom, equality, and respect. In the face of racial segregation, lynching, migration northward and westward, desegregation, economic oppression, sexual oppression, and inequality, African Americans have sought to define themselves through both a homogeneous or collective Black identity as well as through individual constructs built upon intersections of race, class, gender, religion, and geography. This course will present an overview of some canonical texts that center issues of identity. Examining the historical, social, and cultural contexts of various texts will grant us a more holistic perspective of African American and American literary frameworks. Among the potential authors to be discussed are Frederick Douglass, Harriet Jacobs, Charles Chesnutt, Paul Laurence Dunbar, Ann Petry, Dorothy West, Richard Wright, James Baldwin, Amiri Baraka, Paule Marshall, Toni Morrison, and Alice Walker. Students will engage in active discussion, give a presentation, lead a portion of one class, complete several in-class assignments, and four essays. ENGL 386 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 387 American Indian Literatures

Section A: TU 9:30-10:45—Lisa Tatonetti

A survey of American Indian literatures in English. However that description does not begin to convey the sheer awesomeness of this course. We'll read about the literatures, histories and cultures of the folks whose land we all stand on. We'll read about resistance, cultural regeneration, and beauty. We'll read about accommodation, assimilation, and activism. No background necessary, just a passion to learn and engage with the best literature in the contemporary canon. Texts will include poetry, fiction, memoir, film, and novels. Authors will include Sherman Alexie, William Apress, Luther Standing Bear, Vine Deloria, Jr., Louise Erdrich, Maurice Kenny, N. Scott Momaday, Simon Ortiz, Zitkala-Sa, Leslie Silko, and Luci Tapahonso, to name just a few. Requirements include reading quizzes, short papers, a presentation, and a desire to expand your understanding of this place we now call America. Email Dr. Lisa Tatonetti latonett@ksu.edu with questions. **PS—Future teachers, this course is calling your name.** This course fulfills (3) credits of the American Literature overlay req. and the diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: TU 1:05-2:20; Sect. B: TU 2:30-3:45—Robin 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 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 400 Expository Writing for Prospective Teachers

Section A: TU 11:30-12:45—Phillip Marzluf

ENGL 400 is a writing course in which you will become more reflective about your writing process. You will analyze how you learned to write, what it means to write in a formal classroom setting, the decisions you make when writing, and the impact your writing process has had on your experiences as a student as well as on your teaching philosophies. You will read regularly and write five major essays, each one with a different purpose, style, and audience.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. K: MWF 10:30—Theresa Merrick; 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 12:30—Daniel Von Holten; Sect. L: TU 1:05-2:20—Han Yu. **Sections J and K reserved for seniors. Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015.**

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 8:30; Sect. B: MWF 9:30; Sect. C: MWF 10:30—Daniel Von Holten; Sect. D: MWF 11:30; Sect. E: MWF 12:30; Sect. F: MWF 1:30; Sect. G: MWF 1:30; Sect. L: TU 2:30-3:45; Sect. M: MWF 2:30; Sect. N: TU 2:30-3:45; Sect. O: TU 2:30-3:45—Staff; Sect. H: TU 8:05-9:20; Sect. I: 9:30-10:45; Sect. J: TU 11:30-12:45—Danielle Turner; Sect. K: TU 11:30-12:45—Anna Goins

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. 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 420 "Tell Me What You Eat and I'll Tell You What You Are": Food, Culture, and Selfhood in Film and Literature

Sect. A: TU 11:30-12:45; Lab M 7:05-9:55 p.m.—Cydne Alexis

Brillat-Savarin uttered the above statement in 1825, yet it still resonates today. Our food choices communicate not only who we are, but who our families are, the regions in which we grew up, and whom we wish to be. Our food choices also reflect our politics, our ethnicity, our social networks, and our heritage. In this class, we'll take a socio-cultural approach to Brillat-Savarin's statement and consider our food identities, American food traditions, and other cultures' food rituals. Students will practice literary, visual, and film analysis by writing about their family's food traditions, mapping a city's food culture, and conducting a group project that involves dining out. Our reading and viewing list will include *The Cove*; *Eat Drink Man Woman*; *Food Rules*; *Fried Green Tomatoes at the Whistle Stop Café*; *The Gastronomical Me*; *Jiro Dreams of Sushi*; *Little House in the Big Woods*; *Medium Raw*; *My Year of Meats*; *Pressure Cooker*; and *Top Chef*.

Please note that 420 students must also sign up for a 3-hour film-viewing lab on Mondays; we will not use it every week.

ENGL 430 Structure of English

Sect. A: TU 9:30-10:45—Mary Kohn

Have you ever wondered why toddlers say “wun” for “run”? Or if “Bae” and “Twerk” are words? Are you curious about how American Sign Language works? Have you wondered why Americans say “I graduated from the university” while Brits say “I graduated from university”? Or, are you curious about why the NATO alphabet was created to communicate letters over the phone? This course is a whirlwind tour of English designed to introduce you to common language patterns and structures ranging from the study of sound, the study of meaning, and the study of word and sentence structure to how babies learn to speak to why languages change over time. This course will not only expand your knowledge of English but will teach you tools for analyzing a variety of languages. You'll practice linguistic analysis through multiple “language investigations” and write a final paper on an aspect of the English language.

ENGL 435 Linguistics for Teachers

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

This course will acquaint prospective teachers of secondary English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired, both as a first and a second language; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they continue to be used; how language and culture are related; and how linguistics can be used as a pedagogical and diagnostic tool in the classroom. This is not a methods course, but it will give you a considerable amount of information regarding how the scientific study of language can be brought to bear in the English classroom. Four tests, one paper, one project, and journal writing. K-State 8 Tags: Historical Perspectives and Human Diversity within the U.S.

ENGL 445 The Science Fiction Short Story

Section A: TU 11:30-12:45—Carol Franko

Through the lens of the science fiction short story, we will study major styles and themes of science fiction from the 19th-21st centuries. Using the *Wesleyan Anthology of Science Fiction* we'll read stories by writers including Isaac Asimov, Octavia E. Butler, Arthur C. Clarke, Robert A. Heinlein, Stanislaw Lem, Ursula K. Le Guin and Ted Chiang. We'll explore themes of alien encounters; artificial/posthuman life-forms; time travel; gender and sexuality; utopias/dystopias; and apocalypse and post-apocalypse. Students will take quizzes, write one short analysis and a longer essay (featuring a creative/analytical option), and take a midterm and a final exam. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 2:30-3:45—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, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings. Students will also be expected to attend lectures and/or performances on the K-State campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will do an informal presentation at the end of the semester. The instructor will help you to choose your topic and design your project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 11:30; Sect. B: MWF 12:30—Staff

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: TU 9:30-10:45--Brimhall

The course is just as the title suggests, an introduction to poetry writing. That is, we'll focus on imagery, metaphor, meter, tone, concrete detail, and other elements vital to good poetry, and the poetry assignments will provide an opportunity for writers to use these fundamentals. Additionally, there will be much discussion of contemporary poetry, occasional quizzes over the readings, and specific assignments to give students practice with the fundamentals. While no particular experience in writing poems is necessary, students

should genuinely enjoy reading and writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 1:30—Staff

A practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, but in the service of rendering factual, literally accurate prose. K-State 8 Tag: Aesthetic Interpretation.

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

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

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

Guided study in which the student will formulate/explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of instructor required. 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/active members of the University Honors Program. See http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 500 Writing Center Theory/Practice

Section A: TU 1:05-2:20—Cydney Alexis

This hands-on, interactive course is designed for those who like to write and want to gain insight into the strategies of effective writers and teachers. You will read writing and writing center theory and strengthen your writing practice. Through observations of tutors and an apprenticeship in the Writing Center, you will learn to tutor others and improve your own writing craft. Topics of study include a wide variety of writing-related issues, such as the dynamics of peer tutoring, the writing process, rhetoric, grammar, revision, ESL issues, and writing across the disciplines. This class is especially helpful to anyone planning a career in teaching, editing, publishing, or counseling, but you don't have to be an English or Education major to enroll in the course; in fact, we encourage cross-disciplinary participation. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: two writing projects, presentations of your work, reading responses, observations of writing center tutors, an apprenticeship in the Writing Center, and a final exam. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 510 Editing, Multimedia, and Professional Writing

Section A: TU 2:30-3:45—Han Yu

ENGL 510 offers students a mixture of skills and experiences essential in today's multimedia society and professional workplaces. Students will learn about and practice editing skills (more specifically, developmental editing and copyediting). They will learn common genres and communication platforms for professional workplaces, such as proposal writing, visual design, blogging, social media, and PR writing. The class also guides students to prepare internship/job search materials such as resumes, application letters, and business cards.

ENGL 516 Written Communication for the Sciences

Section A: MWF 9:30; Sect. C: MWF 10:30—Staff; Sect. B: TU 1:05-2:20—Danielle Tarnier

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives.

Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments also include an oral presentation based on research.

ENGL 545 Literature for Adolescents

Section A: TU 1:05-2:20—Phil Nel

This class will introduce you to a range of literature for adolescents and develop your critical skills in reading literary and cultural works. We will study works that feature adolescent characters, depict experiences familiar to adolescents, and are taught to or read by adolescents. We will approach these works from a variety of critical perspectives (including formalist, psychoanalytic, queer theory, feminist, Marxist, historical, postcolonial, ecological) -- perspectives that many high schools want their teachers to know. In summary, this course will be about different kinds of literature read by young adults, approaches to thinking about this literature, and adolescence's relationship to power. As such, the course will be useful both to future teachers and to students fulfilling the K-State 8 criterion of "Aesthetic Experience and Interpretive Understanding."

ENGL 580 African Literatures

Section A: MWF 12:30—Anne Phillips

This semester, ENGL 580 will feature significant works written by African authors. You will learn that Africa is a vast and incredibly diverse continent that faces many challenges. We'll focus in part on works from Nigerian literature, including works by Chinua Achebe, Wole Soyinka, and Chimamanda Adichie. South Africa will also be featured, including Alan Paton's *Cry, the Beloved Country* and Alex LaGuma's *Time of the Butcherbird*. We'll also "visit" Guinea, South Sudan, Libya, and Zimbabwe in our readings for the semester. We'll read and discuss works by African authors that often are taught in public schools, and we'll enhance our study with music, film, and other vivid and engaging resources. Req.: participation, reading quizzes; two projects/essays; two midterms, and a final. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

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 605 The Culture of *The Canterbury Tales*

Section A: MWF 1:30—Wendy Matlock

According to Paul Strohm, Geoffrey Chaucer's most recent biographer, 1386 was a watershed year for the poet. That year Chaucer lost his job, his apartment, and his audience. In response, he conceived a plan for *The Canterbury Tales*. That incomplete collection imagines a varied cast of readers and writers—a fictional writer's workshop, if you will—and aspires to create art out of English poetry. To appreciate Chaucer's ambitious reaction to personal crisis, we will familiarize ourselves with select *Tales*, consult Chaucer's source materials, including Boccaccio's *Decameron* and the *Romance of the Rose*, and explore the work of Chaucer's contemporaries, such as the Pearl-Poet, William Langland, and John Gower. Requirements include active participation, several short papers (2 pages), an annotated bibliography, a presentation, and a research paper (8-10 pages). ENGL 605 fulfills three credits of the British Literature req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 630 Childhood and Dickens

Section A: TU 9:30-10:45—Naomi Wood

We will study Charles Dickens as a writer of childhood. One of the first English novelists to focus on childhood as a crucial developmental period, Dickens both reflected and challenged his cultural context. We'll read examples of Dickens's novels (probably *David Copperfield*, *Old Curiosity Shop*, *Dombey and Son*), his journalism in *Household Words*, his children's literature, and his biography. To stimulate our critical apparatus and offer new tools for analysis, we'll also look at theoretical and critical responses to Dickens' work. Requirements for all students: active participation in discussions, response papers, a short paper (5 pp), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pp). Graduate students will complete three additional writing assignments: a review essay about articles and or a book on Dickens and some aspect of childhood; a longer, critically informed paper; and an abstract of that paper. This course fulfills three credits of the British Literature overlay requirement for English majors. K-State 8 tag: aesthetic interpretation.

ENGL 650 Readings/American Lit – 1965 - Present

Section A: TU 8:05-9:20—Lisa Tatonetti

This course explores the proliferation of voices and genres represented in U.S. Literature from the Civil Rights/Vietnam era to the present. We'll look across genres—fiction, drama, poetry, non-fiction, and film—and literary/critical movements—modernism, postmodernism, multiculturalism, feminism, queer theory, disability studies, etc.—to interrogate the boundaries of the contemporary canon. Literary texts will likely include Amiri Baraka's *Dutchman*, Thomas Pynchon's *The Crying of Lot 49*, Francis Ford Coppola's *Apocalypse Now*, selections from Michael Herr, Yusef Komunyakaa, and Gloria Anzaldúa and Cherríe Moraga's *This Bridge Called My Back*, Joy

Kogawa's *Obasan*, Sherman Alexie's *Toughest Indian in the World*, and Junot Díaz's *Drown*. Assignments will include weekly quizzes, short papers, a presentation, and a longer project. Engaged participation is a must! Contact Dr. Tatonetti tatonett@ksu.edu with questions. This course fulfills three credits of the American Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 660 Milton

Section A: TU 11:30-12:45—Michael Donnelly

Milton is generally considered second only to Shakespeare in influence and importance among literary figures in the English tradition. The last Renaissance poet, the first modern, the first significant anti-establishment writer in the English tradition, immensely learned, deeply radical in his views, author of *Paradise Lost*, at once the last great poem in the epic tradition going back to Homer, and at the same time the most unconventional epic subject and characters ever attempted, a work called by Northrop Frye "the story of all things"—the study of Milton's life and works is a liberal education in itself. We will study Milton's major and some minor poetry and prose in their literary, cultural, and historical contexts to map the growth of the poet's mind and art, and his development as a radical protestant intellectual and a major poet in the European tradition. One in-class hour examination, mainly commenting on passages (30% of course grade for undergraduates, 20% for graduate students), a comprehensive final examination for undergrads (35% of course grade), a short (5-8 pages) paper on a choice of assigned topics (25% course grade for undergrads, 15% for grad students), and for graduate students, a term paper (12-20 pages) on a topic to the cleared with the instructor (25% course grade for grad students). Class participation will make up the remainder of the course grade. This course fulfills (3) credits of the British Literature overlay req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing/Prose Fiction

Section A: MWF 12:30—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing/ Nonfiction

Section A: W 7:05-9:55 p.m.—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. 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. The bulk of the class will be dedicated to workshopping student work. During the semester, students will write three essays, complete a variety of creative exercises, participate in discussion every day, and completely revise one essay. Students will produce at least 35 pages of new and polished prose by the end of the semester. K-State 8 Tag: Aesthetic Interpretation.

ENGL 670 *Downton Abbey* in Context

Section A: T 7:05-9:55 p.m.—Karin Westman

Why has the television series *Downton Abbey* (2010-2015) been so successful? We'll try to answer this question by considering a variety of related issues, including genre, narrative form, audience, marketing, gender, and fan culture as we read and view a wide range of texts. We'll begin with literary antecedents such as Austen's *Pride and Prejudice*, Forster's *Howards End*, Barker's *Regeneration*, Waugh's *Brideshead Revisited*, Ishiguro's *Remains of the Day*, and Heyer's *Frederica*. We'll next turn to the influence of heritage film and other television series, including the iconic adaptation of *Pride and Prejudice* (A&E, 1995) and the series *Upstairs, Downstairs* (1971-1975). We'll conclude by looking into the fan response to *Downton Abbey* and its appearance in popular culture, both in print and online, as well as the popular fascination with re-living that period of British history (the reality television show *Manor House*, the fashion of Ralph Lauren). Throughout, we'll be considering the relationship between the historical setting for the series (England from 1912 into the 1920s) and the transformation of that history into art. Our over-arching goal will be to map the complex intersection of literary and cultural concerns that both create and perpetuate this popular and award-winning series. Requirements for all students: active participation in class discussions, weekly postings to an online message board, response papers, a short paper (4 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7- 8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles or

of a book-length study about one of our authors (4-5 pages in length), and a one-page abstract of the longer paper. This course fulfills three credits of the British Literature overlay req. for English majors. K-State tag: Aesthetic Interpretation.

ENGL 695 African American Children's Literature

Section A: TU 3:55-5:20 p.m.—Phil Nel

Examining children's and young adult literature from the nineteenth through twenty-first centuries, the course asks: How do we define African American Children's Literature? On what is the African American-ness predicated? (The author's cultural background? Specific literary or cultural traditions within the text? If the "-ness" depends on the book representing "the Black experience," how might we define that experience?) How does the publishing industry shape the field of African American Children's Literature? (Why so much realism and historical fiction and so little fantasy, science fiction, and graphic novels?) Finally, how has African American children's literature developed? In 1932, Langston Hughes wrote that overcoming a "racial inferiority complex" was "one of the greatest tasks of the teachers" of black children; in 1965, Nancy Larrick lamented "the All-White World of Children's Books"; in 2014, Christopher Myers criticized the slow pace of change in children's literature, because, "too often... children of color remain outside the boundaries of imagination." Where is African American children's literature now, and where is it going? This course fulfills (3) credits of the American Literature overlay and the diversity overlay req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 698 Capstone: "Words, Words, Words": Shakespeare and Language Love

Section A: TU 1:05-2:20—Don Hedrick

Obtain permission from the English Department, ECS 108, beginning Monday, 9 March 2015. This course is intended for undergraduate students only, with preference given to English majors, then minors, Secondary Education students, and others depending on availability. Questioned about what he is reading, Hamlet's snarky response "Words, words, words" points toward a central pleasure of Shakespeare's plays and poetry. Through selected works (especially *A Midsummer Night's Dream* and the *Sonnets*), and with comparisons to modern language-rich poetry and literature, we will study the great feast of language and speech uses found in Shakespeare: words that do things, gossip and women's words, bawdy and obscene words, keywords of the Renaissance (e.g., "fortune"), insane words, words that move love, ridiculously big manly and fighting words, back and forth word hurling, witching words of magic and incantation, sounds that words make, playing with words, printed and spoken words. Students will have creative opportunities to compose Shakespearean insults, curses, made-up words, and figurative language. Special attention will also be paid to how words move from "page to stage," with an opportunity for a field trip in early fall to performances at the American Shakespeare Center in Staunton, Virginia. (For any questions in advance, contact Professor Hedrick at hedrick@kus.edu.) Course requirements include active participation, short responses or prompts or quizzes, a midterm examination, and a short (4-6) and longer paper or project (8-10 pages). This course fulfills (3) credits of the British Literature overlay req. for English majors.

ENGL 700 Old English

Section A: TU 2:30-3:45—Mary Kohn

Ancient manuscripts reveal a world in turmoil. Viking invaders and cultural upheavals threaten the collapse of a nascent culture. Out of this precarious environment an unlikely story emerges: the birth of a language that would one day envelop the world. This course explores the earliest roots of the English language. For the first half of the semester we will act as language investigators, gaining the tools to decipher the earliest traces of English. We will then use these tools to examine the literary traditions of Old English. We will analyze poetic and prose traditions ranging from Beowulf and The Anglo Saxon Chronicles to riddles and maxims in order to explore the cultural and literary traditions of Anglo-Saxon culture. Students can expect weekly out-of-class guided practice, informal presentations, two exams and a final project to foster engagement with the material.

ENGL 730 Revolution and the Novel in the Eighteenth-Century Atlantic

Section A: TU 5:30-6:45 p.m.—Steffi Dippold

During the eighteenth century, three dramatic revolutions rocked the Atlantic: in North America in 1776, in France in 1789, and in Haiti in 1791. We will read several novels (together with non-fictional texts, objects and songs) produced in the wake of these three revolutions—texts that include a strange cast of liars, forgers, flirts, cross-dressers, and sleepwalkers. How do we explain the mixture of expectation and paranoia, utopian promise and violent danger that characterizes these texts? What effect, in other words, might political revolution have had on narrative? We will explore pirate culture, the Black Atlantic, and the implications of the movement of people, commodities, ideas, and books across the ocean. Texts we will read together are Brockden Brown, *Ormond*, Earle, *Obi; or, the History of Three-Fingered Jack*, and Sansay, *Secret History; or, the Horrors of St. Domingo*. Aside from bringing out your inner-revolutionary, this course requires no prior knowledge of the materials. Course requirements: engaged participation, informal presentations, a midterm and a final research paper.

ENGL 761 CW Workshop: Short Fiction

Section A: MWF 2:30—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. This class will focus on the dynamic possibilities of the contemporary short story. During the first few weeks of the semester, we will read story collections published in the last five years and examine a variety of forms related to the short story, including flash fiction and the linked story collection. 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, completely revise one story, and perhaps serve as the workshop discussion leader for a story written by a peer. Students will produce at least 50 pages of new and polished prose by the end of the semester. Possible texts include *Drowned Boy* by Jerry Gabriel, *Magic for Beginners* by Kelly Link, and *Delicate Edible Birds* by Lauren Groff. This class is intended for graduate students who have completed previous creative writing classes, although a few advanced undergraduates may be given permission to take the class.

ENGL 763 CW Workshop: Poetry

Section A: TU 1:05-2:20—Traci Brimhall

Permission obtained from English Department, ECS 108, beginning Monday, 9 March 2015. Designed for graduate students and advanced undergraduate students, this course will read multiple full-length collections of contemporary poetry, as well as essays on contemporary poetics. In addition to a strong engagement in workshop, students will complete both a creative and critical project during the course of the class. Recommended prerequisite for undergraduates: ENGL 663.

ENGL 795 Literary Theory

Section A: MWF 9:30—Greg Eiselein

Literary Theory is a survey of the history of Western literary theory with an emphasis on the most prominent theorists, texts, schools, and ideas. The course begins with an examination of major figures such as Plato, Aristotle, Longinus, Augustine, Maimonides, Sidney, Kant, Coleridge, Arnold, Nietzsche, and Du Bois. The second half of the course covers developments in the twentieth century, including feminism, Marxism, psychoanalysis, formalism, structuralism and deconstruction, phenomenology and reader-response theory, cultural studies, queer theory, postcolonialism, and postmodernism. Special emphasis will be given at the end of the course to emerging trends in twenty-first century literary criticism, including digital humanities. The course is open to juniors, seniors, and graduate students. Course requirements include a midterm and final examination, five short papers (3-6 pages), active participation and class attendance. Text: *The Norton Anthology of Theory and Criticism*, 2nd edition, ed. Vincent B. Leitch.

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. Pr.: Background of courses needed for problem undertaken.

ENGL 801 Graduate Studies in English (Graduate students only)

Section A: MWF 10:30; Sect. B: MWF 11:30—Anne 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—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: William Blake's Illuminated Books (Graduate students only)

Section A: U 7:05-9:55 p.m.—Mark Crosby

William Blake—poet, painter, engraver, printer, and visionary—was the original multimedia artist. The transformation of Blake from an obscure eccentric of the British Romantic period into a major cultural figure was accomplished by generations of scholars and critics who believed they could 'make sense' of his often bizarre creations. But what is at stake in the effort to interpret Blake? What can we learn

about his works by studying the historical conditions in which they were produced, or the events and traditions they engage with? To help address some of these questions, this seminar offers a chronological survey of Blake's illuminated books, from *All Religions are One* and *There is No Natural Religion* (c. 1788) to *Jerusalem* (c. 1804-20). Blake's illuminated books are visual compositions as much as they are verbal ones and learning to read them involves learning to think in non-linear ways about the interaction and interpenetration of text and image. Blake's illuminated books also raise fundamental questions about how meaning is created and communicated. There could be no more propitious subject for interdisciplinary study, and this—to explore the relationship between verbal and visual media in Blake's oeuvre—will be our goal in this seminar.

ENGL 840 Seminar: Pedagogies (Graduate students only)

Section A: TU 1:05-2:20—Phillip Marzluf

We will first encounter several important voices in pedagogical theory, including John Dewey, Paolo Freire, bell hooks, and Peter Elbow. We will then examine pedagogical research that relates to composition, literature, creative writing, and other areas of students' interest. At the end of the semester, we will examine the roles of English departments, given our earlier discussions about pedagogy, and imagine their possible futures.

You will collaboratively lead a couple of classes, provide feedback on your classmates' work, and identify appropriate readings for the class to explore. During the first half of the semester, you will complete a series of short assignments and take one exam. During the second half of the semester, you will produce and present a larger research project. ENGL 840 is ideal for graduate students who want to situate themselves as future educators and hope to become more reflective about their teaching.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir