

English Department Course Descriptions Spring 2015  
[www.ksu.edu/english/courses](http://www.ksu.edu/english/courses)

**ENGL 170 Writing Laboratory**

Section A: By Appointment – Deborah Murray and staff

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

**ENGL 210 Honors English: Language, Sex, and Gender in America**

Section A: MWF 10:30—Mary Kohn

Obtain Permission from the Honors Program in Fairchild 215. Are Ke\$ha and Britney Spears ruining the English Language? Do women really talk more than men? Is there such a thing as “sounding gay”? Differences between women’s and men’s speech have been anecdotally recorded throughout history, and the subject continues to be a popular topic in media ranging from self-help guides to respected newspapers and journals. How do we measure differences between the speech of men and women? What is the role of language in creating or subverting masculine or feminine identities? How do gendered language practices intersect with other social structures like power and marketplace structures? In this course we will explore both qualitative and quantitative connections between language use and gender identity. We will critique discussions of “female language” in the media, analyze representations of masculinity, femininity, and sexuality in news reports, movies, and comedy sketches, and use insights from these activities to evaluate primary research on the topic of language and gender. Along with in-class and homework activities designed to practice quantitative and qualitative analysis of speech, students will produce written reactions to works ranging from editorials to peer-reviewed journals and structure an independent investigation into a question about language and gender. These activities will familiarize students with current theoretical approaches to language and gender studies, as well as give students tools to critically evaluate portrayals of gendered language.

**ENGL 210 Honors English: Criminality and Punishment**

Sect. B: TU 9:30-10:45—Cameron Leader-Picone

Obtain Permission from the Honors Program in Fairchild 215. Turning on primetime television, picking up a newspaper or going to the movies, it is almost impossible to escape representations of criminality, whether in the form of crime scene investigators solving crimes or superheroes facing off against villains of all kinds. In this course, we will focus on representations of crime and punishment in concert with theoretical discussions of criminality and society. In particular, we will focus on how crime and criminality in the United States are racialized. We will answer questions such as: what is at stake in how we understand the nature of, meaning, and origins of criminal behavior? How do our structures of punishment reflect on our societal values? What is at stake when society labels individuals as criminal? How do concepts of criminality and punishment intersect with constructions of race, gender and ethnicity? How does the criminal justice system affect the individuals, primarily black and Hispanic, who are subject to it? Crime has long been a principal focus in literature, and our course will engage with literary texts in addition to films, music, and television as well as social science texts and social theory. In particular, we will read narratives by those labeled as criminal and discuss their self-representation. During this course, we will focus on writing analytical essays about the themes and debates in the class. During the semester, we will go through the process of writing and revising three essays in addition to several shorter assignments. Writing is a collaborative process, which means that there will be substantial in class collaboration and peer review of each other’s writings. This course will be discussion based, requiring regular attendance and classroom participation in relation to both the readings and assignments.

**ENGL 220 Fiction into Film**

Section A: MWF 8:30; Sect. B: MWF 9:30—Staff

Why do we often say, “The book was better than the movie”? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 220 Fiction into Film - The End is Nigh!**

Sect. C: MWF 11:30—Mark Crosby

In this class we will read novels and stories from different periods and genres and compare them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. The class will take an ‘apocalyptic’ theme with texts including Philip K. Dick’s “Do Androids Dream of Electric Sheep” (*Blade Runner*), Cormac McCarthy’s *The Road*, and Pierre Boulle’s *Le Planete des singes* (*Planet of the Apes*). Assignments include essays, group presentations and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 234 Modern Humanities**

Section A: TU 2:30-3:45—Anna Goins

This course is about identifying the connections between historical and artistic periods and discovering how ideas interrelate. We will begin our discussion with the period leading to the French Revolution in 1789 and end in the 21<sup>st</sup> century. 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 zeroes in 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. Coursework will include active participation, in-class presentations, essay exams, an experiential essay project, and a final oral exam. ENGL 234 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

**ENGL 251 Introduction to Literature (non-majors)**

Section A: MWF 9:30; Sect. D: MWF 2:30; Sect. H: TU 1:05-2:20; Sect. I: TU 2:30-3:45; Sect. ZA: MW 5:30-7:55, (1/21-3/11)—Staff; Sect. G: TU 9:30-10:45—Carol Russell

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)**

Section B: MWF 10:30; Sect. C: MWF 11:30—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.

**ENGL 251 Introduction to Literature (non-majors)**

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

(Section F is a Freshman Seminar section intended for first-year students only. Contact [kstatefirst@ksu.edu](mailto:kstatefirst@ksu.edu) for permission to enroll.) 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. B: MWF 9:30; Sect. C: MWF 2:30; Sect. D: TU 8:05-9:20; Sect. I: TU 3:55-5:10; Sect. ZA: TU 5:30-7:55, (3/12-5/7)—Staff; Sect. E: TU 9:30-10:45; Sect. F: TU 1:05-2:20; Sect. H: TU 2:30-3:45—Ann Reckling; Sect. G: TU 1:05-2:20—Christina Hauck

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

**ENGL 270 American Literature (non-majors): American Natures: Animals, Cannibals, and Plants**

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

Reading American nature writing from the colonial encounter to modern day authors and activists, this course is designed to introduce students to a broad selection of texts – prose, fiction, poetry, photography, journalism, the history of gardening, movies, the park movement, and contemporary tree-sitters and activism – which take the natural world and its preservation as their focus. We will examine how American environments have been perceived, analyzed, destroyed, sacralized, and protected and how writers, artists and activists have imaginatively engaged with environmental thinking and American animals, "cannibals," and plants. We will read about concepts of the potato, the beginnings of taxidermy, Native American approaches to the land, and the spiritualization of nature by Henry David Thoreau and Walt Whitman. We will also watch and discuss the comedy rock musical "Little Shop of Horrors" and students will adopt a tree on the Kansas State campus whose cultural history they will present during a seminar tree walk and in their final research paper. This is a discussion-based class and participation is critical to your success in the course. During the semester you will write a midterm and a final exam, a research paper in form of a tree portrait, and in-class as well as take-home quizzes. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 285 Humor in American Ethnic Literature (non-majors)**

Section A: MWF 12:30—Tanya González

What is so funny about racism, immigration, homophobia and sexism? This course is a survey of ethnic U.S. literature that investigates the role humor plays in both perpetuating and combatting negative images of racialized others in the popular imagination. We will read texts from African American, Asian American, Jewish American, Latina/o, and Native American authors to see how humor is activated politically. Requirements for this course are active class participation, a presentation, two short essays, and a final exam. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 285 African American Women Authors (non-majors)**

Section B: TU 1:05-2:20—Tosha Sampson-Choma

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 287 Great Books**

Section A: MWF 11:30—Staff

This course provides students with the opportunity to read classics of world literature from ancient times to the present. Our focus is books that have been considered influential and important to lots of people and books that can be read and re-read with interest and new insights. The work for the course may include papers, examinations, regular attendance, and active class participation. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 310 Introduction to Literary Studies**

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

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** ENGL 310 is designed to introduce English majors and minors to the conventions of literary study. Intended as a first course in the analysis of form, style, and technique, it provides an introduction to literary terms commonly used in later courses and practice in critical interpretation as well as reading and responding to literary criticism. We will read a wide array of literature from differing periods and genres. Close textual analysis and research that will make up the bulk of the course work. This is a writing intensive course. Active participation is required. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 310 Introduction to Literary Studies**

Section C: MWF 9:30—Bonnie Nelson

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** 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 on the individual, on the relationships between men and women, and on the bond between parent and child. Requirements: two in-class essay exams involving close reading of some fascinating texts; three longer critical essays on shared readings; an oral presentation involving bibliographic research; and active participation in class discussions. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 310 Introduction to Literary Studies**

Sect. D: TU 9:30-10:45—Kara Northway

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** 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: TU 2:30-3:45—Michele Janette

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** 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 Tag: Aesthetic Interpretation.

### **ENGL 315 Cultural Studies**

Section A: MWF 12:30; Sect. B: MWF 1:30—Don Hedrick

Cultural Studies is a new field that studies the way that cultural "products" offered to us and to others around the world every day—including television, film, reality shows, music, malls, fashion, advertisements, sports, graphic novels, entertainments, stories, social media, and consumer products—can be understood on a deeper level, without requiring a separation of "high" from "low" culture. We will address strongly felt issues such as whether we (or our children) are manipulated by culture, are "free" and "happy" in our choices, or in some other way experience and reflect important power and social relations in society. Our understanding will be developed by applying selected primary readings in theoretical approaches to culture (such as language-based, feminist, Marxian, visual, queer, ethnic, subcultural and dissident). There will be short reports and exercises and reading checks, two one-hour exams, one or two short papers and a final project. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 330 Fiction**

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

We will study a range of prose fiction from the nineteenth, twentieth, and twenty-first centuries, considering the history and development of the novel and short story form. Our readings will include examples of the following kinds of fiction: the novel of manners, the *Bildungsroman*, gothic fiction, detective fiction, modernist fiction, and the postmodern novel. Texts are likely to include Jane Austen's *Pride and Prejudice*, selections from Edgar Allan Poe's short stories, Charlotte Bronte's *Jane Eyre*, selections from Arthur Conan Doyle's Sherlock Holmes stories, Bram Stoker's *Dracula*, Joseph Conrad's *Heart of Darkness*, short stories by William Faulkner and James Joyce, Muriel Spark's *The Prime of Miss Jean Brodie*, Toni Morrison's *The Bluest Eye*, and David Mitchell's *Black Swan Green*. Requirements: two short analytical papers, two in-class exams, quizzes, a research paper, and a final examination. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 340 Poetry**

Section A: TU 11:30-12:45—Ann Reckling

This course introduces students to close readings of poems. Students learn terminology and critical methods for identifying and evaluating the elements that comprise poems. Group discussions, interpretive written work, exams, original creative work, and analysis of original work enable students to utilize a comprehensive arsenal of poetic terms and to discover the architecture, insights, rigors, and pleasures of a wide range of poetry. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 350 Shakespeare**

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

Someone in the theatre once remarked that the villains get all the best lines. While that's not altogether true, within the corpus of Shakespeare's plays some of the most indelible and memorable characters are also some of the most despicable: characters whose depths of evil are matched only by their complexity and vividness. In this course we'll be looking at the ways in which some of Shakespeare's more notable villains behave within the context of some of the playwright's most compelling plots. This doesn't mean we'll be focusing entirely on unrelieved evil. We'll simply be using these villains as a starting point from which to examine the motivations, personalities, plots, and complexly human aspects of this pre-eminent English playwright's work. In doing so we'll explore the slippery notion of how villains function in the plays, how they drive the action, and how they help illuminate the difficulties of achieving a moral balance in a complicated world. The course will emphasize class discussion. Other req. may include in-class quizzes, two short papers, and two exams. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 355 Literature for Children**

Section A: MWF 8:30 – Staff

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** 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 picture books, fairy tales, poetry, fantasy, and realism, among others. Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 355 Literature for Children**

Section B: TU 8:05-9:20; Sect. C: TU 9:30-10:45 – Anne Phillips

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** This section of Literature for

Children introduces key texts of children's literature and offers ways of reading more deeply into them. The course includes units on picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, a picture project/essay, one additional paper/project, two midterm exams, and a final exam. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 361 British Survey 1**

Section A: MWF 10:30—Carol Franko

Tracing the development of British literature over two periods (the Middle Ages and Renaissance) and about one thousand years (700-1700), we will look at the content, form, and cultural situation of literary works such as *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Faerie Queene*, *Paradise Lost*, and numerous plays and lyrics. In pursuing these topics, we will attend to the changing conceptions of what constitutes the state, the individual, gender, sexuality, and literature itself. Assignments will include regular quizzes, two exams, two papers, and enthusiastic participation. This course 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: MWF 1:30; Sect. B: MWF 2:30—Mark Crosby

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Course requirements: active participation, weekly reading quizzes, one essay, a mid-term and a final examination. ENGL 362 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 381 American Survey 1**

Section A: TU 9:30-10:45; Sect. B: TU 11:30-12:45—Jim Machor

This course will examine American writing (and writing about America) from pre-Columbian Native American literature and the accounts of early exploration to the literature and discourse of the Civil War. Besides attending to individual texts and their interrelations across historical periods, we will seek to examine this body of materials as products of specific places, times, and cultural formations. Readings will include works from the traditional canon as well as writings by lesser-known women and minority authors. Req. will include three exams and a final, a journal comprised of daily entries on the readings, and participation in class discussion. ENGL 381 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 382 American Survey 2**

Section A: TU 1:05-2:20—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 388 Asian-American Literatures**

Section A: TU 2:30-3:45—Tom Sarmiento

Asian American literature disrupts geographic boundaries and linear temporality; it exposes *Asia* and *America* as necessary fictions and holds in tension the present and the past to propose alternative social intimacies that exceed the limits of history. Through close reading and analysis of a select body of work by US-based writers of Asian descent, this course invites students to explore how Asian American authors and the narratives they produce call into question the racialized signifiers *Asian* and *American* and why the medium of fiction not only serves aesthetic ends but political ones as well in the case of Asian America. In the first half of the semester, we shall query the concept of *Asian/American* by reading texts that address the issue of assimilation; these may include Carlos Bulosan's *America Is in the Heart*, Maxine Hong Kingston's *The Woman Warrior*, and John Okada's *No-No Boy*. In the second half of the semester, we shall queer the concept of *Asian/American* by reading texts that address the question of gender, sexuality, and imperialism; these may include Theresa Hak Kyung Cha's *Dictée*, Jessica Hagedorn's *Dogeaters*, Monique Truong's *The Book of Salt*, and R. Zamora Linmark's *Rolling the R's*. Assignments will include class discussion facilitation, two 5-page essays, a midterm exam, and a take-home final essay (6–7 pages). ENGL 388 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 389 Latina/o Literatures**

Section A: MWF 9:30—Tanya González

A lot of attention is drawn to the Latina/o population in the U.S. within political, legislative, and economic fields, 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 written in

English from the late 19 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, a presentation, exams, and two short essays. ENGL 389 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 390 Fable and Fantasy**

Section A: MWF 11:30—Carol Franko

In "Fable and Fantasy" we will read tales that mix playfulness and seriousness. Themes of metamorphosis, quest, fate, and the mingling of nature and magic will recur in stories of different tones (humorous, adventurous, ironic, grim, and back to humorous). Our texts will likely include Neil Gaiman's *American Gods*; Apuleius' *The Golden Ass*; Hope Mirreles's *Lud-in-the-Mist*; Tolkien's *The Hobbit*; Octavia E. Butler's *Wild Seed*; Garth Nix's *Sabriel*; Maggie Stiefvater's *The Scorpio Races*; Diana Wynne-Jones's *Howl's Moving Castle*; as well as short works by George MacDonald, Christina Rossetti, and Kelly Link. Students will take quizzes, a midterm and a final and will write two essays (one featuring a creative/analytical option). K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 395 Holocaust Literature**

Section A: MWF 9:30—Roger Friedmann

This course offers students the chance to read some remarkable memoirs, stories and poems as well as excerpts from diaries that were written in response to the systematic destruction of European Jewry during the Second World War. All of the literature we will study will be based on the experiences of those who experienced the Holocaust firsthand. Our examination will focus on how this literature enriches our historical understanding of this dark period and on the cultural, religious and literary traditions upon which these writers drew to make sense of their experiences. In addition, we will learn why some nonfiction, such as memoirs by Primo Levi and Elie Wiesel, and other testimonials should be read as having been crafted consciously as literature.

The required work for this class will include participation in a group project and presentation concerning one of the authors we will study, a short reaction paper, quizzes, two in-class exams and a take-home final. Some of the well-known authors we will read include Elie Wiesel, Primo Levi, Art Spiegelman, Paul Celan and Aharon Appelfeld. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 400 Expository Writing for Prospective Teachers**

Section A: TU 11:30-12:45—Abby Knoblauch

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

### **ENGL 415 Written Communication for Engineers**

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30; 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; Sect. J: MWF 12:30; Sect. K: MWF 1:30—Staff

**Department permission required for sections J and K (current seniors only), obtained from English Department, ECS 108, beginning Monday, 13 October 2014.** 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 9:30; Sect. D: MWF 10:30; Sect. E: MWF 10:30; Sect. F: MWF 12:30; Sect. G: TU 8:05-9:20; Sect. H: TU 9:30-10:45; Sect. I: TU 9:30-10:45; Sect. J: TU 11:30-12:45; Sect. K: TU 11:30-12:45; Sect. L: TU 1:05-2:20; Sect. M: TU 2:30-3:45; Sect. N: MWF 1:30; Sect. O: MWF 2:30--Staff

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** 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 Topics/Film: Shakespeare's Mad Men and Bad Men in Film Adaptation**

Section A: MWF 10:30; Required Lab M 7:05-9:55 p.m.—Don Hedrick

How is the radical theatrical and poetic imagination of Shakespeare translated into film versions, from the first American feature film (*Richard III*) to contemporary film adaptations (such as Taymor's *Tempest*, the experimental *Prospero's Books*, or "teensploitation" films)? We'll focus on famous insane men, evil men, and men who are both, through the gender lens of exploring Shakespeare's

representations of male violence and emotions. We'll address, moreover, the definitive question of what happens to mad and bad men when they are women--like Lady Macbeth. Some historical contexts, such as cross-dressing and power issues, will be juxtaposed to contemporary issues and practices, such as cross-casting and cross-cultural performance. An additional opportunity to understand how Shakespeare inspires creativity will be provided by the option of a final project to create a short experimental film adaptation. There will be exercises, short reports, reading checks, two one-hour exams, and a final project. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 435 Linguistics for Teachers**

Section A: TU 8:05-9:20—Carol Russell

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

### **ENGL 450 Literature and the Environment**

Section A: MWF 10:30—Elizabeth Dodd

This course will examine various ways writers have presented the natural world, in poems, stories, essays, or novels. We'll explore the following questions: how do specific places (prairies, mountains, deserts, cities) affect the psyche of the people who call those places home? Why do some people claim humanity is a part of nature, while other claim it is apart from nature, and what's the difference, anyway? How do economic circumstances affect the views people have of the land? How do cultural views of nature contribute to the ethical decisions a community makes? How can nature writing invite larger, metaphysical speculation and conversation? And most importantly, how do authors either reflect or challenge, through their creative work, specific societal views of nature? Requirements: regular class attendance and participation; a reading journal with weekly entries in response to prompts; two short papers; one writing project related to the student's major (examples: preparing an edited version of a story or poem, providing any discipline-specific information vital to the piece; selecting a poem to include in a State Parks brochure, and explaining what the piece adds to the brochure's presentation, etc). This section of ENGL 450 will fulfill three credits of the American Literature overlay for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 455 Exploring Creativity**

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

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

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

In this class, you will become a better writer, reader, and critic of the short story. You will write two short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 463 Introduction to Poetry Writing**

Section A: MWF 1:30—Traci Brimhall

This course is just as the title suggests, an introduction to poetry writing. That is, we'll focus on the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise detail. There will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshopping each other's poems in class. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 465 Introduction to Creative Nonfiction**

Section A: MWF 9:30—Elizabeth Dodd

This course is an introduction to literary nonfiction—factual writing about the self or the world that employs the craft of the creative writer, such as scene, setting, dialogue, and figurative language. We will explore these fundamentals of the genre and survey some of the kinds of nonfiction, such as memoir, personal essay, literary journalism, and nature writing. Assigned work: various writing exercises, two or three full essays, and workshop critique of classmates' writing. Pre-requisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 470 The Bible**

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

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

The books for the course are *The New Oxford Annotated Bible with the Apocrypha*, 4th edition (Oxford University Press) and Stephen Harris's *Understanding the Bible*, 8th edition (McGraw-Hill). The work for the course includes three papers, two examinations, several informal writing assignments, group work, regular attendance, and active class participation. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

**ENGL 476 American English**

Section A: MWF 1:30—Mary Kohn

Why don't we all talk the same? Do we listen differently to different people? Why do people sometimes try to talk like they are from another region or ethnic background? This course is a hands-on exploration of linguistic variation in the United States from the colonial period to the present. We will explore recent research about the intersection of language, place, culture, and identity in the US. Topics include regional, social, and ethnic variation, language ideologies, intersections of language and power, and methods for the analysis of language variation. We will also discuss language attitudes and educational issues related to working with diverse populations. Finally, we will explore what the intersection between linguistic structure and social structure can teach us about language and culture. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data in homework assignments culminating in a final project. ENGL 476 fulfills the Diversity overlay req. for English majors. K-State 8 Tag: Human Diversity.

**ENGL 495 English Internship**

Section A: TBA – Karin Westman

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

**ENGL 498 Honors Tutorial in English**

Section A: TBA – Karin Westman

Individually guided study in which the student will formulate and explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of tutorial instructor required. See [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](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](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

**ENGL 500 Working with Writers: An Introduction to Writing Center Theory & Practice**

Section A: MWF 11:30—Cydne 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 516 Written Communication for the Sciences**

Section A: MWF 11:30--Staff; Sect. B: TU 1:05-2:20—Danielle Tarner

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** ENGL 516 prepares science students to gather, use, and present scientific information in a professional setting. Students learn to communicate with a professional audience on topics related to their disciplinary study or professional interest. Specific genres learned include memos, letters, proposals, reports, and more. Students are also engaged in research, visual communication, and oral presentations.

### **ENGL 545 Literature for Adolescents**

Section A: TU 1:05-2:20—Joe Sutliff Sanders

In this course, students will gain a sense of the shape of the field of literature for middle-school and high-school students and experiment with ways to approach that literature critically. We will read broadly in styles and genres of the literature, and students will pursue their own interests in the field by selecting from a broad array of classic young adult novels to supplement the readings we do as a class. We will also explore theoretical approaches to the literature through short readings, instructor lectures, and class discussion. Through quizzes and papers, students will engage with scholarship on the field and interrogate the ideological underpinnings of both the literature and the scholarship. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 580 Topics in Leadership**

Section A: MWF 12:30—Phillip Marzluf

Students will read, discuss, and write about literary and cultural texts that represent different historical periods, languages, and national cultures and that help us define different models of leadership or governorship. What types of leaders are represented? How is their power maintained or countered? How do individuals experience different governing systems? How fragile are democratic structures? Students will become acquainted with the writing that begins our conversations about leadership, including Homer's *Iliad*, Sophocles' *Antigone*, as well as excerpts from Cicero, Marcus Aurelius, and others. Students will then encounter Asian, Middle Eastern, and African traditions, including Sun Tzu's *The Art of War* and the thirteenth-century *Secret History of the Mongols*. Students will then respond to a wide range of genres from the past hundred years that depict experiences in totalitarian and colonial societies. In addition to quizzes and midterm/final exams, students will produce a series of brief responses and complete one creative project. 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](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 610 Renaissance Literature**

Section A: MWF 1:30—Kim Smith

Poetry in the English Renaissance reflected a broad range of concerns, but none was more important than religion. The Reformation brought a number of new concerns to 16<sup>th</sup>-century England, where the fear of idolatry and an anxiety about intense and evocative imagery brought new pressures to bear on poets of the period. After all, poetry is largely about images, and if images are bad or deceitful or dangerous, then how can poetry be good? In this class we'll be looking at a cross-section of Renaissance poetry—including well-known works by Edmund Spenser, John Donne, George Herbert, and John Milton—with an eye to how they negotiated this problem and how they managed to write about the pleasures of the physical world even as they addressed the ideas and spiritual concerns which were so much at the center of society. Requirements will include class presentations, papers, and a great deal of class discussion. ENGL 610 fulfills three credits of the British Literature req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 640 Holland on the Hudson: Race, Gender and Identity in Dutch America**

Section A: MWF 2:30—Steffi Dippold

We all too quickly think New England and Puritans when we speak about the origins of the American "self" and US literature and culture at large. This seminar wants to complicate this narrative by establishing a more polyglot and multi-cultural understanding of American literature and culture. To do so, we will explore colonial New Netherland and the rich Dutch traditions of what is today New York and the Hudson and Connecticut River Valley. We will read about the Dutch settlements, its Golden Age and vast trade routes of luxury goods (including fur, cacao, pepper and dyes), map-making, the cultures and traditions of the powerful Iroquois confederacy, the

Dutch slave trade, the first community of free black settlers in Manhattan, Dutch strongholds in the Caribbean, and the unique economic and legal independence women enjoyed in New Netherland. We will trace this rich heritage to modern America by looking at Washington Irving's ghost stories ("The Legend of Sleepy Hollow" and its modern supernatural-police drama), African American emancipation (the slave narratives of James Albert Ukawsaw Gronniosa and Solomon Northup), women's rights activism (like the Dutch-mother tongue Sojourner Truth and her speech "Ain't I a Woman") and indigenous voices formed by Dutch Native American relations (Hendrick Aupaumut, Joseph Brant, and David Cusick). This is a discussion-based class. During the semester you will research and write a midterm and a final paper and there will be in-class and take-home quizzes. ENGL 640 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 661    Advanced Creative Writing/Prose Fiction**

Section A: TU 1:05-2:20—Dan Hoyt

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** 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 workshoping 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. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 663    Advanced Creative Writing/Poetry**

Section A: M 7:05-9:55 p.m.—Traci Brimhall

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** This class is for students with a strong sense of the fundamental craft of poetry who want to expand and enrich their writing skills. We will read, examine, and write about several collections of contemporary poetry; create a portfolio of poems influenced by those collections; workshop new poems generated by a variety of writing assignments; and revise poems based on feedback received during workshop. Students are expected to attend and bring their creativity, insights, and enthusiasm to every class. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 680    The "Post" Era: Contemporary African American Literature 1990 - Present**

Section A: U 3:55-6:45—Cameron Leader-Picone

This course will focus on African American Literature written since 1990. In a recent article, the African American novelist Charles Johnson wrote an article arguing for "the end of the Black American narrative." Johnson's article asked the question, in the wake of the gains of the Civil Rights Movement, and the removal of legal barriers to African American achievement, what is the continued relevance of the category of African American literature? In this course we will read the work of African American authors written since 1990 to engage with the major themes of contemporary African American writers. In particular, we will focus on issues of class, gender, sexuality, the institutionalization of the study of race, the popularity of hip hop culture, post-blackness, and other themes. ENGL 680 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 695    Ethnic Humor**

Section A: MWF 11:30—Tanya González

Ethnic humor can make us laugh and cringe at the same time. Why is that? This course investigates how ethnic humor has been deployed in U.S. literature from the 19<sup>th</sup> century to the present. We will discuss the tradition of humor within fiction and performance, paying particular attention to its political manipulations as it pertains to race, gender, sexuality, and citizenship. The course will employ cultural theory, humor studies, and literary studies to the analysis of a variety of literary texts by mainstream and ethnic American authors, including excerpts from contemporary stand-up comedians and sketch comedy. Requirements for this course are active class participation, presentations, two exams and a final essay. ENGL 680 fulfills the Diversity overlay and three credits of the American Literature overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 698    Capstone: Student Pursuits, Literary (and Otherwise)—Then and Now (Senior English majors only)**

Section A: TU 11:30-12:45—Kara Northway

**Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** This class will compare representations of scholars and students in the early modern period and today. Our study will encompass not only the scholar as a character in literature and on the stage, but also scholarly tools (the book, instruments for writing); scholarly communities (including women); intellectual labor; students as readers, audiences, and consumers; social attitudes toward scholars; and students behaving badly. Readings will draw from such works as Chaucer's *Canterbury Tales*, Shakespeare's *The Tempest*, Middleton's *A Chaste Maid in*

*Cheapside*, historical accounts of scholars, as well as modern definitions and depictions of students (e.g., *Harry Potter and the Prisoner of Azkaban*). ENGL 698 students will be expected to participate and lead discussion, contribute several short written responses, and conduct research and writing leading to the completion of a seminar paper of 12-15 pages. ENGL 698 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 698 Capstone: Austen (Senior English majors only)**

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

**Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** Many people look to Jane Austen for inspiration, drawing upon her characters, her narrative style, and her themes as they create their own art. Our investigation of Austen's legacy will begin by familiarizing ourselves with her novels (by way of *Pride and Prejudice*, *Emma*, and *Mansfield Park*) and the critical reception of her novels since publication. We will then consider how Austen's work has inspired others across a range of genres and decades, both to create other novels (works by George Eliot, Virginia Woolf, Georgette Heyer, Helen Fielding, J.K. Rowling) and to adapt her work for film and television (A&E's *Pride and Prejudice*, *Bride and Prejudice*, *Clueless*, and *Lost in Austen*). We'll conclude by looking into the fan response to Austen work (the trend of "Austenmania"), both in print and online, and Austen's iconic role in popular culture (from the Jane Austen action figure to *Pride and Prejudice and Zombies*). Throughout, our goal will be to discover Austen's contribution to literary and cultural history and to understand why her writing endures. Requirements for all students: active participation in class discussions, weekly postings to an electronic message board, response papers, a short paper (4 pages in length), a longer paper (8-10 pages in length), and a final exam. This course fulfills three credits of the British Literature overlay req. for English majors.

### **ENGL 703 Critical Approaches to Children's Literature**

Section A: TU 2:30-3:45—Joe Sutliff Sanders

This course develops the tools for advanced study of children's literature. Because it is a 700-level class, it is intended primarily for graduate students. We'll center our class around the questions and arguments of children's literature scholarship: Where did the idea of childhood come from? Who benefits from it? How (and why) is it different from adolescence? What can qualify as children's literature? We'll look at the contested meanings of children's literature, especially in the US, from the colonial days to today, and think about how children's literature imagines, privileges, and marginalizes its audiences.

Texts we'll very likely read together include picture books (perhaps *Corduroy* and *The Snowy Day*), fiction (*Roll of Thunder, Hear My Cry*; *Aristotle and Dante Discover the Secrets of the Universe*), early readers (*The Cat in the Hat*); transitional readers (*The Stories Julian Tells*); comics (*Archie*); absurd classics (*Alice in Wonderland*); fairy tales (*Little Red Riding Hood*); science fiction (*Red Planet*); and nonfiction (*The Snake Scientist*).

### **ENGL 710 Post-1945 British Drama**

Section A: MWF 10:30—Dave Smit

We will study British plays written in the last half of the twentieth century, focusing on how they reflect the culture and politics of the period. We will focus especially on a genre unknown in American drama: the state-of-the-nation play, a genre which tries to capture the "spirit of the times" and whose characters represent a range of class and political interests. We will read plays by these playwrights: Samuel Beckett, Caryl Churchill, Sheila Delaney, David Hare, Joe Orton, John Osborne, Harold Pinter, and Tom Stoppard.

You will learn the vocabulary for the styles of dramatic production--realism, naturalism, expressionism, symbolism, Epic Theater, and Theater of the Absurd--and demonstrate that you can grapple with how plays are produced by writing a play yourself, analyzing a character the way an actor would, designing a set, providing director's notes for a scene, or acting in a scene with other class members.

Undergraduates will write a comparative analysis of two plays. Graduate students will write an article-length paper on a subject of their own choosing. There will be a mid-term and a final exam. ENGL 710 fulfills three credits of the British Literature overlay req. for English majors.

### **ENGL 730 Interwar British Literature and Culture**

Section A: TU 11:30-12:45—Christina Hauck

What can a war memorial, a sex manual, a fashion magazine, a documentary film about telephone etiquette, or a trip down a coal mine teach us about British life and culture between the two Great Wars? And how can such cultural artifacts illuminate—and be illuminated by—the astonishing literature of the years 1918-1939, the novels, the poetry, the memoirs, the plays? Studying the Cenotaph in conjunction with Virginia Woolf's *Mrs Dalloway* or "The Fairy of the Telephone" in conjunction with George Orwell's *Down and Out in Paris and London* (to take but two examples), we will collaborate to reconstruct a richly detailed (but necessarily incomplete) understanding of the British at home and abroad during the interwar years. I expect all my students to contribute to class discussions, to offer one (or two) presentations on topics connected to but not covered by the course, to write one short essay (5 pages), one annotated bibliography, and one longer research paper (UG: 10-12 pages; G: 15-18 pages). ENGL 730 fulfills three credits of the British Literature overlay req. for English majors.

### **ENGL 740 Moretti**

Section A: TU 9:30-10:45—Tim Dayton

Considered by many to be the most innovative literary scholar currently active, Franco Moretti has over the course of his roughly 30-year career developed a distinctive body of work. Beginning in the early 1980s, Moretti has elaborated a form of literary analysis grounded primarily in social theory and the social sciences, rather than the metaphysics (Nietzsche, Heidegger, Derrida, Deleuze) that grounds most contemporary approaches to literature. Beginning with the essays collected in *Signs Taken for Wonders*, we will trace the development of Moretti's approach to literature, culminating in his most recent work, *Distant Reading* and *The Bourgeois*. In this recent work Moretti employs computer-assisted literary analysis to generate analyses that bridge the divide between the social sciences and the humanities.

We will read a smattering of some of the work that most influenced Moretti: Charles Darwin, Karl Marx, Galvano Della Volpe, Lucio Colletti, Fernand Braudel, and Immanuel Wallerstein. We will also read selected essays or chapters from *Signs Taken for Wonders: Essays in the Sociology of Literary Forms*; *The Way of the World: The Bildungsroman in European Culture*; *Modern Epic: The World System from Goethe to García Márquez*; *Atlas of the European Novel 1800-1900*; *Graphs, Maps, Trees: Abstract Models for a Literary History*; *Distant Reading* and *The Bourgeois: Between History and Literature*. There will be a take-home midterm and a final, but students will be encouraged to focus on a research project either about Moretti and his work or drawing upon his research methods and concerns, applying them to an area of interest to them.

### **ENGL 757 Language and Society**

Section A: MWF 9:30—Mary Kohn

The English language has never existed as a unitary system; rather, it emerges from a chorus of diverse voices, shifting and changing throughout time. In this course we will focus on the English language to study the intersection of language, place, culture, and identity, including topics such as language and the performance of gender; human geography and the distribution of minority language varieties; and regional varieties and the production of local identities. We will also investigate variation within the individual, including style-shifting, code switching, and language crossing. In addition, we will identify the connection between language ideologies and the establishment of group identities. Students in this course will learn techniques of sociolinguistic analysis including how to design ethical studies, how to perform analyses ranging from the acoustic to the discourse level of production, how to gather information on folk linguistic ideologies, as well as approaches to examining language variation in the media. Students will accomplish these goals by reading current research in the field of sociolinguistics and through hands-on practice with the tools and methods of the field. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data in homework assignments culminating in a final project.

### **ENGL 759 Studies in Technical Communication**

Section A: MWF 12:30—Han Yu

ENGL 759 addresses the different and multiple needs of students interested in technical communication. The class discusses the history, central theories, pedagogies, and major issues in technical communication, such as audience-based communication, visual design, and workplace ethics. Students read and reflect on scholarly articles in the field and complete reviews, papers, and a technical communication project.

### **ENGL 771 CW Workshop: The Novel**

Section A: T 7:05-9:55 –Dan Hoyt

**Obtain permission from the English Department, ECS 108, beginning Monday, 13 October 2014.** Writers consistently, and perhaps inevitably, discuss the novel-writing experience by invoking metaphors of arduous journeys -- imagine the writer as Shackleton marooned in Antarctica. Despite the perils implied by this imagery, this class is designed to help you embark on such a journey with full supplies, including a rough map of your expedition, and good comrades, your enthusiastic peers. We will read three published "first" novels, we will discuss the novel form and some of its theory, and we will begin writing and workshopping sections of your brand-new novel (or novella) projects. Students are expected to produce at least 60 pages of polished prose: the beginning of a novel, the beginning of a journey. (An important note: Shackleton and his stranded crew made it home -- with no lives lost.)

### **ENGL 797 Professional Writing Internship**

Section A: TBA—Anne Longmuir

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

### **ENGL 799 Problems in English**

Section A: TBA—Anne Longmuir

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

### **ENGL 805 Practicum/Teaching University Expository Writing**

Sections A/B/C/D: M 3:30-5:50—Abby Knoblauch, Stacia Gray, Cindy Debes, Anna Goins, Cameron Leader-Picone

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: Golden Age of Children's Literature (Graduate students only)**

Section A: W 7:05-9:55 p.m.—Naomi Wood

In 1865, *Alice in Wonderland* forever changed the landscape of children's literature. The first widely read children's book with no obvious moral agenda or lesson, a book that celebrated childhood reason and imagination, *Alice in Wonderland* both grew out of and changed the culture of childhood. This seminar will examine the "Golden Age" of children's literature in England between 1863 and about 1930, which witnessed the birth of such classics as *At the Back of the North Wind* (1871), *Treasure Island* (1883), *The Tale of Peter Rabbit* (1902), *Peter Pan* (1902-06), *Winnie-the-Pooh* (1926). Topics will include the cult of childhood, the rise of public education, debates about "adult" vs. "children's" literature, and more. Active class participation, presentations, independent research with the goal of a conference paper or full-length article.

**ENGL 830 Seminar: The Literature of *Mad Men* (Graduate students only)**

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

The television series *Mad Men* has ignited discussion and debate about how the social movements of 1960s influenced culture and personal lives. In this course, we will examine how literature (including some of the literature characters in the series are seen reading) contributes, or not, to the transformation of the times. Issues under discussion will include the role of women in public life, the formation of a queer identity, and the emergence of ethnic American literatures. Authors may include Frank O'Hara, James Baldwin, Grace Paley, Bernard Malamud, Susan Sontag, Hannah Arendt, Gwendolyn Brooks, LeRoi Jones, and others. Students will be expected to participate and lead class discussions, contribute to message board discussions on the reading, write two brief response papers and a longer seminar paper (20 pages), and give an oral presentation. Students are encouraged to binge-watch the first six seasons of "Mad Men" before beginning the course.

**ENGL 899 Research in English**

Section A: TBA – Anne Longmuir