

English Department Course Descriptions Spring 2016
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment – Cydney 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: The Holocaust and Anti-Semitism

Section A: MMF 9:30—Roger Friedmann

Obtain Permission from the Honors Program in Fairchild 215. In this class we will examine the important role memoirs, novels and other literary accounts have played in shaping our memory of the Holocaust when 6 million Jews in Europe were exterminated during the Second World War. We will look at the fictional techniques used not only by novelists but also by those who experienced the horrors first-hand when they wrote their memoirs, which will include Primo Levi's *Survival at Auschwitz* and Elie Wiesel's *Night*. We will also read the following novels about the Holocaust: *Schindler's List* by Thomas Keneally and *The Shawl* by Cynthia Ozick. Our study will include reading Art Spiegelman's graphic (comic book) history of his father's Holocaust experience, *Maus*, as well. Students taking this class will be required to write two to three reaction papers to the works they read and a research paper on a topic concerning the historical development of anti-Semitism so we can better understand the cultural antecedents of the Holocaust. Additionally, students will be required to participate in classroom discussion and conferences with their instructor to discuss their research.

ENGL 220 Fiction into Film

Section A: MMF 8:30; Sect. C: MMF 2:30; Sect. D: TU 3:55-5:10—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. B: MMF 1:30—Mark Crosby

In this class we will read novels and stories from different periods and compare them to their cinematic or television 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 Robert Kirkman's *The Walking Dead*, 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 251 Introduction to Literature (non-majors)

Section A: MMF 9:30; Sect. ZA: MW 5:30-7:55 (Distance, 3/21-5/13)—Staff; Sect. B: MMF 10:30—Tosha Sampson-Choma; Sect. C: MMF 11:30—Carol Franko; 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)

Sect. D: MMF 12:30—Steffi Dippold

Exploring seven different genres (the novel, drama, poetry, the comic, nonfiction, music and a movie), this course examines the ways in which texts create meaning from the seventeenth century to today. We will learn various close-reading strategies by considering questions such as the following: How are opening sentences like seeds out of which stories emerge? Why is "Mr. Mayhem" of the Allstate campaign a metaphor? And what is an unreliable narrator? We will also practice effective ways to support our ideas and say what we want to say in crisp and effective prose. Major assignments include quizzes, take-home writing assignments, midterm and final exam, and a short presentation. 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

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 three exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MMF 8:30; Sect. B: MMF 9:30; Sect. E: MMF 1:30—Chris Nelson; Sect. C: MMF 10:30; Sect. D: MMF 11:30—Cindy Debes; Sect. F: TU 1:05-2:20; Sect. G: TU 2:30-3:45—Ann Reckling; Sect. H: TU 1:05-2:20; Sect. ZA: TU 5:30-7:55, (3/10-5/5)—Staff

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)

Section A: TU 8:05-9:20; Sect. B: TU 9:30-10:45—Tim Dayton

This course will provide non-English majors with a broad overview of American literature from the colonial era to the present. We will examine American literature in relation to the major historical, cultural, social, and political questions and problems of the United States over the course of roughly 400 years. One significant subtheme throughout the semester will be the depiction and understanding of war in different phases of American history. Students should develop familiarity, at least at the introductory level, with fundamental concepts of literary analysis but also with fundamental characteristics and problems of American literature and culture. Graded assignments: two or three tests, a final, and a 5-7 page paper. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 270 American Literature (non-majors)

Sect. ZA, Winter Intersession: 12/28-1/15, MTWJF 1:00-4:00—Joy Smith

In this course, we will examine the treatment of confinement in American short fiction in works by authors, such as Edgar Allan Poe and Louisa May Alcott. During times of war, in the workplace, or in the home, the feeling of confinement and isolation can become pervasive. The course will include units on Confinement and Society, Confinement and War, and Confinement as Subject. In addition to short fiction, there will be occasional readings in other genres. Because reading and writing go hand-in-hand, students will complete daily message board posts. Assessment will be based on message board posts, a multimodal literary analysis, short response papers, a final exam, and participation. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285 African American Women Authors (non-majors)

Section A: MMF 9:30—Tosha Sampson-Chorna

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: MMF 11:30; Sect. B: MMF 12:30—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, Historical Perspectives.

ENGL 287 Great Books

Sect. D: TU 11:30-12:45—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 Geoffrey Chaucer's *Canterbury Tales*, William Shakespeare's *Tempest*, Jonathan Swift's *Gulliver's Travels*, Mary Shelley's *Frankenstein*, Charlotte Brontë's *Jane Eyre*, Jean Rhys' *Wide Sargasso Sea*, and Vladimir Nabokov's *Lolita*. Course requirements: active class participation, weekly online discussion board posts, two group presentations, a final paper or creative project, a midterm and a final examination. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 295 Television as Literature

Section A: TU 9:30-10:45; Sect. B: 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*, *30 Rock*, *Arrested Development*, *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 310 Introduction to Literary Studies

Section C: TU 9:30-10:45—Kara Northway

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 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. D: TU 11:30-12:45—Wendy Matlock

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 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 antiquity through the contemporary era. Readings will include *Medea*, *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 theory 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. E: TU 11:30-12:45—Michele Janette

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 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 reworkings of classic mythology in Mary Zimmerman's play *Metamorphoses*; the early who-done-it *Trifles* by Mary Glaspell, and the contemporary experimental novel by Lily Hoang, *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 6 longer papers. K-State tag: Aesthetic Interpretation.

ENGL 315 Cultural Studies

Section A: TU 1:05-2:20; Sect. B: TU 2:30-3:45—Cameron Leader-Picone

Have you ever watched a music video and argued about whether it was racist or sexist? Have you watched a movie and left it wondering how it reflects American culture as a whole? Have you ever wondered how and why we know what we think we know? What are the origins of our attitudes, likes, dislikes, and ways of thinking about ourselves and others? Cultural Studies is a way of understanding how the meaning of cultural objects such as music, films, television shows, advertisements, etc. is made and their relationship to society as a whole. Learning the theories of cultural studies will help us answer the questions above and many more, and it will allow us to engage with the culture around us as it happens. Because this course is an introduction to the interdisciplinary work of cultural studies, a substantial amount of time will be spent reading and analyzing key theories. In addition, we will be applying those theories widely to analyze cultural expression both past and present. During the semester, students will write short response papers, a research paper on an aspect of popular culture that interests them, and complete a midterm and final. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: TU 11:30-12:45—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 340 Poetry

Section A: MMF 12:30—Mark Crosby

The Earl of Rochester used poetry to chronicle his debaucheries, John Donne to seduce his lovers and blaspheme his God, Percy Shelley to turn 'all things to loveliness', Swift to cast his scatological gaze on humanity's excremental nature, and Milton to "justify the ways of God to men." Drawing on the full range of poetic expression, from Chaucer to Grandmaster Flash, this course will develop our critical skills in reading and responding to the highest form of literary art. We will read a broad range of poems from different time periods, with particular emphasis on their socio-historical context and their formal properties.

Requirements: an interest in poets, whom Shelley proclaimed as the 'unacknowledged legislators of the world', and poetry, which he described as 'evanescent visitations of thought and feeling'; regular attendance and participation, a mid-term, a final examination, and two short papers (4/5 pages). K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama

Section A: TU 2:30-3:45—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: MMF 11:30—Don Hedrick

Why is Shakespeare said to be so great? We will address that question in several ways, in the setting of a K-State semester of many events of credit for the class, celebrating the "love of Shakespeare" with an exhibition of his original 1623 collected plays on display at the Beach in February. We will read, see, and attend selected tragedies, histories, romances, and especially comedies—including the London Actors residency performance at McCain of *A Midsummer Night's Dream* and K-State's *Much Ado About Nothing*. We will especially attend to Shakespeare's comedy, his expressive language in "close-reading," his theatricality in moving from "page to stage," his creative "radical imagination," and his contemporary relevance. Responsibilities include quizzes and two hour exams, two short papers, and group activities and presentations and responses. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 350 Shakespeare

Sect. B: MMF 1:30—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: MMF 8:30—Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. 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

Sect. B: MMF 1:30—Phil Nel

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. From *Alice's Adventures in Wonderland* to *Where the Wild Things Are* to *Brown Girl Dreaming*, this course introduces major genres in and conventions of literature for children, and helps students develop critical skills for reading, thinking and writing about children's literature and culture. 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 355 Literature for Children

Sect. C: TU 11:30-12:45 – Anne Phillips

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. Literature for Children

introduces key texts of children's literature and offers lively conversations about them. The course includes units on picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: 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: TU 9:30-10:45—Wendy Matlock

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*, *Sir Orfeo*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Faerie Queene*, *The Duchess of Malfi*, and *Paradise Lost*. 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 numerous short papers, two exams, two formal papers, and enthusiastic participation. This course fulfills three credits of the British Literature overlay or the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 1:05-2:20—Shirley Tung

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 online discussion board posts, one essay, one group project, a midterm and a final examination. ENGL 362 fulfills three credits of the British Literature overlay and can fulfill either the pre-1800 or post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MMF 9:30; Sect. B: MMF 10:30—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 texts: records of travel and exploration, Native trickster tales, material culture, journals of spiritual self-examination, hymn singing, painting, poetry, pamphlets, diaries, captivity narratives, revolutionary declarations, ballads, short stories, slave narratives and gothic tales. 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 and can fulfill either the pre-1800 or post-1800 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; Sect. B: TU 2:30-3:45—Lisa Tatonetti

ENGL 382 introduces students to some of the major themes, movements, and authors in American Literature from 1865 to the present. In this course we will consider both texts and contexts as we try to better understand the readings and the specific historical situations out of which they arose. Throughout the course we will ask, how is the "American" constructed in US Literature? Who is an American citizen? Who is included or excluded by each text and why? What are "American" identities? To answer these questions, we will play close attention to the lenses through which the authors, the characters, and we the readers, construct our realities, including those of race, gender, class, sexual orientation, (dis)ability, age, religion, and region. Req. include weekly reading, weekly quizzes, two exams, and a series of papers. In addition, engaged participation and dedicated reading will be essential class components. The central course text will most likely be *The Heath Anthology of American Literature*. This course fulfills (3) credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 389 The Monsters Within U.S. Latina/o Literature

Section A: MMF 11:30—Tanya González

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 provides a thematic survey of U.S. Latina/o literature and 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, exams, and two short essays. ENGL 389 fulfills the Diversity overlay req. and three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: MMF 10:30—Carol Franko

In “Fable and Fantasy” we will read tales that put side by side the mundane and the marvelous. Themes of metamorphosis, quest, and fate will recur in stories of different tones (adventurous, grim, humorous). Texts: Neil Gaiman’s *American Gods*; Hope Mirreles’s *Lud-in-the-Mist*; Tolkien’s *The Hobbit*; Octavia E. Butler’s *Wild Seed*; Garth Nix’s *Sabriel*; and Diana Wynne-Jones’s *Howl’s Moving Castle*; as well as short works by George MacDonald, Kelly Link, and Nnedi Okorafor. Students will take quizzes, a midterm, and a final, and will write two essays—one featuring a creative option. K-State 8 Tag: Aesthetic Interpretation.

ENGL 390 Fable and Fantasy

Sect. B: TU 2:30-3:45—Joe Sutliff Sanders

A unicorn who becomes human, a master thief, and ancient trinkets that mean more than they seem: what kind of power do these old tropes still have today? We’ll look at books that love fantasy blindly as well as books that critique fantasy while they show their love for it. We’ll also think about how fantasy changes when it becomes a comic book or a film. The students will choose our last two books and develop a system for explaining what we love and what we detest in stories about the impossible. In teams that support individual projects, we’ll figure out how to talk and write with insight about ugly princes and lovely monsters. K-State 8 Tag: Aesthetic Interpretation.

ENGL 395 Letters, Letterwriting, and Literature

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

In this class, you will get to read other people’s mail—guilt-free. Our starting point will be Renaissance England, an era when letters were the most common textual transaction between individuals: letters functioned to maintain social relationships, yield political influence, and carry out business. Early modern people also saw letters as a type of literature. While many of the conventions needed to understand letters in the age before the post office have been lost, scholars are working to recover these codes. This course will focus on methods of reading letters in/as literature, taking into account material practices, rhetoric, intertextuality, and letterwriting theories. We will take up several important questions: who had access to letterwriting materials and literacies? How does literary analysis enable us to unearth meaning in historical texts? How do we draw the line between fictional and nonfictional letters or between self-expression and artifice? What are the problems of transcribing, editing, digitizing, or archiving letters (considering race, class, and gender)? And how have letters influenced the development of the novel and its manifestations from the eighteenth to twenty-first centuries? Readings will include not only “real” letters by early modern people, but also epistolary novels, such as *Pamela*, *The Color Purple*, *The Griffin and Sabine Trilogy*, *The Perks of Being a Wallflower*, and *TTYL*. Students will be expected to participate and lead discussion, contribute several short response papers and hands-on projects, and conduct research and writing leading to the completion of an essay of 8-10 pages. K-State 8 Tag: Aesthetic Interpretation.

ENGL 399 Honors Seminar/ Shakespearean Comedy: Language and Performance

Section A: MMF 1:30—Don Hedrick

Obtain Permission from the Honors Program in Fairchild 215. Focusing especially on selected comedies, we will read, see, and discuss Shakespeare’s arts of language and his “radical imagination” in many uses of speech: gossip and women’s words, bawdy and obscene words, insults and curses, magic and incantation, elevated and “low” words, and the theatricality of how words move from “page to stage”—to see how they serve comedy. We will attend for class credit some of the many activities of the semester at K-State celebrating the “love of Shakespeare,” including a performance of *A Midsummer Night’s Dream* by the London actors in academic residency on campus, and K-State Theater’s *Much Ado About Nothing*. Responsibilities include reading checks, short exercises and reports and responses, two short papers and a final project, and one or two take-home exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MMF 9:30—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: MMF 8:30; Sect. B: MMF 9:30; Sect. C: MMF 10:30; Sect. D: MMF 12:30; Sect. E: MMF 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: MMF 10:30; Sect. K: MMF 12:30; Sect. L: MMF 11:30—Staff

Department permission required for sections J and K (current seniors only), obtained from English Department, ECS 108, beginning Monday, 19 October 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: MMF 8:30; Sect. B: MMF 9:30; Sect. C: MMF 10:30; Sect. D: MMF 11:30; Sect. E: MMF 11:30; Sect. F: MMF 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: MMF 1:30; Sect. O: MMF 2:30; Sect. P: MMF 2:30; Sect. Q: TU 8:05-9:20; Sect. R: TU 2:30-3:45—Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 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 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 440 Harry Potter's Library

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

This course examines the Harry Potter phenomenon in context. We'll begin with a classic school story—*Tom Brown's Schooldays*—and read important twentieth-century British fantasy from writers such as E. Nesbit, C.S. Lewis, and Roald Dahl. Obviously, we'll read the Harry Potter series, but we'll also look at other important contemporary writing by writers such as Philip Pullman and Jonathan Stroud. Before the first class meets, you should already have read *Harry Potter and the Sorcerer's Stone* (or *Philosopher's Stone*, if the UK edition) and *Harry Potter and the Chamber of Secrets*. Close reading and critical analysis will be emphasized; success in the course depends upon full participation in discussion, careful and critical reading, and excellent writing. Quizzes, online message board, a paper, and two exams. ENGL 440 fulfills the British literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 450 Literature of Aging

Section A: TU 11:30-12:45—Deborah Murray

This semester ENGL 450 will focus on the literature of aging. Some of the world's greatest literature focuses on the joys and sorrows we face as we age. Writers we'll read include Edward Albee, Eudora Welty, Alice Walker, and others. We'll read and discuss plays, poetry, and fiction that addresses issues related to aging including retirement, mortality, and wisdom. Assignments include two projects, a midterm, and a final. ENGL 450 fulfills the American literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 2:30-3:45—Danielle Tamer

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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction Fiction Writing

Section A: MMF 10:30—Chris Nelson; Sect. B: TU 1:05-2:20—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 literary craft. 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: MMF 9:30; Sect. B: MMF 11:30—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 workshoping 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: TU 1:05-2:20—Elizabeth Dodd

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

ENGL 470 The Bible

Section A: TU 2:30-3:45—Anna Goins

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 two papers, three 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: MMF 11:30—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. K-State 8 Tag: Human Diversity.

ENGL 485 Writing the City

Section A: W5:30-8:20—Cydne Alexis

Cities communicate; they have distinct personalities. What images or associations come to mind when you think of New York City, for example? Or your hometown? In this course, we'll take a look at the network of rhetorical forces that contribute to a city's identity, including their design, the messages they communicate through signage, and through the ways they are lived. Students will act, in De Certeau's words, as "flâneurs," walking around Manhattan and other cities and charting new paths. Assignments will include an Instagram project, an analysis of a city's visual landscape, and a digital mapping project. This course is perfect for those who love to think, write, and experiment. ENGL 485 satisfies the composition elective requirement for Education majors.

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

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

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

Section A: MMF 8:30—Stacia Gray

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. ENGL 500 satisfies the composition elective for Education majors. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: MMF 11:30; Sect. B: MMF 12:30; Sect. C: MMF 1:30—Staff

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. 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 award-winning 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 Chinese and Vietnamese Literature

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

China is clearly one of the economic superpowers of the 21st century, and increasing its global political influence with each decade. Vietnam is famous in the US as the location of America's most wounding military defeat, and the normalization of relations with the US a decade ago has made it one of our primary trading partners. Yet for many Americans, these two countries are otherwise unknown. This course is an opportunity to explore the literary tradition of these two nations, to learn about both their literary styles and cultural content – and to read them with and against each other. We will read epic narratives (Vietnam's *The Tale of Kieu*, which imagines the national icon as a faithful but mistreated courtesan, and China's *Journey to the West*, which recounts the mischievous adventures of the mythical Monkey King); as well as socially engaged realism from the early 20th century (such as stories about the plight of the rickshaw driver from Chinese and Vietnamese perspectives); as well as classical poetry, narratives from the turbulent decade 1966-76 (when Vietnam was at war with America and China was undergoing the Cultural Revolution); as well as fresh, contemporary works of the last decade. No prior knowledge of Chinese or Vietnamese history is assumed (though it is, of course, welcome!). 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 635 British Modernism in Context

Section A: TU 1:05-2:20—Christina Hauck

This course will study two overlapping phases of British Modernism. The first phase is characterized by radical formal experimentation in the novel, poetry, and visual representation. It begins with the publication of *BLAST!*, a short-lived but influential small magazine, and ends with (roughly) the publication of *Lady Chatterley's Lover* (1928) and *Orlando* (1928). Writers commonly associated with this period include Wyndham Lewis, James Joyce, T.S. Eliot, D.H. Lawrence, Ford Maddox Ford, Virginia Woolf, Katherine Mansfield, Rebecca West, and others. This disparate group of individuals shared a common purpose: to disrupt linguistic representation in order to allow new thoughts, feelings, and (arguably) social relations to come into being. The second phase of British Modernism tends to focus less on formal experimentation and more on social and political efficacy. This phase begins in 1926 with re-formation of the BBC as a publically held corporation and ends with England's declaration of war against Germany in WW2 in 1939. The modernist writers of this era, including W.H. Auden, Christopher Isherwood, George Orwell, Jean Rhys, Sylvia Townsend Warner, Elizabeth Bowen, and others, attempted to secure a wider audience as a way to promote a largely left-leaning agenda, including most prominently, a more urgent insistence on the rights of women and workers and an attempt to arouse readers and audiences to the dangers of fascism. Course work includes one or two presentations to the class, one short essay (5-7 pages), and a research essay. ENGL 635 fulfills three credits of the British Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 645 Readings in 19th Century American Literature and Culture

Section A: TU 2:30-3:45—Greg Eiselein

At the heart of this course are the key events and movements that changed the course of U.S. history and culture in the nineteenth-century: the aftermath of the American Revolution, Transcendentalism, Indian removal, slavery and abolitionism, the Civil War and its aftermath, immigration, lynching and Jim Crow, Pragmatism, and imperialism. We will examine the ways in which literature was a part of the culture, the ways literature represented culture, and the ways literature made, shaped, or re-shaped the nineteenth century. In other words, we will consider not only how literature might be a "reflection" of culture, but also how texts work in their culture as agents or obstacles for change. The authors to be studied include Sigourney, Melville, Douglass, Whitman, Dickinson, Jacobs, Alcott, Lazarus, Twain, and William James. Course requirements include two examinations, two papers, and some shorter writing assignments. ENGL 645 fulfills three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 660 Shakespeare: Comedy, Gender, Performance, Etc.

Section A: MMF 12:30—Don Hedrick

We will explore early modern power relations of gender and the importance of women and "protofeminism" to Shakespearean comedy in selected plays that also illustrate his creative "radical imagination." We will especially attend to his playing with language and how his inventive words and wordplay move theatrically from "page to stage." The course will take advantage of the semester's celebration of the "love of Shakespeare" in conjunction with the rare exhibition of his original 1623 Folio of collected plays on display at the Beach Museum. Along with many events during the semester, we will see a performance by the London Actors in academic residency of *A Midsummer Night's Dream* at McCain, and K-State Theater's performance of *Much Ado About Nothing*. Some historical contexts and documents, critical and theoretical approaches to comedy, cultural contexts, and introduction of the profession of "dramaturg," will be included in our studies. Students will determine what the course title's "Etc." refers to. Responsibilities will include short exercises and reports, one or two hour exams any part of which may be take-home, a shorter paper and a final project. The course fulfills credit toward the certificate in Women's Studies. ENGL 660 fulfills 3 credits of the British Literature overlay or the pre-1800 overlay req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing/Prose Fiction

Section A: T 7:05-9:55 p.m.—Dan Hoyt

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 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 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. K-State Tag: Aesthetic Interpretation.

ENGL 663 Advanced Creative Writing/Poetry

Section A: MMF 10:30—Traci Brimhall

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. This class is for students who have 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 Imagining the West

Section A: T 3:55-6:45—Lisa Tatonetti

This class discusses how the foundational concept of "the West" is imagined and produced in U.S. history, literature, and film. We'll begin with the "discovery" of America, reading Papal Bulls, Columbus's letters, & de las Casa, and watching Icíar Bollain's fabulous 2010 film *Even the Rain*. We'll consider settlement and manifest destiny in classic texts by Rowlandson, Boudinot, and Andrew Jackson alongside Blake Housman's postmodern novel in which the Cherokee Trail of Tears has become a virtual reality theme park ride. We'll consider the west in film, moving from Edward Curtis's 1914 *In the Land of the War Canoes* to Ford's classic 1956 western film, *The Searchers*, to an episode of Joss Whedon's *Firefly*. The class concludes with recent Indigenous film and literature that rewrites dominant representations of the U.S. West. Along the way, students will: 1) have an amazing time; 2) write short papers; 3) take quizzes; 4) compose an annotated bibliography; and 4) write a paper or make a film that engages the way folks in the U.S. imagine the place and myth that we call "the West." ENGL 680 fulfills the Diversity overlay req. and three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 698 Capstone: American Gothic? Readings in Ethnic American Literature (Senior English majors only)

Section A: MMF 10:30—Tanya González

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. This course is designed as a response to Joyce Carol Oates' assertion that "American ethnic writers" are more concerned with social reality than the creation of fiction we can call gothic. We will read American gothic literature and theory as foundations for a survey of U.S. Ethnic Literature. Throughout the course we will ask the following: Does American gothic fiction engage with the issues found in realist fiction? What is the difference between magical realism, the fantastic and the gothic in fiction? What gothic conventions are apparent, if any, in American ethnic literature? Requirements for this course are active class participation, a presentation, and a research project or creative inquiry. Students will also have the opportunity to engage in professional self-assessments to reflect on their past, present and futures as English majors. ENGL 698.A fulfills the Diversity overlay and three credits of the American Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Innocence and Experience (Senior English majors only)

Sect. B: W 5:30-8:20—Naomi Wood

Obtain permission from the English Department, ECS 108, beginning Monday, 19 October 2015. This capstone seminar explores questions about how we value knowledge, growth, and change through the rich literary tradition that informs and surrounds Philip Pullman's *His Dark Materials*. The booklist is under development, but will probably include the two accounts of creation in Genesis, John Milton's *Paradise Lost*, William Blake's *Songs of Innocence and Experience*, Heinrich von Kleist's *The Marionette*, C.S. Lewis' *The Magician's Nephew*, and, of course, Philip Pullman's *His Dark Materials*. Also under consideration: Mary Shelley's *Frankenstein*, Angela Carter's *The Bloody Chamber*, and A.S. Byatt's *The Children's Book*. Requirements include active participation in class discussions, a reading journal and response papers, a short paper (5 pages), a longer research paper (10 pages), and a final exam. ENGL 698.B fulfills three credits of the British Literature overlay or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 710 Jane Austen's Predecessors: Eighteenth-Century Women's Novels and Other Writings

Section A: MMF 2:30—Bonnie Nelson

This course's main goal is to introduce some significant women novelists whose rediscovery over the past two decades have enabled us to see the true contributions of early women writers to the development of the novel. We will first examine the epistolary novel *Evelina* by Fanny Burney and analyze its influence on Jane Austen, especially Austen's early *Lady Susan*. We will read the feminist Utopian fiction *Millenium Hall* by Sarah Scott; the first children's novel in England, *The Governess*, by Maria Edgeworth; and the political novels of Mary Wollstonecraft and Mary Hays. We will also look at the phenomenon of the playwright/novelist of this period such as the incomparable Elizabeth Inchbald. As scholar Catherine Ingrassia reminds us, "although we are used to studying genres discretely, eighteenth-century readers and authors moved rather seamlessly among the then contiguous genres in a commercial world not yet preoccupied with niche marketing."

A number of novelists were also playwrights, literary critics, and authors of political manifestoes. We will investigate, too, some experimental subgenres for the stage of the time, specifically she-tragedy; common-man tragedy; and the comedy of manners by both male and female writers. We will see a film of the stage production *She Stoops to Conquer*, a hilarious comedy of manners written by Oliver Goldsmith in 1773. Students will be responsible for lively discussions; short response papers; a longer essay project on a topic of particular interest; an oral presentation; and a final exam. This course counts towards the Graduate Certificate in Women's Studies. ENGL 710 also fulfills three credits of the British Literature overlay or the pre-1800 overlay req. for English majors.

ENGL 725 Film Adaptations of Children's Classics

Section A: TU 8:05-9:20—Anne Phillips

This course will feature children's literature that has been adapted to film (with some brief attention to television and game adaptations, as well). We will read the source texts; in addition, we may view multiple film versions of works when applicable. We also will read some theory, including at least some of Linda Hutcheon's *A Theory of Adaptation*, and some scholarship on individual films as well. The focus of the course will be on adaptation rather than film. Among the works we will study are Beaumont's "Beauty and the Beast" with Cocteau's *La Belle et la Bete* (1946) and scenes from Disney's 1991 animated version; Burnett's *A Little Princess* (1905) with segments from the 1917, 1939, and 1995 films based on it; short films based on Lobel's *Frog and Toad* and Minarik's *Little Bear*; Walter Farley's *The Black Stallion* (1941) and the 1979 American Zoetrope film; Dick King-Smith's *Babe the Sheep-Pig* and the 1995 film *Babe*; and Brian Selznick's *The Invention of Hugo Cabret* (2007) along with the 2011 Scorsese film. Students will be responsible for screening the films on their own. Assignments: quizzes and participation; a midterm and a final exam; two papers (5-7 pp. for undergraduates; 8-10pp. for graduate students). ENGL 725 fulfills three credits of the American Literature overlay or the post-1800 overlay requirement for English majors.

ENGL 745 The Cultural Politics of Hip Hop

Section A: TU 9:30-10:45—Cameron Leader-Picone

This course examines hip hop as a dominant cultural form both within the United States and worldwide. Since emerging in the post-industrial landscape of urban America in the late 1970s, hip hop culture has spread throughout the world as both an instrument of American cultural imperialism and a tool of resistance for marginalized groups. This course will use hip hop as a lens through which to theorize a range of contemporary cultural topics: race, gender, sexuality, neoliberalism, globalization, and mass incarceration. We will examine the influence of hip hop across a range of media (film, television, literature, music) and examine its placement within aesthetic and cultural traditions. We will analyze the rise of hip hop in concert with the expansion of the American penal system, and discuss its relationship to law and ideas of criminality. Throughout the course, we will apply cultural studies theory to hip hop as a way to analyze its shifting cultural politics over time. Students will write short responses to readings, songs, and films throughout the semester, and write a long research paper on a topic of their choice related to the cultural politics of hip hop. ENGL 745 fulfills the Diversity overlay and three credits of the American Literature overlay or the post-1800 overlay requirement for English majors.

ENGL 753 Theories in Composition and Rhetoric – Language and Power

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

In 1974, the Executive Committee of the *Conference on College Composition and Communication* adopted a resolution entitled "Students' Right to Their Own Language," (SRTOL) which states that students should be allowed to write in their home dialects. Forty years later, the conversation over dialect in academia continues. SRTOL will serve as the touchstone for this course, as we explore the relationship between language, power, and the writing classroom. With this as our backdrop, we will consider how college writing classrooms and composition theorists create, respond to, expand, reinforce, and/or challenge more traditional notions of language and power, especially at the intersections of gender, race, ethnicity, class, and sexuality. We'll ask whether or not students should be encouraged/allowed to write in their home dialects within the college writing classroom (and beyond). What are the implications of denying this right? Of supporting it? Is it a right at all?

This course will be particularly useful for students in Composition and Rhetoric, but also for students interested in the role of writing in the university, current and future writing teachers, and those interested in the politics of education. Students will write two brief essays, an annotated bibliography, and a longer essay (around 20 pages) and will contribute to lively class discussions. TU 11:30-12:45.

ENGL 759 Studies in Technical Communication

Section A: MMF 1:30—Han Yu

An advanced introduction to the broad field of technical communication, ENGL 759 is designed to meet the diverse needs of students who are interested in various aspects of the discipline. This is not a technical writing "skill class," but a class with components in theory and pedagogy as well as practice. We will read landmark essays and other scholarly work in the field to learn about its history and scope, major theoretical foundations, and pedagogical practices. There will be opportunities to learn about select technical communication genres and to practice some of the genres through student-driven projects.

ENGL 765 CW Workshop: Creative Nonfiction

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

This writing workshop offers advanced practice and discussion of literary nonfiction. Together we will read a collection of *Best American Essays*, work by visiting writer Julian Hoffman, some other selections made available in excerpt, and student work. Course requirements will include 3 essays, written and oral peer critiques, and (for graduate students) a written review of a nonfiction book published in the last 10 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 790 History of the English Language

Section A: MMF 9:30—Mary Kohn

This course analyzes the cultural and historical contexts, as well as the linguistic processes, that produced the many varieties of English found across the globe today. We will begin with an introduction to various linguistic tools and concepts. We will then use these concepts to trace the roots of English from Indo-European to the earliest English language texts. Our exploration of Old English will include a study of the cultural context that led to written English. We will also identify structures of Old English that are still found in Modern English. In the Middle English period we will consider how war, conquest, and political upheaval altered not only spoken English, but written traditions as well. We will explore the development of Modern Prescriptivism, as well as developments in grammar and pronunciation in the Early Modern Period. Finally, we will consider the rise of English as a global language, whether changes in technology influence future directions in English, and how changes in socioeconomic structures potentially influence the future development of English.

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: Comics and Graphic Novels (Graduate students only)

Section A: MMF 2:30—Phil Nel

From Töpffer to Ware, this course explores the history and theory of sequential art —what Scott McCloud has called "the invisible art." We'll read comics criticism and art criticism, comics, and graphic novels.

ENGL 830 Seminar: Life, Death, and Utopia in Latina/o Culture (Graduate students only)

Section A: U 3:55-6:45 p.m.—Tanya González

Recent critical interest in the role of race in speculative fiction has mostly centered on African American participation in science fiction, fantasy, and horror genres. One factor to the limited scope of this focus is that other ethnic cultural production that falls under the speculative umbrella is read as a natural product of an exoticized culture. For instance, U.S. Latina/o literature that treats the monstrous, horrific, and dystopic is most often labeled magical realism. This seminar explores contemporary theories of race, utopia, genre studies, and biopolitics to analyze Latina/o literature, film, and television that treat life, death and utopia using qualities that we associate with the gothic, fantastic, science fiction, or horror genres. Students are expected to participate in and lead class discussions, create an annotated bibliography, and write a seminar paper.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir

