

English Department Course Descriptions - Fall 2018
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, TBA

MWF 1:30—Staff

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>.

ENGL 210 "He said, she said: Language, Gender, and Power"

Sect. B: TU 9:30—Mary Kohn

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. Do women really talk more than men? Are men really worse at listening? 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. In this course we will explore connections between language use and gender identity to investigate the various ways distinct disciplines establish and communicate knowledge. 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 speech analysis, 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 provide students with the written and oral communication skills necessary to communicate with popular and academic audiences.

ENGL 220 Fiction Into Film

Section A: MWF 9:30; Sect. B: MWF 10:30 [**First-Year Seminar, first-year students only in this section; obtain permission via <kstatefirst@k-state.edu>**—Tom Sarmiento; Sect. C: MWF 11:30 [**First-Year Seminar, first-year students only in this section; obtain permission via <kstatefirst@k-state.edu>**—Mariya Vaughan; Sect. D: MWF 1:30; Sect. E: MWF 2:30—Christina Hauck; Sect. F: TU 11:30; Sect. G: TU 1:05—Carol Franko; Sect. H: TU 8:05—Niki Bennett

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.

English 220 Fiction into Film

Sect. I: TU 11:30-12:45—Don Hedrick

This section will primarily study stories and films of horror and violence, from Shelley's *Frankenstein* to the earliest silent films and contemporary ones such as *Get Out!* We will explore comparisons between visual and written realizations of concepts such as the sublime, horror, terror, the uncanny, abjection, the grotesque, monstrosity, freakishness, and irrationality. 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 251 Introduction to Literature (non-majors)

Section A: MWF 8:30—Stacia Gray; Sect. ZA: distance—Cindy Debes

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): "The Devil You Know"

Sect. B: MWF 1:30; Sect. C: MWF 2:30—Shirley Tung

This introductory course for non-majors aims to hone students' ability to read deeply, analytically, and actively. In this class, we will study the genres of fiction (*Frankenstein* and *Lolita*), nonfiction (*Theory of Moral Sentiments*), drama (*No Exit* and the musical, *Chicago*),

poetry (excerpts from *Paradise Lost*, the work of Robert Browning, and contemporary song lyrics), and television (an episode from *Black Mirror*) that address themes of criminality, empathy, and justice. Course requirements: active class participation, weekly online discussion board posts, a 3-minute TED talk, a group presentation, an exam, and a creative final project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MWF 10:30; Sect. ZA: online—Cindy Debes; Sect. B: MWF 12:30; Sect. C: MWF 1:30—Tosha Sampson-Choma; Sect. D: TU 9:30—Carol Russell; Sect. E: TU 2:30—Dan Hoyt

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: MWF 9:30—Chris Nelson

This section of ENGL 270 is reserved for CAT Community students. Obtain permission via <kstatefirst@k-state.edu>. It will provide a sampling of literature written in the U.S. from the Realist and Modernist Periods to the present day with a special emphasis on how literature reflects American Stor(ies). As the course is aimed at non-majors, no specialized background knowledge is necessary. Requirements for this course are active class participation, reading quizzes, several short essays and two comprehensive projects. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 270 American Literature: American Natures (non-majors)

Sect. B: MWF 9:30—Roger Friedmann

In this section of American Literature, we will read a novel, some stories, some poems, and even a play, all written after the Civil War up to the present. We may even watch a film adaptation of a work or two. Some of the important authors we will study include Mark Twain, Henry James, Kate Chopin, Edith Wharton, Willa Cather, Robert Frost, Ernest Hemingway, William Faulkner, Richard Wright, Arthur Miller, Flannery O'Connor, Alice Walker, and Raymond Carver. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 is designed for non-English majors. K State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285 Introduction to American Ethnic Literatures

Section A: MWF 10:30—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. ENGL 285 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 10:30—Greg Eiselein

This section of ENGL 287 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers. The reading for this course will have a special emphasis on transformative moments in characters' lives. We will read *Exodus*, *Iphigenia*, *Electra*, *Acts*, *The Lais of Marie de France*, *The Tempest*, *The Sorrows of Young Werther*, *Little Women*, *The Autobiography of Malcom X*, and *The Hate You Give*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 287 Great Books

Sect. B: MWF: 11:30; Sect. C: MWF 12:30—Anuja Madan

What is a classic? What makes a book great? How can we account for the popularity of some books over centuries and territories? These are some of the questions we will engage with as we read classics of world literature from ancient times to the present. We will read books that have been loved deeply by many readers, that can be read over and over again with interest and new insights, that explore

important social and philosophical issues, and that have been considered influential. We will pay special attention to literary works that deal with the themes of rebellion, disillusionment, jealousy and a struggle to understand/reconcile with what it means to be human. Assessment will be based on class participation, discussion posts, essays, a midterm exam, and a final exam. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 295 Life Stories: Studies in Non-Fiction

Section A: TU 9:30—Traci Brimhall

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. Each life has a story. Though experiences can differ widely, everyone experiences things that they share in common with others—birth, childhood, adulthood, aging and death. In this class we will read various forms of nonfiction—such as essays, diaries, comics, cookbooks, and memoirs—that detail these common human experiences. What challenges are met at each stage of life and how are they overcome? How do these events give meaning to someone's life? What stories do people decide to tell about their lives and what form do they give those narratives? In this course we will find out and write our own life story. K-State 8 Tag: Aesthetic Interpretation

ENGL 295 The Literature of Rock and Roll (CAT Community course)

Section B: TU 11:30—Dan Hoyt

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. If rock and roll is designed to be loud, fast, and danceable, how can it be reconciled with college classes, which are sometimes perceived as quiet, slow, and sedentary? What happens when the two concepts come together? In this CAT Community, we will attempt to find out: to discover something about rock and roll, about literature, about rock and roll history. During the semester, students will read a great deal, listen and respond to all kinds of rock and roll, complete all kinds of creative and academic assignments, and even form their own rock bands. That last item is neither a typo nor a joke. However — in the spirit of punk rock — no musical training or skill is required for this class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

Section A: TU 9:30-10:45—Mark Crosby

This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. To request permission to enroll, contact the Honors Program at <kshonors.k-state.edu>. A discussion-survey of some seminal works in the Western literary, philosophical, and cultural tradition: enrollment limited to entering Honors Freshmen in all colleges. Common reading list with HIST-297. There will be four evening meetings of both sections jointly during the semester. In both, students will be encouraged to engage with important works of literature, history, and philosophy representing germinal and controversial views of the human condition, the nature of humanity and society, and the character of the Good Life. Emphasis on class discussion and the exchange and testing of ideas and interpretations; concentration on developing clarity and forcefulness in written and spoken discourse concerning issues and ideas. Readings range from Homer's *Iliad* and Shakespeare's *Antony and Cleopatra* through Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. Two papers 4-6 pp., with conferences and revisions, one term paper 6-9 pp., and a take-home final consisting of three essays of 3-4 pp. on a choice of set topics. Class participation will be a substantial component in the course grade. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30—Wendy Matlock

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. A good foundation in literary criticism will give you the ability to see any given problem from diverse points of view. This class will hone your analytical skills through the careful study of texts from the Middle Ages through the contemporary era. Readings will include *Sir Gawain and the Green Knight*, *Wuthering Heights*, *Their Eyes Were Watching God*, *Thomas and Beulah*, *The Piano Lesson*, and *The Invention of Hugo Cabret* in conversation with the 2011 film *Hugo*. This course will also introduce the major schools of literary criticism and consider how these approaches are useful in reading our class texts. This is a writing intensive course and active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section B: MWF 2:30; Section C: MWF 10:30—Michele Janette

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. 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 are likely to include short lyric poems, excerpts from Dante's epic poem *Inferno*, short stories by Maxine Hong Kingston, experimental fiction by Lily Hoang, Richard McGuire's graphic novel *HERE*. We will read the script for and attend a KSU live theater performance. 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 regular short assignments and 5 longer papers. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. D: MWF 11:30; Sect. E: MWF 12:30—Kara Northway

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. 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 330 Fiction

Section A: TU 11:30—Deborah Murray

This course is designed to help students develop their skills in reading and responding to both novels and short stories by facilitating a critical understanding of what fiction is and how it works, particularly in terms of different fictional genres and narrative techniques. We will read a variety of short stories, novellas, and novels from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and the stories' contents. In the process students will discover how writers have used this combination to create different modes of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final, unannounced quizzes, an optional analytical paper, and participation in class discussion. K-State 8 tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: MWF 12:30—Michele Janette

In this class, we will do two things at once: the course is an introduction to film analysis (including formal principles of film and major critical and theoretical approaches to film studies), and also an overview of major developments in film (the history of the medium starting in the early 20th century, distinct genres, and the way that films relate to and reflect their social context). The majority of our films are American, and will thus give us the opportunity to track through these films the changing attitudes toward the biggest questions of the 20th and 21st century American experience: race, relations between the sexes, class distinction, war, sexuality, and counterculturalism. Lastly, the course will explore our understandings of films both critically and creatively, as you will write one exam, two analytical essays and collaborate in the creation of one short film. K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama: *Oedipus*, *Dear Evan Hansen*, and *Hamilton* . . . and More!

Section A: TU 9:30—Deborah Murray

Drama will use the framework of musical theatre to guide our exploration of both classic works (such as *Oedipus*) and experimental material (such as Suzan-Lori Parks' *Topdog/Underdog*). We will focus on a range of plays from classical to contemporary—through the lens of musical theatre, including *Gypsy* by Arthur Laurents, Jule Styne, and Stephen Sondheim; *Dear Evan Hansen*, by Benj Pasek, Justin Paul, and Steven Levenson; and *Hamilton*, by Lin-Manuel Miranda. Class activities will include viewing clips of productions and listening to songs from the musicals. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 1:30—Kara Northway

This course will introduce students to Shakespeare's plays and their major themes. We will proceed by genre, reading two each of the comedies, histories, tragedies, and romances. As we read, we will attempt to make connections among the works and their historical contexts and among the various works themselves. As a springboard into the plays, we will also engage with Shakespeare criticism. Requirements: class discussion, short response papers, two critical essays, a research project, and a comprehensive exam. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 350 Shakespeare

Sect. B: TU 11:30—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, Historical Perspectives.

ENGL 350 Shakespeare

Sect. C: W 5:30-8:20 p.m.—Don Hedrick

Why is Shakespeare said to be so great? To help answer this question, we will read, study, and especially discuss selected Shakespearean tragedies, comedies, histories, and romances, with a view toward appreciating Shakespeare's "radical imagination" and artistry. We'll attend to Shakespeare's expressive language by "close-reading" passages, to his unforgettable characters, to his theatricality in moving from "page to stage," and to his historical context and contemporary relevance. Responsibilities include quizzes and exercises and group projects, two exams, and two short papers (one of which may be substituted with a prepared scene). K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 8:30—Anne Phillips

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. This section of Literature for Children introduces key texts of children's literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Sect. B: TU 1:05-2:20—Allison Kuehne

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. This section of Literature for Children introduces key texts of children's literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Sect. ZA: distance—Kirsten Hermreck

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. This class introduces major genres in and conventions of literature for children, and develops critical skills for reading, thinking and writing about children's literature. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: MWF 11:30; Sect. B: MWF 12:30—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. ENGL 361 fulfills three credits of the pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 11:30—Naomi Wood

This course surveys literature from the British Isles, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays, short stories, and a novel, students will become familiar with the social and literary trends that characterize each of the four periods the course explores. Students who do well in the class will make attendance and participation a priority. Assessment based on these and quizzes, out-of-class essays, and in-class exams. British Survey 2 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: TU 2:30—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 pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

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

This course is a survey of American literature covering the period from the Civil War to the present. In particular, the course will examine how the literature of the United States constructed the meaning of American identity in the context of the post-Civil War period, the expansion of American influence abroad, immigration, and the United States position as a global superpower. The course will discuss major literary movements, such as naturalism, modernism, and postmodernism, and their relationship to both their literary historical and cultural context. In addition, we will spend substantial time analyzing the contributions of immigrants, women, and minorities to American literature. Possible authors include: Fitzgerald, DeLillo, Pynchon, O'Brien, Twain, Hagedorn, Wharton, Lee, Faulkner, Morrison, Ginsberg. ENGL 382 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384 Multicultural Children's Literature

Section A: TU 9:30—Naomi Wood

What are multicultural children's literatures? This class defines "multicultural" fairly broadly, so that it includes many components of identity: race, ethnicity, gender (including transgender), sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference — sometimes successfully, though not always successfully. We'll talk about where books excel and where they may come up short. Authors under consideration: Virginia Hamilton, Louise Erdrich, Sherman Alexie, Gene Luen, Marjane Satrapi. ENGL 384 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors; and it satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

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

Section A: TU 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 post-1800 overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: TU 1:05; Sect. B: TU 2:30—Robin Mosher

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

ENGL 399 Honors Seminar: How to Cook a Raccoon: The Memory Work of Recipe Collections

Section A: TU 11:30—Steffi Dippold

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. Cookbooks are bafflingly eclectic texts that mingle categories of knowledge. More than mere lists of ingredients and instructions, cookbooks are unruly archives that construct food histories, gender expectations, family and community narratives, dietary and medicinal cares, and social records which chronicle daily life, both inside and outside the kitchen. This hands-on archival methods seminar capitalizes on our deep collection of regional, historic, and manuscript cookbooks at Hale Library, dispensing advice about everything from furniture varnish to sugar candy, and from face cream to how to prepare raccoon stew. We will cook and eat the past to understand what it took to survive in rural Kansas, trace the impact of globalization and empire on our diets (think the multicultural histories of ketchup), and explore women's

roles within recipe publication. Course requirements include an appetite for alternative archives, independent research, and the world of green corn fritters and Hurry-Up Marble Cakes as we work together to create a digital exhibition, "Cooking in the Library." K-State Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: TU 9:30—Phillip Marzluf

ENGL 400 will develop your awareness about your own writing, including your writing and research processes, strategies, language choices, and literacy practices. You will read, discuss, and apply several important academic conversations about writing and reading. You will be able to identify your own and others' assumptions about writing and make them more visible—an important step if you feel these assumptions are counter-productive and simplify writing and reading too much. This experience with reflecting on and becoming more conscious about your writing will benefit you as a writer, when you are asked to enter new rhetorical situations, and as a teacher, when you are asked to design classes for your own students. Over the course of the semester, you will complete four major assignments that will enable you to practice different writing processes and strategies and to write in different genres and styles for different purposes and audiences.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Sect. B: MWF 9:30—Theresa Merrick; Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30—Roger Friedmann; Sect. F: TU 8:05; Sect. G: TU 9:30, Sect. H: TU 11:30; Sect. I: TU 1:05—Marcella Reekie; Sect. J: MWF 10:30; Sect. K: MWF 12:30; Sect. O: MWF 1:30—Zian Butler; Sect. L: TU 1:05; Sect. M: TU 2:30; Sect. N: TU 3:55—Courtney Ress. **Section J reserved for current seniors only. Permission obtained from English Department, ECS 108, beginning Monday, 12th March 2018.**

Restricted to juniors/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, sound research techniques, to construct/select and integrate visuals and other document design elements, to produce 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—Niki Bernett; Sect. C: MWF 10:30; Sect. D: MWF 11:30; Sect. G: MWF 1:30; Sect. ZA: distance—Ania Payne; Sect. F: MWF 12:30—Maia Carlson; Sect. H: MWF 1:30—Jamie Teixeira; Sect. I: MWF 2:30; Sect. J: MWF 1:30—Heather Varnadore; Sect. K: TU 8:05; Sect. L: TU 9:30; Sect. M: TU 11:30—Danielle Tarner; Sect. E: MWF 11:30; Sect. N: TU 11:30—Anna Goins; Sect. O: TU 2:30; Sect. R: TU 3:55—Jason Teal; Sect. P: TU 8:05; Sect. Q: TU 9:30—Robin Mosher; Sect. S: TU 1:05—Grace Ure

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. 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 Micheaux to Moonlight: African American Film

Sect. A: TU 1:05—Katy Karlin

With the blockbuster success of recent films like *Black Panther* and *Get Out*, we may be living in a moment of historic significance for black filmmaking. Yet, African American cinema is as old as American film, dating back to the silent era. In this course, we will chart the progress of black filmmaking and how it reflects our history, including such movements as Blaxploitation and the neo-realist "L.A. Rebellion." Directors under discussion will include Oscar Micheaux, Gordon Parks, Julie Dash, Charles Burnett, Spike Lee, Barry Jenkins, Ava DuVernay, and Jordan Peele. Students will be responsible for watching films outside of class. Assignments may include two short papers, regular quizzes, a midterm, a final, and class discussion. This section of ENGL 420 fulfills the diversity overlay req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 430 The Structure of English – An Introduction to Linguistics Course

Sect. A: TU 11:30—Mary Kohn

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

ENGL 435 Linguistics for Teachers

Section A: TU 8:05—Carol Russell

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

ENGL 455 Exploring Creativity

Section A: TU 2:30—Danielle Tarner

This class will explore what it means to be creative: the processes, pitfalls, and the theories of creativity. Throughout the semester, you can expect to develop a creativity sketchbook, take part in discussions and activities, and attend area events meant to fuel your creativity. You will be asked to move outside of your comfort zone and take creative risks in designing your course project. The instructor will help you to choose your topic and design your project. Additional assessments include: a midterm, and an informal project proposal, presentation, and reflection. 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, and other selected readings. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

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

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: MWF 9:30—Staff

This course is just as the title suggests, an introduction to poetry writing, including the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise detail. There will be 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. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 8:30—Elizabeth Dodd

A practical introduction to creative nonfiction or what can be called "the literature of fact." Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, while writing about their own lives and topics in the greater world. We will read a wide variety of examples in the genre, do some exercise work, and write three essays. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 495 English Internship

Section A: TBA – Karin Westman

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

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

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

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

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

ENGL 499 Honors Project

Section A: TBA – Karin Westman

Open only to Arts & Sciences students/active members of the University Honors Program. See http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 500 Writing Center Theory/Practice

Section A: TU 1:05—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, regular class attendance and participation, observations of writing center tutors, and an apprenticeship in the Writing Center. K-State 8 Tag: Ethical Reasoning and Responsibility, Human Diversity within the U.S.

ENGL 510 Editing, Multimedia, and Professional Writing

Section A: TU 2:30—Han Yu

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

ENGL 516 Written Communication for the Sciences

Section A: MWF 1:30; Sect. B: MWF 2:30—Charlotte Hyde; Sect. ZA: online—Seely McCarty

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments also include an oral presentation based on research.

ENGL 545 Literature for Adolescents

Section A: online—Phil Nel

This class will introduce you to a range of literature for adolescents and develop your critical skills in reading literary and cultural works. We will study works that feature adolescent characters, depict experiences familiar to adolescents, and are taught to or read by adolescents. We will approach these works from a variety of critical perspectives (including formalist, psychoanalytic, queer theory, feminist, Marxist, historical, postcolonial, ecological) -- perspectives that many high schools want their teachers to know. In summary, this course will be about different kinds of literature read by young adults, approaches to thinking about this literature, and adolescence's relationship to power. ENGL 545 fulfills three hours of the American literature overlay req. and/or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

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 625 Ghosts, Goths, and Monsters

Section A: TU 1:05—Mark Crosby

In the eighteenth century, there emerged a particular configuration of romance and terror that swept Europe in the form of the Gothic novel. Initially, this genre played upon a limited range of effects and structural patterns to present nightmarish visions of the collapse of the existing order of things. This class explores the specific contexts and resonances of some celebrated exemplars of the supernatural tale,

from *The Castle of Otranto* to *The Rime of the Ancyent Marinere*; *Frankenstein* to *Dracula*, and traces the evolution of its characteristic concerns and devices as it bumps up against such literary movements as Sensibility, Romanticism and Victorianism. In addition to the primary texts, you will be encouraged to watch some of the many cinematic versions of the better-known novels and discuss how they reconfigure their sources. This course fulfills three credits of the pre-1800 req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 655 What is African American Literature?

Section A: TU 11:30—Cameron Leader-Picone

In 2011, Ken Warren wrote a book asking *What Was African American Literature?* Warren argues that the category of African American Literature is obsolete and should be understood as relating specifically to structures of legal segregation. This course will engage with the definitional challenge posed by Warren. What does constitute the African American literary tradition? How does its meaning shift over time? How does African American literature understand itself? We will read major works from throughout the tradition in concert with anthologies, essays, and critical works arguing for the legitimacy and necessity of a racialized literary tradition. In addition to Warren's text, we will read essays by authors including James Weldon Johnson, W. E. B. Du Bois, Henry Louis Gates, Jr., Stephen Henderson, Addison Gayle, Barbara Christian and others. We will also examine anthologies such as *The New Negro*, *Black Fire*, and *The Black Aesthetic* that have played a critical role in defining the contours of the tradition. Authors may include Michael Thomas, Ralph Ellison, Toni Morrison, Phillis Wheatley, Colson Whitehead, Zora Neale Hurston, James Baldwin, George Schuyler, and Langston Hughes. This course will pay particular attention to the vital work of African American writers in the present. ENGL 655 fulfills the diversity overlay and/or the post-1800 overlay req. for English majors, and it satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 661 Advanced Creative Writing: Prose Fiction

Section A: T 3:55-6:45 p.m.—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 12th March 2018. This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshopping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester. K-State 8 Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing/ Nonfiction

Section A: MWF 1:30--Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 12th March 2018. This class is a workshop and readings course in creative nonfiction essays. We will read a variety of diverse essays from an anthology plus a book by whoever the year's Visiting Writer in the genre may be. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 2-3 essays drafted and revised. Prerequisite: for undergraduates, ENGL 465 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State tag: Aesthetic Interpretation.

ENGL 670 Harry Potter in Context

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

We will explore J. K. Rowling's Harry Potter series within British literary history by reading the novels themselves and the works of Rowling's antecedents, influences, and contemporaries. To place the series within literary history, we will consider a variety of related issues, including genre, narrative form, audience, marketing, gender, and fan culture. Our over-arching goal will be to map the complex intersection of literary and cultural concerns that both create and perpetuate this best-selling and award-winning series. In addition to the series itself, primary readings will include novels by Rowling's two favorite authors, Jane Austen and Roddy Doyle, as well as works by Thomas Hughes, Enid Blyton, E. Nesbit, Roald Dahl, C.S. Lewis, Phillip Pullman, and Jonathan Stroud. Our emphasis will fall more towards novels than critical theory, but our secondary readings will prompt theoretically informed discussions about the authors, their works, and the Harry Potter phenomenon. Requirements for all students: active participation in discussions in class and online, response papers, a short paper (5 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete three additional writing assignments: a longer paper that engages with the existing critical conversations about Rowling's series (10-12 pages in length), an essay review of four articles or of a book-length study about one of our authors (4-5 pages in length), and a one-page abstract of the longer paper. ENGL 670 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: The Long Life of the Vampire (undergraduates only)

Section A: MWF 11:30—Christina Hauck

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. This course is intended only for undergraduate English majors who have completed 24 hours in the major. Emerging from the dim mists of folklore and superstition, inspiring intense terror and passionate desire, the Vampire—from Ruthven to Dracula to Lestat to Barnabas Collins and beyond—has evolved into one of the most culturally significant creatures of the Western imagination. Why has the Vampire endured? What transformations have been wrought in its representation over the course of centuries? And what does this shape-shifting tell us about ourselves? This course will explore these questions and more as we study the history of the vampire in folklore, literature, television, and film. Along the way we'll master some heady and useful historical and theoretical concepts, including Romanticism, Gothicism, Feminism, Orientalism, and post-Modernism. Coursework includes active participation in discussions, short response papers, one or two short presentations, a midterm exam, and original research contributing to a final project. English 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 700 Old English

Section A: TU 2:30—Kim Smith

At first glance Old English looks a good bit more “old” than “English.” And while it is certainly the ancient root of what we speak today, in order to come to understand it we must approach it as a foreign language. This means there will be an early and necessary emphasis on grammar and vocabulary. But once the crucial building blocks of grammar are in place, we can begin to consider the cultural aspects of Old English poetry and prose, and to think about what distinguishes it, both formally and thematically, from later, and perhaps more familiar, English literature. ENGL 700 fulfills three credits of the pre-1800 overlay req. for English majors.

ENGL 705 Cultural Studies, Now and Then

Section A: TU 9:30—Tanya González

This course will provide students with an overview of important theorists in the development of cultural studies, beginning with the current moment and looking back. We will look at four areas of particular importance to the field now: globalization; affect; gender and sexualities; and aesthetics. We will read works written in the last decade by scholars like Arjun Appadurai, Lisa Lowe, and Chela Sandoval alongside excerpts from major figures in cultural studies—Marx, Althusser, Freud, Kristeva, Barthes, Benjamin, Foucault, Butler, and others. Requirements for the course include active participation, a short semiotic analysis, a presentation, midterm, and a final essay.

ENGL 720 Louisa May Alcott

Section A: MWF 9:30—Greg Eiselein and Anne Phillips

This course examines the life and writings of Louisa May Alcott. We will study a range of her works, with a special focus on *Little Women* (which is celebrating its 150th anniversary in 2018-2019), while also devoting attention to her historical and cultural contexts, the biographical and critical work on Alcott, and her ongoing influence on American culture. Assignments will include in-class work, three short papers, a longer project, and a comprehensive final examination. Required texts may include Matteson's Pulitzer-prize winning biography of Louisa and Bronson Alcott, *Eden's Outcasts* (Norton); Myerson, Shealy, and Stern, *Louisa May Alcott: Selected Fiction* (Georgia), and *Little Women* (Norton), among others. This course fulfills three hours of the post-1800 overlay req. for English majors.

ENGL 730 Global Comics

Section A: MWF 2:30—Anuja Madan

This course will deal with contemporary international comics from a range of countries. The focus will be on graphic narratives which deal with national traumas, civil war, nation-building, displacement and migration, urban crises, etc. We will study why comics are a good medium for expressing trauma and conflict. The course will analyze the visual language of comics and image-text encounters. Authors include Marjane Satrapi, Joe Sacco, Keijii Najazawa, Vishwajyoti Ghosh, Shaun Tan, Jean-Philippe Stassen, etc. Requirements include research papers, weekly responses, a presentation and active class participation. This course fulfills the diversity overlay req. and/or three credits of the post-1800 overlay req. for English majors.

ENGL 755 Rhetoric and User Experience

Section A: MWF 12:30--Charlotte Hyde

We will explore rhetoric, user experience, and the design of communication. In particular, we will explore how power shapes networks in a variety of settings such as wayfinding, technology, access, research and methodology, and policymaking. We explore questions such as “how does experience architecture affect feminist and/or minority issues?” “Whose voices are important? Whose are lost?” In addition, we will explore ways users have co-opted writing and communication systems for their own needs. For example, we will look at how social media platforms have been used to aid or hinder information and rescue efforts during and after a disaster such as a hurricane.

ENGL 758 Scientific Communication

Section ZA: Distance--Staff

ENGL 761 CW Workshop: Short Fiction

Section A: U 3:55-6:45—Katy Karlin

Obtain permission from the English Department, ECS 108, beginning Monday, 12th March 2018. In this workshop-based class, students will work on refining their distinctive authorial voices. By participating in class workshop, as well as discussions on a diverse range of contemporary writers, we will examine the fictive elements that a writer uses to make his or her prose their own. Students will generate and revise 40-60 pages of original fiction. This class is intended for graduate students who have completed previous creative writing courses, although a few advanced undergraduates may be given permission to take the class.

ENGL 763 CW Workshop: Poetry

Section A: TU 8:05—Traci Brimhall

Obtain permission from the English Department, ECS 108, beginning Monday, 12 March 2018. Designed for graduate students and advanced undergraduate students, this course will read multiple full-length collections of contemporary poetry, as well as essays on contemporary poetics. In addition to a strong engagement in workshop, students will complete both a creative and critical project during the course of the class. Recommended prerequisite for undergraduates: ENGL 663.

ENGL 797 Professional Writing Internship

Section A: TBA—Anne Longmuir

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

ENGL 799 Problems in English

Section A: TBA—Anne Longmuir

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

ENGL 801 Graduate Studies in English (Graduate students only)

Section A: MWF 9:30; Sect. B: MWF 10:30—Anne Longmuir

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

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—Phillip Marzluf, Anna Goins, Stacia Gray, Tom Sarmiento

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program.

English 840 Seminar: Scientific Communication (graduate students only)

Section A: TU 1:05—Han Yu

The course examines scientific discourse, including its history, evolution, rhetoric, presentation, and assumption. Possible topics include but are not limited to the assumed objectivity of scientific discourse, public communication of science, the relationship between science and society, and the pedagogies of teaching scientific communication. Students will read journal articles and book chapters on such topics and write critical essays. Empirical research with scientists/advanced science students is required.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir