

English Department Course Descriptions - Fall 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

Section A: MWF 11:30--Staff

ENGL 210 Honors English: Espionage, or how to play the Great Game

Sect. B: TU 11:30-12:45—Mark Crosby

Obtain permission from the Honors Program, Fairchild 215. In June 2010, the presence of a clandestine network of Russian agents operating on US soil was reported to the world. While the discovery of these spies seemed a throwback to the cold war era, the shadowy world of espionage, or what Rudyard Kipling referred to as 'the Great Game,' continues to captivate the popular imagination. TV shows like *Alias*, *24*, and FX's *The Americans*, Hollywood movies such as the James Bond, Jason Bourne, and *Mission Impossible* series evince our cultural fascination with spies.

In this course, we will focus on literary representations of spies and the ethical and psychological implications of spying. As literary scholars, we are familiar with some of the terms and practices associated with spying: we decipher and decode texts and collect information from indirect and typically unreliable sources. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs, and fiction in the form of novels and short stories. These texts will allow us to examine the formal and ethical strategies used by individual authors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. During the semester, you will write and revise three essays and several shorter assignments.

ENGL 220 Fiction Into Film

Section A: MWF 8:30--Staff; Sect. B: MWF 11:30 [**First-Year Seminar, first-year students only in this section; obtain permission in Leasure 008**]—Mariya Vaughan; Sect. C: MWF 1:30; Sect. D: MWF 2:30—Christina Hauck

Why do we often say, "The book was better than the movie"? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 230 Classical Humanities

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

ENGL 230 meets two K-State 8 areas, Aesthetic Experience and Interpretive Understanding and Historical Perspectives. We will focus upon Classical Greek and Roman culture and literature, covering topics such as the epic, hero, and war; women; attitudes towards love; rhetorical and political beliefs; democracy; and religion and mythology. You will understand how Greek and Roman men and women viewed their world, themselves, their neighbors, their enemies, and their gods. Additionally, you will learn something about your own world through these Greek and Roman perspectives, and you will be asked to make the course content relevant to contemporary American perspectives. We will explore writers and thinkers such as Homer, Sappho, Herodotus, Gorgias, Sophocles, Euripides, Plato, Hippocrates, Aristotle, Cicero, Ovid, Lucretius, and Marcus Aurelius. Students will be assessed by way of their participation in class discussions, their performance on reading quizzes and exams, and their production of creative projects and brief written responses. ENGL 230 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 234 Modern Humanities

Section A: TU 2:30-3:45—Anna Goins

The Enlightenment era, or the Age of Reason, marked the beginning of what we know as the modern world. Have you ever wondered just what exactly that means? And, in the decades and centuries that follow, have you wanted to know more about how that concept of modernity changes to reflect increasing access to knowledge, money, and power? And, how does all of that relate to the innate and inevitable personal experience and understanding of the world? This class is the place for exploring big questions and ideas such as these, and we'll do that by reading and discussing a variety of philosophical and literary texts, exploring cultural trends through art, music, and architecture, and examining significant scientific and political discoveries and theories. To complement the reading, you should expect a

seminar approach that focuses on in-class essay exams, team teaching moments, and a final group oral exam. ENGL 234 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 10:30; Sect. B: MWF 11:30—Cindy Debes

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

ENGL 251 Introduction to Literature (non-majors)

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

These sections of ENGL 251 are First-year Seminars. Enrollment is open to first-year students only. Obtain permission in Leasure 008. The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. E: TU 11:30-12:45—Carol Russell

This introductory course is designed for students not majoring in English. This section will include the study of short fiction, poetry, drama, and one novel. Students will learn literary terminology and basic concepts for each genre and then apply that knowledge toward the literature. This class will emphasize the relevance of literature by asking students to become aware of the ways literature connects to their lives. Students will take quizzes, write 1 or 2 papers, take 3 exams and a final, and prepare one final project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Sect. F: TU 2:30-3:45—Carol Franko

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take exams, participate in listserv discussions, or prepare group oral reports while gaining experience in reading, writing, and critical thinking. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MWF 9:30; Sect. B: MWF 10:30—Tosha Sampson-Choma; Sect. C: MWF 11:30; Sect. D: MWF 12:30—Chris Nelson; Sect. E: TU 1:05-2:20; Sect. F: TU 2:30-3:45—Ann Reckling

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

ENGL 260 British Literature (non-majors)

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

This is a course in British literature for non-majors. Its primary purpose is to expose you to a range of significant texts from the British tradition, including influential writers such as Chaucer, Milton, and Blake as well as contemporary writers such as Zadie Smith and Tom Stoppard. Through classroom discussion and activities, we will work together to understand those texts. Another goal of this course is development of critical thinking abilities—so you can better study and understand any kind of text. The work for the course includes a creative project, three examinations, regular attendance, and active class participation. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 270 American Literature (non-majors)

Section A: MWF 9:30—Chris Nelson

This section of ENGL 270 is reserved for CAT Community students only. Obtain permission in Leasure 008. 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 the 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 and Human Diversity within the U.S.

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

Sect. B: TU 3:55-5:10—Steffi Dippold

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

ENGL 280 Studies in World Literature and Culture (non-majors)

Section A: MWF 10:30—Staff

Investigation of a particular theme or genre in World literature or culture. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

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

Section A: MWF 1:30—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. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285 Introduction to American Ethnic Literatures: Chasing the American Dream (non-majors)

Section B: TU 11:30-12:45—Lisa Tatonetti

This section of ENGL 270 is reserved for CAT Community students only. Obtain permission in Leasure 008. This class mixes history, literature, and film to ask: what does it mean to reach for the American Dream? We're all entitled to life, liberty, and the pursuit of happiness, right? But almost none of us would have been eligible for those rights when those words were first written. This class, then, follows the trail of the dream, looking at how race, gender, age, ability, and sexuality play a part in U.S. nationhood. To trace this path, we'll talk, laugh, read, watch, think and, in the best of worlds, work together to create community. Requirements: engaged conversation, daily quizzes, short papers, exams. Contact Dr. Tatonetti tatonetti@ksu.edu with questions. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 11:30—Greg Eiselein

This section of ENGL 287 is a First-Year Seminar. Obtain permission in Leasure 008. Enrollment is open to first-year students only. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers. The reading for this course will have a special emphasis on underdogs in literature, and it includes selected books of the Bible, Sophocle's *Antigone*, Euripides's *Medea*, Dante's *Inferno*, Shakespeare's *Henry V*, Bronte's *Jane Eyre*, Diaz's *The Brief Wondrous Life of Oscar Wao*, and Davis's *Spare Parts*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 287 Great Books

Sect. B: MWF: 1:30; Sect. C: MWF 2:30--Staff

Introduction to world classics from past to present. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 295 The Literature of Rock and Roll

Section A: MWF 9:30—Dan Hoyt

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission in Leasure 008. 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 295 Television as Literature

Section B: TU 9:30-10:45; Sect. C: TU 11:30-12:45—Ann Reckling

English 295 introduces students to the story structures and terminology of live action television. Students learn to recognize and analyze the literary elements of comedy, fiction, and drama in selected popular television series. The course considers shows such as *The Big Bang Theory*, *Frasier*, *Community*, *Parenthood*, *Breaking Bad*, and *The Unusuals*, among others. In a group discussion format we consider every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the literary and structural components found in this familiar form of popular culture. Course requirements include watching episodes outside of class, reading television scripts, submitting written work, passing in-class exams and take home exams, and participating in lively group discussions. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

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

This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. Obtain permission in Fairchild 215. A discussion-survey of some seminal works in the Western literary, philosophical, and cultural tradition: enrollment limited to entering Honors Freshmen in all colleges. Common reading list with HIST-297. There will be four evening meetings of both sections jointly during the semester. In both classes, students will be encouraged to engage with important works of literature, history, and philosophy representing germinal and controversial views of the human condition, the nature of humanity and society, and the character of the Good Life. Emphasis on class discussion and the exchange and testing of ideas and interpretations; concentration on developing clarity and forcefulness in written and spoken discourse concerning issues and ideas. Readings range from Homer's *Iliad* and Shakespeare's *Antony and Cleopatra*, through Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. Two papers 4-6 pages, with conferences and revisions, one term paper 6-9 pages, and a take-home final consisting of three essays of 3-4 pages on a choice of set topics. Class participation will be a substantial component in the course grade. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Sect. B: MWF 10:30—Michele Janette

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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 epic *Inferno*, "local color" short stories from the turn of the 20th century as well as a collection of contemporary short stories, *We Should Never Meet*. We will also read and attend a play on campus, and 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 310 Introduction to Literary Studies

Sect. C: MWF 1:30—Wendy Matlock

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. A good foundation in literary criticism will give you the ability to see any given problem from diverse points of view. This class will hone your analytical skills through the careful study of texts from the Middle Ages through the contemporary era. Readings will include *Sir Gawain and the Green Knight*, *Wuthering Heights*, *Their Eyes Were Watching God*, *Thomas and Beulah*, *The Piano Lesson*, and *The Golden Compass*. This course will also introduce the major schools of literary criticism and consider how these approaches are useful in reading our class texts. This is a writing intensive course and active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. D: TU 1:05-2:20—Tanya González

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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: MWF 9:30—Anne Longmuir

We will study a range of prose fiction from the nineteenth, twentieth, and twenty-first centuries, considering the history and development of the novel and short story form. Our readings will include examples of the following kinds of fiction: the novel of manners, the *Bildungsroman*, gothic fiction, modernist fiction, and the thriller. Texts are likely to include Jane Austen's *Pride and Prejudice*, Charlotte Brontë's *Jane Eyre*, Bram Stoker's *Dracula*, William Faulkner's *As I Lay Dying*, Toni Morrison's *The Bluest Eye*, and Gillian Flynn's *Gone Girl*. Requirements: two short analytical papers, two in-class exams, quizzes, a research paper, and a final examination. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: MWF 12:30—Michele Janette

The movies have arguably become the dominant form of storytelling in our culture. This course will train students to understand films in three ways: First, we will conduct a historical survey of film as a genre, from its beginnings in silent movies through Classic Hollywood of the 30s and 40s to contemporary cinema. Second, we will practice seeing and analyzing the technical elements that make a film work, like cinematography, editing, and composition. Thirdly, we will apply that technical knowledge through a group project to create a short film. No prior experience in filmmaking is necessary; this is about trying it out! Among the films we will analyze: Eisenstein's *Battleship Potemkin*, Dreyer's *Joan of Arc*, Chaplin's *Modern Times*, Welles' *Citizen Kane*, Del Toro's *Pan's Labyrinth*, Amirpour's *A Girl Walks Home Alone at Midnight*. Students will write one 5-pg paper, a midterm exam, and a final exam, and participate in making a 5-minute original film. K-State 8 Tag: Aesthetic Interpretation.

ENGL 340 Poetry

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

The purpose of this course will be to help students develop their skills in reading and responding to poetry to enhance enjoyment and comprehension of different types of poems as well as to facilitate a critical understanding of what poetry is and how it works. We will read a variety of poems from different time periods and in different forms (including contemporary song lyrics), paying special attention to the relation between the formal elements of poetry and content. We will also give some attention to the changing history of English poetry and poetic forms from the late middle ages to our own day and will conclude the semester by looking in depth at the poetry of one modern American poet. Requirements: a genuine interest in poetry (or in learning about poetry), regular attendance and class participation, a midterm, a final examination, and two short analytical papers (3-5 pages each). 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' *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: TU 9:30-10:45—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 and Historical Perspectives.

ENGL 350 Shakespeare

Sect. B: TU 1:05-2:20—Michael Donnelly

An introduction to Shakespeare's plays and how to read, interpret, and understand them as drama and literature. We will read some representative examples of Shakespeare's comedies, histories, tragedies, and romances, attending primarily to the ways in which Shakespeare's language and design create and convey meaning and evoke audience response, but glancing at contemporary critical approaches insofar as the class finds these interesting. Participation in class discussions emphasized. Two one-hour exams, in-class exercises, one paper; a comprehensive final examination. Text: G. Blakemore Evans, et al., *The Riverside Shakespeare* (Boston, 1997). K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 9:30—Anne Phillips

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. This section of Literature for Children introduces and interprets key texts of children's literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Sect. B: TU 9:30-10:45—Naomi Wood

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. In this course we explore characteristic genres and conventions of children's literature. It is designed to inspire active learning, discussion, and critical thinking. The goal is to empower students to think critically about how and why children's books are the way they are, and to assess the ways books teach and delight. Enrollment is by permission only (for info, see <<http://www.ksu.edu/english/courses/>>). Priority is given to junior and senior Elementary Education majors who 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 355 Literature for Children

Sect. C: TU 1:05-2:20—Phil Nel

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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: TU 1:05-2:20—Kim Smith

Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this older world to be identical to our own. But in our exploration we'll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we'll examine some of the central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises. Course requirements will likely include two short papers, a midterm and a final, as well as much class discussion. ENGL 361 fulfills three credits of the British Literature overlay req. 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 11:30-12:45—Naomi Wood

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

ENGL 381 American Survey 1

Section A: MWF 10:30—Greg Eiselein

American Survey 1 is an examination of American literature from the earliest accounts of colonization to the poems and stories of the Civil War era. Tracing the development of selected literary styles and periods, we will read texts that reflect the variety of cultural and historical experiences in the U.S. from 1492 to 1865. The authors to be studied have been selected for their considerable influence on the

future directions of American life and thought and their ability to startle and compel contemporary readers. Assignments for the course include two exams, a group project, two papers, and several short writing assignments, in addition to active participation and regular attendance. Texts: *The Norton Anthology of American Literature, Beginnings to 1865*, Volumes A & B, and Herman Melville's *Moby-Dick*. ENGL 381 fulfills three credits of the American literature overlay req. or, under certain conditions, either the pre- or post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 382 American Survey 2

Section A: MWF 10:30; Sect. B: MWF 11:30—Tim Dayton

This class is a survey of American literature for English and English Education majors, covering the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. Major assignments: two or three exams and a research paper. This course fulfills (3) credits of the American literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 387 American Indian Literatures

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

American Indian Literatures is a survey course of American Indian literatures in English. However that description does not begin to convey the sheer awesomeness of this course. We'll read about the literatures, histories and cultures of the folks whose land we all stand on. We'll read about resistance, cultural regeneration, and beauty. We'll read about accommodation, assimilation, and activism. No background necessary, just a passion to learn and engage with the best literature in the contemporary canon. Texts will include poetry, fiction, memoir, film, and novels. Requirements include reading quizzes, short papers, a presentation, and a desire to expand your understanding of this place we now call America. Email Dr. Lisa Tatonetti tatonett@ksu.edu with questions. **PS—Future teachers, this course is calling your name.** This course fulfills (3) credits of the American Literature overlay req., the diversity overlay req., or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

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

In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a short collection of well-known fairy tales; a range of short fables; five theory articles; selections from *The Complete Fairy Tales* by George MacDonald; *The Hobbit* by J.R.R. Tolkien; *Stardust* by Neil Gaiman; *The Princess Bride* by William Goldman; and *The Book of Lost Things* by John Connolly. Class discussion is an important component in this student-centered class. Course requirements—in addition to the reading—include several 1-page papers, two essays, and a class presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 399 Honors Seminar: The Power of the Page: Books That Define Us

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

Obtain permission to enroll from the Honors Program in Fairchild 215. Made of little more than paper, glue and ink, books are remarkable objects. Books have heft. They mildew. They smell. They burn. Even more intriguing, the distinct material form of the book shapes not only how we read and write but also how we think. At times, used books are stubborn survivors that have had many lives: they were read, marked, and handed down through generations because intellectually and emotionally they became part of their readers' lives. Thus books as objects tell stories about those that made and those that loved them: from author, illustrator, typesetter, and printer to the publisher, bookseller, and reader. This class explores the fascination with books and the power of the page as agent of intellectual and social change. Specifically, we will look at the ways in which Americans used print culture to define who they were and were not (think, for example, Native Americans and slaves). We will discuss the narratives of stains, doodles, ownership declarations and marginalia, we will study how books are and were made, and we will investigate how bibliophiles hunted down and hoarded books. That is, we will attend to the ways in which books are used as sites to negotiate selfhood and nation, spirituality, gender, class, abolition, difference and belonging. Students will also "adopt" and research a book from special collections at Hale Library and create the exhibition "Belongings: Books that Define Us." Key course requirement: book-loving disposition. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MWF 11:30—Abby Knoblauch

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

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. J: MWF 10:30—Staff; Sect. C: MWF 9:30; Sect. D: MWF 10:30; Sect. E: MWF 12:30—Roger Friedmann; Sect. F: TU 8:05-9:20; Sect. G: TU 9:30-10:45; Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20—Marcella Reekie; Sect. K: MWF 12:30—Daniel Von Holten; Sect. L: TU 1:05-2:20—Han Yu; Sect. M: MWF 2:30—Staff. **Sections J and K reserved for seniors. Permission obtained from English Department, ECS 108, beginning Monday, 7 March 2016.**

Restricted to juniors and seniors in the College of Engineering. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic and sound research techniques, to construct/select and integrate visuals and other document design elements, to produce several written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

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

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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 430 Structure of English

Sect. A: TU 11:30-12:45—Mary Kohn

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

ENGL 435 Linguistics for Teachers

Section A: TU 8:05-9:20—Carol Russell

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

ENGL 440 Graphic Novel

Section A: TU 2:30-3:45—Phil Nel

Paying only scant attention to the medium's history and more attention to its form, this course will focus on the golden age of the “graphic novel,” beginning in the late 1970s and continuing to the present day. K-State 8 Tag: Aesthetic Interpretation.

ENGL 445 The Science Fiction Short Story

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

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

ENGL 455 Exploring Creativity

Section A: TU 11:30-12:45—Danielle Turner

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, a book review, 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, as well as 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—Dan Hoyt

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

ENGL 463 Introduction to Poetry Writing

Section A: MWF 1:30—Staff; Sect. B: TU 9:30-10:45—Traci Brimhall

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

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 9:30—Elizabeth Dodd

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

ENGL 490 Development of the English Language

Sect. A: TU 9:30-10:45—Mary Kohn

This course takes students on a 1,500-year tour of the English language. We will begin by acquiring the linguistic tools necessary for this exploration, and we will use these tools to trace a "family tree" for English. We will then consider the socio-cultural and linguistic factors that changed the English language, and we will identify the historical sources for current prescriptive rules for Standard English. Finally, we will explore the rise of English as a global language and the influence of changing technologies and social structures on the English spoken today. Students will complete two exams, regular homework assignments, and give presentations on regional or global varieties of English. K-State 8 Tag: Historical Perspectives.

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: MWF 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. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 510 Editing, Multimedia, and Professional Writing

Section A: TU 2:30-3:45—Han Yu

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

ENGL 516 Written Communication for the Sciences

Section A: MWF 12:30; Sect. B: MWF 1:30—Staff; Sect. C: TU 1:05-2:20—Danielle Turner

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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: MWF 10:30—Anne Phillips

In English 545, students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature (including books that are often taught across Kansas). We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community. We'll study classic works such as Salinger's *The Catcher in the Rye*, Myers' *Monster*, and Anderson's *Speak*, and also more recent texts. We also will screen the essential teen film, *Rebel Without a Cause*. Along the way, we just might have to read the comic adventure romance that is one of my Top Ten Favorite Books of All Time. Requirements: quizzes, two papers/projects, two midterm exams, and a final. This class is required for secondary education majors, but others are most welcome to enroll. K-State 8 Tag: Aesthetic Interpretation.

ENGL 570 Freedom Now! The Literature of Civil Rights and Black Power, Past and Present

Sect. A: TU 2:30-3:45—Cameron Leader-Picone

This course will examine the Civil Rights and Black Power Movements through both the literature produced at the time, as well as how those movements have been represented in both literature and popular culture in recent years. The course will read novels, plays, and poetry produced as part of the movements, as well as theoretical texts arguing as to the relationship between African American art and politics. In addition, we will examine representations of major movement figures, such as Malcolm X and Martin Luther King, Jr. by contemporary authors, filmmakers and musicians in dialogue with the readings from during the movement. While previous study of the Civil Rights and Black Power eras is welcomed, the class will include readings and screenings to provide historical and political context for the literature and music. Work for the class will include an in class presentation/discussion leading, as well as both a shorter paper and final research paper. This course fulfills three hours of the diversity overlay req., the American literature overlay req., and/or the post-1800 overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Ethical Reasoning.

ENGL 575 Holocaust Literature

Section A: MWF 1:30—Roger Friedmann

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

The required work for this class will include two short reaction papers, quizzes, two in-class exams and a final exam. Some of the well-known authors we will read include Elie Wiesel, Primo Levi, Art Spiegelman, Paul Celan, and Aharon Appelfeld. This course fulfills the Western Heritage requirement for Arts & Sciences majors. It also fulfills three credits of the diversity overlay and/or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 580 World Literature

Section A: MWF 12:30—Staff

ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global 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 625 The Age of Revolutions: Romanticism, 1770-1832

Section A: U 3:55-6:45—Mark Crosby

In the wake of the American and French revolutions, and with the advent of the Industrial revolution, British literary and visual culture experienced a series a seismic change that we now recognize as the *most significant intellectual and artistic movement* of the last millennium. The rapid spread of democratic ideals, the leaps in scientific knowledge, and the philosophical turn from materialism to idealism informed a 'gush of lyric individuality' in authors and artists of the period we retrospectively call Romantic.

The course will begin with the origins of Romanticism in the Enlightenment and the phase of literature and art labeled alternately 'pre-Romantic', 'post-Augustan' and the 'age of sensibility', before embarking upon an analysis of the period from the start of the French revolution in 1789 to the death of Sir Walter Scott and the Test Acts in 1832. We will read a diverse body of literature by a broad range of authors and in a variety of genres (poetry, novels, letters, and non-fiction prose); we'll also consider important aspects of the visual culture (paintings, drawings, and engravings) of the period.

Assessment will comprise an essay and a collaborative Digital Humanities project. No prior Digital Humanities is experience necessary. ENGL 605 fulfills three credits of the British literature req. and, depending on the assignment, for either the pre-1800 or post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650 American Literature 1910-1940

Section A: MWF 1:30—Tim Dayton

This course will examine American literature of the early 20th century through the event most crucial to the century: the First World War. Debated and represented in poetry, fiction, and non-fiction prose years before the US became a combatant nation in April 1917 and for decades after it ended in 1918, the war will provide a focusing device through which we will examine the manners of writing characteristic of the era (the genteel manner, modernism, the hardboiled style, etc.) as well as major political and economic forces that are manifested in culture. We will look at the after-effects of the war in works directly (E.E. Cummings "my sweet old etcetera," for example) concerned with it as well as some indirectly concerned or influenced (T.S. Eliot, *The Waste Land*). The course will thus combine elements of the upper-level survey (we will read a wide range of material characteristic of the period) with a more topical organization (we will use the war and reactions to it as a focusing device). Writers may include Alan Seeger, Edith Wharton, E.E. Cummings, T.S. Eliot, Ezra Pound, Ernest Hemingway, Willa Cather, Langston Hughes, William March, and John Dos Passos. Assignments: two tests, a final, and a research paper; or a midterm, final, and a research paper. This course fulfills three credits of the American literature overlay req. or the post-1800 req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 660 The Brontës

Section A: MWF 11:30—Anne Longmuir

The Brontë sisters' lives are almost as well known as their novels, and they have been subject to a cult of personality ever since readers began making the pilgrimage to Haworth shortly after the publication of Elizabeth Gaskell's *The Life of Charlotte Brontë* in 1857. In addition to examining a selection of the sisters' novels, juvenilia and poetry, this course will interrogate the myths that surround the Brontë sisters. We will consider cinematic and television adaptations of their work and texts that self-consciously "write back" to the sisters' work,

including Jean Rhys's *Wide Sargasso Sea*. Gender, race, and class will be important areas of study, as we investigate different critical approaches to the Brontë sisters' writings. Texts are likely to include *Wuthering Heights*, *Jane Eyre*, *Shirley*, *Villette*, and *The Tenant of Wildfell Hall*. Requirements: two short analytical papers, an annotated bibliography, research paper, and a final examination. This course fulfills three credits of the British literature overlay req. or the post-1800 req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing: Prose Fiction

Section A: TU 1:05-2:20—Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 7 March 2016. In this class we will build upon the basics covered in the introductory creative writing class, emphasizing narrative voice, language, and development of character. Students will hone their critical skills by reading stories written by their classmates as well as fiction by established contemporary authors. Students will generate and substantively revise 30 pages of original fiction. K-State 8 Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing/ Nonfiction

Section A: MWF 8:30—Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 7 March 2016. 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 “Forget Shakespeare! Non-Shakespearean Elizabethan-Jacobean Comedy and Tragedy”

Section A: T 1:05-2:20—Don Hedrick

If you traveled back to seventeenth century London looking for entertainment, would you really want to limit your choice only to plays by Shakespeare? Seriously, folks, Shakespeare's theater rivals were amazing, popular, and influential writers well worth attention, obscured only when Shakespeare was elevated as Britain's national poet. It is time to set things straight, surveying authors as exciting and funny and profound (Marlowe, Jonson, Beaumont, Fletcher, Middleton, Webster, and Ford), with amazing tales: the conqueror of the known world, who used kings as footstools and burned the Koran; star-crossed lovers, doomed not from feuding families, but because brother and sister; a heroine who smokes, swears, dresses like a man, and refuses to marry; a brilliant intellectual who gave up his university life to sell his soul to the devil; a revenger who carries around a skull—of his murdered girlfriend; a whore and two con-men, with a scam business to “manufacture” gold; a grocer couple ordering a play rewritten on the spot, to star their apprentice Rafe; a duchess, secretly married below her class, tortured and driven mad by her own brothers; a comedy so gender-bending that its title means “neither male nor female.” We'll read, discuss, and examine the “dark” comedies and tragedies of the Jacobean era, using selected documentary materials and criticism, looking at them for radical ideas of proto-feminism, religious scepticism, political subversion, and social alternatives. There will be short exercises and reports, one or two hour exams, a shorter and a longer paper (for graduate students more thoroughly researched, suitable for conference presentation), and a final project. This course fulfills three credits of the British literature overlay req. or the pre-1800 overlay req. for English majors. K-State tag: Aesthetic Interpretation.

ENGL 698 Capstone: Murder Most Foul: Post-Colonial Anglophone Detective Fiction (undergraduates only)

Section A: MWF 11:30—Christina Hauck

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. This course is intended for undergraduate English majors who have completed 24 hours in the major. Depending on availability, other undergraduates may enroll. If, as literary critics have commonly asserted, the fictional detective not only uncovers the agent of a heinous crime but also embodies and restores the self-avowed virtues of the society torn apart by the crime, then what role does detection play in post-colonial settings, themselves the site of historical crimes, including land theft, cultural decimation, even genocide? We will begin our investigation of this pressing question with a short unit on nineteenth and twentieth century “classical,” “Golden Age,” and “hard-boiled” detective fiction, theory and criticism. Then we'll travel abroad, reading detective fiction from a number of former British colonies, including (most likely), Ireland, Botswana, Australia, and India. Along the way we'll learn something about the specific histories of British colonization in those diverse and unique countries, their struggle(s) for independence, and their (Anglophone) literary traditions, including, of course, detective fiction. Requirements include active participation in class discussions, 4 short response papers (1- 3 pages each), one short essay (4-6 pages), a presentation, and a research paper or project. This course fulfills three credits of the British literature overlay req., the diversity overlay, and/or the post-1800 overlay req. for English majors.

ENGL 700 Old English

Section A: TU 2:30-3:45—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. This course fulfills three credits of the British literature overlay req. or the pre-1800 overlay req. for English majors.

ENGL 705 Cultural Studies, Now and Then

Section A: TU 9:30-10:45—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 Lauren Berlant, Jack Halberstam, Gayatri Gopinath, and Sara Ahmed alongside excerpts from major figures in cultural studies—Marx, Althusser, Freud, Julia Kristeva, Roland Barthes, Walter Benjamin, Michel Foucault, Homi Bhabha, Paul Gilroy, Judith Butler, etc. Requirements for the course include active participation, a short semiotic analysis, a presentation, midterm, and a final essay.

ENGL 730 Studies in American Fiction: 1800-1865

Section A: MWF 12:30—Jim Machor

This course will examine a variety of American novels and shorter fiction by such well-known "canonical" authors as Herman Melville, Nathaniel Hawthorne, Harriet Beecher Stowe, and Edgar Poe, as well as examples of often overlooked fiction by minority writers (e.g., William Wells Brown, Harriet Wilson) and by the frequently more numerous (and, in their time, more widely read) women authors such as Lydia Child, Maria Cummins, Fanny Fern, and Catharine Sedgwick. Part of our focus will be the forms of these texts to highlight the range, diversity, and historical development of antebellum fiction. But we will also be concerned with the relation between this fiction and its larger cultural contexts, including political and social conditions, ideology, gender, audience, and the literary marketplace. Undergraduates will take a mid-term and final and write two papers (one 3-5 pages, one 8-10 pages). Graduate students will take one exam, do a shorter paper (8-10 pages), write a longer scholarly critical paper (15-25 pages), and probably have one additional participation or bibliographical requirement upon which students will themselves individually decide. This course fulfills three credits of the American literature overlay req. or the post-1800 overlay req. for English majors.

ENGL 755 Materiality and Writing

Section A: T 3:55-6:45—Cydne Alexis

The word "material" opens up many windows into the study of writing practice, theory, and pedagogy. As writers, we all have material preferences when writing: this pen, this table in a café, this window. Material culture studies scholars have labored since the 1970s to prove that these everyday "things" matter in the study of culture. The word "material" can also open up discourse around what is valued by a writer, network of writers, discipline, or writing culture. What are the material consequences of citation styles such as MLA, for example, or many disciplines' emphasis on grammatical prescriptiveness? Questions of materiality also beg us to consider its opposite: what "immaterial" things—such as digital files and folders—are de-emphasized because they aren't tangible? Are we paying enough attention to the role of music and friendship, for example, in the composition process? In this course, we will take a material culture approach to writing in order to take a close look at the material attitudes, cultures, objects, and practices that surround writing (studies). Students can expect digital and traditional projects, multimedia readings, as well as a lot of freedom to play with ideas of materiality, as they intersect with writing.

ENGL 761 CW Workshop: Short Fiction

Section A: W 5:30-8:20 p.m.—Katy Karlin

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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.

ENGL 763 CW Workshop: Poetry

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

Obtain permission from the English Department, ECS 108, beginning Monday, 7 March 2016. 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—Wendy Matlock

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

ENGL 805 Practicum/Teaching University Expository Writing

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

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

ENGL 825 Seminar: Harry Potter and Literary History (graduate students only)

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

In this seminar, we will explore J. K. Rowling's Harry Potter series within 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. Course requirements include active class participation in seminar discussions in class and online, response papers, and a seminar paper (20 pages in length) that engages with the existing critical conversations about Rowling's series.

English 830 Seminar: Race and Citizenship in African American Literature and Culture (graduate students only)

Section A: TU 11:30-12:45—Cameron Leader-Picone

W. E. B. Du Bois's famous description of African American double consciousness linked questions of citizenship and equality with racial identity in the United States. The systemic exclusion of African Americans from full citizenship—by law until at least 1964 and by fact to this day—has generated a dynamic, complex, and beautiful literature considering ideas of belonging, selfhood, home, and nation. In this course, we will read theories of race and identity, historical and legal discussions of race and citizenship, and literary representations of racial subjectivity and community. The beginning of the semester will focus on providing background theory and literature. The rest of the course will focus on the complex questions raised in the post-civil rights era (1965-present) following the removal of explicitly racialized legal structures of exclusion. Authors may include Toni Morrison, Ishmael Reed, Amiri Baraka, Du Bois, Suzan-Lori Parks, Ralph Ellison, Charles Johnson, Colson Whitehead, and others. Students in the class will be expected to lead and participate in class discussion, and to write a seminar paper.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir