

English Department Course Descriptions Spring 2014

www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

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

ENGL 210 Honors English: Holocaust Literature

Section A: MWF 9:30—Roger Friedmann **Obtain Permission from the Honors Program in Leisure 007.** Some may think that the study of literature would be a flawed approach to learning about history, but in this class we will examine the important role memoirs, novels and other literary accounts have played in shaping our cultural memory of the Holocaust when 6 million Jews in Europe were exterminated during the Second World War. We will look at the fictional techniques used not only by novelists but also by those who experienced the horrors first-hand when they wrote their memoirs, which will include Primo Levi's *Survival at Auschwitz* and Elie Wiesel's *Night*. We will also read the following novels about the Holocaust: *Schindler's List* by Thomas Keneally and *The Shawl* by Cynthia Ozick. In addition, our study of the Holocaust will include reading Art Spiegelman's comic book history of his father's Holocaust experience, *Maus*. Students taking this class will be required to write reaction papers to three of the works they read and a research paper on a topic related to the Holocaust as well as participate in classroom discussion and in conferences with their instructor to discuss their research.

ENGL 220 Fiction into Film

Section A: MWF 8:30; Sect. B: MWF 9:30—Staff Why do we often say, "The book was better than the movie"? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction into Film

Sect. C: MWF 10:30—Mark Crosby The End is Nigh! 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. The class will take an 'apocalyptic' theme with texts including Philip K. Dick's "Do Androids Dream of Electric Sheep" (*Blade Runner*), DF Jones's *Colossus*, Cormac McCarthy's *The Road*, and Pierre Boulle's *Le Planete des singes* (*Planet of the Apes*). Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 234 Modern Humanities

Section A: TU 2:30-3:45—Anna Goins In this course we will trace the development and transformation of some of the most important philosophical, literary, and artistic traditions in modern Western culture. The course covers the period from the eighteenth- to late twentieth-century and is divided into three parts, beginning with the Enlightenment where we will explore ideas on human understanding, the formation of society and the nature of the self. The second part of the course focuses on the Victorian period and explores the rise of class-consciousness. During the third and final part of the course, we will look at the emergence of Modernism and Post-Modernism. Throughout the course we will examine literary, visual and musical arts in an effort to understand major styles, periods, and movements, and how cultural output both reflects and influences historical events and ideas. Students will take a mid-term exam and a comprehensive final exam, write one longer paper (3-5 pages) and keep a portfolio of one- to two-page writing assignments. There will also be the occasional short quiz. In-class discussions and group presentations are also required. ENGL 234 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a General Education course and a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 9:30; Sect. G: TU 2:30-3:45; Sect. H: TU 2:30-3:45; Sect. I: TU 3:55-5:10; Sect. J: MWF 8:30; Sect. K: TU 9:30-10:45—Staff The study of fiction, drama, poetry, and possibly nonfiction. Students may write papers, take exams, participate in listserv discussions, or prepare group oral reports while gaining experience in reading, writing, and critical thinking. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Section B: MWF 10:30; Sect. C: MWF 11:30—Cindy Debes In this class, we will look at five different literary genres: short fiction, the novel, poetry, drama, and non-fiction. We will learn terminology and basic concepts for each genre and then apply this knowledge toward understanding literature from a literary perspective. In the process of learning these concepts, we will also learn writing skills that will enable you to support your ideas about the texts we read. Along with required attendance and participation, major assignments may include: quizzes, a paper, midterm and final exams, and a short presentation. By the end of the semester, you will have a greater understanding of different genres as well as a greater appreciation for the literary arts. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors) Section E: TU 8:05-9:20; Sect. F: TU 9:30-10:45—Robin Mosher (**Section F is a Freshman Seminar section intended for first-year students only.**) The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 2:30; Sect. D: TU 8:05-9:20; Sect. E: TU 9:30-10:45; Sect. F: TU 1:05-2:20; Sect. G: TU 1:05-2:20; Sect. H: TU 2:30-3:45; Sect. I: TU 9:30-10:45—Staff Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

ENGL 270 American Literature (non-majors): American Natures: Animals, Cannibals, and Plants Section A: MWF 11:30—Steffi Dippold "Smile O voluptuous coolbreathed earth!"—Walt Whitman. Reading historical and present-day nature writing, this course is designed to introduce students to prose, fiction, poetry, photography, journalism, and activism which take nature and its preservation as

their focus. We will examine how American environments have been seen, analyzed, and utilized and how writers, photographers, artists and activists have imaginatively engaged with environmental thinking and American animals, "cannibals," and plants. Authors to be read include Thomas Harriot, John James Audubon, Mark Catesby, Thomas Jefferson, Meriwether Lewis & William Clark, Walt Whitman, Henry David Thoreau, John Muir, Leslie Marmon Silko, Ansel Adams, Michael Pollan, and Julia Butterfly Hill. ENGL 270 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 270 American Literature (non-majors)

Sect. B: MWF 12:30—Staff In this section of American Literature, we will survey major works of poetry and prose written in the United States during the period following the Civil War up to the Second World War. We will 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. ENGL 270 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285 African American Women Authors (non-majors)

Section A: TU 1:05-2:20—Tosha Sampson-Choma Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. ENGL 285 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 10:30—Carol Franko This course provides students with the opportunity to read classics of world literature from ancient times to the present. Our focus is books that have been considered influential and important to lots of people and books that can be read and re-read with interest and new insights. Probable texts for this section will include Sophocles' *Oedipus the King*; selections from Ovid's *Metamorphoses*; *Beowulf*; Marie De France's *Lais*; Swift's *Gulliver's Travels*; Mary Shelley's *Frankenstein*; Twain's *Huckleberry Finn*; Hurston's *Their Eyes Were Watching God*; Achebe's *Things Fall Apart*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. ENGL 287 is a General Education course and a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 287 Great Books

Sect. B: MWF 1:30—Kim Smith King Arthur and his knights of the round table have been a staple of literature for more than a thousand years. In this course we'll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We'll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. ENGL 287 is a General Education course and a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 287 Great Books

Sect. C: MWF 2:30—Luisa Muradyan Lil Wayne once said "real g's move in silence like lasagna." Almost everyone reading this has been exposed to the literary greats like Shakespeare or Homer however many struggle to identify the literature that is representative of our current time. In this class we will further explore classics of world literature from ancient times to the present. We will constantly be examining what it is that makes these works "great" and asking ourselves who the literary "g's" are in our modern lasagna. The work of this class is to examine what it means to be human in the world of Gilgamesh 4500 years ago, to the modern world of George Saunders. ENGL 287 is a General Education course and a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 295 Television as Literature

Sect. A: 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*, *Once and Again*, *Parenthood*, *Breaking Bad*, and *The Unusuals*, among others. In a group discussion format we consider every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the literary and structural components found in this familiar form of popular culture. Course requirements include watching episodes outside of class, reading television scripts, submitting written work, passing in-class exams and take home exams, and participating in lively group discussions. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section B: MWF 9:30—Stacia Gray **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** ENGL 310 is designed to introduce English majors and minors to the conventions of literary study. Intended as a first course in the analysis of form, style, and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation as well as reading and responding to literary criticism. We will read a wide array of literature from differing periods and genres. Close textual analysis and research that will make up the bulk of the course work. This is a writing intensive course. Active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. D: TU 1:05-2:20 – Christina Hauck **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** A hands-on course for English majors and minors that will teach skills needed in upper-level courses. You will learn to become a better reader and interpreter of fiction, poetry and drama. You will learn how to read, summarize and respond to literary criticism. And you will learn a core set of research skills. Three short essays, one final project, several quizzes and a final examination. Attendance and classroom participation are mandatory. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Sect. E: TU 2:30-3:45—Michele Janette **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October**

2013. In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings will include short lyric poems, Dante's *Inferno* (a narrative, epic poem); Charles Chesnutt's *The Conjure Woman* (African American dialect stories); Maxine Hong Kingston's *The Woman Warrior* (an Asian American fictionalized memoir), as well as reading and watching one of the plays performed on campus during the semester. We will also learn to read and practice styles of professional literary criticism. One of the joys of ENGL 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 a discussion class, and active participation will be expected. A writing intensive course, it includes frequent short assignments, and four longer papers. K-State 8 Tag: Aesthetic Interpretation.

ENGL 315 Cultural Studies

Section A: MWF 12:30—Cameron Leader-Picone This course serves as an introduction to the discipline of Cultural Studies, which examines how structures of power can be understood across cultural forms. During the semester, we will read and apply specific theorists and traditions, such as feminism, Marxism, Queer Theory and others, to specific cultural objects. While there will be certain cultural objects designated for analysis from the beginning of the semester, we will also draw from our contemporary culture to analyze how such theories can be applied throughout our everyday experiences. One of cultural studies' main contributions has been to break down the divisions between popular culture and so-called high culture, we will engage with a variety of mediums, from television to film to literature to popular fiction to music. ENGL 315 is a General Education course. ENGL 315 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: TU 2:30-3:45—Christina Hauck During the first half of the semester we'll study short stories, including a couple of collections, considering the formal elements of fiction and ways that different authors manipulate those elements in order to make the fictive seem real. During the second half of the semester we'll study six short novels by English, Irish, and American writers, considering how the longer more elastic form of the novel enables the fuller development of the fictive world. Requirements: regular attendance, informed participation, reading quizzes, a midterm, a final, a creative project, a short essay, and one presentation. ENGL 330 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 340 Poetry

Section A: TU 11:30-12:45—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 styles (including contemporary song lyrics), paying special attention to the relation between the formal elements of poetry and its 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 mid-term, a final examination, and two short analytical papers (3-5 pages each). English 340 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 10:30; Sect. B: MWF 11:30—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 widely valued now for some four hundred years. 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" in performance, and to his historical context and contemporary relevance. Responsibilities include short quizzes and exercises and group projects, two short papers (one substitutable by a performance option), and two exams. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 11:30 – Staff **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** This section of Literature for Children is designed to introduce major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature and culture. Components of the course include picture books, fairy tales, poetry, fantasy, and realism, among others. Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Section B: MWF 12:30; Sect. C: MWF 1:30 – Phil Nel **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** Priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. This section of Literature for Children is designed to introduce major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature and culture. Components of the course include discussion of picture books, fairy tales, poetry, fantasy, and realism, among others. When available, syllabus will be here:

<<http://www.ksu.edu/english/help/choose.courses.html>>. ENGL 355 is a General Education class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Section D: TU 8:05-9:20 – Anne Phillips **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** This section of Literature for Children introduces key texts of children's literature and offers ways of reading more deeply into them. The course includes units on picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, a picture project/essay, one additional paper/project, two midterm exams, and a final exam. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: MWF 11:30; Sect. B: MWF 12:30—Kim Smith Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this older world to be identical to our own. But in our exploration we'll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we'll examine some of the

central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises. Course requirements will likely include two short papers, a midterm and a final, as well as much class discussion. ENGL 361 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 11:30-12:45—Deborah Murray A survey of representative British authors since the late 17th century. We will consider their works in terms of form and historical context. Our goal is two-fold: familiarity with a canon of British literature and further practice in literary analysis and interpretation. Success in this course depends upon careful reading and participation in discussions. Methods of assessing students' learning include three essay exams and one short paper. ENGL 362 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 2:30—Steffi Dippold Looking at texts from the encounter to the civil war, this course will survey the multi-voiced and multi-ethnic nature of early American literature(s). We will explore a wide variety of textual, visual, and materials responses to and from the New World, such as native trickster tales, records of travel and exploration, material culture, journals of spiritual self-examination, hymns, Puritan poetry, pamphlets, secret diaries, captivity narratives, revolutionary declarations, slave narratives, ballads, short-stories, novels, and paintings. We will also identify when and how a specific stripe of U.S. literature asserted its claim to the term "American." ENGL 381 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 11:30-12:45; Sect. B: TU 1:05-2:20—Lisa Tatonetti ENGL 382 introduces students to some of the major themes, movements, and authors in American Literature from 1865 to the present. In this course we will consider both texts and contexts as we try to better understand the readings and the specific historical situations out of which they arose. Throughout the course we will ask, how is the "American" constructed in US Literature? Who is an American citizen? Who is included or excluded by each text and why? What are "American" identities? To answer these questions, we will play close attention to the lenses through which the authors, the characters, and we the readers, construct our realities, including those of race, gender, class, sexual orientation, (dis)ability, age, religion, and region. Req. include weekly reading, weekly quizzes, two exams, and a series of papers. In addition, engaged participation and dedicated reading will be essential class components. The central course text will most likely be *The Heath Anthology of American Literature*. ENGL 382 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 389 The Monsters Within Latina/o Literatures

Section A: MWF 2:30—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 survey of U.S. Latina/o literature from the 19th century to the present 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, midterm exams, and two short essays. ENGL 389 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. It is also a General Education course. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: MWF 11:30—Carol Franko In Fable and Fantasy we will read tales that reach for the distinctive blends of fun and seriousness found in this kind of literature. Themes of metamorphosis, quest, fate, and the mingling of nature and magic will recur in stories of different tones (humorous, adventurous, ironic, grim, and back to humorous). Our texts include: Apuleius' *The Golden Ass*; Tolkien's *The Hobbit*; Sean Heaney's translation of *Beowulf*; John Gardner's *Grendel*; Ursula K. Le Guin's *A Wizard of Earthsea*; Octavia E. Butler's *Wild Seed*; Megan Whalen Turner's *The Thief*; and Terry Pratchett's *Wyrd Sisters*. We'll also read a number of short works including modern fables with fantasy elements (by Franz Kafka, Virginia Hamilton, John Brunner, Seth Seppala, and Kelly Link). Students will take quizzes, write three short response pieces and two short analytical essays (one featuring a creative/analytical option), participate in leading discussion, and take a final exam. ENGL 390 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 390 Fable and Fantasy

Section B: TU 11:30-12:45—Joe Sutliff Sanders Little girls who talk to wolves, master thieves, and ancient trinkets that mean more than they seem: what kind of power do these old tropes still have today? How have they changed over time, and what changes are necessary for them to remain relevant? We'll look at books that love fantasy blindly as well as books that critique fantasy while they show their love for it. We'll also think about how fantasy changes when it becomes a video game or a film. Through quizzes, papers, and a team research project, we'll figure out how to talk and write with insight about ugly princes and lovely monsters. ENGL 390 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 399 Honors Seminar: The Literature of Rock and Roll

Section A: TU 2:30-3:45—Dan Hoyt **Obtain Permission from the Honors Program in Leasure 007.** If rock and roll is designed to be loud, fast, and danceable, how can it be reconciled with literature, which is too often perceived as quiet, slow, and sedentary? What happens when the two forms come together? In this class, we will attempt to find out: to discover something about rock and roll, about literature, and about the confluence of the two. We will have a substantial workload each week, and we will read and discuss everything from music criticism to novels to personal narratives. Although we will touch on the history of rock and roll, our texts will often explore the "alternative" movements of rock from the 1970s through today. Possible texts include *Mystery Train* by Greil Marcus, *Great Jones Street* by Don DeLillo, *Stone Arabia* by Dana Spiotta, and *Our Band Could Be Your Life* by Michael Azerrad. During the semester, students will read a great deal, complete a variety of creative exercises, take a quiz every day, participate in discussion every day, write a creative/critical term paper, and perhaps even form their own punk bands. That last item is neither a typo nor a joke. However — in the spirit of punk — no musical training or skill is required for this class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MWF 9:30—Dave Smit Since this is a writing course, you will write. We will focus on how writing changes depending on purpose, genre conventions, audience, discourse community, and context. You will write five major papers, each one with a different purpose, style,

and audience. You will also do a number of exercises and take a number of quizzes on style, rhetoric, and the material you need to know in order to write certain genres well. Occasionally, we will talk about how to teach the material you are engaged in, but this is not a course in pedagogy; it is a writing course. There will be no exams.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Sect. B: MWF 9:30; Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30; Sect. F: TU 8:05-9:20; Sect. G: TU 9:30- 10:45, Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20; Sect. J: MWF 12:30; Sect. K: MWF 10:30—Staff **Department permission required for sections J and K, obtained from English Department, ECS 108, beginning Monday, 21 October 2103.** 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; Sect. D: MWF 12:30; Sect. E: MWF 12:30; Sect. F: MWF 1:30; Sect. G: MWF 1:30; Sect. H: TU 9:30-10:45; Sect. I: TU 11:30-12:45; Sect. J: TU 1:05-2:20; Sect. K: TU 2:30-3:45; Sect. L: MWF 2:30; Sect. M: MWF 2:30—Staff **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 435 Linguistics for Teachers

Section A: TU 8:05-9:20—Carol Russell This course will acquaint prospective teachers of secondary English and those with a concentration in English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they continue to be used; how language and culture are related; and how linguistics can be used as a pedagogical and diagnostic tool in the classroom. This is not a methods course, but it will give you a considerable amount of information regarding how the scientific study of language can be brought to bear in the English classroom. Four tests, one paper, one project, and journal writing. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

ENGL 450 Women and Television

Section A: W 5:30-8:20—Ann Reckling A study of female characters in television comedies from 1950 to the present. From the inside of a sitcom we examine the architectural touchstones of classic comedy, such as hard and soft comedy, character types and predicaments, setups and punchlines, stage business and mannerisms. From the outside of a television show the course introduces students to critical analysis of well-known female characters and the ways they uphold and subvert cultural mores in the context of domestic comedies, workplace comedies, feminism, and post feminism. Texts include a guide to writing television comedy, critical essays on feminist and post-feminist implications in popular culture, teleplays, transcripts, and produced episodes. Students are required to attend screenings, participate in class discussions, complete creative and analytical writing projects, make presentations, and pass exams. Being willing and able to speak aloud in every class is necessary, as active verbal participation is a significant component of one's grade. ENGL 450 fulfills the Diversity overlay req. and is also a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 1:05-2:20—Deborah Murray Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of "flow." We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings. Students will also be expected to attend lectures and/or performances on the K-State campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will do an informal presentation at the end of the semester. The instructor will help you to choose your topic and design your project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction Fiction Writing

Section A: MWF 1:30; Sect. B: MWF 2:30—Katy Karlin In this class, you will become a better writer, reader, and critic of the short story. You will write two short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative- writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short- story form. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: MWF 12:30; Sect. B: MWF 1:30—Stephanie Kartalopoulos The course is just as the title suggests, an introduction to poetry writing. That is, we'll focus on imagery, metaphor, meter, tone, concrete detail, and other elements vital to good poetry, and the poetry assignments will provide an opportunity for writers to use these fundamentals. Additionally, there will be much discussion of contemporary poetry, occasional quizzes over the readings, and specific assignments to give students practice with the fundamentals. While no particular experience in writing poems is necessary, students should genuinely enjoy reading and writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 9:30—Staff A practical introduction to creative nonfiction or what can be called "the literature of fact." Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, but in the service of rendering factual, literally accurate prose. K-State 8 Tag: Aesthetic Interpretation.

ENGL 469 Shakespeare for Creative Writers

Section A: W 5:30-8:20—Don Hedrick and Katy Karlin For the last 400 years, writers have drawn inspiration from Shakespeare. In this class, we will discuss how creative writers can use Shakespeare in various ways to inform their own work. What does he teach us about character, about plot and narrative technique, about language play and linguistic turns such as hyperbole and metaphor, about dialogue, about rhetoric and debate? We will study closely at least two plays and several poems, and in addition some contemporary treatments and adaptations of

Shakespeare, including recent film. We will also look at some works that inspired Shakespeare in his development as a writer. In addition to regular writing exercises, students will take weekly quizzes, do two creative projects and give one class presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 485 Writing for the Web

Section A: MWF 11:30—Han Yu As students move from an academic setting into real world work environments, their writing will need to succeed not only in conventional settings but also in a web environment. ENGL 485 welcomes students who are just beginning to learn about web design and who are not afraid to take initiative and experiment while developing skills in constructing blogs and other personal websites, small business homepages, and, perhaps, more mainstream web resources. Along the way, they will respond to readings, evaluate existing web resources, and design individual projects. This is hands-on, concrete, student-centered learning that will promote creativity and also provide practical skills. K-State 8 Tag: Aesthetic Interpretation.

ENGL 490 Development of the English Language

Section A: MWF 11:30—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. For further directions on how to apply, see http://www.k-state.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. For further directions on how to apply, see http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman Individually guided study in which the student will formulate and explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of tutorial instructor required. For further directions on how to apply, 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. For further directions on how to apply, see http://www.k-state.edu/english/courses/English_independent_study_application.pdf

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

Section A: TU 1:05-2:20—Kara Northway This hands-on, interactive course is designed for those who like to write and want to gain insight into the strategies of effective writers. You will learn to tutor others and to improve your own writing craft by working one-on-one with students as you apprentice in the Writing Center. We will also have guest speakers and examine a wide variety of writing related issues, such as the dynamics of the tutorial session, the writing process, rhetoric, grammar, revision, ESL issues, working with adult learners, and writing in the disciplines. It 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. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: 2 formal essays, a team project, a presentation, a journal, observations and an internship in the Writing Center, and a final exam. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: MWF 9:30; Sect. B: MWF 10:30—Staff **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** ENGL 516 prepares science students to gather, use, and present scientific information in a professional setting. Students learn to communicate with a professional audience on topics related to their disciplinary study or professional interest. Specific genres learned include memos, letters, proposals, reports, and more. Students are also engaged in research, visual communication, and oral presentations.

ENGL 545 Literature for Adolescents

Section A: TU 1:05-2:20—Joe Sutliff Sanders In this course, students will gain a sense of the shape of the field of literature for middle-school and high-school students and experiment with ways to approach that literature critically. We will read broadly in styles and genres of the literature, and students will pursue their own interests in the field by selecting from a broad array of classic young adult novels to supplement the readings we do as a class. We will also explore theoretical approaches to the literature through short readings, instructor lectures, and class discussion. Through quizzes and papers, students will engage with scholarship on the field and interrogate the ideological underpinnings of both the literature and the scholarship. ENGL 545 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 570 Law, Politics, and Literature: Indigenous Law and Literature

Section A: T 3:55-6:45—Lisa Tatonetti Let me say up front: this course is going to be unquestionably awesome! Our hands will get dirty and our minds expanded (and sometimes blown) as we read through the actual documents--treaties, speeches, proclamations, and plans for secret coups--the undergird key moments in U.S. and Canadian Indigenous history. We'll encounter traitors, lies, and murder most foul. We'll read about Indigenous rebellions, covert resistance and, in the process, learn more about the Indian Removal Act, the U.S. government's illegal overthrow of Hawaii's monarchy, the Indian Act (which overnight, disenfranchised Native women in Canada), and more. This is a class you can't miss. Requirements: enthusiasm, short papers, an annotated bibliography, quizzes, final project. T 3:55-6:45 Questions? Email Dr. Tatonetti: tatonett@ksu.edu. ENGL 389 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Ethical Reasoning and Responsibility.

ENGL 580 African Literatures

Section A: TU 9:30-10:45—Anne Phillips This semester, ENGL 580 will feature significant works written by African authors. You will learn that Africa is a vast and incredibly diverse continent that faces many challenges. We'll focus in part on works from South Africa, including Alan Paton's *Cry, the Beloved Country*, Alex LaGuma's *Time of the Butcherbird*, J. M. Coetzee's *Disgrace*, Nadine Gordimer's short fiction, and other works. Nigerian literature will also be featured, including works by Chinua Achebe, Ben Okri, Wole Soyinka, and Chimamanda Adichie. We'll also "travel" to West Africa, Libya, South Sudan, and Zimbabwe in our readings for the semester. We'll read and discuss works by African authors that are regularly taught in Kansas public schools. Req.: participation, reading quizzes; two projects/essays; two midterms, and a final. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 599 Special Research in English

Section A: TBA—Karin Westman Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken.

ENGL 605 The Canterbury Tales in Context Section A: TU 2:30-3:45—Wendy Matlock The editors of the *Longman Anthology of British Literature* assert, "the major work of Chaucer's maturity, *The Canterbury Tales*, founds an indisputably English tradition." In order to determine the poem's foundational role, we will immerse ourselves in the culture of the late fourteenth century with Anya Seton's novel *Katherine* (1954) about Katherine Swynford, Chaucer's sister-in-law and John of Gaunt's third wife, and *The Book of the Duchess*, Chaucer's poem written for John of Gaunt on the occasion of his first wife's death. We will then familiarize ourselves with select *Tales* before reading from Chaucer's source materials, including Boccaccio's *Decameron* and the *Romance of the Rose*. Finally, we will explore how Chaucer's contemporaries, including the Pearl-Poet, William Langland, and John Gower, responded to the same cultural context in order to decide whether Chaucer's work really does provide a foundation for English literature. Requirements include active participation, several short papers (2 pages), an annotated bibliography, a presentation, a research paper (8-10 pages), and a final exam. ENGL 605 fulfills three credits of the British Literature req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 635 Downton Abbey in Context

Section A: T 7:05-9:55—Karin Westman Why has the television series *Downton Abbey* (2010-2014) been so successful? We'll try to answer this question by considering a variety of related issues, including genre, narrative form, audience, marketing, gender, and fan culture as we read and view a wide range of texts. We'll begin with literary antecedents such as Austen's *Pride and Prejudice*, Forster's *Howards End*, Barker's *Regeneration*, Waugh's *Brideshead Revisited*, Ishiguro's *Remains of the Day*, and Heyer's *Frederica*. We'll next turn to the influence of heritage film and other television series, including the iconic adaptation of *Pride and Prejudice* (A&E, 1995) and the series *Upstairs, Downstairs* (1971-1975). We'll conclude by looking into the fan response to *Downton Abbey* and its appearance in popular culture, both in print and online, as well as the popular fascination with re-living that period of British history (the reality television show *Manor House*, the fashion of Ralph Lauren). Throughout, we'll be considering the relationship between the historical setting for the series (England from 1912 into the 1920s) and the transformation of that history into art. Our over-arching goal will be to map the complex intersection of literary and cultural concerns that both create and perpetuate this popular and award-winning series. Requirements for all students: active participation in class discussions, weekly postings to an online message board, response papers, a short paper (4 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7- 8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles or of a book-length study about one of our authors (4-5 pages in length), and a one-page abstract of the longer paper. ENGL 635 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 645 19th Century American Literature

Section A: TU 9:30-10:45—Jim Machor This course will examine the wide and diverse range of American fiction from the nineteenth-century, including selected works by canonical writers such as Hawthorne, Melville, Poe, Twain, Norris, Chopin, and James. Since important short stories and novels were written by figures less known today-- often minority and women writers such as Charles Chesnut, Mary Wilkins Freeman, Catherine Sedgwick, and Harriet Wilson--we will also be devoting attention to such neglected fiction both for its impact on the transformations in nineteenth-century fiction and its connections to the "major" writers. While attending to literary form and content, we will seek as well to place these texts within their larger social contexts to reach some understanding of the relation between cultural conditions and the changing contours of American fiction. Undergraduates will take a mid-term and a final exam and do one short (3-5 pp.) paper and one longer (8-10 pp.) paper. Graduate students will take the final, do an 8-10-page paper and a longer 15-20-page paper, and (probably) have one additional requirement. ENGL 645 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 660 Ralph Ellison

Section A: MWF 11:30—Cameron Leader-Picone Despite only publishing one novel and a pair of short story collections during his life, Ralph Ellison stands as one of most important authors in the African American literary tradition. This course will engage with the range of his work as critic, short story writer and novelist. During the semester, we will read his novel *Invisible Man*, as well as the documents that make up his second, incomplete, novel *Three Days Before the Shooting* (including the sections of it published as the "novel" *Juneteenth*). In addition to Ellison's writings, we will read key pieces by his peers, like James Baldwin and Richard Wright, as well as writers influenced by his work (such as Colson Whitehead). The course will include shorter and longer essay assignments but will include no exams. Come and join me as we read some of the most exciting and interesting writings in the African American literary tradition. ENGL 660 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing/Fiction

Section A: U 7:05-9:55 p.m.—Dan Hoyt **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshoping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome

but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 663 Advanced Creative Writing/Poetry

Section A: TU 11:30-12:45—Elizabeth Dodd **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** This course will combine extensive reading of contemporary poetry, study of form and technique, and workshop discussions of student work. Together we will read poems by Visiting Writer Suzanne Roberts, essays about contemporary poetry from KSOL and Donald Hall's edited collection, *Claims for Poetry*, and student poems. Course requirements will include 6-7 poems written and revised; written and oral peer critiques, and (for graduate students) a written review of a poetry collection published in the last 10 years. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 Introduction to the Digital Humanities: Humanities, Computing and Digital Editing

Section A: MWF 1:30—Mark Crosby

Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013. We live in a digital age and much of what we write, research, and communicate relies on digital mediums. In this course, we'll explore the possibilities of using digital mediums for literary scholarship. We will begin with readings in the history and theories of textual criticism and editing before examining the theories and practice of editing visual and verbal texts in a multi-media digital environment. Students will research and evaluate major digital humanities projects, such as the Rossetti Archive, Whitman Archive, and Blake Archive. Students will also edit Wikipedia articles, blog about their DH experiences, construct a hypertext resource site or database in a field of interest, and learn the practical skills and tools necessary to produce an electronic edition of a text that can be further developed beyond the course. Students will be strongly encouraged to collaborate on projects. Knowledge of digitizing images and texts, encoding languages, or web design is NOT a requirement; we will have technical experts on hand to teach these skills and to assist students in creating their websites. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Performing the Middle Ages

Section A: TU 11:30-12:45—Wendy Matlock **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** The 21st century constantly performs the Middle Ages, whether at a Medieval Times restaurant, on a gaming platform, or by calling something "medieval." This class will ask whether the past can come alive in these performances or whether such efforts undermine our ability to see the past as distinct from the present. To help us consider this conundrum, we will sample modern performances of the medieval in works like *Game of Thrones*, *A Knight's Tale*, Disney's *Robin Hood*, and *Monty Python and the Holy Grail* while reading narratives from the Middle Ages that continue to appeal to modern readers. Such texts include romances by Marie de France and Chrétien de Troyes, poems by Geoffrey Chaucer, and anonymous morality plays and ballads. Requirements include active participation in class discussions, response papers, a short paper (5 pages), a longer research paper (10 pages), and a final exam. ENGL 698 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 710 The Writings of Early Modern Women

Section A: U 3:55-6:45—Kara Northway Chaucer's Wife of Bath claims that if women had written stories, they would have written about men's wickedness, but was that the case for the earliest female authors? This course will chart women's varied relationships to writing as readers, patrons, and authors in the 1500s and 1600s. How did early women writers choose to fashion their identities as authors, and what were the cultural and political attitudes toward their writing? How did material issues like handwriting affect how women wrote? We will explore a broad range of women's public and private writing: not only fiction, poetry, and drama by writers such as Elizabeth Cary and Mary Wroth, but also letters, diaries, speeches, and embroidery. Course requirements include a significant amount of practice in critical reading and writing through active class participation, short response papers, a research paper, a class presentation, a final exam, and a project exploring the library's extensive special collection of early recipes by women. ENGL 710 fulfills the Diversity overlay req. and three credits of the British Literature overlay req. for English majors.

ENGL 725 African-American Children's Literature

Section A: MWF 10:30—Phil Nel Examining children's and young adult literature from the nineteenth through twenty-first centuries, the course asks: How do we define African American Children's Literature? On what is the African American-ness predicated? (The author's cultural background? Specific literary or cultural traditions within the text? If the "-ness" depends on the book representing "the Black experience," how might we define that experience?) How does the publishing industry shape the field of African American Children's Literature? (Why so much realism and historical fiction and so little fantasy, science fiction, and graphic novels?) Finally, how has African American children's literature developed? In 1932, Langston Hughes wrote that overcoming a "racial inferiority complex" was "one of the greatest tasks of the teachers" of black children; in 1965, Nancy Larrick lamented "the All-White World of Children's Books"; in 2010, Jerry Pinkney became the individual African American to win the Caldecott Medal. Where is African American children's literature now, and where is it going? ENGL 725 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors.

ENGL 753 Conversations in Composition

Section A: TU 1:05-2:20—Abby Knoblauch In 1974, the Executive Committee of *Conference on College Composition and Communication* adopted a resolution entitled "Students' Right to Their Own Language," (SRTOL) which states "We affirm the students' right to their own patterns and varieties of language—the dialects of their nurture or whatever dialects in which they find their own identity and style." That was forty years ago, and yet the conversation over the role of dialect in academia continues. Should students be allowed or encouraged to write in their home dialects within the college writing classroom? What are the implications of denying this right? Of supporting it? Is it a right at all? This is just one of the major conversations within the field of Composition and Rhetoric that students in this course will engage. We'll also read scholars discussing (often debating, sometimes politely, sometimes not so much) the role of cultural studies in the college writing classroom, the relationship between "personal voice" and "academic voice," the impact of the instructor's own political ideology, literature's place (if any) within in the composition classroom, and whether or universities should require first-year writing courses at all. We'll engage the debates surrounding whether or not writing can be *taught* at all, and, if it can, *how*? How do people learn to write? Is there such a thing as "the" writing process? What is the impact of social positionalities and identities on that process? Is there such a thing as "academic writing"? Who are we excluding when we teach writing within the academy? It's questions such as these that will keep us engaged throughout the semester. This course will be particularly useful for students in Composition and Rhetoric, but also for students interested in the role of writing in the university, those who are currently teaching college composition or might in the future, those interested in the politics of education, and those who wonder why in the world we teach writing the way that we do. On the fence? Ask yourself this: do you

ever write anything? Yes? Then you're going to like this class. Students will write two brief essays, an annotated bibliography, and a longer essay (around 20 pages) and will contribute to regular message board posts and lively in class discussions.

ENGL 759 Studies in Technical Communication

Section A: MWF 12:30—Han Yu ENGL 759 addresses the different and multiple needs of students interested in technical communication. The class discusses the history, central theories, and major issues in technical communication, such as usability studies, visual design, and the communication needs of diverse audiences. Students read and reflect on (through writing and discussion) scholarly articles in the field and conduct a technical communication client project.

ENGL 765 CW Workshop: Advanced Creative Nonfiction

Section A: TU 8:05-9:20—Elizabeth Dodd **Obtain permission from the English Department, ECS 108, beginning Monday, 21 October 2013.** This writing workshop offers advanced practice and discussion of literary nonfiction. Together we will read Visiting Writer Suzanne Roberts' memoir, *Almost Somewhere*, a collection of *Best American Essays*, and student work. Course requirements will include 2-3 essays, written and oral peer critiques, and (for graduate students) a written review of a nonfiction book published in the last 10 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 790 History of the English Language

Section A: MWF 9:30—Mary Kohn This course analyzes the cultural and historical contexts, as well as the linguistic processes, that produced the many varieties of English found across the globe today. We will begin with an introduction to various linguistic tools and concepts. We will then use these concepts to trace the roots of English from Indo-European to the earliest English language texts. Our exploration of Old English will include a study of the cultural context that led to written English. We will also identify structures of Old English that are still found in Modern English. In the Middle English period we will consider how war, conquest, and political upheaval altered not only spoken English, but written traditions as well. We will explore the development of Modern Prescriptivism, as well as developments in grammar and pronunciation in the Early Modern Period. Finally, we will consider the rise of English as a global language, whether changes in technology influence future directions in English, and how changes in socioeconomic structures potentially influence the future development of English.

ENGL 795 Literary Criticism

Section A: TU 11:30-12:45—Greg Eiselein Literary Criticism is a survey of Western literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course in the history of ideas—specifically, ideas related to the theory and criticism of literary texts. The course begins with a survey of major figures in the development of literary theory. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to the historical and social contexts. This survey will include Plato, Aristotle, Longinus, Augustine, Maimonides, Sidney, Kant, Coleridge, Arnold, Nietzsche, and Du Bois. This survey should provide a basic frame of reference from which to understand and assess the contemporary theoretical and critical scene. The second half of the course covers developments in the twentieth century, including feminism, Marxism, psychoanalysis, formalism, structuralism and deconstruction, phenomenology and reader-response theory, queer theory, postcolonialism, and postmodernism. Special emphasis will be given at the end of the course to emerging trends in twenty-first century literary criticism. The course is open to juniors, seniors, and graduate students. Course requirements include a midterm and final examination, four short papers (3-6 pages), some short and informal writing assignments, active participation and class attendance. Text: *The Norton Anthology of Theory and Criticism*, 2nd edition, ed. Vincent B. Leitch.

ENGL 797 Professional Writing Internship

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

ENGL 805 Practicum/Teaching University Expository Writing

Sections A/B/C/D: M 3:30-5:50—Abby Knoblauch, Stacia Gray, Cindy Debes, Anna Goins, Cameron Leader-Picone Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program.

ENGL 825 Seminar: The Other 18th Century (Graduate students only)

Section A: T 3:55-6:45—Bonnie Nelson An exploration of the social, domestic, political, and literary roles of women in Restoration and 18th-century England as depicted in novels, plays, political writings, and conduct literature of the period. The course's main objective is to introduce students to lesser-known but significant women writers (rediscovered in the past few decades) whose contributions to the development of the novel and the development of the drama are especially important. We will read novels by Fanny Burney, Elizabeth Inchbald, Sarah Scott, and Mary Hays, the direct predecessors of Jane Austen and the Brontes. We will look at the first English novel for children-- *The Governess* --by Sarah Fielding (Henry's sister!) and an early example of creative non-fiction --Wollstonecraft's haunting *Letters from Sweden*. We will read the work of female dramatists very popular on the 18th-century stage and also some political writers such as Mary Astell, Mary Wollstonecraft, and Mary Hays. We will see, too, a backlash against budding feminism at the end of the eighteenth century not only by males who labeled the early women writers "unsex'd females," but also by women, who, by religious conviction or fear of change, sought to keep women in the domestic sphere. Requirements: short essays on our shared readings; oral presentation; final; seminar essay (article length) on area of interest for student. Accepted for Graduate Certificate in Women's Studies.

ENGL 830 Seminar: The First World War and American Literature and Culture (Graduate students only)

Section A: W 7:05-9:55 p.m.—Tim Dayton This seminar will focus on American poetry in relation to the First World War. The war was the subject of a massive outpouring of poetry: over 300 volumes of poetry dedicated to the war in whole or in significant part were published by 1920. After 1920 a reaction to the war set in, the famous "disillusionment," which occasioned a much smaller but cultural significant response. We will read some history, in order to make sure everyone is aware of the basic background to American involvement in the war; some non-literary prose of the day, in order to see the various arguments for and against American involvement; and a lot of poetry, ranging from marginally competent verse through to high modernism. Students also enrolled in 695 this semester may want to coordinate their

digital humanities project with their project in this seminar.
ENGL 899 Research in English
Section A: TBA – Tim Dayton