

English Department Course Descriptions - Fall 2012  
www.ksu.edu/english/courses

**ENGL 030 Writing Laboratory**

Sect. 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: The Literature of Work**

Sect. A: MWF 1:30—Donna Potts

**Obtain Permission from the Honors Program in Leasure 007.** This course asks students to examine the meaning and purpose of work. Whether we choose our life's work for self-fulfillment, social justice, power, status, sheer survival, or some combination, we establish a particular relationship with the human community by means of work. We'll examine arguments about how workers should be compensated for what they do, how we regard various occupations, what constitutes exploitation, and even how to define "work." Students will be asked to submit guided journal entries, personal narratives (about their own work, or work they've observed first-hand), an annotated bibliography, an interview and critical essays.

Texts: *Literature and Work*, Thomas M. Kitts; Pete Jordan, *Dishwasher: One Man's Quest to Wash Dishes in All Fifty States*; Barbara Ehrenreich, *Nickel and Dimed*

**ENGL 210 Honors English: The Great Game**

Sect. B: TU 9:30-10:45—Mark Crosby

**Obtain Permission from the Honors Program in Leasure 007.** 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 and the novels of John Le Carré and Robert Ludlum, the shadowy world of espionage, or what Rudyard Kipling referred to as 'the Great Game,' captivates the popular imagination. TV shows like *Alias* and *24*, Hollywood movies such as the James Bond, Jason Bourne, and *Mission Impossible* series and *Salt* – an Angelina Jolie thriller about a network of Russian sleeper agents infiltrating the White House that was, coincidentally, released in 2010 – evince our cultural fascination with spies.

In this course, we will focus on 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 opinion pieces, 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 long essays and several shorter assignments. You will also be required to keep a blog on reading and writing practices.

**ENGL 220 Fiction into Film**

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

Have you ever heard anyone say, "the book is always better than the movie?" Is the saying true? We'll find out together as we explore literary texts and their film adaptations. In Fiction Into Film, we will study literature by looking at different works of fiction and the films based on these works. We'll look at both story and film with a critical eye, exploring how each piece works within the constraints of its own genre as well as how the different "texts" create meaning. This exploration will be assessed through quizzes, exams, papers, various homework assignments, attendance, and participation in class. By the end of the course, you will have developed stronger analytical and critical thinking skills, knowledge of literature and film genres, and your own answer to the question: "Is the book always better than the movie?"

**ENGL 220 Fiction into Film**

Sect. C: MWF 12:30—Abby Knoblauch

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.

**ENGL 230 Classical Humanities**

Sect. A: TU 9:30-10:45—Phillip Marzluf

An introduction to the literature, history, philosophy, art, architecture, rhetoric, and scientific thinking of Ancient Greece and Rome. We will read and discuss a wide range of texts that span nearly 1000 years, exploring such issues as what the Greeks and Romans thought about gods, foreigners, love, language, and their own societies.

Some of the writers whom we will explore will be Homer, Sappho, Herodotus, Gorgias, Sophocles, Plato, Cicero, Horace, Marcus Aurelius, and St. Augustine. Through slide presentations, videos, and assigned readings, we will also examine classical vase painting, sculpture, and architecture. Finally, we will look at how the Greeks and Romans are still an important part of American culture. Assignments will include quizzes, a creative project, a midterm and final exam, as well as two papers.

### **ENGL 234 Modern Humanities**

Sect. A: TU 11:30-12:45—Mark Crosby

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 two mid-term exams and a comprehensive final exam, write one longer paper and keep a portfolio of one- to two-page writing assignments. You will also be required to keep a blog on your reading practices. In-class discussions are also required. English 234 is a General Education course and a Primary Texts course. It will also satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements.

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

Sect. A: MWF 8:30; Sect. B: MWF 11:30; Sect. C: MWF 12:30; Sect. D: MWF 2:30--Staff

Sect. G: TU 1:05-2:20—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.

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

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

The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam.

### **ENGL 253 Short Story (non-majors)**

Sect. A: MWF 8:30--Staff; Sect. B: MWF 10:30; Sect. C: MWF 11:30—Christina Hauck; Sect. E: TU 8:05-9:20—Staff; Sect F: TU 11:30-12:45--C. Russell; Sect. G: TU 1:05-2:20; Sect. H: TU 2:30-3:45--Ann Reckling

Study of short stories from world literature with emphasis on American, British, and Continental.

### **ENGL 253 Short Story (non-majors)**

Sect. D: MWF 12:30—Dan Hoyt

In this class, we will examine the literary form of the short story. Although we will read work from many time periods and many parts of the world, we will put a particular emphasis on the contemporary American short story, an art form that often takes readers into familiar-seeming settings and then makes those places fresh and new. In this class, we might stomp around in George Saunders's satirical amusement parks or Kelly Link's zombie-infested convenience stores, and as we go, we will strive to admire and to interpret our new surroundings. We will read a great deal, have class discussions every day, write an essay or two, do a variety of in-class writing exercises, and have a midterm and a final. This section of ENGL 253 is a Freshman Seminar. Enrollment is open to first-year students only.

### **ENGL 260 British Literature**

Sect. A: MWF 10:30—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.

### **ENGL 270 American Literature (non-majors)**

Sect. A: MWF 9:30—Roger Friedmann

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 read works by Mark Twain, Emily Dickinson, Henry James, Kate Chopin, Edith Wharton, Upton Sinclair, Willa Cather, Robert Frost, Ernest Hemingway, Zora Neale Hurston, William Faulkner, and Richard Wright. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will

be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 285 is a General Education course designed for non-English majors.

### **ENGL 270 American Literature (non-majors)**

Sect. B: MWF 9:30—Stacia Gray

This section of ENGL 270 is a First-year Seminar. It will provide a sampling of literature written in the U.S. from the Realist and Modernist Periods. As the course is aimed at non-majors, no specialized background knowledge is required. We will work together to build the skills of close reading and textual analysis that are essential to any understanding of literature. There will be readings in various genres. Primary texts may include works by Mark Twain, Kate Chopin, Sherwood Anderson, Richard Wright, Zora Neale Hurston, and Arthur Miller. Requirements for this course are active class participation, reading quizzes and journal, a midterm and final exam, and two short essays. ENGL 270 is a General Education course designed for non-English majors.

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

Sect. A: TU 11:30-12:45—Lisa Tatonetti

This course will examine select moments of historical upheaval in U.S. history and look at the literature that arose in response to such events. We'll begin in the 1830s with the literature of Indian Removal, move to the anti-slavery movement of the early to mid-nineteenth century, and end the century with the literature and eye-witness accounts surrounding the Wounded Knee massacre, an event often used to mark the end of the American "frontier." We will trace a number of historical events in the 20<sup>th</sup> and twenty-first centuries including literature surrounding Japanese Internment, Black Power, the Black Arts Movement, and Vietnam-era literature and protest movements. Requirements include engaged participation, weekly reading quizzes, a series of short papers, and two exams.

### **ENGL 287 Great Books**

Sect. A: MWF 11:30—Greg Eiselein

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 includes *Gilgamesh*, Genesis, Euripides's *Medea*, the letters of Paul, Dante's *Inferno*, Shakespeare's *The Merchant of Venice*, Dickens's *David Copperfield*, and Hurston's *Their Eyes Were Watching God*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Great Books is a General Education course and a Primary Texts course. As a First-Year Seminar version of ENGL 287, enrollment is open to first-year students only.

### **ENGL 287 Great Books**

Sect. B: MWF 9:30—Deborah Murray

From Homer to *Harry Potter*, from *The Tempest* to *Twilight*, what makes some works endure as "classics"? Students enrolled in this section will develop a list of criteria for measuring "greatness" of assigned literary works, some traditionally viewed as significant, such as *Jane Eyre*; others typically viewed as less significant, such as *Lady Audley's Secret*. This course, as an introduction to world classics, will entail close reading of works from ancient through modern periods and will expose students to a variety of ideas and writing styles. The final book studied will be one chosen by those enrolled in the class, then assessed using our class criteria. The work for the course includes a creative project, three examinations, regular attendance, and active class participation. Great Books is a General Education course and a Primary Texts course.

### **ENGL 295 Narrative Complexities in Television**

Sect. A: TU 11:30-12:45—Ann Reckling

English 295 introduces students to new terms and interpretive practices for studying the narrative complexities of live action episodic television. Students learn to recognize and apply the elements of comedy, fiction, drama, and Joseph Campbell's everyman/hero quest paradigm to selected television series.

Studying shows such as *Seinfeld*, *Frasier*, *News Radio*, *Once and Again*, *Parenthood*, *Law & Order*, *Breaking Bad*, and *The Unusuals*, among others, the course considers every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the narrative dimensions intrinsic to this form.

Course requirements include daily written work, daily verbal presentations, writing units, in-class exams, and screenings of episodes outside of class time.

### **ENGL 297 Honors Introduction to the Humanities**

Sect. A: TU 9:30-10:45—Michael Donnelly

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, MLANG-297, and PHILO-297, any of which may be used to satisfy any requirement satisfied by any other one. In all four classes, students will be encouraged to engage their minds 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 include Homer's *Iliad* and Shakespeare's *The Merchant of Venice*, Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. As a First-Year Seminar version of ENGL 297, enrollment is open to first-year students only. English 297 is a General Education course.

### **ENGL 300 Expository Writing 3**

Sect. A: MWF 12:30—Staff

Advanced practice in writing a variety of expository forms: personal essays and informative and persuasive reports. Additional work on style and the demands of various rhetorical situations. Prerequisite: ENGL 200 or 210.

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

Sect. A: MWF 10:30; Sect. B: MWF 11:30—Kara Northway

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** 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: poems, plays, essays, and novels. A writing intensive course: active participation required.

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

Sect. C: MWF 12:30; Sect. D: MWF 1:30—Wendy Matlock

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** This course serves as an introduction to literary criticism for English majors and minors. We will develop and refine analytical skills for reading, speaking about, and writing about literature by studying and discussing literary texts dating from the Middle Ages through our contemporary era. Readings will include fiction, poetry, and drama. The course will also introduce students to the major schools of literary criticism and consider how these approaches help to analyze our class texts. This is a writing intensive course and active participation is required.

### **ENGL 330 Fiction**

Sect. B: TU 1:05-2:20—Carol Franko

This course introduces you to a variety of fiction, mostly novels of different modes, written in English by authors from the U. S. and Great Britain. The first third of the course pairs two British novels: a classic Bildungsroman (novel of growth and development)—Charlotte Brontë's *Jane Eyre*—with a classic Gothic fiction: Bram Stoker's *Dracula*. The second third pairs two American works, both with experimental narration: the modernist novel *As I Lay Dying* by William Faulkner and the contemporary, magical realist novel *Mama Day* by Gloria Naylor. The final third of the course includes a British and a North American novel—a fictional autobiography, with narrator as novelist in Muriel Sparks' *Loitering with Intent*, and the acclaimed young adult dystopian novel by M. T. Anderson called *Feed*. Course requirements include attendance and informed participation; quizzes; short analytical essays; three exams; and participation in and some leadership of a discussion group.

### **ENGL 335 Film**

Sect. A: TU 9:30-10:45—Katy Karlin

In this class we will analyze the cinematic and narrative techniques of master filmmakers from the twentieth (and possibly twenty-first) century. We will also consider the historical contexts of the films, and the larger social and artistic movements they represent. Students will be expected to watch films on their own and come to class ready to discuss them in depth. The course will require a midterm, final, two short papers, and a creative project.

### **ENGL 340 Poetry**

Sect. A: MWF 12:30; Sect. B: 1:30—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 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.

### **ENGL 345 Drama**

Sect. A: TU 2:30-3:45—Alison Wheatley

In this course we will analyze drama as literature and as performance, exploring how playwrights require readers and audiences to re-experience and re-imagine the world through their plays. We will study plays from the past and the present, discussing such themes as love, loss, family, gender, race, ethnicity, and class. To cultivate awareness of performance, students will view film clips of plays, participate in classroom readings, and attend both a K-State student production and *The Merchant of Venice*, performed by Actors from the London Stage. Success in this course depends upon careful reading and participation in class.

Additional requirements include two papers, postings to an electronic bulletin board, and two exams. This section of ENGL 345 is a General Education course and fulfills the diversity requirement for English majors.

### **ENGL 350 Shakespeare**

Sect. A: MWF 9:30—Bonnie Nelson

Careful reading and appreciation of the best of Shakespeare's histories, comedies, and tragedies. Lively discussions will focus on prominent themes, recurrent imagery, and the nature of heroism in these works. Some consideration will also be given to the role of women in Elizabethan society and to the relationship between the sexes as portrayed in Shakespeare's plays.

Requirements: class participation; two exams; three short critical essays (including a play review); and a final at the scheduled time. Opportunity for class to visit with Actors from the London Stage.

### **ENGL 350 Shakespeare**

Sect. B: TU 2:30-3:45—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 hour exams, in-class exercises, one paper; a comprehensive final examination. Text: G. Blakemore Evans, et al., *The Riverside Shakespeare* (Boston, 1997).

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

Sect. A: MWF 9:30—Anne Phillips

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** Arranged by genre, this section of Literature for Children is designed to enable students to attain an introductory familiarity with children's literature, and to view that literature with some critical perspective. The course includes units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and mystery/detective fiction, among others. Authors may include Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Ellen Raskin, Pamela Munoz Ryan, and others. Requirements: participation and quizzes, one picture project, 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 should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education course.

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

Sect. B: MWF 1:30; Sect. C: MWF 2:30—Joe Sutliff Sanders

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** These sections of Literature for Children are designed to enable students to evaluate each type of children's literature (novel, easy reader, comics, nonfiction, picture book, and so on) according to criteria specific to the strengths and goals inherent of that type. Students read very widely, especially in picture books, and develop tools for discovering the best new children's literature throughout the rest of their lives. Requirements: quizzes, one creative project, one group project, four one-page papers, and creative thinking to develop new ideas for reading children's literature based on the techniques we develop in class. ENGL 355 is a General Education class.

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

Sect. D: TU 2:30-3:45—Naomi Wood

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** Our challenge is to take children's books seriously as works of art and also to have fun. We explore the history and the characteristic genres of children's literature such as picture books, poetry, folk tales, realistic fiction, adventure stories, and historical fiction in a technology classroom. This is an active, writing-intensive course. You'll construct and analyze a picture, write a poem, and learn how to interpret texts. Assessment will also be based on quizzes, exams, and active participation. 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 should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. ENGL 355 is a General Education class.

**ENGL 361      British Survey 1**

Sect. A: TU 2:30-3:45—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. This course fulfills three credits of the British Literature overlay req. for English majors.

**ENGL 362      British Survey 2**

Sect. A: MWF 1:30—Christina Hauck

This course surveys approximately 350 years of British Literature, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, students will become familiar with the social and literary trends that characterize each of the four main periods the course covers. Students will develop new strategies for reading literature that is decidedly "modern," yet linguistically distinct from the contemporary American idiom. I value regular attendance and engaged student participation, so these will count toward your final grade, as will daily reading quizzes, one essay, a mid-term and a final examination. This course fulfills three credits of the British Literature overlay req. for English majors.

**ENGL 381      American Survey 1**

Sect. A: MWF 9:30—Jim Machor

This course will examine American writing (and writing about America) from pre-Columbian Native American literature and the accounts of early exploration to the literature and discourse of the Civil War. Besides attending to individual texts and their interrelations across historical periods, we will seek to examine this body of materials as products of specific places, times, and cultural formations. Readings will include works from the traditional canon as well as writings by lesser known women and minority authors. Req. will include three semester exams and a final, a journal comprised of daily entries on the readings, and participation in class discussion. This course fulfills (3) credits of the American Literature overlay req. for English majors.

**ENGL 382      American Survey 2**

Sect. A: TU 1:05-2:20—Camerone Leader-Picone

This course is a survey of American literature covering the period from the Civil War to the present. In particular, the course will examine how the literature of the United States constructed the meaning of American identity in the context of the post-Civil War period, the expansion of American influence abroad, immigration, and the United States position as a global superpower. The course will discuss major literary movements, such as naturalism, modernism, and postmodernism, and their relationship to both their literary historical and cultural context. In addition, we will spend substantial time analyzing the contributions of immigrants, women, and minorities to American literature. Possible authors include: Fitzgerald, DeLillo, Pynchon, O'Brien, Twain, Hagedorn, Wharton, Lee, Faulkner, Morrison, Ginsberg. The course will be discussion based, with consistent participation making up a significant portion of the grade. There will be several papers and a take home final exam. This course fulfills (3) credits of the American Literature overlay req. for English majors.

**ENGL 390      Fable and Fantasy**

Sect. 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; six theory articles; selections from *The Complete Fairy Tales* by George MacDonald; *The Hobbit* by J.R.R. Tolkien (the movie will be out December, 2012); *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. ENGL 390 is a general education course.

**ENGL 395      Shakespeare: Comedy, Gender, and Performance**

Sect. A: TU 2:30-3:45—Don Hedrick

Why are women so important to Shakespearean comedy? What has the problem of masculinity got to do with it? We will explore selected comedies of Shakespeare in light of questions of gender and genre, with special attention to how the plays are moved from "page to stage" in performance. We will give special attention to the comedy *The Merchant of Venice*, to be performed this semester by Actors from the London Stage during their one-week residency at KSU in October. Exercises and reports, one or two short papers, two exams, and a final project will be required, with limited opportunities for exercises in acting. The course counts for credit in Women's Studies and may also count for three credits of British literature credit.

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

Sect. A: MWF 1:30--David 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**

Sect. A: MWF 8:30; Sect. B: MWF 9:30--Nora Ransom

Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30--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

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**

Sect. A: MWF 11:30; Sect. B: MWF 12:30; Sect. C: MWF 1:30; Sect. D: MWF 1:30; Sect. E: MWF 2:30; Sect. F: MWF 2:30; Sect. G: MWF 3:30--Staff; Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20--A. Goins; Sect. J: TU 2:30-3:45--Staff

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Req. include readings, class discussion, writing, research, and presentation assignments.

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

Sect. 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 journal writing.

### **ENGL 440 Graphic Novel**

Sect. A: TU 11:30-12:45--Phil Nel

After paying some attention to the genre's history (specifically, Rodolphe Töpffer and Lynd Ward), this course will focus on the golden age of the graphic novel, beginning in the late 1970s and continuing to the present day — with a particular emphasis on recent works. Authors studied will likely include Eisner, Spiegelman, Moore, Gibbons, Satrapi, Smith, Bechdel, Tezuka, and others. ENGL 440 is a General Education course. ENGL 440 is a General Education course.

### **ENGL 461 Introduction to Fiction Writing**

Sect. A: MWF 1:30--Staff; Sect. B: W 7:05-9:55PM--Dan Hoyt

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.

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

Sect. MWF 9:30; Sect. B: MWF 11:30--Jonathan Holden

The class consists of 8 assignments, each of which gives the student a "model" poem and asks the student to imitate that model. The models are carefully chosen. Each is significantly different from the previous one. These models cover all the major conventions which comprise the contemporary tradition. "Models" consist of poems by Brendan Galvin, Tim Seibles, Louis Simpson, Yusef Komunyakaa, Robert Mezey, William Stafford, Bin Ramke, E.A. Robinson, Edgar Lee Masters, Li Po (trans. by Ezra Pound), Randall Jarrell, Ted Kooser, Robert Frost, Gwendolyn Brooks, Alexander Pope, W.C. Williams, E.E. Cummings, Robert Creeley, Wallace Stevens, and Stephen Dunn.

This class is hard, and has high demands: one fresh poem every two weeks. The poems can be revised or rewritten as necessary, and the grade of the rewrite replaces the grade of the original. The intent is to minimize raw talent as a factor in the grades, because each assignment is graded according to objective "criteria."

**ENGL 465 Introduction to Creative Nonfiction**

Sect. A: MWF 10:30—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.

**ENGL 490 Development of the English Language**

Sect. A: MWF 10:30—Donna Potts

This course is an introduction to the many ways that the English language has changed and developed through its 1,500-year history. After acquiring the tools necessary to study linguistic change, we'll talk first about where English comes from and how it's related to other of the world's languages, then consider in some detail the development of the sounds, words, and grammar of English as they have been influenced by the forces both inside and outside the language. Later we'll discuss the role prescriptivism has played in the development of the language, present-day English -- including American and British English, other varieties of English, and American dialects. Students will use one textbook and one workbook, write three exams, do homework exercises, and compile a journal of their experiences with the changing English language.

**ENGL 495 English Internship**

Sect. A: TBA--K. 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.

**ENGL 497 Special Investigations in English**

Sect. A: TBA--K. Westman

Individual investigation in authors, genres, periods of literature or language. Pre-Requisite: Background of preparation needed for investigation undertaken.

**ENGL 498 Honors Tutorial in English**

Sect. A: TBA--K. 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.

**ENGL 499 Honors Project**

Sect. A: TBA--K. Westman

Open only to Arts & Sciences students who are active members of the University Honors Program.

**ENGL 510 Professional Writing**

Sect. A: TU 1:05-2:20—Han Yu

ENGL 510 introduces writing processes and genres that are commonly used in professional contexts. Students will learn the function, design, and writing of such documents as resumes, business correspondences, promotional materials, procedural instructions, reports, and proposals. The course includes reading, research, and writing assignments. Students are also expected to participate in class discussions and activities.

**ENGL 516 Written Communication for the Sciences**

Section A: MWF 11:30--Nora Ransom

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** 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 516 Written Communication for the Sciences**

Sect. B: TU 2:30-3:45--Han Yu

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** 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**

Sect. A: TU 2:30-3:45—Phil Nel

This class is designed to introduce you to a range of literature for adolescents, and to develop your critical skills in reading literary and cultural works. We will study works that feature adolescent characters, depict experiences familiar to adolescents, and are taught to or read by adolescents. We will approach these works from a variety of critical perspectives (including formalist, psychoanalytic, queer theory, feminist, Marxist, historical, postcolonial, ecological) -- perspectives that many high schools want their teachers to know. In summary, this course will be about different kinds of literature read by young adults, approaches to thinking about this literature, and adolescence's relationship to power. As such, the course will be useful both to future teachers and to students fulfilling the General Education requirement.

**ENGL 580 African Literatures**

Section A: MWF 12:30—Anne Phillips

This semester, ENGL 580 will feature significant works written by African authors. We'll focus in part on works from and about South Africa, including Alan Paton's *Cry, the Beloved Country* (1948), J. M. Coetzee's *Disgrace* (1999), and others. Nigerian literature will also be featured, including works by Chinua Achebe and Wole Soyinka. We'll also read and discuss works by African authors that are regularly taught in Kansas public schools, including Alexandra Fuller's memoir, *Don't Let's Go to the Dogs Tonight* (2001). Req.: attendance/participation; two papers; two midterms and a final; and reading quizzes. ENGL 580 is a General Education course and fulfills the Diversity overlay req. for English majors.

**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 650 Queering Ethnicity: Intersections of Race and Sexuality in U.S. Literature from the Harlem Renaissance to the Present"**

Sect. A: T 3:55-6:45—Lisa Tatonetti

This course will examine the intersections of Queer and ethnic identities, starting with Richard Bruce Nugent's autobiographical short story, "Smoke, Lilies and Jade" (1926) the most explicit gay text produced during the Harlem Renaissance. We'll pair text and theory as we move from the Harlem Renaissance to the present, examining the intersections of race, ethnicity, and sexuality in twentieth and early twenty-first century U.S. literature. Readings will include literature and theory by writers such as Paula Gunn Allen, Dorothy Allison, Gloria Anzaldúa, James Baldwin, Ian Barnard, Qwo-Li Driskill, David Eng, Gayatri Gopinath, Essex Hemphill, Cherríe Moraga, Jaspir Puar, Siobhan Somerville, José Esteban Muñoz, and Craig Womack. Requirements will include: engaged participation, weekly reading quizzes, a series of short papers, an annotated bibliography, a group presentation, a final exam, and a seminar paper. This course fulfills three credits of the American Literature overlay req. for English majors.

**ENGL 655 What is African American Literature?**

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

In 2011, Ken Warren wrote a book asking What Was African American Literature? In the book, Warren argues that the category of African American Literature is obsolete should be understood as relating specifically to structures of legal segregation. This course will engage with the definitional challenge posed by Warren. What does constitute the African American literary tradition? We will read major works from throughout the tradition in concert with anthologies, essays, and critical works arguing for the legitimacy and necessity of a racialized literary tradition. In addition to Warren's text, we will read essays by authors including James Weldon Johnson, W. E. B. Du Bois, Henry Louis Gates, Jr., Stephen Henderson, Addison Gayle, Barbara Christian and others. We will also examine anthologies such as *The New Negro*, *Black Fire*, and *The Black Aesthetic* that have played a critical role in defining the contours of the tradition. Authors may include Michael Thomas, Ralph Ellison, Toni Morrison, Phillis Wheatley, Colson Whitehead, Zora Neale Hurston, James Baldwin, George Schuyler, and Langston Hughes. In the course, you will write weekly response papers as well as several longer essays, including a research paper. ENGL 655 fulfills the Diversity overlay req. as well as three credits of the American Literature overlay req. for English majors.

**ENGL 660 Extreme Shakespeare: Comedy, Gender, and Performance**

Section A: TU 1:05-2:20—Don Hedrick

Early modern power relations of gender, and the importance of women to comedy, will be explored through readings of selected Shakespearean comedies that illustrate his radical artistic imagination. Especially studying how the plays are moved from "page to stage," the exploration will include plays classified as "dark" or "problem" comedies, selected criticism and theory, focused historical understanding and documentation on early modern "protofeminism," considerations of film and theater "translations," and close-reading analysis. Special attention will be devoted to *The Merchant of Venice*, the comedy to be performed this semester by Actors from the London Stage during their one-week academic residency at KSU in October. Some opportunity for exercises in acting out scenes and characters will also occur.

Responsibilities include exercises and reports, one or two shorter papers, one or two exams, and a final project, with graduate students responsible for a more substantial project and bibliography. The course counts toward the certificate in Women's Studies and may fulfill three credits of the British Literature overlay req. for English majors.

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

Section A: TU 2:30-3:45--Katy Karlin

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** Advanced writing of short fiction. Prerequisite: ENGL 461 and department permission. This is a workshop-based course in writing fiction for students who want to continue sharpening their writing and critical skills. Students will read several short stories by contemporary authors as well as the work of their classmates, and they will write and revise two original short stories. Req. include class participation, written and spoken commentary on peer work, two short stories (10-20 pages in length), and a brief presentation.

### **ENGL 665      Advanced Creative Writing/Creative Nonfiction**

Sect. A: MWF 2:30—Elizabeth Dodd

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** This course will explore the genre of literary nonfiction: fact-based writing employing literary conventions. Unlike journalism, this genre places emphasis on the voice and subjectivity of the author; unlike fiction, accuracy (factuality) is vital. We will read a number of different contemporary authors and conduct workshop discussions of student writing. Requirements: daily class attendance and participation, including both written and oral discussion of student work and assigned readings; 2-3 essays.

### **ENGL 670      Harry Potter in Context**

Sect. A: T 7:05-9:55PM—Karin Westman

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

### **ENGL 685      Feminist Rhetorics**

Sect. A: MWF 1:30—Abby Knoblauch

For so many years, rhetoric was considered the realm of a privileged few (often land-owning men) and, as such, was very narrowly defined. In the late twentieth century, however, scholars of rhetoric systematically began to identify and recover women's contribution to the rhetorical tradition. In doing so, they have challenged, critiqued, and expanded the history—even the very definition—of rhetoric. In this course, we will begin by defining (broadly) both of our primary terms: feminism and rhetoric. We will then move to discuss what makes a rhetoric "feminist," whether or not men can write feminist rhetorics, the impact of feminist (and other maverick) rhetorics on the rhetorical tradition, and the impact of these rhetorics on our own lives. Students should expect to write two shorter essays (5-8 pages), a 10-12 page essay, and weekly brief statements of understanding. Students are not expected to have a strong background in rhetoric(s) or feminism(s).

### **ENGL 698 Capstone: Serious Games Played Nowhere: Utopian and Dystopian Fiction**

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

**This course is intended for undergraduate students only, with preference given to English majors, then minors, Secondary Education students, and others depending on availability.** Is utopia the "place" that disappears and reappears on maps to make them worthwhile (to paraphrase Oscar Wilde)? Perhaps utopia is a game that exposes the blind spots of society, and performs its own fantasies of order and control. Considering the variety of nightmare scenarios in *dystopias*, is this popular dark mode giving necessary correctives, engaging in confusing nostalgia, or suggesting new terms for a dreamed of, better place and time? In this capstone course we'll study North American and British utopian and dystopian fiction from the 20<sup>th</sup> and 21<sup>st</sup> centuries; we'll also read excerpts from Thomas More, Francis Bacon, and Plato. We'll emphasize the fictive and satirical game playing, the abstractive modeling, and the dialogic nature of the texts, but students will also share in researching and presenting short explorations of the historical context of different readings.

Likely texts will include and be paired thus: Edward Bellamy, *Looking Backward: 2000-1887* (1887) with Yevgeny Zamyatin, *We* (1924); George Orwell, *Nineteen-Eighty-Four* (1949) with Ursula K. Le Guin, *The Dispossessed: An Ambiguous Utopia* (1974); Aldous Huxley, *Brave New World* (1932) with Joanna Russ, *The Female Man* (1975); Kim Stanley Robinson, *Red Mars* (1992) with Octavia E.

Butler, *Parable of the Sower* (1993); and M. T. Anderson, *Feed* (2002) with Suzanne Collins, *The Hunger Games* (2008). Reqs: short papers; team presentations; weekly quizzes; an annotated bibliography; engaged participation.

### **ENGL 700 Old English**

Sect. A: U 3:55-6:45—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.

### **ENGL 705 Theory and Practice of Cultural Studies**

Sect. A: MWF 8:30—Greg Eiselein

Cultural studies examines what culture *does* in both the narrow sense of culture (arts, entertainment) and the larger sense of culture as a complex social practice, as a “whole way of life.” The course begins with attention to key concepts and with practice in various ways of reading and interpreting culture. We will then survey, discuss, and ask questions about important theories of identity, postmodernism, and globalization—three themes that should provide us with a perspective on cultural studies right now. Readings will include works by Freud, Marx, Gramsci, Adorno, Williams, Hall, Foucault, Butler, bell hooks, among others. Course requirements include a midterm and final examination, four short papers (4-7 pages), active participation and class attendance.

### **ENGL 720 Charles Dickens**

Sect. A: TU 9:30-10:45—Naomi Wood

Charles Dickens, of *A Christmas Carol* fame, is famous for his combination of sentiment and social commentary. He is unquestionably one of the most significant and influential writers in the English language. We'll be exploring his development as a novelist and celebrity over the course of his career, from his first big hits at the age of 24 with *The Pickwick Papers* and *Oliver Twist* to his mid-career novels, which combined hard-hitting journalism with life-affirming humanism in *David Copperfield* and *Bleak House*, and finishing with his most cynical and reflective work toward the end of his life, *Great Expectations*. Dickens' novels are terrific: funny, heart-rending, expansive. We'll also read biography, Dickens' journalism and letters, and possibly some criticism. Assessment will be based on active class participation, reading quizzes, exams, and a research paper. This course fulfills three credits of the British Literature overlay req. for English majors.

### **ENGL 730 Classic Girls in a Modern Age**

Sect. A: W 5:30-8:20—Joe Sutliff Sanders

The first decades of the twentieth century produced some of the best-loved and best-selling girls' fiction in American history. Join us as we look at how these books touched the heart of an America that no longer looked like the world in which its favorite orphan girls played. We will consider how writers such as L.M. Montgomery defined and then revised the classic orphan girl novel, how writers such as Eleanor Porter ignored and then embraced modernity, and how writers such as Frances Hodgson Burnett wrote stories of healing in a world wracked with sorrow. We will also read the girls' novels that time forgot, technologically-savvy girls' fiction that appeared on the same shelves as the more nostalgic novels that are now classics. Students will direct the inquiry of the course and should therefore expect a great deal of reading, independent research, group work, and class participation.

### **ENGL 761 CW Workshop: Short Story**

Sect. A: M 7:05-9:55—Dan Hoyt

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** This class will focus on the dynamic possibilities of the contemporary short story. During the first few weeks of the semester, we will read story collections published in the last five years and examine a variety of forms related to the short story, including flash fiction and the linked story collection. The bulk of the class, however, will be dedicated to workshopping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, completely revise one story, and serve as the workshop discussion leader for a story written by a peer. Students will produce at least 45 pages of new and polished prose by the end of the semester. Possible texts include *Drowned Boy* by Jerry Gabriel, *Magic for Beginners* by Kelly Link, and *Delicate Edible Birds* by Lauren Groff. This class is intended for graduate students who have completed previous creative writing courses, although a few advanced undergraduates may be given permission to take the class.

### **ENGL 763 CW Workshop: Poetry**

Sect. A: MWF 11:30—Elizabeth Dodd

**Permission obtained from English Department, ECS 108, beginning Monday, 12 March 2012.** Designed for graduate students and advanced undergraduate students, this course will combine readings in and about contemporary American poetry with workshop discussions of student poems. Extensive class participation is required, both in poetry workshops and in student presentations on assigned readings. Significant creative writing experience is expected. Recommended prerequisite for undergraduates: ENGL 663.

### **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 801 Graduate Studies in English**

Sect. A: MWF 10:30—Wendy Matlock; Sect. B: MWF 2:30—Anne Longmuir

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

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

Sections A, B, C, and D: M 3:30-5:50—P. Marzluf, A. Knoblauch, S. Gray, C. Debes, A. 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 John Donne: Life, Mind and Art—"Behind, before, above, between, below."**

Sect. A: U 7:05-9:55—Michael Donnelly

The Romantic poet Thomas Campbell prefaced an anthology (containing but one of Donne's poems) with the statement, "The life of Dr. Donne is more interesting than his verse." Born and reared a Roman Catholic in a family that proudly traced its ancestry back to the martyr Sir Thomas More, John Donne eventually became the most admired Anglican preacher of his day and Dean of St. Paul's Cathedral in London. Jack Donne the rake and Dr. Donne, the Dean--Donne's life at least lives up to Campbell's aphorism.

We'll examine Donne's early satires, epigrams, and erotic elegies against the backgrounds of classical antecedents and the contemporary context of high Elizabethan "Golden Age" verse; we'll study the cynical and neoplatonic love poems, and the coruscations of wit in his verse epistles, funeral elegies, and personal letters against the background of *conceitist* continental poetry and Mannerist sensibility; we'll explore his relations to the patronage system, and his placement in the religious and political landscape of his day. Some attention will inevitably be given to his prose style as well as the thought in his *Devotions upon Emergent Occasions* and *Sermons*. Course requirements: two or three seminar reports, a book review, and either an exercise in critical bibliography or a short paper exploring the topic chosen for the capstone seminar paper.

### **ENGL 825 Cool, Hip, and Postmodern**

Sect. B: MWF 9:30—Dave Smit

This seminar will constitute itself as a research team, investigating Susan Sontag's claim that the early Sixties saw the rise of a "New Sensibility": cool, ironic, "pan-cultural," concerned with "new forms of consciousness," dismissive of the distinction between high and low art, fascinated with new technology. Using Raymond Williams' notion of "structure of feeling" and New Historicist methodology, the team will study not only the literature of the New Sensibility by, for example, John Barth, Thomas Pynchon, David Barthelme, Kurt Vonnegut, Jack Gelber, Arthur Kopit, and Edward Albee, but the non-verbal arts that Sontag argues are the new model for art in general: happenings and performance art, painting (e.g. Andy Warhol); photography (e.g. Robert Frank); and architecture (e.g. Robert Venturi).

Members of the team may also study precursors to the New Sensibility (the Beats, Ken Kesey and the Merry Pranksters); its larger context (the Mass Culture debate of the 50s, the Golden Age of Art House cinema and the films of Godard, Truffaut, Antonioni, and Ingmar Bergman); or a related phenomenon: the status of women, in the light of Helen Gurley Brown's *Sex and the Single Girl* and the overturning of obscenity laws that made available the cult classics *Lady Chatterley's Lover* and *Tropic of Cancer*.

Each team member or small group will specialize in an artist, issue, or movement; submit regular reports to the seminar as a whole, and produce an article-length paper by the end of the end of course. The disadvantage of this seminar is that members will be strictly limited in their research to the methodology and narrow focus of the course; the advantage is that members will be doing real research that may even be publishable.