

## English Department Course Descriptions Fall 2005

### **ENGL 030 Writing Laboratory**

Section A: By Appointment--D. Murray and staff

**Enroll during drop/add only in ECS 122D.** 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 skills.) Hours are not applicable toward degree requirements. Prerequisite: Consent of student's Expository Writing instructor and Writing Laboratory staff.

### **ENGL 110 Honors English I: Writing About Film**

Section A: MWF 9:30; Section B: MWF 10:30--D. Smit [**Permission obtained from Dean Rodgers, EH 113-119.**]

We will study the basics techniques of film—cinematography, editing—and apply what we learn to six films: *Citizen Kane*, *The Graduate*, and four films by Alfred Hitchcock: *Notorious*, *Rear Window*, *Vertigo*, and *Psycho*. You will write four major papers: a movie memoir, a movie review, a formal analysis of a film clip, and a scholarly interpretation of one of the Hitchcock films. There will also be a number of short quizzes on the readings. The text is Stephen Prince's *Movies and Meaning*, 3<sup>rd</sup> Edition.

### **ENGL 110 Honors English I: Ibsen and His Influence**

Section C: TU 11:30-12:45--A. Reckling [**Permission obtained from Dean Rodgers, EH 113-119.**]

Hailed as the Father of Modern Theatre, Henrik Ibsen created riveting, realistic drama for the world stage at a time when lighthearted entertainments with happy endings were the norm. Determined to unsettle his audience, Ibsen's plays offer shameful secrets and love triangles, ego maniacs and corrupt politicians, plot twists, cliff-hangers, and endings that are unexpected, appalling, and, to this day, instructive. This course introduces students to Ibsen's social drama, selected from *Pillars of Society*, *A Doll's House*, *Ghosts*, *An Enemy of the People*, *The Wild Duck*, and *Hedda Gabler*. We then track Ibsen's influence to more contemporary work in drama, film, and television. Following a discussion format, the course emphasizes building a working vocabulary of descriptive language and literary terms as it combines close readings of plays and scripts, group reviews in the form of Jeopardy and The Wheel of Misfortune, exams, interpretive papers, and presentations of students' own creative versions of intriguing plots and human conflicts.

### **ENGL 230 Classical Cultures**

Section A: TU 9:30-10:45--L. Behlman

An introduction to the literature, history, philosophy, and art of two major world civilizations, Ancient Greece and Rome. We will read a wide range of texts spanning nearly 1000 years, from the eighth century B.C. to the second century A.D. We will explore a range of issues, including how the Greeks and Romans wrote and thought about the gods, foreigners, women, eros (desire), and their own origins.

We will read all or part of the following books: Homer, the *Odyssey*; Herodotus, the *Histories* (the first major work of Greek history); Plato, the *Symposium* (the great work of Greek philosophy about love or eros) and the *Apology*; Aristophanes, *Cyclops and the Clouds*; Euripides, *Medea*; Ovid, the *Metamorphoses*; Plutarch's "Life of Marc Antony"; and Marcus Aurelius, *Meditations*. Lyric poets will include Sappho, Archilochus, Horace, and Catullus. Through slide presentations, videos, and assigned readings, we will also review the origins of classical vase painting, sculpture, and architecture. Assignments will include two mid-length papers, a mid-term exam, a final exam, and some short assignments. English 230 is a General Education course.

### **ENGL 231 Medieval & Renaissance**

**Course offered through Continuing Education in Florence, Italy.** Contact Ann Warren for additional details at [awarren@ksu.edu](mailto:awarren@ksu.edu).

This course introduces the student to major concepts of literature, art, architecture, philosophy, and music which shaped western culture during the Middle Ages and the Renaissance. Reading assignments include works by Thomas Aquinas, Dante, Machiavelli, Montaigne, and many others. Class activities include slides, recordings, lectures, and discussions. Grades are based upon careful reading, class participation, four in-class exams, and two out-of-class essays. English 231 is a General Education course.

### **ENGL 233 Reformation to Enlightenment**

Section A: TU 3:55-5:10--I. Ward

Beginnings of Protestantism through the 18th Century. This course will look primarily at European Art, Literature, Architecture, Music, through the lens of the major political and philosophical issues of the period – including the ongoing conflict over religion and the struggle between a king’s divine right to rule and the right of people to rule themselves. We will examine artistic movements of the Baroque, Rococo, and Neoclassic, including artists like Caravaggio, Gentileschi, Rembrandt, Rubens, David; music of Bach, Vivaldi, Mozart; Architecture of Bernini, Wren, and Adams; literary Works by both Continental and British Writers, as well as some New World works and often-neglected works by women. Literature would include works by, but not limited to Ben Jonson, Frances Bacon, Thomas Hobbs, John Milton, Margaret Cavendish, Aphra Bhen, Mary Astell, John Bunyan, John Dryden, Jonathan Swift, Mary Wollstonecraft, Sor Juana de la Cruz, Alexander Pope, Samuel Johnson.

Types of Assignments: art response journal, two short argumentative papers; a mid-term and final examination. English 233 is a General Education course.

### **ENGL 234 Modern Humanities**

Section A: MWF 10:30; Section B: MWF 11:30--J. Henderson

Our course will explore an exciting time in human history. We will begin our discussion with the French Revolution and end just after the Cold War, though many of the ideas we’ll talk about still influence us today. For example, we’ll examine how Wordsworth’s environmental ethic influenced singers like John Denver, or how Freud influenced many of today’s ideas about pop psychology and childhood; we’ll see how the development of photography in the 1840s made Hollywood films possible; and we’ll talk about how the current cultural debate about the war in Iraq is shaped by the same experiences in battle and on the homefront as those that characterized WWI and WWII.

This is a challenging, but fun, course that will require a lot of reading in philosophy, history, literature (both prose and poetry), and reading about music and art. Students who succeed in this class set aside reading time each day, and they frequently ask informed questions and participate in class discussion. The course (and exams) will be broken down into roughly three sections: Romanticism (1789-1850), Early Modernism (1850-1900), and Modernism / Postmodernism (1900-1970). While we’ll spend the majority of our time on Modernism, it is also important to look at Modernism in the context of Romanticism—the world the Moderns inherited—and Postmodernism—the world the Moderns created. Our goal, then, will be to explore the interrelationships between the meanings of certain works, between trends in history, and between the lives and views of important people. English 234 is a General Education course.

### **ENGL 251 Introduction to Literature (Non-Majors)**

Section A: MWF 8:30--Staff

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take quizzes and/or exams, participate in electronic discussions, complete group projects, etc., while gaining experience in reading, writing, and critical thinking.

### **ENGL 251 Introduction to Literature (Non-Majors)**

Section B: MWF 1:30--L. Chakrabarti

In this course students will learn to appreciate, analyze, discuss, critique and write about short stories, essays, poetry, and drama through the centuries. Requirements: active and dedicated class participation, one student-led discussion per student, one short oral presentation, several homework assignments, daily reading quizzes, an analytical paper, a midterm exam, and a final exam.

### **ENGL 251 Introduction to Literature (Non-Majors)**

Section C: MWF 1:30; Section D: MWF 2:30--C. Hauck

This is an introductory course in literature for non-majors. Its primary purpose is to develop your skills and confidence as a reader of literature by reading literature (short stories, poetry, at least one play and one novel), talking about literature (class room discussions and small group work) and writing about literature (journal entries, in-class responses, one short essay, two mid-term examinations, a final).

### **ENGL 251 Introduction to Literature (Non-Majors)**

Section E: TU 8:05-9:20; Section F: TU 9:30-10:45--R. Mosher

This course aims to give students experience thinking, talking, and writing about prose, poetry, and drama. Students will be required to participate in class discussion, complete daily out-of-class exercises, take three exams, and write an analytical paper.

### **ENGL 251 Introduction to Literature (Non-Majors)**

Section G: TU 2:30-3:45--C. Franko

This introductory course in literature is designed for students not majoring in English. The primary goals of the course are 1) to expose you to a variety of literary texts in the genres of fiction, poetry, and drama; 2) to provide you with a vocabulary for analyzing literature; 3) to develop your skill, confidence and enjoyment as a reader of literature. Written assignments include quizzes, homework answers, three exams, and one essay.

### **ENGL 270 American Literature: A Latina/o Look**

Section A: TU 2:30-3:45--T. González

Hollywood images of Latinas/os in the U.S. provide a variety of stereotypes—Latin Lovers, bandits, gangsters, domestic help, virginal mothers and sexy (dancing) bombshells. This course will center on American literature that either reinforces or challenges these stereotypes. We will read novels from various periods of the 20<sup>th</sup> century, including authors such as John Dos Passos, Nathaniel West, John Rechy, Ana Castillo and Abraham Rodriguez, Jr. Throughout the semester you will be asked to compare pop culture images to the representations in these literary texts. Assignments include a midterm and final exam, weekly on-line posts and a final essay.

### **ENGL 270 American Lit. (Non-Majors): Twentieth Century American Women Writers**

Section B: TU 2:30-3:45--A. Reckling

This course introduces students to fiction, poetry, memoirs, and drama selected from such writers as Edith Wharton, Charlotte Perkins Gilman, Katherine Anne Porter, Susan Glaspell, Zora Neale Hurston, Paule Marshall, Shirley Jackson, Mary Wilkins Freeman, Alice Walker, Elizabeth Bishop, Maya Angelou, Carson McCullers, and Amy Tan. The course combines close reading of texts, analysis of literary terms and thematic issues, consideration of cultural contexts, and examination of issues of female identity. Requirements include building a working vocabulary of descriptive language and literary terms, writing interpretive papers, completing creative projects, and passing exams. English 270 is a General Education course.

### **ENGL 287 Great Books**

Section A: MWF 11:30; Section B: MWF 12:30--L. Baker

Exploration of several world classics. We will read a variety of books, from ancient Greek epic to 20th century novel. Participation in message board discussion via KSU-Online will be an important part of the course. English 287 is a General Education course and a Primary Texts course.

### **ENGL 287 Great Books**

**Course offered through Continuing Education in Florence, Italy.** Contact Ann Warren for additional details at [awarren@ksu.edu](mailto:awarren@ksu.edu).

Introduction to world classics; we will read a variety of books, from ancient Greek epic to 20th century novel. Participation in a listserv will be part of the course. Books will focus on Italian writings, such as Virgil's *Aeneid*, Dante's *Inferno*, Boccaccio's *Decameron*, etc. English 287 is a General Education course and a Primary Texts course.

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

Section A: TU 9:30-10:45--M. Donnelly [Permission obtained from Dean Rodgers, EH 113-119]

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 *Anthony and Cleopatra*, Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. English 297 is a General Education course.

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

Section A: TU 1:05-2:20--I. Ward

In Expository Writing III, you get to learn about and write written arguments. We will be looking at a number of current events issues as examples of how argument affects your life and the lives of those around you. These issues will provide us with real-life examples to study and issues about which to write arguments. We also will be able to use the computers in EH 228 to write in class, to access web sites related to current public issues, and all the on-line research tools available from Hale Library. The class texts are *Everyday Writer* by Lunsford and *Everything's an Argument* by Lunsford, Ruskiewicz, and Walters, which includes interesting and insightful essays and articles on a wide range of important public issues.

Requirements: Four 5-7 page papers on aspects of argumentation and issues under debate in the community, state, and nation; short quizzes on concepts related to argumentation; brief 1 page homework assignments; access to KSU's Web Interface and a valid KSU Webmail account.

### **ENGL 310 Introduction to Literary Studies (Majors)**

Section A: MWF 10:30--E. Dodd [Permission obtained from English Department, ECS 108]

An introduction to criticism for English majors and minors. 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. Readings from a broad range: poems, plays, essays, and novels. A writing intensive course: frequent writing assignments, four major papers. Active participation required.

### **ENGL 310 Introduction to Literary Studies (Majors)**

Section B: MWF 1:30; Section C: MWF 2:30--M. Janette [Permission obtained from English Department, ECS 108]

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. This semester, most of the readings for the course will be related to Greek and Latin mythology. We'll start by reading Ovid's *Metamorphoses* and will then look various ways that myths have been revised and altered by later authors, including Hawthorne in the 19th century (*The Wonder Book*), George Bernard Shaw at the beginning of the 20th century ("Pygmalion"), and Mary Zimmerman at the beginning of the 21st century ("Metamorphosis"). One of the joys of 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 of us all. In addition, students will write and revise three 1-2 pg papers, three 5 pg papers, and journals/reading assignments throughout the semester.

### **ENGL 310 Introduction to Literary Studies (Majors)**

Section D: TU 2:30-3:45--A. Wheatley [Permission obtained from English Department, ECS 108]

An introduction to criticism for English majors and minors. 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. Readings from a broad range: poems, plays, essays, and novels. A writing intensive course: frequent writing assignments, four major papers. Active participation required.

### **ENGL 320 The Short Story**

Section A: MWF 8:30; Section B: MWF 9:30--L. Baker

In this course we read intensively (rather than extensively) a variety of short fictions that presuppose different "moves" on the part of the reader. The works range from stories constructed on the conventions of psychological or social "realism" to those built as fables or allegories, sometimes quite fantastic or "surreal." The focus is on how readers pick up cues about what sorts of agendas of curiosity are likely to pay off for a given

story, and on what one has to do in order to carry through different kinds of agendas of curiosity. There are 2 essay exams, each with an in-class and an out-of-class component, and several short out-of-class writings.

### **ENGL 320 The Short Story**

Section C: MWF 9:30--R. Friedmann

An introduction to reading short fiction closely, this course focuses on critical concepts and the diversity of experience and theme reflected in modern and contemporary stories. Students will read approximately 35 stories, write 2 short papers, and take 3 exams.

### **ENGL 320 The Short Story**

Section D: MWF 1:30; Section E: TU 9:30-10:45; Section F: TU 11:30-12:45; Section G: TU 1:05-2:20--Staff

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

### **ENGL 330 The Novel**

Section A: TU 11:30-12:45--L. Behlman

We will read some delightful and important novels from both Britain and the United States. Issues we will address include: the ancient novel, a kind of adventure-story romance form; the nineteenth-century British domestic novel tradition; the Victorian novel as epic; 20th-century genre fiction, in particular, the hard-boiled detective novel; the "translation" of novels into film; African-American folklore and fiction; the contemporary "novel of manners"; Jewish-American fiction; and finally, the graphic novel. Authors we will read will include Achilles Tatius (an ancient novelist), Jane Austen, Thomas Hardy, Franz Kafka, Dashiell Hammett, Zora Neal Hurston, Penelope Fitzgerald, Michael Chabon, and Art Spiegelman. Requirements include dedicated participation in class discussion, two mid-length papers, several shorter papers and quizzes, a mid-term exam, and a final exam. All books will be available at the Dusty Bookshelf in Aggieville.

### **ENGL 340 Poetry**

Section A: MWF 11:30--G. Eiselein

This course is an introduction to the reading and critical examination of poetry. The primary purpose of the course is to familiarize you with various ways to read, evaluate, analyze, and take pleasure in poetry. Along the way, you will have the opportunity to read some great poets; to study a few poetic traditions; to talk about ideas and experiences that tend to elude ordinary modes of expression; and to learn how to study language in a careful, patient, devoted manner. Our primary textbooks will be *The Norton Anthology of Poetry, 5th Edition* and Susan Hahn's *Confession*. The writing in our course will consist of a paper on poetic form, an independent project, and several shorter writing assignments. Many of the shorter assignments will be in-class exercises. You should expect approximately an assignment a week. I will also ask you to prepare a class presentation, attend a poetry reading, and participate in a listserv discussion for the class. There will be two exams, a midterm and a final.

### **ENGL 340 Poetry**

Section B: TU 2:30-3:45--Machor

The purpose of this course will be to help students develop their skills in reading, responding to, and studying poetry to enhance enjoyment and understanding 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 (including some contemporary song lyrics) from different time periods and in different styles, paying attention to the relation between the formal elements of poetry and its content. We will also try to develop a sense of the changing history of English language 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 and in learning more about poetry, regular attendance and class participation, a mid-term, a final examination, and two analytical papers (3-5 pages each).

### **ENGL 345 Drama**

Section A: MWF 12:30--D. Murray

In Drama, we will read and discuss plays, both classic works (such as *Oedipus*) and experimental material (such as Suzan-Lori Parks's *In the Blood*). Staging a production is an integral aspect of how a play achieves its meaning and impact; therefore, in addition to discussing and writing about plays, each student is required to

participate in a brief staged reading and attend a KSU student production. Additional course requirements include two essays and two exams.

### **ENGL 350 Introduction to Shakespeare**

Section A: MWF 8:30; Section B: MWF 10:30--B. Nelson

Careful reading and appreciation of the best of Shakespeare's histories, comedies, and tragedies. Discussion will be encouraged and 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: two essay exams, two film responses, and a final.

### **ENGL 350 Introduction to Shakespeare**

Section C: TU 11:30-12:45--D. Hedrick

So, why is this writer supposed to be so great? We will read, see, and discuss some of the most famous (and perhaps not-so-famous) plays of William Shakespeare, illustrating his "radical imagination" in works representing the genres of comedy, tragedy, history, and romance. Through especially close attention to the sound, feel, and significance of Shakespeare's language and word magic, our goals will be increased understanding, appreciation, emotional response, and awareness of how it works to move from "page to stage" in theatrical performance. Along with some understanding of important historical context, we will also consider the "contemporaneity" or current relevance of subjects such as gender roles, violence, racial and cultural difference, political power, and ethics. There will be two or three hour exams, occasional short exercises or quizzes, and two short paper assignments.

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

Section A: MWF 9:30; Section D: M 7:05P-9:55P--A. Phillips [**Permission obtained from English Department, ECS 108, beginning 14 March 2005**]

Arranged by genre, this section of Literature for Children is designed to enable students to achieve two particular goals: first, to demonstrate a fairly broad knowledge of children's literature, and second, to view that literature critically. Discussion units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and detective fiction, among others. Authors may include the following: Sendak, the Grimms, Perrault, Lobel, Clements, Baum, Lowry, Raskin, Paterson. Requirements: quizzes, two papers, two midterm exams, and a final exam.

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. English 355 is a General Education course.

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

Section B: MWF 10:30; Section C: MWF 11:30--N. Wood [**Permission obtained from English Department, ECS 108, beginning 14 March 2005**]

Our challenge is to take children's books seriously as works of art, but also to have fun. We explore 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 analyze various texts in a small-group discussion format called "literature circles." 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. For more details see web-site <<http://www.ksu.edu/english/naomiw/courses/>>. English 355 is a General Education course.

### **ENGL 361 British Survey I (Majors)**

Section A: TU 1:05-2:20--M. Donnelly

A survey of British literature from its origins to about 1700, with special attention to the development of the lyric and the evolution of English prose style; readings also in longer poems and plays; attention to representative

figures and movements. Strong emphasis on daily discussion. Two or three analytical papers on assigned topics, two hour exams comprised of passages for explication or comment and longer essay questions, and a final examination. Text: Frank Kermode and John Hollander, eds., *The Oxford Anthology of English Literature*, vol. 1 (New York, 1973). Recommended: *The Sphere History of English Language and Literature*, vols. 1, 2, and 3, for backgrounds and critical essays on the course material.

### **ENGL 362 British Survey II (Majors)**

Section A: MWF 11:30--C. Hauck

This is primarily a reading and discussion course focusing on important authors and literary and social trends from the Restoration through the post-Modern periods. Students will keep a reading journal and take four examinations.

### **ENGL 381 American Survey I (Majors)**

Section A: MWF 10:30--D. Hall

Course designed to introduce English majors to the major issues and authors in American literature from its beginnings through the American Romantics (approximately the American Civil War). Major authors include the Puritans Taylor and Edwards, Franklin, Emerson, Poe, Hawthorne, and Melville though other writers will also be discussed.

Course Requirements: 1) Class attendance. 2) Class participation [when we do some of the poetry, individuals will be assigned to read aloud; individuals are expected to lead class discussions when assigned]. 3) A take-home midterm exam [unlike in-class exams, these are to be well-researched, documented, typed, edited, and well-written]. 4) Final in class. 5) A term paper [8-10 pages on a topic arrived at by mutual consent in a conference]. 6) Reading quizzes [as needed; hopefully none will be needed]. 7) Participation on a class listserv answering prompts (questions asking you to speak to some of the issues in the assigned readings). Tentative weighting of assignments is as follows: take-home midterm 15 %, final in-class 20 %, listserv participation 15 %, term paper 20 %, attendance/quizzes 15 %, class participation 15 %.

### **ENGL 382 American Survey II (Majors)**

Section A: TU 9:30-10:45--L. Tatonetti

Ralph Ellison has said that the search for identity is the American theme—in this class, we will ask why that is and how U.S. authors portray the formation and function of racial, sexual, gender, class, and national identities. As we do so, we will study the major literary themes, movements, and authors in American literature from the Civil War to the present. Class requirements include thoughtful reading, engaged participation, independent research, weekly papers, weekly quizzes, a midterm, and a final.

### **ENGL 385 Selected Amer Ethnic Lit: The Monsters Within: An Introduction to Latina/o Literature**

Section A: TU 9:30-10:45--T. González

The entertainment industry and news media often depict Latinos as monstrous. What happens, however, when Latina/o authors portray themselves as monsters? This course provides a survey of Latina/o literature by looking at the ways Latina/o authors use monstrosity in novels, short stories, and drama. We will read works by Latinos of Cuban, Dominican, Puerto Rican, and Chicano descent alongside secondary material from cultural studies, gothic studies, and Latina/o studies. Assignments will include two essays, a midterm, final exam and on-line discussions.

### **ENGL 390 Fable and Fantasy**

Section A: TU 11:30-12:45--G. Keiser

We will read books that retell old tales and consider how the modern retellings redirect the concerns of the old story to address those of a modern age. We begin with *Perelandra* by C. S. Lewis, which retells the Genesis story of good and evil. We read a small portion of the most famous Arthurian story, Sir Thomas Malory's *Morte Darthur*, and an American reaction to the story by Mark Twain in *A Connecticut Yankee in King Arthur's Court*. We will also look at three films, *Monty Python and the Holy Grail*, a 1949 version of *A Connecticut Yankee*, and the famous Disney version of the Arthurian story, *The Sword in the Stone*. We will also read a few early Robin Hood tales and then examine how Howard Pyle retold the old stories in *The Merry Adventures of Robin Hood*. We will look at three films made from the Robin Hood story, *The Adventures of Robin Hood*, *Robin and Marian*,

and *Robin Hood: Men in Tights*. We conclude with Richard Beagle's *The Last Unicorn*, a story about stories, and we look at the film version made from it. Requirements for the course include three papers of 3-4 pages and a final paper of 6-8 pages. English 390 is a General Education course.

### **ENGL 395 Holocaust Literature**

Section A: MWF 12:30--M. Burton

### **ENGL 399 Honors Seminar: "Shakespeare, Gender, and Performance"**

Section A: TU 9:30-10:45--D. Hedrick

We will examine the complex ways that Shakespeare represents, explores, and challenges ideas of gender, both in their historical and in their contemporary significance. Concentrating on texts representing a range of genres (comedy, tragedy, history, romance, and poetry), the course will introduce a number of key questions: How are different genres dominated by certain genders (tragedy by men, comedy by women)? How do notions of masculinity and femininity play out in the different contexts of family, work, sexuality, religion, the military, and government? What do we learn from the fact of boy actors playing women's roles, and from the roles of the female grotesque (Lady Macbeth), the *femme fatale* (Cleopatra), the shrew (Kate), or the hypermacho (Coriolanus)? We'll look at a variety of secondary materials from classic essays (such as "Women on Top"), gender theory (Butler), domestic manuals, religious sermons, Queen Elizabeth's addresses, and anti-theatrical treatises. There will be short research reports and exercises, one or two hour exams and final, and a final paper or project.

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

Section A: TU 2:30-3:45--R. Mosher

Expository Writing for Teachers will ask you to both study and practice the writing process. The aim of this class is to help prepare you to teach writing through studying and discussing composition and rhetoric theory, and practicing the techniques we talk and read about. We will do five major writing assignments.

### **ENGL 415 Written Communication for Engineers**

Section A: MWF 9:30; Section B: MWF 10:30; Section C: MWF 11:30--L. Chakrabarti

Section D: MWF 12:30; Section F: MWF 1:30; Section G: MWF 2:30--R. Friedmann

Section E: MWF 12:30; Section H: TU 8:05-9:20; Section K: TU 1:05-2:20--Staff

Section I: TU 9:30-10:45; Section J: TU 11:30-12:45---M. Reekie

Restricted to juniors and seniors in the College of Engineering. Permission is required for enrollment. This preprofessional writing course provides intensive study of and practice in the techniques and forms characteristic of professional practice. See instructors for further course and section details.

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

Section A: MWF 11:30--Staff

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 linguists have attempted to account for the phonological and grammatical and semantic regularities of English; 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.

Books: Linda Miller Cleary and Michael D. Linn, eds., *Linguistics for Teachers*; Virginia P. Clark, Paul A. Escholz, and Alfred F. Rosa, eds., *Language: Introductory Readings*; and a bound collection of handouts. Three tests, no papers.

### **ENGL 440 Harry Potter's Library**

Section A: T 7:05P-9:55P--K. Westman

This course examines the Harry Potter phenomenon by reading the Potter novels themselves and the works of J. K. Rowling's antecedents (such as Thomas Hughes), influences (E. Nesbit, C. S. Lewis, Roald Dahl), and

contemporaries (Philip Pullman). We will approach these works from a variety of critical perspectives, and we will also consult selected secondary sources. Before the first class, you must have read the first two Harry Potter novels: *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*. English 440 is a General Education course.

### **ENGL 440 Italy in Literature**

**Course offered through Continuing Education in Florence, Italy.** Contact Ann Warren for additional details at [awarren@ksu.edu](mailto:awarren@ksu.edu).

Special emphasis on Italian culture as experienced by American and English writers. Course will include Italian writings by such people as Virgil, Dante, Boccaccio, Machiavelli, Castiglione, Italo Calvino, and more. Videos of films will be part of this course. English 440 is a General Education course.

### **ENGL 445 Science Fiction**

Section A: TU 11:30-12:45--C. Franko

We will read novels, short stories and essays (by Wells, Asimov, Le Guin and many others) that represent the characteristics and historical development of British and American science fiction. We will consider the narrative strategies of sf—including the ways that sf stories present their hypothetical settings, and how these settings implicitly or explicitly compare to the real world. Some favorite sf topics we'll encounter include the celebration or condemnation of technological progress; the creation of intelligent life; the "competition" between reason and feeling or intuition; aliens; post-holocaust scenarios; gender and social structures; space exploration; the clash of scales or perspectives (human versus "cosmic"), and the question of "what is human?" in the context of new technologies. Students will write two essay exams, a critical paper, and a reading journal. English 445 is a General Education course.

### **ENGL 445 Arthurian Romances**

Section B: TU 1:05-2:20--K. Smith

King Arthur and his knights of the round table have been staples of poetry and legend for almost a millennium. These knights have come to embody notions of courage, honor, purity, love, and fair-play, which seem to have had something to say to every generation that has come upon them. In this course we'll be examining the roots of Arthurian romance, looking at the way the literary conception of the valiant knight, risking all for love, arose from its earliest medieval roots, and how it developed over the next five hundred years into something more complex and compelling. We'll look at its origins in the concept of courtly love—the desire to go out and do battle for one's lady love—and we'll look at some contemporary chronicles that show just how little love, purity, and fair play had to do with real knightly warfare. The course will center on class discussion and may well include quizzes, two papers, a midterm, and a final. English 445 is a General Education course.

### **ENGL 450 Literature/Society - Italy**

**Course offered through Continuing Education in Florence, Italy.** Contact Ann Warren for additional details at [awarren@ksu.edu](mailto:awarren@ksu.edu).

Special emphasis on Italian culture as experienced by American and English writers. Course will include Italian writings by such people as Virgil, Dante, Boccaccio, Machiavelli, Castiglione, Italo Calvino, and more. Videos of films will be part of this course. English 450 is a General Education course.

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

Section A: MWF 9:30; Section B: MWF 10:30--S. Rodgers

This course involves the study of narrative form and technique as well as practical experience in writing short stories. In the early stages of the class we will discuss the nature of fiction and narrative, using the work of professional writers as examples. Throughout the semester, we will do a lot of writing, both in and outside of class, using various exercises, collaborations, and writing triggers to help you generate material and develop your writing voice. Other course requirements include quizzes on the readings, written and oral critiques of your classmates' stories, participation in class, and a midterm. Authors will also meet with the instructor for private manuscript conferences.

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

Section A: MWF 9:30--J. Henderson

This is an introductory course in the art and craft of poetry writing. Even if you've never, ever written a poem, you can succeed in this class if you participate in class discussions / activities and work with dedication and enthusiasm on your poems. Since we are likely to come from a variety of educational backgrounds, and be enrolled in a variety of majors here at K-State, I do not expect you to have had any prior practice or instruction in poetry. In fact, I assume that most of you have no experience writing or reading poems.

Regardless of your background, I do expect that you have a genuine interest in learning. Even if you are not an English major, you need to enjoy reading literature—writing that is an art form, not simply factual communication. You need to enjoy exploring language—how sound, word choice, and the rhythm of sentences all combine with meaning. And even if you have some prior experience with poetry, you need to be interested in learning the techniques and skills around which this class is structured. That is, please don't expect the class to be an opportunity to simply enjoy what you already know. It is your execution and understanding of the fundamentals we will study in this class that will determine your grade.

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

Section B: TU 9:30-10:45; Section C: TU 1:05-2:20--J. 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 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, Stephen Dunn.

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

### **ENGL 465 Introduction to Creative Nonfiction Writing**

Section A: TU 3:55-5:10--I. Rahman

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, literary, accurate prose. We will read and discuss short and long pieces culled from anthologies and single-author essay collections, placing special emphasis on issues of craft. Course requirements include three short essays and one longer essay (to be workshoped by the whole class), weekly reading responses, an in-class group presentation and participation in lively classroom discussion.

### **ENGL 490 Development of the English Language**

Section A: TU 2:30-3:45--D. 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. We'll also trace the history of certain groups of works as well as discuss briefly the differences between American and British English, the role prescriptivism has played in the development of the language, and writing systems. Students will use one textbook and one workbook, write four exams, do homework exercises, and compile a journal of their experiences with the changing English language.

### **ENGL 516 Written Communication for the Sciences**

Section A: MWF 8:30; Section B: MWF 9:30; Section C: MWF 10:30—N. Ransom

Section D: TU 11:30-12:45—J. Brogno **[For Hotel and Restaurant Majors Only; See Pat Pesci in Justin 103 to enroll]**

A preprofessional 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 around such reports). Assignments also include an oral presentation based on research.

### **ENGL 525 Women in Literature**

Section A: M 7:05P-9:55P--B. Nelson

From the fictional Millamant in "Way of the World" (1700) to the essayist and novelist Virginia Woolf, women have recognized the necessity of "A Room of One's Own." We will explore the roles and status of women in England and America during the 18th, 19th, and 20th centuries. We will see how women writers themselves struggled through the restrictions of their society, and we will see developing a women's literary tradition, a quiet sisterhood that made possible each succeeding century's women writers. Requirements: A good deal of fascinating reading and discussion, a two-part midterm, a critical essay, and a final.

### **ENGL 545 Literature for Adolescents**

Section A: TU 2:30-3:45--P. Nel

This course introduces students to a variety of young adult novels published in the twentieth century reflecting different attitudes towards adolescence. The course will focus on the ways these books represent adolescence as a distinctive psychological, social, and moral state. We will give particular attention to character development and the ways in which narratives attempt to convey that development by incorporating it into their structure as novels. This class is a requirement for secondary education majors, but others are certainly welcome to enroll. English 545 is a General Education class.

### **ENGL 562 Playwriting**

Section A: MWF 11:30--S. Bailey

Study and application of techniques of playwriting with regard to plot, characters, and production. See Sally Bailey in the Department of Theatre for further details.

### **ENGL 580 Indian Literature**

Section A: MWF 12:30; Section B: MWF 1:30--D. Hall

This course samples novels written in English in the twentieth century by Indians and Pakistanis. Though many subjects will be discussed, the following foci will be included in the discussion of the appropriate novels: Indian and Pakistani cultural values (family, home, treatment of children and so on), sexual politics, east-west relations, mysticism, colonialism, post-colonial history, language, Hinduism, sikhism, ghandism, and vedic philosophy. The class will be a combination of lecture and discussion with the instructor providing introductory overviews for each writer and novel followed by close reading and discussion by class members. Requirements: Class attendance and participation (including the assigned leading of the class for part of one or more meetings), one short paper, one in-class midterm, one in-class final, and one long paper on a novel not discussed in class. Participation through listserv will be expected every week in response to questions and other prompts provided by the instructor and other students. Readings may include: R. K. Narayan (*The Guide*), Kamala Markandaya (*Nectar in a Sieve*), Raja Rao (*Kantapura*), G. V. Desani (*All About Mr. Hatter*), Anita Desai (*Clear Light of Day*), Bharata Mukherjee (*The Tiger's Daughter*), Ruth Jhabvala (*Heat and Dust*), some selections from Rabindranath Tagore, and Khushwant Singh (*Train to Pakistan*). Be prepared to read at a pace of about one novel for every 3-4 class meetings. Reading quizzes will be given as we start each novel. English 580 is a General Education course.

### **ENGL 604 Issues in Literacy Studies**

Section A: TU 3:55-5:10--P. Marzluf

A recent article in *The New York Times* has yet again pronounced the demise of literacy levels in the United States--in this particular case, the decrease in the number of young people who read literature. In this course, we will explore such notions, effects, metaphors, and myths of literacy as they have impacted how we talk about and research the reading and writing practices of human beings. We will analyze the contentious history of attempts to define literacy, examine activist theories of literacy, explore how notions of producing and consuming texts differ radically among cultures and eras, grapple with how designations of illiteracy are made, and make hypotheses about how digital technology may transform how we currently classify writers, readers, and texts.

Possible Course Texts: David Barton, *Literacy: An Introduction to the Ecology of Written Language*; Deborah Brandt, *Literacy in American Lives*; Paolo Freire, *Pedagogy of the Oppressed*; James Paul Gee, *What Video Games Have to Teach Us about Learning and Literacy*; Kintgen, Kroll, and Rose, eds. *Perspectives on Literacy*; Selfe and Hilligoss, eds. *Literacy and Computers: The Complications of Teaching and Learning with Technology*; Brian Street, *Literacy in Theory and Practice*.

### **ENGL 605 Chaucer**

Section A: TU 9:30-10:45--G. Keiser

We will read Geoffrey Chaucer's *Canterbury Tales* and *Troilus and Criseyde*, exploring the poetic and narrative achievements of both. In addition, we shall look at the social, historical, and artistic context with the help to the glorious riches of the internet. All students will write reading notes regularly, a midterm, and a take-home final paper. Graduate students will write a research paper on "The Nun's Priest's Tale" and medieval animal fables.

### **ENGL 630 Victorian Novel**

Section A: M 7:05P-9:55P--N. Wood

"Please, sir, may I have some more?" Oliver Twist's plaintive request echoes down the years, expressing widely felt, albeit often frustrated, desire. Although Victorians are famously repressed, their literature seethes with passion: Becky Sharp, who schemes her way into the top echelons of society, Jane Eyre, who demands equality though she is plain and poor, Maggie Tulliver, who drives nails into her doll's head in an effort to defuse her own anger. Victorian novels are dynamic, rich, and riveting; they offer us a view into the thoughts and struggles of people in a different country and age, allowing us to recognize our fundamental similarities and the ways in which we inherit their world.

This course will feature some of the remarkable novels of mid-nineteenth-century England: Charles Dickens' *Oliver Twist*, William Makepeace Thackeray's *Vanity Fair*, Charlotte Bronte's *Jane Eyre*, Elizabeth Gaskell's *North and South*, George [Mary Ann Evans] Eliot's *Mill on the Floss*, and Wilkie Collins' *The Woman in White*. Texts are chosen to represent a wide range of genres--the popular crime-based "Newgate novels" of the 1830s and 40s, the picaresque, Gothic, industrial, realist, and sensational novels popular at the time. We will also view some movie-interpretations of some of the novels, such as the recent Mira Nair production of *Vanity Fair*.

Evaluation. Undergraduate students: 6-7 short (2-page) response papers, one term paper, active class participation, exams. Graduate students: the same as for undergraduates with the addition of a presentation to the class on the topic of your research. For more information and to get ISBN numbers for pre-ordering and beginning to read over the summer (which I highly recommend), consult K-State Online.

### **ENGL 650 American Literature and Culture, 1945 to 1964**

Section A: MWF 2:30--D. Smit

We will study the ways American artists and intellectuals dealt with major social issues after the Second World War: the rise of mass culture; problems of conformity, identity, and sexuality; increasing political and cultural fragmentation, and the rise of a "new sensibility" and postmodernism. We will read major interpretations from the period that attempt to account for these issues, such as David Reisman's *The Lonely Crowd* and Daniel Bell's "The End of Ideology." We will read fiction, drama, and poetry that deal with these issues, such as Ralph Ellison's *Invisible Man*, Tennessee Williams' *Cat on a Hot Tin Roof*, and a broad selection of poetry by Charles Olson, Denise Levertov, Allen Ginsburg, Robert Lowell, Frank O'Hara, Sylvia Plath, and James Wright. There will be a number of quizzes, a mid-term and final exam, and a long paper on the relation of literature to culture.

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

Section A: MWF 12:30--S. Rodgers

Advanced writing of short fiction. Prerequisite: A grade of B or above in English 461, or the equivalent, and instructor permission. This course will combine workshop discussion of student stories with the study of form and technique. We will read and discuss contemporary short fiction as well as essays on craft and the creative process. Requirements include 2-3 short stories, writing exercises, written critiques of workshopped stories, and class participation.

### **ENGL 665 Advanced Creative Writing: Creative Non-Fiction**

Section A: MWF 1:30--E. Dodd

Instructor Permission required. 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 narrator, the author; unlike fiction, accuracy (factuality) is vital. We will read a number of different contemporary authors working in the genre, 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 with a total page count of 45-60 pages.

### **ENGL 680 Topics in American Literature: Emotion and American Literature**

Section A: MWF 9:30--G. Eiselein

This course will examine the pivotal, perhaps central role of emotion in American writing from the colonial era to the contemporary period. We will study the representation of emotion in literary texts and the emotional impact of literary texts on readers. We will also explore the relationship between American literature and famous theories of emotion, from Aristotle to Spinoza, Darwin, and William James to the contemporary theories of feminists and neurobiologists. The authors to be studied include Poe, Stowe, Whitman, Williams, Wright, Hahn, and Morrison, among others. Course requirements include a final examination, two papers, a presentation, very active in-class participation, and some shorter writing assignments.

### **ENGL 680 20th Century American Children's Picturebooks**

Section B: TU 1:05-220--P. Nel

This course will focus on 20th Century American Children's Picturebooks by examining several themes: (1) The history of American childhood during the 20th century; (2) Socio-political context for the production of children's books during this period (World War I, Great Depression, World War II, Cold War); (3) The lives of Ruth Krauss (1901-1993, author of *The Carrot Seed* & *A Hole Is to Dig*) and Crockett Johnson (1906-1975, author-illustrator of *Harold and the Purple Crayon*); and (4) the many people with whom their lives intersected -- Maurice Sendak, Ursula Nordstrom (mentor and editor to Sendak, Margaret Wise Brown, Shel Silverstein and E. B. White), Margaret Mead, Lucy Sprague Mitchell, Ad Reinhardt, Syd Hoff, and Dr. Seuss.

You must be at least a junior to enroll in this course. When ready, syllabus will be available here: [www.ksu.edu/english/nelp/childlit/680.html](http://www.ksu.edu/english/nelp/childlit/680.html).

### **ENGL 700 Old English**

Section A: TU 5:30-6:45--D. Potts

The elements of Old English grammar, with readings in prose and poetry.

### **ENGL 705 Theory/Practice of Culture Studies**

Section A: W 7:05P-9:55P--M. Janette

Get your ideology decoder-ring here! One of the fundamental goals of Cultural Studies is to examine cultural practices and their relationship to power. In this course, we'll study important theories of how culture and power work, and we'll look at how popular culture and political movements participate in the formation of world-views. If you've ever wanted to know why Althusser thought ideology calls us the way we call a cab, or wondered if films surreptitiously accommodate us to patriarchal values, or how No Child Left Behind policies relate to postmodernism, this is the class for you! This year, in addition to encountering fundamental texts of Marxism, Feminism, Postcolonialism, Queer Theory, Psychoanalysis, the Birmingham School and the Frankfurt School, we're also going global, reading Cultural Studies work from Africa, Asia, and the Middle East. Writing requirements: regular response essays, two 7-10 page papers, and a final exam. Students should also be prepared for active class participation, including discussions, presentations, and peer-teaching.

### **ENGL 730 Renaissance Love Poetry**

Section A: TU 2:30-3:45--K. Smith

The Early Modern period featured one of the great flowerings of love poetry in the English language, producing an array of forms, tones, and subjects that run the gamut from the vulgar to the sublime. In this course we'll be exploring the development of the Renaissance love poem, from its Petrarchan roots and the early English efforts of Wyatt and Surrey to the Elizabethan lyrics of Sidney, Spenser, and Shakespeare, and the seventeenth

century poetry of Donne, Herbert, Herrick, Marvell, and others. Our aim is two-fold. On the one hand, we'll be reading and analyzing some of the most celebrated lyrics in the literary canon, introducing ourselves to a wide range of poems that stand out for their beauty and intricacy. And on the other, we'll be considering how writing about love in the Renaissance served as a vehicle for broader and more varied concerns, exploring issues of sovereignty, gender, religion, cultural identity, and subjectivity. This course will center on class discussion and will include short critical and creating writing assignments, a research paper, a presentation, and a final exam.

### **ENGL 761 Creative Writing Workshop: Short Story**

Section A: U 7:05P-9:55P--I. Rahman

A writing workshop limited to 15 students, most of whom will be graduate students. Students will write original short stories that will in turn be read and constructively critiqued by their instructor and peers. In addition to workshop, we will read and discuss contemporary short stories paying close attention to various elements of craft--structure, voice, point of view, narrative drive, sentence construction, etc. Course requirements include two short stories; weekly creative reading-responses; written critiques of classmates' work; regular participation in workshop discussion; an in-class presentation of a collection of short fiction by a single author published in the last ten to fifteen years. Each graduate student will also examine and report on a literary magazine or journal, selected in consultation with the instructor.

### **ENGL 763 Creative Writing Workshop: Poetry**

Section A: MWF 11:30--E. Dodd

Instructor permission required. 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. Prerequisite for undergraduates: ENGL 663.

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

Section A: MWF 10:30--K. Westman

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**

Section A: M 3:30-5:50--P. Marzluf, J. Brogno

Section B: M 3:30-5:50--R. Mosher

Section C: M 3:30-5:50-- D. Murray

Section D: M 3:30-5:50--J. Henderson

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program. Repeatable. Prerequisite: Graduate status and a GTAship in the English Department. Credit/no credit.

### **ENGL 825 Seminar: 19th Century American Poetry**

Section A: TU 11:30-12:45--J. Machor

Focusing on a wide range of nineteenth-century American poetry, this course will examine the works of such canonical poets as Longfellow, Lowell, Whitman, Dickinson, and Dunbar as well as lesser-known white and minority writers like Alice Carey, Lydia Sigourney, Frances E. W. Harper, Sydney Lanier, Louise Guiney, Paul Hayne, and others. We'll seek to understand this poetry both within a developing American literary history (and a broader western poetic tradition) and as products of larger social and cultural contexts. I want to run this as a seminar in the true sense--i.e., a group of scholars, under the direction of a leader, who conduct, discuss, and share research on various aspects of a common subject. Seminar members will have a major role in determining the content of the course--including weekly readings and the direction of class meetings--by leading discussions and presenting their research on particular poets and poetic developments. In addition to 2-3 presentations and

rotating leadership of class discussion, course requirements will consist of a major seminar paper growing out of each individual's ongoing research.

**ENGL 830 Seminar in Cultural Studies: Literature, Imagination, and the Brain**

Section A: T 7:05P-9:55P--L. Brigham

For a long long time, nobody could directly observe what the brain did when it was at its best: facilitating the production and appreciation of the arts. So millenia of literary criticism and theory necessarily left the brain out of consideration in trying to explain what literature does and how it comes to be. But advances in technology in the second half of the 20th century and the beginning of the 21st have made it possible to observe the brain in operation under increasingly "natural" conditions. Now it is really possible to consider the brain when considering novels, poems and other texts. What does this mean for the future of literary production, appreciation, criticism, and theory? This course will examine some of the ways that neurological research has begun to affect our conception of the nature and function of literature. It does not always affect these things in ways you might think or imagine. We'll read some material on art and the brain from a neurological perspective, we'll read discussions of this material among philosophers and literary critics. And of course we'll read some literature.