

## English Department Course Descriptions Fall 2007

### **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**

Section A: MWF 12:30--N. Ransom

This semester we will focus on producing a book length collection on the history of Kansas State University using the resources in Hale Library. (My last honors class produced a collection called *Through the Freshman's Eyes: Kansas State University*, which is catalogued in the library.) We will explore the different areas of the library, learn how to use the research facilities, and write using the materials we find in areas such as the archives, government documents, maps, and newspaper files in the physical facility as well as the databases in the virtual library. We will also learn RefWorks, bibliographic software freely available on campus, and use it in creating documents with sources. We will also do a segment on producing a resume.

### **ENGL 230 Classical Cultures**

Section A: MWF 10:30--P. 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, women, language, and their own societies.

Some of the writers and thinkers that we will explore will be Homer, Sappho, Herodotus, Gorgias, Plato, Aristophanes, Sophocles, Hippocrates, Aristotle, Ovid, Plutarch, Marcus Aurelius, Horace, and Catullus. 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 midterm and final exam, as well as one paper.

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

Section A: TU 9:30-10:45--A. Warren

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 234 Modern**

Section A: MWF 11:30; Section B: MWF 12:30--S. Caldwell-Hancock

This course explores an exciting time in human history. We will begin our discussion with the period leading to the French Revolution in 1789 and end with the Cold War. The course is divided roughly into thirds: The first will concentrate on how Enlightenment ideas led to the sense of self that was the hallmark of Romanticism. The second section of the course concentrates on the Industrial Revolution and the emergence of ideas that questioned the centrality of the human consciousness: Marxism, the theory of evolution, and Freudian psychology. The last third examines the consequences of these central ideas, the shock of World War I, and the emergence of Modernism and Post-Modernism. Through all three sections we will examine literature, art, and music 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 and will write two papers. In-class discussions and homework assignments are also required. English 234 is a General Education course.

### **ENGL 251 Introduction to Literature**

Section A: MWF 9:30; Section B: MWF 12:30--S. Gray; Section C: MWF 12:30--Staff; Section D: MWF 2:30--S. Anderson

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take exams, participate in listserve discussions, or prepare group oral reports while gaining experience in reading, writing, and critical thinking.

**ENGL 251 Introduction to Literature**

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

Primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through thinking, talking, and writing about prose, poetry, and drama. Students' active participation is required in: class discussions, daily out-of class exercises, several short and one long analytical papers, two "exams," and an oral presentation.

**ENGL 251 Introduction to Literature**

Section G: TU 1:05-2:20--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 297 Honors Introduction to the Humanities**

Section A: TU 9:30-10:45--M. 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 *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: MWF 12:30; Section B: MWF 1:30--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 125 or 200.

**ENGL 310 Introduction to Literary Studies**

Section A: MWF 10:30; Section B: MWF 11:30--E. Dodd [**Permission obtained from English Department, ECS 108 beginning 12 March 2007**]

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**

Section C: MWF 1:30; Section D: MWF 2:30--D. Smit [**Permission obtained from English Department, ECS 108 beginning 12 March 2007**]

We will study the basic conventions and techniques of the three major literary genres: fiction, poetry, and drama. You will write four papers: a personal response to a short story, an explication of a poem, a scholarly argument about a literary work for your choice, and an analysis of a scene in a play. Your final grade will be determined by your grades on these papers, a number of group reports, and your participation in acting a scene from a play.

**ENGL 310 Introduction to Literary Studies**

Section E: MWF 1:30; Section F: MWF 2:30--C. Hauck [**Permission obtained from English Department, ECS 108 beginning 12 March 2007**]

This is a hands-on, how-to course for English majors and minors. Students will learn strategies for reading and writing about short fiction, lyric poetry, drama, and literary criticism. Students will also master basic research, bibliography and citation skills. Students will write and revise three short essays and complete a research project.

**ENGL 320 The Short Story**

Section A: MWF 11:30; Section B: MWF 12:30--C. Debes; Section C: MWF 1:30--C. Russell; Section F: TU 2:30-3:45--Staff

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

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

Section D: MWF 2:30--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 E: TU 1:05-2:20; Section G: TU 2:30-3:45—A. Reckling

This course introduces students to close readings of short fiction representing a variety of time periods and nationalities. The class consists of group discussions, analysis and application of literary terms and thematic issues, consideration of cultural contexts, and examination of narrative construction. Requirements include contributing to group discussions, submitting daily written vocabulary assignments, writing interpretive papers, making class presentations, completing creative projects, and passing frequent exams.

### **ENGL 330 The Novel**

Section A: MWF 10:30; Section B: MWF 11:30--L. Warren

Novels selected from various periods and cultures. Concern for form and critical analysis.

### **ENGL 340 Poetry**

Section A: TU 1:05-2:20--D. Potts

This course aims to enhance students' understanding of and pleasure in poetry and to develop skill in reading poems from a variety of types and historical periods. We'll learn to identify poetic lines, meters, stanzas, and forms, types of figurative language, and rhetorical devices and strategies, and consider their effects. Students will be required to explicate at least one poem successfully; to read poetry aloud with fluency; to recite at least one poem by heart; to become familiar with a basic critical vocabulary; to learn the principles of scansion.

### **ENGL 345 Drama**

Section A: TU 2:30-3:45--A. Wheatley

Have you ever thought of drama as public commentary on relevant political, social, or psychological issues? We will focus on such issues as we study plays from ancient Greece to modern South Africa, including those from Europe and the United States. We will study drama as literature and performance, learning the historical and formal conventions and the expectations required of both reader and audience. Requirements include attendance of three performances, online journals, two papers, two exams, and active class participation.

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

Section A: TU 11:30-12:45; Section B: TU 1:05-2:20--D. Hedrick

So, why is Shakespeare supposed to be so great? We will read, see, discuss, and write about Shakespeare plays representing the genres of tragedy, comedy, history, and romance, with a view toward understanding and appreciating Shakespeare's artistry and "radical imagination." We will pay particular attention to that artistry in understanding and appreciating the significance and expressiveness of Shakespeare's language, through a variety of practices and skills: "close-reading" and oral interpretation of passages, the theatricality of plays as they furnish transformations from "page" into "stage," selected historical contexts, and the contemporaneity or social and political significance of the plays for the present. Discussion is central. There will be one or two hour exams and a final; a regular mix of exercises, quizzes, and group work; and two short papers, one of which may be substituted with a scene presentation.

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

Section A: MWF 8:30; Section B: MWF 9:30--N. Wood [Get permission from English Department, ECS 108, beginning 12 March 2007.]

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. English 355 is a General Education course.

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

Section C: MWF 10:30--A. Phillips [Get permission from English Department, ECS 108, beginning 12 March 2007.]

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: Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Ellen Raskin, Katherine Paterson. Requirements: participation and 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 D: TU 11:30-12:45--E. Hateley [Get permission from English Department, ECS 108, beginning 12 March 2007.]

In this course we will read a variety of children's texts, including fairy tales, novels, picture books, and films, in order to consider how our culture imagines childhood and its value. For example, we will be reading a number of "Little Red Riding Hoods"; picture books by Kay Thompson and John Scieszka; novels by Roald Dahl and Terry Pratchett; and films by Disney and others. Studies will incorporate questions of gender, race, and class, and will introduce you to some basic theoretical concepts used for literary criticism. You will have an opportunity to present your ideas orally, via research papers, and through exams.

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 361 British Survey 1**

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

### **ENGL 362 British Survey 2**

Section A: TU 1:05-2:20--A. Longmuir

This course offers a survey of British literature from the late 17<sup>th</sup> century to the present day, focusing on key literary figures and movements. We will consider both form and historical context, as we explore the ways in which literature both reflects and constructs British identity. Course requirements: active class participation, quizzes, two short papers (2 pages), a long paper (4-5 pages) and two exams (mid-term and a final).

### **ENGL 381 American Survey 1**

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

This course explores the diversity of writings and cultures in America from the European conquest to the Civil War. Tracing the development of selected literary styles, genres, and movements, we will read texts that reflect some of the variety of cultural and historical experiences in the U.S. from 1492 to 1865. The authors to be studied have been selected for their considerable influence on the future directions of American life and thought and their ability to startle and compel contemporary readers; these writers include: Anne Bradstreet, Mary Rowlandson, Benjamin Franklin, Phillis Wheatley, Ralph Waldo Emerson, Edgar Allan Poe, Frederick Douglass, Nathaniel Hawthorne, Harriet Beecher Stowe, Henry David Thoreau, Walt Whitman, Louisa May Alcott, and Emily Dickinson. Course requirements include two papers, a class presentation, several in-class writing assignments, regular attendance and participation, a midterm, and a comprehensive final. For English majors only.

### **ENGL 382 American Survey 2**

Section A: MWF 1:30; Section B: MWF 2:30--T. Dayton

This class is a survey of American literature for English and English Education majors, covering the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. Major assignments: two or three exams and a research paper.

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

Section A: TU 2:30-3:45--T. Gonzalez

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, and a final exam.

**ENGL 390 Fable & Fantasy**

Section A: TU 2:30-3:45--R. 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. The works we'll study are yet to be announced. Class discussion/participation is an important component. Course requirements--in addition to plenty of reading--include three papers of 3-4 pages, a class presentation, and a final 6-8 page paper. English 390 is a General Education course.

**Engl 400 Expository Writing for Prospective Teachers**

Section A: MWF 9:30--D. Smit

Since this is a writing course, we'll write: about five papers, each in a different genre, for different purposes and for different audiences. In the process, we will talk about what makes writing good in each of these different genres. We will also do a large number of exercises in style and rhetoric in order to explore the range of ways we can express ourselves in writing. Finally, we will think about how to teach students what we have learned. The grade for the course will be determined primarily by a portfolio of your writing, which you will assemble at the end of the course.

**ENGL 415 Written Communication for Engineers**

Section A: MWF 9:30; Section B: MWF 10:30; Section D: MWF 11:30--S. Anderson

Section C: MWF 10:30; Section F: MWF 12:30; Section G: MWF 1:30--R. Friedmann

Section F: MWF 12:30; Section H: TU 8:05-9:20--Staff

Section I: TU 9:30-10:45; Section J: TU 11:30-12:45; Section K: TU 1:05-2:20--M. Reekie

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

**ENGL 417 Written Communication for the Workplace**

Section A: MWF 12:30--Staff; Section B: TU 11:30-12:45--H. Yu [**Section B is for Hotel/Restaurant Majors only. For Permission, see Pat Pesci in Justin 103**]

ENGL 417 explores writing genres commonly used in professional workplaces, for instance, correspondences (letters, memos, and emails), executive summaries, business proposals, and reports. This class will study how these written genres are shaped by and shape workplace rhetorical situations, and help you learn to write for similar yet inevitably different workplace contexts. You will complete readings, quizzes, class discussion / activities, writing exercises, and writing projects.

**ENGL 435 Linguistics for Teachers**

Section A: MWF 11:30--C. 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. Three tests, 2 papers, journal writing.

**ENGL 445 Science Fiction**

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

We will read novels and short stories 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; 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. Required texts will probably include: Mary Shelley's *Frankenstein*; H. G. Wells' *The Time Machine*; Karel Capek's *R. U. R.* (Rossum's Universal Robots); Isaac Asimov's *The Gods Themselves*; Frank Herbert's *Dune*; Ursula K.

LeGuin's *The Lathe of Heaven*; Gene Wolfe's *The Fifth Head of Cerberus: Three Novellas*; Octavia Butler's *Mind of My Mind*; and Orson Scott Card's *Ender's Game*. Students will write two essay exams, a critical paper, and a reading journal.

### **ENGL 450 1960s Civil Rights Discourse**

Section A: TU 11:30-12:45--M. Burton

Considering themes such as freedom, equality, and brotherhood, this course will examine spoken, written, and filmed discourse published during and after the Civil Rights movement of the 1960s. Our goal will be to analyze portions of 1960s rhetoric originating from representatives of the United States government, and writings and films by other U.S. leaders and artists who publicly supported civil rights for peoples of color. We will also consider literature and film that retrospectively examines the movement. Because this is an upper-level General Education course, a substantial amount of writing will be required.

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

Section A: MWF 10:30; Section B: MWF 11:30--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. Course requirements include quizzes on the readings, two short pieces, one story, a midterm, class participation, and written critiques of your classmates' work.

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

Section A: TU 9:30-10:45; Section B: 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 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.

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 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**

Section A: MWF 12:30--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, 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 may include three short essays and one longer essay (to be workshopped 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: MWF 9:30--Staff

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 words 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 510 Professional Writing**

Section A: TU 9:30-10:45--H. Yu

ENGL 510 introduces communication processes and genres that are commonly used in professional contexts or are essential for successful professional careers. This class will address the function, design, and writing of resumes, application letters, reports, procedural instructions, websites, and presentations. You will complete writing exercises and contextualized projects to develop written / oral communication, critical thinking, problem solving, collaboration, and design skills.

**ENGL 516 Written Communication for the Sciences**

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

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

**ENGL 525 Women in Literature**

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

The theme of this semester's course is "Women and Auto/biography." We'll read a variety of mostly twentieth-century memoirs by American, European, African, Middle-Eastern and Asian women. Our reading will be supplemented by selected critical and theoretical writings. Students will write one short essay (4-5 pages) and one long essay (15-20 pages). English 525 is a General Education course.

**ENGL 545 Literature for Adolescents**

Section A: MWF 11:30--N. Wood; Section B: TU 2:30-3:45--E. Hateley

This course is primarily designed for English majors who plan to teach secondary school or secondary education majors with an emphasis on English who need the course to meet certification requirements. Because the course "strives to help students widen their perspectives and explore the relationships among various subjects" and stresses critical and analytical thinking, communication skills, and intellectual curiosity, it is also designated a UGE course. The main theme of this semester's course is "coming of age," specifically the transition from innocence to experience as it is envisioned by people of different times, genders, ethnic groups composing in a variety of genres and media.

**ENGL 545 Literature for Adolescents**

Section B: TU 2:30-3:45--E. Hateley

This course is intended primarily for English majors who plan to teach secondary school or secondary education majors with an emphasis on English who need the course to meet certification requirements. Because the course "strives to help students widen their perspectives and explore the relationships among various subjects" and stresses critical and analytical thinking, communication skills, and intellectual curiosity, it is also designated a UGE course. The main theme of this semester's course is "alienation," particularly as it is imagined as a central condition of "adolescence". We will read a range of texts including novels (e.g. Scott Westerfeld, M. E. Kerr, Walter Dean Myers), TV shows (e.g. "Dawson's Creek", "One Tree Hill"), and films (e.g. *The Basketball Diaries*). We will be asking questions about gender, sexuality, race and class. You will have an opportunity to present your ideas orally, via research papers, and through exams.

**ENGL 562 Playwriting**

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

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

**ENGL 580 Indian Literature**

Section A: MWF 1:30; Section B: MWF 2:30--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. Hatterr*), 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 605 Medieval Literature**

Section A: TU 11:30-12:45--M. Donnelly

An examination in some depth of some of the most important works of the fourteenth and fifteenth centuries, concentrating on Chaucer's *Troilus and Criseyde*, selections from *The Canterbury Tales*, *Sir Gawain and the Green Knight*, *Pearl*, and *Patience*, and William Langland's *Vision of Piers Plowman* from the extraordinary flowering of literature in English in the latter part of the fourteenth century, and Sir Thomas Malory's collection of stories of King Arthur and his knights from the end of the fifteenth century. Attention will be paid to the literary kinds and poetic and rhetorical arts that Medieval literature utilizes, to continental influences and sources, and to the historical and social context of the stories and the texts themselves, but we will concentrate our examination on literary arts and immediate understanding of the structure and meaning of the texts. Two hour exams, a comprehensive final, exercises in explication and review, and a final paper.

### **ENGL 630 Readings/ Nineteenth Century British Literature: Victorian Literature and Culture**

Section A: TU 9:30-10:45--A. Longmuir

This course offers a broad introduction to Victorian Literature and Culture, brazenly ignoring Lytton Strachey's warning that we know too much about the Victorians ever to understand them. In particular, we will consider Victorian attitudes to gender, class, sexuality, the self, religion, art, science, and history. Our readings will include a selection of poetry, fiction and drama by key Victorian figures, such as Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Christina Rossetti, Charles Dickens, Elizabeth Gaskell, George Eliot, Anthony Trollope, Robert Louis Stevenson, Thomas Hardy, Oscar Wilde, and George Gissing. We will also read a selection of non-fiction, by writers such as Thomas Carlyle, John Ruskin, J. S. Mill and Matthew Arnold. Course requirements: active class participation, online responses, a short paper, a long paper (undergraduates: 6-8 pages, graduates: 10-12 pages) and a final exam.

### **ENGL 650 American Literature 1910-1950**

Section A: MWF 12:30--T. Dayton

This course will concentrate on American poetry and prose, 1910-1950. We will spend most of our time on three interrelated developments in the literary culture of the period: the emergence and development of modernism (Robert Frost, Wallace Stevens, Ezra Pound, T.S. Eliot, William Carlos Williams, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, etc.), the Harlem Renaissance (Zora Neale Hurston, Langston Hughes, Sterling Brown, etc.), and proletarian literature (Richard Wright, Muriel Rukeyser, Tillie Olsen, Thomas McGrath, etc.). We may also look at the popular literature of the period as seen in the emergence of the hardboiled detective story (Hammett, Chandler). Major assignments: midterm and final, research paper, oral report on a magazine or journal of the period (*Dial*, *New Masses*, *Blast!*, etc.).

### **ENGL 660 Jane Austen**

Section A: MWF 2:30--L. Warren

In this course we will read Austen's six completed novels, selections from works not published in her lifetime, and two novels by earlier writers to suggest the literary context within which Austen shaped her art. Undergraduates will write three short papers; graduate students will write two short papers and a substantial documented essay.

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

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

This is a craft-driven workshop course. The business at hand in this course is writing literary fiction in the form of short stories. This is a mysterious goal, because there is really no way of knowing what makes "literary fiction" other than knowing what, for the most part, does not: Genre fiction. ("Genre," as I define it is something that is only interested in, and only really does, one thing. It is possible to write literary fiction, which is interested in more than one thing, by incorporating and subverting elements of "genre.") The rest is up to you. Write what you want, but write what you know, or what you want to know or what you want to know more about, etc., in a way that engages, reconciles, and surprises.

The Short Answer: To become better writers by becoming better readers and vice versa. You will write, and have workshopped by the whole class, at least two short stories and you will also be responsible for an in-class presentation.

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

Section A: TU 5:30-6:45--I. Rahman

This is a workshop course for advanced and committed writers. While the emphasis will be on the art and craft of writing Creative Nonfiction (and in discussing what, exactly, that term might mean), we'll spend considerable time talking about and discovering our individual material and styles. We'll engage in traditional workshop format: open, well-informed, and thoroughly prepared-for discussions of student manuscripts. Additional activities include developing a deeper understanding of craft; identifying strategies for writing effective literary prose; and practicing critical and analytical—not taste-bound—commentary. You will write at least two essays and be responsible for at least one in-class presentation.

### **ENGL 680 Realism and Sentimentalism in American Literature**

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

With their roots in eighteenth- and nineteenth-century philosophy and science, realism and sentimentalism emerged in nineteenth-century as two of the most popular and enduring styles in American literary history. Their critical reputations have waxed and waned from the advent of modernism and its successor, postmodernism, but realism and sentimentalism remain beloved and widespread throughout contemporary literature, entertainment, and the arts. This course will examine some of the key sentimental and realistic texts from the eighteenth century to the present, and the reading will include authors such as Stowe, Alcott, Rowson, Jacobs, James, Howells, Wharton, Twain, London, Steinbeck, Wright, and Cather, among others. The course will conclude with attention to the filmmaker Steven Spielberg and the novelist Amy Tan. We will explore various theories and definitions of realism and sentimentalism as well as their ever-changing critical standing. Course requirements include two examinations, three papers, and some shorter writing assignments.

### **ENGL 695 Indian Literature and Film**

Section A: M 7:05-9:55; Lab U 2:30-5:20--D. Hall

Bollywood refers to Mumbai-based cinema which has now become the largest film producing industry in the world. Bollywood films are usually in Hindi and have their own conventions and aesthetic. Yes, that means the majority of the films we will watch will require reading subtitles. In addition to some Bollywood films, we will also study at least one Indian art film (Satyajit Ray's *Charulata*) and at least one Merchant-Ivory production (probably *Heat and Dust*). Though we will read some stand-alone novels (*Midnight's Children*, for example) and view some films for which we will not read fictional counterparts (*Mother India*, for example), the course will primarily be organized by pairing works of fiction with film versions of that same work. Please note that, though the course meets on Monday evenings, there is a lab scheduled on Thursday afternoons from 2:30 to 5:20 during which most of the films will be shown. Students will write several short (2-3 pages) papers in response to prompts; the topics of these papers will be individual films or novels. The course will also have an in-class comprehensive final. In addition, each student will write a term paper on an Indian film not being shown in class.

### **ENGL 700 Old English**

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

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

### **ENGL 705 Culture Studies: Extremism and The Excluded Middle**

Section A: T 7:05-9:55--T. Gonzalez

The course is an introduction to foundational theories in Cultural Studies with an emphasis on the ways extremism operates in everyday life. We will look at popular culture and the entertainment industry as the primary signs through which these social realities operate. Along the way, however, we will learn to read and apply essential cultural studies texts important to further study in this field. Particular emphasis will be placed on theories of identity, globalization, and power—the ways exclusion and inclusion operate in society and sometimes *within* cultural studies. Assignments will include a conference proposal, final essay, on-line discussions and presentations.

### **ENGL 730 20th Century Poetry in English**

Section A: T 2:30-5:20--D. Potts

An examination of modern and contemporary poetry in English from Africa, Britain, Ireland, the U.S., and Canada. After a brief overview of modernist predecessors, we will read the High Modernists, analyzing the ways in which contemporary poets at once follow through with and depart from the Modernist example. Treatment of such groups as the Black Mountain School, the Beats, the New York School, Black Arts, Slam Poetry, Feminist, Post-Colonial, Latino/a, Asian American, Native American and Confessional poetry will be included.

### **ENGL 761 Creative Writing Workshop: Fiction**

Section A: MWF 1:30--S. Rodgers

A writing workshop limited to no more than 15 students, most of whom will be graduate students. In addition to workshop, we will read and discuss contemporary short stories, with students leading discussion. Course requirements may include five pages a week of informal writing; 2-3 short stories; regular participation in workshop discussion; written critiques of classmates' work; and a review of a collection of short fiction by a single author published in the last decade. 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 9:30--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**

Sections A, B, C, and D: M 3:30-5:50—P. Marzluf, R. Mosher, D. Murray, S. Gray, C. Debes

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

**ENGL 825 Seminar: Film Adaptations of Children's Classics**

Section A: W 7:05-9:55; Lab M 7:05-9:55--A. Phillips

This course will feature important works in literature for children and adults that have been adapted into films. We will read the source texts, whenever possible; in addition, we may view multiple film versions of works, when applicable. We also will read some theory, including at least some of Linda Hutcheon's *A Theory of Adaptation*, and some criticism of individual films as well. Among the works we will study are the Grimms' and Disney's versions of *Snow White* (1937); Baum's *The Wonderful Wizard of Oz* (1900) and multiple ensuing film adaptations; de Beaumont's "Beauty and the Beast" with Cocteau's *La Belle et la Bete* (1946) and Disney's animated version (1991); Burnett's *A Little Princess* (1905) and the 1939 and 1995 films based on it; short films based on Burton's *The Little House* (1942) and *Mike Mulligan and His Steam Shovel* (1939), Leaf and Lawson's *The Story of Ferdinand* (1936), and Lobel's Frog and Toad series (1970--); S. Morgenstern's *The Princess Bride* (1973) and Reiner's 1987 film; and others. This course is limited to graduate students; each student will give a class presentation on one of the films and submit a substantive paper based on that film. In addition, the course will culminate in a "film festival" at which we will screen short (5 minute) films that we have made based on single scenes from classic children's and adolescent literature we did not study as a class. Final papers will be the "directors' commentaries" for those short films.

**ENGL 830 Seminar: American Indian Literatures**

Section A: U 2:30-5:20--L. Tatonetti

This seminar will introduce you to the histories, theories and texts that make up the canon of American Indian literature. We'll look across time periods and genres, asking a series of overarching questions: what is Native literature—does a poem have to be Native authored, Native themed, Native centered, or any combination of the above to be considered a Native text? What patterns, images or topics recur in texts written/produced by Native authors? Do particular representations of Native identities prevail at given moments in history? How does an author's specific tribal identity come to bear on the text and/or on our reading of the text? These questions and more will bring us to a greater understanding of literature, of American Indian cultures, and of ourselves, since, whether Native or non-Native, we are all participants in the creation/consumption of American Indian images within U.S. popular culture. Requirements may include: engaged participation, weekly reading quizzes, a series of short papers, an annotated bibliography, a group presentation, a final exam, and a seminar paper.