

English Department Course Descriptions Fall 2008

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. 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 produce a resume.

ENGL 125 Honors English II

Section A: MWF 9:30--B. Nelson

(Obtain Permission from the Honors Program in Leasure 007) A remarkable thing happened when Charles II was restored to the throne in 1660. He passed an edict that from then on only women would play female roles on the London Stage. (Previous to the Restoration period, boys played female parts.) This course will consider the important ramifications of having women on the stage: Did it encourage the emergence of female playwrights? Did it affect the kinds of plays being written by male playwrights? Did it result in sexual exploitation of women on and off the stage?

We will study the work of little-known but important women playwrights such as the first professional woman writer, Aphra Behn. We will read the "she-tragedies" of Nicholas Rowe who centered entire plays around his female characters. We will explore the position of "older women" in plays written by famous male playwrights like Congreve, Goldsmith, and Sheridan. We will look at the new prevalence of "rape" scenes and other changes on the stage with the advent of the actress. We will compare the treatment of the relationships between the sexes in plays by both men and women. We will also explore a number of different genres present on the London stage at this time: sentimental comedy, laughing comedy, comedy of manners, ballad operas, farce, common-man tragedy, and sentimental tragedy.

Four to six essays of varying lengths will be required. Individual conferences and group workshops will provide constructive feedback to help hone critical reading and writing skills.

ENGL 220 Fiction Into Film

Section A: MWF 1:30--D. Smit

We often hear people say, "I liked the movie better than the book." In this class, we will talk about what we mean when we say things like that. How or in what sense can films illustrate or capture the essence of novels and stories, and how or in what sense can films be fairly compared to the fiction they are based on? In the course of our discussions we will talk about how to read stories carefully and how to view films with the eyes of knowledgeable film critics. Of course, we will read a number of stories and novellas and view the films based on them. Among the stories and films we will study will be Henry James' *Daisy Miller*, Charles Webb's *The Graduate*, Arthur Miller's "The Misfits," Joseph Conrad's *Heart of Darkness/ Apocalypse Now*, and James Joyce's "The Dead"/ *Voyage in Italy*.

There will be a number of short quizzes on the readings. You will write a "shot analysis" of a film clip, and a short paper about the relationship between a particular film, the piece of fiction it is adapted from, and/or the culture in which the fiction or film was made. There will be a final exam.

ENGL 220 Fiction Into Film

Section B: TU 11:30-12:45--T. Gonzalez

This course will explore how gothic fiction is translated into film. In other words, we will study how short stories, novels, and graphic novels that deal with fear, monsters, and other forms of monstrosity change or stay the same when captured on film. Along the way we will become familiar with the language of film and literary techniques that are used to produce these works of art / entertainment. Course requirements will consist of two essays, a midterm, final exam, and short written responses to the texts read/viewed.

ENGL 230 Classical Cultures

Section A: MWF 9:30--P. Marzluf

As a First-Year Seminar version of English 230, enrollment is open to first-year students only. We will focus upon Classical Greek and Roman literature, culture, history, and art. By reading and discussing important classical texts and images, we will try to understand how Greek and Roman men and women viewed their world, themselves, their neighbors, their enemies, and their gods. You will read Greek and Roman writers, historians, and philosophers like Homer, Thucydides, Sophocles, Catullus, and Ovid. We will also try to figure out why Greeks and Romans have been so influential. Why are we still talking about them thousands of years later? In addition to the readings, there will be short writing assignments, quizzes, and a final exam.

ENGL 231 Medieval & Renaissance Humanities

Section A: TU 1:05-2:20--W. Matlock

An introduction to the literature, art, music, history, and philosophy of the West in the Middle Ages and Renaissance. The aim of this course is to attain an understanding of key historical developments and their relation to concurrent and evolving cultural, intellectual, and artistic ideas. Reading assignments will include works by Abelard and Heloise, Dante, Christine de Pizan, Petrarch, Machiavelli, Erasmus, and Cervantes. Assignments will include class participation, exams, and papers. English 231 is a General Education course.

ENGL 234 Modern Humanities

Section A: MWF 1:30; Section B: MWF 2:30--L. Brigham

This course covers major intellectual, artistic, and historical events from the time of the French Revolution into the twentieth-century Cold War in Western Europe and the US. Students will write papers, take a midterm and final, and participate in class in both free and structured ways. English 234 is a General Education course.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 8:30--Staff

Section B: MWF 8:30; Section C: MWF 9:30--S. Gray

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 (non-majors)

Section D: TU 9:30-10:45--R. Mosher

As a First-Year Seminar version of English 251, enrollment is open to first-year students only. The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam.

ENGL 251 Introduction to Literature (non-majors)

Section E: 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 253 Short Story

Section A: MWF 8:30--Staff

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

Section C: MWF 10:30; Section D: MWF 11:30--C. Debes

Section E: MWF 2:30--C. Russell

Section F: TU 1:05-2:20; Section G: TU 2:30-3:45--A. Reckling

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

ENGL 270 American Literature (non-majors)

Section A: MWF 8:30; Section B: MWF 9:30--D. Hall

As a First-Year Seminar version of English 270, enrollment in sections A and B is open to first-year students only.

This course, which can count as a Primary Text course, will be a general introduction for non-majors to several of the most important works in American literature. Because this is an introductory course, no prior knowledge of the texts or contexts is assumed. None of the specialized vocabulary of the English major is required for this course. The aims of the course are to have students enjoy and understand the literature itself, to learn why the literature is considered important, and to be able to express themselves clearly and precisely in their responses to the literature. Close attentive reading to the literature on an everyday basis is expected. Reading quizzes and class participation will be important.

Because sections A and B are Freshman Experience Seminars, enrollment is capped at a lower number than usual to allow more emphases on critical thinking, clear informed writing, discussion, and active class participation. Expect that some sort of response, either oral or written, will be due nearly every class day.

ENGL 270 American Literature: American Women Writers (non-majors)

Section C: TU 3:55-5:10--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, Amy Tan, and others. The course combines close reading of texts, analysis of literary terms and thematic issues, consideration of cultural contexts and female identity. Requirements include building a working vocabulary of descriptive language and literary terms, writing interpretive papers, completing creative projects, passing exams, and participating in class discussions. English 270 is a General Education course.

ENGL 287 Great Books

Section A: MWF 10:30--G. Eiselein

As a First-Year Seminar version of English 287 enrollment in this section is open to first-year students only. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is on books that have been considered important and influential to a large number of people, texts that can be read over and over again with interest and new insights, and works that touch upon the key social and philosophical issues of our own moment. We will read genuinely amazing books that have inspired other writers and been loved deeply by many readers.

The reading for this course includes selected books of the Bible, Homer's *Odyssey*, Sophocles's *Antigone*, Dante's *Inferno*, Shakespeare's *Othello*, Cervantes's *Don Quijote*, Eliot's *Silas Marner*, and Morrison's *Song of Solomon*. The work for the course includes four short papers, three examinations, regular attendance, and active class participation. Great Books is a General Education course and a Primary Texts course.

ENGL 287 Great Books

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

This course, as an introduction to world classics, will entail close reading of works from ancient through modern periods and will expose students to a variety of ideas and writing styles. We will also consider what makes a book "great" or enduring. Texts will include works by Jane Austen, Homer, and Charles Dickens, and may also include the likes of Fielding, Shakespeare, Cervantes, Dante, Milton, Bronte, Flaubert, Remarque, Woolf, Faulkner, Virgil, Euripides, or Hemingway, among others. Students will participate in class discussion and message boards and will complete short written assignments in addition to essay exams and one longer (5-7 pages) paper. 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

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 9:30--D. Smit

We will focus on “visual rhetoric,” the way images and texts interact in contemporary writing. You will write five papers: a memoir on your own use of visual media and “seeing,” an analysis of how an organization is “represented” visually; a critique of a painting, advertisement, or other visual “text,” a film review, and an ethical argument about some aspect of using images.

The text is Lester Faigley, Diana George, Anna Palchik, and Cynthia Selfe’s *Picturing Texts*. In addition to the writing projects, there will be a number of exercises in grammar and style.

ENGL 300 Expository Writing 3: Writing About Popular Culture

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

This semester we will focus our attention on popular culture texts such as movies, music, and television. Throughout the course of the semester, students will practice writing in a variety of genres, exploring issues such as race, class, gender, and sexuality in the context of popular media. They will write five major essays, including a personal experience essay, an informed report, and a researched essay. The challenge of this course is to not allow popular culture to pass by unexamined; instead, you will be writing extensively and thinking critically about the effect that pop culture has on our lives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Section C: MWF 10:30--E. Dodd

Permission obtained from English Department, ECS 108, beginning 10 March 2008. English 310, Introduction to Literary Studies, is designed to serve as a foundational skills course for English majors and minors. We will study works of fiction, poetry, and drama, including the work of writers visiting campus during the term. Frequent writing assignments and papers will develop your skills in explication, close reading, analysis, and basic research.

ENGL 310 Introduction to Literary Studies

Section E: MWF 12:30--D. Potts

Permission obtained from English Department, ECS 108, beginning 10 March 2008. An introduction to criticism for English majors and minors. Intended as a first course in the analysis of form and technique, the course provides an introduction to literary terms commonly used in later courses, and practice in critical interpretation as well as reading and responding to literary criticism. Readings from a broad range: poems, plays, essays, and novels. A writing intensive course: four major papers. Active participation required.

ENGL 310 Introduction to Literary Studies

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

Permission obtained from English Department, ECS 108, beginning 10 March 2008. 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 330 The Novel

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

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

ENGL 340 Poetry

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

This course will combine a historical approach to poetry written in English from the middle ages to the present with emphasis on the terminology and critical reading practices necessary in the analysis of poetry. Thus we will be studying both the relationship between poetry and social history and the technical elements of poetry. Requirements: two in-class exams, two papers (3-5 pages each), final.

ENGL 340 Poetry

Section B: TU 9:30-10:45--J. Machor

The purpose of this course will be to help students develop their skills in reading and responding to poetry to enhance enjoyment and comprehension of different types of poems as well as to facilitate a critical understanding of what poetry is and how it works. We will read a variety of poems from different time periods and in different styles (including contemporary song lyrics), paying special attention to the relation between the formal elements of poetry and its content. We will also give some attention to the changing history of English poetry and poetic forms from the late middle ages to our own day and will

conclude the semester by looking in depth at the poetry of one modern American poet. Requirements: a genuine interest in poetry (or in learning about poetry), regular attendance and class participation, a mid-term, a final examination, and two short analytical papers (3-5 pages each).

ENGL 345 Drama

Section A: MWF 1:30--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 Shakespeare

Section A: MWF 11:30; Section B: MWF 1:30--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 355 Literature for Children

Section A: MWF 11:30--N. Wood

Permission obtained from English Department, ECS 108, beginning 10 March 2008. 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 B: M 7:05-9:55--A. Phillips

Permission obtained from English Department, ECS 108, beginning 10 March 2008. Arranged by genre, this section of Literature for Children is designed to enable students to achieve two particular goals: to demonstrate a fairly broad knowledge of children's literature, and to view that literature critically. The course includes 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, Pamela Munoz Ryan, and others. Requirements: participation and quizzes, two papers, two midterm exams, and a final exam. Enrollment is by permission only. Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. English 355 is a General Education course.

ENGL 355 Literature for Children

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

Permission obtained from English Department, ECS 108, beginning 10 March 2008. Arranged by genre, this section of Literature for Children is designed to introduce major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature and culture. Components of the course include discussion of picture books, fairy tales, myths, poetry, fantasy, realism, and animal stories, among others. For a representative syllabus and book-list see, please see <<http://www.ksu.edu/english/nelp/choose.courses.html>>. Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. English 355 is a General Education class.

ENGL 361 British Survey 1

Section A: TU 9:30-10:45--W. Matlock

Tracing the development of British literature over two periods (Medieval and Renaissance) and about one thousand years (700-1700), we will look at the content, form, and cultural situation of literary works such as *The Tain*, *Beowulf*, *The Lais of Marie de France*, *The Canterbury Tales*, *The Second Shepherds' Play*, *The Book of Margery Kempe*, *The Faerie Queene*, *The Duchess of Malfi*, *Paradise Lost*, and poems by Wyatt, Queen Elizabeth I, Sidney, Donne, Lanyer, Jonson, Wroth, Lovelace, Philips, Cavendish, and Marvell. In pursuing these topics, we will attend to the changing conceptions of what constitutes the state, the individual, gender, sexuality, and literature itself. Assignments will include class participation, exams, and papers.

ENGL 362 British Survey 2

Section A: MWF 11:30--L. Brigham

This course surveys approximately 350 years of British Literature, from 1660 to the present. Successful students will gain a confident grasp of the major writers, trends, and movements during the period covered. Brief papers, midterm, final, and regular participation required (as well as short assignments and quizzes).

ENGL 381 American Survey 1

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

This course is designed to introduce English majors to the major issues and authors in American literature from its beginnings through the American Romantics (approximately the end of the American Civil War). Major authors include the Puritans, Taylor, Edwards, Franklin, Rowson, Emerson, Poe, Hawthorne, Melville, and Whitman, though other writers will also be read and discussed. Course Requirements: 1) Class attendance; 2) Class participation; 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 [8-12 pages on a topic arrived at by mutual consent in a conference]; 6) Reading quizzes; 7) Responses to prompt (questions asking you to speak to some of the issues in the assigned readings). Tentative weighting of assignments is as follows: take-home midterm 10%, final in-class 20%, prompt responses 20%, term paper 20%, attendance/quizzes 15%, class participation 15%.

ENGL 382 American Survey II (majors)

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 390 Fable and Fantasy

Section A: TU 1:05-2:20; Section B: 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 395 Topics: Chaucer's Canterbury Tales

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

Geoffrey Chaucer was arguably the first great poet to write in English. *The Canterbury Tales*, written toward the end of the fourteenth century, is a masterpiece of poetic narrative, following a group of religious pilgrims on their travels from London to the shrine of Thomas a Beckett in Canterbury. Along the way, each tries to outdo the other in telling tales ranging from the noble to the profane, from the chivalric to the nearly criminal. In this course we'll wend our way through this remarkable poem, examining each of these tales on its own terms and in the context of the larger work and the larger culture of the time. The emphasis in this course will be on class discussion, and there will be oral presentations, a paper, a mid-term and a final exam.

Engl 400 Expository Writing for Prospective Teachers

Section A: TU 8:05-9:20--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 complete five major writing assignments.

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

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. This pre-professional 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 417 Written Communication for the Workplace

Section A: MWF 12:30--Staff; Section B: MWF 2:30--Anderson; Section C: TU 9:30-10:45--Staff; Section D: TU 11:30-12:45--H. Yu

This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. You will complete reading,

class discussion, writing, research, and presentation assignments.

ENGL 420 Topics in Film: ‘Horror, Terror, and Violence in Literature and Film’

Section A: TU 11:30-12:45; Lab: M 2:30-5:20--D. Hedrick

Note: There will be a lab with required attendance, for the film viewings, on Mondays from 2:30 to 5:20 p.m. What makes us afraid? What is a monster? What is terrorism? Why do we get a thrill from horror, and how are responses different in literature and film? We will explore these and other questions from selected examples in the history of horror in film and literature, from “classics” such as Shelley’s *Frankenstein* or *The Cabinet of Dr. Caligari*, to modern and contemporary writers and filmmakers (Poe, Lovecraft, Oates, Ballard, Hitchcock, Kubrick). There will be collateral reading of theory and criticism, limited consideration of film technique, and exploration of cultural contexts and contemporary relevance. The course will include regular short exercises, two hour exams, and a final project and final exam. Most films will be shown during class, but there may be a few occasional extended or separately scheduled classes in order to accommodate particular showings. Note: Some of the required materials of the course will be disturbing, and perhaps especially offensive to some. While they are presented for understanding rather than approval, enrollment in the course is with the understanding of completing all the readings and viewings.

ENGL 435 Linguistics for Teachers

Section A: MWF 12:30--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 445 Arthurian Romance

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

Reading Medieval 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 evolving concepts of heroism from the twelfth to the fourteenth centuries. We will examine a variety of literary representations of courage and conflict, set within the shifting historical context. And in doing so we’ll examine what these poems have to tell us about cultural attitudes toward bravery and battle even as we see what a sharp contrast they offer to the sometimes horrendous reality of war in this period. In doing so we’ll be considering, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises.

ENGL 450 Post-WWII American Drama and Film

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

In this course we will explore the relationship between art and culture, or more specifically the relationship between American drama and film from 1945 to 1964 and American culture during this period. In particular, we will address the following question: To what degree or in what sense can we attribute certain features of literature and film to the historical, social, and cultural contexts in which they were produced?

Among the texts for the course will be plays by Tennessee Williams, Arthur Miller, William Inge, Lorraine Hansberry, and Edward Albee. We may also view films by Alfred Hitchcock and films in the genres of Cold-War Sci-Fi and the Western.

There will be a number of short quizzes on the readings. You will write two short papers on how a film or play may reflect the larger culture. There will be a final exam.

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: MWF 10:30--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: TU 2:30-3:45--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 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 11:30--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. Later we'll discuss the role prescriptivism has played in the development of the language, present-day English -- including American and British English, other varieties of English, and American dialects. Students will use one textbook and one workbook, write three exams, do homework exercises, and compile a journal of their experiences with the changing English language.

ENGL 510 Professional Writing

Section A: TU 1:05-2:20--Staff

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: Bridges, Backs, and Homes

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

In the 1980s many feminists began questioning the role of ethnicity and sexuality in the Women's Movement. While there had always been an implied recognition of these issues, there was concern that the writing and leadership of the Feminist Movement of the 60s and 70s overlooked the role that women of color and "queer" individuals of any ethnicity played in the development of Feminist politics and culture. This course explores the writings of these self-called "U.S. Third World Feminists" in hopes of recognizing the affects these works have had (or not had) in relation to the fiction by U.S. American women produced in the last twenty-five years.

We will read works by the following authors: Gloria Anzaldúa, Ana Castillo, Luise Erdrich, Roberta Gregory, bell hooks, Gish Jen, Maxine Hong Kingston, Cherrie Moraga, Toni Morrison, and Achy Obejas. This is a writing intensive course with the following requirements: three essays; a midterm; final exam; short reading responses; in-class participation.

ENGL 545 Literature for Adolescents

Section A: MWF 10:30--A. Phillips

English 545 is designed to introduce students to literature that features adolescents as protagonists and depicts conditions and situations familiar to adolescents. Students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle school- and high school-appropriate literature and developing expertise in wielding literary theory in a concrete, useful fashion. We'll study some classic works, such as Salinger's *The Catcher in the Rye*, Lee's *To Kill a Mockingbird* and Cormier's *The Chocolate War*; we'll screen films such as *Rebel Without a Cause* and *Dirty Dancing*. We'll also survey quality works of literature by such authors as Katherine Paterson, Chris Crutcher, S. Morgenstern, and Walter Dean Myers that draw thought-provoking connections between adolescence and culture. Requirements: participation, two papers, two midterm exams, and a final. This class is required for secondary education majors, but others are certainly welcome to enroll. English 545 is a General Education course.

ENGL 545 Literature for Adolescents

Section B: TU 3:55-5:10--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. Over the course of the semester we will read a range of novel and films for and about adolescence, and consider these texts within thematic groups. For example, we will think about how "school" or "sport" is used to represent adolescence. Novels will include *The Catcher in the Rye*, *Speak*, and *Uglies*; films will include *Bring it On* and *The Basketball Diaries*. We will be asking questions about what adolescence does and can mean, how our society imagines adolescence, and why. Assessment will include research papers and exams.

ENGL 580 World Literature: Exploring the Chinese Imagination

Section A: TU 1:05-2:20--E. Hateley

China is both familiar and unfamiliar to many contemporary Americans. While the Chinese nation functions as an economic, political and military Other within Western culture, it is often true that Western citizens lack detailed knowledge about Chinese history or culture. This course will read a range of Chinese literary texts in a variety of genres in order to examine the characteristics and developments of the national literary tradition. Assessment will include research papers, exams, and oral presentations. All texts will be English translations. No prior knowledge of Chinese language, history or literary conventions is assumed (though it is, of course, welcome!). English 580 is a General Education course.

ENGL 625 Early British Novel

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

In this course we will sample the variety of fictional forms that were avidly read in England over the "long 18th century" (1660-1880), the period during which the novel as we know the form today is supposed to have first appeared. Traditionally, Daniel Defoe, Samuel Richardson, and Henry Fielding have been cited as the genre's fathers; more recently, scholars have given attention to writers such as Aphra Behn, Delariviere Manley, and Eliza Haywood, whose works could arguably justify calling them mothers of the novel. But increasingly we recognize that if the parental metaphor has any validity, then we must

declare the novel a bastard with a wide range of possible progenitors, some of which would not be eager to claim so messy a child. Although we will give some attention to ephemeral works, we will spend most time on major texts whose varying emphases can help us to understand the emotional, intellectual, and aesthetic appeals of fiction and perhaps why the success of the novel came to obscure the roles its motley array of parents may have played in its birth and growth.

ENGL 635 London in Contemporary British Literature

Section A: U 7:05-9:55--K. Westman

The city of London has been a center for art and commerce for centuries. It has also been a city of immigrants, especially with the arrival in 1948 of the *Empire Windrush*. Traveling from the far reaches of a fading Empire, this ship's passengers hoped for a better life in the mother country but arrived in a city whose doors were often closed to people of color, a city ravaged by the bombs of World War II. What kind of London emerged from the rubble of war? What kinds of lives did these new immigrants build? How did existing Londoners respond? What is the legacy of this immigration in contemporary British culture? We will explore answers to these questions as we study the culture of post-WWII Britain through its literature published since 1950. Our texts will range from award-winning and best-selling novels (Andrea Levy's *Small Island*, Zadie Smith's *White Teeth*, Monica Ali's *Brick Lane*) to historical surveys (Peter Ackroyd's *London: A Biography*) to popular international films (*Bend it Like Beckham*) and British television shows (*EastEnders*, *The Avengers*, *The Prisoner*). Requirements for all students: active participation in class discussions, response papers, a short paper (5 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (12 pages in length), an essay review of four articles or a book-length study (4-5 pages in length), and a one-page abstract for the longer paper.

ENGL 650 U.S. Literature 1965-Present

Section A: T 3:55-6:45--Tatonetti

In this course, we will explore the proliferation of voices and genres represented in American Literature from the Civil Rights/Vietnam era to the present. We will look across genres—fiction, poetry, drama, non-fiction—and literary movements—modernism, postmodernism, multiculturalism, queer theory, etc.—to interrogate the boundaries of the contemporary canon in U.S. literature. Authors might include Sherman Alexie, Amiri Baraka, Tim O'Brien, Toni Morrison, Thomas Pynchon, Cherríe Moraga, and Qwo-Li Driskill, among many others. Requirements will include: engaged participation, weekly reading quizzes, a series of short papers, an annotated bibliography, a group presentation, a final exam, and a seminar paper. Contact Professor Lisa Tatonetti <tatonett@ksu.edu> with any questions.

ENGL 660 Milton

Section A: TU 2:30-3:45--Donnelly

A study in some depth of the major and some minor works of the writer who has traditionally been ranked behind only Shakespeare among English classics. For upper level undergraduates and graduate students. Milton's poetry and prose will be studied in their literary, cultural, and historical contexts. Emphasis on the major poetry; the prose and the contemporary setting will be used to illuminate the growth of Milton's mind and art, and his place and importance as poet and radical protestant intellectual. One report or direction of class discussion focusing on a particular work, background, or critical perspective, written up as a short paper (5-8 pp.; 25% of course grade for undergraduates, 15% for graduate students); one in-class hour examination (30% of course grade for undergraduates, 20% for graduate students); a comprehensive final examination (35% of course grade for undergraduates, 30% for graduates); and, for graduate students, a term paper (ca. 12-20 pp.) on a topic to be cleared with the instructor (25% of graduate student grade). Class participation will make up the rest of the course grade.

ENGL 661 Advanced Creative Writing/Fiction

Section A: U 3:55-6:45--I. Rahman

Instructor Permission Required. 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 662 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 665 Advanced Creative Writing/Creative Nonfiction

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 author; unlike fiction, accuracy (factuality) is vital. We will read a number of different contemporary authors and conduct workshop discussions of student writing. Requirements: daily class attendance and participation, including both written and oral discussion of student work and assigned readings; 2-3 essays.

ENGL 680 Radical Children's Literature

Section A: TU 1:05-2:20--P. Nel

Children's literature is political. In this class, we will read children's books by left-leaning authors, children's books that have been perceived as leftist, and the definitive work on the subject: Julia Mickenberg's *Learning from the Left: Children's Literature and Radical Politics in the United States*. We will also read stories by Munro Leaf, Dr. Seuss, Langston Hughes, Lucille Clifton, Syd Hoff, Carl Sandburg, Lois Gould, Jay Williams, and many others. In so doing, we will map radical traditions of children's literature, examining what makes a book leftist (and what does not), and investigate how ideologies of the left inform (and do not inform) books for children.

ENGL 685 International Technical Communication

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

This class introduces the concept, theories, pedagogies, and practices of international technical communication. We will address the multiple perceptions of effective technical communication across cultures and nations, the necessity and inherent difficulty of practicing technical communication in the global context, and the possibilities of developing meaningful international technical communication curricula. You will complete reading, research, and writing projects for the class.

ENGL 700 Old English

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

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

ENGL 705 Theory/Practice of Culture Studies

Section A: T 7:05-9:55--D. Hedrick

For this new discipline in English, we will explore how power relations reach into everyday life in visible and less visible ways. The objects of our study will not be limited to traditional literary readings, but will also include a wide range of nonliterary materials and subjects in popular culture: film, television, sports, games, comics, shopping malls, toys, tourism, media, advertising, political campaigning. The course will serve as a sophisticated introduction to key theories or fields founding cultural studies (structuralism and poststructuralism, feminism and gender studies, marxism and materialism, psychoanalysis, postcolonialism) and to key thinkers in the fields (such as Freud, Marx, Barthes, Lefebvre, Adorno, Lacan, Bourdieu, Benjamin, Foucault, Butler). We will also give some attention to the topic of War and Violence as the theme of the Cultural Studies Association meeting in Kansas City in the spring of 2009.

There will be short exercises, exams, and reports, along with a final project. Graduate students will be required to produce the equivalent of a researched paper suitable for conference submission and presentation.

English 730 Studies in American Fiction: 1800-1865

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

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

write a longer scholarly critical paper (15-25 pages), and possibly have one additional participation or bibliographical requirement upon which students themselves will decide.

ENGL 761 Creative Writing Workshop: Fiction

Section A: M 7:05-9:55--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 12:30--J. Holden

There are two components to this class. One major component (A) of this class is a workshop. The class will discuss in a non-competitive spirit—a spirit of constructive criticism—poems submitted before it. B. “Annotations”: Each week you will hand in “annotations” which are like small “book reports” on the chapters in *Style And Authenticity In Postmodern Poetry*, by Jonathan Holden. They must be neatly typed (double-space) and well-written, a minimum of two pages long, a maximum of six. C. Your final grade will equal the average of your grades on the annotations plus your grade on the poetry-writing component of this class, divided by two. Your grade on the poetry-writing component will hinge more on effort than talent. Four to five “finished” poems should earn you an “A” for that component. The hardest part of this class is the “annotations,” because to write well about poetry is hard.

ENGL 801 Graduate Studies in English

Section A: MWF 10:30; Section B: MWF 11:30--A. Longmuir

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

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—P. Marzluf, 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: American Literature of the 1920s and 1930s

Section A: W 7:05-9:55--L. Rodgers

This class will be seminar-style, meaning it will downplay lectures and tests for a more participatory, discussion-based format intended to give students the background necessary to produce original scholarship about some aspect of the periods under study. It will take an American Studies approach to two starkly different decades, the 1920s and 30s. We'll attempt to formulate an appropriately nuanced portrait of eras usually reduced to pat stereotypes. We'll be especially interested in making sense of two defining words: "business" and "dustbowl." We'll employ a range of comparative historical, cultural, artistic and literary frameworks by reading a variety of authors that are likely to include Sinclair Lewis, F. Scott Fitzgerald, women of the Harlem Renaissance, Anita Loos, Edna Ferber, Dorothy Parker, Frederick Lewis Allen, Bruce Barton, Sanora Babb, John Steinbeck, Frederick Manfred and others. Requirements will include a seminar-length paper, a critical review, along with various class presentation and writing activities.

ENGL 830 Seminar: The Invention of Childhood

Section A: MWF 9:30--N. Wood

What is childhood? Is it fluffy and pink? Is it best figured alongside lambs and flowers? Or is it subject to hellfire, a degraded state in desperate need of redemption, best associated with chastisement and penance? Should children be rational, or should they be imaginative? This seminar focuses on the origin and development of concepts of childhood, reflected in children's literature, that we continue to use today. In addition to reading early texts of children's literature such as *A Token for*

Children being an exact account of the conversion, holy and exemplary lives and joyful deaths, of several young children, *The History of Margery Two-Shoes* (or, as she is better known: Goody Two-Shoes), and *The Parent's Assistant*, we'll read early educational texts that theorize childhood and its place in human society, and an adult novel or two (Charles Dickens' *David Copperfield*, Charlotte Brönte's *Jane Eyre*, and George Eliot's *Mill on the Floss* are being considered). Ultimately the class aims to provide enough context for students to use the wealth of offerings of Hale Library's microfiche copies of the Opie Collection of Children's Literature. Expectations: Active class participation, weekly response papers, article-length paper.