

## English Department Course Descriptions Fall 2010

### **ENGL 030 Writing Laboratory**

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

**Once classes begin, come to ECS 122D to choose your appointment time.** Laboratory practice of the writing process. Regular sections are for students enrolled in Expository Writing 1 or 2. (Walk-in sections are for undergraduate students who wish to improve their writing.) Hours are not applicable toward degree requirements.

### **ENGL 210 Honors English**

Section A: MWF 9:30--K. Northway

**(Obtain Permission from the Honors Program in Leasure 007.)** How does the place where you are from or where you live influence who you become, how you think, or how you read? Using both “hands on” experiences and library resources, we will explore the concepts of place and literacy—and their connections. I have three goals for this course: first, that you feel more confident producing the type of academic prose valued by professors across the disciplines; second, that you continue to build successful paper-writing skills, such as careful reading and rereading, note-taking, analyzing and using sources, and developing and revising arguments; and third, that this course allows you the opportunity to work with other writers in and out of class. By the end of the course, you can expect that you will have increased your repertoire of critical reading and writing strategies and have a fuller understanding of yourself as a reader and writer. Requirements: three formal papers, a final revision project, small writing assignments, reading responses, and a significant amount of in-class discussion.

### **ENGL 220 Fiction into Film**

Section A: MWF 11:30--S. Hancock; Section B: TU 11:30-12:45--Staff

Why do we often say, “The book was better than the movie?” How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Students will take two mid-term essay exams and a final exam and will keep a portfolio of brief writing assignments, one of which they will develop into a longer paper (4-7 pages). Participation in class discussion is also required. English 220 is a General Education course.

### **ENGL 230 Classical Cultures**

Section A: MWF 12:30--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, love, language, and their own societies.

Some of the writers and thinkers that we will explore will be Homer, Sappho, Herodotus, Gorgias, Iato, 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, culture, and architecture. Finally, we will look at how the Greeks and Romans are still an important part of American culture. Assignments will include quizzes, short response papers, a midterm and final exam, as well as two longer papers. English 230 is a General Education course.

### **ENGL 231 Medieval and Renaissance Humanities**

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

An introductory survey of some significant developments in the literature, history, philosophy, art, and music of Western Europe, with emphasis on Italy, France, England, and Germany, from the end of the Ancient World to the beginning of the seventeenth century: the course will examine selected landmarks of art and culture in an attempt to understand the character and contributions of the European mind and spirit in the

Medieval period and the Renaissance. Requirements: one or two hour exams; identification and comment on slides and musical selections, and a final examination. English 231 is a General Education course and a Primary Texts course. It will also satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements.

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

Section A: MWF 8:30; Section B: MWF 10:30; Section C: MWF 12:30--Staff

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

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

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

Section F: TU 11:30-12:45; Section G: TU 1:05-2:20--C. Franko

This introductory course in literature is designed for students not majoring or minoring in English but seeking to develop a college-level understanding and appreciation of literature. Main goals for students in English 251 include: 1) Developing an understanding of the nature of literary genres; 2) Developing an understanding of the major elements of fiction, poetry, and drama; 3) Developing an appreciation of literature and the ability to interpret it orally and in writing. Required readings will include short fiction, poems, and plays as well as a full length novel: M. T. Anderson's *Feed* (2002). Written requirements will include homework response writings, quizzes, an analytical essay, a midterm and a final.

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

Section A: MWF 8:30; Section B: MWF 9:30--C. Debes; Section C: MWF 9:30--R. Friedmann  
Section D: MWF 2:30--Staff; Section E: TU 9:30-10:45--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 262 British Literature/Enlght To Mod (non-majors)**

Section A: TU 11:30-12:45--D. Murray

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 270 American Literature (non-majors)**

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

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

## **ENGL 270 American Literature for the Page and Stage (non-majors)**

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

American Literature for the Page and Stage will offer students a grounding in modern and contemporary American fiction and drama by establishing the elements of fiction, drama, and comedy, and applying those to an array of works by men and women writing in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The class will follow an open discussion form, with a variety of writing units, papers, and/or exams, and will enable students to expand their vocabulary, interpretive and analytical skills, and confidence in speaking within a group of peers. English 270 is a General Education course.

## **ENGL 285 Asian American Literature**

Section A: MWF 1:30--M. Janette

This course provides students with the opportunity to read amazing literature written by Asian American authors – we'll read poems that were carved into the walls of immigration stations, coming-of-age novels dealing with finding personal, familial and cultural identity, graphic novels that blend ancient Chinese epics with surviving American Jr High, a martial-arts rock-n-roll comic play that combines Shakespeare and zombies, and more.

Our goals will be to appreciate the literary artistry of these works, to understand the ways they create and challenge personal and cultural identity, and to practice some of the analytical skills that will be useful to college students in any major: understanding and articulating the significance of detail; thinking in figurative as well as literal ways; connecting specific elements to the larger whole; articulating meaningful similarities and differences; interpreting texts in larger contexts.

The reading for this course includes Frank Chin's *Donald Duk*, Gene Yang's *American Born Chinese*, Maxine Hong Kingston's *The Woman Warrior*, Lan Cao's *Monkey Bridge*, and Qui Nguyen's *Living Dead in Denmark*. The work for the course includes three papers, two examinations, regular attendance, and active class participation. Asian American Literature is a General Education course and a Primary Texts course. As a First-Year Seminar version of ENGL 285, enrollment is open to first-year students only.

## **ENGL 287 Great Books**

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

This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers.

The reading for this course includes the Book of Genesis, Sophocles's *Antigone*, Euripides's *Medea*, Dante's *Inferno*, Shakespeare's *Othello*, Alcott's *Little Women*, Twain's *Adventures of Huckleberry Finn*, and Satrapi's *Persepolis*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Great Books is a General Education course and a Primary Texts course. As a First-Year Seminar version of ENGL 287, enrollment is open to first-year students only.

## **ENGL 287 Great Books**

Section B: MWF 12:30--S. Hancock

This course is an introduction to world classics. Our primary emphasis will be on close reading and discussion of works from different periods. We will cover the basics of understanding literature through analysis of character, setting, narrative style, and cultural significance. In reading amazing books that have inspired other writers and that have been loved deeply by many readers, we will also consider what makes a book "great" or enduring. Students will take three exams (two mid-terms and a final) and will be required to keep up with a rigorous schedule of reading assignments and to contribute to class discussions by supplying and answering discussion questions and sharing brief written assignments. Students will also help lead class discussion, maintain a portfolio of short writing assignments and reading questions, and write one longer paper (4-7 pages). Great Books is a General Education course and a Primary Texts course.

## **ENGL 287 Great Books**

Section C: TU 1:05-2:20--D. Murray

From Homer to *Harry Potter*, from *The Tempest* to *Twilight*, what makes some works endure as “classics”? Students enrolled in this section will develop a list of criteria for measuring “greatness” of assigned literary works, some traditionally viewed as significant, such as *The Odyssey*; others typically viewed as less significant, such as Alcott’s *Little Women*. 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. Texts may include works by Jane Austen, Homer, Charles Dickens, Shakespeare, Dante, Milton, Bronte, Flaubert, Woolf, Faulkner, Virgil, Euripides, and Toni Morrison, among others. The final book studied will be one chosen by those enrolled in the class, then assessed using our class criteria. The work for the course includes 2-4 response papers, three examinations, regular attendance, and active class participation. Great Books is a General Education course and a Primary Texts course.

## **ENGL 297 Introduction to 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,” an ethical argument about some aspect of using images, and a piece of eloquence praising an image as a work of art.

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 310 Introduction to Literary Studies**

Section A: MWF 9:30; Section B: MWF 10:30--D. Potts

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

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.** 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 C: MWF 1:30; Section D: MWF 2:30--C. Hauck

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.** This is a nuts- and-bolts hands-on course for English majors and minors that will give you the skills you need to succeed in your upper- level courses. You will learn to become a better reader and interpreter of fiction, poetry and drama. You will learn how to read, summarize and respond to literary criticism. And you will

learn a core set of research skills. Three short essays, one final project, several quizzes and a final examination. Attendance and classroom participation are mandatory.

### **ENGL 330 Fiction**

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

We will study a range of prose fiction from the nineteenth and twentieth centuries, considering the history and development of the form. Our readings will include examples of the following kinds of fiction: the novel of manners, the Bildungsroman, gothic fiction, the modernist novel, the novella, and the short story. Texts are likely to include Jane Austen's *Pride and Prejudice*, Charlotte Bronte's *Jane Eyre*, Bram Stoker's *Dracula*, William Faulkner's *As I Lay Dying*, Toni Morrison's *The Bluest Eye*, Philip Roth's *Goodbye Columbus*, and a selection of short stories.

Requirements: two short analytical papers, two in-class exams, quizzes, a research paper, and a final examination.

### **ENGL 335 Film**

Section A: TU 2:30-3:45; Lab: T 3:55-6:45--T. González

Film is an important medium in the formation of American identities. It often influences, reflects, and sometimes challenges the ways we imagine ourselves as national citizens and as racialized, gendered, or sexualized subjects. This semester we will investigate American cinema's representations of identity. However, this course will also be an introduction to the formal and narrative principles of film, as well as the major critical and theoretical approaches to film studies, both historical and contemporary. Major points of focus will include genres, important directors, movements, and styles.

Requirements for this course are active class participation, midterms, and a final film project screened at the end of the semester.

### **ENGL 340 Poetry**

Section A: MWF 1:30--T. Dayton

This course will combine a socio-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, at least one paper, final.

### **ENGL 345 Drama**

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

We go to the theater to be entertained, of course, but also to have our sympathies and values tested by complex character whose behavior we may alternately admire and dislike. In this course we will study how playwrights create characters and plots that entertain us while testing our sympathies and values. We will read plays and view films of the plays written by such playwrights as Arthur Miller, Tennessee Williams, Lorraine Hansberry, Harold Pinter, Tom Stoppard, Caryl Churchill, and August Wilson, and we will go back in time and read the plays that influenced these people and showed them how to write in a "modern" way.

There will be a number of quizzes and exercises, two short papers, a mid-term and final exam.

### **ENGL 350 Shakespeare**

Section A: MWF 9:30; Section B: MWF 11:30--B. Nelson

Careful reading and appreciation of the best of Shakespeare's histories, comedies, and tragedies. Lively discussions will focus on prominent themes, recurrent imagery, and the nature of heroism in these works. Some consideration will also be given to the role of women in Elizabethan society and to the relationship between the sexes as portrayed in Shakespeare's plays. Requirements: class participation; two exams; three short critical essays (including a film review); and a final at the scheduled time.

## **ENGL 350 Shakespeare**

Section C: TU 1:05-2:20--D. Hedrick

So, why is Shakespeare supposed to be so great? The class will read, see, discuss, ruminate, and write about Shakespeare drama representing the genres of tragedy, comedy, history, and romance, with a view toward understanding and appreciating Shakespeare's artistry, creativity, 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" of passages, getting into the heads of striking characters, experiencing the theatricality of plays as they furnish transformations from "page" into "stage," and always attending to contemporaneity or the relevant social and political meanings of the plays for the present. Discussion is central to the class, with group exercises and individual reports, debates, and responses to some film viewings shown outside class. Responsibilities include exercises or quizzes over readings, two short papers, one or two hour exams and a final.

## **ENGL 355 Literature for Children**

Section A: MWF 9:30; Section D: M 7:05-9:55 --A. Phillips

Section B: MWF 1:30; Section C: MWF 2:30 -- Staff

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.**

Arranged by genre, this section of Literature for Children is designed to enable students to attain an introductory familiarity with children's literature, and to view that literature with some critical perspective. The course includes units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and mystery/detective fiction, among others. Authors may include the following: Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Ellen Raskin, Pamela Munoz Ryan, and others. Requirements: participation and quizzes, one picture project, 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 361 British Survey 1**

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

Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this older world to be identical to our own. But in our exploration we'll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries, examining a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. Requirements will include two brief papers, a midterm and a final, and a lot of class discussion.

## **ENGL 362 British Survey 2**

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

This course surveys approximately 350 years of British Literature, from 1660 to the present. Through the study of major and minor writers, students will become familiar with the social and literary trends that characterize each of the four main periods the course covers. Students will develop new strategies for reading literature that is decidedly "modern," yet linguistically distinct from the contemporary American idiom. I value regular attendance and engaged student participation, so these will count toward your final grade, as will one in-class presentation, two take-home midterm examinations and a comprehensive final examination.

## **ENGL 381 American Survey 1**

Section A: MWF 1:30--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 open-book and open-note in class; 5) Reading quizzes; 6) Responses to prompts (questions asking you to speak to some of the issues in the assigned readings). Prompts usually number 4-5 and prompt responses are limited to 3 pages each. Tentative weighting of assignments is as follows: take-home midterm 15%, final in-class 20%, prompt responses 40%, attendance/quizzes 15%, class participation 10%.

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

Section A: MWF 12:30--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 386 African-American Literatures**

Section A: MWF 1:30--T. Sampson-Choma

This course will focus on African American women writers and the roles Black women played within their respective communities. We will examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, three essays and eight reaction papers. Texts include *Their Eyes Were Watching God*, *Song of Solomon*, *The Color Purple*, *The Women of Brewster Place*, *Gorilla*, *My Love*. English 386 is a course designed for English and English Education majors. This course will apply to the diversity overlay for English Majors; repeatable once with change of topic.

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

Section A: TU 1:05-2:20; Section B: 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. We'll read a collection of fairy tales from around the world; six theory articles; *The Complete Fairy Tales* by George MacDonald; *The Princess Bride* by William Goldman; *Ombria in Shadow* by Patricia A. McKillip; *Flight* by Sherman Alexie; and *The Book of Lost Things* by John Connolly. 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 399 Honors Seminar: Robin Hood in Literature and Film**

Section A: TU 11:30-12:45--W. Matlock

**(Obtain Permission from the Honors Program in Leasure 007.)** How has the character of Robin Hood changed over 500 years of popular culture? What social critiques does the outlaw figure permit? This course will focus on such questions by reading, watching, discussing, and studying a range of texts, both literary and visual. The course will focus on medieval and modern outlaw legends, but we'll also investigate texts that bridge that historical gap and consider how we often use the past to make sense of the present. Because this is an honors seminar, students' willingness to be involved in the class and on occasion to lead the discussion is crucial. The requirements will include a presentation and a final paper; students will also have some opportunities for creative assignments. This course fulfills the Arts and Sciences honors program SEMINAR requirement. English 399 is a General Education course.

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

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

As the title of the course implies, this is primarily a writing course. As such, students will both read and write a number of expository pieces (at least 5) in a variety of genres for a variety of audiences. However, we will also discuss the surprisingly different definitions and expectations of "expository writing," as well as the actual process of writing expository prose. While we will focus on the practice of writing, we will also

discuss how a better understanding of our own writing practices can help us become better teachers of writing.

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

Section A: MWF 10:30; Section C: MWF 11:30--N. Ransom

Section B: MWF 10:30; Section D: MWF 12:30; Section E: MWF 1:30--R. Friedmann

Section F: TU 8:05-9:20; Section G: TU 9:30-10:45; Section H: TU 11:30-12:45; &

Section J: TU 1:05-2:20--M. Reekie

Section I: TU 1:05-2:20--H. Yu

Restricted to juniors and seniors in the College of Engineering. English 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic and sound research techniques, to construct/select and integrate visuals and other document design elements, to produce several written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

### **ENGL 417 Written Communication for the Workplace**

Section A: MWF 9:30; Section B: MWF 10:30--A. Dodder

Section C: TU 9:30-10:45; Section D: TU 2:30-3:45--A. Phillips

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.** This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Requirements include readings, class discussion, writing, research, and presentation assignments.

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

Section A: TU 8:05-9:20--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. Four tests, one paper, one project, and journal writing.

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

Section A: TU 9:30-10:45--N. Wood

This course examines the Harry Potter phenomenon in context. We'll begin with a classic school story--Tom Brown's Schooldays--and read important twentieth-century British fantasy from writers such as E. Nesbit, .S. Lewis, and Roald Dahl. Obviously, we'll read the Harry Potter series, but we'll also look at other important contemporary writing by writers such as Philip Pullman, Diana Wynne Jones, and Jonathan Stroud. Before the first class, you should have read *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*. Close reading and critical analysis will be emphasized; success in the course depends upon full participation in discussion, careful and critical reading, and excellent writing. Quizzes, electronic message board, a paper, and two exams.

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

Section A: TU 9:30-10:45--Staff; Section B: TU 11:30-12:45--K. Karlin

In this course we will study short stories by established writers with an eye to what makes them work, with particular attention to characterization, plot, setting, and voice. Students will also generate two short stories of their own. In addition to creative work, the class will complete writing exercises (both in class and at home), responses to the reading, and written critiques of classmates' work.

**ENGL 463 Introduction to Poetry Writing**

Section A: MWF 10:30--J. Holden

The class consists of eight lessons which consist of "imitations" of famous poems, each poem in a different style. The imitations cover most of the conventions that comprise the contemporary tradition.

**ENGL 463 Introduction to Poetry Writing**

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

Open to English Majors and Minors, as well as interested students from other disciplines. The course is just as the title suggests, an introduction to poetry writing. That is, we'll focus on imagery, metaphor, meter, tone, concrete detail, and other elements vital to good poetry, and the poetry assignments will provide an opportunity for writers to use these fundamentals again and again. Assignments may include an object poem, poem in response to art, a sonnet or villanelle, a prose poem, a persona poem, etc. Additionally, there will be much discussion of contemporary poetry, occasional quizzes over the readings, and specific assignments to give students practice with the fundamentals. While no particular experience in writing poems is necessary, students should genuinely enjoy reading and writing.

**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, literally accurate prose.

**ENGL 490 Development of the English Language**

Section A: MWF 1:30--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 495 English Internship**

Section A: TBA--K. Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity.

**ENGL 497 Special Investigations in English**

Section A: TBA--K. Westman

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

**ENGL 498 Honors Tutorial in English**

Section A: TBA--K. Westman

Individually guided study in which the student will formulate and explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of tutorial instructor required.

**ENGL 499 Honors Project**

Section A: TBA--K. Westman

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

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

Section A: MWF 8:30--N. Ransom; Section B: TU 11:30-12:45--H. Yu

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.** 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 9:30-10:45--T. González

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 thirty years. We will read works by Gloria Anzaldúa, Gish Jen, Maxine Hong Kingston, Cherrie Moraga, Toni Morrison, and Achy Obejas, among others. Course requirements include three essays, a midterm, final exam, short reading responses, and in-class participation.

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

Section A: MWF 11:30--Staff; Section B: TU 2:30-3:45--P. Nel

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

### **ENGL 580 Indian Literature**

Section A: TU 11:30-12:45--D. Hall

This course samples novels and films by Indians. In several cases will watch film adaptations of the novels we will read together. The novels are all written in English, no translations. Expect the following to come up in our discussions: 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, gandhism, vedic philosophy, karma, reincarnation, and so on. The class will be a combination of lecture and discussion with the instructor providing introductory overviews for each writer, novel, and movie followed by close reading and discussion by class members. Requirements: Class attendance and participation, an in-class open-book open-note midterm, an in-class open-book open-note final, and several short (3 pages) responses to questions and other prompts provided by the instructor. Readings may include: R. K. Narayan (*The Guide*), Kamala Markandaya (*Nectar in a Sieve*), Raja Rao (*Kanthapura*), Aravid Adiga (*The White Tiger*), Bapsi Sidhwa (*Cracking India*), Bharata Mukherjee (*The Tiger's Daughter*), Ruth Jhabvala (*Heat and Dust*), some selections from Rabindranath Tagore, Khushwant Singh (*Train to Pakistan*), Salman Rushdie (*Midnight's Children*). Be prepared to read at a pace of about one novel for every 3 class meetings. Reading quizzes will be given as we start each novel. Movies may include *Earth, Water, Heat and Dust*, *Slumdog Millionaire*. English 580 is a General Education course.

### **ENGL 599 Special Research in English**

Section A: TBA--K. Westman

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

### **ENGL 625 Women in the 18<sup>th</sup> Century**

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

Exciting exploration of the roles of women in Restoration and 18<sup>th</sup>-century England as depicted in novels, drama, and political writings. The course's main objective is to introduce the work of lesser-known but important women writers whose contributions to the development of the novel and the drama of the period were considerable. We will read novels by Fanny Burney, Sarah Scott, Elizabeth Inchbald, and Mary Hays—the predecessors of Jane Austen and the Brontës. We will look at women dramatists, starting with the first professional woman playwright—Aphra Behn—and ending with Elizabeth Inchbald, who was also the first female drama critic. We will read the political writings of early feminists Mary Astell, Mary Wollstonecraft, and Mary Hays. Requirements: class participation; a few short critical essays; a midterm; a final; and a longer critical essay project on a topic of special interest to the student. Graduate students will also do an oral presentation. Counts towards the Graduate Certificate in Women's Studies.

### **ENGL 650 US Literature 1965-Present**

Section A: TU 8:05-9:20--L. 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, postcolonialism, queer theory, etc.—to interrogate the boundaries of the contemporary canon in U.S. literature. Authors might include 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.

### **ENGL 660 Charles Dickens**

Section A: TU 2:30-3:45--N. Wood

Charles Dickens, of *A Christmas Carol* fame, is famous for his combination of sentiment and social commentary. He is unquestionably one of the most significant and influential writers in the English language. We'll be exploring his development as a novelist and celebrity over the course of his career, from his first big hit at the age of 24 with *The Pickwick Papers*, to his "State of England" novels, which combined hard-hitting journalism with life-affirming humanism in *Hard Times* and *Bleak House*, and finishing with his most cynical and reflective work toward the end of his life, *Great Expectations*. Dickens' novels are terrific: funny, heart-rending, expansive. We might also read Peter Ackroyd's biography, Dickens' journalism and letters, and possibly some criticism. Evaluation will include response papers, exams, and a research paper.

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

Section A: TU 3:55-5:10--Staff

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.**

Advanced writing of short fiction. Prerequisite: English 461 and department permission. This course will combine workshop discussion of student stories with the study of form and technique. We will read and discuss contemporary short fiction as well as essays on craft and the creative process. Requirements may include 2-3 short stories, writing exercises, written responses to stories by classmates and published authors, participation, and a brief presentation.

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

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

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.**

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 670 This World and the Next: Poetry and Religion in the Renaissance**

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

Poetry in the English Renaissance reflected a broad range of concerns, but none was more important than religion. The Reformation brought a number of new concerns to 16<sup>th</sup>-century England, where the fear of idolatry and an anxiety about intense and evocative imagery brought new pressures to bear on poets of the period. After all, poetry is largely about images, and if images are bad or deceitful or dangerous, then how can poetry be good? In this class we'll be looking at a cross-section of Renaissance poetry—including well-known works by Edmund Spenser, John Donne, George Herbert, and John Milton—with an eye to how they negotiated this problem and how they managed to write about the pleasures of the physical world even as they addressed the ideas and spiritual concerns which were so much at the center of society. Requirements will include class presentations, papers, and a great deal of class discussion.

### **ENGL 680 Censoring Children's Literature**

Section A: TU 11:30-12:45--P. Nel

In this course, we will examine books that have attracted controversy. We will compare original and revised versions of *Little Black Sambo*, *Mary Poppins*, *Dr. Doolittle*, *Charlie and the Chocolate Factory*. We will read books that have been challenged or removed from school libraries, such as *Ferdinand*, *The Rabbits' Wedding*, *The Lorax*, *The Chocolate War*, *Tar Beach*, *Harry Potter*, *And Tango Makes Three*, and *Heather Has Two Mommies*. Some questions we will address include: What is Children's Literature not allowed to say? Why? And how have "taboo" subjects changed over time?

### **ENGL 685 Using Popular Culture to Teach College Writing, Reading, and Critical Thinking**

Section A: Th 7:05-7:55--A. Knoblauch

Popular culture sometimes gets a bad rep in the land of composition and rhetoric. But popular culture can be a useful strategy for teaching and practicing undergraduate writing, reading, and critical thinking skills. In this course, we'll explore both theoretical and practical approaches to using popular culture in the college writing classroom. Students should leave the course better understanding not only how and why one might use pop culture in the classroom, but also some of the potential problems with such an approach. Assignments will include numerous brief responses, an extended researched essay, and an annotated syllabus.

### **ENGL 700 Old English**

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

The study of Old English involves an interdisciplinary journey through linguistics, history, and literature. We will read the earliest poem extant in English ("Cædmon's Hymn"), narratives of adventure and bravery (eg. *The Battle of Maldon* and *Beowulf*), sophisticated meditations on human existence (eg. Bede's *Historia Ecclesiastica* and Ælfric's "Preface to Genesis"), as well as playful riddles and haunting elegies. By the end of the semester students will have developed an appreciation for the richness of Anglo-Saxon grammar, literature and culture. Assignments include daily homework translations, several short tests, a short paper, a 10-page research paper, and a formal presentation.

### **ENGL 705 Cultural Studies**

Section A: TU 3:55-5:10--D. Hedrick

The new field of "cultural studies" examines, generally speaking, the way that power works visibly and invisibly in both our everyday individual lives (such as our daily practices, our "free time," our feelings, and our popular culture entertainments) as well as in our collective ones (such as our belief systems, our politics, our artistic traditions, and our cultural identities and differences). Provided and explicated will be a "tool box" of approaches or theories of interpretation (e.g. semiotics, structuralism, poststructuralism,

marxism and cultural materialism, psychoanalysis, feminism and queer theory, postcolonialism and multiculturalism) as well as important theoreticians (Saussure, Barthes, Derrida, Marx, Althusser, Adorno, Benjamin, Butler, Raymond Williams, and Spivak). The objects of study may be literary or nonliterary (eg., films, games, shopping malls and architecture, commercial products, political language), and include “traditional” materials (such as canonical and early modern literature) seen in a new way.

The class will be conducted seminar-style, with considerable reading assignments each week, together with short exercises and reports, one or two hour exams (any part of which may be take-home), a shorter paper and a longer concluding paper or project, and a short final. The longer project, which for graduate students will involve more extensive research, may constitute an individual project as part of a group or collective one.

### **ENGL 730 American Romanticism**

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

In the turbulent decades before the Civil War, the United States witnessed an unprecedented explosion in literary creativity known as the American Renaissance. Preoccupied with issues of freedom and slavery, work and home, self and community, belief and doubt, death and life, this period of turmoil (1820-1865) ended up defining many of the key features of American culture.

This course examines the era's major books (like *Moby-Dick* and *Uncle Tom's Cabin*) and its major authors (like Whitman, Emerson, Dickinson, and Poe)—texts and writers that continue to exert an enormous influence on American literature and culture. To gain a broader appreciation for the cultural milieu, we also study popular texts of the period and some examples of American romanticism before and after this era.

The class is taught in a lively, interactive way, so participation and attendance are essential. The semester's work will include two short papers, an in-class teaching assignment, a research paper, and a final examination.

### **ENGL 761 Cw Wksp/Short Story**

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

This workshop-based class will combine creative writing with the study of short stories by new and emerging writers. The class will read collections of two contemporary authors, and each student will give a presentation on a third. Students will also familiarize themselves with literary magazines and journals that publish short fiction. Workshop members can expect to write thirty to forty pages of original fiction and substantially revise one short story, in addition to producing written comments on the work of their classmates. Participation in class discussion is required.

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

Section A: MWF 12:30--J. Holden

**Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010.**

Taught as a poetry workshop in which students hand in poems which are discussed and evaluated by the class. The final grade is the average of two critical papers (a midterm and a final paper). The textbook is *THE FATE OF AMERICAN POETRY*, by Jonathan Holden (U. of Georgia Press).

### **ENGL 797 Professional Writing Internship**

Section A: TBA--G. Eiselein

Faculty-supervised professional experience, emphasizing application of writing skills in professional contexts. Student projects must be approved by on-site supervisor and faculty supervisor. Report must be submitted at the end of the semester. **Requisites** Pr.: ENGL 510 or ENGL 665 or ENGL 759 or ENGL 765.

### **ENGL 799 Problems in English**

Section A: TBA--G. Eiselein

Independent study in major authors, genres, and periods of English and American literature and language. **Requisites** Pr.: Background of courses needed for problem undertaken.

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

Section A: MWF 11:30; Section B: MWF 10:30--K. Northway

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

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

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

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: Harry Potter and Literary History**

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

In this seminar, we will explore J. K. Rowling's *Harry Potter* series within literary history by reading the novels themselves and the works of Rowling's antecedents, influences, and contemporaries. To place the series within literary history, we will consider a variety of related issues, including genre, narrative form, audience, marketing, gender, and fan culture. Our over-arching goal will be to map the complex intersection of literary and cultural concerns that both create and perpetuate this best-selling and award-winning series. In addition to the series itself, primary readings will include novels by Rowling's two favorite authors, Jane Austen and Roddy Doyle, as well as works by Dickens, Thomas Hughes, Enid Blyton, E. Nesbit, Roald Dahl, C.S. Lewis, Phillip Pullman, and Jonathan Stroud. Our emphasis will fall more towards novels than critical theory, but our secondary readings will prompt theoretically informed discussions about the authors, their works, and the Harry Potter phenomenon. Course requirements include active class participation in seminar discussions in class and online, response papers, and a seminar paper (20 pages in length) that engages with the existing critical conversations about Rowling's series.

### **ENGL 830 Seminar: Cultural Study**

Section A: W 7:05-9:55; Lab: T 3:55-6:45; --D. Hall

**IMPORTANT:** This seminar requires both a regular class meeting (Weds evening) and a lab (a three-hour block of time on Tuesday afternoon during which we will watch films). You must be able to attend both blocks of time to register for this course. Do not sign up for this seminar if you have conflicts with either block of time.

This seminar samples novels and films by Indian authors and Indian filmmakers. In several cases will watch film adaptations of the novels we will read together. In other cases a novel and film are paired which deal with the same subject matter or deal with similar themes. Expect the following to come up in our discussions: Indian and Pakistani cultural values (family, home, treatment of children, etc.), sexual politics, east-west relations, mysticism, colonialism, poverty, post-colonial history, language, Hinduism, Islam, Sikhism, Gandhism, vedic philosophy, karma, reincarnation, and so on. The class will be a combination of lecture and discussion with the instructor providing introductory overviews early on for each writer, novel, and movie followed by close reading and discussion by class members. Each student will be expected to lead, in the formal sense, class discussion for one class towards the end of the semester.

Requirements: Class attendance and participation, an in-class open-book open-note midterm and final, and several short (3 pages) responses to questions and other prompts provided by the instructor. Reading quizzes will be given as we start each novel. In addition students will write a seminar paper which reads an Indian film or novel or film/novel combination. Students will also be expected to read various critical commentaries on the films and novels.

Fiction may include: R. K. Narayan (*The Guide*), Kamala Markandaya (*Nectar in a Sieve*), Raja Rao (*Kanthapura*), Aravid Adiga (*The White Tiger*), Bapsi Sidhwa (*Cracking India*), Bharata Mukherjee (*The Tiger's Daughter*), Ruth Jhabvala (*Heat and Dust*), some selections from Rabindranath Tagore, Khushwant Singh (*Train to Pakistan*), Salman Rushdie (*Midnight's Children*), Vikas Swarup (*Q & A*). Movies may include *Earth, Water, Rang De Basanti, Heat and Dust, Slumdog Millionaire, The Three Idiots, Lagaan,*

*Mother India, Mr. and Mrs. Iyer.* Fair Warning: Be prepared to read at a pace of about one novel per week as well as watch one film per week.

**ENGL 899 Research in English**  
Section A: TBA--G. Eiselein