

English Department Course Descriptions - Fall 2011

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: TU 9:30-10:45--Staff

(Obtain Permission from the Honors Program in Leasure 007.)

ENGL 210 Honors English: Crime and Punishment

Section B: TU 11:30-12:45--Cameron Leader-Picone

(Obtain Permission from the Honors Program in Leasure 007.) Turning on primetime television, picking up a newspaper or going to the movies, it is almost impossible to escape representations of criminality, whether in the form of crime scene investigators solving crimes or superheroes facing off against villains of all kinds. In this course, we will focus on representations of crime and punishment in concert with theoretical discussions of criminality and society. We will answer questions such as: what is at stake in how we understand the nature of, meaning, and origins of criminal behavior? How do our structures of punishment reflect on our societal values? What is at stake when society labels individuals as criminal? How do concepts of criminality and punishment intersect with constructions of race, gender and ethnicity? Crime has long been a principal focus in literature, and our course will engage with literary texts in addition to films, music, and television as well as social science texts and social theory. During this course, we will focus on writing analytical essays about the themes and debates in the class. During the semester, we will go through the process of writing and revising three essays in addition to several shorter assignments. Writing is a collaborative process, which means that there will be substantial in class collaboration and peer review of each other's writings. This course will be discussion based, requiring regular attendance and classroom participation in relation to both the readings and assignments.

ENGL 220 Fiction into Film

Section A: MWF 10:30; Section B: MWF 11:30--Cindy Debes

Have you ever heard anyone say, "the book is always better than the movie?" Is the saying true? We'll find out together as we explore literary texts and their film adaptations. In Fiction Into Film, we will study literature by looking at different works of fiction and the films based on these works. We'll look at both story and film with a critical eye, exploring how each piece works within the constraints of its own genre as well as how the different "texts" create meaning. This exploration will be assessed through quizzes, exams, various homework assignments, and participation in class. By the end of the course, you will have developed stronger analytical skills, knowledge of literature and film genres, and your own answer to the question: "Is the book always better than the movie?" English 220 is a General Education course, and these sections of the course also have been approved for Women's Studies credit.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 8:30--Staff; Section B: MWF 11:30--Bonnie Nelson; Section C: MWF 11:30; Section D: MWF 1:30--Staff

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

ENGL 251 Introduction to Literature (non-majors)

Section E: TU 8:05-9:20; Section F: 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. Freshman Seminar.

ENGL 251 Introduction to Literature (non-majors)

Section G: TU 11:30-12:45--Ann Reckling

The study of poetry, drama, fiction, and comedy through close readings, applications of new terminology, extensive expansion of vocabulary, and active individual participation in daily discussions. This course is designed for students who possess a keen sense of humor and are able to express ideas aloud in front of a group. Students may write papers, take exams, and make oral presentations while gaining knowledge about the architectural elements of these literary forms.

ENGL 253 Short Story (non-majors)

Section A: MWF 8:30--Staff; Section B: MWF 9:30--Roger Friedmann; Section C: MWF 12:30--Staff;
Section D: TU 8:05-9:20--Staff; Section E: TU 9:30-10:45--Carol Russell; Section F: TU 1:05-2:20;
Section G: TU 2:30-3:45--Ann Reckling

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

ENGL 260 British Literature (non-majors)

Section A: MWF 2:30--Deborah Murray

This course for non-majors introduces students to some of the most influential literary works ever created, including the Romantic poets, Oscar Wilde's *Importance of Being Earnest*, and the short fiction of Virginia Woolf. In addition to studying these major authors, we will read works that were wildly popular in their day, including gothic thrillers and Arthur Conan Doyle's stories about Sherlock Holmes. Course objectives include the cultivation of intellectual curiosity, which includes asking and answering insightful questions about literary works. This course will enhance your critical thinking skills, including your ability to write thoughtfully and persuasively, in support of a clear point. Course assignments include three exams and three short essays.

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. ENGL 270 is a First-year Seminar. English 270 is a General Education course.

ENGL 285 Approaches to Racial Identity in African American Literature (non-majors)

Section A: MWF TU 2:30-3:45--Cameron Picone-Leader

In this course, we will analyze the meanings and definitions of racial identity represented in African American literature and culture. Just as constructs of racial identity change over time, and differ in meaning based on their historical context, our readings will enable us to examine how blackness has been understood in different historical moments, as well as the immediate and long term implications of such definitions. Major topics of discussion may include, but will not be confined to: the structural relationship between racial definitions and slavery; "passing" narratives and the implications of transgressing racial boundaries; the Black Arts Movement and the institutional and racial politics of art; the meaning of colorblindness and the contemporary meaning of race. This is a discussion based class and participation is critical to the success of the course. Lack of participation and attendance will severely affect your final grade. During the course, you will write several essays of varying length, and take a take-home final exam. This course is a General Education course and a Primary Texts course.

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 Genesis, *Gilgamesh*, Euripides's *Medea*, Dante's *Inferno*, Shakespeare's *The Tempest*, Eliot's *The Mill on the Floss*, Hurston's *Their Eyes Were Watching God*, and Eggers's *Zeitoun*. 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: TU 1:05-2:20; Section C: TU 2:30-3:45--Kim Smith

King Arthur and his knights of the round table have been a staple of literature for more than a thousand years. In this course we'll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We'll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short

writing assignments, several exams, and a great deal of class discussion. Great Books 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*. As a First-Year Seminar version of ENGL 297, enrollment is open to first-year students only. English 297 is a General Education course.

ENGL 300 Expository Writing 3

Section A: MWF 2:30--Dave 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--Bonnie Nelson

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. Required for both Majors and Minors, this course has as its main objective the honing of critical reading and writing skills necessary for subsequent course work in English. We will read a variety of genres—short story, drama, the novel, poetry—by both male and female writers. What will engage our interest and enable us to make meaningful connections among seemingly disparate works—some from centuries ago—will be the human elements in them. Our focus will be on the impact Society has had on the individual, on the relationship between men and women, and the bond between parent and child. Requirements: short written responses involving close reading of some fascinating texts; 3 or 4 longer critical essays on shared readings; an oral presentation involving bibliographic research; active participation in class discussions.

ENGL 310 Introduction to Literary Studies

Section B: MWF 10:30; Section C: MWF 11:30--Christina Hauck

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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 310 Introduction to Literary Studies

Section D: TU 2:30-3:45--Michele Janette

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings will include short lyric poems, Dante's *Inferno* (a narrative, epic poem); Charles Chesnutt's *The Conjure Woman* (African American dialect stories); Maxine Hong Kingston's *The Woman Warrior* (an Asian American fictionalized memoir), as well as reading and watching one of the plays performed on campus during the semester. We will also learn to read and practice styles of professional literary criticism. One of the joys of ENGL 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is a discussion class, and active participation will be expected of us all. A writing intensive course: frequent short assignments, and four longer papers.

ENGL 310 Introduction to Literary Studies

Section E: TU 2:30-3:45--Alison Wheatley

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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 Fiction

Section A: TU 9:30-10:45--Katy Karlin

In this course we will read British and American works of fiction from the nineteenth and twentieth centuries, comparing works from different periods as we consider the evolution of the genre and examine themes of race, gender, sexuality, and empire-building. We will study mostly novellas, but a couple of short stories and longer works as well. Authors may include Herman Melville, George Eliot, Oscar Wilde, Joseph Conrad, James Baldwin, Carson McCullers, and Edwidge Danticat. Requirements include class participation, weekly quizzes, two short papers, a final paper and a final exam. English 330 is a General Education course. This section also has been approved for Women's Studies credit.

ENGL 330 Fiction

Section B: TU 1:05-2:20--Carol Franko

This course introduces you to a variety of fiction, mostly novels of different modes, written in English by authors from the U. S. and Great Britain. The first half of the course will juxtapose the bildungsroman, or novel of development, with the dystopian novel. The second half of the course will feature modernist fiction, graphic fiction, and contemporary fiction. Featured authors will include Charlotte Brontë, M. T. Anderson, William Faulkner, Gloria Naylor, Art Spiegelman, and Christopher Priest. Assignments include: short analytical essays; reading quizzes; a small-group discussion leader assignment; a midterm; and a final. English 330 is a university general education course.

ENGL 335 Film

Section A: TU 1:05-2:20--Tanya González

Filmmakers around the world use a unique and technical language to tell stories. This course is an introduction to the formal and narrative principles of film, and the ways we can interpret them. We will also study genres, important directors, movements, and styles utilized throughout the history of film. Finally, you will use your developed knowledge of cinema language and history in a very short film of your making. Requirements for this course are active class participation, a film journal, midterms, and a final film project screened at the end of the semester.

ENGL 345 Drama

Section A: MWF 12:30--Deborah Murray

Aimed at cultivating an ongoing interest in drama, especially in performance, this course will include 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, class activities will include viewing clips of productions, along with staging readings from the plays studied. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams.

ENGL 350 Shakespeare

Section A: MWF 1:30--Kara Northway

This course will introduce students to Shakespeare's plays and their major themes. We will proceed by genre, reading two each of the comedies, histories, tragedies, and romances. As we read, we will attempt to make connections among the works and their historical contexts and among the various works themselves. As a springboard into the plays, we will also engage with Shakespeare criticism. Requirements: class discussion, short response papers, two critical essays, a research project, and a comprehensive exam.

ENGL 350 Shakespeare

Section B: U 7:05-9:55--Don 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

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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 355 Literature for Children

Section B: MWF 1:30; Section C: MWF 2:30 -- Joe Sutliff Sanders

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. This section of Literature for Children is designed to enable students to evaluate each type of children's literature (novel, easy reader, comics, nonfiction, picture book, novel, and so on) according to criteria specific to the strengths and goals inherent of that type. Students read very widely, especially in picture books, and develop tools for discovering the best new children's literature throughout the rest of their lives. Requirements: participation and quizzes, one creative project, one group project, four one-page papers, 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 11:30-12:45--Michael Donnelly

A survey of British literature from its origins to about 1700, with special attention to the development of the lyric and the evolution of English prose style; readings also in longer poems and plays; attention to representative figures and movements. Strong emphasis on daily discussion. Two or three analytical papers on assigned topics, two hour exams comprised of passages for explication or comment and longer essay questions, and a final examination. Text: Frank Kermode and John Hollander, eds., *The Oxford Anthology of English Literature*, vol. 1 (New York, 1973). Recommended: *The Sphere History of English Language and Literature*, vols. 1, 2, and 3, for backgrounds and critical essays on the course material.

ENGL 362 British Survey 2

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

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

ENGL 381 American Survey 1

Section A: MWF 9:30; Section B: MWF 10:30--Jim Machor

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

ENGL 382 American Survey 2

Section A: MWF 12:30; Section B: MWF 1:30--Tim 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 389 Latina/o Literatures

Section A: TU 9:30-10:45-- Tanya González

The popularity of Latina/o culture—music, dance, food, cinema, etc.—has drawn more and more attention to the presence of this ethnic group in the United States. But not a lot of people recognize the long history of literary production by U.S. Latinas/os in this country. This course is a survey of Latina/o Literature written in English from the late 19 Century to the present. We will read the writings of Mexican Americans, Chicanas/os and Latinas/os from Cuban, Dominican, Peruvian, and Puerto Rican descent. Requirements for this course are active class participation, a presentation, exams, and a final essay. This course fulfills the Diversity overlay requirement and three credits of the American Literature overlay requirement for English majors. It is also a General Education course, and it also has been approved for Women's Studies credit.

ENGL 390 Fable and Fantasy

Section A: TU 1:05-2:20; Section B: 2:30-3:45--Robin Mosher

In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a 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; *The Book of Lost Things* by John Connolly—and one novel to be announced. Class discussion/participation is an important component. Course requirements—in addition to plenty of reading—include several 1-page papers, three essays of 3-4 pages, and a class presentation. English 390 is a General Education course.

ENGL 400 Advanced Expository Writing for Prospective Teachers

Section A: TU 11:30-12:45--A. Knoblauch

As the title implies, this is primarily a writing course. As such, students will read and write a number of expository pieces in a variety of genres. Our primary focus will be engaging and analyzing the concept of the "writing process." Students will take a close look at how they learned to write, what it means to write in college, how they structure their own prose, and the impact their writing processes have had on their experiences as students as well as on their teaching philosophies. Students should expect to read regularly and to write at least five major essays.

ENGL 415 Written Communication for Engineers

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

Section C: 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 I: TU 1:05-2:20--M. Reekie

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 11:30; Section B: MWF 1:30--Staff

Section C: TU 1:05-2:20; Section D: TU 2:30-3:45--Anna Dodder

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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 2:30-3:45--Phil Nel

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, C.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 and Jonathan Stroud. Before the first class meets, you should already have read the first two books in the Potter series: *Harry Potter and the Sorcerer's Stone* (or *Philosopher's Stone*, if the UK edition) 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 440 is a General Education course.

ENGL 445 Science Fiction

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

Science fiction can be approached in different ways—as a popular genre that has invaded planet earth, as a literary genre with a history and a way of playing cognitive and narrative games with readers, and as a genre that sometimes pushes reader to consider social and philosophical concerns. We'll keep these approaches in mind as we study the history of the print genre mainly in its short novel and short story form. Our main text will be an anthology with stories ranging from the 19th through the current century as well as essays on science fiction. We'll also read two novels, probably Frank Herbert's *Dune* (1965) and Ian MacDonald's *Brasyl* (2007). Assignments include: short analytical essays; reading quizzes; a small-group discussion leader assignment; a midterm; and a final. English 445 is a university general education course.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 11:30; Section B: MWF 12:30--Dan Hoyt

In this class, you will become a better writer, reader, and critic of the short story. You will write two short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form.

ENGL 463 Introduction to Poetry Writing

Section A: TU 9:30-10:45; Section B: TU 1:05-2:20--Jonathan 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 465 Introduction to Creative Nonfiction

Section A: MWF 10:30--Staff

A practical introduction to creative nonfiction or what can be called "the literature of fact." Writers of creative nonfiction use many of the stylistic and literary tools that fiction writers and poets use, but in the service of rendering factual, literally accurate prose.

ENGL 490 Development of the English Language

Section A: TU 1:05-2:20--Wendy Matlock

This course traces over 1500 years of the English language—from its earliest documented state to its current status as a global language. After acquiring the linguistic and philological tools necessary to analyze English historically, students will learn about where English comes from and how it's related to other world languages, gain understanding of how English moved from a synthetic to an analytic language, consider how the sounds of English developed over the past millennium, and appreciate how English been influenced by the forces both inside and outside the language. We will conclude by considering the dialects of American English and examining English as a world language. Students will write three exams, complete regular homework exercises, and compile a journal of their experiences with the changing English language.

ENGL 495 English Internship

Section A: TBA--Karin 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--Karin 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--Karin 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 510 Professional Writing

Section A: MWF 12:30--Phillip Marzluf

ENGL 510 explores all of the writing that occurs between educational institutions (academic writing) and business (technical and business writing). Public writing happens on the streets, in our civic spaces, and in our print and digital media. It consists of many traditional genres, including editorials, documentaries, and public eulogies, as well as emerging genres, such as podcasts, tweets, and blogs. Students should take this course if they want to gain more insight in how language works outside the classroom and more experience in writing for the challenging rhetorical situations of the public. Students will respond to Dave Eggers's *Zeitoun* and other readings, participate in class discussions and presentations, analyze a social activist campaign, and produce writing that is typically not encountered in the classroom. ENGL 510 fulfills one of the requirements of the Graduate Certificate in Technical Writing and Professional Communication.

ENGL 516 Written Communication for the Sciences

Section A: MWF 11:30--Nora Ransom; Section B: TU 11:30-12:45--Han Yu

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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: Women and Mystery

Section A: MWF 1:30--Christina Hauck

"What do women want?" Sigmund Freud famously asked, thereby dismissing one half of the world's population as an unsolvable "mystery" (not to mention displaying a surprising lack of insight and/or empathy). In this class, we'll assume that one of the things women want is answers to life's big questions, and we'll explore the ways that writers of mystery novels frame and answer (or refuse to answer) those questions. Beginning with a historical and a generic framework, we will study work by contemporary writers who are themselves women (including Donna Leon, Sarah Paretsky, JM Redman) or whose work features women characters (including Stieg Larsson and Alexander McCall Smith). Successful completion of the course will require regular attendance and participation, a reading journal, two essays, a mid-term and a final. English 525 can be taken for UGE credit, Women's Studies credit, and for the Women's Studies Graduate Certificate. This course also fulfills the Diversity overlay requirement for English majors.

ENGL 545 Literature for Adolescents

Section A: TU 11:30-12:45--Naomi Wood

The theme of Literature for Adolescents is "coming of age," specifically the transition from innocence to experience as it is envisioned in a variety of genres and media (including novel, poetry, graphic novel, and film) by people of different times, nationalities, genders, and ethnicities. Authors will probably include: J.D. Salinger, Robert Cormier, Walter Dean Myers, Marjane Satrapi, Sandra Cisneros, and Virginia Euwer Wolff. Films may include *Rebel Without a Cause*, *Bend It Like Beckham*, and *La Belle et la bête* (*Beauty and the Beast*, 1946). This course is required of English Education majors who plan to teach secondary school. 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 a UGE course. Evaluation will be based on active class participation, quizzes, 2 exams and a term paper.

ENGL 545 Literature for Adolescents

Section B: TU 3:55-5:10--Phil Nel

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

ENGL 580 Indian Literature

Section A: TU 8:05-9:20; Section B: TU 11:30-12:45--Dean 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 and fulfills the Diversity overlay requirement for English majors.

ENGL 599 Special Research in English

Section A: TBA--Karin Westman

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

ENGL 605 "The Idea of Work in the Middle Ages"

Section A: TU 9:30-10:45--Wendy Matlock

Middle English contains a multitude of words relating to work, including *travail*, *labour*, *swink*, *werk*, and *craft*. The semantic range of these words suggests the diverse attitudes toward productivity, livelihood, and status circulating in medieval society. We will read from a wide range of medieval authors and genres in order to explore these competing concepts and experiences of work. Texts covered may include Ælfric's *Colloquy*, Chaucer's *The Canterbury Tales*, Langland's *Piers Plowman*, *Sir Isumbras*, chronicle accounts, cycle plays, miracle plays, *The Debate of the Carpenter's Tools*, and *The Assembly of Ladies*. In this class we will consider not only what work and its representations mean in an increasingly commercial medieval society but also the contention (common in Marxist thought) that medieval and modern conceptions of work are fundamentally different. Assignments include active participation, several short papers, an annotated bibliography, a group presentation, a research paper, and a final exam. This course fulfills three credits of the British Literature requirement for English majors, and it also has been approved for Women's Studies credit.

ENGL 630 Victorian Fantasy

Section A: TU 8:05-9:20--Naomi Wood

What is the imagination? Is it childish, insane, godlike? What are the moral and aesthetic responsibilities of the artist? Although Victorians are sometimes stereotyped as prudish utilitarian materialists, they nonetheless produced some of the most lush, inventive, amusing, erotic, and thought-provoking forays into the mind and its creative capacity. This class will read and discuss theories of fantasy and examples of fantastic literature. Theorists will likely include Samuel Taylor Coleridge, George MacDonald, Novalis, Tzvetan Todorov, Rosemary Jackson, Stephen Prickett; texts may include *Rime of the Ancient Mariner*, *Goblin Market*, *Idylls of the King*, *Frankenstein*, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, *At the Back of the North Wind*, *Mopsa the Fairy*, *Picture of Dorian Grey*, *Dr. Jeckyll and Mr. Hyde*, *Dracula*. Evaluation will probably include active participation, exams, and a research paper. This course fulfills three credits of the British Literature requirement for English majors.

ENGL 650 American Literature, 1945 to 1964

Section A: MWF 10:30--Dave Smit

We will trace the development of the fiction, drama, and poetry of the period from the social to the psychological and from high modernism to

postmodernism. In the process, we will deal with the themes of conformity/ rebellion, sexuality, and the status of African-American and Asian-American writers. In fiction, we will read Ralph Ellison, J.D. Salinger, Flannery O'Connor, John Cheever, James Baldwin, Toshio Mori, Donald Barthelme, and Thomas Pynchon. In drama, we will read Tennessee Williams, Arthur Miller, William Inge, Edward Albee, Lorraine Hansberry, and Amiri Baraka. In poetry, we will read Richard Wilber, Elizabeth Bishop, Langston Hughes, Gwendolyn Brooks, and representative selections from the Beats, the Black Mountain poets, the New York poets, the Confessional Poets, and the Deep Image Poets.

You will take a midterm and final exam and compile an annotated bibliography on a subject of your choice. Using that bibliography you will write a long paper arguing a claim about some controversial aspect of your subject. This course fulfills three credits of the American Literature overlay requirement for English majors.

ENGL 660 Readings in Shakespeare

Section A: TU 2:30-3:45--Don Hedrick

We will explore a select group of Shakespeare's plays written when he was at the height of his creative career, including *Othello* and examples from the genres of comedy and romance. Our activities will include both "slow-motion reading" of passages in terms of language and rhetorical use; "page to stage" activities considering how the text is a source for theatrical performance and imagination; criticism and theory about the plays; relevant historical contexts, with a special focus on intersections of race, gender, and class; and contemporary analogues and resonance, including the "appropriation" or adaptation of Shakespeare for present purposes. We will attend particularly to the question of Shakespeare's creativity, as it appears in how he adapted stories or plots for his own purposes, and in relation to other writers and plays of his time. There may also be an opportunity for a trip to the American Shakespeare Center in Staunton, Virginia; students may contact, or may be contacted by, the professor for more information about this possibility at the start of the semester. There will be regular, short exercises and reports, group activities, a shorter and a longer paper, and a midterm and final examinations. The course will count toward credit for the women's studies certificate. This course may fulfill three credits of the British Literature requirement for English majors.

ENGL 661 Advanced Creative Writing/Fiction

Section A: U 7:05-9:55--Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshoping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester.

ENGL 665 Advanced Creative Writing/Creative Nonfiction

Section A: MWF 2:30--E. Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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 London in Contemporary British Literature

Section A: T 7:05-9:55--Karin 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. This course fulfills three credits of the British Literature requirement for English majors.

ENGL 695 Children's Picture Books, Comics, and Graphic Novels

Section A: W 7:05-9:55--Joe Sutliff Sanders

Comics and picture books are obviously different things--right? After all, one uses boxes wielding the artistic combination of words and images, and...so does the other. This course will consider how comics and picture books are the same, how they are different, and what those insights mean. What do they tell us about literacy, constructions of childhood, and the kinds of stories that can be told within the bounds of specific artistic media? To explore these questions, we will also read heavily in scholarship on children's literature and comics, literary theory, and social theory. In addition to reading voraciously across the history of comics and picture books, students will produce a research paper and share research through group presentations. This course fulfills three credits of the American Literature overlay requirement for English majors.

ENGL 700 Old English

Section A: TU 11:30-12:45--Kim Smith

At first glance Old English looks a good bit more "old" than "English." And while it is certainly the ancient root of what we speak today, in order to come to understand it we must approach it as a foreign language. This means there will be an early and necessary emphasis on grammar and vocabulary. But once the crucial building blocks of grammar are in place, we can begin to consider the cultural aspects of Old English poetry and prose, and to think about what distinguishes it, both formally and thematically, from later, and perhaps more familiar, English literature.

ENGL 705 Theory and Practice of Cultural Studies

Section A: MWF 9:30--Greg Eiselein

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

ENGL 730 American Realism and Naturalism

Section A: MWF 12:30--Jim Machor

This course will examine American fiction from the period usually designated as the age of realism and naturalism. Our approach to these two genres will be both formalist and historical; that is, we will try to reach an understanding of what formal features constitute these two genres and what social, cultural, and literary conditions created the rise of realism as a narrative agenda. Doing so may entail paying some attention to the antecedents and antitheses of these genres before 1865, as well as the shifting shapes realism and naturalism assumed in the last forty years of the century. Readings will include novels and short stories by canonical writers such as Twain, Crane, Norris, Chopin, and James, as well as lesser-known texts by writers such as (and these are possibilities) Elizabeth Stoddard, Mary Freeman, Charles Chesnut, and Mara Ruiz de Burton. Undergraduates will take a mid-term and a final exam and do one short (3-5 pp.) paper and one longer (8-10 pp.) research paper. Graduate students will take the final, do two research papers (one 8-10 pp., the other 15-20 pp.) and have an additional requirement to be decided on individually or as a group. This course fulfills three credits of the American Literature overlay requirement for English majors.

ENGL 761 Creative Writing Workshop: Short Fiction

Section A: U 3:55-6:45--Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. 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 1:30--Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 14 March, 2011. Designed for graduate students and advanced undergraduate students, this course will combine readings in and about contemporary American poetry with workshop discussions of student poems. Extensive class participation is required, both in poetry workshops and in student presentations on assigned readings. Significant creative writing experience is expected. Recommended prerequisite for undergraduates: ENGL 663.

ENGL 797 Professional Writing Internship

Section A: TBA--Tim Dayton

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

ENGL 799 Problems in English

Section A: TBA--Tim Dayton

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

ENGL 801 Graduate Studies in English

Section A: MWF 10:30; Section B: MWF 11:30--Kara 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: Victorian Women Writers: Brontë, Gaskell, and Eliot

Section A: T 3:55-6:45--Anne Longmuir

Focusing on the work of Charlotte Brontë, Elizabeth Gaskell, and George Eliot, this course considers the figure of the Victorian woman writer. Alongside analysis of each authors' major works of fiction, we will explore both nineteenth-century attitudes to female authorship and contemporary critical responses to these writers. In particular, we will examine the way in which these writers have figured in feminist literary criticism over the course of the last four decades, as we investigate the legitimacy of understanding Brontë, Gaskell, and Eliot as feminist precursors. Readings are likely to include Charlotte Brontë's *Jane Eyre* and *Villette*, Elizabeth Gaskell's *Cranford* and *North and South*, and George Eliot's *Mill on the Floss* and *Middlemarch*. Course requirements include active participation in class discussion, a presentation, and a seminar paper (20 pages in length).

ENGL 840 Seminar: Comparative, Contrastive, and Intercultural Rhetoric

Section A: TU 1:05-2:20--Han Yu

This class investigates the role of culture in rhetorical production. Through scholarly readings, writing assignments, and class discussion, students learn about the rhetorical traditions that exist or have existed in different societies around the world, explore the role of rhetoric in second language acquisition and composition, and examine cross-cultural rhetorical products such as workplace writing, public writing, technical documentation, and websites. When relevant, the class also goes beyond "national culture" to examine other social and cultural factors such as gender, age, class, and physical ability.