

English Department Course Descriptions - Fall 2014  
www.ksu.edu/english/courses

**ENGL 170 Writing Laboratory**

Section A: By Appointment--Deborah 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 req.

**ENGL 210 Honors English: Espionage, or how to play the Great Game**

Section A: TU 1:05-2:20—Mark Crosby

Permission obtained from the Honors Program, Leasure 007. In June 2010, the presence of a clandestine network of Russian agents operating on US soil was reported to the world. While the discovery of these spies seemed a throwback to the cold war era and the novels of John Le Carré and Robert Ludlum, the shadowy world of espionage, or what Rudyard Kipling referred to as 'the Great Game,' continues to captivate the popular imagination. TV shows like *Alias*, *24*, and *The Americans*, Hollywood movies such as the James Bond, Jason Bourne, and *Mission Impossible* series evince our cultural fascination with spies. In this course, we will focus on literary and cinematic representations of spies and the ethical and psychological implications of spying. Like spies, you'll be asked to decipher and decode texts and collect information from indirect and typically unreliable sources. Our goals include the development of techniques of literary analysis, and the translation of these techniques into writing skills. During the semester, you will write and revise three essays and several shorter assignments.

**ENGL 220 Fiction Into Film**

Section A: MWF 8:30; Sect. B: MWF 1:30; Sect. C: TU 8:05-9:20—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. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

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

Section A: MWF 8:30; Sect. D: MWF 11:30; Sect. E: MWF 12:30; Sect. F: MWF 2:30; Sect. J: TU 2:30-3:45; Sect. K: TU 2:30-3:45; Sect. ZA: MW 5:30-7:55 (8/25-10/15)—Staff; Section I: TU 11:30-12:45—Carol Franko

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. K-State 8 Tag: Aesthetic Interpretation.

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

Sect. B: MWF 9:30; Sect. C: MWF 10:30—Cindy Debes

In this class, we will look at five different literary genres: short fiction, the novel, poetry, drama, and non-fiction. We will learn terminology and basic concepts for each genre and then apply this knowledge toward understanding literature from a literary perspective. In the process of learning these concepts, we will also learn writing skills that will enable you to support your ideas about the texts we read. Along with required attendance and participation, major assignments may include: quizzes, a paper, midterm and final exams, and a short presentation. By the end of the semester, you will have a greater understanding of different genres as well as a greater appreciation for the literary arts. K-State 8 Tag: Aesthetic Interpretation. K-State 8 Tag: Aesthetic Interpretation.

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

Sect. G: TU 8:05-9:20; Sect. H: TU 9:30-10:45—Robin Mosher

These sections of ENGL 251 are First-year Seminars. Enrollment is open to first-year students only. The primary aims of this course include honing students' ability to read deeply, analytically, and actively. Course aims are achieved through the following activities: thinking, discussing, and actively participating in the class; an oral presentation; various writing assignments about prose, poetry, and drama, including a mid-term and final exam. K-State 8 Tag: Aesthetic Interpretation.

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

Section A: MWF 8:30--Staff; Sect. D: MWF 10:30; Sect. E: MWF 12:30; Sect. F: MWF 1:30; Sect. G: MWF 2:30—Staff; Sect. H: TU 9:30-10:45--C. Russell; Sect. I: TU 1:05-2:20; Sect. J: TU 2:30-3:45--Ann Reckling; Sect. ZA: TU 5:30-7:55 (10/16-12/11)--Staff

Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

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

Sect. B: MWF 9:30; Sect. C: MWF 10:30—Christina Hauck

We will read short stories written mostly in the American tradition with a strong emphasis on twentieth-century writers. Following a long unit that emphasizes formal analysis and skill- and vocabulary-building, we'll study collections by two very different writers in order to understand how they remain inventive and engaging while working through a narrow set of themes and obsessions. We'll spend most of our in-class time discussing short stories, although I reserve the right to lecture from time to time. Grades will be based on attendance, participation, daily reading quizzes, one creative project, one oral presentation, one essay, two tests and a final examination.

### **ENGL 270 American Literature (non-majors)**

Section A: MWF 9:30—Roger Friedmann

In this section of American Literature, we will survey major works of poetry and prose written in the United States during the period following the Civil War up to the Second World War. We will read works by Mark Twain, Emily Dickinson, Henry James, Kate Chopin, Edith Wharton, Upton Sinclair, Willa Cather, Robert Frost, Ernest Hemingway, Zora Neale Hurston, William Faulkner, and Richard Wright. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 is a General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

### **ENGL 270 American Literature (non-majors)**

Sect. B: MWF 9:30—Stacia Gray

This section of ENGL 270 is a First-year Seminar. Enrollment is open to first-year students only. It 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 General Education course designed for non-English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

### **ENGL 285 American Ethnic Literature: Chasing the American Dream (non-majors)**

Section A: TU 11:30-12:45—Lisa Tatonetti

This section of ENGL 285 is a First-year Seminar. Enrollment is open to first-year students only. This class mixes history, literature, and film to ask: what does it mean to reach for the American Dream? We're all entitled to life, liberty, and the pursuit of happiness, right? But almost none of us would have been eligible for those rights when those words were first written. This class, then, follows the trail of the dream, looking at how race, gender, age, ability, and sexuality play a part in U.S. nationhood. To trace this path, we'll talk, laugh, read, watch, think and, in the best of worlds, work together to create community. Requirements: engaged conversation, daily quizzes, short papers, exams. Contact Dr. Tatonetti [tatonetti@ksu.edu](mailto:tatonetti@ksu.edu) with questions. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

### **ENGL 287 Great Books**

Section A: MWF 11:30—Greg Eiselein

This section of ENGL 287 is a First-year Seminar. Enrollment is open to first-year students only. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is 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 *Gilgamesh*, The Bible, Sophocles's *Philoctetes*, Virgil's *The Aeneid*, Boccaccio's *The Decameron*, Shakespeare's *King Lear*, Whitman's *Leaves of Grass*, Hurston's *Their Eyes Were Watching God*, and Johnson's *The Ghost Map* (the KSBN common book for 2014). The work for the course includes three papers, four examinations, regular attendance, and active class participation. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 287 Great Books**

Sect. B: TU 11:30-12:45—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. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 287 Great Books**

Sect. C: TU 1:05-2:20—Anna Goins

We will focus on books that have been considered influential and important throughout time—books that can be read and re-read with interest and new insights. As we read these texts with their various ideas and writing styles, we will consider what makes a book “great” or enduring? Likely texts include Sophocles' *Oedipus the King*; Dostoevsky's *Notes from Underground*; Atwood's *Handmaid's Tale*. The work for the course includes a creative project, three examinations, regular attendance, and active class participation. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 295 Television as Literature**

Section A: TU 11:30-12:45—Ann Reckling

English 295 introduces students to the story structures and terminology of live action television. Students learn to recognize and analyze the literary elements of comedy, fiction, and drama in selected popular television series. The course considers shows such as *The Big Bang Theory*, *Frasier*, *Community*, *Once and Again*, *Parenthood*, *Breaking Bad*, and *The Unusuals*, among others. In a group discussion format we consider every component of teleplays, transcripts, and produced episodes, expanding students' perception and grasp of the literary and structural components found in this familiar form of popular culture. Course requirements include watching episodes outside of class, reading television scripts, submitting written work, passing in-

class exams and take home exams, and participating in lively group discussions. K-State 8 Tag: Aesthetic Interpretation.

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

Section A: TU 9:30-10:45—Michael Donnelly

This section of ENGL 297 is a First-year Seminar. Enrollment is open to first-year students only. 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 *The Merchant of Venice*, Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, and Freud's *Civilization and its Discontents*. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 310 Introduction to Literary Studies**

Section A: MWF 9:30; Sect. B: MWF 10:30—Jim Machor

Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014. A foundational course, required for all English and English Education majors and English minors, designed to provide an introduction to literary studies through a focus on literary forms, seminal concepts and terms, and critical approaches to poetry, fiction, and drama. Students will receive extensive practice in critical analysis through in-class discussion and through writing about literary texts, as well as exposure to basic research and bibliographical tools. Requirements include class participation, 5 short papers (2-7 pages), several library assignments, 2-3 exams including a final. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 310 Introduction to Literary Studies**

Sect. C: MWF 2:30—Kara Northway

Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014. 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. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range: poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 310 Introduction to Literary Studies**

Sect. E: MWF 12:30—Christina Hauck

Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014. A hands-on course for English majors and minors that will teach skills needed in 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. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 330 Fiction**

Section A: 1:30—Jim Machor

This course is designed to help students develop their skills in reading and responding to both novels and short stories by facilitating a critical understanding of different fictional genres and narrative techniques as well as an understanding of what fiction is and how it works. We will read a variety of short stories and 3-4 novels from the early nineteenth century to today and from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and its varying contents. In the process, students will discover how writers have used this combination to create different types of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final, quizzes, an optional analytical paper, and participation in class discussion. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 335 Film**

Section A: TU 3:55-5:10—Katy Karlin

In this class we will analyze the cinematic and narrative techniques of master filmmakers from the twentieth (and possibly twenty-first) century. We will also consider the historical contexts of the films, and the larger social and artistic movements they represent. Students will be expected to watch films on their own and come to class ready to discuss them in depth. The course will require a midterm, final, two short papers, and a creative project.

### **ENGL 350 Shakespeare**

Section A: MWF 9:30—Bonnie Nelson

Careful reading and appreciation of the best of Shakespeare's histories, comedies, tragedies, and romances. 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 relationships between the sexes as portrayed in Shakespeare's plays. Requirements: two exams; three short critical essays (including a film review); a final at the scheduled time. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 350 Shakespeare**

Sect. B: TU 1:05-2:20—Michael Donnelly

An introduction to Shakespeare's plays and how to read, interpret, and understand them as drama and literature. We will read some representative examples of Shakespeare's comedies, histories, tragedies, and romances, attending primarily to the ways in which Shakespeare's language and design

create and convey meaning and evoke audience response, but glancing at contemporary critical approaches insofar as the class finds these interesting. Participation in class discussions emphasized. Two hour exams, in-class exercises, one paper; a comprehensive final examination. Text: G. Blakemore Evans, et al., *The Riverside Shakespeare* (Boston, 1997). K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

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

Section A: MWF 12:30; Sect. B: MWF 1:30—Joe Sutliff Sanders

**Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014.** Students work with the professor to develop a series of evaluative criteria to help explain how excellent children's literature achieves its artistic successes. We look together at both the visual and literary elements of picture books, easy readers, comics, nonfiction, and novels to develop a vocabulary for explaining the artistic choices (and the consequences of those choices) of creators of great literature for children. 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: quizzes, one creative group project, one group presentation, two short group papers, four one-page papers, and creative thinking to develop new ideas for reading children's literature based on the techniques we develop in class. K-State 8 Tag: Aesthetic Interpretation.

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

Sect. C: TU 9:30-10:45—Naomi Wood

**Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014.** Our challenge is to take children's books seriously as works of art and also to have fun. We explore the history and the characteristic genres of children's literature such as picture books, poetry, folk tales, realistic fiction, adventure stories, and historical fiction. Assessment will include two short papers and two or three exams. 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. Electronic permission needed to enroll: (for info, see <<http://www.ksu.edu/english/courses/>>). K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 361 British Survey 1**

Section A: TU 2:30-3:45—Kim 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. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we'll examine some of the central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises. Course requirements will likely include two short papers, a midterm and a final, as well as much class discussion. ENGL 361 fulfills three credits of the British Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

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

Section A: TU 1:05-2:20—Naomi Wood

This course surveys literature from the British Isles, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays and short stories, students will become familiar with the social and literary trends that characterize each of the four main periods the course covers. Students who do well in the class will make attendance and participation a priority. Assessment based on these and quizzes, out-of-class essays, and in-class exams. British Survey 2 counts toward two English major requirements: Survey and British Literature Overlay. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

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

Section A: TU 11:30-12:45—Steffi Dippold

Looking at texts from the Encounter to the Civil War, this course will survey the multi-voiced and multi-ethnic nature of early American literature(s). We will explore a wide variety of textual, visual, and material responses to and from the New World, such as native trickster tales, records of travel and exploration, material culture, journals of spiritual self-examination, hymns, Puritan poetry, pamphlets, secret diaries, captivity narratives, revolutionary declarations, slave narratives, ballads, short-stories, novels, and paintings. We will also identify when and how a specific stripe of U.S. literature asserted its claim to the term "American." ENGL 381 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

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

Section A: MWF 9:30; Sect. B: MWF 10:30—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. This course fulfills (3) credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 385 Multicultural Children's Literature**

Section A: MWF 11:30—Joe Sutliff Sanders

How do we deal with difference? What do we do—in our classrooms, families, churches, neighborhoods—when the people with whom we work, play, and learn have profound differences in ability, gender, ethnicity, or sexuality? What if, instead of pretending these differences didn't exist, we emphasized them? Come join us as we look at children's literature that has tried exactly that experiment, sometimes successfully, sometimes not. We'll

look at key essays by teachers, scholars, and librarians about the breakthroughs and failures of multiculturalism in the history of children's literature, and we'll read thoughtful (*Roll of Thunder, Hear My Cry*), funny (*The Absolutely True Diary of a Part-Time Indian*), and inspiring (Ruby Bridges' picture book about how she integrated her local school) books to help us see how that history continues today. ENGL 385 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

### **ENGL 386 African American Literature**

Section A: TU 11:30-12:45—Cameron Leader-Picone

Several of the most persistent tropes in African American Literature deal with the idea of concealment. From the mask to the veil to the "hidden self," African American literature consistently interrogates the relationship between the self and the communities and society to which the individual belongs. We will be examining these representations through the idea of subjectivity. How does the self become subject? Can subjecthood be achieved while maintaining the potentially objectifying identity categories of race, gender, sexuality, etc.? We will discuss the slave narrative form as a way for the slave to construct the self through literary expression. We will examine representations of intersubjectivity, both between individuals and within the self. Our readings will be drawn from throughout the African American literary tradition. Possible authors include Frederick Douglass, Ralph Ellison, Charles Johnson, Zora Neale Hurston, Pauline Hopkins, Junot Diaz, Gwendolyn Brooks, and others. This is a discussion-based class and participation is critical to the success of the course. During the course, you will write several essays of varying length, and take a take-home final exam. Designed for English and English Education majors, ENGL 386 fulfills the Diversity overlay req. and three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the U.S.

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

Section A: TU 1:05-2:20; Sect. B: TU 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 short collection of well-known fairy tales; a range of short fables; five theory articles; selections from *The Complete Fairy Tales* by George MacDonald; *The Hobbit* by J.R.R. Tolkien; *Stardust* by Neil Gaiman; *The Princess Bride* by William Goldman; and *The Book of Lost Things* by John Connolly. Class discussion is an important component in this student-centered class. Course requirements—in addition to the reading—include several 1-page papers, two essays, and a class presentation. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 399 Honors Seminar: Shakespeare, Law and Politics**

Section A: TU 2:30-3:45—Don Hedrick

**Obtain Permission from the Honors Program in Leasure 007.** A large, enthusiastic part of Shakespeare's audience would have been the students from London's Inns of Court law schools, uproariously responding to the Bard's famous line, "First, let's kill all the lawyers!" This class will introduce several plays, especially attending to their relation to political and legal concepts, reasoning, and practice. We read, for example, *Othello* (evidence), *The Merchant of Venice* (contract, argument), *Measure for Measure* (justice and sentencing), and *The Comedy of Errors* (mistaken identity). Selected collateral readings will support our exploration: political writings of the age; historical debates about women's rights; documents about witchcraft and judicial torture; essays on language and performance; case analysis and critical legal theory about how law is like literature. There will be short exercises or quizzes or reports, one or two exams (part of which may be take-home), one or two papers, and a final project. A possible study trip to the American Shakespeare Center in Staunton, Virginia may also be arranged. (Contact Professor Hedrick for information or if you have questions beforehand, at [hedrick@ksu.edu](mailto:hedrick@ksu.edu)). K-State 8 Tag: Aesthetic Interpretation.

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

Section A: MWF 9:30—Dave Smit

Since this is a writing course, you will write. We will focus on how writing changes depending on purpose, genre conventions, audience, discourse community, and context. You will write five major papers, each one with a different purpose, style, and audience. You will also do a number of exercises and take a number of quizzes on style, rhetoric, and the material you need to know in order to write certain genres well. Occasionally, we will talk about how to teach the material you are engaged in, but this is not a course in pedagogy; it is a writing course. There will be no exams.

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

Section A: MWF 8:30; Sect. B: MWF 9:30--Staff; Sect. C: MWF 10:30; Sect. D: MWF 12:30; Sect. E: MWF 1:30--Roger Friedmann; Sect. F: TU 8:05-9:20; Sect. G: TU 9:30-10:45, Sect. H: TU 11:30-12:45; Sect. I: TU 1:05-2:20--Marcella Reekie; Sect. J: MWF 12:30—Daniel Von Holten; Sect. K: MWF 10:30--Staff (Sections J and K reserved for seniors. Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014.)

Restricted to juniors and seniors in the College of Engineering. ENGL 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 8:30; Sect. B: MWF 9:30; Sect. C: MWF 10:30—Daniel Von Holten; Sect. D: MWF 11:30; Sect. E: MWF 12:30; Sect. G: MWF 1:30—Danielle Tarner; Sect. F: MWF 1:30; Sect. H: TU 9:30-10:45; Sect. I: TU 11:30-12:45; Sect. J: TU 1:05-2:20; Sect. K: TU 2:30-3:45; Sect. L: MWF 2:30; Sect. M: MWF 2:30--Staff

Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014. ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

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

Section A: TU 8:05-9:20--Carol 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. K-State 8 Tags: Historical Perspectives and Human Diversity within the U.S.

### **ENGL 445 Science Fiction**

Section A: TU 9:30-10:45—Carol Franko

We will study major styles and themes of science fiction from the 19th-21st centuries through the lens of the science fiction short story. Using the widely acclaimed *Wesleyan Anthology of Science Fiction* we'll read stories by writers including Isaac Asimov, Octavia E. Butler, Arthur C. Clarke, Robert A. Heinlein, Stanislaw Lem, Ursula K. Le Guin and Ted Chiang. We'll explore themes of alien encounters; artificial/posthuman life-forms; time travel; gender and sexuality; utopias/dystopias; and apocalypse and post-apocalypse. Students will take quizzes, write two short analyses and a longer essay (featuring a creative/analytical option), participate in leading discussion, and take a midterm and a final exam. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 455 Exploring Creativity**

Section A: TU 2:30-3:45—Deborah Murray

Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of "flow." We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings. Students will also be expected to attend lectures and/or performances on the K-State campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will do an informal presentation at the end of the semester. The instructor will help you to choose your topic and design your project. K-State 8 Tag: Aesthetic Interpretation.

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

Section A: MWF 11:30—Dan Hoyt; Sect. B: MWF 1:30—Staff

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of 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. K-State 8 Tag: Aesthetic Interpretation.

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

Section A: TU 11:30-12:45; Sect. B: TU 2:30-3:45--Brimhall

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. 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. K-State 8 Tag: Aesthetic Interpretation.

### **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. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 476 American English**

Section A: TU 2:30-3:45—Mary Kohn

Why don't we all talk the same? Do we listen differently to different people? Why do people sometimes try to talk like they are from another region or ethnic background? This course is a hands-on exploration of linguistic variation in the United States from the colonial period to the present. We will explore recent research about the intersection of language, place, culture, and identity in the US. Topics include regional, social, and ethnic variation, language ideologies, intersections of language and power, and methods for the analysis of language variation. We will also discuss language attitudes and educational issues related to working with diverse populations. Finally, we will explore what the intersection between linguistic structure and social structure can teach us about language and culture. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data in homework assignments culminating in a final project. K-State 8 Tag: Human Diversity in the U.S.

### **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. For further directions on how to apply, see [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 497 Special Investigations in English**

Section A: TBA--K. Westman

Individual investigation in authors, genres, periods of literature or language. Pre-Requisite: Background of preparation needed for investigation undertaken. For further directions on how to apply, see [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **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. For further directions on how to apply, see [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 499 Honors Project**

Section A: TBA--K. Westman

Open only to Arts & Sciences students who are active members of the University Honors Program. For further directions on how to apply, see [http://www.k-state.edu/english/courses//English\\_Independent\\_Study\\_Application.pdf](http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf)

### **ENGL 500 Theory/Practice of Writing Centers**

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

This interactive course is designed for those who like to write and want to gain insight into the strategies of effective writers. You will learn to tutor others and to improve your own writing craft by working one-on-one with students as you apprentice in the Writing Center. We will also have guest speakers and examine a wide variety of writing related issues, such as the dynamics of the tutorial session, the writing process, rhetoric, grammar, revision, ESL issues, working with adult learners, and writing in the disciplines. The course is especially helpful to anyone planning a career in teaching, editing, publishing, or counseling, but you don't have to be an English or Education major to enroll. You do have to like working with others, though, and you should be a fairly strong writer. Req.: 2 formal essays, a team project, a presentation, a journal, observations and an internship in the Writing Center, and a final exam. K-State 8 Tag: Ethical Reasoning and Responsibility.

### **ENGL 510 Professional Writing**

Section A: TU 11:30-12:45—Phillip Marzluf

You will create a portfolio that demonstrates your ability to write for professional audiences in the workplace and in the public. You will become familiar with several workplace documents (e.g., memos, correspondence, proposals, online instructional manuals, final reports) and at least one public genre (e.g., blogs, editorials, news releases). You will practice and become more aware of your rhetorical appeals (how well have you persuaded your audience?), language choices (how do your specific sentence structures and word choice affect your readers?), and design decisions (how readable is your document for a specific audience?). You will encounter new strategies to enhance your revising, editing, and copyediting. You will explore the research capabilities of new digital media as well as the professional opportunities available for writers. ENGL 510 is an excellent opportunity for students to expand their writing repertoires and begin to plan for their future careers.

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

Section A: MWF 9:30—Danielle Tarner; Sect. B: MWF 10:30—Staff

**Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014.** 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 on such reports). Assignments also include an oral presentation based on research.

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

Section A: MWF 11:30—Anne Phillips

In English 545, students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature (including books that are often taught across Kansas). We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community. We'll study classic works such as Salinger's *The Catcher in the Rye*, Myers' *Monster*, and Anderson's *Speak*, and also more recent texts. We also will screen the essential teen film, *Rebel Without a Cause*. Along the way, we just might have to read the comic adventure romance that is one of my Top Ten Favorite Books of All Time. Requirements: quizzes, two papers/projects, two midterm exams, and a final. This class is required for secondary education majors, but others are most welcome to enroll. ENGL 545 is a General Education course. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 570 Law, Literature and Politics: Radical Shakespeare**

Section A: TU 11:30-12:45—Don Hedrick

How do Renaissance and Elizabethan politics find their way into Shakespeare's plays and other works, and how do they compare to politics now? From the revolutionary Utopian thinking of Thomas More and the ends-justifies-the-means ruthless political science of Machiavelli's *The Prince*, to the contemporary political horrorshow of Netflix's *House of Cards*, we will look at Did Shakespeare's theater convey radical ideas undermining views of monarchy and religion, perhaps even leading to England's later revolution, or radical ideas of gender politics in a "proto-feminism"? We will study selected Shakespeare plays, early modern political writings, and contemporary analogues, to evaluate the subversive and political force of their stories, characters, and ideas. Short exercises and papers and reports, one or two take-home exams, and a final project are required. There may be an opportunity for an

optional study trip to the American Shakespeare Center in Staunton, Virginia. (You may contact Professor Hedrick ahead of time regarding this if you are interested or have questions: [hedrick@ksu.edu](mailto:hedrick@ksu.edu)). K-State 8 Tag: Aesthetic Interpretation and Ethical Reasoning and Responsibility.

### **ENGL 580 African Literatures**

Section A: MWF 9:30—Anne Phillips

This semester, ENGL 580 will feature significant works written by African authors. You will learn that Africa is a vast and incredibly diverse continent that faces many challenges. We'll focus in part on works from Nigerian literature, including works by Chinua Achebe, Wole Soyinka, and Chimamanda Adichie. South Africa will also be featured, including Alan Paton's *Cry, the Beloved Country*, Alex LaGuma's *Time of the Butcherbird*, and J. M. Coetzee's *Disgrace*. We'll also "travel" to Guinea, Libya, South Sudan, and Zimbabwe in our readings for the semester. We'll read and discuss works by African authors that are taught in Kansas public schools, and we'll enhance our study with music, film, and other vivid and engaging resources. Req.: participation, reading quizzes; two projects/essays; two midterms, and a final. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

### **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 625 Eighteenth-Century British Literature: Ghosts, Goths, and Monsters**

Section A: U 3:55-6:45—Mark Crosby

In the eighteenth century, there emerged a particular configuration of romance and terror that swept Europe in the form of the Gothic novel. Initially, this genre played upon a limited range of effects and structural patterns to present nightmarish visions of the collapse of the existing order of things. This class explores the specific contexts and resonances of some celebrated exemplars of the supernatural tale and traces the evolution of its characteristic concerns and devices as it bumps up against such literary movements as Sensibility, Sentimentalism, and Romanticism. In addition to the primary texts, we will also consider visual forms of the Gothic in contemporaneous paintings and engravings and, with a disembodied eye on the late-twentieth and early twenty-first centuries, you will be encouraged to watch some of the many cinematic versions of the better-known novels and discuss how they reconfigure their sources. During the semester, you will write and revise three essays. This course fulfills (3) credits of the British Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 650 Readings/20thc American Lit**

Section A: W 7:05-9:55—Tim Dayton

This course will concentrate on American poetry and prose, 1910-1950. We will focus on the emergence and development of modernism (Robert Frost, Wallace Stevens, Ezra Pound, T.S. Eliot, etc.) in relation to the historical and cultural context, including the established literature that modernism reacted against. We will also examine the development of African American literature (Langston Hughes and Sterling Brown) and the emergence of a literature of the political Left (Muriel Rukeyser, Tillie Olsen, John Dos Passos, Thomas McGrath, etc.). We may also look at the popular literature of the period as seen in the emergence of the hardboiled detective story (Dashiell Hammett, Raymond Chandler). Major assignments: midterm and final, research paper. For grad students: oral report on a magazine or journal of the period (*Dial*, *New Masses*, *Blast!*, etc.). This course fulfills three credits of the American Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 655 Dream Acts: ImMigration in Ethnic Literatures**

Section A: TU 11:30-12:45—Tanya González

Immigration has once again become a contentious topic in the U.S. as legislators and big business grapple with the questions of who belongs in this country, who counts as a citizen, and who is economically beneficial. This course examines the ways immigration and migration are portrayed in contemporary ethnic literatures of the last twenty years. We will also look at the relationship between these stories and what remains of an American Dream. In addition to readings by authors such as Junot Díaz, Nam Le, Chiamanda Ngozi Adichie, Jhumpa Lahiri, Yiyun Li, and Chang-rae Lee, we will read critical works about how issues of globalization and immigration affect how we read American Literature. Course requirements include active participation, a historical context project, midterm exams, and a final essay. ENGL 655 fulfills the Diversity overlay req. and 3 credits of the American Literature overlay req. for English majors. K-State Tag: Aesthetic Interpretation and Human Diversity within the U.S.

### **ENGL 660 Emily Dickinson and Walt Whitman**

Section A: MWF 9:30—Greg Eiselein

This course focuses on the work of the two most important American poets, Dickinson and Whitman, two of the most innovative and original poets in the history of literature. Although neither was acknowledged as a major poet during her or his life, they both revolutionized poetic form, poetic language, and poetic tradition in the English-speaking world and significantly influenced poetry around the globe. We will examine their poetry and letters, their biographies, and some of the criticism that has emerged around both. A significant focus of the class will be their unconventional representations of gender and sexuality as well as their connections to key nineteenth-century events such as the Civil War, changing notions of science and religion, the women's rights movements, and the antislavery movement.

There are four major texts for the course: Emily Dickinson, *The Poems of Emily Dickinson*; Walt Whitman, *Leaves of Grass and Other Writings*; Lyndall Gordon, *Lives Like Loaded Guns: Emily Dickinson and Her Family's Feuds*; David Reynolds, *Walt Whitman's America*. We will also use digital archives and criticism available through the electronic databases at Hale Library. The semester's work will include three short papers, a teaching project, a longer paper, a midterm examination and a final. This course has been approved for Women's Studies credit. This course fulfills three credits of the American Literature overlay req. for English majors. K-State Tags: Aesthetic Interpretation.

### ENGL 661 Advanced Creative Writing/Fiction

Section A: M 7:05-9:55—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014. 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 workshopping 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. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

### ENGL 665 Advanced Creative Writing/Creative Nonfiction

Section A: MWF 8:30—Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014. This class is a workshop and readings course in creative nonfiction essays. We will read a variety of diverse essays from an anthology plus a book by whoever the year's Visiting Writer in the genre may be. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 2-3 essays drafted and revised. Prerequisite: for undergraduates, ENGL 465 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State tag: aesthetic interpretation.

### ENGL 670 Harry Potter

Section A: T 7:05-9:55—Karin Westman

We will explore J. K. Rowling's Harry Potter series within British 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 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. Requirements for all students: active participation in discussions in class and online, 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 that engages with the existing critical conversations about Rowling's series (10-12 pages in length), an essay review of four articles or of a book-length study about one of our authors (4-5 pages in length), and a one-page abstract of the longer paper. This course fulfills three credits of the British Literature overlay req. for English majors. K-State tag: aesthetic interpretation.

### ENGL 698 Capstone: "American Everyday: The Ordinary, the Deviant, and the Marginalized"

Section A: TU 2:30-3:45—Steffi Dippold

Obtain permission from the English Department, ECS 108, beginning Monday, 10 March 2014. This course is intended for undergraduate students only, with preference given to English majors, then minors, Secondary Education students, and others depending on availability. The focus of this course is everyday culture—everyday as in the sense of "of the people" as well as that which is considered marginal and unworthy of attention. Putting these meanings together, our readings will be broad and interdisciplinary. We will look at folk music (Woody Guthrie, Pete Seeger, Appalachian ballads, and the banjo), micro-histories (Laurel Thatcher Ulrich *A Midwife's Tale*, Elaine Forman Cornell *Killed Strangely*), folk and so-called primitive art (Sister Gertrude Morgan, Shaker objects, graffiti), and alternative and subaltern literacies (Leonard Todd *Carolina Clay: The Life and Legend of the Slave Potter Dave*, Harriet Powers' Bible quilts, Tobin and Dobard, *A Secret Story of Quilts and the Underground Railroad*, Louise Erdrich, *Tracks*). Focusing on the everyday and the trials and tribulations of marginalized groups, our objective is to investigate the relationship between ordinary people and the systems and hierarchies of power both to develop a critical literacy of quotidian textualities and to recast our sense of literature in America. Course requirements: engaged participation, informal presentations, quizzes, a midterm and a final research paper to foster critical engagement with the material. This course fulfills (3) credits of the American Literature overlay req. for English majors.

### ENGL 700 Old English

Section A: TU 9:30-10:45—Mary Kohn

Ancient manuscripts reveal a world in turmoil. Viking invaders and cultural upheavals threaten the collapse of a nascent culture. Out of this precarious environment an unlikely story emerges: the birth of a language that would one day envelop the world. This course explores the earliest roots of the English language. For the first half of the semester we will act as language investigators, gaining the tools to decipher the earliest traces of English. We will then use these tools to examine the literary traditions of Old English. We will analyze poetic and prose traditions ranging from *Beowulf* and *The Anglo Saxon Chronicles* to riddles and maxims in order to explore the cultural and literary traditions of Anglo-Saxon culture. Students can expect weekly out-of-class guided practice, informal presentations, two exams and a final project to foster engagement with the material.

### ENGL 705 Cultural Studies

Section A: TU 1:05-2:20—Don Hedrick

Would you like to have the interpretive tools enabling you to analyze and write about anything that interests you—from contemporary literature to popular film and television to advertising or to Shakespeare? The cutting-edge field of "cultural studies," a main influence on English and media studies, provides such tools by examining the way that power works visibly and invisibly in both our everyday individual lives (whether our daily life, 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). The cultural "tool box" of approaches includes semiotics, structuralism, poststructuralism and postmodernism, marxism and cultural materialism, psychoanalysis, feminism and queer theory, and postcolonialism. We study such important thinkers as Barthes, Derrida, Marx, Althusser, Adorno, Benjamin, Butler, Raymond Williams, and Spivak.

You will have an opportunity in this class to explore your own object of interest, whether literary (canonical or not) or nonliterary (eg., films, games, shopping malls and architecture, advertising and commercial products, political language). Students from a variety of majors and disciplines are very welcome and enliven our discussions.

The class is conducted seminar-style, with reading assignments, exercises or reports each week, one or two hour exams (any part of which may be take-home), a shorter paper and a longer paper or project. For graduate students the final project will involve more extensive research.

### **ENGL 755 Literacy Studies**

Section A: U 7:05-9:55—Phillip Marzluf

We will explore reading and writing as practices that are richly embedded in social and cultural contexts and, by doing so, examine our own assumptions about language and the ways in which people use linguistic resources to build their identities. Additionally, we will challenge potentially damaging conceptions of literacy, in particular its all-too-pervasive definition as a basic "skill" that is taught in formal school settings. Students will discuss how contemporary literacy is represented in popular media, practice different literacy research methodologies, and become acquainted with the researchers, concepts, and conversations that help construct literacy studies. This course is especially important for graduate students who are interested in discussing the social roles and "political" potentials of texts, genres, authors, institutions (e.g., English departments), audiences, and technologies—and, quite possibly, it will be a good place to generate future MA project or thesis ideas. In addition to several short writing assignments, students will complete three brief projects, including a mini-ethnography and a critical discourse analysis. Though students' interests will guide the ultimate directions of the course, we will most certainly encounter debates about literacy myths and crises, Paolo Freire's critical pedagogy, approaches to transnational literacies and globalization, debates over the public sphere, and the impact of digital technologies. Course texts will be, among others, James Paul Gee's *Social Linguistics and Literacies*, Shirley Brice Heath and Brian Street's *On Ethnography*, David Barton and Carmen Lee's *Language Online*, and Jan Blommaert's *Ethnography, Superdiversity, and Linguistic Landscapes*.

### **ENGL 761 CW Workshop: Short Story**

Section A: TU 2:30-3:45—Katy Karlin

**Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014.** 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 CW Workshop: Poetry**

Section A: MWF 2:30—Elizabeth Dodd

**Permission obtained from English Department, ECS 108, beginning Monday, 10 March 2014.** 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. Pr.: Background of courses needed for problem undertaken.

### **ENGL 801 Graduate Studies in English (Graduate students only)**

Section A: MWF 10:30; Sect. B: MWF 11:30—Anne Longmuir

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

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

Sections A, B, C, and D: M 3:30-5:50—Cameron Leader-Picone, Abby Knoblauch, Stacia Gray, Cindy Debes, Anna Goins

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: Letters, Letterwriting, and Literature (Graduate students only)**

Section A: MWF 1:30—Kara Northway

In this class, you will get to read other people's mail—guilt-free. In Renaissance England, letters were the most common textual transaction between individuals, as letters functioned to maintain social relationships, yield political influence, and carry out business. Early modern people also saw letters as a type of literature. While many of the conventions needed to understand letters in the age before the post office have been lost, scholars are working to recover these codes. This course will focus on critical methods of reading early modern letters in/as literature, taking into account genre, rhetoric, social context, material practices, intertextuality, and letterwriting theory from the sixteenth to twenty-first centuries. We will take up several important questions: who had access to letterwriting materials and literacies? How do we draw the line between fictional and nonfictional letters or between self-expression and artifice? How does literary analysis enable us to unearth meaning in historical texts? What are the problems of transcribing, editing, digitizing, or archiving letters (considering race, class, and gender)? Readings will include "real" letters by early modern people such as Queen Elizabeth, dramatic representations of letterwriting in Shakespeare, printed epistles dedicatory, and collections of fictional letter models; we will conclude with the epistolary novel *Pamela*. Students will be expected to participate and lead discussion, contribute a short paper, and conduct research and writing leading to the completion of a seminar paper of 15-20 pages.

**ENGL 830 Cultural Studies Seminar: Queering Native Literature (Graduate students only)**

Section A: T 3:55-6:45—Lisa Tatonetti

This course offers a cutting edge look at contemporary Two-Spirit/Queer Indigenous theory and literature that will change the way you see the world and yourself. We'll start with plays by gay Oklahoma Cherokee writer Lynn Riggs, who wrote *Green Grow the Lilacs* (1930), which became *Oklahoma!* From there, we'll read little-known texts from the 1970s Gay Cultural Renaissance by Mohawk writer Maurice Kenny and move into the radical voices of the 1980s with the poetry and short stories of Beth Brant (Mohawk) and Chrystos (Menominee). These early path-breaking authors will lead us to the explosion of Two-Spirit literature and theory that characterizes the 1990s and early 2000s. We'll read detective fiction and fantasy, formal poetry and confessional, as well as analyzing *Sovereign Erotics*, the newest collection of Two-Spirit literatures. All of this will be paired with the theoretical work that will revise your understanding of not only gender, sexuality, and Indigeneity, but also U.S. nationality. Along the way there will be engaged conversations, daily quizzes, short papers, intense research, and a final project. This is a class that's worth staying up late for: T 3:55-6:45 p.m. Dr. Lisa Tatonetti [tatonett@ksu.edu](mailto:tatonett@ksu.edu)

**ENGL 899 Research in English**

Section A: TBA – Tim Dayton

5/29/14