

## English Department Course Descriptions Spring 2007

### **ENGL 030 Writing Laboratory**

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

**Enroll during drop/add only in ECS 122D.** Laboratory practice of the writing process. Regular sections are for students enrolled in Expository Writing 1 or 2. (Walk-in sections are for undergraduate students who wish to improve their writing skills.) Hours are not applicable toward degree requirements. Prerequisite: Consent of student's Expository Writing instructor and Writing Laboratory staff.

### **ENGL 125 Honors English II**

Section A: TU 9:30-10:45; Section B: TU 11:30-12:45--D. Hall

**(Obtain Permission from the Honors Program in Leasure 007)** Jefferson's "Declaration of Independence" assumed (held to be "self evident") that everyone was endowed with "inalienable rights." What did he mean by that? Where did the idea come from? Do rights really exist? What do we mean by "civil" rights?

This course will interrogate the concept of rights and explore concepts of freedom and conscience. We will read, discuss, and respond in writing to some of the important historical issues of political freedom and discuss their applicability to civil rights issues. The course will include a brief history of the concept of rights, including discussions of current issues of human rights around the world and in the United States. We will spend some time looking at current US foreign and domestic policies in the light of rights issues. Yes, the Patriot Act, the war on Terror, and the war in Iraq will be focal points during this part of the course.

We will use selections from relevant texts as well as documents archived on the World Wide Web and contemporary discussions of related issues in periodicals such as the Washington Post and NY Times. Emphases on critical reading and thinking, analysis and argument, persuasion, and clear prose.

Course Requirements: Four papers ranging from 800 to 1200 words in length and one final paper of perhaps 1500 words (though many students' final papers end up much longer). Participation in discussion and workshops as well as the maturity to realize that revision is integral to improving writing are expected. Some of these issues are highly controversial, and there will, no doubt, be strongly held differences of opinion. Therefore, I remind students that civility in class discussion and in student writing are also expected.

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

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

"Fiction Into Film" will explore various aspects of both fiction (as a genre of literature) and film (as a medium) in order to understand how stories, novels, and graphic novels translate into films. Examples of texts we'll be using include *Fight Club*, *The Birds*, and *A History of Violence*. We'll use several literature and film terms, categories, devices, and genres in our discussions, and students will be tested through several in-class quizzes, two essays, and a final exam. English 220 is a General Education course.

### **ENGL 231 Medieval & Renaissance Humanities (Honors section)**

Section A: MWF 8:30--M. Donnelly

**(Obtain Permission from the Honors Program in Leasure 007)** An Honors version of the introductory survey of some significant developments in the literature, history, philosophy, art, and music of Western Europe, with emphasis on Italy, France, England and Germany, from the end of the Ancient World to the beginning of the seventeenth century. The course will examine selected landmarks of art and culture in an attempt to understand the character and contributions of the European mind and spirit in the Medieval period and the Renaissance. This is the formative period from which the contemporary Europe we know today has grown, and much that is central to the European *ethos* can be studied in its embryonic stages in the literature, art, and culture of this period. From ca. A.D. 500 to around 1600, Europe moved from the status of a chaotic and prostrate social and economic system that was a cultural backwater compared to neighboring civilizations, to the threshold of global hegemony. We will try to understand how this came about by examining the history of the times through literature, such as *The Song of Roland*, *The Divine Comedy*, Chaucer's *Canterbury Tales*, Petrarch's writings and career, Castiglione's *The Book of the Courtier*, Machiavelli's *The Prince*, and works of Erasmus, More, Rabelais, and Montaigne, and the art and architecture of the Romanesque and Gothic periods, and the stages of the Italian and Northern Renaissances. Some attention will be given to developments in Western music, as well, depending on student interest. Students will work in depth individually on particular authors, styles, or major works, in an approach that will intersperse lectures with discussion and seminar-type work. Two hour exams on passages, terms, historical placement, two essays, and a comprehensive final. Writing intensive course: strategies for essay examinations will be discussed, and revisions of essays will be encouraged. English 231 is a General Education course and a Primary Texts course. It will also satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements.

**ENGL 233 Reform to Enlightenment Humanities**

Section A: MWF 10:30; Section B: MWF 11:30--I. Ward

Beginnings of Protestantism through the 18th Century. This course will look primarily at European Art, Literature, Architecture, Music, through the lens of the major political and philosophical issues of the period – including the ongoing conflict over religion and the struggle between a king's divine right to rule and the right of people to rule themselves. We will examine artistic movements of the Baroque, Rococo, and Neoclassic, including artists like Carvaggio, Gentileschi, Rembrandt, Rubens, David; music of Bach, Vivaldi, Mozart; Architecture of Bernini, Wren, and Adams; literary Works by both Continental and British Writers, as well as some New World works and often-neglected works by women. Assignments: two take-home essay exams, two examinations and a comprehensive final examination. English 233 is a General Education course.

**ENGL 234 Modern Humanities**

Section A: MWF 9:30; Section B: 10:30 MWF--S. Caldwell-Hancock

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

**ENGL 251 Introduction to Literature**

Section A: MWF 9:30--Staff; Section D: MWF 12:30; Section G: TU 2:30-3:45--Staff

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

**ENGL 251 Introduction to Literature**

Section B: MWF 10:30; Section C: MWF 11:30--C. Franko

This introductory course in literature is designed for students not majoring in English but seeking to develop a college-level understanding and appreciation of literature. Goals for students in English 251 include: developing an understanding of the nature of literary genres; developing an understanding of the major elements of fiction, poetry, and drama; developing an appreciation of literature and the ability to interpret it orally and in writing.

Written assignments include quizzes, homework answers, three exams, and one essay.

**ENGL 251 Introduction to Literature**

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

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

**ENGL 262 British Literature: Enlightenment to Modern (Non-majors)**

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

This is a survey course in British literature for non-majors. Its primary purpose is to expose you to texts from the literary periods this survey covers in an effort to cultivate an ongoing interest in British literature, history, and culture. A secondary aim of this course is the cultivation of intellectual curiosity: toward this aim, daily work in this course includes asking (& answering) insightful questions which should lead to a richer understanding of the works in question.

Assignments include three exams, homework, and participation in a formal small-group discussion. English 262 is a General Education course.

### **ENGL 270 American Literature**

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

This course introduces students to fiction, poetry, memoirs, and drama selected from such writers as Edith Wharton, Charlotte Perkins Gilman, Katherine Anne Porter, Susan Glaspell, Zora Neale Hurston, Paule Marshall, Shirley Jackson, Mary Wilkins Freeman, Alice Walker, Elizabeth Bishop, Maya Angelou, Carson McCullers, Amy Tan, and others. The course combines close reading of texts, analysis of literary terms and thematic issues, consideration of cultural contexts and female identity. Requirements include building a working vocabulary of descriptive language and literary terms, writing interpretive papers, completing creative projects, passing exams, and participating in class discussions. English 270 is a General Education course.

### **ENGL 300 Expository Writing 3 - "Writing about Sports Culture"**

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

Students will discuss, research, and write about possibly the most dominant cultural force in their lives, sports. Students will write in various genres about the impact and consequences of sports on society and themselves; they will research the growth of sports consumption and analyze how sports and athletics help people talk about issues such as race, class, and gender. Students course performance will be largely based upon five papers, including a memoir, a response, a profile, an analysis, and a professional research paper. The course texts will be Graff and Birkenstein's *They Say, I Say*; Nick Hornby's *Fever Pitch*; and a coursepack available on K-State Online.

### **ENGL 310 Introduction to Literary Studies (Majors)**

Section A: MWF 9:30; Section B: MWF 10:30--J. Machor [**Permission obtained from English Department, ECS 108**]

A foundation course, required for all English majors, 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 bibliographic tools. Requirements include class participation, 5 short papers (2-7 pages), several library assignments, 1-2 exams, and a final.

### **ENGL 310 Introduction to Literary Studies (Majors)**

Section A: TU 9:30-10:45; Section B: TU 11:30-12:45--L. Tatonetti [**Permission obtained from English Department, ECS 108**]

English 310 is designed to introduce English majors to the conventions of their chosen major and to provide them with intensive writing experience. In this course, we will read a wide array of literature from differing periods and genres. These readings will be springboards for the close textual analysis and research that will make up the bulk of the course work. Students will write 4 papers, research and write an annotated bibliography, and take a final exam.

### **ENGL 315 Cultural Studies & Entertainment**

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

How does the Entertainment Industry affect the way we understand identity? Are we formed by the images we see and the sounds we hear? Or do we resist the way popular culture tries to represent us?

The course is an introduction to foundational theories in Cultural Studies, but also allows for applications of these theories to everyday life. We will explore the above questions by "reading signs" and "hearing sounds" of race, gender, class and sexuality in Entertainment. Some of the texts we will discuss are: *The Boondocks*, *Blade*, *My Name is Earl*, *The L Word*, *Sex and the City* and artists such as Blackalicious, The Black Eyed Peas, Margaret Cho, Dave Chapelle, *Ugly Betty*, Kanye West, Anne Rice, and more. Course requirements include midterm and final exams, reading quizzes, online posts, a final project and attendance at K-State's Annual Cultural Studies Conference titled "Entertainment." English 315 is a General Education course.

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

Section A: MWF 8:30; Section B: MWF 12:30; Section C: MWF 1:30; Section D: TU 8:05-9:20; Section F: TU 1:05-2:20; Section G: TU 2:30-3:45--Staff

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

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

Section E: TU 11:30-12:45--S. Rodgers

This course is designed as an introduction to reading and responding to fiction, specifically the short story. We will begin with some early masters of the form like Guy de Maupassant, James Joyce, and Anton Chekhov, in order to gain a historical perspective on the development of the short story. Most of the semester, however, will be spent on American authors, especially stories written in the last fifty years. Class format will include lecture, discussion, group work, and some in-class writing. Requirements include class attendance, quizzes, a short paper, a midterm, and a final.

### **ENGL 330      The Novel**

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

We will study a range of novels from the nineteenth and twentieth centuries, considering the history and development of the form. Our readings will include examples of the following kinds of fiction: the novel of manners, the sensation novel, gothic fiction, the modernist novel, and magic realism. Texts are likely to include Jane Austen's *Pride and Prejudice*, Charlotte Bronte's *Jane Eyre*, Wilkie Collins's *Basil*, Bram Stoker's *Dracula*, William Faulkner's *As I Lay Dying*, Angela Carter's *The Magic Toyshop*, Don DeLillo's *White Noise*, and J. M. Coetzee's *Disgrace*.

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

### **ENGL 335      Film**

Section A: MWF 1:30, Lab M 2:30-5:20--D. Smit

This is a course for students who just enjoy going to the movies and those who are more dedicated film buffs. We will cover everything from an introductory history of the medium to basic techniques of cinematography and editing to the nature of film acting to basic theoretical approaches to film. Students will be expected to attend film viewings during Monday afternoon labs and write up their responses. These films will range from the top ten American films according to the American Film Institute to important to representative samples of the various film movement, such as Italian Neo-realism and the French New Wave. Students will also write several short reviews and take a mid-term and final exam. The text is Stephen Prince's *Movies and Meaning*, 3<sup>rd</sup> Edition.

### **ENGL 340      Poetry**

Section B: MWF 10:30--Staff

This course is designed to help students understand and appreciate poetry through the study of a variety of forms, periods, and styles.

### **ENGL 340      Poetry**

Section C: MWF 1:30--J. Machor

The purpose of this course will be to help students develop their skills in reading, responding to, and studying poetry to enhance enjoyment and understanding of different types of poems, as well as to facilitate a critical understanding of what poetry is and how it works. We will read a variety of poems (including some contemporary song lyrics) from different time periods and in different styles, paying attention to the relation between the formal elements of poetry and its content. We will also try to develop a sense of the changing history of English language poetry and poetic forms from the late middle ages to our own day and will conclude the semester by looking in depth at the poetry of one modern American poet. Requirements: a genuine interest in poetry and in learning more about poetry, regular attendance and class participation, a mid-term, a final examination, and two analytical papers (3-5 pages each).

### **ENGL 345      Drama**

Section A: TU 11:30-12:45--K. Westman

In this course we will analyze and enjoy drama as literature and as performance, exploring how authors ask us re-experience the world through their plays. As we read, discuss, write about, and consider the performance of their plays, we will investigate how each play accomplishes its task through dialogue, props, costumes, theatrical tradition, and the relationship between actors and audience. We'll be studying plays from the past and the present, discussing such themes as love, loss, family, gender, race, ethnicity, and class. Our goal is two-fold: (1) to become familiar with drama as a literary genre and its historical and formal conventions, and (2) to develop critical skills for reading, thinking, and writing about literary texts, including drama. Success in this course depends upon careful reading and participation in our discussions. Three short papers, quizzes, postings to an electronic bulletin board, and a final exam.

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

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

So, why is Shakespeare supposed to be so great? We will read, see, discuss, and write about Shakespeare plays representing the genres of tragedy, comedy, history, and romance, with a view toward understanding and appreciating Shakespeare's artistry and "radical imagination." We will pay particular attention to that artistry in understanding and appreciating the significance and expressiveness of Shakespeare's language, through a variety of practices and skills: "close-reading" and oral interpretation of passages, the theatricality of plays as they furnish transformations from "page" into "stage," selected historical contexts, and the contemporaneity or social and political significance of the plays for the present. Discussion is central, and the class will also take advantage of the university's production of *Much Ado About Nothing* this spring. There will be two hour exams and a final; a regular mix of exercises, quizzes, and group work; and two short papers, one of which may be substituted for a scene presentation.

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

Section C: MWF 12:30; Section D: MWF 1:30--M. 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)

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

Section A: MWF 11:30; Section B: MWF 12:30--P. Nel

**Permission obtained from English Department, ECS 108, beginning 16 October 2006.** Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. Arranged by genre, this section of Literature for Children is designed to introduce major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature and culture. Components of the course include discussion of picture books, fairy tales, myths, poetry, fantasy, realism, and animal stories, among others. For a representative syllabus and book-list see, please see <<http://www.ksu.edu/english/nelp/choose.courses.html>>. English 355 is a General Education class.

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

Section C: TU 9:30-10:45; Section D: M 7:05-9:55--A. Phillips

**Permission obtained from English Department, ECS 108, beginning 16 October 2006.** Arranged by genre, this section of Literature for Children is designed to enable students to achieve two particular goals: first, to demonstrate a fairly broad knowledge of children's literature, and second, to view that literature critically. The course demands strong reading and writing skills. Discussion units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and detective fiction, among others. Authors may include the following: Sendak, the Grimms, Perrault, Lobel, Clements, Baum, Lowry, Raskin, Paterson. Requirements: participation, reading quizzes, two papers, two midterm exams, and a final exam.

Enrollment is by permission only (for info, see <<http://www.ksu.edu/english/courses/>>). Priority is given to junior and senior Elementary Education majors, who should have passed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. English 355 is a General Education course.

### **ENGL 361 British Survey I**

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

Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this ancient world to be identical to our own. But in our exploration we'll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we'll examine some of the central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises.

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

Section A: TU 9:30-10:45--C. Hauck

This is primarily a reading and discussion course focusing on important authors and literary and social trends from the Restoration through the post-Modern periods. Students will keep a reading journal and take four examinations.

### **ENGL 382 American Survey II**

Section A: TU 1:05-2:20--T. Dayton

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

### **ENGL 385 U.S. Ethnic Literature & "The Gothic"**

Section A: MWF 11:30--T. Gonzalez

Ten years ago Joyce Carol Oates edited and introduced a volume titled *American Gothic Tales* in which she comments on her inclusion of only one African American author: "I would have liked to include more stories by African-Americans and other American ethnic writers, but the 'gothic' has not been a popular mode among such writers, for the obvious reason that the 'real'—the American of social, political, and moral immediacy—is irresistibly compelling at this stage of their history" (8-9). This course is designed as a response to this assertion that "American ethnic writers" are more concerned with social "reality" to create fiction we can call "Gothic." We will thus read "classic" American Gothic theory and literature as a foundation for a survey of U.S. Ethnic Literature that contains the "otherworldly," "monstrous," "grotesque," and ask ourselves how these authors are in fact part of (and in some cases, challenging) an American Gothic tradition.

### **ENGL 395 Holocaust Literature**

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

Students will survey a selection of stories and poems as well as excerpts from diaries and memoirs that were written in response to the systematic destruction of European Jewry by the Nazis during the Second World War. The aim of this study of literature, mostly written by authors who experienced the Holocaust firsthand, will be to show how the literary imagination can be used to serve facts and render historical experience, as opposed to literature that uses historical experience to serve literary ends and make fictions more believable. In addition, students will learn about the particular literary traditions from which these writers drew to make sense of their experiences. Some of the authors students will study include Elie Wiesel, Primo Levi, Cynthia Ozick, Paul Celan, Abraham Sutzkever, Nelly Sachs, Ida Fink, Isaiah Spiegel, S.Y. Agnon, and Aharon Appelfeld.

### **ENGL 399 Honors Seminar: 'Tis a Pity She's a Whore: Restoration/18th Century British Drama**

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

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

We will study the work of little-known but important women playwrights such as the first professional woman writer--Aphra Behn. We will read the "she-tragedies" of Nicholas Rowe who centered entire plays around his female characters. We will explore the position of "older women" in plays written by famous male playwrights like Congreve, Goldsmith, and Sheridan.

We will look at the new prevalence of "rape" scenes and other changes on the stage with the advent of the actress. We will compare the treatment of the relationships between the sexes in plays by both men and women.

We will also explore a number of different genres present on the London stage at this time: sentimental comedy, laughing comedy, comedy of manners, ballad operas, farce, common-man tragedy, and sentimental tragedy.

There will be a good deal of lively discussion as well as careful critical analysis in short responses on the shared readings, in essay exams, and in a final project on a topic of special interest to the student. English 399 is a General Education course.

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

Section A: TU 2:30-3:45--R. Mosher

Expository Writing for Teachers will ask you to both study and practice the writing process. The aim of this class is to help prepare you to teach writing through studying and discussing composition and rhetoric theory, and practicing the techniques we talk and read about. We will do five major writing assignments.

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

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

Section C: MWF 10:30; Section G: MWF 1:30; Section H: MWF 2:30--R. Friedmann

Section E: MWF 12:30; Section F: MWF 1:30--C. Kelly

Section I: TU 1:05-2:20--K. Barnes

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

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

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

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

This course will acquaint prospective teachers of secondary English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired, both as a first and a second language; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they continue to be used; how linguists have attempted to account for the phonological and grammatical and semantic regularities of English; 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. Books: Linda Miller Cleary and Michael D. Linn, eds., *Linguistics for Teachers*; Virginia P. Clark, Paul A. Escholz, and Alfred F. Rosa, eds., *Language: Introductory Readings*; and a bound collection of handouts. Three tests, no papers.

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

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

This course examines the Harry Potter phenomenon by reading the Potter novels themselves and the works of J. K. Rowling's antecedents (such as Thomas Hughes), influences (E. Nesbit, C. S. Lewis, Roald Dahl), and contemporaries (Philip Pullman). We will approach these works from a variety of critical perspectives, and we will also consult selected secondary sources. Before the first class, you must have read the first two Harry Potter novels: *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*. Success in this course depends upon careful reading and participation in our discussions. Quizzes, postings to an electronic bulletin board, a paper, a mid-term exam, and a final exam. English 440 is a General Education course.

### **ENGL 450      Literature and Environment**

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

This course will examine various ways writers have presented the natural world, in poems, stories, essays, or novels. We'll explore the following questions: how do specific places (prairies, mountains, deserts, cities) affect the psyche of the people who call those places home? Why do some people claim humanity is a part of nature, while other claim it is apart from nature, and what's the difference, anyway? How do economic circumstances affect the views people have of the land? How do cultural views of nature contribute to the ethical decisions a community makes? How can nature writing invite larger, metaphysical speculation and conversation? And most importantly, how do authors either reflect or challenge, through their creative work, specific societal views of nature?

Requirements: regular class attendance and participation; a reading journal with weekly entries in response to prompts; two short papers; one writing project related to the student's major (examples: preparing an edited version of a story or poem, providing any discipline-specific information vital to the piece; selecting a poem to include in a State Parks brochure, and explaining what the piece adds to the brochure's presentation, etc). English 450 is a General Education course.

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

Section A: MWF 1:30; Section B: MWF 2:30--I. Rahman

This course involves the study of narrative structure and craft as well as practical experience in writing short stories. We will discuss the nature of fiction and narrative, using the work of professional writers as examples. We will write—a lot—both in class and outside of class, using various brainstorming techniques, exercises, collaborations, and writing triggers to help you generate material and develop your writing voice. You will write several short pieces as well as one completed short story that will be workshopped in class. Other course requirements include written and oral critiques of your classmate's stories, written responses to weekly readings, and active class participation. Authors will also meet with the instructor for individual manuscript conferences.

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

Section A: MWF 9:30; Section B: MWF 11:30--J. Holden

The class consists of 8 assignments, each of which gives the student a "model" poem and asks the student to imitate that model. The models are carefully chosen. Each is significantly different from the previous one. These models cover all the the major conventions which comprise the contemporary tradition. "Models" consist of poems by Brendan Galvin, Tim Seibles, Louis Simpson, Yusef Komunyakaa, Robert Mezey, William Stafford, Bin Ramke, E.A. Robinson, Edgar Lee Masters, Li Po (trans. by Ezra Pound), Randall Jarrell, Ted Kooser, Robert Frost, Gwendolyn Brooks, Alexander Pope, W.C. Williams, E.E. Cummings, Robert Creeley, Wallace Stevens, Stephen Dunn.

The class is hard, exerts pressure: one fresh poem every two weeks. The poems can be revised or rewritten as necessary, and the grade of the rewrite replace the grade of the original. The intent is to minimize raw talent as a factor in grades, because each assignment is graded according to objective "criteria."

### **ENGL 469 Screenwriting**

Section A: TU 3:55-5:10--A. Reckling

A creative and analytical writing course that enables students to develop screenwriting skills on the micro level for the small screen. In this course students learn to employ theory and terminology of episodic comedy as they offer verbal and written analysis of teleplays and their corresponding episodes, and then go on to develop their own original premise, story, outline, and scenes for a live action show. Texts include a guide to writing comedy for the small screen, articles on featured series, discussion guidelines, teleplays, and produced episodes. Students are required to attend screenings, participate in class discussions, collaborate in group presentations, make oral presentations independently, and create a portfolio of original written work in a variety of specific technical formats. In addition to two exams, student work progresses by portfolio component to final workshops of new original material in which all participants are required to offer both verbal and written analysis of peer work, and of their own.

### **ENGL 490 Development of the English Language**

Section A: MWF 12:30--A. Berg

This course is an introduction to the many ways that the English language has changed and developed through its 1,500-year history. After acquiring the tools necessary to study linguistic change, we'll talk first about where English comes from and how it's related to other of the world's languages, then consider in some detail the development of the sounds, words, and grammar of English as they have been influenced by the forces both inside and outside the language. We'll also trace the history of certain groups of works as well as discuss briefly the differences between American and British English, the role prescriptivism has played in the development of the language, and writing systems. Students will use one textbook and one workbook, write four exams, do homework exercises, and compile a journal of their experiences with the changing English language.

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

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

Section D: TU 11:30-12:45--A. Berg [Sections D and E for Hotel/Restaurant majors only; see Pat Pesci in Justin 103 to enroll]

A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered around such reports). Assignments also include an oral presentation based on research.

### **ENGL 525 Women in Literature**

Section A: TU 1:05-2:20--B. Nelson

From the fictional Millamant in "Way of the World" (1700) to the essayist and novelist Virginia Woolf, women have recognized the necessity of "A Room of One's Own." We will explore the roles and status of women in England and America during the 18th, 19th, and 20th centuries. We will see how women writers themselves struggled through the restrictions of their society, and we will see developing a women's literary tradition, a quiet sisterhood that made possible each succeeding century's women writers. Requirements: A good deal of fascinating reading and discussion, a two-part midterm, a critical essay, and a final. English 525 is a General Education course.

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

Section A: TU 11:30-12:45; Section B: TU 1:30-2:20--N. Wood

This course is primarily designed for English majors who plan to teach secondary school or secondary education majors with an emphasis on English who need the course to meet certification requirements. The main theme of this semester's course is "coming of age," specifically the transition from innocence to experience as it is envisioned by people of different times, genders, ethnic groups composing in a variety of genres and media. 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, English 545 is also designated a UGE course.

### **ENGL 580 Chinese and Vietnamese Literature in Translation**

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

China is clearly one of the economic superpowers of the 21<sup>st</sup> century, and poised to increase its global influence. Vietnam is famous in America as the location of America's most wounding military defeat, and its recent normalization of relations with US has made it one of our primary trading partners. Yet for many of Americans, these two countries are otherwise unknown. This course is a chance to explore the literary tradition of these two nations, to learn about both their literary styles and cultural content – and to read them with and against each other. We will read epic narratives (Vietnam's *The Tale of Kieu* – which imagines the national icon as a faithful but mistreated courtesan -- and China's *Journey to the West* -- which recounts the mischievous adventures of the mythical Monkey King); socially engaged

realism from the early 20<sup>th</sup> century (such as two stories about the plight of the rickshaw driver from Chinese and Vietnamese perspectives; classical poetry (including poems by Ho Chi Minh and Mao Ze Dong); folktales; narratives from the turbulent decade 1966-76 (when Vietnam was at war with America and China was undergoing its Cultural Revolution); as well as fresh, contemporary works of the 21<sup>st</sup> century. No prior knowledge of Chinese or Vietnamese history or literary conventions is assumed (though it is, of course, welcome!). English 580 is a General Education course.

### **ENGL 610 Literature and Culture of the Renaissance**

Section A: MWF 1:30--K. Smith

The Renaissance is arguably the most formative period in English literature, providing the literary and cultural foundation for much of what follows. Modern English poetry still draws on the lyric tradition that arose in the sixteenth century, and more than four hundred years of English drama can trace their roots back to this period. In this course we'll be conducting a detailed survey of the approximately hundred and fifty years from the reign of Henry VIII to the death of John Milton. We'll be reading a broad spectrum of poetry and prose, and examining it within the developing cultural context of the period, tracing the shifting concerns about politics, religion, sex, and gender that ran through this tumultuous period.

### **ENGL 635 British Modernism**

Section A: TU 1:05-2:20--C. Hauck

At the core of this course will be our reading, study and discussion of six canonical modernist texts: Joseph Conrad, *Heart of Darkness*; T.S. Eliot, *The Waste Land*; Virginia Woolf, *To the Lighthouse*; James Joyce, *Ulysses*; D.H. Lawrence, *Women in Love*; W.B. Yeats, *The Tower*. As we make our way through this dazzling, dense, difficult material, we'll pause often to consider some of the contexts of the production and reception of these texts, as well as poems, stories, and plays by other British modernists, including Oscar Wilde, Katherine Mansfield, W.H. Auden, and others. Classroom participation, one or two presentations, one essay, and a final exam.

### **ENGL 640 Early American Literature**

Section A: TU 11:30-12:45--G. Eiselein

A survey of American literature and culture from European exploration to the early years of the post-Revolutionary U.S. The emphasis will be on the diversity of American life in this period. We will read slave narratives, Indian captivity narratives, travel narratives, drama, sermons and spiritual autobiographies, journals and letters, political tracts and speeches, poems, confessions and criminal narratives, some scientific writing, autobiographies, and a novel. We will read work written by Native peoples, slaves, explorers, women, Puritans, Quakers, Catholics, heretics, witches, presidents, feminists, criminals of various sorts, women who escaped from abusive husbands, a famous inventor and diplomat (Benjamin Franklin), an intense and weird Gothic novelist (Charles Brockden Brown), and others.

Course requirements include two examinations, two papers, a presentation, and some shorter writing assignments.

Books include Carla Mulford, ed., *Early American Writings*; Daniel Williams, ed., *Pillars of Salt: An Anthology of Early American Criminal Narratives*; Charles Brockden Brown, *Ormond*; and a small coursepack.

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

Section A: U 7:05-9:55--S. Rodgers

Advanced writing of short fiction. Prerequisite: A grade of B or above in English 461, or the equivalent, and instructor permission. This course will combine workshop discussion of student stories with the study of form and technique. We will read and discuss contemporary short fiction as well as essays on craft and the creative process. Requirements include 2-3 short stories, writing exercises, written critiques of workshopped stories, participation, and a brief presentation.

### **ENGL 663 Advanced Creative Writing/Poetry**

Section A: TU 9:30-10:45--E. Dodd

Advanced writing of poetry. Instructor permission required. This course will combine extensive reading of contemporary poetry, study of form and technique, and workshop discussions of student work. English 463 or equivalent required as a prerequisite. Required work: all students will write and revise 6 poems. In addition, written critiques of classmates' work and written/oral discussion of essays about contemporary form and technique are required.

### **ENGL 680 Asian American Literature**

Section A: T 3:55-6:45--M. Janette

This course surveys major works of Asian American literature, with an eye to their social contexts and to the critical debates that have surrounded them. We will begin with the late 19<sup>th</sup> century, reading stories and poems from Chinese immigrants detained at Angel Island as well as stories of the "bachelor society" of Chinese men in the early twentieth century, and stories by the famed (and for some, infamous) Eurasian sisters Winifred Eaton and Onono Watanabe. Most

of the 20th century's major American wars were fought at least in part in Asia (WWII, the Korean War, the Vietnam War -- even the Cold War imagined China as one of its major enemies). We will thus explore the impact of these international conflicts on the cultural position and cultural productions of Asian Americans, with particular attention to the writings of Vietnamese Americans both during the Vietnam war and recently. The 1965 changes to US immigration laws produced major shifts in the Asian immigration demographic, and the Civil Rights and Feminism movements of the late 20<sup>th</sup> century profoundly influenced literary productions and receptions. We will thus conclude the semester by looking at feminist, postmodern, and diasporic texts such as Chinese American Maxine Hong Kingston's *The Woman Warrior*, Korean American Theresa Hak Kyung Cha's *Dictee*, and Filipina American Jessica Hagedorn's *Dogeaters*.

### **ENGL 680 Dr. Seuss**

Section B: MWF 2:30--P. Nel

We will read Seuss's influences (probably including Edward Lear, *The Rover Boys*, Peter Newell, Hilaire Belloc, Palmer Cox), works by Seuss's contemporaries (*Dick and Jane*, Bemelmans' *Madeline*, the Reys' *Curious George*), and works by Seuss -- including a generous selection of his 65 books, as well as some of the Private SNAFU animated cartoons, magazine cartoons, and advertising work. We will also read Judith and Neil Morgan's *Dr. Seuss and Mr. Geisel* (the definitive biography), Richard Minear's *Dr. Seuss Goes to War*, my *Dr. Seuss: American Icon*, and important criticism (Ruth K. MacDonald, Art Spiegelman, Louis Menand, Betty Mensch and Alan Freeman). To spare students' budgets, I plan to place many books on reserve. When available, a syllabus will be at <http://www.k-state.edu/english/nelp/seuss/2007.html>.

### **ENGL 710 African-American Literature and Film**

Section A: W 3:30-6:20--L. Rodgers

This course will cover a selected range of African -American fiction and film from a 150-year period. The unifying theme of the course will be to interrogate the ways in which fiction and film consider issues of representation and the way in which representation is made more complex by racial considerations. Areas that will be addressed include African-American critical theory (including debates on black essentialism, black/white feminism, and Afrocentrism), styles of language (signifyin(g), indirection, call and response, masking) as well as cultural and social history. The goal of the course is give students a working knowledge of the central texts and issues involved in studying African-American artistic productions. No prior knowledge of either African-American literature or film is required or expected, although those who have had previous African American literature courses will encounter much new material. Class format will be a combination of lecture, discussion, group work and film viewing. The requirements for the course will include an extended essay as well as other writing assignments, exams and projects.

### **ENGL 720 The Brontes**

Section A: M 7:05-9:55--A. Longmuir

Perhaps literature's most famous family, the Brontës play an almost mythic cultural role. The sisters' lives are almost as well known as their novels, and they have been subject to a cult of personality ever since readers began making the pilgrimage to Haworth after the publication of Elizabeth Gaskell's *The Life of Charlotte Bronte* in 1857. In this course, we will interrogate what Lucasta Miller calls "the Bronte myth," by examining the novels, a selection of the juvenilia and poetry, as well as cinematic and television adaptations of the sisters' works. We will also consider texts that self-consciously "write back" to the Brontës, including Jean Rhys's *Wide Sargasso Sea* and Daphne Du Maurier's *Rebecca*. Gender, race and class will be important areas of study, as we investigate different critical approaches to the sisters' work. Texts are likely to include *Wuthering Heights*, *Jane Eyre*, *Shirley*, *Villette*, *The Professor*, *The Tenant of Wildfell Hall*, *Agnes Grey*, *The Life of Charlotte Bronte*, *Wide Sargasso Sea* and *Rebecca*.

Requirements: two short analytical papers, a presentation, a research paper, and a final examination.

### **ENGL 740 Marxist Literary Theory**

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

While Marxism in its various forms has traditionally been associated with history, economics, sociology, and political science, literary study has also proven to be a vital area of Marxist research. Furthermore, as an understanding of human society and culture, Marxism has engaged the attention of a great number of writers over the years. This course will attempt 1.) To ground you in the fundamentals of Marxism as a theory of history and capitalist society; 2.) To provide a reasonably complete overview of the major problems, tendencies, and approaches within Marxist literary theory; 3.) To suggest the most fruitful lines of inquiry for future Marxist research; 4.) To present at least a sense of the interaction between Marxism and the practice of various poets, playwrights and novelists.

## **ENGL 757 Language, Difference, & Globalization**

Section A: W 7:05-9:55--I. Ward

This semester our topic will be Language and Culture, and we'll focus on four questions that have commanded increasing attention over the last several years: (1) Is the American Citizen's Constitutional right to free speech becoming restricted because of sociopolitical pressures like "political correctness," or appeals to patriotism during war time? (2) Should English be declared the official language of the United States? (3) How have the tone of public debate enhanced or hindered citizen participation in debates on national issues and during national elections? (4) How should non-standard dialects such as African American Vernacular be dealt with in U.S. public schools? (5) What are the implications of American English becoming a global language? Each of these topics will consume about one-fifth of the semester, and no special knowledge of or expertise in linguistics is necessary for students to participate in the course. I will divide students into four groups, each group being responsible for one of the issues listed above. It will then become each group's task to thoroughly research its assigned topic and present its findings to the class during the assigned three-week period. Final grades will be based on the group's presentations, on student participation and engagement in the topics that other students present, and on a formal written paper in which each student addresses in some detail one specific question or issue related to her or his groups assigned topic.

## **ENGL 759 Studies in Technical Communication**

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

This course introduces the history, theory, and practice of technical/professional writing and investigates practical pedagogical strategies for teaching technical communication. In addition to student-led discussions and brief presentations, writing tasks will focus on creating short, commonly needed professional documents, such as evaluation memos, letters of inquiry and response, and usability reports, and on effective editing. Other assignments include completing a literature review about a particular concept or problem in technical communication and writing a short article to be submitted to the on-line graduate journal in technical communication, *the Orange Journal*. Classroom observations, an observation/reflection journal and a syllabus will also be completed.

Over the course of the semester, possible discussion topics include the impact of new technologies on writing and communication, professional style, visual rhetoric, design, and literacy, changing notions of authorship and audience, corporate ethics, and feminist critiques of technical communication. The overall agenda of the course is to increase participants' awareness of the essential role of technical communication and professional writing in fulfilling the mission of English Studies—to impact the assumptions and attitudes of how language and writing are conceived and perceived within and outside the academy.

A willingness to experiment with assuming flexible leadership roles, appreciate various levels of expertise, and collaborate in the building of shared knowledge is mandatory to success in this classroom.

Texts: Paul V. Anderson's *Technical Communication: A Reader-Centered Approach*, 6th ed.; *Chicago Manual of Style*, 15th ed.; *Foundations for Teaching Technical Communication*, Staples, Katherine, and Cezar Ornatowski, eds., and a coursepack of additional readings.

## **ENGL 771 Creative Writing Workshop: The Novel**

Section A: MWF 12:30--I. Rahman

This class is geared towards an understanding of the basic structural concerns of novel-writing and upon the production of a book proposal and at least between 30-50 pages of the opening of a novel. The first half of the class will be spent reading and dissecting an eclectic variety of novels (approximately 4-5 books), working on short, novel-building (or guiding) exercises and forming a feasible novel proposal. The second half will be spent workshopping significant chunks of work in progress. Unlike the short form, the long form offers great scope and breadth, as well as depth. It traffics in complex and developing relationships among characters, shifting situations, and choices which beget other choices toward some moment of truth. We will attempt to get our arms around the form so that each writer can finish the class with a strong soul of an original book-length prose narrative: a clear sense of the characters and conflicts that will drive the book and of the structure that will carry it to fruition— and a chunk of a manuscript that is not just promising but also viable. That is, it has life.

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

Section A: M 3:30-5:50--P. Marzluf and S. Gray

Section B: M 3:30-5:50--D. Murray

Section C: M 3:30-5:50--R. Mosher

Section D: M 3:30-5:50--C. Debes

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program. Repeatable. Prerequisite: Graduate status and a GTAship in the English Department. Credit/no credit.

## **ENGL 825 Seminar: Post WW2 Literature and Culture**

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

In this graduate seminar, we will explore the issue of what art and literature can legitimately tell us about a culture. Our test case will be the early 60s, when significant numbers of people were being hip or cool, wearing black, worrying about the Bomb, destroying the line between highbrow and lowbrow culture, talking about existentialism, going to foreign films, reading John Barth, Susan Sontag, Kurt Vonnegut, Thomas Pynchon, and attending plays by Edward Albee, Amiri Baraka, and Adrienne Kennedy. We will read these authors and others, prepare by studying some theories of culture, especially the New Historicism, and then talk about the intersection of life and literature in four areas: new roles for women, indicated by *Sex and the Single Girl* and *The Feminine Mystique*; apocalyptic literature and films such as *Cat's Cradle* and *Dr. Strangelove*; post-modern fiction and drama, such as *The End of the Road* and *The American Dream*; and twilight- and post-westerns, such as *Lonely Are the Brave* and *Hud*.

Since this is a seminar, students will teach a class, share their research findings with their colleagues, compile an annotated bibliography, write a major 20-page paper, and take a final exam.

## **ENGL 830 Seminar: "That's entertainment!"**

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

What *is* entertainment? Although the concept would seem to be extremely important for the field of cultural studies, the question is rarely if ever directly asked or answered. While Richard Dyer (*Only Entertainment*) has attempted to do so for the American musical, the goal of this seminar is to consider, explore, and discuss what the concept might include in its several manifestations. Beginning with some historical and theoretical background in the early modern commercialization of entertainment, we will proceed to explore culture samples in a variety of media selected by the class in advance, from any historical periods, genres, or nationalities.

We may consider any of the following (not meant to be an exclusive list): news "infotainment," reality shows and competitions, popular music, educators as entertainers, cell phones, sports, pornography, soaps, fantasy and video games, fashion, theme parks, elections, the internet, cinema, movie trailers, advertising, and "highbrow" arts such as theater and opera. Theoretical readings may consider entertainment either as a resistant tactic (de Certeau, Hebdige) or as a means of propagandizing and limiting resistance (the Frankfurt school, Thomas Frank), and will include other topics as well: fandom, the culture of consumption, niche marketing and segmentation, class and gender and race, entertainment economics and law, globalization and cultural imperialism, "liveness" and technology. One special focus will be self-reflexive entertainment, considered in films or stories *about* entertainment: *The Entertainer*, *Day of the Locust*, *To be or Not to Be*, *The Player*, *Hollywoodland*.

In addition to regular readings, viewings, and exercises either written or oral, the seminar will require one to two short papers (2000 words), one book review, a presentation leading class discussion, and a final, longer and more thoroughly researched paper (4-5,000 word).

NOTE: The Monday lab for this course, which is required, is intended for film, music, or other entertainments requiring an extended viewing or listening (sometimes current films in the local multiplex), though it is not expected to meet every week.