

## English Department Course Descriptions Spring 2010

### **ENGL 030 Writing Laboratory**

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

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

### **ENGL 210 Honors English**

Section A: MWF 12:30; Section B: MWF 1:30--K. Smith

**(Obtain Permission from the Honors Program in Leasure 007.)** Sixteenth Century England might seem miles away from the ideas and concerns of today, but much of the way we now think and write about literature has its roots in the English Renaissance. Everybody has heard of Shakespeare. Most people might recognize the names John Donne or Andrew Marvell. But in this period a whole range of poets worked to create new and exciting approaches to the art of writing about life and love, religion and responsibility, hatred and desire. Beginning in the reign of Elizabeth I, we'll trace our way through what is perhaps the most concentrated flowering of great poetry in English history. We'll examine a cross section of literature from the sixteenth and seventeenth centuries, set within its 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. Even for the non-English major, these are beautiful and compelling texts, and they form a valuable foundation, not just for a study of literature but for a study of life. The requirements of this course will include four to six essays of varying lengths and a great deal of class discussion.

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

Section A: MWF 12:30; Section B: MWF 1:30--S. Hancock; Section 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. Students will take two mid-term essay exams and a final exam and will keep a portfolio of brief writing assignments, one of which they will develop into a longer paper (4-7 pages). Participation in class discussion is also required. English 220 is a General Education course.

### **ENGL 234 Modern Humanities**

Section A: MWF 9:30--A. Dodder

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 can expect to take exams, write one longer paper and keep a homework portfolio of one- to two-page writing assignments. In-class discussions are also required. English 234 is a General Education course and a Primary Texts course. It will also satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements.

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

Section A: MWF 8:30--S. Gray; Section C: MWF 12:30; Section E: MWF 2:30--Staff

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

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

Section B: MWF 11:30; Section D: MWF 1:30--B. Nelson

Lively discussion and critical study of interesting texts from a variety of genres—fiction, drama, and poetry—through the centuries. Special emphasis on the historical, cultural, and social impact of the larger Society on relationships

between parent and child; husband and wife; siblings; and friends as depicted in both British and American literature. Course also works to hone critical reading and writing skills. Discussion; three exams; short critical essays.

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

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

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

### **ENGL 253 Short Story**

Section A: MWF 9:30--R. Friedmann; Section B: MWF 10:30; Section C: MWF 11:30--C. Debes  
Section D: TU 8:05-9:20--Staff; Section E: TU 11:30-12:45--C. Russell; Section F: TU 1:05-2:20; Section G: TU 2:30-3:45--A. Reckling

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

### **ENGL 270 American Literature and the Gothic (non-majors)**

Section A: MWF 8:30; Section B: MWF 9:30--T. González

This course is a survey of American literature from the 19<sup>th</sup> Century to the present. We will look at American fiction that has some relationship to the gothic as it is understood in literary criticism *and* the popular imagination. As we read short stories and novels, we will ask the following questions:

What is gothic fiction? Is it simply a way to classify the strange and weird in literature? What is its relationship between the gothic and murder, madness, and monsters in fiction? How can we recognize and talk about gothic literature? And is there something inherently gothic about American literature (and American life)?

We will read works by Edgar Allen Poe, Sherwood Anderson, Flannery O'Connor, William Faulkner, Toni Morrison, and Octavia Butler. Requirements for this course are active class participation, in-class presentation, a midterm and final exam, and two short essays.

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

Section C: TU 9:30-10:45--L. Tatonetti

This course will provide a sampling of U.S. literature from 1865 to the present. 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. Our readings will focus on the shifting construction and definitions of American identity. Ralph Ellison has said that the search for identity is the American theme—in this class, we will ask why that is, and how 20<sup>th</sup> and 21<sup>st</sup>-century U.S. authors portray racial, sexual, gender, class, and national identities. Who is an American citizen? What are American identities? How do ideas about America and Americans change throughout history? Requirements include weekly reading, two exams, and a series of short papers. In addition, engaged participation and dedicated reading will be essential class components. English 270 is a General Education course.

### **ENGL 285 African American Women Authors**

Section A: MWF 9:30--T. Sampson-Choma

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. English 285 is a General Education course designed for non-English majors.

### **ENGL 287 Great Books**

Section A: MWF 12:30; Section B: MWF 1:30--M. Donnelly

This course is an introduction to texts that have been considered world classics, or in the nomenclature of another time, canonical works. Our primary emphasis will be on close reading and discussion of works from different genres and periods. We will cover the basics of understanding literature through analysis of character, setting, plot, form and style, values, and cultural significance. As we examine books that have endured, in some cases, for a couple of millennia, and

captured the imaginations of readers and hearers from many times and lands, books that have become touchstones and reference points deeply loved by many readers, we will also consider what qualities may go toward making a book “great” or enduring. Texts will be drawn from among the following: Homer’s *Odyssey*; Sophocles, *Antigone*; Milton, *Paradise Lost*; Defoe, *Robinson Crusoe*; Stendhal, *The Red and the Black*; Austen, *Emma*; Doestoevsky, *The Brothers Karamazov*; Flaubert, *Madame Bovary*; Conrad, *Lord Jim*; Joyce, *Portrait of the Artist as a Young Man*; J. M. Farrell, *The Siege of Krishnapoor*. Students will take three exams (two mid-terms and a final) and will be required to keep up with a rigorous schedule of reading assignments and contribute to class discussions by supplying and answering discussion questions and sharing brief written assignments. Great Books is a General Education course and a Primary Texts course.

### **ENGL 287 Great Books**

Section C: MWF 10:30--D. Murray

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

### **ENGL 300 Expository Writing 3: Writing About Popular Culture**

Section A: MWF 10:30--Staff; Section B: MWF 11:30--A. Knoblauch

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

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

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

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** 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.

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

Section C: TU 9:30-10:45; Section D: TU 11:30-12:45--C. Hauck

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** This is a nuts-and-bolts hands-on course for English majors and minors that will give you the skills you need to succeed in your upper-level courses. You will learn to become a better reader and interpreter of fiction, poetry and drama. You will learn how to read, summarize and respond to literary criticism. And you will learn a core set of research skills. Three short essays, one final project, attendance and classroom participation are mandatory.

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

Section E: TU 2:30-3:45--J. Machor

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** 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. Instructor permission required.

## **ENGL 315 Cultural Studies**

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

Cultural Studies is based on the assumption that cultural productions – fashion, literature, music, television, visual art, etc – can be analyzed as “texts” using many of the skills familiar from the analysis of literature. Such “decoding” can reveal the ideologies that inform these texts, the identities they symbolize, and the potential for radical change they may contain. One of our main questions will be: how does culture influence or shape individuals, and how do individuals influence or shape culture? Some of our theorists will suggest that culture, especially mass culture, keeps us in a dreamworld, distracted from the painful realities of life. Others will suggest that our relationship to popular culture is a much more complex engagement with the cultural products around us, and that we can make and makeover both our own identities and the cultures in which we live. This will be a discussion-based course. In addition to active student participation, requirements include two papers, a final exam, weekly response journals, and a class presentation.

## **ENGL 330 Fiction**

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

## **ENGL 340 Poetry**

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

This course introduces students to close readings of poems. Students learn terminology and critical methods for identifying and evaluating the elements that comprise poems. Group discussions, interpretive papers, exams, original creative work, and analysis of original work enable students to utilize a comprehensive arsenal of poetic terms and to discover the architecture, insights, rigors, and pleasures of a wide range of poetry.

## **ENGL 345 Drama: The Power of the Stage**

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

We will explore a number of fascinating dramatic texts, from the time of the Greeks through the 20<sup>th</sup> century, with a special emphasis on the Restoration period in England when actresses first appeared on the public stage and the first female playwrights began writing for the theater. We will attempt to answer the questions: Did this historical phenomenon result in different kinds of plays being written? Now that women found a “voice” as actress or playwright was the larger Society also affected in significant ways? We will consider, too, “the power of the theater” in modern times to see how it both reflects and influences the broader Society it depicts. Discussion; three exams; short critical essays.

## **ENGL 350 Shakespeare**

Section A: MWF 10:30; Section B: MWF 12:30--D. Hedrick

So, why is Shakespeare supposed to be so great? The class will read, see, discuss, ruminate, and write about Shakespeare drama representing the genres of tragedy, comedy, history, and romance, with a view toward understanding and appreciating Shakespeare’s artistry, creativity, and “radical imagination.” We will pay particular attention to that artistry in understanding and appreciating the significance and expressiveness of Shakespeare’s language, through a variety of practices and skills: “close-reading” of passages, getting into the heads of striking characters, experiencing the theatricality of plays as they furnish transformations from “page” into “stage,” and always attending to contemporaneity or the relevant social and political meanings of the plays for the present. Discussion is central to the class, with group exercises and individual reports, debates, and responses to some film viewings shown outside class. Responsibilities include exercises or quizzes over readings, two short papers, one or two hour exams and a final.

## **ENGL 350 Shakespeare**

Section C: MWF 2:30--K. Smith

Someone in the theatre once remarked that the villains get all the best lines. While that’s not altogether true, within the corpus of Shakespeare’s plays some of the most indelible and memorable characters are also some of the most despicable: characters whose depths of evil are matched only by their complexity and vividness. In this course we’ll be

looking at the ways in which some of Shakespeare's more notable villains behave within the context of some of the playwright's most compelling plots. This doesn't mean we'll be focusing entirely on unrelieved evil. We'll simply be using these villains as a starting point from which to examine the motivations, personalities, plots, and complexly human aspects of this pre-eminent English playwright's work. In doing so we'll explore the slippery notion of how villains function in the plays, how they drive the action, and how they help illuminate the difficulties of achieving a moral balance in a complicated world. The course will emphasize class discussion. Other requirements may include in-class quizzes, two short papers, and two exams.

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

Section A: MWF 12:30; Section B: MWF 1:30--P. Nel

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. 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, poetry, fantasy, and realism, among others. When available, syllabus will be here: <<http://www.ksu.edu/english/nelp/choose.courses.html>>. English 355 is a General Education class.

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

Section C: MWF 2:30; Section D: TU 2:30-3:45--Staff

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** 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. Enrollment by permission only: priority is given to junior and senior Elementary Education majors; spaces gladly given to non-Education majors if available. English 355 is a General Education class.

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

Section A: MWF 9:30; Section B: MWF 11:30--W. Matlock

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

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

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

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

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

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

This course is a broad survey of American literature (and some oral culture) from the pre-colonial Native American period up to, roughly, the Civil War. As a survey, this course is intended to ground you in a basic knowledge of some of the key texts, issues, and developments in what will become the United States. We will devote special attention to the writing of Puritan New England and of the Revolution since these, arguably, provide special insight into the nature and problems of American literature and culture. In addition to the reading, the major assignments will consist of two exams and a research paper.

## **ENGL 382 American Survey 2**

Section A: TU 11:30-12:45--L. Tatonetti

English 382 introduces students to some of the major themes, movements, and authors in American Literature from 1865 to the present. In this course we will consider both texts and contexts as we try to better understand the readings and the specific historical situations out of which they arose. Throughout the course we will ask, how is the “American” constructed in US Literature? Who is an American citizen? Who is included or excluded by each text and why? What are “American” identities? To answer these questions, we will pay close attention to the lenses through which the authors, the characters, and we the readers, construct our realities, including those of race, gender, class, sexual orientation, (dis)ability, age, religion, and region. Requirements include weekly reading, weekly quizzes, two exams, and a series of papers. In addition, engaged participation and dedicated reading will be essential class components. The central course text will most likely be *The Heath Anthology of American Literature*.

## **ENGL 388 Asian-American Literatures**

Section A: TU 2:30-3:45--M. Janette

Are there Asian American-authored graphic novels? Were there popular Chinese American novelists before Amy Tan? Is there much Asian American poetry? Do Asian American writers get postmodern? Is there really a Vietnamese American-authored martial arts musical with zombies? The answer to all of these questions is YES! Even better, we will be reading them in English 388, in addition to other riches of Asian American literature. The course will cover materials from the 19th century to the present. Our focus will be on authors of East Asian ancestry (Chinese American, Japanese American, Korean American, Vietnamese American and Phillipino/a American). Specific authors include Maxine Hong Kingston, Theresa Cha, Linh Dinh, Qui Nguyen, Gene Yang, Janice Mirikitani, Jeanne Barroga, Monique Truong, Li-Young Lee, Lois Ann Yamanaka, and Mong Lan. This will be a discussion-based course. In addition to active student participation, requirements include two papers (approx. 5 p/ea), a midterm exam, a final exam, and journals/etc as assigned.

## **ENGL 390 Fable and Fantasy**

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

The focus of Fable and Fantasy this semester will be upon influential and remarkable examples of the fantasy genre in the twentieth century, with an emphasis on Tolkien but including classic works by James Thurber, Hope Mirrlees, and Ursula K. Le Guin as well as more recent innovations by Terri Windling and Garth Nix. Our reading list is: *The Thirteen Clocks*; *Lud-in-the-Mist*; *The Lord of the Rings* (three volumes in one); *A Wizard of Earthsea*; *The Wood Wife*; and *Sabriel*. Assignments include: three short essays (3-4 pages); ten or more reading quizzes; a small-group discussion leaders assignment; and a final. English 390 is a General Education course.

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

Section A: MWF 1:30--D. 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 9:30; Section B: MWF 10:30—H. Yu

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

Section F: TU 8:05-9:20; Section G: TU 9:30-10:45, Section H: TU 11:30-12:45; Section I: TU 1:05-2:20--M. Reekie

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

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

Section A: MWF 12:30; Section B: MWF 1:30—A. Dodder;

Section C: MWF 2:30; Section D: TU 8:05-9:20--Staff;

Section E: TU 1:05-2:20; Section F: TU 2:30-3:45—R. Mosher

This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Requirements include readings, class discussion, writing, research, and presentation assignments.

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

Section A: TU 8:05-9:20--C. Russell

This course will acquaint prospective teachers of secondary English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired, both as a first and a second language; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they continue to be used; how language and culture are related; and how linguistics can be used as a pedagogical and diagnostic tool in the classroom. This is not a methods course, but it will give you a considerable amount of information regarding how the scientific study of language can be brought to bear in the English classroom. Four tests, one paper, one project, and journal writing.

### **ENGL 440 Graphic Novels**

Section A: MWF 10:30--P. Nel

After paying some attention to the genre's history (specifically, Rodolphe Töpffer and Lynd Ward), this course will focus on the golden age of the graphic novel, beginning in the late 1970s and continuing to the present day — with a particular emphasis on recent works. Authors studied will likely include Eisner, Spiegelman, Moore, Gibbons, Satrapi, Smith, Bechdel, Tezuka, and others. ENGL 440 is a General Education course.

### **ENGL 450 Exploring Creativity**

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

Creativity: What is it? Who has it? How can you and I get some (more)? 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 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, as well as selected readings by Mihaly Csikszentmihalyi (on the idea of “flow”), Anne Lamott (on the writing process), and Twyla Tharp (on an artist’s creative habits). Students will also be attending 2-3 performances by KSU student artists (details to follow).

In addition, the course will ask you to conduct some in-depth self-exploration in writing (“journal”) assignments, surveys, and other exercises. Early in the semester you will identify a subject you would like to work on for your final project, which will include both research and creative aspects. Each student will do an informal presentation for the class on his or her topic at the end of the semester. The instructor will help you to choose your topic and design your project.

English 450 is a General Education course.

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

Section A: MWF 12:30--Staff; Section B: TU 1:05-2:20—K. Karlin

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

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

Section A: MWF 11:30; Section B: MWF 1:30--J. Holden

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

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

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

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

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

## **ENGL 497 Special Investigations in English: Working with Writers: An Introduction to Writing Center Theory and Practice**

Section A: MWF 2:30--K. Northway

This hands-on, 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. It 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 in the course. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: 2 formal essays, a team project, a presentation, a journal, observations and an internship in the Writing Center, and a final exam.

## **ENGL 510 Writing for the Public**

Section A: TU 9:30-10:45--P. Marzluf

In this course, we will explore how writing is used for public purposes by non-profit organizations, community literacy programs, grassroots activists, and other local and regional groups and events. We will react to Saul Alinsky's *Rules for Radicals*, which inspired a young Barack Obama, and investigate the possibilities of new media writing (for example, using YouTube and another new technologies for persuasive purposes), the strategies of activist movements, and the problems of getting our message heard in a media-saturated society. In addition to responses to course readings, we will produce public-directed documents, including community and organization profiles, attitude surveys, print and online editorials, pamphlets, posters, and other new media genres that you may not typically encounter in the writing classroom.

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

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

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

## **ENGL 525 Women in Literature**

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

How many women writers are published in the *Norton Anthology of Literature: Major Authors*, 3rd ed (1975)? Zero. How many women writers are published in the *Norton Anthology of Literature: Major Authors*, 8th ed (2006)? Twenty-five. Where did all these women come from? How did earlier editors overlook five centuries of work? And who should be in the 9th edition? We'll discuss answers to these questions and more as we read works by authors such as Anne Bronte, L.M. Montgomery, Virginia Woolf, Jean Rhys, Jeanette Winterson, Margaret Atwood, Helen Fielding, J.K. Rowling, and Gloria Naylor. We'll explore women writers' choice of themes and genres, their readers, the changing social role of the woman author, and the ways that racial, class, and national affiliations affect the production and reception of women writers' work. Requirements: Active class participation, quizzes, two papers, and a final exam. Prerequisites: ENGL 125, ENGL 200, or ENGL 210. This course satisfies requirements for the English and Women's Studies programs and for General Education.

## **ENGL 545 Literature for Adolescents**

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

This course is required of English Education majors who plan to teach secondary school. Because the course "strives to help students widen their perspectives and explore the relationships among various subjects" and stresses critical and analytical thinking, communication skills, and intellectual curiosity, it is also designated a UGE course. 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. Authors will probably include: J.D. Salinger, Robert Cormier, Art Spiegelman, Walter Dean Myers, Marjane Satrapi, Sandra Cisneros, and Virginia Euwer Wolff, among others. Films will probably include *Rebel Without a Cause*, *Bend It Like Beckham*, and *La Belle et la bête* (Beauty and the Beast). Evaluation will be based on active class participation, 2 exams, a term paper, and a class presentation.

## **ENGL 580 Indian Literature**

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

This course samples novels written in English in the twentieth century by Indians and Pakistanis. Though many subjects will be discussed, the following foci will be included in the discussion of the appropriate novels: Indian and Pakistani cultural values (family, home, treatment of children and so on), sexual politics, east-west relations, mysticism, colonialism, post-colonial history, language, Hinduism, sikhism, ghandism, and vedic philosophy. The class will be a combination of lecture and discussion with the instructor providing introductory overviews for each writer and novel followed by close reading and discussion by class members. Requirements: Class attendance and participation (including the assigned leading of the class for part of one or more meetings), one short paper, one in-class midterm, one in-class final, and one long paper on a novel not discussed in class. Participation through listserv will be expected every week in response to questions and other prompts provided by the instructor and other students. Readings may include: R. K. Narayan (*The Guide*), Kamala Markandaya (*Nectar in a Sieve*), Raja Rao (*Kantapura*), G. V. Desani (*All About Mr. Hatter*), Anita Desai (*Clear Light of Day*), Bharata Mukherjee (*The Tiger's Daughter*), Ruth Jhabvala (*Heat and Dust*), some selections from Rabindranath Tagore, and Khushwant Singh (*Train to Pakistan*). Be prepared to read at a pace of about one novel for every 3-4 class meetings. Reading quizzes will be given as we start each novel. English 580 is a General Education course.

## **ENGL 620 Readings in 17th Century Literature**

Section A: MWF 10:30--M. Donnelly

The "long seventeenth century" produced works constantly referred to as touchstones by later writers and critics. It was a time marked by remarkable shifts in taste, as well as a period of dramatic, and wrenching, cultural change--all making this a rich laboratory for the historical examination of periodization, patterns of literary influence and aesthetic reaction, and the analysis of how styles and attitudes develop. We'll look at poetry from the bawdy through the erotic to the religious (excluding Milton) and political, get a sense of the vital theater of Shakespeare's contemporaries and successors reading plays by Jonson and Middleton, sample key passages from the philosophical writings by Francis Bacon and Thomas Hobbes that helped to inaugurate the Modern World; and finally enjoy the witty comedies of the war between the sexes written by Dryden and Congreve. Requirements: One or two hour exams, two short papers for undergraduates, one short paper and a term paper for graduate students, and a comprehensive final.

## **ENGL 660 Whitman and Dickinson**

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

The course will begin with a brief introduction to early and mid-19th century poetry (the Fireside poets, for e.g.) to clarify the contexts for Whitman and Dickinson, to illustrate how radical their poetry was for the time. We will then read biography, sample letters, and watch some videos on Whitman and Dickinson. The main work for the course will be reading much of the poetry of both Walt and Emily. We will also make ourselves familiar with the main critical work on both poets. Students will be expected to teach a poem or section of a poem at least once for each poet. Most in-class work will focus on close readings of individual poems with some sort of grand synthesis attempted after a body of work has been examined. Undergraduates will take a midterm and final and respond to 4-5 prompts in short (750 word) elegant mini-essay form. Graduate students will also write a term paper relevant to either or both poets.

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

Section A: T 7:05-9:55; Section B: U 7:05-9:55--K. Karlin

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** Advanced writing of short fiction. Prerequisite: English 461 and department permission. This course will combine workshop discussion of student stories with the study of form and technique. We will read and discuss contemporary short fiction as well as essays on craft and the creative process. Requirements may include 2-3 short stories, writing exercises, written responses to stories by classmates and published authors, participation, and a brief presentation.

### **ENGL 662 Playwriting**

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

The purpose of this course is to teach the creative writing student--through careful work with dramatic structure, character, and dialogue--to understand the difference between playwriting and other forms of written fiction, and to compose a reading draft of a one-act play. Dramas are forged rather than written--hence the word **WRIGHT**. Everything on stage must be shown rather than told, must be hammered out through physical and psychological action. Unlike novels, short stories, or poems, the play script is not an end in itself, but only a beginning. Plays are given to actors and directors, who then shape, recreate, and physicalize the author's words into a new work that has the unique stamp of those people upon it. The playwright thus creates the seed which germinates and grows through the creative talents of other artists: actors, designers, directors, and musicians.

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

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

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** Advanced writing of poetry. 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 670 Shakespeare, Adaptation, and Performance**

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

**NOTE: REQUIRED Lab component (W 2:30-5:20).** How can we do things with Shakespeare? *To Shakespeare?* Studies of performance and "performativity," both historical and contemporary, have now become a thriving field in literature and drama. Performance theory is now a thriving field in theater. Especially energizing work is being done at the interdisciplinary intersection of these areas. We will bring them together with selected readings in criticism, history, and theory to explore the plays using performed interpretations and adaptations ranging from mainstream and popular films (Olivier, Zeffereilli, Branagh) to radical, experimental or avant-garde films and performances (Brook, Greenaway, Taymore).

We will concentrate at first on only a few plays (probably including *Titus Andronicus*, *Measure for Measure*, *The Tempest*), and, depending on the desires, interests and abilities of the class, will devote the last part of the semester to collective work on a single play (TBA). For that major activity there will be individualized projects and various opportunities for performance and planning, including what is done now by a theater company's *dramaturg*, the person who researches the world of the play, its playwright, criticism, and performance history. Short exercises, individual and group presentations, one or two short papers, a mid-term exam, and the final project will be required.

### **ENGL 680 Contemporary Literature of the Americas**

Section A: MWF 11:30--T. González

In the last twenty years, there has been increasing interest in the importance of thinking about art, literature, history, and other cultural productions in a more transnational way. Obviously culture transcends national borders, and the interplay between artists offers interesting perspective from which to study American history and literature.

This course looks at contemporary literature across the Americas in order to get a sense of the artistic innovations of the moment, and also to investigate what happens to our understanding of American literature and culture when we read samples from across the continent. As such we will read Canadian, U.S., Latin American, and Caribbean literature (all in English) and engage theories from the burgeoning field of Hemispheric American Studies.

We will read works by Roberto Bolaño, Margaret Atwood, Junot Diaz, Leslie Marmon Silko, Karen Tei Yamashita, Edwidge Danticat, and others. Requirements for this course are active class participation, a context presentation, short response papers incorporating fiction and theory, a paper prospectus with bibliography, and a 15-20 page final essay.

### **ENGL 690 Classics of Children's Literature**

Section A: TU 11:30-12:45--N. Wood

This course will survey generally accepted "classics" of children's literature to answer the question: "What is a classic?" Texts being considered are Louisa May Alcott's *Little Women*, Mark Twain's *Tom Sawyer*, Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*, L. Frank Baum's *The Wonderful Wizard of Oz*, J.M. Barrie's *Peter Pan*, E. Nesbit's *Five Children and It*, Frances Hodgson Burnett's *The Secret Garden*, A.A. Milne's *Winnie-the-Pooh*, Kenneth Grahame's *The Wind in the Willows*, Kipling's *Just So Stories*, and C.S. Lewis' *The Lion, the Witch, and the Wardrobe*. In addition to reading acknowledged classics, students will read criticism about canon-formation and literary taste. Evaluation will be based on active class participation, 2 exams, and a term paper.

### **ENGL 710 American Drama, 1945-64**

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

We will study plays from the post-WWII Golden Age of American Drama, plays by Eugene O'Neill, Tennessee Williams, Arthur Miller, Lorraine Hansberry, William Inge, Edward Albee, and others. We will focus on two major themes and a big question that was asked during the period. The two themes are "Styles of Drama" and "Plays as Cultural Indicators." The big question is this: Do these plays lack "ideas"? You will be required to take a midterm and final exam, do a production project, and write a major paper.

### **ENGL 755 Power and Persuasion**

Section A: MWF 1:30--A. Knoblauch

Rhetoric has long been associated with the "available means of persuasion," but available to whom? To what end? In this course we'll begin with the classical rhetoric of Plato, Aristotle, and the Sophists, and move our way through contemporary theorists such as Kenneth Burke, Sonja Foss and Cindy Griffin, and Krista Ratcliffe, always keeping an eye and ear toward notions of identification, persuasion, and power. Language use, after all, is about power. More specifically, we will consider how contemporary rhetorical theorists respond to, expand, and/or challenge more traditional notions of language and power, especially at the intersections of gender, race, and class. Students will produce a 10-12 page paper, as well as a series of shorter texts including a number of 5 page essays, brief summaries and responses, and a paper prospectus.

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

Section A: MWF 12:30--H. Yu

ENGL 759 is designed to address the different and multiple needs of graduate students interested in technical communication. This course introduces the history, present, future, practices, and central theories and pedagogies of technical communication. In this class, you will complete reading, reflective writing, class discussions, research, and a series of technical writing assignments that lead to final project deliverables.

### **ENGL 765 Creative Writing Workshop: Creative Nonfiction**

Section A: TU 8:05-9:20--E. Dodd

**Permission obtained from English Department, ECS 108, beginning Monday, 19 October, 2009.** This writing workshop offers advanced practice and discussion of literary nonfiction. Course requirements will include 2-3 essays, class discussion of a book of contemporary nonfiction, and (for graduate students) a written review of a nonfiction book published in the last 15 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission. Limited to no more than 15 students.

### **ENGL 795 Literary Criticism**

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

This course is a historical survey of literary theory and criticism designed to acquaint you with the theoretical basis on which literary criticism is produced. We will read key texts from Plato to the present. At the end of the semester you should be familiar with the fundamental approaches taken in the production of literary criticism. This course should help you to think more clearly about the fundamental principles that underlie your critical writing and that of the professional critics you read. In addition to the reading, the major assignments will consist of two exams and a substantial research paper (10-12 pages for undergrads, 15-20 for graduate students).

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

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

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program.

### **ENGL 825 Seminar: Gossip and Voyeurism in Medieval Literature**

Section A: T 3:55-6:45--W. Matlock

In Middle English the term “gossip” refers to a godparent or close friend. Thus the gossip serves a legitimate role in late medieval society, yet in plays like the Chester version of “Noah’s Flood” the female gossips threaten authority. In this class we will consider what illicit looks and idle talk contribute to medieval narratives like Marie de France’s *Lais*, Dante’s *Inferno*, Chaucer’s *House of Fame*, the Chester play of “Noah’s Flood,” and Dunbar’s *Tretis of the Tua Mariit Wemen and the Wedo*, among others. We will consult the work of theorists and critics including Sigmund Freud, Laura Mulvey, Patricia Meyer Spacks, A. C. Spearing, Karma Lochrie, and Susan Phillips to consider how literary representations of voyeurism and gossip provide mechanisms for forging alliances and subverting them.

### **ENGL 825 Seminar: Alcott-Twain**

Section A: U 3:55-6:45--G. Eiselein

Focusing on two of the funniest, most beloved, and widely read American authors, this course examines the late-nineteenth-century careers of Louisa May Alcott and Mark Twain from their early travel sketch writing to their autobiographical writings and most famous classic works. We will also read and explore each authors' darker and lesser-known writings, such as Alcott's early thrillers and Twain's scathing late essays and short fiction. Gender, ethnicity, and race in literature, styles of American humor, the emergence of children's literature as a genre, the cultural work of their writing, and their continuing presence in American literature and culture will all be important topics of study.

The reading for the course includes *Roughing It*, *The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *Pudd'nhead Wilson*, *Hospital Sketches*, *Moods*, *Little Women*, *Eight Cousins*, several shorter works by both authors, a biography of each author, and contemporary criticism on the work of both authors. The course requirements include active participation in seminar discussions, a class presentation, and a critical essay of around 20 pages or so.

### **ENGL 862 Advanced Playwriting**

Section A: MW 9:30-10:45--S. Bailey

The purpose of this course is to provide a forum in which graduate students can hone their playwriting skills through discussion, script analysis, writing, live play readings, critique sessions, and re-writing. A variety of types of scripts and construction styles will be examined, including adaptations from narrative sources, adaptations from original work by acting companies or therapeutic groups, formula (or plot-based) plays, and form (or character-based) plays, and non-fiction plays. The major project will be the creation of a non-fiction play.

### **ENGL 890 History of the English Language**

Section A: TU 9:30-10:45--D. Potts

This course covers the development of English from its Indo-European origins to the present. After an introduction to the origin and function of language, we will learn the I.P.A. (international phonetic alphabet), Indo-European and non-Indo-European language groups, and the history of our alphabet. We will then spend time on Old English, emphasizing elements of its lexical and inflectional systems that remain in Modern English. In “The Middle English Period,” we will consider how the Norman Conquest influenced lexicon and syntax of English. “The Modern English Period to 1800” will cover Early Modern English grammar, pronunciation and spelling, emphasizing the effect of the Great Vowel Shift and Modern Prescriptivism. The second half of the semester will be devoted to the present-day English lexicon and varieties of English. Required text: Cecilia Millward, *A Biography of the English Language*.