

English Department Course Descriptions Summer 2010

ENGL 100 Expository Writing 1

Section A: MTWUF 9:50-10:50; Section B: MTWUF 11:00-12:00 -- Staff

Courses meet June 7-July 30.

ENGL 200 Expository Writing 2

Section A: MTWUF 8:40-9:40; Section B: MTWUF 9:50-10:50; Section C: MTWUF 11:00-12:00;

Section D: MTWUF 12:10-1:10 -- Staff

Courses meet June 7-July 30.

ENGL 220 Fiction Into Film

Section A: MTWUF 9:50-11:50--C. Debes

Course meets July 6-30. Have you ever heard anyone say “the book is always better than the movie?” Is the saying true? We’ll find out together as we explore literary texts and their film adaptations. In Fiction Into Film, we will study literature by looking at different works of fiction and the films based on these works. We’ll look at both story and film with a critical eye, exploring how each piece works within the constraints of its own genre as well as how the different “texts” create meaning. This exploration will be assessed through quizzes, exams, various homework assignments, and participation in class. By the end of the course, you will have developed stronger analytical skills, knowledge of literature and film genres, and your own answer to the question: “Is the book always better than the movie?”

ENGL 251 Introduction to Literature

Section A: MTWUF 9:50-11:50--W. Matlock

Course meets June 7-July 2. Stories, poems, and plays about love and violence, nature and art, technology and mythology will engage our imaginations, while class activities will give you the opportunity to develop an appreciation for the written word as well as confidence in your ability to read, discuss, and write about literature. Assignments include reading quizzes, enthusiastic participation, a group presentation, a creative project, and a formal paper, and a final essay.

ENGL 295 Selected Study/English

Section ZA: MTWUF 9:00-11:45--L. Redington

Courses meet May 17-June 4. In this course, you will read four novels by four of the most important voices in science fiction: "The Shape of Things to Come" by H.G. Wells, "The Mysterious Island" by Jules Verne, "Island" by Aldous Huxley, and "Slaughterhouse Five" by Kurt Vonnegut. Taken together, these four novels cover a wide variety of themes and literary styles. They offer a brief yet representative snapshot of the science fiction novel. Each of these novels has been influential both among avid readers of science fiction and among a broad audience. This is perhaps why the writers of ABC's popular drama "Lost" have chosen to repeatedly reference these novels in their show. They have borrowed heavily from the novels' themes and sometimes directly incorporated large sections of their plots. Often, when people are enjoying "Lost," they are simultaneously enjoying aspects of one of these important works of science fiction. It is not necessary to have any familiarity with "Lost" for this class. We will use this show's references to these novels, though, as a starting point for discussion and for addressing the question of the perennial popularity these texts have enjoyed. In addition to the attentive reading of all listed texts, this class requires one short vocabulary test and three essays.

ENGL 295 Selected Study/English

Section ZB: MTWUF 1:15-3:30--A. Dodder

In this course, we will explore the ways in which literature intersects with the Bible by reading a selective representation of texts that “retell” Biblical stories. Why are these stories so popular, we will ask, and what could they mean to us in 2010? In class, we will actively discuss the readings, seeking to deepen

our understanding of literature and its impact; out-of-class work will include short papers, preparation for a group presentation, and a final essay-exam.

ENGL 330 Fiction

Section A: MTWUF 9:50-11:50--J. Machor

Course meets July 6-30. This course is designed to help students develop their skills in reading and responding to fiction 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 a novel or two 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: a midterm exam, a final exam, quizzes, and participation in class discussion.

ENGL 350 Introduction to Shakespeare

Section A: MTWUF 12:10-2:10--D. Smith

Course meets June 7-July 2. 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. In doing so we'll explore the slippery notion of how villains function in the plays, how they both drive the action and help illuminate the difficulties of achieving a moral balance in a complicated world. Requirements will include two papers and two exams, with an emphasis on class discussion.

ENGL 355 Literature for Children

Section A: MTWUF 2:30-4:30--A. Phillips

Course meets June 7-July 2. Permission obtained from English Department, ECS 108, beginning Monday, 8 March, 2010. Arranged by genre, this section of Literature for Children is designed to enable students to attain an introductory familiarity with children's literature, and to view that literature with some critical perspective. The course includes units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and mystery/detective fiction, among others. Authors may include the following: Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Ellen Raskin, Pamela Munoz Ryan, and others. Requirements: participation and quizzes, a picture project and one essay, a midterm exam, 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 390 Fable and Fantasy

Section A: MTWUF 12:10-1:30--R. Mosher

Course meets May 24-July 2. In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a collection of folk/fairy tales from around the world; six theory articles; *The Book of Lost Things* by John Connolly; *The Complete Fairy Tales* by George MacDonald; *The Princess Bride* by William Goldman; *Ombria in Shadow* by Patricia A. McKillip; and *Flight* by Sherman Alexie. Class discussion/participation is an important component. Course requirements--in addition to plenty of reading--include three papers of 3-4 pages, a class presentation, and a final 6-8 page paper. English 390 is a General Education course.

ENGL 415 Written Communication for Engineers

Section A: MTWUF 10:30-11:50--M. Reekie **Course meets May 24-July 2**

Section B: MTWUF 9:50-10:50--R. Friedmann **Course meets June 7-July 30**

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: MTWUF 10:30-11:50--A. Dodder

Course meets May 24-July 2. 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 461 Introduction to Fiction Writing

Section A: MTWUF 1:40-3:00--K. Karlin

Course meets May 24-July 2. 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 465 Introduction to Creative Non-Fiction

Section A: TBA--E. Dodd

Course meets May 23-August 4. This course is one of three offerings that constitute the Summer Intersession Study Abroad Experience, Development, Environment, and Creative Writing in the Brazilian Rain Forest. During our stay in Brazil, we'll have experiences in both the city of Manaus (capital of the Brazilian state of Amazonas) and in the rainforest countryside, including a three-day boat trip on the Amazon River. Prior to our May 24 departure from the United States, you'll receive a packet of readings and exercises in the genre of nonfiction. We'll study the genres of Literary Journalism, Travel Writing, Personal Essay, and Nature Writing. You can complete the readings before we travel, but I expect you'll save at least some of the reading to do while we're traveling. Some of the exercises will be designed for you to do while we travel, directly connecting to our excursions in Brazil. In addition, you'll keep a daily journal to record impressions, narratives, information, images... A writer's record of your experiences! Drawing on your journals, you'll complete three written assignments after we return. For each of these, you'll turn in an initial draft (probably as an e-mail attachment) and then have a chance to revise after you've received my comments and suggestions.

ENGL 630 Readings in the British Romantic Movement

Section A: TU 1:50-4:20--M. Donnelly

Course meets June 8-July 29.

We will survey some of the major works in verse and prose (excepting the novel) from the time of the French Revolution to the date of the First Reform bill (1832) in the British Isles. While most attention will fall upon the "big six"—Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron—their works will be read and illuminated by reference to works by their predecessors in the later eighteenth century, and works by women, working class and political writers, and journalist-reviewers. The profound changes and challenges presented to writers by the revolutions of the period, social as well as economic and political, will be a constant background consideration, as will such elements as "the advent of nearly universal literacy," agitation against slavery and for Reform, and the emergence of a radically new *episteme* in the critical writings and poetic practices that defined "the Romantic aesthetic." Requirements: One hour exam and a comprehensive final; short explication or response papers to focus class discussion, and a longer term paper.

ENGL 710 Genre & Children's/YA Science Fiction

Section A: MW 1:50-4:20--C. Franko

Course meets June 7-July 28. We will explore tensions and possibilities of texts that are both science fictional and directed at younger readers. For example, while fiction written for adolescent and young adult readers often grapples with relational and identity themes—"inner" issues of keen importance to such age groups—science fiction is a genre that for some of its lovers and definers must direct readers "outward," in speculative, critically thinking ways through structural elements of "dissonance, rupture, resolution and consequence" (to quote Farah Mendlesohn's *The Inter-Galactic Playground*, 2009). Science fictional tropes in our readings will include cloning, time travel, aliens, adventures of extravagant stakes, and dystopian scenarios. Requirements will include reading quizzes, a presentation or other small group project, short response papers, a critical essay and a final. Required texts will include a Coursepak with critical materials and about eight novels selected from the following: Robert Heinlein's *Red Planet* (1949); Monica Hughes, *Keeper of the Isis Light* (1980) and/or *Invitation to the Game* (1990); William Sleator, *The Green Futures of Tycho* (1981); Orson Scott Card, *Ender's Game* (1985); Margaret Peterson Haddix, *Turnabout* (2000); M. T. Anderson, *Feed* (2002); Nancy Farmer, *The House of the Scorpion* (2002); Michael J. Daley, *Space Station Rat* (2005); and Adam Rex, *The True Meaning of Smekday* (2007).