

**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 6-July 29.**

**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 6-July 29.**

**ENGL 220 Fiction Into Film**

Section A: MTWUF 9:50-11:50--Cindy Debes

**Course meets July 5-29.** 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--Wendy Matlock

**Course meets June 6-July 1.** 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 multimedia project, a poetry reading presentation, and a formal paper.

**ENGL 253 Short Story**

Section A: MTWUF 12:10-2:10--Christina Hauck

**Course meets July 5-29.** During the first week, we’ll develop strategies for analyzing short stories and a critical vocabulary for discussing them. During the second and third weeks we’ll read a variety of contemporary short stories from around the world (some in translation), including some genre fiction (SF, mystery, romance and western). During the last week we’ll study a collection of short stories by a single writer. Successful completion of the course will require faithful attendance, enthusiastic participation, reading quizzes, two short papers and a final examination.

**ENGL 295 Topics: Studies in Chick Lit**

Section A: MTWUF 9:00-11:45--Kellie Meehlhause

**May Intersession: May 16 - June 3.** Primarily defined as popular women’s fiction focused on the lives and struggles of young women, chick lit has been a successful albeit controversial staple within literature over the past two decades. Though some authors and book lovers have denounced the genre as “frothy” and antifeminist, others praise its candid exploration of female identity as well as its concerns with issues of gender, race, ethnicity, and class. Regardless of which side of the fence you fall on, this class will seek to endow students with a sense of the origin and development of this genre, as well as the relationship that chick lit has to the history of feminism. During this course, students will read four novels (*Pride & Prejudice*, *Bridget Jones’ Diary*, *Little Earthquakes*, and *About a Boy*) and a selection of short stories that embody different elements of the chick lit genre, paying particular attention to what this genre reveals to readers about women’s identities, romantic and familial relationships, struggles in the workplace, etc. To place the genre within its historical and cultural context, we will also read some basic feminist theory, thereby raising questions about whether or not chick lit is third wave feminist, postfeminist, or antifeminist literature. In addition to attentive reading of the listed texts, the class also requires one vocabulary and analysis test, and three essays/creative projects.

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

Section A: MTWUF 9:50-11:50--Michael Donnelly

**Course meets June 6-July 1.** 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. One hour exam, in-class exercises, a comprehensive final examination. Text: G. Blakemore Evans, et al., *The Riverside Shakespeare* Second Edition (Boston, 1997).

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

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

**Course meets June 6-July 1. Permission obtained from English Department, ECS 108, beginning Monday, 14 March 2011.** Arranged by genre, this section of Literature for Children is designed to enable students to attain an introductory familiarity with children's literature, and to view that literature with some critical perspective. The course includes units on picture books, folk and fairy tales, myths and archetypes, poetry, fantasy, realism, and mystery/detective fiction, among others. Authors may include Maurice Sendak, the Grimms, Charles Perrault, L. Frank Baum, Pamela Munoz Ryan, and others. Requirements include participation and quizzes, a picture project and one essay, midterm and final exams. 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--Robin Mosher

**Course meets May 23-July 1.** 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 two papers of 3-4 pages, a class presentation, and a final 6-8 page paper. English 390 is a General Education course.

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

Section A: MTWUF 9:50-11:50--Carol Franko

**Course meets July 5 - July 29.** We will read four modern examples of fantasy alongside older narratives, including legends, folktales, and literary fairytales. We'll explore how the twentieth and twenty-first century works reinvent traditional stories like quests, how they convey heroism, and how they accomplish the world-building (sometimes world-insinuating) of fantasy fiction. Our reading list includes several short stories and tales in a Course-pack and the following: J. R. R. Tolkien, *The Hobbit*; Ursula K. Le Guin, *A Wizard of Earthsea*; Terri Windling, *The Wood Wife*; and Garth Nix, *Sabriel*. Assignments include: two short analytical essays; several reading quizzes and short response writings; a small-group discussion leaders assignment; and a final. English 390 is a general education course.

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

Section A: MTWUF 9:00-10:20--Marcella Reekie **Course meets May 23-July 1.**

Section B: MTWUF 3:40-4:40--Roger Friedmann **Course meets June 6-July 29.**

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 9:00-10:20--Anna Dodder

**Course meets May 23-July 1. Permission obtained from English Department, ECS 108, beginning Monday, 14 March 2011.** This class explores communications commonly used in professional workplaces: correspondences, resumes and application letters, informal reports, instructions, formal proposals, and PowerPoint presentations. Requirements include readings, class discussion, writing, research, and presentation assignments.

**ENGL 661      Advanced Creative Writing/Fiction**

Section A: MTWUF 12:10-1:30--Katy Karlin

**Course meets May 23-July 1.** Advanced writing of short fiction. Prerequisite: English 461 and **department permission, obtained from English Department, ECS 108, beginning Monday, 14 March 2011.** This is a workshop-based course in writing fiction for students who want to continue sharpening their writing and critical skills. Students will read several short stories by contemporary authors as well as the work of their classmates, and they will write and revise two original short stories. Requirements include class participation, written and spoken commentary on peer work, two short stories (8-20 pages in length), and a brief presentation.

**ENGL 720      Chaucer, Spenser, Milton**

Section A: TU 2:00-5:15--Kim Smith

**Course meets May 24-June 30.** This is a Major Authors course for people who can't make up their minds. Geoffrey Chaucer, Edmund Spenser, John Milton are arguably, after Shakespeare, the most influential writers of early English literature. Each is great in his own way. Each is an important figure in the literary canon. And each is someone that you should read. In this course we'll be dividing the summer term between Chaucer's *Canterbury Tales*, Spenser's *Faerie Queene*, and Milton's *Paradise Lost*, offering a close and detailed exposure to what makes each of these poems so important, and so entertaining. There will be sin, of course, and faith, sex and religion, politics and human nature, and some of the finest imaginative writing in the English literary canon. The work will likely include two papers, a midterm, a final, and a great deal of class discussion.