

English Department Course Descriptions - Fall 2019
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment—Cydney Alexis and staff

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

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

Section A: TU 11:30—Mark Crosby

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. In 2010, the presence of a clandestine network of Russian agents operating on US soil was reported to the world. While the discovery of these spies seemed a throwback to the Cold War era, the shadowy world of espionage, or what Rudyard Kipling referred to as 'the Great Game,' continues to captivate the popular imagination. TV shows like *Alias*, *24*, and FX's *The Americans*, and Hollywood movies such as the James Bond, Jason Bourne, and *Mission Impossible* series evince our cultural fascination with spies. In this course, we will focus on literary representations of spies and the ethical and psychological implications of spying. As literary scholars, we will become familiar with some of the terms and practices associated with spying and decipher and decode texts and collect information from indirect and typically unreliable sources. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs to fiction in novels and short stories. These texts will allow us to examine the formal and ethical strategies used by individual authors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. You will write and revise three essays and several shorter assignments.

ENGL 220 Fiction Into Film

Section A: MWF 10:30—Tosha Sampson-Choma; Section B: MWF 11:30 [First-Year Seminar, first-year students only in this section; obtain permission via <kstatefirst@k-state.edu>]—Mariya Vaughan; Section E: MWF 1:30; Section F: MWF 2:30—Christina Hauck; Section G: TU 11:30; Section H: TU 1:05—Carol Franko

Why do we often say, "The book was better than the movie"? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction Into Film

Section C: MWF 12:30; Section D: MWF 1:30—Tom Sarmiento

Why read fiction when you can simply watch a film version of the story? Why do some people argue that the book is better than its film adaptation? And why do some filmmakers work hard to remain faithful to the fictional inspiration while others exercise broad creative license? This introductory course to Literary and Film Studies will address the above questions as well as explore various interpretive strategies for analyzing fiction and its cinematic adaptations. Engaging an array of primary sources, from contemporary rom-coms to dystopian sci-fi, we'll learn how to close read and analyze literary texts and to identify different cinematic techniques that translate words on the page into images on the screen. We'll also examine how literature and film grapple with questions of race, class, gender, sexuality, and morality—aspects central to human existence—so as to recognize how the literary and the visual distinctly aestheticize plot devices such as tone, theme, narrative, characterization, point of view, and setting. The culmination of your learning will involve applying your knowledge of film and theories of adaptation in the creation of your own fiction-into-film adaptation with some of your peers. By deconstructing the relationship between fiction and their filmic adaptations, I hope you develop a deeper appreciation for both genres and become a critical reader and viewer while still finding joy in the creative arts. Texts include *Do Androids Dream of Electric Sheep?* (*Blade Runner* & *Blade Runner 2049*), *Crazy Rich Asians*, "Brokeback Mountain," *Simon vs. the Homo Sapiens Agenda* (*Love, Simon*), and "Story of Your Life" (*Arrival*). Assignments include reading-viewing quizzes, a class presentation, co-leading class discussion, two short essays, and a group video project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 224 Television as Literature

Section A: MWF 2:30—Cydney Alexis

If you love to read, write, and watch television, this is the course for you! We'll take a journey through television history, emphasizing shows produced between 1981 (*Hill Street Blues*) and the present. Topics will include cinematography, fandom, character development, episodic vs. serial show arcs, and Netflix-induced binge-watching. Through popular sources such as blogs and Wikipedia, we will analyze what motivates people to write publicly and obsessively about television. Assigned scholarly texts will include textbooks that teach the basics of television/film analysis and provide the vocabulary to talk in technical ways about television. Outside of class, you'll watch experimental television shows that have caused critics to call this the golden age of television, such as *Breaking Bad*, *Buffy the Vampire Slayer*, the *Sopranos*, and *The West Wing* and shows notable for their cult fan bases, such as *Game of Thrones*, *Gilmore Girls*, *My So-Called Life*, and of course *Star Trek*. We'll also watch a fair amount of terrible television, to try and understand the genre features that keep audiences hungry for more. Students will take a midterm and final and produce one writing project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 234 Modern Humanities

Section A: MWF 12:30—Anna Goins

This class is the place for exploring big questions and ideas, and you're invited! Together we will start our journey with *The Sorrows of Young Werther*, a classic 18th century short novel, and end with a contemporary documentary, with stops in film/opera, art, and podcasts along the way. We will use this variety of texts to discuss topics such as: how have young people sought to define themselves in the modern world? Who have been the cultural leaders and what sort of political power do we give them? Along with your active participation in class, you can anticipate brief responses and quizzes, collaborative multimedia projects, and a final project. ENGL 234 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements. It is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 9:30—Stacia Gray; Section B: MWF 12:30—Tosha Sampson-Choma; Section C: MWF 1:30—Tosha Sampson-Choma; Section D: TU 11:30—Staff; Section ZA: distance—Cindy Debes

The study of fiction, drama, poetry, and (possibly) nonfiction. Students may write papers, take exams, participate in listserv discussions, or prepare group oral reports while gaining experience in reading, writing, and critical thinking. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MWF 11:30—Cindy Debes; Section B: TU 1:05; Section C: TU 2:30—Ann Reckling; Section ZA: distance—Cindy Debes

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

ENGL 260 British Literature (non-majors)

Section A: TU 1:05—Deborah Murray

This is a course in British literature for non-majors. Its primary purpose is to expose you to a range of significant texts from the British tradition, including influential writers such as Chaucer, Milton, and Blake as well as contemporary writers such as Zadie Smith and Tom Stoppard. Through classroom discussion and activities, we will work together to understand those texts. Another goal of this course is development of critical thinking abilities—so you can better study and understand any kind of text. The work for the course includes a creative project, three examinations, regular attendance, and active class participation. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 270 American Literature: American Natures (non-majors)

Section A: MWF 9:30—Roger Friedmann

In this section of American Literature, we will read a novel, some stories, some poems, and even a play, all written after the Civil War up to the present. We may even watch a film adaptation of a work or two. This course will feature a guest appearance by Mark Twain (played by Ken Church of Twain for Twainiacs). Some of the other important authors we will study include Henry James, Kate Chopin, Edith Wharton, Willa Cather, Robert Frost, Ernest Hemingway, William Faulkner, Richard Wright, Arthur Miller, Flannery O'Connor, Alice Walker, and Raymond Carver. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and

regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 is designed for non-English majors. K State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 270 American Literature (non-majors)

Section B: MWF 12:30—Chris Nelson

This section of ENGL 270 is reserved for CAT Community students. Obtain permission via kstatefirst@k-state.edu. It will provide a sampling of literature written in the U.S. from the Realist and Modernist Periods to the present day with a special emphasis on how literature reflects American Stor(ies). As the course is aimed at non-majors, no specialized background knowledge is necessary. Requirements for this course are active class participation, reading quizzes, several short essays and two comprehensive projects. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285 Introduction to American Ethnic Literatures: “Coming of Age in the Apocalypse”

Section A: TU 11:30—Lisa Tatonetti

This section of ENGL 270 is reserved for CAT Community students. Obtain permission via kstatefirst@k-state.edu. This course looks across multiethnic and queer literature and film to consider what it means to come of age in tumultuous times. We will read “the apocalypse,” then, both literally—looking at writers who grew up during the massive historical changes that have occurred in the past few hundred years—and also imaginatively—looking at post-apocalyptic sci-fi and fantasy novels and films. Along the way, we will write, think, and talk together a LOT, so engaged participation is a must. At its core, the class considers race, class, gender, sexuality, and ability and includes short papers and quizzes, exams, and a presentation. We will build a strong class community and will have a great time doing it—join us! ENGL 285 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 10:30—Greg Eiselein

This section of ENGL 287 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via kstatefirst@k-state.edu. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers. The reading for this course will have a special emphasis on stories about identity, mental health, and transformative journeys. We will read *Gilgamesh*, *The Odyssey*, selections from the Bible, *The Purgatorio*, *Othello*, “A Christmas Carol,” *Jane Eyre*, *Their Eyes Were Watching God*, and *Darius the Great is Not Okay*. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Enrollment is open to first-year students only. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 287 Great Books

Section B: TU 11:30—Kimball Smith

King Arthur and his knights of the round table have been a staple of literature for more than a thousand years. In this course we’ll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We’ll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. ENGL 287 is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 295 Life Stories: Studies in Non-Fiction (CAT Community course)

Section A: TU 9:30—Traci Brimhall

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via kstatefirst@k-state.edu. Each life has a story. Though experiences can differ widely, everyone experiences things that they share in common with others—birth, childhood, adulthood, aging and death. In this class we will read various forms of nonfiction—such as essays, diaries, comics, cookbooks, and memoirs—that detail these common human experiences. What challenges are met at each stage of life and how are they overcome? How do these events give meaning to someone's life? What stories do people decide to tell

about their lives and what form do they give those narratives? In this course we will find out and write our own life story. K-State 8 Tag: Aesthetic Interpretation.

ENGL 295 The Literature of Rock and Roll (CAT Community course)

Section B: TU 11:30—Dan Hoyt

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. If rock and roll is designed to be loud, fast, and danceable, how can it be reconciled with college classes, which are sometimes perceived as quiet, slow, and sedentary? What happens when the two concepts come together? In this CAT Community, we will attempt to find out: to discover something about rock and roll, about literature, about rock and roll history. During the semester, students will read a great deal, listen and respond to all kinds of rock and roll, complete all kinds of creative and academic assignments, and even form their own rock bands. That last item is neither a typo nor a joke. However — in the spirit of punk rock — no musical training or skill is required for this class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

Section A: TU 9:30—Mark Crosby

This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. To request permission to enroll, contact the Honors Program at <ksuhonors.k-state.edu>. A discussion-survey of some seminal works in the Western literary, philosophical, and cultural tradition: enrollment limited to entering Honors Freshmen in all colleges. Common reading list with HIST-297. There will be four evening meetings of both sections jointly during the semester. In both, students will be encouraged to engage with important works of literature, history, and philosophy representing germinal and controversial views of the human condition, the nature of humanity and society, and the character of the Good Life. Emphasis on class discussion and the exchange and testing of ideas and interpretations; concentration on developing clarity and forcefulness in written and spoken discourse concerning issues and ideas. Readings range from Homer's *Iliad* and Shakespeare's *Antony and Cleopatra* through Machiavelli's *The Prince*, Goethe's *Faust*, Marx and Engels' *The Communist Manifesto*, to Freud's *Civilization and its Discontents*. Two papers 4-6 pp., with conferences and revisions, one term paper 6-9 pp., and a take-home final consisting of three essays of 3-4 pp. on a choice of set topics. Class participation will be a substantial component in the course grade. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Section B: MWF 10:30—Michele Janette

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019. In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings are likely to include short lyric poems, excerpts from Dante's epic poem *Inferno*, short stories by Maxine Hong Kingston, experimental fiction by Lily Hoang, Richard McGuire's graphic novel *HERE*. We will read the script for and attend a KSU live theater performance. We will also learn to read and practice styles of professional literary criticism. One of the joys of English 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes regular short assignments and 5 longer papers. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section C: MWF 11:30; Section D: MWF 12:30—Anuja Madan

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019. 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 of poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: TU 9:30; Section B TU 1:05—James 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 what fiction is and how it works, particularly in terms of

different fictional genres and narrative techniques. We will read a variety of short stories, novellas, and novels from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and the stories' contents. In the process students will discover how writers have used this combination to create different modes of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final, unannounced quizzes, an optional analytical paper, and participation in class discussion. K-State 8 tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: TU 2:30—Katy Karlin

What is a Hitchcock zoom? What is film noir? How did the Hayes Production Code influence the course of American cinema? Is *Citizen Kane* the greatest film of all time? To learn the answers to these and other questions, take this class. We will study a 100-year range of films with regard to their social and political contexts, and explore how movies reflect technological advances and changing tastes from the silent era until today. We will also discuss durable genres including screwball, gangster pictures, satire, horror, and, of course, film noir. Attention will be given to the contributions of women and African Americans in film. Students will be assigned to watch films outside of class and come ready to discuss them; they will also get hands-on experience in filmmaking. Requirement include a midterm, a 4-page paper, a brief class presentation, and a choice between taking a final exam and producing a video essay. K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama: *Oedipus*, *Dear Evan Hansen*, and *Hamilton* . . . and More!

Section A: TU 9:30—Deborah Murray

Drama will use the framework of musical theatre to guide our exploration of both classic works (such as *Oedipus*) and experimental material (such as Suzan-Lori Parks' *Topdog/Underdog*). We will focus on a range of plays from classical to contemporary—through the lens of musical theatre, including *Gypsy* by Arthur Laurents, Jule Styne, and Stephen Sondheim; *Dear Evan Hansen*, by Benj Pasek, Justin Paul, and Steven Levensen; and *Hamilton*, by Lin-Manuel Miranda. Class activities will include viewing clips of productions and listening to songs from the musicals. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 12:30; Section B: MWF 1:30—Kara Northway

This course will introduce students to Shakespeare's plays and their major themes. We will proceed by genre, reading two each of the comedies, histories, tragedies, and romances. As we read, we will attempt to make connections among the works and their historical contexts and among the various works themselves. As a springboard into the plays, we will also engage with Shakespeare criticism. Requirements: class discussion, short response papers, two critical essays, a research project, and a comprehensive exam. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 8:30--staff; Section B: TU 8:05—Allison Kuehne

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019.

This section of Literature for Children introduces key texts of children's literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non- Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children

Section ZA: distance—Phil Nel

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019.

This class introduces major genres in and conventions of literature for children, and develops critical skills for reading, thinking and writing about children's literature. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature course prior to taking this one; spaces gladly given to non- Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: MWF 9:30; Section B: MWF 10:30—Wendy Matlock

Tracing the development of British literature over two periods (the Middle Ages 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 Canterbury Tales*, *The Book of Margery Kempe*, *The Duchess of Malfi*, and *Paradise Lost*. 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 short papers, two exams, a formal paper, and enthusiastic participation. ENGL 361 fulfills three credits of the pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: MWF 11:30; Section B: 12:30—Shirley Tung

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Course requirements: active participation, weekly online discussion board posts, one group presentation, a midterm, a conference paper, and a final essay. British Survey 2 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 8:30—Stacia Gray

American Survey 1 is an examination of American literature from the earliest accounts of colonization to the poems and stories of the Civil War era. Tracing the development of selected literary styles and periods, we will read texts that reflect the variety of cultural and historical experiences in the U.S. from 1492 to 1865. Assignments for the course include two exams, two papers, and several short writing assignments, in addition to regular attendance and active participation. ENGL 381 fulfills three credits of the pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 9:30—Tanya González

This course is a survey of American literature from 1865-present. Through the study of literary movements and writers working in a variety of genres, including poetry, drama, essays, short stories, and a novel, students will investigate the "making of Americans," to use the title of a Gertrude Stein collection. Through these narratives we will see the historical shifts that affect constructions of national identity, and how literature exposes the ways we understand citizenship and belonging. The course requires consistent and active participation, a reading journal, class presentations, and two midterm exams. This course fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384 Multicultural Children's Literature

Section A: TU 9:30—Naomi Wood

What are multicultural children's literatures? This class defines "multicultural" fairly broadly, so that it includes many components of identity: race, ethnicity, gender (including transgender), sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference — not always successfully. We'll talk about where books excel and where they may come up short. And we'll relate the texts to their historical and cultural moments. ENGL 384 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.,

ENGL 387 American Indian Literatures

Section A: TU 1:05—Steffi Dippold

"Turtle Island," or North America, emerged on the back of a sea turtle out of a mass of water, the Haudenosaunee say, and offered skywoman a respite from her fall. This course delves deeply into the literatures of "Turtle Island" and surveys Native American literatures from pre-colonial oral traditions to contemporary award-winning novels. We will also explore alternative Native writing systems and how words and place names, pictographs on birchbark, traditional shell bead belts (wampum), basket weaving, and hide painting tell extraordinary stories. Along the way, we will showcase local Native American sites and traditions to turn familiar histories inside out and reorient our perspective on the past of what we today call Kansas. Course requirements:

short writing assignments, a presentation, and a research essay. ENGL 389 fulfills the Diversity overlay req. and three credits of the pre-1800 overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: TU 9:30; Section B: TU 11:30—Robin Mosher

In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a short collection of well-known fairy tales; collected versions of Cinderella; a range of short fables; five theory articles; selections from *The Complete Fairy Tales* by George MacDonald; *The Hobbit* by J.R.R. Tolkien; *The Princess Bride* by William Goldman; and *The Book of Lost Things* by John Connolly. Class discussion is an important component in this student-centered class. Course requirements—in addition to the reading—include close-reading quizzes, several essays, and a class presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 399 Honors Seminar: "Special Deliveries: Representations of Writing and Letter-Writing in Literature and Film."

Section A: MWF 2:30—Kara Northway

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. How does Hollywood imagine writers and how they really write? This class will offer a historical exploration of representations of famous authors—as well as everyday writers from a range of historical periods and diverse backgrounds—in literature and on film. Works will vary from representations of playwrights and poets, such as *Shakespeare in Love* and *Sylvia*, to page-to-screen epistolary novels, such as *Dangerous Liaisons*, *The Color Purple*, and *The Perks of Being a Wallflower*. But we will also engage with filmic representations of writers using new online media, such as email, text messages, and social media platforms, as seen in classics like *You've Got Mail* and last year's *Searching*. Through hands-on activities and written exercises, we will examine questions of letters and literature as cinematic objects of spectacle or nostalgia, letter-writing as a narrative device, and myths about writing as a material and cultural practice. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MWF 11:30—Abby Knoblauch

As the title implies, this is primarily a writing course. As such, students will read and write a number of expository pieces in a variety of genres. Our primary focus will be engaging and analyzing the concept of the "writing process." In other words, we will be writing about writing. Students will take a close look at how they learned to write, what it means to write in college, how they structure their own prose, and the impact their writing processes have had on their experiences as students as well as on their teaching philosophies. Additionally, we'll pay close attention to the intersections of language, identity, and power, thinking about the ways the politics of language impact both students and teachers. Students will read regularly and will write five major essays.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Section B: MWF 9:30—Theresa Merrick; Section C: MWF 10:30; Section D: MWF 12:30; Section E: MWF 1:30—Roger Friedmann; Section F: TU 8:05; Section G: TU 9:30; Section H: TU 11:30; Section I: TU 1:05—Marcella Reekie; Section J: MWF 10:30; Section K: MWF 12:30; Section M: MWF 1:30—staff; Section L: TU 1:05—Han Yu. Section J reserved for current seniors only.

Department permission required for Section J (current seniors only), obtained from the English Department, ECS 108, beginning Monday, 4th March 2019. Restricted to juniors/seniors in the College of Engineering. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic, sound research techniques, to construct/select and integrate visuals and other document design elements, to produce written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

Section A: MWF 8:30; Section C: MWF 9:30; Section G: MWF 11:30; Section H: MWF 12:30; Section J: MWF 1:30; Section K: MWF 2:30; Section L: TU 8:05; Section O: TU 11:30; Section Q: TU 1:05; Section T: TU 2:30—staff; Section B: MWF 9:30—Anna Goins; Section D: MWF 10:30; Section F: MWF 11:30; Section I: MWF 1:30—Ania Payne; Section E: MWF 10:30—Abby Knoblauch; Section M: TU 9:30; Section N: TU 11:30—Danielle

Turner: Section P: TU 1:05—Daniel Hoyt; Section R: TU 2:30; Section S TU 3:55—Robin Mosher; Section ZA: distance—Ania Payne; Section ZB: distance—staff

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019.

ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 435 Linguistics for Teachers

Section A: TU 8:05—Mary Kohn

This course will provide teachers of English with grounding in the history, structure, and cultural context of the English language. We will begin by exploring what language is and how it is acquired. Students will learn to analyze the structure of the English language, with a special focus on parts of speech and syntax. We will delve into the history and cultural context of the English language, exploring the origins and continued development of linguistic diversity, particularly within the US. We will conclude by examining different pedagogical and diagnostic approaches to linguistic diversity in the US classroom. Small quizzes, discussion boards, and out of class activities will reinforce readings and classroom discussion, culminating in a final project. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

ENGL 445 Experimental Asian American Literature

Section A: MWF 12:30—Michele Janette

A chapter of a novel made by blacking out 95% of the words of a previous chapter, and leaving the remainder as the new chapter? An entire book that leaves out the “regular” text and gives you only the footnotes to what isn’t there? A childhood told through French dictation exercises and medical charts of the throat? You can do that??? Well, Lily Hoang, Jenny Bouilly, and Theresa Hak Kyung Cha did! In this class, we will read these works and quite a few others that completely throw out the rule book of what a novel is and does. And that means we get to invent a lot of our own rules for interpreting such works, as well! This class will be all about textual innovation, creativity, exploration, Easter egg hunts, puzzles, and exploring the corners of the map where there might be dragons (or is that a myth?). Articulating interpretation in written and verbal form will be expected, but the assignments are likely to be unusual and experimental, to match the literature we are reading. Bring on the wacky, and join the adventure! ENGL 445 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 2:30—Danielle Turner

In “Exploring Creativity” we will study theories of creativity, explore the creative process across different fields, including visual arts, literary arts, performing arts, business, science, industry, and education. Students will create a portfolio throughout the semester to reflect what we learn about the struggles and rewards of living the creative life along with practical techniques for infusing creativity into our lives and moving outside our comfort zone. Students will conduct in-depth self-exploration through reading and writing assignments, activities, and field trips. Early in the semester, you will identify a subject area you would like to work on for your final creative project; this project will fuse what you are learning about creativity with research into your area of interest. The semester ends with students presenting their projects to the class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 9:30; Section B: MWF 10:30—Chris Nelson

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: TU 11:30—Traci Brimhall

This course is, just as the title suggests, an introduction to poetry writing. That is we’ll focus on the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise detail. There

will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshoping each other's poems in class. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 10:30—Elizabeth Dodd

This course is a practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction essays use many of the stylistic and literary tools that fiction writers and poets use, while writing about their own lives and topics in the greater world. We will read and discuss a wide variety of examples in the genre, do some exercise work, and write, discuss, and revise three essays. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 490 Development of the English Language

Section A: TU 9:30 Mary Kohn

This course takes students on a 1,500-year tour of the English language. We will begin by tracing a “family tree” for English. We will then consider the socio-cultural and linguistic factors that changed the English language, ranging from Viking invasions to the invention of the printing press. Through this process, we'll learn when and why prescriptive grammar rules became imposed on the English language. Finally, we will explore the rise of English as a global language and the influence of changing technologies and social structures on the English spoken today. Students will practice new concepts through regular homework assignments, participate in active learning activities, and give presentations on regional or global varieties of English. K-State 8 Tag: Historical Perspectives.

ENGL 495 English Internship

Section A: TBA – Karin Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity. See http://www.kstate.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

Individual investigation in authors, genres, periods of literature or language. Pre-Requisite: Background of preparation needed for investigation undertaken. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf.

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

Guided study in which the student will formulate/explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of instructor required. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf.

ENGL 499 Honors Project

Section A: TBA – Karin Westman

Open only to Arts & Sciences students/active members of the University Honors Program. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf.

ENGL 500 Writing Center Theory/Practice

Section A: MWF 1:30—Cydne Alexis

This hands-on, interactive course is designed for those who like to write and want to gain insight into the strategies of effective writers and teachers. You will read writing and writing center theory and strengthen your writing practice. Through observations of tutors and an apprenticeship in the Writing Center, you will learn to tutor others and improve your own writing craft. Topics of study include a wide variety of writing-related issues, such as the dynamics of peer tutoring, the writing process, rhetoric, grammar, revision, ESL issues, and writing across the disciplines. This class 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; in fact, we encourage cross-disciplinary participation. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: two writing projects, presentations of your work, reading responses, regular class attendance and participation, observations of writing center tutors, and an apprenticeship in the Writing Center. K-State 8 Tags: Ethical Reasoning and Responsibility, Human Diversity within the U.S.

ENGL 501 Topics in Classical Literature in Translation: Adapting Greek and Roman Classics for the 21st Century

Section A: TU 9:30—Phillip Marzluf

This course invites you to explore influential classical Greek and Roman texts, including those of Homer, Euripides, Ovid, and others. We will look at how these classics have been retold and adapted for new audiences throughout the world, including, of Percy Jackson fame, Rick Riordan's *The Hidden Oracle*, Pat Barker's *The Silence of the Girls*, and Margaret Atwood's *Penelopiad*. We will also see the ways in which Classical Greece and Rome appear in comic books, movies, and musicals. Students will participate actively. We will discuss the new audiences and purposes for these texts, the feminist power of these adaptations, and the marketing of classical images and themes. In addition to discussions and brief responses and quizzes, you will work collaboratively to create a Reader's Guide for one of the adaptations we read. As a final project, you will propose your own creative adaptation. ENGL 501 is cross-listed with CLSCS 501. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 510 Editing, Multimedia, and Professional Writing

Section A: TU 2:30—Han Yu

ENGL 510 offers students a mixture of skills and experiences essential in today's multimedia society and professional workplace. Students will learn and practice editing skills (developmental editing and copyediting). They will learn common genres and communication platforms for professional workplaces, such as correspondence, blogging, and social media. The class also guides students to prepare internship/job search materials such as resumes and application letters.

ENGL 516 Written Communication for the Sciences

Section A: MWF 12:30; Section B: MWF 1:30—staff

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments also include an oral presentation based on research.

ENGL 525 Women in Literature: Women in the Future

Section A: MWF 11:30—Christina Hauck

What does the future hold for women? Will we achieve autonomy, respect and equality, or will we become drones or reproductive slaves? Will men be our partners, lovers, and friends or our enemies? How will class and race inflect women's imagined futures? Will gender even be relevant? We'll read utopian and dystopian fiction by British, American, and Canadian female authors who attempt the answer those questions, and more. Their visions are sometimes hopeful (as in Charlotte Perkins Gilman's *Herland*), sometimes terrifying (as in Margaret Atwood's *The Handmaid's Tale*), and sometimes just provocative (as in Octavia E. Butler's *Dawn*). Course requirements include active attendance and participation, two short essays, one longer (10 page) essay, and a midterm exam. This course satisfies requirements for the diversity overlay for English majors and for the Women's Studies major and Graduate Certificate. K-State 8 Tags: Aesthetic Interpretation.

ENGL 545 Literature for Adolescents

Section A: MWF 8:30—Anne Phillips

In English 545, students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature. We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community and the world. We'll study classics such as Salinger's *The Catcher in the Rye*, Myers' *Monster*, and Anderson's *Speak*, as well as more recent additions to the YA canon, including *The Hate U Give*. We will screen the quintessential teen film *Rebel Without a Cause*. Along the way, we might read the comic adventure classic that is one of my Top Ten Favorite Books of All

Time. Requirements: quizzes, two papers/projects, two midterm exams, and a final. This class is required for Secondary Education/English majors, but others are welcome to enroll. ENGL 545 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 580 World Literature

Section A: MWF 9:30—Anuja Madan

What is childhood like in African countries emerging from the experience of colonization? How does war trauma impact children? What is it like to grow up in an atmosphere of conflict? How do adolescents straddle different cultures? These are some of the questions we will address in this course. We will study a range of texts from Africa and South Asia which revolve around the coming-of-age journeys of child/young adult protagonists. The course will engage with the major themes and theories of postcolonial literature and criticism—including issues of nation and belonging, adolescence and identity formation, gender and sexuality, intergenerational trauma, violence and memory, and hybridity. Assessment will be based on class participation, discussion posts, a short paper, and exams. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives

ENGL 599 Special Research in English

Section A: TBA—Karin Westman

Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 605 Culture of the *Canterbury Tales*

Section A: MWF 12:30—Wendy Matlock

Canonized as the “Father of English Literature,” Geoffrey Chaucer began life as a wine merchant’s son, became a successful political operator, and is having a moment in the 21st century. New biographies appeared in 2014 and 2019, he cameos in a series of detective novels by Bruce Holsinger starring his contemporary John Gower, and he has a lively Twitter presence from beyond the grave (@LeVostreGC). To appreciate his cultural moment and complex legacy, we will familiarize ourselves with select *Canterbury Tales* and explore the work of Chaucer’s contemporaries, including the Pearl-Poet, William Langland, and Julian of Norwich. Requirements include active participation, several short papers, a presentation, and a research paper. ENGL 605 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 630 Victorian Fairy Tales

Section A: TU 1:05—Naomi Wood

Fairy tales as we know them today would not exist without the Romantic and Victorian fashion for them. When Samuel Taylor Coleridge claimed that fairy tales were the only thing that stood between godless materialism and spiritual welfare, he anticipated--and worked to encourage--an attitude that came to be widely shared. Serious, sentimental, playful, sexy, queer, pious, scientific, nonsensical, eerie . . . Victorian fairy tales pull out all the rhetorical stops. Writers being considered include Hans Christian Andersen, John Ruskin, Christina Rossetti, Charles Kingsley, Lewis Carroll, Anne Thackeray Ritchie, Jean Ingelow, Juliana Horatia Ewing, George MacDonald, Mary de Morgan, Oscar Wilde, E. Nesbit. We'll look at methods, theories, and approaches to understanding fairy tales as well as reading them. ENGL 630 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 660 Edgar Allen Poe; or, Once upon a Midnight Dreary

Section A: U 3:55-6:45—Steffi Dippold

Dazzling master of horror and doomed romance, Edgar Allan Poe is both original American goth and gloomy hero of modern pop culture. His influence cannot be escaped: he is founding father of the American short story; he invented detective fiction; and his destabilizing voyages filled with marvelous technology and perpetual unease paved the way for science fiction. Poe is also the first great American literary theorist, anticipating Freud’s unconscious with texts whose winding staircases and moldering mansions eerily mirror the human psyche. In this course, we will read broadly and deeply across Poe’s meticulously patterned gothic oeuvre. We will also explore how theorists (Cavell, Derrida, and Johnson), composers (Lou Reed, Debussy, and Bernstein), and contemporary movies (*The Raven*, *The Haunting of Hill House*, *The Saw* franchise, and *The Simpsons*) have read and reconceived his reliably unreliable voices and landscapes to chart their extraordinary capacity to mutate into other

media. Course requirements: short writing assignments, a presentation, a research essay, and a disposition for jiggery-pokery “nevermore.” ENGL 660 fulfills the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 665 Advanced Creative Writing/ Nonfiction

Section A: MWF 8:30—Elizabeth Dodd

Permission obtained from English Department, ECS 108, beginning Monday, 4th March 2019. This class is a workshop and readings course in creative nonfiction essays. We will read a variety of diverse essays from an anthology plus a book by whoever the year's Visiting Writer in the genre may be. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 3 essays drafted and revised. Prerequisite: for undergraduates, ENGL 465 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 669 Advanced Creative Writing/ YA Novel

Section A: T 3:55-6:45—Daniel Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 4th March 2019. In this class, you will become a better writer, reader, and critic of the young-adult novel. For a third of the class, we will discuss published texts that can be considered young-adult fiction and explore how different writers approach various issues of craft, such as audience, style, theme, structure, plot, etc. About two-thirds of the class will be spent workshopping student work written for a young-adult audience. You will write approximately 50 brand-new pages of polished work, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your peers and published authors. This class is mainly designed for advanced undergraduates and graduate students who have participated in previous creative-writing workshops (English 461 is a prerequisite for undergraduates). Possible texts include everything from *Great Expectations* by Charles Dickens, to *American Heart* by Laura Moriarty. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 *Hamilton* in Context

Section A: T 7:05-9:55 p.m.—Karin Westman

This course examines the award-winning musical *Hamilton* as art and popular culture. Our investigation will begin by familiarizing ourselves with Ron Chernow's biography and selected writings by Alexander Hamilton, which Lin Manuel Miranda used as the basis for the musical, as well as with theories of adaptation. We will then consider the literary art and popular culture that Miranda has identified as important to him as an artist, including the formal conventions of the musical genre, works by Stephen Sondheim, rap and hip-hop music, and other aspects of 20th- and 21st-century popular culture. We'll conclude by looking into the fan response to and cultural phenomenon of *Hamilton*, both in print and online, cultural critiques of Miranda's artistic choices, and *Hamilton*'s emerging role as an icon of popular culture. Our companion along the way will be the "Hamiltome," Miranda's annotated script of the musical and its short essays. Throughout, our goal will be to discover *Hamilton*'s contribution to literary and cultural history and to understand why this musical has established itself as a defining moment in early 21st-century art and culture in the U.S. and abroad. Requirements for all students: active participation in class discussions, weekly postings to an online message board, response papers, a short paper (4 pages in length), and a final project designed to help others understand and appreciate *Hamilton*. Graduate students will complete two additional short assignments. ENGL 695 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: *The Cult of Celebrity: From the Eighteenth Century to the Present Day* (undergraduates only)

Section A: MWF 10:30—Shirley Tung

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019. Public spats between stars splashed on every page. “Tell-all” books promising scandal and salacious details. Criminals turned celebrity and celebrities turned criminal. Demagogues decrying “fake news.” Just another day in the life of the 21st-century media cycle, right? Wrong. Welcome to the 18th century that history books never told you about. From the first daily periodical, *The Spectator* (1711), to what's trending on Twitter, this class will draw parallels between eighteenth-century and present-day cults of celebrity to explore what this obsession with superstardom tells us about our culture and ourselves. Some of the writers we will read include Joseph Addison, Aphra Behn, James Boswell, Daniel Defoe, Samuel Johnson, Lady Mary Wortley Montagu, Alexander Pope, Jonathan Swift, and John Wilmot (2nd Earl of Rochester). Course requirements: active participation, weekly online

discussion board posts, a presentation, a short paper, and a final research project. English 698 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 700 Old English

Section A: TU 2:30—Kim Smith

At first glance Old English looks a good bit more “old” than “English.” And while it is certainly the ancient root of what we speak today, in order to come to understand it we must approach it as a foreign language. This means there will be an early and necessary emphasis on grammar and vocabulary. But once the crucial building blocks of grammar are in place, we can begin to consider the cultural aspects of Old English poetry and prose, and to think about what distinguishes it, both formally and thematically, from later, and perhaps more familiar, English literature. ENGL 700 fulfills three credits of the pre-1800 overlay req. for English majors.

ENGL 730: American Literature Since 1965

Section A: TU 8:05—Lisa Tatonetti

This course explores the proliferation of voices and genres represented in U.S. Literature from the Civil Rights/Vietnam era to the present. We'll look across genres—fiction, drama, poetry, non-fiction, and film—and literary/critical movements—modernism, postmodernism, multiculturalism, feminism, queer theory, disability studies, etc.—to interrogate the boundaries of the contemporary canon. Literary texts will likely include Amiri Baraka's *Dutchman*, Thomas Pynchon's *The Crying of Lot 49*, Francis Ford Coppola's *Apocalypse Now*, selections from Michael Herr, Yusef Komunyakaa, and Gloria Anzaldúa and Cherríe Moraga's *This Bridge Called My Back*, Dorothy Allison, *Two or Three Things I Know for Sure*, Joshua Whitehead's *full-metal indigiqueer*, Monique Truong's *The Book of Salt*, and Cherrie Dimaline's *The Marrow Thieves*. Assignments will include weekly quizzes, short papers, a presentation, and a longer project. Engaged participation is a must! ENGL 650 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 761 CW Workshop: Short Fiction

Section A: W 5:30-8:20—Katy Karlin

Obtain permission from the English Department, ECS 108, beginning Monday, 4th March 2019. In this workshop-based class, students will work on refining their authorial voices. By participating in workshops, as well as discussions on a diverse range of contemporary writers, we will examine the fictive elements that writers use to create prose that is distinctively their own. Students will generate and revise 40-60 pages of original fiction. This class is intended for graduate students who have completed previous creative writing courses, although a few advanced undergraduates may be given permission to take the class.

ENGL 795 Literary Criticism

Section A: MWF 9:30—Greg Eiselein

Literary Criticism is a survey of literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course in the history of ideas—specifically, ideas related to the theory and criticism of literary texts. The course begins with a survey of major figures in the development of literary theory. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to the historical and social contexts. This survey will include Plato, Aristotle, Maimonides, Kant, Nietzsche, Du Bois, and many more. This survey should provide a basic frame of reference from which to understand and assess the contemporary theoretical and critical scene. The second half of the course covers developments in the twentieth century, including feminism, Marxism, psychoanalysis, formalism, structuralism and deconstruction, reader-response theory, gender and queer theory, postcolonialism, and postmodernism. Special emphasis will be given at the end of the course to emerging trends in twenty-first century literary criticism. Our textbook will be *The Norton Anthology of Theory and Criticism*, 3rd edition, ed. Vincent B. Leitch. Course requirements include a midterm and final examination, four short papers (3-6 pages), some short and informal writing assignments, active participation and class attendance. The course is open to juniors, seniors, and graduate students.

ENGL 797 Professional Writing Internship

Section A: TBA—Anne Longmuir

Faculty-supervised professional experience, emphasizing application of writing skills in professional contexts. Student projects must be approved by on-site supervisor and faculty supervisor. Report must be submitted at the end of the semester. Prerequisite: ENGL 510 or ENGL 665 or ENGL 759 or ENGL 765.

ENGL 799 Problems in English

Section A: TBA—Anne Longmuir

Independent study in major authors, genres, and periods of English and American literature and language. Prerequisite: Background of courses needed for problem undertaken.

ENGL 801 Graduate Studies in English (Graduate students only)

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

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

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—Phillip Marzluf, Anna Goins, Stacia Gray, Tom Sarmiento

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

English 825 Seminar: Illustration in Children's Literature (graduate students only)

Section A: M 7:05-9:55—Anne Phillips

This seminar showcases what illustrations contribute to classic children's literature. Beginning with the work of theorists and scholars such as Schwarz, Bang, Moebius, Nodelman, and others, students will study pictorial aspects of key texts in children's literature. In one unit, students will study selected folk tales and nursery rhymes that have been illustrated by different illustrators. In other units, students will study picture books that have appeared with different illustrations at different times (possibly including Munsch's *Love You Forever*, Brown's *The Runaway Bunny*, and others). Additionally, students will study the role of illustration in classic children's novels, including the original and revised illustrations for works such as Laura Ingalls Wilder's *Little House* series, *Alice in Wonderland*, and *The Wizard of Oz*. Grappling with the visual characteristics of these and other texts, students should emerge with a greater understanding of the literature, appreciation of illustrators' contributions and interpretations, and analytical ability. Assignments include an in-class presentation, a conference paper (8-10 pp.), and a research essay (@20pp.).

ENGL 899 Research in English

Section A: TBA – Anne Longmuir