SUMMER 2012
ENGLISH, WRITING, AND FILM OFFERINGS
(the prerequisite for all of these courses is Engl 2110 unless otherwise noted)

MAYMESTER COURSES (May 14-May 25)

ENGL 2271/01  Daily 8:00am-12:30pm  EB266  Levy

PRESENTATION IN THE ENGLISH/LIBERAL ARTS CLASSROOM. Professional and community standards demand that English teachers model effective language arts skills and application. In this course, students will prepare for that role. They will study, practice, and apply the effective language strategies and skills needed to guide today's English/Language Arts classrooms. This course is scheduled during the MAYMESTER session.

ENGL 3035/01  Daily 1:00pm-5:30pm  EB66  Palmer

INTRODUCTION TO LANGUAGE AND LINGUISTICS. This course will analyze the nature of human language as both an internal mental faculty and an external social enterprise by examining the major areas of linguistic inquiry. It will use linguistic arguments to dispel popular myths concerning language especially those dealing with language acquisition, variation, change, and the perceived superiority of some languages. A heavy emphasis will be placed on the social aspects of language and how society influences and shapes both language and our perception of language. Finally, this course will apply the concepts and terms to an examination of various real-world contexts including but not limited to educational settings, business environments, and governmental policies. This course is scheduled during the MAYMESTER session.

ENGL 3340/01  Daily 1:00pm-5:30pm  EB243  Morgan

ETHNIC LITERATURES. A study of literature using ethnicity as the primary category of analysis. Individual offerings of the course might survey a range of ethnic literatures (e.g., Asian American, Chicano, Native American, Jewish) or explore one such body of texts (e.g., Caribbean literatures). This course is scheduled during the MAYMESTER session.

ENGL 4470/01  Daily 8:00am-12:30pm  EB166  Gephardt

NINETEENTH-CENTURY BRITISH LITERATURE: The Modernists stereotyped their Victorian forebears as sexually repressed hypocrites, earnest moralists, and zealous imperialists. This course will challenge such residual images of the Victorians by examining samples of diverse poetry produced by a generation of poets that had to contend with the rising popularity of the novel and with the competing priorities of Britain's industrial society. The course will focus on four key themes that inspired Victorian poetry: art and society; men and women; faith and doubt; and nature and humanity. We will discuss dominant, representative figures such as Alfred Tennyson, Matthew Arnold, Elizabeth Barrett Browning, and Thomas Hardy, but the reading list will also include important contributions by lesser-known poets. Please do not hesitate to contact the instructor if you have any questions about the course. This course is scheduled during the MAYMESTER session.

FILM 3220/01  MTWRF 1:00pm-5:30pm  SS1019  Dudenhoeffer

STUDIES IN FILM. SUBVERSIVE SINEMA. This course will explore the visual stylings, compositional economies, and overall disruptiveness of avant-garde cinema, from the surrealist experiments of the 1920s to the ultra-conformism of more recent film movements. This course will thus focus on subversive cinema,
“subversive” in three senses. First, this “sinema” subverts film technique, as in the work of Man Ray, Jean-Luc Godard, and Luis Bunuel/Salvador Dali. Second, it subverts cause-and-effect narrative structure, as in the work of Stan Brakhage, Kenneth Anger, and Bela Tarr. Third, it subverts cultural mores, censorship rules, and traditional gender representations, as in the work of Maya Deren, Jean Genet, and Pier Paolo Pasolini. So, to twist the words of John Waters a little, this course will show that watching a film can be insane and happy and good without being like everything else. This course is scheduled during the MAYMESTER session.

FOUR-WEEK SESSION ONE COURSES (May 30-June 27)

ENGL 2145/01  MW 2:00pm-4:45pm  EB140  Walters
INTRODUCTION TO ENGLISH STUDIES. This course introduces students to the reading, writing, research, and critical strategies essential to KSU English and English Education majors. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers. This is a hybrid course that is scheduled during the first four-week session.

WRIT 3140/W01  ONLINE  ONLINE  Richards
TECHNICAL WRITING. Analysis of and practice in writing of business and technical documents from the perspective of technical personnel whose writing supplements but does not define their job description.

EIGHT-WEEK COURSES (May 30-July 30)

ENGL 2145/02  TT 11:00am-1:45pm  EB266  Watson
INTRODUCTION TO ENGLISH STUDIES. This course introduces students to the reading, writing, research, and critical strategies essential to KSU English and English Education majors. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers.

ENGL 2160/01  TT 2:00pm-4:45pm  EB243  Elayan
AMERICAN LITERATURE SURVEY FROM ITS BEGINNINGS TO THE PRESENT.

ENGL 2160/W02  ONLINE  ONLINE  Powell
AMERICAN LITERATURE SURVEY FROM ITS BEGINNINGS TO THE PRESENT. This course meets online.

ENGL 2172/01  MW 11:00am-1:45pm  EB66  Behrman
ENGL 2172/02  MW 5:00pm-7:45pm  EB243  Bourdeau
BRITISH LITERATURE SURVEY TO 1660.

ENGL 2174/W02  ONLINE  ONLINE  Gephardt
BRITISH LITERATURE SURVEY FROM 1660 TO THE PRESENT.
PRESENTATION IN THE ENGLISH/LIBERAL ARTS CLASSROOM. Professional and community standards demand that English teachers model effective language arts skills and application. In this course, students will prepare for that role. They will study, practice, and apply the effective language strategies and skills needed to guide today’s English/Language Arts classrooms.

INTRODUCTION TO LANGUAGE AND LINGUISTICS. This course will analyze the nature of human language as both an internal mental faculty and an external social enterprise by examining the major areas of linguistic inquiry. It will use linguistic arguments to dispel popular myths concerning language especially those dealing with language acquisition, variation, change, and the perceived superiority of some languages. A heavy emphasis will be placed on the social aspects of language and how society influences and shapes both language and our perception of language. Finally, this course will apply the concepts and terms to an examination of various real-world contexts including but not limited to educational settings, business environments, and governmental policies.

TECHNOLOGY AND DIGITAL MEDIA IN THE ENGLISH/LIBERAL ARTS CLASSROOM. The purpose of this course is for future English/Language Arts teachers to study and create a wide range of print and nonprint texts for multiple purposes. Students will learn how to use and integrate technologies into the twenty-first century English/Language Arts classroom.

PRINCIPLES OF WRITING INSTRUCTION. An exploration of current theories of grammar instruction and theories of composition pedagogy and assessment, including a variety of strategies for teaching writing while dealing with institutional policies, such as standardized testing; and acquiring grammatical competence in oral and written communication, understanding what grammar errors reveal about writing, promoting syntactic complexity in writing, and studying grammatical structures that promote syntactic growth and diversity of style in writing. In a writing workshop environment, students will write for a variety of purposes and audiences. Prerequisite: Engl 2270 or Engl 2271.

REGIONAL LITERATURE. A study of literature using region as the primary category of analysis. Texts might include fiction and nonfiction, performance texts (such as drama and folktales from the oral tradition), and examples of material culture (e.g., architecture, home furnishings, and clothing). The class might focus on a specific geographic region (e.g., the American South, the Caribbean); a comparative study of regional culture (Faulkner’s Yoknapatawpa vs. Hardy’s Wessex, Hawthorne’s and Melville’s New England vs. Sedgwick’s and Jewett’s New England); or authors or themes closely associated with a region (e.g., Cather’s West, Race and Religion in the South).

TEACHING LITERATURE TO ADOLESCENTS. Using narrative as a central genre, this course introduces current English teaching philosophy and practice in teaching literature to adolescents. This course models current ways to integrate technology into the curriculum, identifies a variety of multicultural teaching texts, and extends the study of critical theory into the teaching of literature to adolescents.
THEORY-BASED STUDIES IN LITERATURE.  (IN)HUMAN FORMS: AFFECT THEORY and HORROR. This course will cover a number of works dealing with affect theory, an emerging discourse already making inroads into the fields of anthropology, philosophy, psychology, sociology, and cultural, literary, and gender studies. Affect theory focuses on those non-conscious forces that drive “the subject” towards new thoughts, actions, and ways of relating to others. We will thus test some of the foundational works of affect theory on a number of filmic and written texts falling under the subgenre of “body horror,” including those of Franz Kafka, H. P. Lovecraft, Chuck Palahniuk, and David Cronenberg, all of which examine the flesh’s sensual, textural, morphological, and well-nigh virtual transformations. Prerequisite: Engl 2145.

SHAKESPEARE. From Lear’s renunciation of his daughter Cordelia to Richard II’s appalling treatment at the hands of his first cousin, Henry IV, the family plays a vital role in Shakespeare’s works. In this course, we will analyze the role of the family throughout the poet and playwright’s oeuvre, contemplating its connection to the political and religious strife rampant in Renaissance England as well as its link to Shakespeare’s own unusual family history. We will discuss as well whether Shakespeare’s emphasis on family affairs helps to make his works seem timeless. Assignments will include brief, online response papers, a longer analytical essay of 5-7 pages, and a comprehensive final.

19TH-CENTURY AMERICAN LITERATURE. English 4460 will focus upon perspectives on nature in 19th century America. The reading will not be extensive; rather we will focus upon reading every work we cover completely and discussing it in great detail. We will start with the film Into the Wild to give us a 20th Century perspective on the desire to live alone in the woods. Then we will move to Ralph Waldo Emerson’s 1836 essay Nature. Then we will read two works from the 1850s, works that are as far apart in perspective and subject matter as east is from west: Herman Melville’s Moby Dick (1851) and Thoreau’s Walden (1854). We will then read a selection of poems by Walt Whitman and Emily Dickinson. Our final task will be to read John Neihardt’s Black Elk Speaks. Though the latter book was published in 1932, it is a transcription of Black Elk, an Oglala Sioux Holy Man, telling his life story. Born in 1863, Black Elk witnessed the demise of Sioux culture as he sought to hold onto a religious tradition that tied him and his kinsmen to the natural world. My hope is that this course will give us all perspective and insight on what is perhaps the most important issue of our time: the environment. Your grade will come from a midterm, a final, and a 10-page paper. Prerequisite: Engl 2145.

20TH-CENTURY AMERICAN LITERATURE. This course is a survey of the major developments in American poetry over the last sixty years, a period that has produced a remarkably diverse body of poetry—from the rebellious to the conservative, from the spontaneous to the highly wrought, and from the overtly political to the deeply personal. How do we define a national poetry that includes spoken-word monologues, beautifully realized sonnets, prose poems, and even an epic poem of nearly 600 pages inspired by the use of—what else?—a Ouija Board? In discussing the specifically American character of American poetry, the poet Marilyn Hacker offers one possible answer: “It is a culture still engaged in inventing itself, so it is no surprise that such invention should also be a tool, if not the central project, of its poetry.” Invention has indeed been the “central project” of American poetry since the 1950s, whether it has revealed itself as a wild statement of protest like Allen Ginsberg’s “Howl” or as a re-imagining of traditional models in the work of the New Formalists. Our job in this course, then, is to attempt to take it all in—in all its staggering diversity—by reading it (and listening to it) carefully, writing about it thoughtfully, discussing it enthusiastically, and, above all, enjoying it. Prerequisite: Engl 2145.
20TH-CENTURY WORLD LITERATURE. CLUES, CORPSES, MYSTERY, AND MURDER!

Does your blood chill? Does your heart thrill? Do you love reading murder mysteries to track the clues, count the corpses as they pile up, evade red herrings, interrogate the innocent, spurn the guilty, in a world of shadows, suspicion, uncertainties, violence, and death?

This summer, for eight weeks, trace the 20th-century development of the art, craft, science, and genre of the murder mystery in English as we read and study some of the classics and some of the newest examples from across the globe. You don’t need to have solved any crimes, but you must be willing to read a lot of engrossing novels, write a fair amount (this is an English class!) of responsive and thoughtful commentary, and participate in the chase, as we pursue the villain, right the wrong, correct injustice, and amend the world! We shall, depending upon availability and time, consider works by such accomplished writers as the very British Agatha Christie, Dorothy Sayers, Cyril Hare, and P. D. James; the hard-boiled Americans Raymond Chandler, Dashiell Hammett, and Ed McBain; a Swedish writer such as Henning Mankell; Italian Andrea Camilleri; and expatriate Magdalen Nabb, and more!

The game's afoot! Prerequisite: Engl 2145.

FILM 3200/01
MW 11:00am-1:45pm
SS1019
King

FILM HISTORY AND THEORY I. This course is a survey of the major developments, movements, and critical approaches in international cinema from 1895-1950, this course emphasizes an understanding of the historical, cultural, commercial, and aesthetic contexts that influence film, but also develops the student’s understanding of a film’s narrative and visual structure and its place within established theoretical traditions.

FILM 3210/01
TT 2:00pm-4:45pm
SS1019
Dudenhoeffer

FILM HISTORY AND THEORY II. This course is a survey of the major developments, movements, and critical approaches in international cinema since 1950, including a consideration of American independent film and recent digital cinema. The course emphasizes an understanding of the historical, cultural, commercial, and aesthetic contexts that influence film, but also develops the student's understanding of a film's narrative and visual structure and its place within established theoretical traditions.

FILM 3220/02
MW 2:00pm-4:45pm
SS1019
King

STUDIES IN FILM. ALFRED HITCHCOCK’S PURE CINEMA. “Ours not to reason why, ours but to scare the hell out of them,” Alfred Hitchcock once said, and for decades audiences and critics took him at his word. Misunderstood at the height of his fame as simply “The Master of Suspense,” Hitchcock was only later in his life critically acclaimed as one of the cinema’s greatest auteurs. This course will consider both the form and content of several of Hitchcock’s greatest films. We will examine the conventional themes associated with Hitchcock's movies—the ordinary person in an extraordinary situation, the innocent person wrongly accused, the persistence of temptation and guilt, and the presence of evil and an urge to do good—but we will also consider these ideas in some larger biographical and social contexts, including Hitchcock’s Catholicism, his usurping of the American Studio System, his carefully crafted public persona, and his experience as an Englishman abroad. At the same time, we will closely analyze Hitchcock’s meticulous working methods and the form of his films, including his use of the subjective gaze, his emphasis upon realism, his fascination with audience perception and participation, and above all his trust in the universal appeal of the image, carefully manipulated “with scissors” to become among the most iconic motion pictures of 20th century cinema.
POETRY WRITING. A workshop approach to poetry writing that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models. This course meets online.

PROFESSIONAL EDITING. Professional Editing is a course that prepares students to become professional editors and information designers. Students will learn proofreading and copy editing skills, as well as comprehensive editing procedures, including what is required in working with an author from a document’s inception to its completion. The process of editing will be studied from the perspective of the rhetorical context so that students learn how to edit and design a document to fulfill both the audience’s needs as well as the author’s purpose. The techniques of editing, including proofreading and copy editing for style, grammar, punctuation, and visual design, and the communication skills required of an editor will be learned through hands-on training and real-world assignments that give students ample practice in applying the principles of editing.

FICTION WRITING. A workshop approach to fiction writing that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

TECHNICAL WRITING. Analysis of and practice in writing of business and technical documents from the perspective of technical personnel whose writing supplements but does not define their job description.

WRITING IN DIGITAL ENVIRONMENTS. This is a course in the study and practice of computer-mediated writing, examining theories of new media and multimodal literacy and engaging students planning, designing, and composing a variety of rhetorically effective digital texts. Specifically, students enrolled in this course will explore how digital spaces allow users to disrupt gender and social norms, to construct identity, to reshape communication, and to prompt social action. This is a hybrid course.