

**SUMMER 2008**  
**ENGLISH, WRITING, AND FILM OFFERINGS**  
(the prerequisite for all of these courses is Engl 2110 unless otherwise noted)

**MAYMESTER COURSES (May 12-May 23)**

Engl 3035/01            MTWR 3:00pm-8:00pm            EB168            D.Johnson

**INTRODUCTION TO LANGUAGE AND LINGUISTICS.** This course examines language issues such as dialects, accents, slang, and standard English. We will address fundamental linguistic questions such as how editors and broadcasters decide what is standard English, how technology is impacting English, and how people view regional dialects. Finally, this course will apply the concepts and terms to various real-world contexts including educational settings, business environments, and governmental policies. **This course is scheduled during the MAYMESTER session.**

Engl 3350/01            MTWRF 1:00pm-5:30pm            EB251            Yow

**REGIONAL LITERATURE. SHADOW AND SUN: THE SOUTH IN FICTION, FILM, AND HISTORY.** Prop up on the front porch with a glass of sweet iced tea and read. The living is easy in childhood stories of long, lazy summer days by Truman Capote, Ellen Gilchrist, and Harper Lee. The nights are languid with the scent of honeysuckle in Williams' classic *A Streetcar Named Desire*. But the South has its shadow side, so get ready for the scent of kerosene and the shouts of ghost riders. Nat Turner's rebellion gives us a hint of the violence to come to this beautiful country, and Jim Crow rides high in the stories of Richard Wright, Ernest Gaines and Alice Walker. The idyllic rural South reflects the transformation of a people and a country in novels by William Faulkner, Cormac McCarthy, and Lee Smith. Emmett Till's lynching launches the Civil Rights movement. Jim Crow is dying and the South is rising; we hear the bulldozers. And then, slowly and softly are the sounds of folks coming back home to the place they have always loved in Carol Stack's beautifully narrated ethnography, *Call to Home*. The course will be discussion format with several short papers and panel presentations. **This course is scheduled during the MAYMESTER session.**

**FIRST FOUR-WEEK SESSION COURSES (May 29-June 26)**

Engl 4340/01            MTWR 11:00am-1:45pm            EB72            Botelho

**SHAKESPEARE.** In this four-week course, we will read six plays that are representative of Shakespeare's major genres—comedy, tragedy, history, and romance. We will examine Renaissance staging practices, audiences, and theatrical culture, reading Shakespeare's plays within the framework of the social, cultural, political, and religious debates that surrounded these performances. Throughout the semester, we will also study Shakespeare's "afterlives," examining how and why Shakespeare and his plays are such an integral part of our own modern culture, surfacing in television, movies, comic books, and music. Requirements include an analytic essay, a final exam, numerous writing exercises, and a performance review of *Much Ado About Nothing*, which will be playing at Atlanta's own Shakespeare Tavern. **This course is scheduled during the first four-week session.**

Writ 3140            ONLINE            ONLINE            Harper

**TECHNICAL WRITING.** Analysis of and practice in the writing of business and technical documents from the perspective of technical personnel whose writing supplements but does not define their job description. **This online course is scheduled during the first four-week session.**

**SECOND FOUR-WEEK SESSION COURSES (June 30-July 28)**

Engl 2174/01            MTWR 2:00pm-4:45pm            EB72            Dabundo

**BRITISH LITERATURE SURVEY FROM 1660 TO THE PRESENT. DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.** A survey of British Literature from the Restoration to the present, sampling the riches of four centuries and more of the Restoration, Neoclassical, Romantic, Victorian, Modern, and Postmodern periods. We shall taste the literature of the times that gave rise to such totemic figures who still populate our imaginations as Frankenstein and Dracula, Tiny Tim and Scrooge, Dr. Jekyll and Mr. Hyde, Dr. Watson and Sherlock Holmes, the Invisible Man and the Nowhere Man, and Alice through the Looking Glass and Lucy in the Sky with Diamonds. This is the territory of the Wasteland and Wonderland, the Heart of Darkness and the Jewel in the Crown. We shall read, write, and talk about great writing. The summer will speed by too fast! **This course is scheduled during the second four-week session.**

**EIGHT-WEEK COURSES (May 29-July 28)**

Engl 2145/01	MW 2:00pm-4:45pm	EB53	Watson
Engl 2145/02	TT 2:00pm-4:45pm	EB134	Fay

**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. If you have already taken either Engl 2140, 2150 or 2290, do not take this class. If you are an English or Secondary English Education major and have not taken either Engl 2140, 2150, or 2290, then by all means take this course.

Engl 2160/01	MW 5:00pm-7:45pm	EB166	Elayan
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**AMERICAN LITERATURE SURVEY FROM ITS BEGINNINGS TO THE PRESENT.** English 2160 is the Survey for American Literature, so we will definitely read some standards, works that are part of the American canon beginning from the Puritan era to the present. Most of these will be short stories and poems. Also, we will be reading a few novels this summer. The Southern Gothic and the American Picaresque are going to be two prominent themes for this course, so some of the works will be outside the conventional and may not necessarily be a part of the canon. But we will examine how these works still manage to influence the evolution of American literature.

Engl 2172/01	TT 5:00pm-7:45pm	EB166	Bowers
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**BRITISH LITERATURE SURVEY TO 1660. DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.**

Engl 2174/01	MW 11:00am-1:45pm	EB168	Williams
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**BRITISH LITERATURE SURVEY FROM 1660 TO THE PRESENT. DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.**

Engl 2271/01	TT 8:00am-10:45am	EB72	Lanning
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**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.

Engl 3035/02	TT 5:00pm-7:45pm	EB231	Diop
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**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.

Engl 3241	MW 8:00am-10:45am	EB266	Dail
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**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.

Engl 3310/01	MTWR 11:00am-1:45pm	EB126	Mason
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**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.

Engl 3360/01      TT 5:00pm-7:45pm      EB168      Thompson

**THE HARLEM RENAISSANCE.** The Negro Renaissance or the New Negro movement, known as the Harlem Renaissance, was a period of social and cultural awakening, which resulted in a rebirth of artistic expressions by African American writers, musicians, singers, and artists. Appropriately, Harlem was the site for this awakening. By 1925 its population was 175,000. Harlem was a diverse community, consisting of African Americans, West Indians and Africans and was the home of civil rights organizations such as the NAACP, the National Urban League, the all-black Brotherhood of Sleeping Car Porters and Maids organized by A. Phillip Randolph, and Marcus Garvey's Universal Negro Improvement Association. While scholars agree that the Renaissance officially began in 1919 with the return of soldiers from World War I, there is debate as to its end. Some argue that it continued through the 1920s (a decade often described as a time of Prohibition, Al Capone and the flappers), others posit that it ended with the stock market crash of 1929, or the Great Depression of the 1930s, or with the publication of Richard Wright's *Native Son* in 1940, or with the 1960s Black Arts Movement. In this course we will explore this social and cultural awakening in the literature, art and music.

Engl 3391/01      TT 8:00am-10:45am      EB166      Dail

**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.

Engl 4220/01      TT 11:00am-1:45pm      EB168      Diop

**CRITICAL THEORY.** An advanced course in interpretive theoretical paradigms, focusing on Marxism, Structuralism, Poststructuralism, Deconstruction, Psychoanalytic criticism, and Gender, Ethnic, and Cultural studies.

Engl 4460/01      TT 2:00pm-4:45pm      EB168      Rice

**19TH-CENTURY BRITISH LITERATURE.** English 4460 will focus upon perspectives on nature in 19<sup>th</sup> 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 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.

Engl 4560/01      MW 2:00pm-4:45pm      EB166      Yow

**20TH-CENTURY AMERICAN LITERATURE.** In this course we will examine the American short story in the twentieth century through the lens of race, class, and gender. Situating author and story in the context of cultural movements, we can debate how art defines and shapes meaning in this century of rapid and revolutionary social and political change. The class will be discussion centered with the aim of constructing a vibrant intellectual community that encourages all students to participate. Short papers and panel presentations will promote diverse approaches and model civil discourse on controversial topics.

Engl 4560/02      MW 5:00pm-7:45pm      EB168      Fay

**20TH-CENTURY AMERICAN LITERATURE. JAZZ IN AMERICAN CULTURE.** Jazz is a uniquely American art form, but little understood by the average American. In this course for non-musicians (musicians welcome, of course), we will learn to listen to jazz in its varied styles, listen to its major contributors, learn its basic elements and how jazz musicians learn to improvise individually and collectively. We'll trace the history of jazz within its social and cultural contexts (including its many connections to literature and its important communities and venues). We'll examine racial, political, economic and technological forces that shaped the development of jazz, the role of women in jazz, and how jazz transcended America's national borders. Our study of jazz will illuminate many of the central debates and issues of 20<sup>th</sup>-century America. We'll be visited by a jazz musician and have opportunities to hear live jazz. **This course is cross listed with Amst 3740/01.**

Film 3200/01      TT 2:00pm-4:45pm      SS1019      King

**FILM HISTORY AND THEORY.** A survey of the major developments, movements, and critical approaches within the first hundred years of international 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 3220/01                      MW 2:00pm-4:45pm                      SS1019                      King**

**FILMING VIETNAM: LEGACY AND LAMENTATIONS IN DOCUMENTARY AND NARRATIVE FILM.** Though it is often remembered as “the television war,” the Vietnam War also occurred at a point in cinema history when the documentary film had fully matured and young filmmakers were challenging the conventions of the old Hollywood studio system. This course reflects upon the American experience in Vietnam through great documentary films such as Emile de Antonio’s *In the Year of the Pig* (1968) and Peter Davis’ *Hearts and Minds* (1974), and also considers the important Vietnam films *Apocalypse Now*, *The Deer Hunter*, *Platoon*, and *Full Metal Jacket*. The course will also examine how documentary and genre films recreate history, inspire collective imagination and memory, and uphold or debunk national myth. Students in this course will not only improve their understanding of film form and theory, but will also develop a greater understanding of the history of the United States’ longest and most tragic conflict.

**Writ 3109/02                      MW 2:00pm-4:45pm                      EB126                      Giddens**

**CAREERS IN WRITING.** This course exposes students from a variety of backgrounds to various careers in writing. (Students need not be English majors.) Students will analyze and create a wide variety of professional texts ranging from technical, business, and governmental documents to medical, community-based, and web-based documents.

**Writ 3120/01                      T 5:00pm-10:45pm                      EB 235                      Grooms**

**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.

<b>Writ 3140/02</b>	<b>ONLINE</b>	<b>ONLINE</b>	<b>McGrath</b>
<b>Writ 3140/03</b>	<b>ONLINE</b>	<b>ONLINE</b>	<b>McGrath</b>
<b>Writ 3140/04</b>	<b>ONLINE</b>	<b>ONLINE</b>	<b>Barrier</b>
<b>Writ 3140/05</b>	<b>ONLINE</b>	<b>ONLINE</b>	<b>Connor</b>

**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.