

English Department Course Descriptions - Spring 2020

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: Close Encounters of the Literary Kind

Section A: TU 2:30—Shirley Tung

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. The literary critic Edward Said defines education in the Humanities as “a sustained encounter with the actualities of reading and interpretation.” This course asks students to question what it means to be a reader encountering a text. What kind of expectations do we carry? How do texts reinforce or subvert these expectations? And, paraphrasing the Renaissance poet, Ben Jonson, how do we “read [texts] well: that is, to understand”? In this course, we will focus on literary classics continually referenced by popular culture, like the countless adaptations of *Frankenstein* in film, TV, and theater. How are our encounters with texts shaped, for better or worse, by the cultural consciousness? What is it about these texts that make them popular and relevant? How do allusions to other works operate meaningfully within the texts we encounter? In addition, we will consider how encounters are portrayed (in the more traditional sense) in books like *Gulliver's Travels* and *The Tempest* and films such as *Close Encounters of the Third Kind* (1977) and *Arrival* (2016). These works not only chronicle travel to foreign lands and/or contact with the “other,” but also attempt to destabilize the familiar, blurring the boundaries between the natural and supernatural, alien and terrestrial, ancient and modern, moral and immoral, and society and self, thus calling into question what it means to be human. Course requirements: active class participation, weekly online discussion board posts, writing workshop assignments, and three papers.

ENGL 220 Fiction Into Film

Section A: MWF 8:30; Section F: TU 8:05—staff; Section B: MWF 9:30; Section C: MWF 10:30—Cindy Debes; Section D: MWF 12:30—Carol Franko; Section G: TU 2:30—Christina Hauck; Section H: MWF 1:30—Staff

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: “The End is Nigh!”

Section E: MWF 2:30—Mark Crosby

In this class we will read novels and stories from different periods and genres and compare them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. The class will take an ‘apocalyptic’ theme with texts including Philip K. Dick’s “Do Androids Dream of Electric Sheep” (*Blade Runner*), Cormac McCarthy’s *The Road*, and Pierre Boulle’s *Le Planete des singes* (*Planet of the Apes*). Assignments include essays, group presentations 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 251 Introduction to Literature (non-majors)

Section A: MWF 9:30; Section B: MWF 10:30—Chris Nelson; Section C: MWF 11:30—staff; Section D: TU 9:30—Robin Mosher; Section ZA: distance—Cindy Debes

Do books “let you travel without moving your feet,” as a character claims in *The Namesake*? Can words convey the highs and lows of human emotion? Will reading and discussing literature really allow us to see the world through other people’s eyes? This class will answer these questions by analyzing stories, poems, plays, and essays. In the process, we will develop confidence in our ability to read carefully and use language effectively. Assignments may include essays, exams, and creative projects. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section A: MWF 9:30—Roger Friedmann; Section B: TU 9:30—Staff; Section C: TU 1:05; Section D: TU 2:30—Ann Reckling

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

ENGL 270 American Literature: Classic and Contemporary (non-majors)

Section A: TU 11:30; Section B: TU 1:05—Cameron Leader-Picone

This course will include readings in both classic works of American literature and texts published in the last several years. We will discuss some of the major topics of American literature: American identity, work/labor, race and racism, gender, sexuality, rebellion, conformity, nature, and more. In our discussions, we will analyze classic texts and then talk about how recent texts fit within the broader traditions of American literature.

Assignments may include several short writing assignments, quizzes, and exams. ENGL 270 is designed for non-English majors. 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 9:30—Tosha Sampson-Choma

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. 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 12:30—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 Sports and Literature

Section A: TU 9:30—Cameron Leader Picone

This course is designed for those who are interested in thinking more deeply about sports or who are entering careers in sports marketing and management. Students will read, discuss, and respond to a range of sports-related texts, including movies, Young Adult fiction, non-fiction, and literary fiction. Students will explore the ways in which sports focus the public on important issues of race, gender, sexuality, and nationalism. Students will be able to apply their class discussions to contemporary events. Assignments may include creating marketing materials, documents of journalistic writing, and/or analytical responses. Sports & Literature will count for the U.S. Multicultural Overlay and the K-State 8 requirements of Aesthetic Interpretation and Ethical Reasoning and Responsibility. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section A: MWF 8:30—Stacia Gray

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

ENGL 310 is designed to introduce English majors and minors to the conventions of literary study. Intended as a first course in the analysis of form, style, and technique, it provides an introduction to literary terms commonly used in later courses and practice in critical interpretation as well as reading and responding to literary criticism. We will read a wide array of literature from differing periods and genres. Close textual analysis and research that will make up the bulk of the course work. This is a writing intensive course. Active participation is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section B: MWF 11:30—Steffi Dippold

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

Let's crack the system and learn to read and write like an English pro! This class explores key conventions of reading, thinking, and creative concept-making crucial to flourishing as an English undergraduate. If you have a passion for literature, movies, music, and material objects, you will come away from this course with a solid understanding of how story-telling works across various media and historic periods and with a precise vocabulary to address what you discover. We will also have several in-class workshops, in which we practice and share elements of academic writing, such as structure, voice, style, and revision, to learn how to effectively produce critical work that is complex, clear, and relevant. K-State 8 Tag: Aesthetic Interpretation

ENGL 310 Introduction to Literary Studies

Section C: TU 1:05—Christina Hauck

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

A hands-on course for English majors and minors that will teach skills needed in upper-level courses. You will learn to become a better reader and interpreter of fiction, poetry and drama. You will learn how to read, summarize and respond to literary criticism. And you will learn a core set of research skills. Three short essays, one final project, several quizzes and a final examination. Attendance and classroom participation are mandatory. K-State 8 Tag: Aesthetic Interpretation.

ENGL 315 Cultural Studies

Section A: M 3:30—Tanya González

Cultural studies is particularly attentive to societal structures of power, and how those structures of power are mediated by and expressed throughout culture. We ask the questions: How is power mediated through cultural, political and other institutions? How is the self composed within society? Where can resistance be located within hierarchical structures of oppression? How do members of marginal communities claim agency through culture? What does analyzing popular culture help us understand about the structures of power and cultural values of society? Throughout the semester, will focus on a diverse range of objects of analysis, such as television, music, movies, literature, visual art, law, etc. In analyzing these media, we will pay particular attention to identity constructions such as race, gender, and sexuality, as well as structures of power such as capitalism, hegemony and patriarchy, all words and concepts that you will learn to define during the course. We will spend the first part of the semester focusing on developing our "theory toolbox," which we will then use to analyze specific cultural objects, as well as those that will inevitably spark interest throughout the semester. In addition to shorter written assignments, students will take two midterms and produce a final essay or project in this course. K-State 8 Tag: Aesthetic Interpretation.

ENGL 324 Television

Section A: TU 2:30—Tom Sarmiento

Television isn't just mindless entertainment; as a mass cultural form, it offers viewers a shared sense the world we inhabit. However, television programs don't simply reflect reality; rather, they shape our perceptions of reality, producing as well as inspiring challenges to social norms. By learning about the history of television, analyzing its form in relation to but distinct from other visual media, and formulating critical responses to its narrative messages, students in this course will develop a vocabulary and multiple lenses to describe and interpret television. Outside of class, we'll watch a few episodes of a range of shows—from animated series such as *The Simpsons*, *Futurama*, *Family Guy*, and *Steven Universe*; to sci-fi and speculative series such as *Battlestar Galactica*, *Man in the High Castle*, *The Handmaid's Tale*, and *Future Man*; to reality shows such as *The Real World*, *RuPaul's Drag Race*, *Queer Eye*, and *The Great British Bake Off*; to dramas such as *Veronica Mars* and *Law and Order: Special Victims Unit*. We'll also read foundational and critical approaches to television studies. Assignments may include leading class discussion, two exams, and a critical essay on a television program of the student's choosing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: TU 11:30—Michele Janette

In this class, we will do two things at once: the course is an **introduction to film analysis** (including formal principles of film and major critical and theoretical approaches to film studies), and also an **overview of major developments in film** (the history of the medium, distinct genres, and the way that films relate to and

reflect their social context). Lastly, the course will ask you to demonstrate your understandings of films both critically and creatively, as you will write two exams, two short analytical essays, and collaborate in the creation of one short film. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 1:30; Section B: MWF 2:30—Kimball Smith

Someone in the theatre once remarked that the villains get all the best lines. While that's not altogether true, within the corpus of Shakespeare's plays some of the most indelible and memorable characters are also some of the most despicable: characters whose depths of evil are matched only by their complexity and vividness. In this course we'll be looking at the ways in which some of Shakespeare's more notable villains behave within the context of some of the playwright's most compelling plots. This doesn't mean we'll be focusing entirely on unrelieved evil. We'll simply be using these villains as a starting point from which to examine the motivations, personalities, plots, and complexly human aspects of this pre-eminent English playwright's work. In doing so we'll explore the slippery notion of how villains function in the plays, how they drive the action, and how they help illuminate the difficulties of achieving a moral balance in a complicated world. The course will emphasize class discussion. Other req. may include in-class quizzes, two short papers, and two exams. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 8:30—Naomi Wood; Section B: MWF 9:30—staff; Section C: TU 8:05—Anne Phillips

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

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 361 British Survey 1

Section A: TU 3:55—Kara Northway

Art changes the normal rhythms of our lives, according to Kirk Varnedoe, former curator of the Museum of Modern Art. He argues that art makes us breathe or walk faster by connecting us with a sense of the human spirit before our time and by surprising us with its innovations in its own time. My hope is that looking at the human spirit and innovations in medieval, Early Modern, and Restoration texts will change how fast you walk—more specifically, the normal rhythm of your thinking. We will also pay particular attention to the range of literary forms over this broad historical period and the relationships between these texts and their historical contexts. My goals for this class focus on developing our critical reading and writing skills in two specific ways: 1) the ability to look for patterns and disruptions of patterns in the development of British literature, and 2) the ability to pay attention to detail in order to avoid the worst intellectual error, oversimplification. Course requirements: regular attendance, spirited class discussion, short papers, two exams, and a formal essay. 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: TU 11:30—Anne Longmuir

This course offers a survey of poetry, prose, and drama from the British Isles from the late seventeenth century to the present day. We'll read works by a representative selection of authors (including Jonathan Swift, William Wordsworth, Mary Shelley, Christina Rossetti, Virginia Woolf, Phillip Larkin, and Zadie Smith) as we consider the development of literary movements, genres, and styles alongside a cultural and historical context that takes us from Britain's early rise as a global superpower to 2016's Brexit vote. Course requirements: active class participation, quizzes, two papers, and two exams (mid-term and a final). ENGL 362 fulfills three credits of the British Literature overlay and the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 1:30; Section B: MWF 2:30—Steffi Dippold

Looking at texts from the Encounter to the Civil War, this course surveys the multi-voiced and multi-ethnic literatures of early America. We will explore a wide variety of texts: records of travel and exploration, Native trickster tales, material culture, journals of spiritual self-examination, hymn singing, painting, poetry, pamphlets,

diaries, captivity narratives, revolutionary declarations, ballads, short stories, slave narratives and gothic tales. We will also identify when and how a specific stripe of U.S. literature asserted its claim to the term "American." 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—Tim Dayton

This class is a survey of American literature for English and English Education majors, covering the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the US during the historical period we cover. Major assignments: two or three exams and a research paper. ENGL 382 fulfills three credits of the American Literature overlay req. or the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384 Multicultural Children's Literature

Section ZA: distance—Phil Nel

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 — sometimes successfully, though not always successfully. We'll talk about where books excel and where they may come up short. To that end, we'll also read chapters from *Critical Race Theory: An Introduction* and other essays (all of which will either be on Canvas or on-line). We'll also read fiction (novels, picture books, graphic novels) by authors such as Benjamin Alire Saenz, Jacqueline Woodson, Sara Farizan, Noelle Stevenson, and others. ENGL 384 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 388 Asian American Literatures

Section A: TU 9:30—Tom Sarmiento

Asian American literatures disrupt geographic boundaries and linear temporality; they expose *Asia* and *America* as necessary fictions and hold in tension the present, past, and future to propose alternative social intimacies that exceed the limits of History. Through close readings and analysis of a select body of work by US-based writers of Asian descent, this course invites students to explore how Asian American authors and the narratives that they produce call into question the racialized signifiers *Asian* and *American* and why Asian American prose, poetry, and drama not only serve aesthetic ends but historical and political ends as well. Our readings will illumine the intersections of race and ethnicity with gender, sexuality, class, ability, region, nation, empire, and diaspora. Possible texts include Viet Thanh Nguyen's *The Sympathizer*, Celeste Ng's *Everything I Never Told You*, Rakesh Satyal's *Blue Boy*, Ruth Ozeki's *My Year of Meats*, R. Zamora Linmark's *Rolling the R's*, Jessica Hagedorn's *Dogeaters*, and Aimee Suzura's *Souvenir*. Possible assignments include a reading journal, leading class discussion, a midterm exam, and a research essay. ENGL 388 fulfills the Diversity 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: MWF 11:30—Carol Franko

In "Fable and Fantasy" we will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Texts will likely include Robert Jackson Bennett's *City of Stairs*; Hope Mirrlees's *Lud-in-the-Mist*; Tolkien's *The Hobbit*; Daniel José Older's *Shadowshaper*; Tananarive Due's "Ghost Summer," James Thurber's "Thirteen Clocks," and Nnedi Okorafor's *Kabu Kabu*. Students will take quizzes, a midterm, and a final, and will write two essays—one featuring a creative option. K-State 8 Tag: Aesthetic Interpretation.

ENGL 399 Honors Seminar: Dickens and *The Wire*

Section A: TU 9:30—Dan Hoyt

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. Although the novels of Charles Dickens get first billing, this class is mainly a study of American art: the terrific television show "The Wire" and other texts that are considered "Dickensian." We will discuss crime and social class, race and the idea of serialization (What does it do to an audience when you have to wait for a new installment of art instead of binging on Netflix?) Possible "texts" include *Great Expectations*, *Oliver Twist*, *The*

Goldfinch, every episode of *The Wire*, maybe even some *Sopranos*. Students will take a midterm and final, write a 10-plus-page creative essay, take a reading quiz every day, participate in all discussions, and complete a variety of other creative and critical assignments. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: TU 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 L: MWF 12:30; Section M: MWF 1:30—Maia Carlson; Section K: MWF 11:30; Section N: MWF 2:30; Section O: TU 1:05; Section P: TU 2:30; Section Q: TU 3:55—staff. 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, 21st October 2020. 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 B: MWF 9:30; Section E: MWF 11:30; Section F: MWF 12:30; Section N: TU 2:30; Section O: MWF 1:30; Section P: MWF 2:30; Section Q: MWF 1:30; Section S: MWF 9:30; Section G: MWF 1:30; Section ZB: distance—staff; Section C: MWF 10:30; Section D: MWF 11:30—Ania Payne; Section H: TU 8:05; Section I: TU 9:30; Section R: TU 1:05—Danielle Tarner; Section J: TU 11:30; Section K: TU 1:05—Anna Goins; Section L: TU 1:05; Section M: TU 2:30—Robin Mosher; Section ZA: distance—Phillip Marzluf

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

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 420 Micheaux to Moonlight: African American Film

Section A: W 5:30—Katy Karlin

With the blockbuster success of recent films like *Black Panther* and *Get Out*, we may be living in a moment of historic significance for black filmmaking. Yet, African American cinema is as old as American film, dating back to the silent era. In this course, we will chart the progress of black filmmaking and how it reflects our history, including such movements as Blaxploitation and the neo-realist “L.A. Rebellion.” Directors under discussion will include Oscar Micheaux, Gordon Parks, Julie Dash, Charles Burnett, Spike Lee, Barry Jenkins, Ava DuVernay, and Jordan Peele. Students will be responsible for watching films outside of class. Assignments may include two short papers, regular quizzes, a midterm, a final, and class discussion. This section of ENGL 420 fulfills the diversity overlay req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 435 Linguistics for Teachers

Section A: TU 8:05—Staff

This course will acquaint prospective teachers of secondary English with the history, structure, and use of the English language. We will discuss the nature of language, as well as how it is acquired, both as a first and a second language; how and why language changes, and how the English language in particular has changed (and continues to change today); why different varieties of (mostly American) English have developed, and why they

continue to be used; how language and culture are related; and how linguistics can be used as a pedagogical and diagnostic tool in the classroom. This is not a methods course, but it will give you a considerable amount of information regarding how the scientific study of language can be brought to bear in the English classroom. Four tests, one paper, one project, and participation in discussion boards. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

ENGL 450 Youth and Age in Literature: Innocence & Experience

Section A: TU 9:30—Deborah Murray

This semester ENGL 450 will focus on the literature of aging, from childhood and adolescence to middle age and elderhood. Some of the world's greatest literature focuses on the joys and sorrows we face across the lifespan. Writers we'll read include Edward Albee, Eudora Welty, Alice Walker, and others. We'll read and discuss plays, poetry, and fiction that addresses issues related to aging, including intergenerational conflicts and life transitions. Assignments include two projects, a midterm, and a final. ENGL 450 fulfills the American literature overlay req. or the post-1800 overlay req. for English majors. It also can serve as the elective course within the Children's and Adolescent Literature English minor. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 1:05—Deborah Murray

Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of "flow." We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings. Students will also be expected to attend lectures and/or performances on the KState campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will do an informal presentation at the end of the semester. The instructor will help you to choose your topic and design your project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 12:30; Section B: MWF 1:30—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: MWF 10:30; Section B: MWF 11:30—Traci Brimhall

Be not afraid! Poetry shouldn't be intimidating and writing it is pretty fun. In this introductory course 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 by workshopping 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 9:30—Ania Payne

In this class, you will become a better writer, reader, and critic of creative nonfiction: fact-based prose that utilizes the tools of fiction: voice, characterization, scene, etc. You will write at least two essays, 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 nonfiction. Be prepared to write frequently, to tap into both the facts of the world and your imagination, and to explore the essay form. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 470 The Bible

Section A: TU 9:30—Anna Goins

This course examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it is not taught from a religious perspective; the approach is literary, cultural, and historical. It is open to people of all faiths or no faith. No previous knowledge of the Bible, Judaism, and Christianity is expected. There are no textbooks for this course. Instead, we will use open-access resources available through Canvas/KSOL and Hale Library. Your work for the class will include active class participation, group projects, and a combination of written exams and essays. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 490 Development of the English Language

Section A: TU 11:30—Wendy Matlock

This course traces over 1500 years of the English language—from its earliest documented state to its current status as a global language. We will consider where English comes from and how it's related to other world languages, gain understanding of how Viking invasions and the printing press affected English grammar and spelling, and appreciate how English has been influenced by the forces both inside and outside the language. We will conclude by considering the dialects of American English, the emergence of English as a global language, and the influence of changing technologies. Students will complete regular homework exercises, take two exams, 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 9:30—Stacia Gray

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: Human Diversity within the U.S., Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: TU 1:05—Han Yu; Section B: TU 11:30—Danielle Tarnier; Section C: MWF 9:30—Maia Carlson; Section ZA: distance—staff

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

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 545 Literature for Adolescents

Section A: TU 9:30—Anuja Madan

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 (including books that are often taught across Kansas). 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 Myers' *Monster* and Anderson's *Speak*, as well as more recent additions to the YA canon, including *The Hate U Give* and *Aristotle and Dante Discover the Secrets of the Universe*. Requirements: quizzes, two papers/projects, one midterm exam, and a final. This class is required for Secondary Education/English majors, but others are most welcome to enroll. Assessment will be based on class participation, discussion posts, oral presentation, papers, a midterm exam and final exam. ENGL 545 fulfills three hours of the American literature overlay req. and/or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 580 World Literature

Section A: TU 1:05—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, oral presentation, papers, a midterm exam and final exam. 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 604 Advanced Writing for Campus-Wide Graduate Students

Section A: U 3:55—Cydney Alexis

This advanced writing course is for cross-campus/cross-discipline graduate students at both the M.A. and Ph.D. levels who wish to work on their academic writing and improve their awareness of academic writing conventions. Class writing projects will be students' program writing projects; those working on theses and dissertations will produce writing towards those projects. Those not at the project stage will complete assignments required by their coursework or field. As reading is critical to developing writing skill, we will rigorously read academic texts in a variety of disciplines. In addition, participants will read advanced writing texts such as *Style: Ten Lessons in Clarity and Grace* and *How to Write a Lot*. Participants will learn about writing hygiene, steps towards producing successful Master's and doctoral writing projects, and academic writing conventions. K-State professors in a diverse set of fields will present to the class on writing and publishing in their disciplines and will share samples of their work. Participants will share writing with their peers, the course professor, and the Writing Center. Participants should expect, then, to rigorously read, write, and collaborate.

ENGL 635 *Downton Abbey* in Context

Section A: T 7:05—Karin Westman

Why has the television series *Downton Abbey* (2010-2015) been so successful? We'll try to answer this question by considering a variety of related issues, including genre, narrative form, audience, marketing, gender, and fan culture as we read and view a wide range of texts. We'll begin with literary antecedents such as Austen's *Pride and Prejudice*, Forster's *Howards End*, Barker's *Regeneration*, Waugh's *Brideshead Revisited*, Ishiguro's *Remains of the Day*, and Heyer's *Frederica*. We'll next turn to the influence of heritage film and other television series, including the iconic adaptation of *Pride and Prejudice* (A&E, 1995) and the series *Upstairs, Downstairs* (1971-1975). We'll conclude by looking into the fan response to *Downton Abbey* and its appearance in popular culture, both in print and online, as well as the popular fascination with re-living that period of British history (the reality television show *Manor House*, the fashion of Ralph Lauren). Throughout, we'll be considering the relationship between the historical setting for the series (England from 1912 into the 1920s) and the transformation of that history into art. Our over-arching goal will be to map the complex intersection of literary and cultural concerns that both create and perpetuate this popular and award-winning series. 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 longer paper (7-8 pages in length) which analyzes *Downton Abbey* through the lens of historical research about a person, place, or cultural reference mentioned in the series. A final exam completes the requirements. ENGL 635 fulfills the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 645 Nineteenth-Century American Literature and Culture

Section A: MWF 10:30—Greg Eiselein

At the heart of this course are the events and movements that changed and shaped the course of U.S. history and culture: the aftermath of the American Revolution, Transcendentalism, Indian removal, slavery and abolitionism, the Civil War and its aftermath, immigration, lynching and Jim Crow, Pragmatism, women's rights, imperialism, and much more. We will examine the ways literature was a part of the culture, the ways literature represented culture, and the ways literature made, shaped, or re-shaped the nineteenth century. We will examine popular culture, artistic and literary movements, as well as the diverse ethnic literatures and cultures that made up what I meant to be "American." The authors to be studied include Ralph Waldo Emerson, Edgar Allan Poe, Frederick Douglass, Herman Melville, Harriet Beecher Stowe, Yellow Bird (John Rollin Ridge), Walt Whitman, Emily Dickinson, Harriet Jacobs, Louisa May Alcott, Emma Lazarus, Mark Twain, William James. Course requirements include two examinations, two papers, and some shorter writing assignments. ENGL 645 fulfills the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives

ENGL 660 Anonymous: Studies in a Major Author

Section A: TU 2:30—Wendy Matlock

In "What Is an Author?" Michel Foucault posits that "an anonymous text . . . probably has a writer—but not an author." Virginia Woolf speculates, "I would venture to guess that Anon, who wrote so many poems without singing them, was often a woman." In this class we will read anonymous works from before and after the print revolution to interrogate Foucault's ideas about the "author-function." We will also consider the gendering of the author in works like *Beowulf*, *The Owl and the Nightingale*, *Sir Gawain and the Green Knight*, *The Assembly of Ladies*, early modern lyrics and broadsides, *The Federalist Papers*, *Frankenstein*, and *Primary Colors*. ENGL 660 fulfills the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing/ Fiction

Section A: TU 1:05-2:20—Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 21st October 2020. In this class we will build upon the basics covered in the introductory creative writing class, emphasizing narrative voice, language, and development of character. Students will hone their critical skills by reading stories written by their classmates as well as fiction by established contemporary authors. Students will generate and substantively revise 30 pages of original fiction. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 663 Advanced Creative Writing/ Poetry

Section A: MWF 9:30—Traci Brimhall

Permission obtained from English Department, ECS 108, beginning Monday, 21st October 2020.

This class is for students who have strong sense of the fundamental craft of poetry who want to expand and enrich their writing skills. We will read, examine, and write about several collections of contemporary poetry; create a portfolio of poems influenced by those collections; workshop new poems generated by a variety of writing assignments; and revise poems based on feedback received during workshop. Students are expected to attend and bring their creativity, insights, and enthusiasm to every class. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 680 American Literature and World War I

Section ZA: distance—Tim Dayton

A little over one hundred years ago, the United States was involved in a war that seemed both to fulfill and to contradict the nation's vision of itself. The First World War promised to fulfill conceptions of the US as the "redeemer nation," leading the peoples of the Old World into a new, democratic future; it also contradicted traditional American reluctance to become entangled in the affairs of Europe. This course will investigate the relationship between the war—the central historical event of the 20th century—and representations of this event in a variety of cultural forms (novels, poems, editorials, posters, etc.). We will focus particularly on two things: 1) the relationship between the war in its broad economic and geo-political significance and the imaginary versions of the war presented in the culture, and 2) literary history, both the significance of the war for American literary history and the possibility of conducting primary literary historical research on this topic. There will be some secondary reading focused on the basic facts of American involvement in the war. Primary reading will include poetry, fiction, and non-fiction by a wide range of writers: John Dos Passos, Ernest Hemingway, Ezra Pound, E.E. Cummings, Henry van Dyke, Katharine Lee Bates, Willa Cather, Edith Wharton, Mary Marcy, Randolph Bourne, Walter Lippmann, and John Dewey, among others. Req.: midterm, final, and a substantial research paper or digital humanities project. ENGL 680 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation.

ENGL 695 The History of the Book

Section A: U 7:05—Kara Northway

If you're reading this, you probably love books, but how well do you *know* books as objects? This course will cover the history of the book and its development from papyrus scrolls and the codex to ebooks. Along the way, the class will engage with topics such as historical access to authorship/literacy; the materials and technologies of the book (including inks and paper, bindings); book formats, designs, and typographies; book production (including editing, manuscript publication, the invention of movable type, the hand press, machine presses, bookselling/marketing, illustrations/images/decorations, and Kindles); reception (including reading, censorship, and collecting); and the future of the book as an influential technology. This will be a hands-on class. Naturally, one of the assignments will be to make a book; in addition, course requirements will consist of an editing project, a presentation, a research paper, class discussion, and several short exercises. ENGL 695 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: "A Thing of Beauty is a joy forever" (undergraduates only)

Section A: MWF 12:30—Mark Crosby

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

This course is intended only for undergraduate English majors who have completed 24 hours in the major. For many of us, the word "romantic" may evoke feelings of affection, love, or sentimentality. Yet, "Romantic" with a capital R has a much broader range of meanings, covering seismic convulsions in western culture during the period 1780-1832. This was a time of violent and inclusive changes, an age of revolutions and transformations that proved the wellspring for some of the greatest poets in the English language. This capstone seminar will dive deeply into the works of these male and female poets, from radical Blake to metaphysical Coleridge, Lord George Byron, a.k.a. "Mad, bad, and dangerous to know," to the sentiment of Felicia Heymans. This was an age when poets proclaimed themselves as the "unacknowledged legislators of the world," and poetry as "evanescent visitations of thought and feeling." While the British Romantic period is relatively short compared to other literary periods of study, it is immensely complex and highly diverse. Alas, a single semester is insufficient to explore some of the complexities of the period, but there is an expected minimum amount of reading that offers a taste of key Romantic poetry. I will also encourage you to follow your instincts and interests throughout our Romantic odyssey. English 698 fulfills three credits of either the pre-1800 or the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Film Adaptations of Children's Classics (undergraduates only)

Section B: TU 11:30—Anne Phillips

Obtain permission from the English Department, ECS 108. This course is intended only for undergraduate English majors who have completed 24 hours in the major. Students will study children's literature that has been adapted to film (with some brief attention to television, multimedia, and game adaptations, as well). We will read the source texts; in addition, we may view multiple film versions of works. We will read excerpts of Linda Hutcheon's *A Theory of Adaptation*, and scholarship on individual films as well. The focus of the course will be on adaptation rather than film *per se*. Possible works we will study include de Beaumont's "Beauty and the Beast" with Cocteau's *La Belle et la Bete* (1946) and scenes from Disney's animated and live-action versions; short films based on Lobel's *Frog and Toad* and Minarik's *Little Bear*; Dick King-Smith's *Babe the Sheep-Pig* and the 1995 film *Babe*; and Brian Selznick's *The Invention of Hugo Cabret* (2007) along with the 2011 Scorsese film. Students will be responsible for screening films on their own time. Assignments may include quizzes, midterm and final exercises, a creative project, and a research paper as well as professional development components. This course fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 725 African American Children's Literature

Section A: MWF 12:30—Phil Nel

Examining children's literature from the nineteenth through twenty-first centuries, the course asks: How do we define African American Children's Literature? On what is the African American-ness predicated? (The author's cultural background? Specific literary or cultural traditions within the text? If the "-ness" depends on the book representing "the Black experience," how might we define that experience?) How does the publishing industry shape the field of African American Children's Literature? (Why so much realism and historical fiction and so little fantasy, science fiction, and graphic novels?) Finally, how has African American children's literature developed? In 1932, Langston Hughes wrote that overcoming a "racial inferiority complex" was "one of the greatest tasks of the teachers" of black children; in 1965, Nancy Larrick lamented "the All-White World of Children's Books"; in 2014, Ellen Oh, Malinda Lo, and Aisha Saeed launched the We Need Diverse Books campaign. Where is African American children's literature now, and where is it going? ENGL 725 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors.

ENGL 745: Welcome to the Apocalypse

Section A: U 3:55—Lisa Tatonetti

This course looks across U.S. and Canadian literature, with an emphasis on multiethnic and queer literature and film, to consider what it means to write, theorize, and live the apocalypse. 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 (the Kaw removal from Kansas, for example)—and also imaginatively—analyzing post-apocalyptic sci-fi/fantasy novels and films. Along the way we'll examine the state of our world(s), asking what is utopia? What is dystopia? Why do we write, film, and imagine these worlds and how can we understand them as sites of cultural and political meaning? We will think, talk, and write together a LOT, so engaged participation is a must. Texts likely include Diane Glancy's *Pushing the Bear*, Cormac McCarthy's *The Road*, Octavia Butler's *The Parable of the Sower*, Cherie Dimaline's *The Marrow Thieves*, and short fiction by Ursula LeGuin, Stephen Graham Jones, and Nalo Hopkinson. If we can fit it in, we'll watch *Blade Runner*, some *Twilight Zone* eps, and a series of Indigenous Sci-Fi shorts like Nanobah Becker's *The 6th World* and Danis Goulet's kick-ass *Wakening*. Engaged participation is a must! ENGL 745 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 753: Language, Power, and the Politics of Exclusion: Theories of Composition and Rhetoric

Section A: T 3:55—Abby Knoblauch

In 1974, the Executive Committee of the *Conference on College Composition and Communication* adopted the "Students' Right to Their Own Language," resolution (SRTOL) which states that students should be allowed to write and speak in their home varieties of English. Forty-six years later, the (often spirited) conversation over linguistic diversity and equality in academia continues. SRTOL will serve as the touchstone for this course as we explore the relationship between language, power, and exclusion in the writing classroom. We'll examine how composition theorists and practitioners create, respond to, expand, reinforce, and/or challenge more traditional notions of language and power, especially at the intersections of race, gender, geography, ethnicity, class, able-bodiedness, and sexuality. We'll engage histories, theories, and practices in the field that will help us

contextualize the long, and often carefully coded, beliefs about “proper” language use in the classroom and in the larger public realm. This course will be particularly useful for students in Composition and Rhetoric, but also for anyone interested in the relationship between language and power, the role of writing in the university, and the politics of education, as well as for all current and future writing teachers.

ENGL 759: Technical Communication

Section A: W 5:30—Han Yu

An advanced introduction to the broad field of technical communication, ENGL 759 is designed to meet the diverse needs of students who are interested in technical communication theories and practices. Students will read scholarly work in the field, write academic essays that engage with conversations in the field, learn about select technical communication genres, and practice some of these genres through student-driven client projects.

ENGL 765 CW Workshop: Creative Nonfiction

Section A: TU 1:05—Elizabeth Dodd

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.

This writing workshop offers advanced practice and discussion of literary nonfiction. Together we will read a collection of Best American Essays, work by the visiting writer in our genre, some other selections made available electronically, and student writing. Course requirements will include 3 essays, written and oral peer critiques, and (for graduate students) a written review of a nonfiction book published in the last 10 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission.

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 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—Phillip Marzluf, Anna Goins, Abby Knoblauch, 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: Avant-Garde Asian American Fiction (graduate students only)

Section A: TU 9:30—Michele Janette

This class will explore Asian American fiction that, in the words of one critic, is “deeply weird.” We will look at writers who are deliberately disrupting the novel form, and connecting their formal experiments to the writers’ authorial position as Asian Americans in the US cultural landscape. Literary works will include: Maxine Hong Kingston’s “fakebook:” (*Tripmaster Monkey*); Theresa Hak Kyung Cha’s multi-modal *Dictee*; Dao Strom’s book of essays/poetry/art, *We Were Meant to be a Gentle People*; Lily Hoang’s *Parabola, Changing, Evolutionary Revolution*, and *Bestiary*; Jenny Boully’s *The Body, The Book of Beginnings and Endings, One Love Affair*, and *Not Merely Because of What was Stalking Toward Them*, and Tao Lin’s *Eeeee Eee Eeee, Trip*, and *Bed*. In addition to readings of the literature itself, we will explore theoretical works that intersect with this literature, including Timothy Yu’s *Race and the Avant-Garde: Experimental and Asian American Poetry since 1965*, Rocio Davis and Sue-Im Lee’s *Literary Gestures: The Aesthetic in Asian American Writing*, Viet Nguyen’s *Race and Resistance*, Erica Lee’s *The Making of Asian America*, Trinh Minh Ha’s *Woman, Native, Other*, Dorothy Wang’s *Thinking Its Presence: Form, Race, and Subjectivity in Contemporary Asian American Poetry*, and Josephine Lee’s *Performing Asian America: Race and Ethnicity on the Contemporary Stage*. While these theories relate to the literature we are reading, there is currently almost no published scholarship on Asian American experimental fiction per se; so this course will thus itself be on the front guard of thinking about this exciting topic. Students will write frequent short responses to the reading and two longer engagements (perhaps traditional papers, perhaps something more experimental...).

English 825 Seminar: The Art of Life Writing: From Autobiography to Instagram (graduate students only)

Section B: TU 11:30—Shirley Tung

A recent trending hashtag entitled “Instagram vs. reality” provides a humorous send-up of the unachievable ideals posted on social media, self-deprecatingly pulling back the curtain to reveal the gaps between reality and its idealized depiction. Rife with narrative reconstruction, omission, and exaggeration, this meme demonstrates the wide gulf between lived experience and the narration of it, implying that the process of writing the self is inherently intertwined with the genre of fiction. This course will trace the 21st-century phenomenon of social media curation to its 18th-century literary and philosophical antecedents. We will explore the capacious genre of “life writing” in the 18th century, which not only included (at times, illicitly) published private letters and diaries, but also, outlandish travel narratives and salacious fictional memoirs about courtesans and convicted criminals meant to pique the morbid curiosity of its readers. By examining the philosophical concerns regarding selfhood, identity, character, and public vs. private conduct, we will discover how 18th-century life writing informs the construction and public performance of the self in our current digital age. As part of our study, students will be encouraged to interrogate the process of telling stories about themselves: if the act of storytelling turns fact into fiction, how can we ever represent who we truly are? Is the self, then, just an assemblage of complex fictions? Course requirements: active class participation, weekly online discussion board posts, a 10-minute conference paper, a group presentation, and a final project with the option to submit a research paper, digital humanities project, or a creative writing piece.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir

[10/23/19]