

English Department Course Descriptions (Updated 8/9/2021) -- Fall 2021
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment—Stacia Gray 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: “Special Deliveries: Representations of Writing/Letterwriting in Lit. and Film”

Section A: MWF 1:30—Kara Northway

Modality: 100% online; 70% synchronous, 30% asynchronous.

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

ENGL 220 Fiction Into Film

Section A: MWF 8:30—Melissa Wanklyn; Section E: MWF 12:30—Mariya Vaughan (obtain permission for section E via kstatefirst@k-state.edu); Section H: MWF 1:30; Section I: MWF 2:30—Shirley Tung; Section J: TU 11:30-12:45—Carol Franko; Section L: TU 2:30-3:45—Deborah Murray.

Modality: In person.

Sect. ZA: Distance—Cindy Debes (10/18 – 12/17)

Modality: 100% online; 100% asynchronous

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. ENGL 220 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement, and it counts for the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction Into Film

Sect. B: MWF 9:30 (First-Year Seminar); Section C: MWF 10:30—Tom Sarmiento

Modality: In person.

To request permission to enroll in Section B, a CAT Community, contact <kstatefirst@k-state.edu>.

How does the audiovisual medium of film uniquely capture the spirit of print-based fiction? Why is Hollywood constantly adapting short stories and novels instead of creating so-called original movies? And does it matter whose stories are told and represented in mainstream media? Find out the answers to these questions and more by enrolling in this general-education, introductory course to literary and film studies! Engaging an array of primary sources—sci-fi, fantasy, coming-of-age, gothic horror, and rom-com—you’ll learn how to close read and analyze literary texts and to identify different literary and cinematic techniques that translate words on the page into images on the screen. The question, “What does it mean to be human?” will unify our analysis of gender, sexuality, race, class, and nation present throughout these stories. Likely texts include “Story of Your Life” (*Arrival*), *A Wrinkle in Time*, *Simon vs. the Homo Sapiens Agenda* (*Love, Simon*), “The Legend of Sleepy Hollow” (*Sleepy Hollow*), and *Crazy Rich Asians*. Assignments may include posting on weekly discussion boards, creating a storyboard, drafting a screenplay adaptation, filming a video essay, and producing a short fiction-into-film adaptation. Students will view films for the course outside of class. ENGL 220 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement, and it counts for the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 224 Television as Literature

Section A: Distance—Cydney Alexis

Modality: 100% online; 100% asynchronous.

Ever wonder what makes a television show tick? Do actors improvise or are they following scripts? Why does one sitcom make you laugh, while another doesn't? Are pilots the most important episodes of any series? English 224 introduces students to the story parts and terminology of a wide variety of television shows, both old and new, expanding your perception and grasp of the literary and structural components found on the small screen. ENGL 224 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement. K- State 8 Tag: Aesthetic Interpretation.

ENGL 227 Video Games as Literature

Section A: MWF 10:30—Dan Hoyt

Modality: In person.

This class aims to help right a great popular wrong: the idea that video games are not works of art. Through this class, we will examine — and, yes, play (you get to play video games for this class!) — a variety of narrative-driven video games and discuss their elements of storyness, of theme and motif, of characterization, of setting, of plot, etc. We'll read some narrative and game theory. We'll read some works about and inspired by video games. We'll do some creative projects. We'll even read a Choose Your Adventure Novel: moreover, we might write one. In short, this class will entail a great deal of work. Much of it will be darn fun. Students will complete three exams, take daily reading/playing quizzes, complete a variety of short writing assignments, and participate in discussion each day. Possible games/texts include *Ulysses and the Golden Fleece*, *What Remains of Edith Finch*, and *Return of the Obra Dinn*. K- State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Section ZA: Distance—Cindy Debes (8/23 – 10/15)

Modality: 100% online; 100% asynchronous.

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 to write effectively. Assignments may include essays, exams, and creative projects. Participation in class discussion is required. ENGL 251 fulfills the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 270 American Literature (non-majors)

Section A: MWF 9:30—Roger Friedmann

Modality: In person.

In this section of American Literature, we will read a novel, some stories, some poems, and even a play, all written after the Civil War up to the present. We may even watch a film adaptation of a work or two. Some of the important authors we will study include Mark Twain, Henry James, Kate Chopin, Edith Wharton, Willa Cather, Robert Frost, Ernest Hemingway, William Faulkner, Richard Wright, Arthur Miller, Flannery O'Connor, Alice Walker, and Raymond Carver. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. K State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 9:30—Greg Eiselein

Modality: In person.

This section of ENGL 287 is a First-Year Seminar. Obtain permission via skstatefirst@k-state.edu.

This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus will be books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers. The reading for this course will have a special emphasis on families in the masterpieces of world literature. We will read Genesis, *Medea*, *King Lear*, *Frankenstein*, *Little Women*, *Song of Solomon*, *Persepolis*, and *The Marrow Thieves*. The work for the course includes three papers, three examinations, and active class participation. Enrollment is open to first-year students only. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

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

Section A: TU 9:30-10:45—Traci Brimhall

Modality: In person.

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. Each life has a story. Though experiences can differ widely, everyone experiences things that they share in common with others—birth, childhood, adulthood, aging and death. In this class we will read various forms of nonfiction—such as essays, diaries, comics, cookbooks, and memoirs—that detail these common human experiences. What challenges are met at each stage of life and how are they overcome? How do these events give meaning to someone's life? What stories do people decide to tell about their lives and what form do they give those narratives? In this course we will find out and write our own life story. ENGL 295 will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation

ENGL 297 Honors Introduction to the Humanities

Section A: TU 9:30-10:45—Mark Crosby

Modality: In person.

This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. To request permission to enroll, contact the Honors Program at <ksuhonors.k-state.edu>. A discussion-survey of some seminal works in the Western literary, philosophical, and cultural traditions. In this course, you'll read some of the key works that helped shape the modern world; exposure to these works will help us address the big questions about our species, such as what is the role of destiny? What is the meaning of freedom? What is the value of an individual person and what constitutes a good life? In this class you'll read perhaps more than you would in most Humanities classes. But wrestling with Homer, Plato, Dante, Shakespeare, Descartes, Goethe, and Tolstoy is fundamental to gaining a well-rounded liberal education and a valuable intellectual challenge. In addition to meeting Honors requirements, ENGL 297 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. It cross-lists as HIST 297, MLANG 297, or PHIL 297. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310 Introduction to Literary Studies

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

Modality: In person.

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. In this class, we will learn and practice many of the tools of literary criticism and apply them to works from the main genres of literature. We will practice and hone close reading skills in relation especially to figurative language, inter-textual comparison, diction choice, and historical context. Readings will likely include short lyric poems, excerpts from Dante's epic poem *Inferno*, Toni Morrison's *Beloved*, experimental fiction by Lily Hoang, and short stories by Charles Chesnutt. We will also learn to read and engage professional literary criticism. One of the joys of English 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes regular short assignments and 4-5 longer papers. ENGL 310 will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section C: MWF 11:30—Anuja Madan

Modality: In person.

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. This course is aimed at English majors and minors. It serves as an introduction to the analysis of form and technique of a broad range of literature. In this course we will practice close reading of texts and discuss literary terms commonly used in other English courses. We will read a variety of literary genres: poetry, plays, novels and short stories. We will also develop tools for reading and responding effectively to literary criticism. This is a reading- and writing-intensive course: active participation is a must. Requirements include weekly discussion posts, quizzes, class participation, literary analysis papers and exams. ENGL 310 will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: MWF 11:30—Michele Janette

Modality: In person.

What 1920's film inspired the architecture in Ridley Scott's *Bladerunner*? Was there Asian American cinema before *Crazy Rich Asians*? Which director developed his film aesthetic around the belief that "Nothing in the world can be compared to the human face. It is a land one can never be tired of exploring"? In this class, you will find answers to these questions and more! This 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). You will demonstrate your understanding 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. ENGL 335 counts towards the post-1800 historical overlay and fulfills three credits of the Film Certificate. It also will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 12:30—Kara Northway

Modality: 100% online; 70% synchronous, 30% asynchronous.

This course will introduce students to Shakespeare's plays and their major themes. We will proceed by genre, reading two each of the comedies, histories, tragedies, and romances. As we read, we will attempt to make connections among the works and their historical contexts and among the various works themselves. As a springboard into the plays, we will also engage with Shakespeare criticism. Requirements: class discussion, short response papers, two critical essays, a research project, and a comprehensive exam. ENGL 350 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 350 Shakespeare

Section B: Distance—Kim Smith

Modality: 100% online; 100% asynchronous.

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. English 350 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 10:30; Section B: MWF 11:30—Allison Kuehne.

Modality: 100% online; 70% synchronous, 30% asynchronous.

Section ZA: Distance—Katie Cline

Modality: 100% online; 100% asynchronous

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. Literature for Children introduces key texts of children's literature in units on genres such as picture books, folk and fairy tales, poetry, fantasy, realism, and others. Requirements may include participation and quizzes, paper/projects, exams, and final exams. 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. ENGL 355 fulfills the Literary/Rhetorical Arts requirement. It satisfies a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: MWF 2:30—Kara Northway

Modality: 100% online; 70% synchronous, 30% asynchronous.

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. and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section B: TU 9:30-10:45—Christina Hauck

Modality: 100% online; 50% synchronous, 50% asynchronous

This course offers a survey of anglophone poetry, prose, and drama by authors from the British Isles and beyond. We'll read a representative selection of literature from the late seventeenth century to the present day, exploring the development of literary movements, genres, and styles. We'll also situate our readings within their cultural and historical context, as we move from rebellion and revolution through the rise and fall of the British empire to Brexit and coronavirus. As we do so, we'll consider how literature responds intellectually, imaginatively, and emotionally to its contemporary context--and how it can help us understand our own place in history. ENGL 362 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 11:30-12:45—Lisa Tatonetti

Modality: 100% online; 30% synchronous, 70% asynchronous.

First, this is one of my favorite classes to teach. Based on past response, you will LOVE the readings and have a great time talking about them. U.S. literature played a key role in the intentional construction of an "American" identity and we meditate on that fact as we read a collection of awesome short stories and poetry. In the process, we'll consider the historical themes, literary movements, and authors in U.S. literature from 1865 to the present. Our study of literature will be a study of the varied and fascinating histories that collide on Turtle Island. Throughout the term, then, we'll ask, how is the "American" constructed in U.S. literature? Who is perceived as/allowed to be a U.S. citizen? How do the original inhabitants of this land relate to this settler concept? Would a slave or ex-slave (sometimes called "arrivants" to distinguish them from Indigenous inhabitants and settlers) be part of such a construct? Would other immigrants? How do people of color, women, trans folks, queer folks, and/or the poor fit into an ideal that was originally constructed for land-owning heterosexual white men? Basically, we cover a lot of ground and have fun doing it. ENGL 382 fulfills three hours of the post-1800 overlay req. for English majors and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384 Multicultural Children's Literature

Section A: TU 9:30—Naomi Wood

Modality: 100% online; 50% synchronous, 50% asynchronous.

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

ENGL 387 American Indian Literatures

Section A: TU 9:30-10:45—Lisa Tatonetti

Modality: In person.

American Indian Literatures is a survey course of American Indian literatures in English. However that description does not begin to convey the sheer awesomeness of this course. We'll read about the literatures, histories, and cultures of the folks whose land we all stand on. We'll read about resistance, cultural regeneration, and beauty. We'll read about accommodation, assimilation, and activism. No background necessary, just a passion to learn and engage with the best literature in the contemporary canon. Texts will include poetry, fiction, memoir, film, and novels. Authors will include William Apess, Luther Standing Bear, Vine Deloria, Jr., Louise Erdrich, N. Scott Momaday, Simon Ortiz, Tommy Pico, Leslie Silko, and Luci Tapahonso, to name just a few. Requirements include reading quizzes, short papers, a presentation, and a desire to expand your understanding of this place we now call America. Email Dr. Lisa Tatonetti tatonett@ksu.edu with questions. **PS—Future teachers, this course is calling your name.** ENGL 387 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. and the

Literary/Rhetorical Arts req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: TU 1:05-2:20—Carol Franko

Modality: In person.

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 include Susan Cooper’s *The Dark is Rising*, Nnedi Okorafor’s *Akata Witch*, Robert Jackson Bennett’s *City of Stairs*, Tananarive Due’s “Ghost Summer,” and selections from J.R.R. Tolkien’s *Tales from the Perilous Realms*. Student work includes message board discussions, an open-book midterm, and a final project that includes an optional creative component (a story, picture, or song). ENGL 390 fulfills the Literary/Rhetorical Arts req. It meets requirements for the English minor in Children’s and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 395 Youth and Power in the Modern Western World

Section ZA: Distance—Anna Goins (begins October 18th and runs through December 17th)

Modality: 100% online; 100% asynchronous.

This class is the place for exploring big questions and ideas, and you’re invited! Together we will start our journey with *The Sorrows of Young Werther*, a classic 18th century short novel, and end with a contemporary documentary, with stops in film/opera, poetry, art, and podcasts along the way. We will use this variety of texts to discuss topics such as: how have young people sought to define themselves in the modern world? Who have been the cultural leaders and what sort of political power do we give them? Along with your active participation in class, you can anticipate brief responses and exams, and a final project. ENGL 395 can satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements and serve as a Primary Texts course. It meets requirements for the English minor in Children’s and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: MWF 10:30—Abby Knoblauch

Modality: In person.

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 look closely at how they learned to write, how they structure their own prose, and the impact of their writing processes on their writing and thinking. Students will read regularly and will write four 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 8:05-9:20; Section G: TU 9:30-10:45—Marcella Reekie; Section I: MWF 9:30—Krista Danielson; Section K: MWF 12:30; Section ZA: Distance—Kat Goetting; Section L: TU 1:05-2:20; Section M: TU 2:30-3:45—Maia Carlson.

Modality: In person.

Section H: TU 11:30-12:45—Marcella Reekie

Modality: 100% online; 100% asynchronous.

Section J reserved for current seniors only. Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. 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 C: MWF 9:30; Section F: MWF 11:30; Section G: MWF 12:30-- Katie Cline; Section D: MWF 10:30--Maia Carlson; Section E: MWF 11:30; Section H: MWF 1:30—Heather Varnadore.

Modality: In person.

Section A: MWF 8:30; Section B: MWF 9:30—Anna Goins

Modality: Blended/hybrid; 70% synchronous, 30% asynchronous; in person driver.

Section Q: TU 9:30; Section R: TU 11:30—Danielle Turner
Modality: Blended/hybrid; 70% synchronous, 30% asynchronous; online driver.

Section K: TU 9:30-10:45; Section L: TU 11:30-12:45—Ania Payne
Modality: Blended/hybrid; 50% synchronous, 50% asynchronous; online driver.

Section I: Distance—Cydney Alexis; Section J: Distance—Ryan Ellis; Section M: Distance—Jacque Boucher;
Section P: Distance—Abby Knoblauch; Section S: Distance—Cydney Alexis; Section ZA: Distance; Section ZB:
Distance—Susanna Millsap.
Modality: 100% online; 100% asynchronous.

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. 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 African American Cinema

Section A: T 3:55-6:45—Katy Karlin
Modality: In person.

Trailer: <https://youtu.be/-2ctYCMfPQc>

Black Americans have been making movies as long as there have been movies. In this class, we will study some of the early pioneers, like Oscar Micheaux, as well as some of the recent successes of directors including Ava DuVernay, Barry Jenkins, and Jordan Peele. In conjunction with the Beach Museum's exhibition on Gordon Parks, this course will pay special attention to the Kansas-born director, and students will have a chance to work with archival material connected to Parks's groundbreaking movie, *The Learning Tree*. This section of 420 counts for the Film Certificate and may be used to fulfill the Fine Arts requirement or the Literary/Rhetorical Arts req; it also fulfills three hours of the post-1800 overlay req. for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 1:05-2:20—Danielle Turner

Modality: Hybrid/blended; 70% synchronous, 30% asynchronous; in person driver.

Are you interested in learning how creativity applies to your professional and personal life? Together we will explore the creative process across different fields including: visual arts, literary arts, performing arts, business, science, industry, and education. This course will introduce you to the theory and practice of creativity as you learn about the struggles and rewards of living the creative life. You will conduct in-depth self-exploration through readings, discussion board posts, writing assignments, and the semester-long creation of a sketchbook filled with self-guided activities. 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 and select TED talks. Early in the semester, you will identify a subject area you would like to work on for your final creative project; this project will fuse what you are learning about creativity with research into your area of interest. The semester ends with you presenting your project online to the class as well as a written reflection. ENGL 455 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A, MWF 11:30—Dan Hoyt

Modality: In person

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. ENGL 461 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: TU 9:30—Jacque Boucher

Modality: 100% online; 20% synchronous, 80% asynchronous.

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

will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshoping each other's poems in class. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. Prerequisite: ENGL 200 or 210. ENGL 463 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: TU 1:05-2:20—Ania Payne

Modality: Hybrid/blended; 70% synchronous, 30% asynchronous; online driver.

This course is a practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction essays use many of the stylistic and literary tools that fiction writers and poets do, while writing about their own lives and topics in the greater world. We will read and discuss a variety of examples in the genre, do some exercise work, and write, discuss, and revise three essays, relying on a mixture of asynchronous assignments via Canvas, synchronous class meetings through Zoom, and ample consultation with the instructor in online appointments. Prerequisite: ENGL 200 or 210. ENGL 465 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation

ENGL 490 Development of the English Language

Section A: TU 1:05-2:20--Mary Kohn

Modality: In person.

This course takes students on a 1,500-year tour of the English language. We will begin by tracing a “family tree” for English. We will then consider the socio-cultural and linguistic factors that changed the English language, ranging from Viking invasions to the invention of the printing press, from globalization to the invention of smart phones. Through this process, we'll learn why English spelling is so strange, who decided that sentences shouldn't end in a preposition, and what all the “thee” and “thou” pronouns in Shakespeare actually communicate. Finally, we will explore the rise of English as a global language and the influence of changing technologies such as texting and social media on the English spoken today. Students will learn new concepts through regular low-stakes practice, participate in active learning activities, and research their favorite English accent for a final presentation. ENGL 490 fulfills the Western Heritage requirement and the English language requirement for English majors. 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 8:30—Stacia Gray

Modality: In person.

This online 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 discussion of readings, interviews with tutors, watching videos of one-on-one tutoring, and working with Writing Center tutors on your own writing projects, 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, welcoming strong writers in any field of study who have a desire to work with others. Requirements: two writing projects, a reading journal, regular participation in online discussion, interviews of writing tutors, and working with current writing center staff on your own writing projects. Most of the course will be asynchronous; any synchronous assignments or activities will be optional or will have an asynchronous alternative. K-State 8 Tags: Human Diversity within the U.S., Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: MWF 11:30—Maia Carlson [Modality: In person]; Section ZA: Distance—Cydney Alexis
[Modality: 100% online; 100% asynchronous]

Obtain permission from the English Department, ECS 108, beginning Monday, 15th March 2021. 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 may also include an oral presentation based on research.

ENGL 545 Literature for Adolescents

Section ZA: MWF 10:30—Anne Phillips
Modality: 100% online; 70% synchronous, 30% asynchronous.

In English 545, students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature. We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community and the world. We'll study classics such as Salinger's *The Catcher in the Rye*, Myers' *Monster*, and Anderson's *Speak*, as well as more recent additions to the YA canon, including *The Poet X* and the 2021 Kansas State Book, *The Marrow Thieves*. Requirements: quizzes, two papers/projects, a midterm exam, and a final. We will meet online at 10:30 on Mondays and Fridays, generally. (This class is required for Secondary Education/English majors, but others are most welcome to enroll.) ENGL 545 fulfills the Literary/Rhetorical Arts requirement. It fulfills three hours of the post-1800 overlay req. for English majors. It fulfills a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 580 World Literature

Section A: MWF 9:30 —Anuja Madan
Modality: In person.

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, most of 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, quizzes, literary analysis papers and exams. ENGL 580 fulfills the Literary/Rhetorical Arts requirement. It also satisfies 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 630 Charles Dickens and Childhood

Section A: TU 8:05-9:20—Naomi Wood
Modality: Modality: 100% online; 30% synchronous, 70% asynchronous.

We will study Charles Dickens as a writer of childhood. One of the first English novelists to focus on childhood as a crucial developmental period, Dickens both reflected and challenged his cultural context. We'll read Dickens's novels (probably *Oliver Twist*, *David Copperfield*, excerpts from *Old Curiosity Shop* and *Dombey and Son*, and *Great Expectations*), his journalism, his editing, his children's literature, and his biography. To stimulate our critical apparatus and offer new tools for analysis, we'll also look at examples of theoretical and critical responses to Dickens' work.

Requirements for all students: active participation in discussions, reading journal, a short paper (2-3 pp), and two exams. Undergraduates will complete one additional writing assignment: a longer paper (6-8 pp). Graduate students will complete two additional writing assignments: a review essay about articles and/or a book and a presentation-length critically informed paper (8-10 pp). ENGL 630 satisfies the Literary/Rhetorical Arts requirement. It fulfills three credits of the post-1800 overlay req. for English majors. It meets requirements for the English minor in Children's and Adolescent Literature. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650 U.S. Literatures Since 1965

Section A: U 3:55-6:45—Lisa Tatonetti

Modality: In person.

This course explores the proliferation of voices and genres represented in U.S. Literature from the Civil Rights/Vietnam era to the present. We'll look across genres—fiction, drama, essay, poetry, non-fiction, and film—and literary/critical movements—modernism, postmodernism, multiculturalism, feminism, queer theory, disability studies, etc.—to interrogate the boundaries of the contemporary canon. Literary texts will likely include Amiri Baraka's *Dutchman*, Thomas Pynchon's *The Crying of Lot 49*, selections from Michael Herr, Yusef Komunyakaa, and Tim O'Brien, Gloria Anzaldúa and Cherrie Moraga's *This Bridge Called My Back*, Terry Galloway's *Mean Little Deaf Queer*, Tommy Pico's *Nature Poem*, Monique Truong's *The Book of Salt*, and Cherrie Dimaline's *The Marrow Thieves*. Assignments will include weekly quizzes, short papers, a photo essay, and a creative project. Engaged participation is a must! ENGL 650 satisfies the Literary/Rhetorical Arts requirement and fulfills the U.S. Multicultural overlay requirement. For English majors, it fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 660 Wilder, Erdrich, Taylor: Family Sagas and U.S. History

Section A: W 5:30-8:20—Anne Phillips

Modality: 100% online; 70% synchronous, 30% asynchronous.

This course will focus on how Laura Ingalls Wilder, Louise Erdrich, and Mildred Taylor have represented U.S. history in literature for children: Wilder in her "Little House" series; Erdrich in her "Birchbark" series about an Anishinaabe community; and Taylor in her Logan family saga about a Mississippi land-owning African American family from the 1930s on. For context, we may read other relevant children's novels such as Carol Ryrie Brink's *Caddie Woodlawn*, Virginia Hamilton's *M.C. Higgins, the Great*, or Rita Williams-Garcia's *One Crazy Summer*. We'll learn more about Wilder's biography and the issues of authorship concerning her series, Erdrich's plan for her series, and Taylor's impetus to research and write about her own family's history. We'll examine the novels' illustrations, and we'll immerse ourselves in the critical conversations about these works. Requirements may include two papers/projects, a midterm and a final exam, and reading quizzes. This course fulfills the Literary/Rhetorical Arts requirement. It fulfills three credits of the post-1800 overlay req. and the Diversity overlay for English majors. It meets requirements for the English minor in Children's and Adolescent Literature. K-State Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing: Creative Nonfiction

Section A: MWF 1:30—Elizabeth Dodd

Modality: 100% online; 80% synchronous, 20% asynchronous.

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. This class is a workshop and readings course in creative nonfiction essays. We will read a variety of diverse essays made available through Canvas, plus a book by whoever the year's Visiting Writer in the genre may be. Features classroom visits (via Zoom) by multiple authors whose work we read. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 3 essays drafted and revised; some assignments introducing elements of copy-editing and fact-checking. Prerequisite: for undergraduates, ENGL 465 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. ENGL 665 satisfies the Literary/Rhetorical Arts requirement; it also counts for the Graduate Certificate in Technical Writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 669 Advanced Creative Writing: The YA Novel

Section A: M 7:05-9:55 p.m.—Dan Hoyt

Modality: 100% online; 100% synchronous.

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. In this class, you will become a better writer, reader, and critic of the young-adult novel. For a third of the class, we will discuss published texts that can be considered young-adult fiction and explore how different writers approach various issues of craft, such as audience, style, theme, structure, plot, etc. About two-thirds of the class will be spent workshopping student work written for a young-adult audience. You will write approximately 50 brand-new pages of polished work, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your peers and published authors. This class is mainly designed for advanced undergraduates and graduate students who have participated in previous creative-writing workshops (English 461 is a prerequisite for undergraduates). Possible texts include everything from *Great Expectations* by Charles Dickens to *American Heart* by Laura Moriarty. ENGL 669 satisfies the Literary/Rhetorical Arts requirement; it also meets a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 670 1001 Arabian Nights: Empires, Orientalism, and the Origins of Disney's Aladdin

Sect. A: MWF 11:30—Shirley Tung

Modality: In person.

Try to conjure up a picture of the fantastical middle east—what do you see? Inhospitable deserts stretching into the distance, mounds of multi-colored spices, the spires of mosques touching the sky, veiled women in harems, corpulent despotic sultans, and as the nineteenth-century children's literature author, Mary Margaret Sherwood would add, "enchanted caverns, magic lamps, and rings." These exoticized ideas about the "Near East" were formed during the eighteenth century when the burgeoning colonial power of Great Britain sought to delegitimize the nascent empires of the Ottomans, Persians, and Mughals by characterizing them as oppositional to civilized, masculine, and enlightened Western societies (i.e., the "Occident"). Thus, the myth of the "Orient" as barbaric, feminized, sensual, and mystical was born. In this class we'll be examining the English translation of Antoine Galland's *Les Mille et Une Nuits* (a.k.a. *1001 Arabian Nights*), which is a transliterated, transcultural text with a long history in Turkish, Arabic, and Urdu-speaking cultures. We will explore how the *Arabian Nights*—retold by Galland using a sensationalized frame-tale featuring adultery, misogyny, and murder—sparked the vogue for British literature depicting the "Orient," as well as shaped racial assumptions and stereotypes that are prevalent even today. To explore the latter, the class will view and discuss Disney's *Aladdin* (1992) and the 2019 live-action remake, both of which problematically open with the introductory song "Arabian Nights" that characterizes the fictional city of Agrabah respectively as "barbaric" and "chaotic," but "hey, it's home." Assessment will comprise active participation, short weekly assignments and discussion boards, a group project, a TED Talk-style presentation, and a final essay or digital humanities project on a topic of special interest to the student. ENGL 670 satisfies the pre-1800 overlay requirement for English majors and the Literary/Rhetorical Arts requirement; it also can count toward the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 Back to the Future: Afrofuturism and African Diaspora Speculative Fiction

Section A: TU 9:30-10:45—Cameron Leader-Picone

Modality: Hybrid/blended; 50% synchronous, 50% asynchronous; online driver.

This course focuses on African Diaspora science fiction and other forms of speculative fiction. Speculative fiction offers the opportunity to envision society and social hierarchies in radically different forms than exist in the present. Consequently, speculative fiction has often been the site of what Robin Kelley calls "freedom dreams," imaginings of new and different forms of identity, social and governmental structures. In addition to narrative fiction, the course will include several films, television shows, music, and graphic fiction. Films may include *Last Angel of History*, *Brother from Another Planet*, *Space is the Place*. Music by Outkast, Parliament/Funkadelic, DJ Spooky, and Sun Ra. Authors may include Samuel Delany, Octavia Butler, Nalo Hopkinson, George Schuyler, Colson Whitehead, Victor Lavalle, Nnedi Okorafor. Criticism by Mark Dery, Kodwo Eshun, and others. ENGL 695 counts as a Literary/Rhetorical Arts requirement; it also fulfills three credits of the post-1800 overlay req. and the Diversity overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 700 Old English

Section A: Distance—Kim Smith

Modality: 100% online; 100% asynchronous.

At first glance Old English looks a good bit more "old" than "English." And while it is certainly the ancient root of what we speak today, in order to come to understand it we must approach it as a foreign language. This means there will be an early and necessary emphasis on grammar and vocabulary. But once the crucial building blocks of grammar are in place, we can begin to consider the cultural aspects of Old English poetry and prose, and to

think about what distinguishes it, both formally and thematically, from later, and perhaps more familiar, English literature. ENGL 700 fulfills three credits of the pre-1800 overlay req. for English majors.

ENGL 720 "The Funny Renaissance: Shakespeare, Gender, Performance, Comic Theory"

Section A: TU 11:30—Don Hedrick

Modality: In person.

In this class we will read, study, and discuss selected Shakespeare comedies, with special attention to *A Midsummer Night's Dream*, the play to be performed at McCain by the resident Actors from the London Stage. We will especially attend to the issue of gender and "gender performance," including the question of why women are so transformative for the resolutions in the comedies, the question of their exercise (successful or not) of power and resistance (as in *The Taming of the Shrew*), and the question of how one interprets moves from "page to stage." Collateral readings will include historical documents on gender, readings in comic theory and performance, and a selected comedy from a rival playwright such as Ben Jonson. Responsibilities include one or two short papers, one or two exams, a final paper or project, and discussion, discussion, discussion! ENGL 720 counts toward the certificate in GWSS, and it fulfills three hours of the pre-1800 overlay req. for English majors.

ENGL 758 Scientific Communication

Section A: Distance—Roger Friedmann

Modality: 100% online; 100% asynchronous.

For permission to enroll, contact English@ksu.edu.

ENGL 761 CW Workshop: Fiction

Section A: TU 2:30-3:45—Katy Karlin

Modality: In person.

Obtain permission to enroll at <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 15th March 2021. This class is intended for graduate students who have completed previous creative writing courses, although a few advanced undergraduates may be given permission to take the class.

ENGL795 Literary Theory

Section A: TU 2:30—Mark Crosby

Modality: In person.

This course is designed to acquaint you with the theoretical basis on which literary criticism is produced. As such, we will engage in the history of ideas, specifically ideas related to the theory and criticism of literary texts. The course is organized as a historical survey covering the period from Plato to the present and much of our emphasis will be on the careful reading of primary theoretical texts, with attention to the historical and social contexts. Taking this course will help you to think more clearly about the guiding theoretical principles that underlie literary criticism and that of the professional critics you read, enabling you to become a better critic. Graded Assignments: A midterm tutorial essay and a research essay (8-12 pages for undergraduates, 12-18 pages for graduate students).

ENGL 797 Professional Writing Internship

Section A: TBA—Anne Longmuir

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

ENGL 799 Problems in English

Section A and B: TBA—Anne Longmuir

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

ENGL 801 Graduate Studies in English (Graduate students only)

Section A: MWF 10:30—Karin Westman

Modality: In Person.

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

ENGL 805 Practicum/Teaching University Expository Writing

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

Modality:

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: Narrative Medicine (graduate students only)

Section A: TU 1:05-2:20—Traci Brimhall

Modality: In person.

This course looks at the interplay between literary studies and life studies to provide students with tools for better understanding themselves and their place in the world. It will survey physical and mental health narratives in poetry, creative nonfiction, and graphic memoirs, as well as narrative theory. We will read poetry collections such as *Deluge* by Leila Chatti, *Don't Let Me Be Lonely* by Claudia Rankine, and *Odes to Lithium* by Shira Erlichman. We will also read nonfiction such as *The Undying* by Anne Boyer, *When Breath Becomes Air* by Paul Kalanithi, and *Places I've Taken My Body* by Molly McCully Brown, as well as graphic memoirs such as *Stitches* by David Small and *Marbles* by Ellen Forney. Each unit will focus on a variety of literary terms and their roles in medical narratives, such how metaphor shapes treatment expectations, how diagnostic language forms plot, how literary narrators and character development inform the power dynamics of the caregiver-patient relationships, and the role of memory and imagination in genre. Students will complete several response papers and a creative project of their own health narrative.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir