

Updated English Department Course Descriptions (Updated 2/4/21) - Spring 2021
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment—Stacia Gray and staff

Modality: 100% online; 100% synch.

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: Tattoos, Scars, Beads, and Marks: American Cultures of Inscription

Section A: TU 1:05-2:20; Section B: 2:30-3:45—Steffi Dippold

Modality: Blended/Hybrid; 50% synch, 50% asynch; online interactive.

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. When you see the word “text” you may think of a book and handwritten notes or a printed handout. You probably don’t think about tattoos and the ways in which the body through various forms of inscriptions, can and has been turned into a legible vehicle of reward and punishment, an object of science, a site of race and gender identity or as a vessel of the divine and the unsayable. Chances are, neither will Native American belts made of shell beads or code talkers come to mind, nor stitched samplers, fashion, hypertext, oral storytelling or the haptic knobs of Braille. In this class we will put pressure on often narrow definitions of what we define as a text, including the assumption that writing and complex recording systems exist only in a Western context. Central to our study of stunning and alternative systems of record keeping and how matter meets meaning will be excursions into new digital media, where we will trace how the computer and smartphone have reshaped our understanding of both texts and ourselves who write, read, and interpret them. Throughout the semester, we will make hands-on experiences with textual technologies, new and old, through zoom-labs, in which we will practice transcription and calligraphy, papermaking, printing, data analysis, and the construction of an online archive. Course requirements: active participation, writing workshops, several shorter assignments, a collaborative project, and curiosity for quirky, fun, and ingenious mnemonic practices (no prior expertise required): Cn u rd ths?

ENGL 220 Fiction Into Film

Section A: MWF 8:30—Staff; Section E: MWF 1:30—Tanya Gonzalez; Section F: TU 9:30; Section G: TU 11:30—Cameron Leader-Picone; Section H: TU 1:05; Section I: TU 2:30—Christina Hauck; Section K: TU 1:05; Section L: TU 2:30—Shirley Tung

Modality: 100% online; 50% synch, 50% asynch.

Section B: Distance—Allison Kuehne; Section C: Distance—Cindy Debes; Section D: Distance—Carol Franko

Modality: 100% online; 100% asynch.

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. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction Into Film

Section J: W 5:30-8:20—Katy Karlin

Modality: 100% online; 70% synch, 30% asynch.

Trailer: <https://youtu.be/LBdW5n7hVNE>

In this section of Fiction Into Film, we will read books and watch cinematic adaptations of stories set in New York, and discuss what the “New York experience” means to people from different backgrounds and different generations, and how the movies have constructed the New York of our shared imagination. We will also learn to analyze the elements of fiction and of the movies. Books and adaptations may include: *Ragtime*, *Breakfast at Tiffany's*, *If Beale Street Could Talk*, *Brooklyn*, and *The Sun Is Also a Star*. Assignments include weekly quizzes, two short essays, a midterm, final, and a trailer for an adapted work of fiction. Students will view films for the

course outside of class. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction into Film

Section ZA: Distance—Lisa Tatonetti (2/15 – 4/16)

Modality: 100% online; 100% asynch.

In this 8-week class, we'll analyze both the ins and outs of literature, film, and the act of adaption. What does it mean to take a literary text and turn it into a film? We'll build a vocabulary, studying literary and film terminology through a series of classics like *Citizen Kane*, *Pulp Fiction*, and *Blade Runner*. We'll also consider genre by reading/watching both classic Westerns and Science Fiction, pairing *Stagecoach* with *Smoke Signals*, and the comics and adaptations of *Guardians of the Galaxy* and *Black Panther*. As we do so, we'll analyze the goals and changing contexts of these genres--what can they show us about U.S. identities and beliefs in the twentieth and twenty-first centuries? Along the way, we'll play close attention to the lenses through which the authors, filmmakers, characters, and we, as the readers/viewers, construct our realities, including those of race, gender, class, sexual orientation, (dis)ability, age, religion, and region. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 1:30—Staff

Modality: 100% online; 50% synch, 50% asynch.

Section ZA: Distance—Cindy Debes (1/25-3/19)

Modality: 100% online; 100% asynch.

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: Distance; Section B: Distance —Ann Reckling; Section ZA: Distance—Devin Patten (12/28-1/15);

Section ZB: Distance—Cindy Debes (3/22-5/14)

Modality: 100% online; 100% asynch.

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

ENGL 285 Introduction to American Ethnic Literatures: "Writing Apocalypse, Filming Dystopia"

Section A: TU 9:30—Lisa Tatonetti

Modality: 100% online; 60% synch, 40% asynch.

This course looks across multiethnic American literature and film to consider what it means to come of age in times of apocalypse. We'll read "the apocalypse" both literally--looking at writers who grew up during the massive historical changes that have occurred in the past few hundred years--and also imaginatively--looking at post-apocalyptic scifi and fantasy novels and films. We'll move across three centuries and examine a fabulous collection of multiethnic/queer lit and film including *Pushing the Bear*, *The Marrow Thieves*, and *Dread Nation* (zombies in Kansas, oh my!). We'll watch *Black Panther*, *Get Out*, and a series of great Indigenous shorts. ENGL 285 considers, on one hand, individual stories of apocalypse, and, on the other, how race, class, gender, sexuality, and ability function not just as personal identities but also as structures that intersect with multiple histories of systemic power/disempowerment in the country we now call the United States. ENGL 285 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors and the Western Heritage requirement. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: Distance—Kimball Smith

Modality: 100% online; 100% asynchronous.

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. This course is online and asynchronous. There will be video lectures, quizzes and on-line exams, and a need for ongoing participation in Discussion boards. ENGL 287 satisfies the Western Heritage requirement and also counts as a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Section A: MWF 11:30—Tanya González

Modality: 100% online; 30% synch, 70% asynch.

Obtain permission online from the English Department beginning Monday, 19th October 2020:

<https://www.k-state.edu/english/courses/permissions.html>. An introduction to criticism for English majors and minors intended as a first course in the analysis of form and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range of poems, plays, essays, and novels. The course will be online with one synchronous meeting per week on M at 11:30 a.m. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section B: TU 9:30; Section C: TU 11:30—Michele Janette

Modality: 100% online; 100% synch.

Obtain permission online from the English Department beginning Monday, 19th October 2020:

<https://www.k-state.edu/english/courses/permissions.html>. In this class, we will learn and practice many of the tools of literary criticism and apply them to works from the main genres of literature. Readings 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 practice styles of professional literary criticism. One of the joys of English 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes regular short assignments and 5 longer papers. K-State 8 Tag: Aesthetic Interpretation.

ENGL 326 Introduction to Digital Humanities

Section A: Distance —Mark Crosby

Modality: 100% online; 100% asynch.

Ever wanted to combine your love of all things literary with digital technology? In this course, we'll translate our everyday interactions with the internet, social media, and mobile devices into scholarly approaches to literary study. We'll discover the concepts and practicalities of digital culture and work collaboratively as we learn how to use a variety of digital tools to explore literature and visual culture, contribute to Wikipedia, and create our own digital projects. This course will offer you new skillsets as you explore, evaluate, and create digital content. No prior technology knowledge is necessary. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: MWF 2:30—Katy Karlin

Modality: 100% online; 70% synch, 30% asynch.

Trailer: <https://youtu.be/o4turinwEnE>

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

ENGL 340 Poetry

Section A: Distance—Kimball Smith

Modality: 100% online; 100% asynch.

Poems are not novels. They aren't short stories. They aren't essays. And they aren't easy. That much seems simple enough. But part of the rigor of poetry lies in the difficulty of knowing, not just what it means, but what it is. Why is one text a revered and immortal poem and another is just a breakfast food jingle? As the poet Archibald MacLeish once wrote: *A poem should be wordless /As the flight of birds...A poem should not mean /But be.* Not the least part of this course will be to try to figure out what he meant. In exploring the nature of poetry we'll look at a broad cross-section of poems from the Renaissance to the present and examine the various aspects—form, meter, rhyme, tone, imagery, symbolism—that make poetry such a rich and complex kind of writing. In addition this course will focus on the development of close-reading and interpretive skills. This class is online and asynchronous. There will be video lectures, occasional quizzes, short-writing assignments and essays, and a need for ongoing participation in discussion boards. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: Distance—Kimball Smith

Modality: 100% online; 100% asynch.

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. This course will be online and asynchronous. There will be video lectures, two papers, two exams, and a need for ongoing participation in discussion boards. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 350 Shakespeare

Section B: TU 11:30—Don Hedrick

Modality: 100% online; 70% synch, 30% asynch.

Do we read Shakespeare today to gain a touchstone for all literary studies, or because it helps us learn how to live, or some of both? We'll experience his importance through close study of selected comedies, tragedies, and histories. We'll reveal his memorable characters, stories, language expressiveness, "radical imagination," and contemporary relevance, as well as how he goes from "page to stage" through selected performance videos. There will be some class meetings via Zoom and other work that will be completed independently, including quizzes, essays, and exams. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: Distance—Allison Kuehne; Section ZA: Distance—Phil Nel

Modality: 100% online; 100% asynchronous.

Section B: MWF 9:30—Staff

Modality: 100% online; 50% synch, 50% asynch.

Section C: TU 9:30—Anne Phillips

Modality: 100% online; 60% synch, 40% asynch.

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. 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 may include participation and quizzes, journal responses and discussion board posts, papers and creative projects, and 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. This course is required for the minor in Children's and Adolescent Literature and Culture. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: TU 2:30—Kara Northway

Modality: 100% online; 60% synch, 40% asynch.

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 pre1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 11:30—Mark Crosby

Modality: Blended/Hybrid; 40% synch, 60% asynch; online interactive.

Trailer: <https://youtu.be/NBVOxRrrl68>

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Course requirements: active participation, weekly reading quizzes, one essay, a mid-term and a final examination. 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: TU 9:30—Steffi Dippold

Modality: Blended/Hybrid; 50% synch, 50% asynch; online interactive.

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

Modality: 100% online; 20% synch, 80% asynch.

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 A: MWF 10:30—Naomi Wood

Modality: 100% online; 50% synch, 50% asynch.

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 386 African American Literature

Section A: TU 1:05—Cameron Leader-Picone

Modality: 100% online; 50% synch, 50% asynch.

Several of the most persistent tropes in African American Literature deal with the idea of concealment. From the mask to the veil to the "hidden self," African American literature interrogates the relationship between the self and the communities and society to which the individual belongs. We will examine these representations through the idea of subjectivity. How does the self become subject? Can subjecthood be achieved while maintaining potentially objectifying identity categories of race, gender, sexuality, etc.? We will discuss the slave narrative form as a way for the enslaved subject to construct the self through literary expression. We will examine representations of intersubjectivity, both between individuals and within the self. Our readings will be drawn from throughout the African American literary tradition. Possible authors include Frederick Douglass, Ralph Ellison, Charles Johnson, Zora Neale Hurston, Pauline Hopkins, Dinaw Mengestu, Gwendolyn Brooks, and others. ENGL 386 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: Distance—Carol Franko

Modality: 100% online; 100% asynch.

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). K-State 8 Tag: Aesthetic Interpretation.

ENGL 395 The Bible in Literature

Section ZA: Distance—Anna Goins

Modality: 100% online; 100% asynch.

In this course, we will explore the ways in which literature intersects with the Bible by reading a selective representation of texts that "retell" Biblical stories. Why are these stories so popular, we will ask, and what could they mean to us in 2021? How does that meaning, then, reflect something about ourselves and our culture(s)? In our online class, we will actively discuss the readings, seeking to deepen our understanding through the use of discussion boards, reading quizzes and responses, mini-projects, and an essay exam. Likely texts include Anita Diamant's novel *The Red Tent* and the film *Quo Vadis*. K-State 8 Tags: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: TU 9:30—Abby Knoblauch

Modality: 100% online; 50% synch, 50% asynch.

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: Distance; Section B: Distance —Krista Danielson; Section C: Distance—Katie Cline; Section D: Distance; Section E: Distance; Section F: Distance—Roger Friedmann; Section G: Distance; Section H: Distance, Section I: Distance—Marcella Reekie; Section J: Distance—Maia Carlson; Section K: Distance—Katie Cline; Section M: Distance; Section N: Distance; Section O: Distance—Kat Goetting; Section P: Distance—Han Yu; Section ZA: Distance—Maia Carlson

Modality: 100% online; 100% asynch.

Section L: MWF 11:30—staff
Modality: 100% online; 30% synch, 70% asynch.

Department permission required for Section K (current seniors only). Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. 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: Distance; Section B: Distance—Jacque Boucher; Section C: Distance—Ania Payne; Section D: Distance—Grace Ure; Section E: Distance; Section F: Distance—Jacque Boucher; Section G: Distance—Susanna Millsap; Section H: Distance; Section I: Distance—Heather Varnadore; Section J: Distance—Grace Ure; Section K: Distance—Danielle Tarnier; Section M: Distance—Danielle Tarnier; Section S: Distance—Katie Cline; Section T: Distance—Katie Cline; Section Q: Distance; Section ZA: Distance; Section ZB: Distance—Susanna Millsap
Modality: 100% online; 100% asynch.

Section L: TU 11:30—Anna Goins; Section N: TU 1:05—Anna Goins
Modality: 100% online; 40% synch, 60% asynch.

Section O: TU 1:05; Section P: TU 2:30—Ryan Ellis
Modality: 100% online; 30% synch, 70% asynch.

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. ENGL 417 addresses 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 Indigenous Film: Imagining Otherwise

Section A: TU 11:30—Lisa Tatonetti
Modality: 100% online; 70% synch, 30% asynch.

This class will move from (often troubling) films about Indigenous people—Thomas Edison's first moving pictures and Edward Curtis's *In the Land of the War Canoes*, which has long been taught as ethnographic film even though it's fiction—to films created by brilliant contemporary Indigenous filmmakers. These will include early blockbusters like *Smoke Signals*, experimental films and animation, like Leanne Betasamosak Simpson's *Biidaaban (The Dawn Comes)*, Maori films like *Once Were Warriors*, Niki Caro/Witi Ihimaera's *Whale Rider*, and surprises like Taika Waititi's *Thor: Ragnarok*. The films will be paired with the vast body of Indigenous and multiethnic film theory. I'm SUPER excited about this class and promise you will love it. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 445 Romance and Fairy Tales

Section A: TU 2:30—Wendy Matlock
Modality: 100% online; 20% synch, 80% asynch.

What gives a story staying power? Reading fairy tales and romances as literature that appeals across regional, ethnic, even religious groups will help us answer this question. Beginning with some of the earliest stories of King Arthur will allow us to interrogate Victorian and modern accounts; further, we will discuss fairytales that have been retold by generations—think “Cinderella” and “Jack and the Beanstalk”—in both traditional and contemporary reworkings, including the Disney live-action remake of its successful animated *Beauty and the Beast*. Along the way, we will encounter heroes and fairies, giants and witches and explore the stakes of “happily ever after.” Assignments include numerous short papers, two exams, a creative project, a formal paper, and

enthusiastic participation. This course satisfies requirements for the minor in Children's Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 1:05—Deborah Murray

Modality: 100% online; 70% synch, 30% asynch.

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. 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 deliver 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 10:30—Heather Varnadore

Modality: 100% online; 100% synch.

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

ENGL 463 Introduction to Poetry Writing

Section A: TU 9:30—Elizabeth Dodd

Modality: 100% online; 80% synch, 20% asynch.

This introductory class is dedicated to the joy and exploration of poetry. We will focus on the fundamentals of poetry—metaphor, imagery, voice, and elements of form—relying on an anthology/textbook and various supplementary examples. Assignments will include specific prompts for individual poems and revision; practice in close reading; quizzes or other assessment of specific vocabulary or form; and assessment of peers' work. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 9:30—Ania Payne

Modality: 100% online; 30% synch, 70% asynch.

In French, the word *essai* means "to try." Personal essays attempt to make meaning of our life experiences, and try to situate those experiences within a larger cultural, natural, and historical framework. In this course, you will learn how to translate personal experience and research into four revised essays. We will strive to define the term "creative nonfiction" by reading and crafting essays across a broad spectrum of content and form, including the personal essay, the research-enhanced essay, the immersion essay, and the mixed-media essay. We will also delve into the ethical considerations that come into play when writing from "real" life. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 476 American English

Section A: MWF 11:30—Mary Kohn

Modality: 100% online; 30% synch, 70% asynch.

Why do American films cast British actors as villains? Does your voice affect how a jury will judge you? What can comedy teach us about language and power? This course is a hands-on exploration of linguistic diversity in the United States from the colonial period to the present. We will explore recent research about language, place, culture, and identity in the US. We will explore the intersection between linguistic and social structure through a variety of mediums including film, conversation, and music to learn more about how language and culture interact. Topics include regional, social, and ethnic variation, language ideologies, intersections of language and power, and methods for the analysis of language variation. This course will be taught from an

inductive learning perspective, so students can expect to perform analysis of linguistic data ranging from personal interviews to film and performance culminating in a final project. ENGL 476 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors and the diversity overlay req. for English majors. K-State 8 Tags: Human Diversity within the U.S., Social Sciences.

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 Theory and Practice of Writing Centers

Section A: MWF 8:30—Stacia Gray

Modality: 100% online; 30% synch, 70% asynch.

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.

ENGL 516 Written Communication for the Sciences

Section A: Distance; Section B: Distance—Maia Carlson; Section C: Distance—Danielle Turner; Section ZA: Distance—Cydney Alexis

Modality: 100% online; 100% asynch.

Obtain permission online from the English Department beginning Monday, 19th October 2020:

<https://www.k-state.edu/english/courses/permissions.html>. 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 may include an oral presentation based on research.

ENGL 525 Women and Literature

Section A: TU 1:05—Kara Northway

Modality: 100% online; 60% synch, 40% asynch.

Chaucer's *Wife of Bath* claims that if women had written stories, they would have written about men's wickedness. In fact, historical women certainly have had something to say on *that* topic, but also on a lot else. This course will chart women's varied relationships to literature as subjects, patrons, and readers, but especially as writers pursuing their own learning and growth. What did the earliest women writers write about, and how have the themes of women's writing changed up to today's #MeToo movement? How did early women writers choose to fashion their identities as authors? We will explore fiction, poetry, drama, letters, diaries, and speeches by early women, such as Elizabeth Cary and Mary Wroth, as well as by more modern women, such as Zora Neale Hurston, Margaret Mitchell, Margaret Atwood, and Curtis Sittenfeld. Course requirements will balance critical reading and writing in a variety of ways: two formal essays, short response papers, quizzes, a presentation, lively class discussion, and a final exam. ENGL 525 may count toward either the pre-or post-1800 overlay req. for English majors. It also satisfies a requirement for the GWSS degree. K-State 8 Tag: Aesthetic Interpretation.

ENGL 545 Literature for Adolescents

Section A: TU 8:05—Anne Phillips

Modality: 100% online; 60% synch, 40% asynch.

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*. We will screen the quintessential teen film *Rebel Without a Cause*. Requirements: quizzes and occasional discussion posts, two papers/projects, a midterm exam, and a final. We will meet online at 8:05 on Tuesdays and Thursdays, with half of the course synchronous and half asynchronous. This class is required for Secondary Education/English majors, but all majors are welcome. ENGL 545 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 575 Holocaust Literature

Section A: MWF 9:30—Roger Friedmann

Modality: In Person.

This course offers students the chance to read some remarkable memoirs, stories, and poems as well as diary excerpts that were written in response to the systematic destruction of European Jewry during the Second World War. All of the literature we will study will be based on the accounts of those who experienced the Holocaust firsthand. Our examination will focus on how this literature enriches our historical understanding of this dark period and on the cultural, religious, and literary traditions upon which these writers drew to make sense of their experiences. In addition, we will learn why some nonfiction, such as Elie Wiesel's memoir *Night*, and other testimonials should be read as having been crafted consciously as literature. The required work for this class will include one reaction paper, in-class quizzes, two in-class exams, and a final exam. A few of the well-known authors we will read include Elie Wiesel, Art Spiegelman, Paul Celan, and Aharon Appelfeld. K-State 8 Tags: Aesthetic Interpretation, Historical 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 3:55-6:45—Cydney Alexis

Modality: 100% online; 70% synch, 30% asynch.

This advanced writing course is for cross-campus/cross-discipline graduate students at both the M.A. and Ph.D. levels who wish to boost their writing confidence and/or performance and sharpen their academic writing skills. It is meant for both those who identify as struggling writers and those who identify as strong writers; each group will find a challenge and supportive space to experiment in this class. ENGL 604 also helps with community-building around writing, as students in diverse fields come together to discuss and produce writing. As students' program writing projects are the major assignment for this course, this class helps students carve out space and time to make progress on their 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. Students will propose their project and work on it in stages, in consultation with me. As reading is critical to developing writing skill, we will close-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 motivational writing texts such as *How to Write a Lot*. Students will leave this class energized about their writing projects and feeling more control over their writing process. Participants will learn about writing hygiene, steps towards producing successful Master's and doctoral writing projects, and advanced developmental editing strategies. This class will be fully online, with a 70/30 balance of asynchronous/synchronous work.

ENGL 635 London in Contemporary British Literature

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

Modality: 100% online; 70% synch, 30% asynch.

London has been a center for art and commerce for centuries. It has also been a city of immigrants, especially with the arrival in 1948 of the Empire Windrush. Traveling from the far reaches of a fading Empire, this ship's passengers hoped for a better life in the mother country but arrived in a city whose doors were often closed to people of color, a city ravaged by the bombs of World War II. What kind of London emerged from the rubble of war? What kinds of lives did these new immigrants build? How did existing Londoners respond? What is the legacy of this immigration in contemporary British culture? How has Brexit changed London life? We will explore answers to these questions as we study the culture of post-WWII Britain through its literature published since 1950. Our texts will range from award-winning and best-selling novels (Andrea Levy's *Small Island*, Zadie Smith's *White Teeth*, Monica Ali's *Brick Lane*, Neil Gaiman's *Neverwhere*, Alex Wheatle's *Crongton Knights*) to historical surveys (Peter Ackroyd's *London: A Biography*) to popular international films (*Bend It Like Beckham*) and British television shows (*The Prisoner*, *Sherlock*). Requirements for all students: active participation in class discussions, response papers, a short paper (5 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles (4-5 pages in length), and a one-page abstract for the longer paper. ENGL 635 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 640 Readings in Early American Literature and Culture

Section A: MWF 2:30--Greg Eiselein

Modality: Blended/Hybrid; 70% synch, 30% asynch; online driver.

A survey of American literature and culture from European exploration to the post-Revolutionary U.S. The emphasis will be on the diversity of American life in this period. We will read slave narratives, Indian captivity narratives, travel narratives, drama, sermons and spiritual autobiographies, journals and letters, political tracts and speeches, poems, confessions and criminal narratives, some scientific writing, autobiographies, and a novel. We will read work written by Native peoples, slaves, explorers, women, Puritans, Quakers, Catholics, a cross dressing female marine, criminals of various sorts, women who escaped abusive husbands, a famous inventor and diplomat (Benjamin Franklin), an intense and weird Gothic novelist (Charles Brockden Brown), among others. Course requirements include a final examination, three papers, a teaching assignment, some informal exercises and assignments, and active class participation. ENGL 640 fulfills three hours of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650 American Literature in Transition: 1900-1940

Section A: Distance—Tim Dayton

Modality: 100% online; 100% asynch.

The United States entered the 20th century with a literature and culture inherited from the 19th century, but with a dynamic, rapidly changing society. Immigration had transformed American demographics, escalating from the 1840s to the end of the century; factory production and industrialization, urbanization, and the mechanization of agriculture had transformed daily life; the federal government had suppressed a regional rebellion and established jurisdiction over the 48 (as of 1912) contiguous states; and slavery had been abolished. But while the US was poised to become the dominant world power of the new century, its culture was steeped in the old. We will examine the transformation of American literature and culture: the persistence of the sentimental and Genteel culture of the 19th century into the 20th, the challenge of insurgent literature and culture (modernism, both high and low; elements of African-American literature; the literature of the political right and left), and the emergence of a literature and culture that engaged with the realities of a new century. Some of the writers we'll read: Edith Wharton, Mary Raymond Shipman Andrews, Henry Van Dyke, Edith Thomas, Vachel Lindsay, Robert Frost,

Wallace Stevens, Ezra Pound, T.S. Eliot, Ernest Hemingway, Langston Hughes, John Dos Passos, E.E. Cummings, Sterling Brown, Kenneth Fearing, Muriel Rukeyser. Requirements: regular viewing of video presentations and participation in online discussion, short response papers, a final research project, midterm and final. ENGL 650 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives

ENGL 661 Advanced Creative Writing/ Fiction

Section A: TU 1:05—Dan Hoyt

Modality: 100% online; 100% synch.

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshopping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester. 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: TU 8:05—Elizabeth Dodd

Modality: 100% online; 70% synch, 30% asynch.

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. This class is a workshop and reading-based class designed for students who have a strong background in poetic craft and who enjoy both reading and writing poetry. We will read a variety of contemporary (and some older) poets, including the scheduled visiting writer Sean Hill and Kimiko Hahn; we'll write and revise poems in response to assignments and personal prompts; we'll engage in workshop discussion within our class writing community. Written work will include response papers to the books we read; drafts and revisions of poems; responses to peers' poems; and self-assessment/reflection at the semester's end. 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 698 Capstone: The Cult of Celebrity: From 18th Century to Present Day (undergraduates only)

Section B: TU 9:30—Shirley Tung

Modality: Blended/Hybrid; 50% synch, 50% asynch; online interactive.

Trailer: <https://youtu.be/6J4-SVzMBmo>

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. Public spats between stars splashed on every page. "Tell-all" books promising scandal and salacious details. Criminals turned celebrity and celebrities turned criminal. Demagogues decrying "fake news." Just another day in the life of the 21st-century media cycle, right? Wrong. Welcome to the 18th century that history books never told you about. From the first daily periodical, *The Spectator* (1711), to what's trending on Twitter, this class will draw parallels between eighteenth-century and present-day cults of celebrity to explore what this centuries-long obsession with superstardom tells us about our culture and ourselves. Course requirements: active participation, weekly online discussion board posts, professional development assignments, a TED Talk style presentation, and a final research project. This course fulfills three credits of either the pre- or post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 703 Critical Approaches to Children's Literature

Section A: TU 9:30—Anuja Madan

Modality: 100% online; 100% synch.

This course introduces students to tools for the advanced study of children's literature. Because it is a 700-level class, it is intended primarily for graduate students. We'll center our class around the questions and arguments of American and British children's literature scholarship: Where did the idea of childhood come from?

Who benefits from it? What can qualify as children's literature? We'll look at the contested meanings of children's literature, especially in the US, and think about how children's literature imagines, privileges, and marginalizes its audiences. We will use important theoretical approaches in the field to study key picture-books, comics, and novels for middle grade readers and young adults. Knowledge of children's literature as an academic field is not required but active class participation is! Excitement about children's texts is a bonus. Assessment will include weekly discussion posts, essays, an annotated bibliography and a research paper. ENGL 703 fulfills three credits of the post-1800 overlay req. for English majors and can satisfy the 600+ requirement for the minor in Children's and Adolescent Literature.

ENGL 710 Graphic Novels

Section A: MWF 11:30—Phil Nel

Modality: 100% online; 70% synch, 30% asynch.

What is a comic? What is a graphic novel? How do young readers engage with this artistic medium? The course will address these questions with attention to diverse voices, narrative structures, and histories of visual art. We'll read comics, graphic novels, and scholarship on both. We will also write some short papers (likely building to a final project), and we will draw. (But don't worry: you do not need to be an artist. Full disclosure: I, myself, am not an artist.) Likely texts include: Lynda Barry's *One! Hundred! Demons!*, Shaun Tan's *The Arrival*, Richard McGuire's *Here*, and Xu Bing's *Book from the Ground: From Point-to-Point*. ENGL 710 fulfills three credits of the post-1800 overlay req. for English majors and satisfies the 600+ requirement for the minor in Children's and Adolescent Literature.

ENGL 720 The Brontës

Section A: TU 11:30—Anne Longmuir

Modality: 100% online; 30% synch, 70% asynch.

The Brontë sisters' lives are almost as well known as their novels, and they have been subject to a cult of personality ever since readers began making the pilgrimage to Haworth shortly after the publication of Elizabeth Gaskell's *The Life of Charlotte Brontë* in 1857. In addition to examining a selection of the sisters' novels, juvenilia and poetry, this course will interrogate the myths that surround the Brontë sisters. We will consider cinematic and television adaptations of their work and texts that self-consciously "write back" to the sisters' work, including Jean Rhys's *Wide Sargasso Sea*. Gender, race, and class will be important areas of study, as we investigate different critical approaches to the Brontë sisters' writings. Texts are likely to include *Wuthering Heights*, *Jane Eyre*, *Shirley*, *Villette*, and *The Tenant of Wildfell Hall*. Requirements: active participation in synchronous and asynchronous class discussion, two short analytical papers, an annotated bibliography, and a research paper. ENGL 720 fulfills three credits of the post-1800 overlay req. for English majors. It also satisfies requirements for the GWSS degree. K-State 8 Tag: Aesthetic Interpretation.

ENGL 740 Queer Theory

Section A: U 3:55-6:45—Tom Sarmiento

Modality: Blended/Hybrid; 60% synch, 40% asynch; alternating weeks.

Queer: an often-derogatory noun for a 'homosexual' person; an adjective describing that which is "strange, odd, peculiar, eccentric"; an adjective "denoting or relating to a sexual or gender identity that does not correspond to established ideas of sexuality and gender, especially heterosexual norms"; a verb: to inquire, question; a verb: to spoil, unsettle; a verb: to see from nonnormative sexual & gender identity perspectives (*Oxford English Dictionary*). Clearly, *queer* has multiple meanings. This course will introduce students to contemporary queer theory, focusing especially on queer of color, Indigenous & diasporic perspectives. We'll also engage queer theory's origins in women of color feminisms and poststructuralist theory. Our theorists may include Sara Ahmed, Gloria Anzaldúa, Judith Butler, Joshua Chambers-Letson, Cathy Cohen, Qwo-Li Driskill, Roderick Ferguson, Michel Foucault, Gayatri Gopinath, J. Jack Halberstam, Audre Lorde, José Esteban Muñoz, Martin Joseph Ponce, Jasbir Puar, and Eve Sedgwick. To develop our understanding of such complex and at times competing ideas, we'll apply our theories to visual cultural & literary examples. Activities & assignments may include weekly theory summaries, class discussion facilitation, quizzes, a response essay, and a research project.

ENGL 759: Technical Communication

Section A: Distance—Han Yu

Modality: 100% online; 100% asynch.

An advanced introduction to the 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 articles in the field, participate in discussions of these articles, write academic essays that engage with conversations in the field, learn about technical communication artifacts and processes, and practice some of these artifacts and processes through student-driven client projects.

ENGL 767 Literary Editing

Section A: T 3:55-6:45—Dan Hoyt

Modality: 100% online; 100% synch.

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. This class will give graduate students and advanced undergraduates real-world editing and publishing experience. Together, we will work on two novels that will be published by the University Press of Kansas. As a class we will edit our first novel, prepare a variety of marketing and publicity materials, and select next year's novel in response to our international call for submissions. This class requires a great deal of professionalism, of close reading, of self-supervision: In many ways — no, in all ways — you are a publishing professional in this class: This class will be rigorous but also engaging and fun, and you will gain many skills required in not just the book industry but also many other fields. Perhaps most important: this class plants you fully inside the literary community. Established writers are putting their work in our hands. We will treat this as an honor and a privilege—a joy too. Prerequisite: for undergraduates, ENGL 461 or equivalent experience is recommended; graduate and undergraduate students from all tracks are welcome but must receive instructor permission to enroll.

ENGL 771 Creative Writing Workshop: Writing the Novel

Section A: MWF 1:30—Katy Karlin

Modality: 100% online; 80% synch, 20% asynch.

Obtain permission online from the English Department beginning Monday, 19th October 2020: <https://www.k-state.edu/english/courses/permissions.html>. This course is designed to give students the habits and tools to write a full-length novel. We will read two recent novels as a class, and each student will prepare a presentation on a third of his or her choice. Most of the class will be spent workshoping student fiction. Each workshop participant will generate about 60 pages of new fiction and a synopsis of the planned novel. Prerequisite: for undergraduates, ENGL 461 or equivalent and instructor permission; 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

Modality: 100% online; 50% synch, 50% asynch.

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

ENGL 840 On the Edge of Rhetoric (graduate students only)

Section A: TU 1:05—Abby Knoblauch

Modality: 100% online; 50% synch, 50% asynch.

Rhetoric tends to get a bad rep: old men talking to other old men about the rules of how to talk to old men. It's all Greek and Latin (literally)—ancient and dry. Maybe (although maybe not). But that's not what we're doing in this class. At all. Instead, we'll focus on those rhetorics and rhetorical theories that push the boundaries of effective language, and the "weirder" the better. We'll study gut rhetorics and the microbiome, posthuman and animal rhetorics, ambient (sound) rhetorics, olfactory rhetorics, fat rhetorics, queer rhetorics, rhetorics of disability, and haptic rhetorics (rhetorics of touch, of the skin), to name a few. We'll read things that make us questions what

we thought we knew about language, intention, and rhetoric itself. And it's okay if you don't really know much about rhetoric itself . . . in fact, it might be to your benefit. If you're interested in language and power; if you're interested in challenging common assumptions about what language should look like, especially in academia; and if you're interested in embodied forms of communication, this class is for you. Class projects will be negotiated, but could include photo essays, soundscapes, scentscapes, multimedia presentations, and/or a more traditional seminar paper.

ENGL 899 Research in English

Section A: TBA – Anne Longmuir