

English Department Course Descriptions (updated 10/31/21) -- Spring 2022
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: The Holocaust, Antisemitism, and Conspiracy Theories

Section A: MWF 9:30—Roger Friedmann

Modality: In person

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. In this section of Honors English, students will examine how the systematic destruction of European Jewry during the Holocaust sprang from a view widely held during the Middle Ages that Jews were agents of Satan intent on the ruination of Christendom and how these beliefs centuries later metastasized into various theories about a Jewish world conspiracy. Students will learn about this history as a case study of the enduring power of the rhetoric of conspiracy theories and the danger such rhetoric poses. While students are reading about the Holocaust and its historical underpinnings, they will do their own research, either in groups or as individuals, into the origins of a conspiracy theory they want to know more about. These could range from conspiracy theories about particular fast foods to theories about 9-11 to theories about the Holocaust being a hoax.

The research will be conducted with the aim of entering a paper into one of the categories of Kansas State University's Kirmser Undergraduate Research Awards. Consequently, students will receive instruction during this course on how to use our library's many resources to conduct their own original scholarship.

Reading for this class will include *Survival in Auschwitz* by Primo Levi, *The Complete Maus* by Art Spiegelman, and *The Devil and the Jews* by Joshua Trachtenberg as well as selected excerpts from *Warrant for Genocide* by Norman Cohn, *Constantine's Sword* by James Carroll, and *The Paranoid Style* by Richard Hofstadter. The class will also watch the movie *Schindler's List* and a documentary or two to be determined later.

ENGL 220 Fiction Into Film

Section A: MWF 8:30—Staff; Section C: TU 9:30—Staff; Section D: TU 11:30; Section E: TU 1:05—Tosha Sampson-Choma

Modality: In person

Section ZA: Distance—Cindy Debes (1/18–3/11)

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

Section ZB: Distance—Lisa Tatonetti [**Winter Intersession**, 12/27-1/14]

Modality: 100% online, 100% asynchronous

In this 3-week intensive 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 pay 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. Because discussion boards are a daily, timed requirement and are where class "happens," students will be online each weekday of the three-week

semester. 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 224 Television as Literature

Section A: Distance—Ann Reckling

Modality: 100% online, 100% asynchronous

Watching more TV lately? 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? Why? ENGL 224 introduces students to the story parts and terminology of a wide variety of television shows, both old and recent. The course will select from comedies such as *New Girl*, *The Big Bang Theory*, *Seinfeld*, *Community*, *Back To You*, *Will & Grace*, and *Better Off Ted*. Dramas may include *Nashville*, *Law & Order*, *Breaking Bad*, *The Unusuals* and others.

In our analysis of episodes we'll talk about every component of teleplays, (screenplays for the small screen), transcripts (scripts made from watching a completed episode), and produced episodes as they aired, expanding your perception and grasp of the literary and structural components found on the small screen. You'll learn to recognize and analyze the elements of fiction, drama, and comedy in popular television.

Class will be through asynchronous videos in which I'll talk to you about terms and particular shows each week. You'll attend these class videos on a regular basis within a time frame of several days (so that you have some flexibility on when to tune in), and then you'll watch episodes I post on our class website (and occasionally online) so that you can apply the television, fiction, and comedy terms to those episodes. This will be your regular, short written work, which you'll submit to me by weekly due dates. I'll offer you detailed responses to your work.

You'll also read television scripts and transcripts that I'll post on our Canvas class site so that we can discuss the differences you sometimes find between the scripts and what was eventually rewritten and filmed. Additionally, there will be a few written exams. For these you will use your notes from the class videos and offer your analysis of new episodes. There are no papers for this class.

Think about your life without television. It's hard to imagine, and we're appreciating the small screen now more than ever. Why not get academic credit for watching, reading, and writing about excellent TV!

ENGL 251 Introduction to Literature (non-majors)

Section A: MWF 9:30—Staff

Modality: In person

Section ZA: Distance—Cindy Debes (3/21-5/13)

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 use language effectively. Assignments may include essays, exams, and creative projects. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)

Section ZA: Distance—Tosha Sampson-Choma (**Winter Intersession**, 12/27-1/14)

Modality: 100% online, 100% asynchronous

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

Section A: TU 2:30—Tosha Sampson-Choma

Modality: In person

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading

assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. ENGL 285 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. It also 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: 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. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. 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 B: TU 11:30 (Distance)—Kara Northway

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. 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. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section C: TU 2:30—Shirley Tung

Modality: In person.

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. This is a foundational course for English majors and minors, designed as an introduction to the analysis of literary form, style, and technique. We will study a wide array of works of fiction, poetry, and drama through the lens critical interpretation, as well as read and respond to literary criticism. To help guide our study, the readings are linked by the theme of “perspectives,” with respect to point of views that both challenge and bring clarity to our own. Likely texts will include *The Tempest*, *Gulliver's Travels*, *The Handmaid's Tale*, Disney's *Jungle Book* (1967), *Hedwig and the Angry Inch*, and poetry spanning the eighteenth and twenty-first centuries. Course requirements: active participation, weekly discussion board posts, a critical theory mini-seminar presentation, and two essays. K-State 8 Tag: Aesthetic Interpretation.

ENGL 315 Introduction to Cultural Studies

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

Modality: Distance; 50% synchronous, 50% asynchronous; online driver.

Have you ever watched a music video and argued about whether it was racist or sexist? Have you watched a movie and left it wondering how it reflects American culture as a whole? Have you ever wondered how and why we know what we think we know? What are the origins of our attitudes, likes, dislikes, and ways of thinking about ourselves and others? Cultural Studies is a way of understanding how the meaning of cultural objects such as music, films, television shows, advertisements, etc. is made and their relationship to society as a whole. Learning the theories of cultural studies will help us answer the questions above and many more, and it will allow us to engage with the culture around us as it happens. This course is an introduction to the interdisciplinary work of cultural studies. Because it is an introduction, a substantial amount of time will be spent reading and analyzing key theories in cultural studies. In addition, we will be applying those theories widely, to analyze cultural expression both past and present. During the semester, students will write short response papers, a research paper on an aspect of popular culture that interests them, and complete a midterm and final. K-State 8 Tag: Aesthetic Interpretation.

ENGL 326 Introduction to Digital Humanities (Distance Education students only)

Section ZA: Distance—Mark Crosby

Modality: 100% online; 100% asynchronous

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 11:30—Katy Karlin

Modality: In person

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 350 Shakespeare

Section A: Distance—Kimball 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. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 350 Shakespeare

Section B: TU 11:30—Don Hedrick

Modality: In person

Why is Shakespeare said to be so great? To help answer this question, we will read, study, and especially discuss selected Shakespearean tragedies, comedies, histories, and romances, with a view toward appreciating Shakespeare's "radical imagination" and artistry. We'll attend to Shakespeare's expressive language by "close-reading" passages, to his unforgettable characters, to his theatricality in moving from "page to stage," and to his historical context and contemporary relevance. Responsibilities include quizzes and exercises and group projects, two exams, and two short papers (one of which may be substituted with a prepared scene). K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section C: TU 11:30 (Distance)—Anne Phillips

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

Section D: MWF 8:30—Staff

Modality: In person

Section ZA: Distance—Staff
Modality: 100% online, 100% asynchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. 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 (Distance)—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 thinking error, oversimplification. Course requirements: regular attendance, spirited class discussion, short written exercises, two exams, and two formal essays. 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: MWF 9:30—Mark Crosby
Modality: In person
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 post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 10:30—Stacia Gray
Modality: In person

American Survey 1 is an examination of American literature from the earliest accounts of colonization to the poems and stories of the Civil War era. Tracing the development of selected literary styles and periods, we will read texts that reflect the variety of cultural and historical experiences in the U.S. from 1492 to 1865. Assignments for the course include two exams, two papers, and several short writing assignments, in addition to regular attendance and active participation. ENGL 381 fulfills three credits of the pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 11:30—Lisa Tatonetti
Modality: In person

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: MWF 10:30 (Distance)—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 388 Asian American Literature

Section A: TU 9:30—Tom Sarmiento

Modality: In person

What is distinctive about Asian American storytelling? How do Asian American stories change how we see the world? And why should everyone care about Asian American stories? In this introductory survey course to Asian American literature and culture, we’ll address the above questions as well as explore various creative & interpretive strategies that engage contemporary Asian American experience. Through close readings, analyses, and evaluations of a select body of work primarily by US-based writers of Asian descent, this course invites students to explore how Asian American authors and their narratives call into question the racialized signifiers Asian and American and why Asian American prose, poetry, and drama not only serve aesthetic ends but historical and political ends as well. Our readings and conversations will illumine the intersections of race & ethnicity with gender, sexuality, class, ableness, religion, region, nation, empire, and diaspora—leaving you with a more expansive understanding of Asian American cultural production, history, and experience. Possible texts include selections from *Charlie Chan Is Dead 2*, Cathy Park Hong’s *Minor Feelings*, Aimee Nezhukumatathil’s *Oceanic*, Celeste Ng’s *Everything I Never Told You*, Viet Thanh Nguyen’s *The Refugees*, A. Rey Pamatmat’s *Edith Can Shoot Things and Hit Them*, and Randy Ribay’s *Patron Saints of Nothing*. Possible assignments include a reading journal, leading class discussion, a midterm exam, and a research paper or video essay. ENGL 388 fulfills the Diversity overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: MWF 11:30—Carol Franko

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*. Students will write short response papers, a midterm, and a final project that includes creative options. K-State 8 Tag: Aesthetic Interpretation.

ENGL 392 Literature and the Body (How We Know Ourselves Through Our Bodies)

Section A: TU 2:30—Deborah Murray

Modality: In person

As bodies we share some universal experiences—birth, childhood, adulthood, aging and death. Some people also experience severe illness, either as patients or as clinicians and caregivers. Recently, some of those diagnosed with Covid-19 end up as “Covid long-haulers,” facing significant setbacks as they attempt to recover, including a sense of destabilization in terms of what their body can (and can’t) do. In this class we will read both a variety of authors and a variety of literary forms that detail the ways a mind and body interact during illness, desire, trauma, joy, and grief. What psychological and physical challenges are met at each stage of life and how

are they overcome? How do these events give meaning to someone's life and what can someone else's lived experiences teach us about our own life? What stories do people decide to tell about their lives, how do they choose metaphors for their embodied experiences, and what form do they give those narratives? In this course, we will explore these questions (and more) both analytically and creatively, as we write our own life story. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 395 The Bible in Literature

Section ZA: Distance—Anna Goins (1/18 – 3/11)

Modality: 100% online, 100% asynchronous

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 2022? 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers

Section A: TU 11:30—Abby Knoblauch

Modality: In person

In short, in this class, we'll write about writing. Students will learn about different writing processes, and will analyze the effect of their own writing process on their writing and thinking. We'll also investigate common assumptions about what “good academic writing” is, as well as how such assumptions influence students' education and lives, and we'll examine the impact of each student's own personal writerly voice and style.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Section B: MWF 9:30—Theresa Merrick; Section C: MWF 9:30--Staff; Section D: MWF 10:30; Section E: MWF 12:30; Section F: MWF 1:30—Roger Friedmann; Section G: TU 8:05; Section H: TU 9:30, Section J: TU 1:05; Section K: MWF 10:30; Section L: MWF 11:30.

Modality: In person

Section I: Distance—Marcella Reekie;

Modality: 100% online; 100% asynchronous (no permission required)

Section ZA: Distance—Staff

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021.

Modality: 100% online; 100% asynchronous

Restricted to juniors/seniors in the College of Engineering who have completed ENGL 100 with a grade of B or higher. 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 environment s, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

Section A: MWF 8:30; Section B: MWF 9:30; Section D: MWF 10:30; Section E: MWF 11:30; Section F: MWF 12:30; Section G: MWF 1:30--Staff; Section I: TU 8:05; Section J: TU 9:30—Anna Goins; Section M: TU 1:05.

Modality: In person

Section C--Distance; Section H: Distance—Ania Payne; Section O: Distance; Section P: Distance —Michele Janette.

Modality: 100% online; 100% asynchronous.

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. 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 435 Linguistics for Teachers

Section A: TU 9:30—Staff

Modality: In person

English 435 is an excellent choice for English and Education majors to fulfill their linguistics requirement. The class is divided into three parts. The first section focuses on language structure. This is a no-fear guide to grammar, sentences, and sounds that will help students feel comfortable close-reading texts and revising their writing (no prior linguistic knowledge assumed). The second section takes students through the history of English, starting with *Beowulf* and ending with the ways technology influence our communication. The aim of this section is to help students feel comfortable locating texts in their historical contexts and to use knowledge of language to make historical texts more approachable. Our final section will look at the intersections between language, identity, power, and society. We will analyze the ways in which language becomes racialized and embedded in systems of power, as well as how people use language to build identities and community. Each section will be assessed through a project that demonstrates knowledge of the section. For example, students will create an illustrated time-line for the historical section and a linguistically-informed reader guide for the language and identity section. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

ENGL 455 Exploring Creativity

Section A: TU 1:05—Deborah Murray

Modality: In person

Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of “flow.” We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings. Students will also be expected to attend lectures and/or performances on the K-State campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will 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 1:30—Katy Karlin

Modality: In person

This course will give students a chance to explore their creativity and understand what makes a good story really work. We will read stories by established writers and write some new ones of our own. Basics of character, setting, dialogue, and plot will be examined. Students will have writing exercises to do both in class and between classes, and will be expected to create about 20 pages of brand new fiction, and then revise those pages, as all good writers do. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section B: TU 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.

ENGL 463 Introduction to Poetry Writing

Section A: MWF 10:30—Traci Brimhall

Modality: In person

Be not afraid! Poetry is not scary and is actually pretty fun, and this course is introductory. 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 workshopping each other's poems in class. While no experience in writing poetry is necessary, but students should be prepared to read contemporary poems and take imaginative risks in their writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: TU 9:30—Ania Payne

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

In French, the word *essay* 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. 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 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 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, observing 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 discussion, interviews of writing tutors, and working with current writing center staff on your own writing projects. K-State 8 Tag: Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: MWF 10:30; Section B: MWF 11:30—Staff

Modality: In-person

Section C: Distance—Danielle Turner
Modality: 100% online, 100% asynchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 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 also may include an oral presentation based on research.

ENGL 545 Literature for Adolescents

Section A: TU 1:05 (Distance)—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 Alan Gratz's *Refugee*. Requirements: quizzes, two papers/projects, a midterm exam, and a final. We will meet online at 1:05 on Tuesdays and Thursdays. 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 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: M 7:05-9:55—Phillip Marzluf
Modality: 100% online; 70% asynchronous; 30% synchronous

This advanced writing course is for M.A. and Ph.D. students from across the university who want to enhance their academic writing skills and demonstrate progress on a large writing project over the semester. Students' theses and dissertations are the focus for this course; students not at the project stage will complete assignments required by their coursework.

ENGL 604 will provide students with opportunities to explore digital tools and other resources and experiment with their writing, taking advantage of consulting sessions with the instructor and the writing community of their classmates. Students will become more aware of their ethical responsibilities as researchers and writers, the citation systems of their fields, the types of writing that they produce, and their writing processes. Finally, students will become more skillful editors of their work and edit for style, conciseness, accuracy, and usage. ENGL 604 will include weekly one-hour Zoom meetings, face-to-face or online individual meetings with the instructor, and assignments allowing them to interact with their classmates.

ENGL 610 Renaissance Love Poetry

Section A: Distance—Kim Smith
Modality: 100% online; 100% asynchronous

As anyone who has tried it knows, love is nothing if not complicated. It catches you by surprise; it wounds you to the quick; it's a source of suffering and joy and bitter sweetness. It is, as Pat Benatar once said, a battle field. And yet many of the ways we have for talking, writing, and thinking about love come not from 1980s song stylings, but from the ideas and examples of a 14th-century Italian named Francesco Petrarch. In this course we'll be looking at how those ideas and examples made themselves felt in Renaissance England. In the process we'll be reading some of the finest poetry of the period, including works by Philip Sidney, William Shakespeare, John Donne, Ben Jonson, and Andrew Marvell. And we'll consider how writing poetry in the Renaissance served as a vehicle for broader and more varied concerns, exploring issues of sovereignty, gender, religion, cultural identity,

and subjectivity. The course will emphasize class discussion. Other req. may include several short papers and a class presentation. ENGL 610 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 645 19th Century U.S. Novel

Section A: TU 11:30—Greg Eiselein

Modality: In person

This course is a history of the novel in the United States from the 1820s to 1900. One thread of the course tracks the development of the form through its ever-evolving novelistic genres: sentimentalism, romanticism, historical novels, adventures, sensation novels and thrillers, the *Bildungsroman*, mysteries, children's adventures, domestic novels, realism, regionalism, naturalism. The second thread focuses on the historical and cultural context that shaped these styles, including Indian dispossession, reform movements, economic and religious change, slavery and abolitionism, the Civil War and its aftermath, Reconstruction, immigration, lynching and Jim Crow, women's rights, imperialism, and more. The course features a diverse range of authors; the novels to be studied are lesser-known masterpieces or the hyper-canonical but lesser-read classics of the century: *Hobomok*, *Moby-Dick*, *The Life and Adventures of Joaquin Murieta*, *The Curse of Caste*, *Behind a Mask*, *Tom Sawyer*, *Iola Leroy*, and *McTeague*. Course requirements include active participation, two examinations, two short papers, and one longer paper. ENGL 645 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: U 3:55-6:45 p.m.—Katy Karlin

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. This course will expand on the basics of fiction and explore questions of voice, mood, and genre. We will read stories by established writers with an eye to what makes a character complex and interesting, what is the character's relationship to place, and what makes a narrator reliable . . . or not. Students will be expected to read their peers' work and help them toward revision. Expect to write 30-40 pages of exciting, engaging prose, and to revise those pages later on. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 663 Advanced Creative Writing/ Poetry

Section A: MWF 9:30—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. This class is for students who have strong sense of the fundamental craft of poetry who want to expand and enrich their writing skills. We will read, examine, and write about several collections of contemporary poetry; create a portfolio of poems influenced by those collections; workshop new poems generated by a variety of writing assignments; and revise poems based on feedback received during workshop. Students are expected to attend and bring their creativity, insights, and enthusiasm to every class. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Classic Science Fiction: Making the Strange Familiar and the Familiar Strange (undergraduate senior English majors only)

Section A: MWF 12:30—Carol Franko

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. In this capstone students will study six novels (two long, four short) of 1960s North American science fiction and one film adaptation (Villeneuve's yet to be released *Dune*). We will approach the novels as texts of their decade and their genre, and in the context of then current debates within the science fiction writer and editor communities, involving whether science fiction writing should emphasize "transparent" prose and at least some Golden Age science fiction optimism or whether science fiction should become "experimental" in prose and introspective in themes. As we study formal strategies and tropes, including the "seven beauties of science fiction," we will pose such questions as: How can style contribute to strangeness, that is, to an effect that the text offers a loosely possible future (or other non-existent setting) that challenges readers

to construct a “whole” of the fictive world? Are the texts romancing epic “galactic” heroes or complicating them, and how does that matter in relation to the authors’ depiction of race/ethnicity, gender/sexuality, and social class? How are the texts preoccupied with the technology/human interface? How does the invention of fictive histories for far future worlds create resonances between fictive and “real” worlds of readers? Requirements include: regular participation; short out-of-class response papers; and a final project that will include research but that may also include creative components. Options will include: a conference length research essay; a creative writing project, with an analysis; and a teaching preparation for one or more of the texts, with an analysis. Students who have previous experience studying and/or making films could do a project involving a short film or filmscript for a scene from one of the texts, with an analysis. English 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 710 The Epic: From *The Odyssey* to *Moana*

Section A: TU 1:05—Shirley Tung

Modality: In person

Calling all literary explorers! Do you relish adventure? Do you want to plumb the depths of the human psyche and to commune with the gods and fates... all while reading some of the best poetry that literature has to offer? If so, this is the course for you! Come on a semester-long voyage with the likes of Homer, Dante, Spenser, and Milton, who will serve as our guides into the great beyond. In addition to these progenitors of epic poetry, we will examine modern and postmodern experimentations with form and genre such as James Joyce's *Ulysses*, the Coen Brothers' *O Brother, Where Art Thou?* and Disney's *Moana*. **Course requirements:** active participation, weekly discussion board posts, a conference-style presentation, an exam, and a final project. ENGL 710 may fulfill three credits of either the pre- or post-1800 overlay req. for English majors.

ENGL 745 Fandom and Fan Studies

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

Modality: In person

This course will offer an exploration of fan culture by way of theory and case studies. We'll read key theorists of fan studies (such as Stuart Hall, Henry Jenkins, Paul Booth, Koichi Iwabuchi, Kristina Busse, and Ebony Thomas) to map the history of and new developments in the field of fan studies. We'll look closely at two active fandoms -- the fandom of *Harry Potter* and the fandom of *Hamilton* -- and enrolled students will select additional fandoms to study and share with the class as individual or joint final projects. Across the semester, we'll be attending to the power and authority of creator and fan, fan identities (in terms of gender, race, ethnicity, class, and nationality), fan activism, and fan creations (such as cos-play, fan art/music, re-storying). Requirements for all students: active participation in discussions, response papers, a short paper (5 pages in length), and the final project. Graduate students will complete two additional writing assignments: an essay review (4 pages in length) and a one-page abstract for the final project.

ENGL 753 Language, Power, and the Politics of Exclusion in U.S. Higher Ed.

Section A: TU 2:30-3:45—Abby Knoblauch

Modality: In person

In 1974, the Executive Committee of the *Conference on College Composition and Communication* adopted the “Students’ Right to Their Own Language,” resolution (SRTOL) which states that students should be allowed to write and speak in their home varieties of English. Forty-eight years later, the (often spirited) conversation over linguistic diversity and equality in academia continues. SRTOL will serve as the touchstone for this course as we explore the relationship between language, power, and exclusion in the writing classroom. We’ll examine how composition theorists and practitioners create, respond to, expand, reinforce, and/or challenge more traditional notions of language and power, especially at the intersections of race, gender, ethnicity, class, able-bodiedness, and sexuality. We’ll engage histories, theories, and practices in the field that will help us contextualize the long, and often carefully coded, beliefs about “proper” language use in the classroom and in the larger public realm. This course will be particularly useful for students in Composition and Rhetoric, but also for anyone interested in the relationship between language and power, the role of writing in the university, and the politics of education, as well as for all current and future writing teachers. No prior knowledge of composition and rhetoric is required or expected.

ENGL 758 Scientific Communication

Section ZA: Distance—Roger Friedmann

Modality: 100% online, 100% asynchronous

ENGL 759: Technical Communication

Section A; Section ZA: Distance—Han Yu

Modality: 100% online; 100% asynchronous

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 765 Creative Writing Workshop: Nonfiction

Section A: MWF 1:30—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. Designed for graduate students and advanced undergraduate students, this course is for students who have a strong sense of the fundamental craft of nonfiction who want to expand and enrich their writing skills. We will read, examine, and write about a diverse selection of essay, memoir, and immersive journalism. In addition to a strong engagement in workshop, students will write several long-form pieces. Recommended prerequisite for undergraduates: ENGL665.

ENGL 767 Literary Editing

Section A: T 3:55-6:45—Dan Hoyt

Modality: 100% online, 100% synchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 18th October 2021. 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 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; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 790 History of the English Language

Section A: MWF 10:30—Mary Kohn

Modality: In person

This course traces the story of the many varieties of English found across the globe today, following the linguistic developments, technological revolutions, and cultural landmarks that shape this unique collection of languages. Using linguistic tools and concepts, we will trace the roots of English from Indo-European to the earliest English language texts. We will uncover how reverberations of Old English are still found in Modern English as well as explore the cultural context that led to the first writings in English. In the Middle English period we will consider how war, conquest, and political upheaval altered not only spoken English, but written traditions as well. We will examine Modern Prescriptivism, as well as developments in grammar and pronunciation in the Early Modern Period. Finally, we will consider the rise of English as a global language, whether changes in technology influence future directions in English, and how changes in socioeconomic structures potentially influence the future development of English. Students will produce three projects to develop an awareness of language structure and its relationship to cultural and technological contexts.

ENGL 797 Professional Writing Internship

Section A: TBA—Cameron Leader-Picone

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— Cameron Leader-Picone

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: In person

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 825 "Cleansing the Doors of Perception": Genius/Madness in the Romantic Period (graduate students only)

Section A: MWF 11:30—Mark Crosby

Modality: In person

For many of us, the word “romantic” may evoke feelings of affection, love, or sentimentality. Yet, “Romantic” with a capital R has a much broader range of meanings, covering seismic convulsions in western culture during the period 1780-1832. This was a time of violent and inclusive changes, an age of revolutions and transformations that proved the wellspring for some of the greatest writers in the English language. This seminar will dive deeply into the works of these authors, from ‘mad’ Blake to metaphysical Coleridge, to Lord George Byron, a.k.a. “Mad, bad, and dangerous to know.” This was an age when poets proclaimed themselves the “unacknowledged legislators of the world,” as well as prophets, madmen, and geniuses, and where opium addiction and visionary experiences were commonplace. And where, as we shall see, the distinction between madness and genius frequently evaporated.

ENGL 830 Asian Americans on Screen (graduate students only)

Section A: W 5:30-8:20 p.m.—Tom Sarmiento

Modality: In person

The COVID-19 pandemic presents a sobering reminder that anti-Asian sentiment & action continue to plague global, national & local societies—revealing the paradox of Asian/American invisibility and hypervisibility. Racism & xenophobia against people of Asian descent has a long history in the United States; unfortunately, most of us aren’t taught this history. This graduate seminar invites students to apply their literary & cultural studies knowledge to analyze contemporary Asian American performing & literary arts. In so doing, students will learn about the histories of racial oppression as well as the creative capacities of Asian American actors, producers & writers. We’ll view (outside of class & discuss in class) films such as *Big Hero 6*, *Blade Runner 2049*, *Crazy Rich Asians*, *Guardians of the Galaxy* vols. 1 & 2, *The Matrix Resurrections*, *Raya and the Last Dragon*, and *Shang-Chi and the Legend of the Ten Rings* along with episodes from TV shows such as *Fresh off the Boat*, *Glee*, *My Crazy Ex-Girlfriend*, *Steven Universe*, and *Superstore*. To structure our thinking, we’ll also read theory by leading scholars of Asian American cultural studies. Our diverse range of texts that engage with race, class, gender, sexuality, ableness, religion, region, nation, empire, and diaspora counter the racist idea that “Asians are all the same.” Activities & assignments may include a viewing & reading journal, leading class discussion, a short response essay, and a research paper or video essay.

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone