

English Department Course Descriptions (11/11/22) -- Spring 2023
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: How to Cook a Raccoon: The Memory Work of Cookbook Collections

Section A: TU 2:30-3:45—Steffi Dippold

Modality: In person

Cookbooks are bafflingly eclectic texts that mingle different categories of knowledge. More than mere lists of ingredients and instructions, they are unruly archives that construct identity, food histories, gender expectations, family and community narratives, dietary and medicinal cares, and social records that chronicle daily life, both inside and outside the kitchen. This hands-on archive methods seminar capitalizes on our deep collection of regional, historic, and manuscript cookbooks at Hale Library, dispensing advice about everything from furniture varnish to sugar candy, and from medical curative and face cream to how to prepare wild raccoon stew. We will cook and eat the past to understand what it took to survive in rural Kansas, trace the impact of globalization and empire on our diets (think the multicultural histories of ketchup) and explore women's roles within recipe collections. Course requirements include an appetite for alternative archives, independent research, and the worlds of green corn fritters and Hurry-Up Marble Cakes.

ENGL 220 Fiction Into Film

Section A: MWF 8:30; Section B: MWF 9:30—Staff; Section C: MWF 11:30—Carol Franko

Modality: In person

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 D: TU 8:05; Section D: TU 9:30—Lisa Tatonetti

Modality: In person

In this 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

Section ZA; Section ZB: Distance—Shirley Tung (full semester sections)

Modality: 100% online; 100% asynchronous

"He who fights with monsters should look to it that he himself does not become a monster... when you gaze long into the abyss the abyss also gazes into you." -Friedrich Nietzsche. In this class we are going to heed Nietzsche's warning as we plumb the depths of human monstrosity. Be advised that the monsters that we will study in fiction and in film are not the kind that lurk under your bed, but rather, they are ones borne out of obsession, greed, desperation, and fear. As a consequence, we will tackle some difficult and disturbing topics—torture, murder, and rape—but always with a critical eye toward how these literary and cinematic texts aestheticize and glorify brutality as well as attempt to make the reader/viewer complicit in the "horrors" they

witness. In other words, this class will teach you how to identify and dismantle gaslighting narrative manipulators, and in doing so, sharpen your critical thinking and analytical skills... because in the words of Humbert Humbert (*Lolita*), "You can always count on a murderer for a fancy prose style." Assignments may include weekly discussion boards/Flipgrid videos, quizzes, a video movie review, and a final project consisting of a screenplay, a storyboard, and a director's cut essay for an original fiction-into-film adaptation.

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

Modality: 100% online; 100% asynchronous

Section ZD: Distance—Tosha Sampson-Choma (January Intersession)

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.

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 1:30—Staff

Modality: In person

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—Cindy Debes (March-May)

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 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 A: MWF 1:30; Section B: MWF 2:30—Naomi Wood

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17th October 2022. 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 315 Introduction to Cultural Studies

Section A: TU 11:30—Cameron Leader-Picone

Modality: Hybrid/Blended; 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 340 Poetry

Section A: Distance—Kim Smith

Modality: 100% online; 100% asynchronous

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. The course will center on class discussion. Assignments will include both critical and creative writing, short exams, and a five-page paper. 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 2:30—Kara Northway

Modality: In person

This introductory Shakespeare class is for both the haters and the lovers. Previous students who report "dreading Shakespeare" before enrolling ultimately find "this class enjoyable, yet challenging, and . . . remember the many great, meaningful conversations we had about Shakes and his wit." Other students, who already appreciate Shakespeare, will discover new depths: "I came into this class liking Shakespeare, but now I am even more enthusiastic." Rather than examine Shakespeare's plays as petrified, elevated art, only for intellectuals, we will construct an accurate picture of a Shakespeare who appears more like the people of his time saw him. As we cover the most interesting comedies, histories, tragedies, and romances, we'll still consciously respond as twenty-first-century readers, finding that questions about representations of gender, race, abilities, language, and social class in the plays will naturally arise and stimulate lively in-class debate about these issues then and now: was his art ahead of its time? And is Shakespeare, in 2022, still relatable? Requirements: active class discussion; a portfolio of critical essays, informal written responses, self-tests, and research; and a semi-creative Shakespeare reading project. ENGL 350 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 10:30; Section B: MWF 12:30—Staff

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17 October 2022. Literature for Children introduces key texts of children's literature in units on genres such as picture books, folk and fairy tales, poetry, fantasy, realism, and others. Requirements may include participation and quizzes, paper/projects, exams, and final exams. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non-Education majors if available. ENGL 355 fulfills the Literary/Rhetorical Arts requirement. It satisfies a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

Section ZA: Distance—Phil Nel

Modality: 100% online; 100% asynchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17 October 2022. 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 11:30—Wendy Matlock

Modality: In person

Tracing the development of British literature over two periods (the Middle Ages and Renaissance) and about one thousand years (700-1700), we will look at the content, form, and cultural situation of literary works such as *Beowulf*, *The Canterbury Tales*, *The Book of Margery Kempe*, *The Duchess of Malfi*, and *Paradise Lost*. In

pursuing these topics, we will attend to the changing conceptions of time and space, the state, the individual, gender and sexuality, even literature itself. Assignments will include regular quizzes, three short papers, a team presentation, and a portfolio project. ENGL 361 fulfills three credits of the pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 9:30—Anne Longmuir

Modality: In person

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

ENGL 381 American Survey 1

Section A: TU 1:05-2:20—Steffi Dippold

Modality: In person

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, material objects, Native trickster tales, journals of rebellion and 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. for English majors and the Literary/Rhetorical Arts req. K- State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

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

Modality: In person

This course is a survey of American literature covering the period from the Civil War to the present. In particular, the course will examine how the literature of the United States constructed the meaning of American identity in the context of the post-Civil War period, the expansion of American influence abroad, immigration, and the United States position as a global superpower. The course will discuss major literary movements, such as naturalism, modernism, and postmodernism, and their relationship to both their literary historical and cultural context. In addition, we will spend substantial time analyzing the contributions of immigrants, women, and minorities to American literature. Possible authors include: Fitzgerald, DeLillo, Pynchon, O'Brien, Twain, Hagedorn, Wharton, Lee, Faulkner, Morrison, Ginsberg. 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 11:30 (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, 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. Assessment includes regular engagement, synchronously and asynchronously; 2 exams and 3 essays. 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 11:30—Tosha Sampson-Choma

Modality: In person

The African American literary tradition is an integral part of the American literary canon. An examination of African American literature reveals Black Americans' long and arduous journey toward the attainment of freedom, equality, and respect. In the face of racial segregation, lynching, migration northward and westward, desegregation, economic oppression, sexual oppression, and inequality, African Americans have sought to define themselves through both a homogeneous or collective Black identity as well as through individual constructs built upon intersections of race, class, gender, religion, and geography. This course will present an overview of some canonical texts that center issues of identity. Examining the historical, social, and cultural contexts of various texts will grant us a more holistic perspective of African American and American literary frameworks. Among the potential authors to be discussed are Frederick Douglass, Harriet Jacobs, Charles Chesnut, Paul Laurence Dunbar, Ann Petry, Dorothy West, Richard Wright, James Baldwin, Amiri Baraka, Paule Marshall, Toni Morrison, and Alice Walker. Students will engage in active discussion, give a presentation, lead a portion of one class, complete several in-class assignments, and three essays. 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 389 Latina/o Literatures

Section A: MWF 10:30—Tanya Gonzalez

Modality: In person

Immigration has once again become a contentious topic in the U.S. as legislators and big business grapple with the questions of who belongs in this country, who counts as a citizen, and who is economically beneficial. This course examines the ways immigration and migration are portrayed in contemporary Latinx Literature. We will also look at the relationship between these stories and what remains of an American Dream. Course requirements include active participation, a historical context project, midterm exams, and a final project. ENGL 389 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: MWF 12:30—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 399 Honors Seminar: Gender and Performance in Shakespeare

Section A: TU 1:05—Don Hedrick

Modality: In person

This course will challenge the popular idea that women had no power in Shakespeare's time, starting with the obvious counterexample of the power of Queen Elizabeth, but extending to the everyday experiences of

ordinary women, when women could be “on top,” from witchcraft to female clowning around. Our test case will be selected plays of Shakespeare (comedy, tragedy, history, romance, and poetry) and their representations of brave women and limits on men. We will look at contemporary as well as early modern understandings of masculinity and femininity—not only for the performative “construction” of gender, but also through actual performance in the theater, translating from “page to stage.” For the latter, we will make use of the unique opportunity of the professional performance of *Romeo and Juliet*, at McCain Auditorium by Actors from the London Stage.

ENGL 415 Written Communication for Engineers

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

Modality: In person

Section ZA; Section ZB: Distance—Han Yu; Section ZC: TU 11:30, Section ZD: TU 1:05--Staff

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 environments, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

Section A: MWF 9:30; Section B: MWF 10:30; Section C: MWF 11:30; Section D: MWF 12:30; Section E: MWF 1:30; Section H: TU 1:05—Staff; Section F: TU 9:30; Section G: TU 11:30; Section I: TU 1:05—Anna Goins

Modality: In person

Section ZA; Section ZB: Distance—Abby Knoblauch; Section ZC: Distance—Phillip Marzluf; Section ZD: Distance; Section ZE: Distance—Danielle Turner; Section ZF: Distance—Cydney Alexis; Section ZG; Section ZH; Section ZI: Distance—Ania Payne

Modality: 100% online; 100% asynchronous.

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17th October 2022. 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: In person

This class will move from 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 by and about Indigenous people. 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 *What We Do In the Shadows* and *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 435 Linguistics for Teachers

Section A: MWF 9:30—Mary Kohn

Modality: In person

This course will provide teachers of English with grounding in the history, structure, and cultural context of the English language. We will begin by exploring what language is and how it is acquired. Students will learn to

analyze the structure of the English language, with a special focus on parts of speech and syntax. We will delve into the history and cultural context of the English language, exploring the origins and continued development of linguistic diversity, particularly within the US. We will conclude by examining different pedagogical and diagnostic approaches to linguistic diversity in the US classroom. Small quizzes, discussion boards, and out of class activities will reinforce readings and classroom discussion, culminating in a final project. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

ENGL 450 Wild Lit

Section A: MWF 10:30 (Distance)—Elizabeth Dodd

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

This course will examine various ways American writers have presented the natural world, including European American concepts of wilderness, Native American concepts of animate nature and homeland, the 20th century's rise of the conservation movement, the 21st century's environmental justice movement, and the current moment's reappraisal of humanity's place in the Anthropocene. We'll read selected poetry, fiction, and nonfiction from the 19th, 20th, and 21st centuries, asking questions like these: How have American writers viewed the more-than-human world over the centuries? What role has public land played in the American traditions of nature writing and environmental literature? How do the ethics of land use contribute to human-centered narratives? How have marginalized groups engaged with and shaped land policy? What role can humor play in literature of the Anthropocene? How has the study of ecology contributed to contemporary poetics? The course is designed for English majors/minors and non-majors alike. It fulfills the K-State 8 requirement for Aesthetic Interpretation.

ENGL 455 Exploring Creativity

Section A: TU 1:05—Deborah Murray

Modality: In person

Are you interested in learning how creativity applies to your professional and personal life? Together we will explore the creative process across different fields including: visual arts, literary arts, performing arts, business, science, industry, and education. This course will introduce you to the theory and practice of creativity as you learn about the struggles and rewards of living the creative life. You will conduct in-depth self-exploration through readings, creative exercises, discussions, and writing assignments. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings and videos. Early in the semester, you will identify a subject area you would like to work on for your final creative project; this project will fuse what you are learning about creativity with research into your area of interest. The semester ends with you presenting your project online to the class as well as a written reflection. ENGL 455 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 11:30—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 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: MWF 9:30 (Distance)—Elizabeth Dodd

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

This course is a practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction essays use many of the stylistic and literary tools that fiction writers and poets do, while writing about their own lives and topics in the greater world. We will read and discuss a variety of examples in the genre, do some exercise work, and write, discuss, and revise three essays, relying on a mixture of asynchronous assignments via Canvas, synchronous class meetings through Zoom, and ample consultation with the instructor in online appointments. Texts will include items available freely through Hale Library and Canvas, and likely a purchased text by the Visiting Writer selected for the semester. 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: TU 1:05—Deborah Murray

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17th October 2022. 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 575 Holocaust Literature

Section A: MWF 1:30—Roger Friedmann

Modality: In person

This course offers students the chance to learn about the Holocaust in the words of those who survived it and in some cases those who did not. Students will read remarkable stories and poems as well as excerpts from diaries and memoirs written in response to the systematic destruction of European Jewry during the Second World War. All of the literature in this class will be based on the experiences 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 particular 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 memoirs by Primo Levi and Elie Wiesel, and other testimonials should be read as having been crafted consciously as literature.

The required work for this class will include two close reading workshops, quizzes, two in-class exams, and a final exam. Some of the well-known authors we will read include Elie Wiesel, Primo Levi, Art Spiegelman, Paul Celan, and Aharon Appelfeld.

ENGL 580 Chinese and Vietnamese Literature in Translation

Section A: TU 11:30—Michele Janette

Modality: In person

The 21st century is frequently predicted to be “The Asian Century.” China has been flexing its political and economic might. Vietnam simultaneously represents tourist delight and American military trauma within US culture. #StopAsianHate appears on Twitter feeds from Nike to Tribe X, while some powerful public figures blame China for the COVID pandemic. Now more than ever, don’t you want to take a deeper dive into some of this culture? This course is an opportunity to explore the literary tradition of these two nations, to learn about both their literary styles and cultural content & context – and to read them with and against each other. We will read epic narratives (Vietnam’s *The Tale of Kieu*, which imagines the national icon as a faithful but mistreated courtesan, and China’s *Journey to the West*, which recounts the mischievous adventures of the mythical Monkey King); as well as socially engaged realism from the early 20th century (such as stories about the plight of the rickshaw driver from Chinese and Vietnamese perspectives); as well as classical poetry, narratives from the turbulent decade 1966-76 (when Vietnam was at war with America and China was undergoing the Cultural Revolution); as well as fresh, contemporary works of the last decade. I’ve just ordered a new anthology of Chinese science fiction and fantasy by female and nonbinary creators, and can’t wait to explore it with you! No prior knowledge of Chinese or Vietnamese history is assumed (though it is, of course, welcome!). English 580 is a UGE course. K-State 8 tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 599 Special Research in English

Section A: TBA—Karin Westman

Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 599.B Career Paths in English and the Humanities

Section B: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

[ENGL 599.B meets the first 8 weeks of the semester.] To request permission to enroll in this course, contact the English Department at <English@k-state.edu>. This course encourages students to dream, design, and plan for a career and life that are both fulfilling and satisfying. This course is designed for undergraduate students majoring or minoring in English, and other humanities disciplines, who are interested in exploring career possibilities, preparing for life post-graduation, and articulating the role of humanities in public and private life. Students will begin the coursework by reflecting on, articulating, and recognizing their individual strengths, values, attitudes, abilities, capacities, and skills. The course will teach students how to locate job opportunities and evaluate how a particular job matches their skills. K-State alumni in a range of fields will be featured as guest speakers to provide guidance and advice. Students will be expected to utilize campus resources, such as the Career Center, and attend selected English department events.

ENGL 604 Advanced Writing for Campus-Wide Graduate Students

Section A: TU 5:30-6:45—Cydney Alexis

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

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. 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 Contemporary British Literature

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

Modality: In person

This course will be an introductory but intensive survey of representative contemporary British writers from about 1950 to the present. We will focus on writers' responses to earlier traditions of realism and modernism, exploring the techniques of narrative fiction, drama, and poetry offered by their work. We will also trace the themes that these authors raise as they both respond and contribute to the post-WWII, post-*Windrush* experience of British culture. Cultural, historical, and theoretical context will be integrated into discussion through secondary readings and resources, allowing us to situate our close readings of the texts within the historical moment of their production and reception. Texts will include novels for younger and older readers (Levy's *Small Island*, Ishiguro's *The Remains of the Day*, Sillitoe's *Saturday Night and Sunday Morning*, Winterson's *Sexing the Cherry*, Gaiman's *Neverwhere*, Smith's *White Teeth*, Rosoff's *How I Live Now*, Wheatle's *Crongton Knights*), plays and television/film (Osborne's *Look Back in Anger*, Churchill's *Cloud 9*, *The Prisoner*, Stoppard's *Arcadia*, *Sherlock*, *Bend It Like Beckham*), and poetry (Larkin, Raine, Harrison, Hughes, Plath, Adcock, Cope, Soyinka, Walcott, Agard, Zephaniah, Kay, Alvi, Collins). Requirements for all students: active participation in class discussions, response papers, a short paper (4 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 hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 640 Going Native: Literatures from Turtle Island to Walden Pond

Section A: TU 5:30-6:45—Steffi Dippold

Modality: In person

"Turtle Island," or North America, emerged on the back of a sea turtle out of a mass of water, the Haudenosaunee (hoe-dee-no-SHOW-nee) say, that offered Skywoman a respite from her fall. This course delves deeply into the narrative traditions of "Turtle Island," exploring Indigenous oral storytelling of beginnings and disruptive trickster figures. Reflecting the limitations of written texts, we also look at how tattoos, Indigenous wampum belts, baskets, hide painting and leger art tell extraordinary tales in nonalphabetic ways. We will also read early Native printed texts, including works by William Apess, David Cusick, Jane Johnston Schoolcraft, and Alice Callahan alongside mainstream descriptions of Native Americans by Longfellow, Cooper, and Thoreau. These radical complex and, at times, contradictory materials challenge us to both develop new sophisticated approaches for the rich voices of "Turtle Island" and reconceive our perspectives on what is American literature. ENGL 640 fulfills the department diversity requirement and three hours of either the pre- or post-1800 requirement for English majors, depending on students' needs. **K-State 8 Tag:**

ENGL 661 Advanced Creative Writing/ Fiction

Section A: MWF 1:30—Katy Karlin

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17th October 2022. 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 11:30—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17th October 2022. This class is for students who have strong sense of the fundamental craft of poetry who want to expand and enrich their writing skills. We will read, examine, and write about several collections of contemporary poetry; create a portfolio of poems influenced by those collections; workshop new poems generated by a variety of writing assignments; and revise poems based on feedback received during workshop. Students are expected to attend and bring their creativity, insights, and enthusiasm to every class. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 680 Asian American Literature

Section A: TU 9:30—Michele Janette

Modality: In person

Did you know that in the 1920s, Chinese detainees awaiting entry to the US carved poems into the walls of the barracks at Angel Island? Do you know which alumna MIT was bragging about when they said: "As a writer, she invented a gun-toting, math-loving action hero...as a stuntwoman and armorer, she is one"? Can you name two Asian American Kansas artists? If you answered yes to any of the above, come talk more about it! If no, come talk more about it! In this course, we will cover some of the canonical works and historical events that produced Asian American literature, and we will also explore some of the most exciting recent work out there, getting a sense of the wonderful range of Asian American literary creativity. I honestly haven't been able to narrow down the list yet, but contenders for the syllabus include Gene Luen Yang's graphic novel *Boxers*, Dao Strom's experimental *We Were Meant to Be a Gentle People*, RF Huang's demigod-filled fantasy *The Poppy Wars*, Larissa Lai's queer and environmentalist *Salt Fish Girl*, Maxine Hong Kingston's foundational *Woman Warrior*, Pulitzer-prize winner Viet Thanh Nguyen's short stories, Ocean Vuong's breathtaking memoir *On Earth We're Briefly Gorgeous*, George Takai's internment memoir and graphic novel *They Called Us Enemy* (plus, of course, the authors and texts mentioned in the questions above). We will have fabulous class discussions, write frequent informal responses that connect what we read to key ideas in the field of Asian American Studies, develop two short formal analytical papers, and connect to the local by researching Asian American literary and visual artists in Kansas. ENGL 680 fulfills the department diversity requirement and three hours of the post-1800 requirement for English majors. K-State 8 Tag:

ENGL 695 Multiethnic Children's and Young Adult Literature

Section A: U 7:05—Anne Phillips

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

In this class we'll read and analyze a diverse selection of American multiethnic literatures targeted at young audiences. Throughout the class we will ask, how is "American" constructed in American literature for young people? What are "American" identities? What are the ways in which minority groups experience their lives differently from mainstream population groups, as represented in the fiction we will read?

Our study of these novels will be situated within specific histories of particular ethnic groups in the USA. Some of the themes this course will deal with are racial discrimination and exclusionism, Japanese incarceration, dualistic/hybrid identities, cultural memory, trauma and testimony.

ENGL 698 Capstone: Performing the Middle Ages (undergraduate senior English majors only)

Section A: TU 1:05—Wendy Matlock

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 17th October 2022. We constantly perform the Middle Ages, at Medieval Times restaurants, on screens and gaming platforms, even simply calling something “medieval.” This class will ask whether the past can come alive in these performances or whether such efforts undermine our ability to see the past as distinct from the present. To consider this conundrum, we will sample modern performances of the medieval in films like *The Green Knight* (2021), *The King* (2019), *The Reckoning* (2002), *A Knight's Tale* (2001), *Monty Python and the Holy Grail* (1975), and *The Adventures of Robin Hood* (1938), while reading works from the Middle Ages that inspire them. Assignments include active participation, several short papers, a presentation, and a final research project completed in stages. ENGL 698 fulfills three credits of the British Literature overlay req. or the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 703 Critical Approaches to Children's Literature

Section A: W 5:30-8:20 p.m.—Phil Nel

Modality: HyFlex: In person and online; 50% synchronous; 50% asynchronous

This course provides tools for advanced study of children's literature. As a 700-level class, the primary audience is graduate students. The class will focus on key texts in children's literature and key issues in treating children's literature as an academic subject. We will read a wide range of genres and media, including didactic tales, fairy tales, nonsense, poetry, picture books, realism, fantasy, and comics. But the class is not a survey. It is a map of crucial areas of debate in the field.

ENGL 720 The Brontës

Section A: TU 2:30—Anne Longmuir

Modality: In person

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 class discussion, two short analytical papers, an annotated bibliography, and a research paper. ENGL 710 may fulfill three credits of the post-1800 overlay req. for English majors.

ENGL 740 Affect Theory

Section A: MWF 9:30—Greg Eiselein

Modality: In person

What is the relationship of emotion to literature and literary study? Surveying theories that attempt to understand the relationship of emotion to writing and art, this course explores the central role of emotion in literature and literary studies generally. We will study the representation of emotion in literary texts and the emotional impact of literary texts on readers. The first part of the course will focus on famous theories of emotion from Plato to Julia Kristeva, while the middle part will be devoted to contemporary theories of affect, as articulated by bell hooks, Sianne Ngai, and others. The final part of the course will focus on your applications of affect theory to literary and cultural texts you choose and/or your development of your own theory. No previous experience with theory 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, pedagogies, and practices. Students will read scholarly work in the field, write academic essays that engage with conversations in the field, and practice select technical communication genres.

ENGL 767 Literary Editing

Section A: M 7:05-9:55 p.m.—Dan Hoyt

Modality: 100% online; 100% synchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning

Monday, 17 October 2022. This class will give graduate students and advanced undergraduates real-world editing and publishing experience. Together, we will work on three novels in various stages of publication with Buffalo Books, our own independent press. As a class we will edit our books on the sentence and global level, prepare a variety of marketing and publicity materials, and select a brand-new 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 771 Creative Writing Workshop: The Novel

Section A: TU 1:05—Dan Hoyt

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning

Monday, 17th October 2022. Writers consistently, and perhaps inevitably, discuss the novel-writing experience by invoking metaphors of arduous journeys -- imagine the writer as Shackleton marooned in Antarctica. Despite the perils implied by this imagery, this class is designed to help you embark on such a journey with full supplies, including a rough map of your expedition, and good comrades, your enthusiastic peers. We will read three published "first" novels, we will discuss the novel form and some of its theory, and we will begin writing and workshopping sections of your brand-new novel (or novella) projects. Students are expected to produce at least 60 pages of polished prose: the beginning of a novel, the beginning of a journey. (An important note: Shackleton and his stranded crew made it home -- with no lives lost.)

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 African American Cinema (graduate students only)

Section A: MWF 2:30—Katy Karlin

Modality: In person

Since Eadweard Muybridge first assembled flickering moving images, Black Americans have made enormous contributions to film. In this class, we'll study Black filmmakers including Oscar Micheaux, Spencer Williams, Charles Burnett, Spike Lee, Julie Dash, William Greaves, Cheryl Dunye, Jordan Peele, Ava Duvernay, Boots Riley, and Barry Jenkins, and read work by Wil Haygood, Donald Bogle, Isabel Wilkerson, and Jacqueline Stewart, among others. Social movements including the Great Migration, the Civil Rights Movement, and the Black Power Movement will be examined in terms of how they are reflected in film. Students can expect to learn

(and master) basic techniques of filmmaking and to analyze film through its formal and aesthetic elements. Expectations include weekly discussion, a class presentation, a short film, and a final project.

ENGL 830 Fun Shakespeare: Entertainment Value's Beginnings (graduate students only)

Section A: TU 3:55-5:10—Don Hedrick

Modality: In person

Commonly entertainment value is treated as a low-level aesthetic norm, either devalued as “only entertainment” or dismissed altogether. In this class we will challenge that prejudice, examining selected works of Shakespeare for the way that the entertainments of early modern London culture—from bearbaiting to gambling, to jestbooks, to the earliest “reality shows”—provide pleasures we can find in his and others’ plays. We will examine his creative techniques, how he can turn on a dime from tragic passion to ridiculous comedy, and vice versa. In examining how the plays are transformed from “page to stage,” we will have the unique advantage of the residency of Actors from the London Stage, who will perform at McCain Shakespeare’s *Romeo and Juliet*. How did that play inspire a later tragedy, John Ford’s *'Tis Pity She's a Whore*, which replaces Shakespeare’s protagonists with a brother and sister? Ick?

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone