

## English Department Course Descriptions - Fall 2024

[www.ksu.edu/english/courses](http://www.ksu.edu/english/courses) | 8/11/2024

### **ENGL 100 Expository Writing I**

Multiple sections/times, modalities

Introduction to expressive and informational writing. May use discussion, workshops, and conferences.

Offers extensive practice in the process of writing: getting ideas, drafting, analyzing drafts, revising, and editing.

### **ENGL 170 Writing Studio**

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 200 Expository Writing II**

Multiple sections/times, modalities

Introduction to writing persuasively. As with ENGL 100, may use discussion, workshops, and conferences, and emphasizes the writing process.

### **ENGL 210: Honors English: Policing and Prisons in American Culture**

Section A: TU 11:30-12:45—Cameron Leader-Picone

Modality: In person

Turning on primetime television, picking up a newspaper or going to the movies, it is almost impossible to escape representations of criminality, whether in the form of crime scene investigators solving crimes or superheroes facing off against villains of all kinds. Crime has long been a principal focus in literature, and our course will engage with literary texts in addition to films, music, and television as well as social science texts and social theory. In particular, we will focus on how criminalization in the United States is racialized.

During this course, we will focus on writing analytical essays about the themes and debates in the class. During the semester, we will go through the process of writing and revising three essays in addition to several shorter assignments. Writing is a collaborative process, which means that there will be substantial in class collaboration and peer review of each other's writings. This course will be discussion based, requiring regular attendance and classroom participation in relation to both the readings and assignments.

### **ENGL 220 Fiction Into Film**

Section B: MWF 10:30—Tosha Sampson-Choma; Section E: MWF 12:30—Mariya Vaughan (First-Year Seminar; for permission, contact [k-statefirst@k-state.edu](mailto:k-statefirst@k-state.edu)); Section F: TU 11:30-12:45—Staff; Section G: TU 1:05-2:20—Allison Kuehne; Section H: MWF 11:30—Staff (K-State First section); Section ZA: Distance—Cynthia Debes  
Modality for section A-F: 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. ENGL 220 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement, and it counts for the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 220 Fiction into Film: "Hearts of Darkness"**

Section ZB; ZC: Distance—Shirley Tung

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." Assessment will

comprise active participation, discussion boards/Flipgrid videos, a viewing log, a movie review, a group presentation, and a final project consisting of a screenplay, a storyboard and five minutes of video footage for an original fiction-into-film adaptation.

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

### **ENGL 220 Fiction Into Film**

Section ZA: Distance—Cindy Debes (Aug – Oct)

Modality: 100% online, 100% asynchronous

Why do we often say, “The book was better than the movie”? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement, and it counts for the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 227 Video Games as Literature**

Section A: TU 2:30-3:45—Dan Hoyt

Modality: In person

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

### **ENGL 285 Intro/American Ethnic Literature: African American Women’s Literature**

Section A: MWF 9:30—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—Kim Smith

Modality: 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 295 Healthcare and Literature**

Section A: TU 11:30-12:45—Traci Brimhall

Modality: In person

**This section of ENGL 287 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via [kstatefirst@k-state.edu](mailto:kstatefirst@k-state.edu).** Each life has a story. Though experiences can differ widely, everyone experiences things that they share in common with others—birth, childhood, adulthood, aging and death. In this class we will read various forms of nonfiction—such as essays, diaries, comics, cookbooks, and memoirs—that detail these common human experiences. What challenges are met at each stage of life and how are they overcome? How do these events give meaning to someone's life? What stories do people decide to tell about their lives and what form do they give those narratives? In this course we will find out and write our own life story. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 297 Honors Introduction to the Humanities**

Section A: TU 1:05-2:20—Mark Crosby

Modality: In person

**This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. To request permission to enroll, contact K-State First at [kstatefirst@ksu.edu](mailto:kstatefirst@ksu.edu).** A discussion-survey of some seminal works in the Western literary, philosophical, and cultural traditions. In this course, you'll read some of the key works that helped shape the modern world; exposure to these works will help us address the big questions about our species, such as what is the role of destiny? What is the meaning of freedom? What is the value of an individual person and what constitutes a good life? In this class you'll read perhaps more than you would in most Humanities classes. But wrestling with Homer, Plato, Dante, Shakespeare, Descartes, Goethe, and Tolstoy is fundamental to gaining a well-rounded liberal education and a valuable intellectual challenge. Enrollment is generally limited to entering honors freshmen. This class forms part of the Freshman Honors Humanities Program. All classes in the Freshman Honors Humanities Program have a common reading list and will follow approximately the same course format, but details of the schedule and assignments differ from course to course. In this section, we will pay particularly close attention to the ways language functions in representing and shaping the individual's values and relations to the divine, to nature, to society or culture, and to other individuals.

In addition to meeting Honors requirements, ENGL 297 satisfies either the Western Humanities or the Literary/Rhetorical Arts requirement. It cross-lists as HIST 297, MLANG 297, or PHILO 297. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 310 Introduction to Literary Studies**

Section A: MWF 9:30; Section B: MWF 10:30—Wendy Matlock

Modality: In person

**Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4 March 2024.** A strong foundation in literary studies enables you to interpret diverse cultural objects and to create persuasive arguments about their meanings and values. We will carefully analyze works like *The Wife of Bath's Prologue and Tale*, *Their Eyes Were Watching God*, *Deaf Republic*, and a play put on by the K-State Theatre program. This course will also introduce literary terms used by experts in the field and the major schools of literary criticism to consider how they offer important insights into our class texts. This is a small, writing-intensive course, and enthusiastic participation is a must. ENGL 310 will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 335 Film**

Section A: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

What films fill us with joy? Make us want to memorize lines? Gain cult status? Should we rank films based on their ability to make us think, feel, or laugh or based on how much we want to re-watch? As Pierce Lewis said, "when we speak of 'taste,' we are talking about 'culture'." In what ways are our tastes, and our society's tastes, a product of culture? We'll explore questions like these in this class, through 7 pairs of films (14 total) that I love—or love to think about. You'll learn about Hitchcock's directorial obsessions, as well as the French New Wave's obsession with Hitchcock. We'll tour a national park and also a theme park via Spielberg, asking what draws Spielberg (and us) to such places. We'll explore music documentaries by Questlove (*Summer of Soul*) and Beyoncé (*Homecoming*) and dissect their cultural references and cultural power. Throughout, you'll learn film terminology and technique and apply it to the films we watch. What's rack focus? What's a tracking shot? How can tools like these be used to make meaning that is communicated through films to viewers? You'll be able to answer these questions by the end of this class. Students will produce a solo visual essay, a collaborative video essay, write critical homework responses (discussions/papers), read a short, excellent textbook (yes, they exist!), and watch weekly films outside of class. ENGL 335 counts towards the post-1800 historical overlay and fulfills three credits of the Film Certificate. It also will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 350 Shakespeare**

Section A: MWF 11:30—Kara Northway

Modality: In person

This newly revamped 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 twentyfirst-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 2024, still relatable? Requirements: active class discussion; a portfolio of critical essays, informal written responses, self-tests, and research; as well as 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: TU 9:30-10:45—Allison Kuehne; Sect. ZA: MWF 9:30 (Distance)—Anne Phillips; Section ZB: Distance—Phil Nel

Modality: Section A: in person; Section ZA: 100% online; 70% synchronous, 30% asynchronous; Section ZB: 100% online, 100% asynchronous (ZB reserved for students in the Global Campus program)

**Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4 March 2024.** Literature for Children introduces major genres in and conventions of literature for children and develops critical skills for reading, thinking and writing about children's literature. We'll read fairy tales, picture books, poetry, graphic novels, early readers, fantasy, horror and more! Requirements may include participation and quizzes, paper/projects, exams, and final exams. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non- Education majors if available. ENGL 355 fulfills the Literary/Rhetorical Arts requirement. It satisfies a requirement for the English minor in Children’s and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 361 British Survey 1**

Section A: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this older world to be identical to our own. But in our exploration we'll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we'll examine some of the central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises. Course requirements will likely include two short papers, a midterm and a final, as well as much class discussion. ENGL 361 fulfills three credits of the pre-1800 overlay req. and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 362 British Survey 2**

Section A: TU 1:05-2:20 (Distance)—Naomi Wood

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

This course surveys literature from the British Isles, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays, short stories, and a novel, students will become familiar with the social and literary trends developing over this fast-changing time, which sees the rise of empire and its fall, revolutions and reactions, and big questions about how to respond to these challenges. The course will be offered online, with a partially synchronous component. Expectations include written and oral discussion, short writing assignments, exams, and a research project. British Survey 2 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 381 American Survey 1**

Section A: MWF 9:30—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 384 Multicultural Children's Literature**

Section A: Distance—Phil Nel

Modality: 100% online; 100% Asynchronous.

What are multicultural children's literatures? This class defines "multicultural" fairly broadly, so that it includes many components of identity: race, ethnicity, gender (including transgender), sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference — sometimes successfully, though not always successfully. We'll talk about where books excel and where they may come up short. To that end, we'll also read chapters from *Critical Race Theory: An Introduction* and other essays (all of which will either be on canvas or on-line).

To conclude these objectives, I offer a slightly polemical statement. Though well-intentioned, the idea of "teaching tolerance" is a misnomer: merely tolerating difference is not the answer. Rather, recognizing that we all have difference in common, we should, as Christopher Myers says, realize that our differences are interesting. We can learn from each other, if we listen to and respect differences.

ENGL 384 fulfills the U.S. Multicultural overlay req. for Arts & Sciences majors. It fulfills 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 390 Fable and Fantasy**

Section ZA: Distance—Carol Franko

Modality: 100% online, 100% asynchronous

In "Fable and Fantasy" we will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Possible texts will be chosen from short works by J.R.R. Tolkien, Tananarive Due, Lord Dunsany, and Kelly Link and from the following novels: *Raybearer*, by Jordan Ifueko; *City of Stairs* by Robert Jackson Bennett; and *The Last Unicorn* by Peter S. Beagle. Students will write short response papers and a final project that includes creative options. ENGL 390 fulfills the Literary/Rhetorical Arts req. It meets requirements for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 400 Expository Writing for Prospective Teachers**

Section A: MWF 10:30—Phillip Marzluf

Modality: In person

ENGL 400 will develop your awareness about your own writing, including your writing and research processes, strategies, language choices, and literacy practices. You will read, discuss, and apply several important academic conversations about writing and reading, including, for example debates about AI-mediated writing as well as those about welcoming non-mainstream voices and styles into writing classrooms. You will be able to identify your own and others' assumptions about writing and make them more visible—an important step if you feel these assumptions are counter-productive and simplify writing and reading too much. This experience with reflecting on and becoming more conscious about your writing will benefit you as a writer and a teacher. Over the course of the semester, you will complete four major assignments.

### **ENGL 415 Written Communication for Engineers**

Section A: MWF 8:30; Section B: MWF 9:30—Theresa Merrick; Section C: MWF 10:30; Section D: MWF 12:30; Section E: MWF 1:30; Section F: TU 9:30-10:45; Section G: TU 11:30-12:45; Section H: TU 1:05-2:20—Staff; Section ZA: Distance—Staff

Modality: All sections except ZA are in person; section ZA is 100% online, 100% asynchronous

Restricted to juniors/seniors in the College of Engineering. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic, sound research techniques, to construct/select and integrate visuals and other document design elements, to produce written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

### **ENGL 417 Written Communication for the Workplace**

Section A: MWF 9:30; Section B: MWF 10:30—Anna Goins; Section C: MWF 11:30; Section D: MWF 12:30; Section E: MWF 1:30; Section F: TU 9:30-10:45--Staff; Section G: TU 11:30-12:45—Cindy Debes; Section H: TU 1:05-2:20—Staff; Section ZA: Distance (reserved for Global Campus students)—Staff; Section ZB: Distance; Section ZC: Distance—Ania Payne; Section ZD: Distance; Section ZE: Distance—Staff; Section ZF: Distance—Phillip Marzluf; Section ZG: Distance—Danielle Tarner [14 weeks, September-December  
Modality: Sections A – H in person; sections ZA-ZH are 100% online, 100% asynchronous

**Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4 March 2024.** ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

### **ENGL 445 Short Science Fiction**

Section ZA: Distance—Carol Franko  
Modality: 100% online, 100% asynchronous

[Course meets October-December, 8-week session.) We will explore the style and themes of short stories of science fiction, with some crossover into fantasy, and our stories will include classics and contemporary selections. We'll explore themes including alien encounters; artificial/posthuman life-forms; and time travel. Students will participate in message boards discussions, and other short response writing, and complete a short essay (about 3 pages) or creative project.

### **ENGL 455 Exploring Creativity**

Section A: TU 1:05-2:20—Danielle Tarner  
Modality: In person

Are you interested in learning how creativity applies to your professional and personal life? Welcome to our class on exploring creativity! In this course, we will dive into the inner workings of the creative mind and explore the many factors that contribute to the creation of innovative ideas and works of art. 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. Early on, we will be reading 2 books: *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, and *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi.

This class is a chance to conduct in-depth self-exploration through a combination of engaging, interactive lectures, discussions of the readings, and hands-on activities, we will examine the various psychological processes that underlie creativity, including cognitive flexibility, divergent thinking, and the ability to overcome creative blocks. You can expect discussion board posts, a semester-long creation of a sketchbook filled with self-guided activities, a midterm essay will ask you to analyze and critique the work of a particular creative individual, learning from their successes and failures. The semester ends with your presentation of a creative project of your own design,

Whether you are an aspiring entrepreneur, artist, designer, or simply curious about how the psychology of creativity can impact your future career or personal life, this class will provide you with a comprehensive understanding of the complex and fascinating topic of creativity. Join us on this exciting journey and unlock your own creative potential! K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 461 Introduction to Fiction Writing**

Section A: TU 1:05-2:20—Dan Hoyt  
Modality: In person

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. Prerequisite: ENGL 200 or 210. ENGL 461 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 463 Introduction to Poetry Writing**

Section A: MWF 1:30—Staff  
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, students should be prepared to read contemporary poems and take imaginative risks in their writing. Prerequisite: ENGL 200 or 210. ENGL 463 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 470 The Bible**

Section A: Distance—Anna Goins

Modality: 100% online, 100% asynchronous

"The Bible" examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it is not taught from a religious perspective. The approach is literary, cultural, and historical. It is open to people of all faiths or of no faith. No previous knowledge of the Bible, Judaism, or Christianity is expected. All course materials will be available online and students should expect weekly development activities such as quizzes and participation in a class newsletter; midterm and final essay exams; and one multi-media project. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 490 Development of the English Language**

Section A: MWF 1:30—Kara Northway

Modality: In person

### **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 <https://www.k-state.edu/english/internship/students.html>

### **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](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](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](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 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 Tags: Ethical Reasoning and Responsibility, Human Diversity within the U.S.

### **ENGL 516 Written Communication for the Sciences**

Section ZA: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4 March 2024. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments may also include an oral presentation based on research.

### **ENGL 545 Literature for Adolescents**

Section ZA: MWF 11:30 (Distance)—Anne Phillips

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

In English 545, students 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 recent additions to the YA canon, including *Look Both Ways* and *The Poet X* and *Refugee*. Requirements: quizzes, two papers/projects, a midterm exam, and a final. We will meet online for lively discussion at 11:30 on Mondays and Fridays. (This class is required for Secondary Education/English majors, but others are most welcome to enroll.) ENGL 545 fulfills the Literary/ Rhetorical Arts requirement. It fulfills three hours of the post-1800 overlay req. for English majors. It fulfills a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 580 World Literature**

Section A: MWF 9:30—Anuja Madan

Modality: In person

In this course, we will read and discuss a range of engaging texts set in Africa and South Asia which revolve around the coming-of-age journeys of child/young adult protagonists. We will discuss questions like: how do coming-of-age narratives differ in Western and non-Western contexts? What is childhood like in African countries emerging from the experience of being colonized? What is it like being a child from a minority ethnic group? How do adolescents straddle different cultures as they navigate their identities? The course will engage with some of the major themes and theories of postcolonial literature and criticism, including issues of nation and belonging, adolescence and identity formation, gender and sexuality, trauma and intergenerational memory. Assessment will be based on class participation, discussion posts, quizzes, literary analysis papers and photo essays. This course is required for English education majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 597 Career Paths in English and the Humanities**

Section ZA: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

[ENGL 597 runs 10/14-24 – 12/13/24.] Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4 March 2024. 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 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](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf)

### **ENGL 660 Geoffrey Chaucer and Zadie Smith**

Section A: MWF 1:30—Wendy Matlock

Modality: In person



Contemporary London novelist Zadie Smith's first play, *The Wife of Willesden* (2021), adapts medieval London poet Geoffrey Chaucer's *The Wife of Bath's Prologue and Tale* (1380s). This class will explore the geographic and literary intersections of these two authors separated by time, race, and technology by reading deeply in their respective oeuvres. We will also consider how these two authors shed light on fictional character Allison of Bath's current trendiness, visible in Smith's work, the poetry and activism of Patience Agbabe, social media conversations following the October 2022 special issue of *The Chaucer Review* (see for example, <https://medium.com/the-sundial-acmrs/rehabilitating-chaucer-1faa4d0fa16d>) and Marion Turner's bestselling *The Wife of Bath: A Biography* (2023). ENGL 660 may fulfill the pre- or post-1800 overlay req. for English majors and may fulfill the diversity overlay for English majors. K-State 8 Tags: Aesthetic Interpretation.

### **ENGL 661     Advanced Creative Writing/ Fiction**

Section A: M 7:05-9:55 (Distance)—Dan Hoyt

Modality: 100% online, 100% synchronous

Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4

**March 2024.** This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshopping student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 698     Capstone: Love and Money (undergraduate senior English majors only)**

Section A: MWF 12:30—Anne Longmuir

Modality: In person

Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning 4 Monday,

**March 2024.** This capstone course is designed to help you reflect on your previous coursework in English. We'll demonstrate how your skills and experiences have prepared you to explore issues in language and literature and we'll consider future career or professional possibilities. We'll think about how literature can help prepare you for graduation by reading novels that examine the interactions of the humanities with the world of work. Through Elizabeth Gaskell's *North and South* (1855), E. M. Forster's *Howards End* (1910), and Zadie Smith's *On Beauty* (2005), we'll consider the place of English Studies and the kinds of thinking that it promotes in professional environments and in society more generally. A substantial part of the class will also be devoted to your professional development. You will examine careers and job advertisements rhetorically, and you will produce application letters, resumes, personal statements, digital cover letters, and social-media profiles.

Students will submit one brief collaborative qualitative report, public-facing writing (e.g., an editorial, blog, and press release), a longer scholarly essay, and an online professional portfolio.

English 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 700     Old English**

Section A: TU 2:30-3:45—Mary Kohn

Modality: In person

Ancient manuscripts reveal a world in turmoil. Viking invaders and cultural upheavals threaten the collapse of nascent cultures that had invaded these islands only a few centuries before. Out of this precarious environment an unlikely story emerges: the birth of a language that would one day envelop the world. This course explores the earliest roots of the English language. For the first half of the semester we will act as language investigators, gaining the tools to decipher the earliest traces of English. We will then use these tools to examine the literary traditions of Old English. We will analyze poetic and prose traditions ranging from Beowulf and The Anglo Saxon Chronicles to riddles and maxims in order to explore the cultural and literary traditions of early English. Students can expect weekly guided language practice, informal presentations, and a final project to foster engagement with the material. ENGL 700 fulfills three credits of the pre-1800 overlay req. for English majors.

### **ENGL 705     Theory and Practice of Culture Studies**

Section A: MWF 11:30—Tom Sarmiento

Modality: In person

What is cultural studies? What does it mean to analyze a text from a cultural studies approach? Want to learn about the interconnections among culture, society, and politics? Find answers to these questions and more in this introductory survey of cultural studies. The “culture” in cultural studies refers to creative “texts” such as literature, film, TV, art, comics, games, music, social media, and performance. Cultural studies offers a critical cultural analysis aimed at social change. To study culture is to study power and how it operates in societies across the globe. We'll read recently published and foundational theorists who engage Indigeneity, critical race & ethnic studies, postcolonial theory, feminism, queer theory, trans\* theory, Marxism, poststructuralism, and psychoanalysis, such as Louis Althusser, Sara Ahmed, Roland Barthes, Walter Benjamin, Judith Butler, Jodi Byrd, Roderick Ferguson, Michel Foucault, Sigmund Freud, Antonio Gramsci, Jack Halberstam, Stuart Hall, Allan Isaac, Jacques Lacan, Lisa Lowe, Karl Marx, José Esteban Muñoz, Sianne Ngai, and Sarita Echavez See. Assignments may include a reading journal, two keywords application presentations (5–10 minutes each), two short essays (4–6 pages each) or podcasts, and a final multimedia project.

### **ENGL 715 “Whose subconscious are we in?” The Films of Christopher Nolan**

Section A: TU 11:30-12:45—Mark Crosby

Modality: In person

From his debut feature film *Following*, to his most recent box office smash, the three hour biopic *Oppenheimer*, Christopher Nolan's motion pictures have sought to reimagine the golden age of Hollywood and redefine the mainstream cinematic aesthetic. He is an auteur; writing, directing, and producing big budget art house films that consistently challenge and entertain vast audiences across the world. In this course, we'll examine all twelve of his movies as well as his early shorts, analyzing the development of his aesthetic, his narrative style, his influences, and his impact on the culture of western cinema.

### **ENGL 730 Victorian Popular Literature**

Section A: MWF 10:30—Anne Longmuir

Modality: In person

With advancements in printing technology and rising literacy, the nineteenth century saw an explosion of popular fiction for a mass audience. Through lively discussion, this course will chart the rise of mass market fiction. We'll read some science-fiction (e.g. *Flatland*, *The Time Machine*, *News from Nowhere*), some horror (e.g. *Dracula*, *The Beetle*, *Dr Jekyll and Mr Hyde*), and some detective fiction (e.g. *The Moonstone*, Sherlock Holmes stories, *Lady Audley's Secret*). We'll think about what the emergence of popular fiction tells us about technological and social change in the nineteenth century and how popular fiction engaged Victorian cultural anxieties about gender and sexuality, race and empire, and class.

Requirements: active participation in class discussion, a visual essay, a short analytic essay, an annotated bibliography, a research paper, and final exam.

### **ENGL 730 Golden Age Children's Literature**

Section ZA: W 5:30-8:20—Naomi Wood

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

In 1865, *Alice in Wonderland* forever changed the landscape of children's literature. A children's book with no obvious moral agenda or lesson, a book that celebrated childhood reason and imagination through nonsense, *Alice in Wonderland* both grew out of and changed the culture of childhood. This course will examine the “Golden Age” of children's literature in the U.K. between 1863 and 1914. We'll look at examples of the cult of childhood, where children were seen as innocently divine; and reactions against that cult manifesting in bad boys, anxious girls, and ambiguous animal figures. Texts under consideration include Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*; J.M. Barrie's *Peter Pan*; Beatrix Potter's *Complete Tales*; Robert Louis Stevenson's *Treasure Island*; Rudyard Kipling's *The Jungle Books* and E. Nesbit's *The Story of the Treasure-Seekers*. We'll also look at criticism that problematizes easy assumptions about who—and what—children's literature is for. Assessment will include two essays, synchronous and asynchronous discussion, and possibly two exams. ENGL 730.B fulfills three hours of the post-1800 overlay requirement for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 755 Science and Rhetoric**

Section A: Distance—Han Yu

Modality: 100% online, 100% asynchronous

This class invites students to explore, appreciate, critique, and practice the use of rhetoric in science. By reading journal articles and book chapters and considering real-world examples such as climate studies and fertility marketing, students examine how the modern scientific enterprise skillfully uses rhetoric to its own advantage, sometimes to the detriment of the public good. Artifacts considered in the class include

written discourse and multimodal discourse such as visuals, websites, and TV programs. Through open-ended projects, students also practice exercising their own rhetorical choices to communicate science.

### **ENGL 758 Scientific Communication**

Section A: Distance—Han Yu

Modality: 100% online, 100% asynchronous

**Obtain permission to enroll in ENGL 758 at [English@k-state.edu](mailto:English@k-state.edu).** This class is designed to help students learn to perform writing activities required by graduate studies and/or by their future research and employment. To that end, students will be engaged in a range of activities: define their research topics, perform literature searches, draft and revise, and produce effective summaries, reviews, and/or proposals.

### **ENGL 763 Advanced Creative Writing: Poetry**

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

Modality: In person

**Obtain permission via <https://www.k-state.edu/english/academics/courses/> beginning Monday 4 March 2024.** Designed for graduate students and advanced undergraduate students, this course will read multiple full-length collections of contemporary poetry, as well as essays on contemporary poetics. In addition to a strong engagement in workshop, students will complete both a creative and critical project during the course of the class. Recommended prerequisite for undergraduates: ENGL 663

### **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 and B: 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 801 Graduate Studies in English (Graduate students only)**

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

Modality: In person

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

Modality: In person

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

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

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

### **ENGL 805 Practicum/Teaching University Expository Writing**

Sections A, B, C, and D: M 3:30-5:50—Abby Knoblauch, Anna Goins, Anne Longmuir, Maia Carlson

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.

### **English 825 Seminar: The Life of Books (graduate students only)**

Section A: MWF 12:30—Kara Northway

Modality: In person

If you're reading this, you probably love books, but how well do you know books as objects with afterlives? This new course will cover the history of the book and its development from papyrus scrolls to AI-authored books to novels written in tribute to book culture, such as *Cloud Cuckoo Land* (2021). Along the way, the class will engage with topics such as historical access to authorship/literacy; the materials and technologies of the book

(including inks and paper, bindings); book formats, designs, and typographies; book production (including editing, manuscript publication, the invention of movable type, the hand press, machine presses, inclusive bookselling/marketing, illustrations/images/decorations, and Kindles); reception (including reading, censorship, and collecting); and the future of the book as an influential technology. This will be a hands-on class. Naturally, one of the assignments will be to make a book—and perhaps another, to destroy one! In addition, course requirements will consist of presentations, an individual research project, class discussion, and several short exercises.

**ENGL 899     Research in English**

Section A: TBA – Cameron Leader-Picone