

English Department Course Descriptions (11/12/23) -- Spring 2024
www.ksu.edu/english/courses

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: Close Encounters of the Literary Kind

Section A: TU 2:30-3:45—Shirley Tung

Modality: In person

The literary critic Edward Said defines education in the Humanities as “a sustained encounter with the actualities of reading and interpretation.” This course asks students to question what it means to be a reader encountering a text. What kind of expectations do we carry? How do texts reinforce or subvert these expectations? And, paraphrasing the Renaissance poet, Ben Jonson, how do we “read [texts] well: that is, to understand”? In this course, we will focus on literary classics continually referenced by popular culture, like the countless adaptations of *Frankenstein* in film, TV, and theater. How are our encounters with texts shaped, for better or worse, by the cultural consciousness? What is it about these texts that make them popular and relevant? How do allusions to other works operate meaningfully within the texts we encounter? In addition, we will consider how encounters are portrayed (in the more traditional sense) in books like *Gulliver's Travels* and *The Tempest* and films such as *Close Encounters of the Third Kind* (1977) and *Arrival* (2016). These works not only chronicle travel to foreign lands and/or contact with the “other,” but also attempt to destabilize the familiar, blurring the boundaries between the natural and supernatural, alien and terrestrial, ancient and modern, moral and immoral, and society and self, thus calling into question what it means to be human. Course requirements: active class participation, weekly online discussion board posts, writing workshop assignments, and three papers.

ENGL 220 Fiction Into Film

Section A: MWF 9:30--Staff; Section B: MWF 11:30—Carol Franko; Section C: MWF 12:30—Allison Kuehne; Section D: TU 9:30-10:45—Tosha Sampson-Choma; ENGL 220.ZA: Distance—Cindy Debes; 220.ZB: Distance—Cydney Alexis

Modality: Sections A-D: In person. Sections ZA and ZB: 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

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—Danielle Turner (March-May)

Modality: 100% online, 100% asynchronous

In this 8-week, fast-paced and exciting course you will explore the power of storytelling in short fiction, examining the various elements that make short stories so interesting and unique. Whether you are already an avid reader or new to short fiction, this course is sure to challenge you.

Through reading and analysis of short stories, you will gain an appreciation for the diversity of storytelling techniques and styles. You will explore the work of classic authors as well as contemporary writers, and learn about the historical and cultural contexts in which their stories were written.

Through in-depth, engaging discussion board posts and creative, multi-media writing assignments, you will develop skills in close reading, thoughtful critique, critical analysis, and literary interpretation. By the end of the course, you will have a strong understanding of the genre of short fiction and the ability to read, analyze, and appreciate short stories at a deeper level. Discover the power of storytelling to captivate, inspire, and transform! K-State 8 Tag: Aesthetic Interpretation.

ENGL 270 First Generation Travel Narratives

Section A: TBA—Tanya Gonzalez, Greg Eiselein

Modality: In person

This eight-week course will explore narratives of a diverse array of first-time travelers from the United States to Europe that will culminate in a study abroad opportunity to Orvieto, Italy during Spring Break. This opportunity is open to first-generation college students. The course requires active participation, reading quizzes, in-class writing exercises, and the creation of their own travel narrative due after the trip.

ENGL 287 Great Books

Section A: TU 1:05-2:20—Wendy Matlock

Modality: In person

What makes a book great? Is it age or acclaim? Popularity or controversy? Adaptability or aesthetics? To consider this problem, we will read a variety of texts from Homer's *Iliad* to Yaa Gyasi's *Homegoing* and end with a text nominated and selected by students as our classroom community's ideal of a great book. Students will

engage with our readings creatively, use ChatGPT to investigate the analytical powers of AI, and complete team-based research projects that explore the human ability to share words and stories. Enthusiastic participation is a must! ENGL 287 satisfies the Western Heritage requirement and also counts as a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 287 Great Books

Section ZA: Distance—Kimball Smith

Modality: 100% online; 100% asynchronous

King Arthur and his knights of the Round Table have been a staple of literature for more than a thousand years. In this course we'll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We'll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. ENGL 287 satisfies the Western Heritage requirement and also counts as a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310 Introduction to Literary Studies

Section B: TU 11:30-12:45—Shirley Tung

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. This is a foundational course for English majors and minors, designed as an introduction to the analysis of literary form, style, and technique. We will study a wide array of works of fiction, poetry, and drama through the lens critical interpretation, as well as read and respond to literary criticism. To help guide our study, the readings are linked by the theme of "perspectives," with respect to point of views that both challenge and bring clarity to our own. Likely texts will include *The Tempest*, *Gulliver's Travels*, *The Handmaid's Tale*, Disney's *Jungle Book* (1967), *Hedwig and the Angry Inch*, and poetry spanning the eighteenth and twenty-first centuries. Course requirements: active participation, weekly discussion board posts, a critical theory mini-seminar presentation, and two essays. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section ZA: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. This is a foundational course for English majors and minors, designed as an introduction to the analysis of literary form, style, and technique. We will study a wide array of works of fiction, poetry, and drama through the lens critical interpretation, as well as read and respond to literary criticism. K-State 8 Tag: Aesthetic Interpretation.

ENGL 324 Television

Section A: TU 11:30-12:45—Tom Sarmiento

Modality: In person

How can watching and analyzing TV make me a better student and prepare me for a future career? What's "peak TV," and have we reached it yet? How will streaming and social media continue to change TV? In this introductory course to television studies, we'll answer these questions and more as we explore various interpretive strategies to understand the cultures of visual media. Television isn't mindless entertainment; as a mass cultural form, it offers viewers a shared sense of the world. However, TV programs don't simply reflect reality; rather, they shape our perceptions of reality, producing as well as inspiring challenges to social norms. By learning about the history of television, analyzing its form in relation to but distinct from other visual media, and formulating critical responses to its narrative and artistic messages, students in this course will develop a vocabulary and multiple lenses to describe and interpret television. Outside of class, we'll watch an episode or two from a range of shows—from animated series such as *American Dad* and *Steven Universe*; to sci-fi and speculative series such as *The Handmaid's Tale* and *Star Trek: Strange New Worlds*; to reality shows such as *The Bachelor* and *RuPaul's Drag Race*; to dramas such as *Law and Order: Special Victims Unit* and *The Equalizer*. We'll also read foundational and critical approaches to television studies. Assignments likely will include leading class discussion, presenting keyword examples, two in-class exams, a critical essay, and a mini-research project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 326 Digital Humanities

Section ZA: Distance—Mark Crosby

Modality: 100% online, 100% asynchronous

We live in a digital age and much of what we write, research, and communicate relies on digital mediums. In this course, we'll explore the possibilities of using digital mediums for Humanities scholarship, focusing primarily on literary texts. We will begin with familiarizing ourselves with some key terms and definitions before assessing and evaluating major Digital Humanities projects, such as the Rossetti Archive, Whitman Archive, and Blake Archive. We will then delve into the theories and methodologies of Digital Humanities before turning our focus to their practical implementation. You will edit Wikipedia articles and construct a hypertext resource site or electronic database in a field of interest. Students will be strongly encouraged to collaborate on projects. Knowledge of digitizing images and texts, encoding languages, or web design is NOT a requirement. K-State 8 Tag: Aesthetic Interpretation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: TU 11:30-12:45—Anne Longmuir

Modality: In person

Through lively discussion, we'll study a range of fiction from the past two hundred years, thinking about the history and development of the novel and short story. We'll read books that have been popular with readers since their publication, such as Jane Austen's *Pride and Prejudice*, Charlotte Brontë's *Jane Eyre*, Arthur Conan Doyle's Sherlock Holmes stories, Bram Stoker's *Dracula*, and Octavia Butler's *Kindred*. We'll explore works that challenge our assumptions about fiction, including William Faulkner's *As I Lay Dying* and Toni Morrison's *The Bluest Eye*. We'll think about why, even in an age of screens, we continue to turn to fiction—and what reading can do for us, intellectually and emotionally, that other media cannot. Requirements: two short papers, midterm exam, quizzes, research paper, and final examination. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: TU 9:30-10:45—Michele Janette

Modality: In person

What 1920's film inspired the architecture in Ridley Scott's *Blade Runner*? Was there Asian American cinema before *Crazy Rich Asians*? Which director developed his film aesthetic around the belief that "Nothing in the world can be compared to the human face. It is a land one can never be tired of exploring"? In this class, you will find answers to these questions and more! This course is an introduction to film analysis (including formal principles of film and major critical and theoretical approaches to film studies) and also an overview of major developments in film (the history of the medium, distinct genres, and the way that films relate to and reflect their social context). You will demonstrate your understanding of films both critically and creatively, through the writing of regular film responses, exams, one short paper, and the creation of one video essay, and one creative short film. ENGL 335 counts towards the post-1800 historical overlay and fulfills three credits of the Film Certificate. It also will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: 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 355 Literature for Children

Section A: MWF 10:30—Staff; Section B: MWF 11:30--Staff; Section ZB: Distance—Phil Nel

Modality: Section A and Section B: In person

Section ZA: 100% online, 100% asynchronous (Global Campus students only)

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. This course introduces major types of children's literature: fairy tales, nonsense, picture books, comics, poetry, fantasy, and more. And the course helps students develop critical skills for reading, thinking and writing about children's literature. 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: MWF 10:30—Mark Crosby

Modality: In person

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, drama, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. We'll situate our readings within their cultural and historical contexts, moving from rebellion and revolution, to charting the rise and fall of the British empire. As we survey this body of literature, we'll consider how authors respond intellectually, imaginatively, and emotionally to its their own historical moments and how their works can help us understand our own place in history. Course requirements: active participation, weekly reading quizzes, one essay, a mid-term and a final examination. ENGL 362 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 2:30-3:45—Greg Eiselein

Modality: In person

This class is a survey of U.S. literature from the period from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the U.S. from Reconstruction and immigration to Black Lives Matter and the Covid-19 pandemic. The course will also examine major literary movements, such as naturalism, modernism, and postmodernism, and their relationship to their literary historical and cultural contexts. Authors to be studied will likely include Mark Twain, Louisa May Alcott, W.E.B. Du Bois, Jack London, F. Scott Fitzgerald, Langston Hughes, Allen Ginsberg, Joy Harjo, Toni Morrison, Claudia Rankine among others. Assignments: two exams, a group project, two papers, and several short writing assignments. 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 12:30—Naomi Wood

Modality: In person

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 388 Asian American Literature

Section A: TU 11:30-12:45—Michele Janette

Modality: In person

Asian Americans have been more prominently in the news during the last few years than ever before, from the hugely popular films *Everything Everywhere All At Once* and *Crazy Rich Asians* to the rise in anti-Asian violence that led to the formation of the #StopAAAPI Hate movement, to the widely beloved Keanu Reeves memes. This increased visibility is fantastic, but this is just the tip of the iceberg! In this class, we'll dig down at least a few more feet into the rich and wonderful field of Asian American literature, as well as learning more about the cultural and historical contexts that surround it. Texts will include Gene Luen Yang's origin story graphic novel for the Green Turtle superhero; Timothy Yu's sarcastic and witty poems that clap back at the racist tropes that have pervaded many depictions of China in Western literature; short stories by Aimee Pham about the Vietnam War's "Operation Babylift" and by Ted Chiang that imagine sci fi futures (one of which was the basis for the film *Arrival*); Cindy Pon's environmentalist science fiction thriller *Want*; and RF Kuang's massively best-selling dark academia fantasy novel, *Babel*. In addition to regular informal reading responses, you'll write two 3-page papers, take one exam, and create a public facing text (BookTok, YouTube video, podcast, or similar). Eng 388 fulfills the K-State 8 Tags for Aesthetic Interpretation and Human Diversity within the U.S.; the College's Diversity overlay; and the post-1800 and Diversity overlays for the English Major.

ENGL 390 Fable and Fantasy

Section A: MWF 1:30—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 short stories by Lord Dunsany, Silvia Moreno-Garcia, and J.R.R. Tolkien. Other texts will be chosen from works like Nnedi Okorafor's *Akata Witch*, Robert Jackson Bennett's *City of Stairs*, Tananarive Due's "Ghost Summer," and Diana Wynne Jones' *Howl's Moving Castle*. Students will write short response papers, 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 11:30-12:45—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 400 Expository Writing for Prospective Teachers

Section A: TU 11:30-12:45—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—Roger Friedmann; Section F: TU 8:05-9:20; Section G: TU 9:30-10:45; Section H: TU 11:30-12:45; Section I: TU 1:05-2:20—Staff
Modality: In person

Section ZA, ZB: Distance—Han Yu
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 F: TU 9:30-10:45--Staff; Section G: TU 11:30-12:45; Section H: TU 1:05-2:20—Anna Goins
Modality: In person

Section ZA: Distance—Cydney Alexis; Section ZB: Distance; Section ZC: Distance—Ania Payne; Section ZD: Distance; Section ZE: Distance; Section ZF: Distance; Section ZG: Distance—Staff; Section ZH; Section ZI: Distance—Danielle Turner [ZH and ZI run 14 weeks]
Modality: 100% online; 100% asynchronous.

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. ENGL 417 addresses the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 435 Linguistics for Teachers

Section A: 1:05-2:20—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 445 Short Science Fiction

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

Section meets March 18 – May 10, 2024. 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 (2-3 pages) or creative project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 450 Wild Lit

Section A: TU 9:30-10:45—Elizabeth Dodd

Modality: In person

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 12:30—Staff

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 11:30—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 495 English Internship

Section A: TBA – Karin Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or

other external office to develop written and other materials on behalf of that entity. See http://www.kstate.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

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

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

Guided study in which the student will formulate/explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of instructor required. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf.

ENGL 499 Honors Project

Section A: TBA – Karin Westman

Open only to Arts & Sciences students/active members of the University Honors Program. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf.

ENGL 500 Writing Center Theory/Practice

Section A: MWF 10:30—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 A: MWF 10:30—Staff

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. A pre-professional writing course intended to acquaint students from a number of disciplines with the types of writing they will be doing in their professional lives. Assignments focus on audience, purpose, and content and cover a range of formats (memos, letters of various sorts, short and long reports based on research in the students' fields, as well as assignments centered on such reports). Assignments also may include an oral presentation based on research.

ENGL 525 Women in Literature

Section A: TU 1:05-2:20—Anne Longmuir

Modality: In person

In her 1929 essay, *A Room of One's Own*, Virginia Woolf suggested that "it is fatal for anyone who writes to think of their sex." In this course, we'll explore how assumptions and expectations about their "sex" affected women writers of the nineteenth and twentieth centuries. We'll consider how gender inflected the work of Jane Austen, Charlotte Brontë, and George Eliot, including their reception and access to the literary marketplace. We'll explore how twentieth-century writers such as Virginia Woolf, Zora Neale Hurston, Margaret Atwood, Sandra Cisneros, and Toni Morrison responded to women's changing roles in their fiction and poetry. And we'll ask what it means to think about writers and writing through what Woolf calls "their sex" as we put these authors and works into conversation with contemporary attitudes to gender and to women. Requirements: visual essay, short paper, quizzes, research paper, and final examination.

ENGL 580 World Literature

Section A: TU 9:30 (Distance)—Anne Phillips

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

This semester, ENGL 580 will feature significant works written by African authors, much of it focused on adolescence. You will learn that Africa is a vast and incredibly diverse continent that faces many challenges. We'll focus in part on works from Nigerian literature, including works by Chinua Achebe, Wole Soyinka, and Chimamanda Adichie. South Africa will also be featured, including Alan Paton's *Cry, the Beloved Country* and Trevor Noah's *Born a Crime*. We may also "visit" locations such as Guinea, South Sudan, and Zimbabwe in our other readings for the semester. We'll read and discuss works by African authors that are taught in public schools, and we'll enhance our study with music, film, and other vivid and engaging resources. We will meet online for lively discussion at 9:30 on Tuesdays and Thursdays. Required: participation, reading quizzes; two projects/essays; a midterm, and a final. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 597 Career Paths in English and the Humanities

Section B: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

[ENGL 597 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 599 Special Research in English

Section A: TBA—Karin Westman

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

ENGL 604 How to Get Your Writing Done: Writing Workshop for Graduate Students Across Disciplines

Section ZA: TU 5:30-6:45 (Distance)—Abby Knoblauch

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

The primary goal of this course is simple: to get writing done. If you're a graduate student writing a Master's or doctoral project in any discipline, this course is designed to help you reach your writing goals, become more confident as a writer, and be more aware of the genre expectations in your field. In consultation with the instructor, students will set their own writing goals and will join a community of writers who will help keep us all accountable and on track. We'll read short pieces on writing processes, practices, and expectations, and will try out a few different drafting, revision, and editing strategies, all with the goal of developing a more effective writing practice. There are no writing assignments outside of students' own programmatic writing projects (MA theses, dissertations, etc.). In short, this is an opportunity to earn credit for working on your writing within a supportive community and with the help of a Writing Studies expert. The course is fully online: 30% of the time we'll meet synchronously over Zoom; the other 70% will be asynchronous work.

ENGL 605 Dragons, Damsels, Death

Section A: TU 2:30-3:45—Wendy Matlock

Modality: In person

Modern stereotypes of the Middle Ages feature monstrous dragons, damsels in distress, and an obsession with death. Our class will ask where these stereotypes come from and consider what they tell us about our own and medieval culture. We will read some of the most enduring and strange literature from the Middle Ages, including *Beowulf*, accounts of dragon-slaying saints like Margaret and George, Marie de France's *Lais*, which feature women locked up in towers, comic tales accounts of women who get away with everything, and two

poems preserved in a single manuscript, Cotton Nero A.x (*Pearl*, an aestheticized engagement with mortality, and *Sir Gawain and the Green Knight* with its famous beheading game). Knowledge of Old English, Anglo-Norman French, and Middle English is not expected and most of our reading will be in translation. Students will complete small creative assignments, give presentations in small teams, and produce original research projects. ENGL 605 fulfills three hours of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 663 Advanced Creative Writing/ Poetry

Section A: MWF 12:30—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 16th October 2023. 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 665 Advanced Creative Writing/Creative Nonfiction

Section ZA: TU 5:30-6:45 (Distance)—Elizabeth Dodd

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 16th October 2023. This class is a workshop and reading course in creative nonfiction essays. We will read a sampling of diverse essays made available free through the resources at Hale or online, delivered via Canvas, plus a book by whoever the year's Visiting Writer in the genre may be. We will feature classroom visits (via Zoom) by multiple authors whose work we read. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 3 essays drafted and revised; some additional written homework assignments addressing matters of craft. Graduate students from all tracks are welcome but must receive instructor permission.

ENGL 680 Religion and American Literature

Section A: TU 3:55-5:10—Greg Eiselein

Modality: In person

Religion has played an enormous, unmistakable role in the development of U.S. literature and culture. This course will provide an overview of the religious dimensions of U.S. literary history – from the oral storytelling of indigenous peoples to the writings of European religious groups (such as the Puritans and Quakers) who settled in the period prior to the Revolution, from the religious revivals and new religions of the 19th century to the explosion or “supernova” (Charles Taylor) of faith options in the 20th and 21st America. Special attention will be given to religious institutions and movements that seem to have had an outsized influence on U.S. literary history, including the African American Protestant church, Transcendentalism, Judaism, and Puritanism. But we will also explore a range of lesser studied traditions and texts that will include looks at Islam, Buddhism, Liberation Theology, Pragmatism, and more. Course requirements include active class participation, two examinations, two papers, and some shorter projects or writing assignments. ENGL 680 fulfills three hours of the post-1800 requirement for English majors. K-State 8 Tag:

ENGL 698 Capstone: Fandom and Fan Studies (undergraduate senior English majors only)

Section A: T 7:05-9:55—Karin Westman

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. This course will offer an exploration of fan culture by way of theory and case studies. We'll read key theorists of fan studies (such as Stuart Hall, Henry Jenkins, Paul Booth, and Ebony Thomas) to map the history of and new developments in the field of fan studies. We'll look closely at two active fandoms -- most likely, the fandom of *Harry Potter* and the fandom of *Hamilton* -- and enrolled students will select additional fandoms to study and share with the class as a final project. Across the semester, we'll be attending to the power and authority of creator and fan, fan identities (in terms of gender, race, ethnicity, class, age, and nationality), fan activism, and fan creations (such as cos-play, fan art/music, re-storying). Requirements: active

participation in discussions, response papers, a short paper (5 pages in length), the final project, and a final reflection. ENGL 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 725 Illustration in Children's Literature

Section A: W 5:30-8:20 (Distance)—Anne Phillips

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

This course showcases what illustrations contribute to classic children's literature. Beginning with the work of theorists and scholars such as Schwarz, Bang, Moebius, Nodelman, and others, students will study pictorial aspects of key texts in children's literature. In one unit, students will study selected nursery rhymes and folk tales that have been illustrated by different illustrators. In other units, students will study picture books that have appeared with different illustrations at different times (possibly including Munsch's *Love You Forever*, Brown's *The Runaway Bunny*, and others). Additionally, students will study the role of illustration in classic children's novels, including the original and revised illustrations for works such as Laura Ingalls Wilder's *Little House* series, *Alice in Wonderland*, and *The Wizard of Oz*. We will also consider nonfiction and the role of illustration, as well as the adaptation of picture books to online mediums. Students should emerge with a greater understanding of the focus literature, enhanced appreciation of illustrators' contributions and interpretations, and honed analytical ability. Assignments may include a picture project/essay, an illustrator profile, a conference paper (8-10 pp.), and a final exam, as well as scheduled reflection exercises. ENGL 725 fulfills three credits of the post-1800 overlay req. for English majors.

ENGL 745 Indigenous Film & Theory: Representation and Reinvention

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

Modality: In person

Get your popcorn ready. This in-person course will chart the rise of contemporary Indigenous film, from "Buffalo Dance" (1894) one of the first moving picture shorts by Thomas Edison, to non-Native "documentaries" like Edward Curtis' 1914 *In the Land of the War Canoes* (actually fiction) and Robert Flaherty's legendary 1922 *Nanook of the North* (absolutely staged) to Indigenous representations in westerns from the 1930s to the 1960s (WTAf) to the rise of contemporary Indigenous cinema in the late 1980s and 1990s, (*Powwow Highway*, *Smoke Signals*) to the breakout directing, writing, and fantastic Indigenous representation of the current moment by directors like Taika Waititi and Sterlin Harjo and fantastically awesome Indigenous-written tv shows like *Rutherford Falls* and *Reservation Dogs*. Assignments: Short papers, photo essay or short film, final project of your choice, you bringing your awesomeness to class.

ENGL 753 Introducing Rhetoric, Composition, and Literacy

Section A: TU 9:30-10:45—Phillip Marzluf

Modality: In person

Introducing Rhetoric, Composition, and Literacy is designed for all students who want to explore the major thinkers, theories, conversations, and responses that have influenced the ways we talk about communication, persuasion, teaching, writing, and reading. No prior experience or knowledge in rhetoric, composition, and literacy is expected. We may explore such conversations as the following:

- Why did Plato define rhetoric so negatively, and how have others tried to recuperate rhetoric and make it a central part of intellectual life?
- What do we actually mean when we use "theory"?
- How do public monuments and other non-textual forms of rhetoric try to persuade us?
- Why is First-Year Composition a required course across many universities in the United States?
- Why are politicians and others always so worried about the reading and writing of young people?
- How have students from diverse backgrounds been welcomed and/or excluded from writing classrooms?
- What is dangerous about commonsensical definitions of literacy?
- How have feminist, Native American, African American, and other alternative theories about texts and communication made contributions to our thinking about rhetoric, composition, and literacy?
- How can we do research and make our own contributions to these areas?

In addition to a final exam, you will choose three academic and public genres to practice, such as conference papers, academic posters, multimedia presentations, reviews, keyword analyses, reviews, editorials, and case studies.

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 761 Creative Writing Workshop: Short Fiction

Section A: TU 1:05-2:20—Dan Hoyt

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. This class will focus on the dynamic possibilities

of the contemporary short story. During the first few weeks of the semester, we will read story collections published in the last five years and examine a variety of forms related to the short story, including flash fiction and the linked story collection. 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, completely revise one story, and perhaps serve as the workshop discussion leader for a story written by a peer. Students will produce at least 50 pages of new and polished prose by the end of the semester. Possible texts include *Milk Blood Heat* by Dantiel Moniz, *Likes* by Sarah Shun-lien Bynum, and *Filthy Animals* by Brandon Taylor. This class is intended for graduate students who have completed previous creative writing courses, although a few advanced undergraduates may be given permission to take the class.

ENGL 767 Literary Editing

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

Modality: 100% online; 100% synchronous

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 16th October 2023. 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 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—Abby Knoblauch, Anna Goins, Anne Longmuir

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 Nostalgia and the Cultures of Childhood (graduate students only)

Section A: MWF 11:30—Phil Nel

Modality: In person

This is a seminar about nostalgia in and for children's culture — books, films, songs, toys, TV. Children's culture can activate nostalgia for childhoods both real and imagined. Indeed, in evoking what is both cherished and lost, children's culture has a great potential to inspire a reactionary response — as Walter Benjamin (1929) pointed out, and as public debates over problematic children's books regularly demonstrate. But nostalgia need not be reactionary, and it has no single political affiliation. Its politics depend upon the direction of its longing.

In this course, we will read theorists of nostalgia (Boym, Bonnett, Ahad-Legardy, others), children's culture (some old, some new) that explores or inspires nostalgia, and even contemporary American memory laws that insist on "history without guilt" (to borrow Michael Kammen's phrase).

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone