

English Department Course Descriptions -- Spring 2025
<https://www.k-state.edu/english/academics/courses> | 3/18/2024

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 220 Fiction Into Film

Section A: MWF 8:30--Staff; Section B: MWF 10:30—Mark Crosby; Section C: TU 9:30-10:45—Allison Kuehne; Section D: TU 1:05-2:20—Tosha Sampson-Choma; ENGL 220.ZA: Distance—Shirley Tung; Section ZB: Cindy Debes (Jan-Mar); 220.ZC: Distance—Lisa Tatonetti (Mar-May)

Modality: Sections A-D: In person. Sections ZA [see below], ZB, and ZC: 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 220 Fiction into Film: “Hearts of Darkness”

Section ZA: Distance—Shirley Tung

Modality: 100% online, 100% asynchronous (January-May)

“He who fights with monsters should look to it that he himself does not become a monster...when you gaze long into the abyss the abyss also gazes into you.” -Friedrich Nietzsche

In this class we are going to heed Nietzsche’s warning as we plumb the depths of human monstrosity. Be advised that the monsters that we will study in fiction and in film are not the kind that lurk under your bed, but rather, they are ones borne out of obsession, greed, desperation, and fear. As a consequence, we will tackle some difficult and disturbing topics—torture, murder, and rape—but always with a critical eye toward how these literary and cinematic texts aestheticize and glorify brutality as well as attempt to make the reader/viewer complicit in the “horrors” they witness. In other words, this class will teach you how to identify and dismantle gaslighting narrative manipulators, and in doing so, sharpen your critical thinking and analytical skills... because in the words of Humbert Humbert (*Lolita*), “You can always count on a murderer for a fancy prose style.” Assignments may include weekly discussion boards/Flipgrid videos, quizzes, a video movie review, and a final project consisting of a screenplay, a storyboard, and a director’s cut essay for an original fiction-into-film adaptation.

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 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 224 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 251 Introduction to Literature (non-majors)

Section A: MWF 12:30—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 Tarner (Mar-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 275 Wild Literature

Section A: TU 1:05-2:20—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 287 Great Books

Section A: TU 9:30-10:45—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 310 Introduction to Literary Studies

Section A: 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, 14th October 2024. 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/courses/permissions.html>> beginning Monday, 14th October 2024. 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. In addition to three essays, there will be weekly reading journals and quizzes. K-State 8 Tag: Aesthetic Interpretation.

ENGL 326 Introduction to 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 340 Poetry

Section ZA: Distance—Kimball Smith

Modality: In person

Poems are not novels. They aren't short stories. They aren't essays. And they aren't easy. That much seems simple enough. But part of the rigor of poetry lies in the difficulty of knowing, not just what it means, but what it is. Why is one text a revered and immortal poem and another is just a breakfast food jingle? As the poet Archibald MacLeish once wrote: *A poem should be wordless /As the flight of birds...A poem should not mean /But be.* Not

the least part of this course will be to try to figure out what he meant. In exploring the nature of poetry we'll look at a broad cross-section of poems from the Renaissance to the present and examine the various aspects—form, meter, rhyme, tone, imagery, symbolism—that make poetry such a rich and complex kind of writing. The course will center on class discussion. Assignments will include both critical and creative writing, short exams, and a five-page paper. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: Distance—Kimball Smith

Modality: 100% online; 100% asynchronous

Someone in the theatre once remarked that the villains get all the best lines. While that's not altogether true, within the corpus of Shakespeare's plays some of the most indelible and memorable characters are also some of the most despicable: characters whose depths of evil are matched only by their complexity and vividness. In this course we'll be looking at the ways in which some of Shakespeare's more notable villains behave within the context of some of the playwright's most compelling plots. This doesn't mean we'll be focusing entirely on unrelieved evil. We'll simply be using these villains as a starting point from which to examine the motivations, personalities, plots, and complexly human aspects of this pre-eminent English playwright's work. In doing so we'll explore the slippery notion of how villains function in the plays, how they drive the action, and how they help illuminate the difficulties of achieving a moral balance in a complicated world. The course will emphasize class discussion. Other req. may include in-class quizzes, two short papers, and two exams. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 8:30—Naomi Wood; Section B: MWF 10:30--Staff; Section ZA: 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/courses/permissions.html>> beginning Monday, 14th October 2024. 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: TU 11:30-12:45—Kara Northway

Modality: In person

Art changes the normal rhythms of our lives, according to Kirk Varnedoe, former curator of the Museum of Modern Art. He argues that art makes us breathe or walk faster by connecting us with a sense of the human spirit before our time and by surprising us with its innovations in its own time. My hope is that looking at the human spirit and innovations in medieval, Early Modern, and Restoration texts will change how fast you walk—more specifically, the normal rhythm of your thinking. We will also pay particular attention to the range of literary forms over this broad historical period and the relationships between these texts and their historical contexts. My goals for this class focus on developing our critical reading and writing skills in two specific ways: 1) the ability to look for patterns and disruptions of patterns in the development of British literature, and 2) the ability to pay attention to detail in order to avoid the worst thinking error, oversimplification. Course requirements: regular attendance, spirited class discussion, short written exercises, two exams, and two formal essays. ENGL 361 fulfills three credits of the 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 9:30—Anne Longmuir

Modality: In person

This course offers a survey of anglophone poetry, prose, and drama by authors from the British Isles and beyond. We'll read a representative selection of literature from the late seventeenth century to the present day, exploring the development of literary movements, genres, and styles. We'll also situate our readings within their cultural and historical context, as we move from rebellion and revolution through the rise and fall of the British

empire to Brexit and its aftermath. As we do so, we'll consider how literature responds intellectually, imaginatively, and emotionally to its contemporary context--and how it can help us understand our own place in history. Requirements: active participation in class discussion, two papers, midterm and final exam. ENGL 362 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 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 382 American Survey 2

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

Modality: In person

First, this is one of my favorite classes to teach. Based on past response, you will LOVE the readings and have a great time talking about them. U.S. literature played a key role in the intentional construction of an "American" identity and we meditate on that fact as we read a collection of awesome short stories and poetry. In the process, we'll consider the historical themes, literary movements, and authors in U.S. literature from 1865 to the present. Our study of literature will be a study of the varied and fascinating histories that collide on Turtle Island. Throughout the term, then, we'll ask, how is the "American" constructed in U.S. literature? Who is perceived as/allowed to be a U.S. citizen? How do the original inhabitants of this land relate to this settler concept? Would a slave or ex-slave (sometimes called "arrivants" to distinguish them from Indigenous inhabitants and settlers) be part of such a construct? Would other immigrants? How do people of color, women, trans folks, queer folks, and/or the poor fit into an ideal that was originally constructed for land-owning heterosexual white men? Basically, we cover a lot of ground and have fun doing it. Expect LOTS of chatting, two exams, short response papers, and a lot of daily moving, thinking, and wrestling with interesting texts, time periods, and concepts. 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 9:30—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 386 African American Literature

Section A: TU 11:30-12:45—Tosha Sampson-Choma

Modality: In person

The African American literary tradition is an integral part of the American literary canon. An examination of African American literature reveals Black Americans' long and arduous journey toward the attainment of freedom, equality, and respect. In the face of racial segregation, lynching, migration northward and westward, desegregation, economic oppression, sexual oppression, and inequality, African Americans have sought to define themselves through both a homogeneous or collective Black identity as well as through individual constructs built upon intersections of race, class, gender, religion, and geography. This course will present an overview of some canonical texts that center issues of identity. Examining the historical, social, and cultural contexts of various texts

will grant us a more holistic perspective of African American and American literary frameworks. Among the potential authors to be discussed are Frederick Douglass, Harriet Jacobs, Charles Chesnutt, Paul Laurence Dunbar, Ann Petry, Dorothy West, Richard Wright, James Baldwin, Amiri Baraka, Paule Marshall, Toni Morrison, and Alice Walker. Students will engage in active discussion, give a presentation, lead a portion of one class, complete several in-class assignments, and three essays. ENGL 386 fulfills the Diversity overlay req. for English majors, and it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: MWF 10:30—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. 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 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 395 Youth and Power in the Modern Western World

Section ZA: Distance—Anna Goins

Modality: 100% online, 100% asynchronous

The Enlightenment era, or the Age of Reason, marked the beginning of what we know as the modern world. Have you ever wondered just what exactly that means? And, in the decades and centuries that follow, have you wanted to know more about how that concept of modernity changes to reflect increasing access to knowledge, money, and power? And, how does all of that relate to the innate and inevitable personal experience and understanding of the world?

This class is the place for exploring big questions and ideas such as these, and we’ll do that by reading, watching, listening to, and discussing a variety of philosophical and literary texts, exploring cultural trends through art, music, and architecture, and examining significant scientific and political discoveries and theories. We will use this variety of texts to discuss those questions, with our focus narrowing even further to: how have young people sought to define themselves in the modern world?

The course is divided roughly into thirds: the first will concentrate on how Enlightenment ideas led to the sense of self that was the hallmark of Romanticism; the second zeroes in on the Industrial Revolution and the emergence of ideas that questioned the centrality of the human consciousness – Marxism, the theory of evolution, and Freudian psychology; the last third examines the consequences of these central ideas, the shock of World War I, and the emergence of Modernism and Post-Modernism.

ENGL 395 can satisfy the Literary/Rhetorical Arts requirement and serve as a Primary Texts Certificate course. 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: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

In this class, students will learn about how the field of Writing Studies approaches the topic and study of writing. Which writing practices are most effective? How do we break down writing tasks so that they are manageable? We'll investigate what it means to have an identity as a writer—even bringing into the conversation the tools we use to write, such as particular pens, laptops, and our phones. We'll deep read and break down texts together and get into the nitty gritty of how to analyze a piece of writing. We'll ask, "What draws us to particular writers? What makes a page come alive?" To do this, we'll think about the culturally and geographically influenced perspectives we bring to reading & writing. How can we use language in interesting, important ways? What voices does American culture prioritize, and how does this affect the writing classroom? Texts students will read include Goodreads book reviews, books on writing by famous authors, books/articles on the writing process, and articles on how to develop writing practice & writing identity. We will also contend with the impact generative AI has on the writing process.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30; Section B: MWF 9:30—Theresa Merrick

Modality: In person

Sections 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--Staff; Section C: MWF 11:30—Maia Carlson; 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—Anna Goins; Section H: TU 11:30-12:45—Cindy Debes; Section I: TU 1:05-2:20—Anna Goins

Modality: In person

Section ZA: Distance—Staff; Section ZB: Distance—Ania Payne; Section ZC: Distance; Section ZD: Distance; Section ZE: Distance; Section ZF: Distance; Section ZG: Distance—Staff; Section ZH: Distance—Phillip Marzluf; 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/courses/permissions.html>> beginning Monday, 14th October 2024. ENGL 417 addresses the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 420 Pop Icons: Films by and about legendary figures

Section ZA: Distance—Cydney Alexis

Modality: 100% online; 100% asynchronous

In this class, we will explore films directed by, or featuring, iconic cultural figures. One unit will be dedicated to concert films by producers including Beyonce (*Homecoming*) and Taylor Swift (*Miss Americana*) and about the bands/musicians Metallica and Amy Winehouse. One unit will explore cult films including *E.T.*, *Parasite*, *Rear Window*, and *Spiderman: Into the Spider-verse*. Another will concentrate on films that represent iconic places such as Disney World and Dollywood or that are iconic for their landmarks/landscapes, such as *Die Hard*. The last unit will look at historic and recently iconic filmmakers with cult status, including Emerald Fennell, Yorgos Lanthimos, and Spike Lee. Throughout, we will ask questions about why we return to certain films, experiences, and iconic figures again and again—for comfort, thrills, and adventure. By the end of this class, students will feel

comfortable with basic film terminology and film techniques. No prior experience with analyzing or making films is necessary for this class. ENGL 420 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 435 Linguistics for Teachers

Section A: MWF 1:30—Mary Kohn

Modality: In person

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

ENGL 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 463 Introduction to Poetry Writing

Section A: MWF 1:30—Traci Brimhall

Modality: In person

Be not afraid! Poetry is not scary and is actually pretty fun, and this course is introductory. That is, we'll focus on the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise detail. There will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshopping each other's poems in class. While no experience in writing poetry is necessary, but students should be prepared to read contemporary poems and take imaginative risks in their writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: TU 9:30-10:45—Ania Payne

Modality: In person

In French, the word *essai* means "to try." Through personal essays, writers attempt to make meaning of our life experiences by understanding how those experiences fit within broader cultural, natural, and historical frameworks. In this course, you will learn how to translate personal experiences and research into several creative nonfiction essays. We will be reading and crafting essays that range in content and form, starting with the personal essay, moving to the research-based immersive essay, and ending with the flash essay. We will also explore the perimeters of the "creativity" allowed in creative nonfiction, and will discuss how we can write speculative essays that might push against the genre's boundaries while still adhering to the ethics of nonfiction 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 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 A: MWF 10:30—Maia Carlson

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 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 also may include an oral presentation based on research.

ENGL 545 Adolescent Literature

Section A: MWF 11:30—Naomi Wood

Modality: In person

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 as well as recent additions to the YA canon. Requirements: quizzes, two papers/projects, a midterm exam, and a final. (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: TU 11:30-12:45—Anuja Madan

Modality: In person

In what ways are childhoods in the African nations similar/dissimilar to those in the US? How do adolescents straddle different, often clashing cultures? How is colonization impacting nations even today? These are some of the questions we will address in this course. We will study a range of texts from Africa and South Asia, most of which revolve around the coming-of-age journeys of child/young adult protagonists. The course will engage with the major themes and theories of postcolonial literature and criticism—including issues of nation and belonging, intergenerational trauma, and hybridity. Assessment will be based on class participation, discussion posts, quizzes, literary analysis papers and exams. 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.] Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 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

ENGL 604 Reach Writing Goals: Advanced Writing for Campus-Wide Graduate Students

Section ZA: TU 2:30-3:45 (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 substantial, sustained 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 and revision strategies, all with the goal of developing a consistent, effective writing practice. There are no major writing assignments outside of students' own programmatic writing projects (MA theses, dissertations, etc.); however, students will need a writing project (or a series of projects) that totals at least 20 pages (5000 words) and that will be sustained throughout April. Students need to be at the drafting stage of the project by February. 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: there will be a required synchronous Zoom meeting once a week; the other 50% will be asynchronous work.

ENGL 610 Renaissance Love Poetry

Section A: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

As anyone who has tried it knows, love is nothing if not complicated. It catches you by surprise; it wounds you to the quick; it's a source of suffering and joy and bitter sweetness. It is, as Pat Benatar once said, a battle

field. And yet many of the ways we have for talking, writing, and thinking about love come not from 1980s song stylings, but from the ideas and examples of a 14th-century Italian named Francesco Petrarch. In this course we'll be looking at how those ideas and examples made themselves felt in Renaissance England. In the process we'll be reading some of the finest poetry of the period, including works by Philip Sidney, William Shakespeare, John Donne, Ben Jonson, and Andrew Marvell. And we'll consider how writing poetry in the Renaissance served as a vehicle for broader and more varied concerns, exploring issues of sovereignty, gender, religion, cultural identity, and subjectivity. The course will emphasize class discussion. Other req. may include several short papers and a class presentation. ENGL 610 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 635 The Country and the City in Contemporary British Literature

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

Modality: Hyflex

This course will be an introductory but intensive survey of representative contemporary British writers from about 1950 to the present with attention to their representations of the country and the city. We will focus on writers' responses to earlier traditions of realism and modernism, exploring the techniques of narrative fiction, drama, and poetry offered by their work. We will also trace the themes that these authors raise as they both respond and contribute to the post-WWII, post-*Windrush* experience of British culture. Cultural, historical, and theoretical context will be integrated into discussion through secondary readings and resources, allowing us to situate our close readings of the texts within the historical moment of their production and reception. Texts will include novels for younger and older readers (Levy's *Small Island*, Ishiguro's *The Remains of the Day*, Sillitoe's *Saturday Night and Sunday Morning*, Winterson's *Sexing the Cherry*, Gaiman's *Neverwhere*, Smith's *White Teeth*, Rosoff's *How I Live Now*, Wheatle's *Crongton Knights*), plays and television/film (Osborne's *Look Back in Anger*, Churchill's *Cloud 9*, *The Prisoner*, Stoppard's *Arcadia*, *Sherlock*, *Bend It Like Beckham*, *Heartstopper*), and poetry (Larkin, Raine, Harrison, Hughes, Plath, Adcock, Cope, Soyinka, Walcott, Agard, Zephaniah, Kay, Alvi, Collins). Requirements for all students: active participation in class discussions, response papers, a short paper (4 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete three additional writing assignments: a longer paper with secondary resources (10-12 pages in length), an essay review of four articles (4-5 pages in length), and a one-page abstract for the longer paper. ENGL 635 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 640 The Origins of the African American Literary Tradition

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

Modality: In person

This course surveys the origins of the African American literary tradition. Drawing from poetry, autobiographical narratives, sermons, tracts, and speeches, this course will examine the themes and tropes and political ideas circulating across the period from the Colonial era until the Civil War. The course will begin with authors throughout the Atlantic world and trace how their work leads to the works at the core of what became known as the African American literary tradition. In addition, we will read a few contemporary works that draw explicitly on these earlier texts and authors to show the vitality and continuity of the early origins of African American literature in the present day. Authors include Phillis Wheatley, Olaudah Equiano, Frederick Douglass, William Wells Brown, Harriet Jacobs, and others. ENGL 640 may fulfill three credits of the pre- or the post-1800 overlay req. for English majors as needed. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 663 Advanced Creative Writing/ Poetry

Section A: MWF 10:30—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 2024. 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: Thursday 5:30-8:20 (Distance)—Elizabeth Dodd

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 2024. 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 680 Multiethnic American YA Literature

Section A: U 7:05-9:55 (Distance)—Anne Phillips

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

This course will focus on multiethnic American Young Adult Literature, 1950-present. Among the texts we may study are classics such as Sandra Cisneros' *The House on Mango Street* and Toni Morrison's *The Bluest Eye*, but we'll also read and discuss more recent YA literature including such works as Nick Brooks' *Promise Boys* and Sabaa Tahir's *All My Rage*, among other works. Count on four major assignments in addition to reflective responses on a near-weekly basis. This course fulfills the diversity overlay for graduate and undergraduate students in English. It counts toward the minor in Children's and Adolescent Literature. ENGL 680 also fulfills three hours of the post-1800 requirement for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 685 Global Comics

Section A: TU 3:55-5:10—Anuja Madan

Modality: In person

In this course, we will analyze international comics from a range of countries. The focus is on graphic narratives which deal with settler colonialism, trauma, displacement, migration, identity crises and autobiographical narratives. A few important questions this course addresses are: why are comics a good medium for representing trauma and conflict? How do comics tell complicated narratives about racism, colonialism, and suppression of peoples? How do comics interact with their readers? We will pay special attention to the visual language of comics and image-text encounters. Texts may include Joe Sacco's *Palestine*, Malik Sajad's *Munnu: a Boy from Kashmir*, Riad Sattouf's *The Arab of the Future: a Childhood in the Middle East, 1978-1984*, and Marjane Satrapi's *Persepolis*. Course requirements include active participation, presentations, response papers and a research paper. ENGL 685 fulfills three hours of the post-1800 overlay req. for English majors, the English Department's diversity overlay, and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation.

ENGL 695 Green Victorians

Section A: TU 1:05-2:20—Anne Longmuir

Modality: In person

In this course we'll explore Victorian literary and cultural responses to the natural world. In addition to considering the effects of new scientific discoveries in geology and biology, notably Darwin's theory of evolution, we'll examine how increasing industrialization, urbanization, colonization, and consumer capitalism shaped nineteenth-century attitudes to nature. We'll reflect on how Victorian anxieties about the environment intersect with our own experience of the ongoing climate catastrophe and consider what we can learn from the past. Alongside contemporary ecocriticism, we'll read works by writers such as Charles Darwin, Charles Dickens, George Eliot (Mary Anne Evans), Elizabeth Gaskell, Dinabandhu Mitra, Christina Rossetti, John Ruskin, Alfred Lord Tennyson. Requirements: active participation in class discussion, visual essay, midterm and final exam, and a research paper. ENGL 695 fulfills three hours of the post-1800 overlay req. for English majors and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation.

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

Section A: TU 11:30-12:45—Wendy Matlock

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 2024. We constantly perform the Middle Ages, at Medieval Times restaurants, on screens

and gaming platforms, even simply calling something “medieval.” This class will ask whether the past can come alive in these performances or whether such efforts undermine our ability to see the past as distinct from the present. To consider this conundrum, we will sample modern performances of the medieval in films like *The Green Knight* (2021), *The King* (2019), *The Reckoning* (2002), *A Knight's Tale* (2001), *Monty Python and the Holy Grail* (1975), and *The Adventures of Robin Hood* (1938), while reading works from the Middle Ages that inspire them. Assignments include active participation, several short papers, a presentation, and a final research project completed in stages. ENGL 698 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 703 Critical Approaches to Children's Literature

Section A: W 5:30-8:20 (Hybrid)—Phil Nel

Modality: Hyflex

This course provides tools for advanced study of children's literature. As a 700-level class, the primary audience is graduate students. The class will focus on key texts in children's literature and key issues in treating children's literature as an academic subject. We will read a wide range of genres and media, including didactic tales, fairy tales, nonsense, poetry, picture books, realism, fantasy, and comics. But the class is not a survey. It is a map of crucial areas of debate in the field. ENGL 703 fulfills the upper-level requirement for the minor in children's and adolescent literature.

ENGL 720 Major Authors: The Awesomeness of Louise Erdrich

Section A: TU 9:30-10:45—Lisa Tatonetti

Modality: In person

This class looks across the amazing work of Anishinaabe writer Louise Erdrich. Erdrich writes award-winning children's books (the Birchbark House series), poetry, non-fiction, and an incredible array of interrelated novels. We will read some of the best of her 36 books, including several of her children's books as well as a tale about a haunted book shop, a sci-fi/dystopic meditation on motherhood and the end of the world, and a rollickingly funny exploration of gender in which a woman serves some 60-plus-years as a Catholic priest among the Ojibwe. You will 100% LOVE this class. Assignments include a photo, video essay, or podcast, short papers, and a final project in a format of your choice. Come encounter the joy that is Louise Erdrich!

ENGL 740 Queer-Feminist Theories

Section A: MWF 12:30—Tom Sarmiento

Modality: In person

What is queer theory? How is it different lesbian and gay studies? What is its relationship to feminist thought? And what does it mean to critique and (re)imagine the world with a queer-feminist sensibility? Come find out in this graduate and advance undergraduate introductory course on the convergence of queer and feminist theorizations of desire, embodiment, sociality, and spatio-temporality, with an emphasis on race, Indigeneity, and diaspora. We'll explore the origins of queer-feminist theories in the late 1980s/early 1990s as well as contemporary queer-feminist cultural studies approaches to literature, visual culture, and children's and YA media, reading and viewing (outside of class) some of these creative works. Critical authors may include Gloria Anzaldúa, Lauren Berlant, Jodi Byrd, Cathy Cohen, Ramzi Fawaz, Roderick Ferguson, Michel Foucault, Jack Halberstam, Kara Keeling, Kareem Khubchandani, Audre Lorde, Alexis Lothian, Martin F. Manalansan IV, José Esteban Muñoz, Martin Joseph Ponce, and Michael Warner. Activities & assignments may include theory summaries & applications, class discussion facilitation, an essay, and a research project.

ENGL 758 Scientific Communication

Section ZA: Distance—Staff

Modality: 100% online; 100% asynchronous

[Obtain permission to enroll in ENGL 758 at English@k-state.edu.] A writing-intensive course intended for advanced undergraduate students, graduate students, and working professionals in science. Prerequisites: ENGL 200 or ENGL 210 or ENGL 415 or ENGL 417 or ENGL 516 or graduate standing.

ENGL 759: Technical Communication

Section A; Section ZA: Distance—Han Yu

Modality: 100% online; 100% asynchronous

An advanced introduction to the field of technical communication, ENGL 759 is designed to meet the diverse needs of students who are interested in technical communication theories, pedagogies, and practices. Students

will read scholarly work in the field, write academic essays that engage with conversations in the field, and practice select technical communication genres.

ENGL 767 Literary Editing

Section A: T 3:55-6:45—Dan Hoyt

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 2024. This class will give graduate students and advanced undergraduates real-world editing and publishing experience. Together, we will work on three novels in various stages of publication with Buffalo Books, our own independent press. As a class we will edit our books on the sentence and global level, prepare a variety of marketing and publicity materials, and select a brand-new novel in response to our international call for submissions. This class requires a great deal of professionalism, of close reading, of self-supervision: In many ways — no, in all ways — you are a publishing professional in this class: This class will be rigorous but also engaging and fun, and you will gain many skills required in not just the book industry but also many other fields. Perhaps most important: this class plants you fully inside the literary community. Established writers are putting their work in our hands. We will treat this as an honor and a privilege—a joy too. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 771 The Novel

Section A: TU 2:30-3:45—Dan Hoyt

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 14th October 2024. Writers consistently, and perhaps inevitably, discuss the novel-writing experience by invoking metaphors of arduous journeys -- imagine the writer as Shackleton marooned in Antarctica. Despite the perils implied by this imagery, this class is designed to help you embark on such a journey with full supplies, including a rough map of your expedition, and good comrades, your enthusiastic peers. We will read three published "first" novels, we will discuss the novel form and some of its theory, and we will begin writing and workshopping sections of your brand-new novel (or novella) projects. Students are expected to produce at least 60 pages of polished prose: the beginning of a novel, the beginning of a journey. (An important note: Shackleton and his stranded crew made it home -- with no lives lost.) 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 840 Living Dangerously With Rhetoric (Graduate Students Only)

Section A: TU 11:30-12:45—Phillip Marzluf

Modality: In person

Welcome to “the Scramble, the Wrangle of the Market Place, the flurries and flare-ups of the Human Barnyard” (Kenneth Burke, *Rhetoric of Motives*), where you speak, write, and design and consume symbols for publics that are becoming more polarized, fragmented, extreme, authoritarian, populist, parochial, and xenophobic – or at least they appear to be. Beginning with a dystopian novel such as John Lanchester’s *The Wall* and exploring several historical and current rhetorical events, this seminar asks you to experiment with

approaches and methods in composition-rhetoric and other disciplines in English Studies to navigate these publics. As a graduate student in English, what stake do you have in entering these dangerous publics? In what ways are you equipped to confront these challenges in our changing civic places? How can we meaningfully begin to repair these publics? Can we imagine new, healthier publics?

Among many possibilities, we may experiment with such concepts and approaches as hybridity, rhetorical sovereignty, Kenneth Burke's Dramatism, invitational rhetoric, radical pedagogy, trauma, image events, activist rhetorics, social movement theories, and discourse analysis. You will take over in the second half of the semester and present your research on the rhetorical-communication events or issues that fascinate you. You will prepare a seminar-length paper for an academic audience and write, design, and/or present a few smaller texts for public or alternative audiences.

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone