ENGL 170  Writing Laboratory
Section A: By Appointment—Stacia Gray and staff

Once classes begin, come to ECS 122D to choose your appointment time. Laboratory practice of the writing process. Regular sections are for students enrolled in Expository Writing 1 or 2. (Walk-in sections are for undergraduate students who wish to improve their writing.) Hours are not applicable toward degree req.

ENGL 210  Honors English: Espionage, or how to play The Great Game
Section A: TU 11:30–Mark Crosby

To request permission to enroll in this course, contact the Honors Program at <ksuhonors.k-state.edu>. In June 2010, the presence of a clandestine network of Russian agents operating on US soil was reported to the world. While the discovery of these spies seemed a throwback to the cold war era and the novels of John Le Carré and Robert Ludlum, the shadowy world of espionage, or what Rudyard Kipling referred to as ‘the Great Game,’ continues to captivate the popular imagination. TV shows like Alias, 24, and FX’s The Americans, Hollywood movies such as the James Bond, Jason Bourne, and Mission Impossible series and Salt – an Angelina Jolie thriller about a network of Russian sleeper agents infiltrating the White House that was, coincidently, released in 2010 – evince our cultural fascination with spies. Indeed, this fascination has only increased since revelations about Russian interference in the 2016 presidential election came to light.

In this course, we will focus on literary representations of spies and the ethical and psychological implications of spying. As literary scholars, we are familiar with some of the terms and practices associated with spying: we decipher and decode texts and collect information from indirect and typically unreliable sources. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs, and fiction in the form of novels and short stories. These texts will allow us to examine the formal and ethical strategies used by individual authors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. During the semester, you will write and revise three essays and several shorter assignments.

ENGL 220  Fiction Into Film
Section A: MWF 10:30; Sect. B: MWF 11:30 [First-Year Seminar, first-year students only in section B; obtain permission via <kstatefirst@k-state.edu>]—Tom Sarmiento

Is the fiction source always better than its film adaptation? Is reading pointless if we simply can watch the movie version? What’s mise-en-scène (and how do I pronounce it)? Can you read too much into a word or camera angle? Find out the answers to these questions and more by enrolling in this general education, introductory course to literary and film studies! Engaging an array of primary sources—from sci-fi, to coming-of-age, to gothic horror, to rom-com—you’ll learn how to close read and analyze literary texts and to identify different cinematic techniques that translate words on the page into images on the screen. The question, “What does it mean to be human?” will unify our analysis of gender, sexuality, race, and class present throughout these stories. Texts include “Story of Your Life” (Arrival), Do Androids Dream of Electric Sheep? (Blade Runner & Blade Runner 2049), Simon vs. the Homo Sapiens Agenda (Love, Simon), “The Legend of Sleepy Hollow” (Sleepy Hollow), and Crazy Rich Asians. Assignments include reading-viewing quizzes, a class presentation, co-leading class discussion, two short essays, and a group video project. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220  Fiction Into Film
Sect. C: MWF 12:30--Mariya Vaughan; Section D: MWF 12:30; Section E: MWF 1:30—Christina Hauck; Section F: MWF 1:30; Sect. G: MWF 2:30—Shirley Tung; Sect. H: TU 11:30; Sect. I: TU 1:05—Carol Franko

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. K-State 8 Tag: Aesthetic Interpretation.
ENGL 224  Television as Literature  
Section A: TU 1:05; Sect. B: TU 2:30—Ann Reckling  
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? English 224 introduces students to the story parts and terminology of a wide variety of television shows, both old and new. The course will select from comedies such as The Big Bang Theory, Seinfeld, Community, Back To You, News Radio, Friends, Will & Grace, Great News, and Schitt’s Creek. Dramas may include Parenthood, Law & Order, Breaking Bad, Nashville, The Unusuals and others.  
In a group discussion format we’ll talk about every component of teleplays, (screenplays for the small screen), transcripts, and produced episodes, 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 comedy, fiction, and drama in popular television. Course requirements include watching episodes outside of class, reading television scripts and transcripts, submitting written work regularly, passing in-class exams, and participating in lively group discussions. Maybe it’s time to get academic credit for watching, reading, writing, and talking seriously about great TV! K-State 8 Tag: Aesthetic Interpretation.

ENGL 251  Introduction to Literature (non-majors)  
Section A: MWF 1:30—Wendy Matlock; Section ZA: distance—Cindy Debes  
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 to write effectively. Assignments may include essays, exams, and creative projects. Participation in class discussion is required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 251  Introduction to Literature (non-majors)  
Sect. B: TU 11:30—Allison Kuehne  
In this course we will examine how reading literature encourages and challenges readers to explore multiple perspectives beyond the confines of our current time, place, and experience. Through reading a variety of fiction (short stories and a novel), poetry, and drama we will develop confidence in our ability to read attentively and to write effectively. Requirements: active participation, quizzes, response papers, two exams, and a creative project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253  Short Story (non-majors)  
Section A: MWF 9:30—Cindy Debes; Section ZA: Distance—Staff  
Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

ENGL 270  American Literature: American Natures (non-majors)  
Section A: MWF 9:30—Roger Friedmann  
In this section of American Literature, we will read a novel, some stories, some poems, and even a play, all written after the Civil War up to the present. We may even watch a film adaptation of a work or two. Some of the important authors we will study include Mark Twain, Henry James, Kate Chopin, Edith Wharton, Willa Cather, Robert Frost, Ernest Hemingway, William Faulkner, Richard Wright, Arthur Miller, Flannery O’Connor, Alice Walker, and Raymond Carver. We will study these authors with an eye toward understanding how their writing reflected important changes in American society. Students will be responsible for reading all of the assigned works and regular attendance. A course grade will be based on three examinations and weekly quizzes. ENGL 270 is designed for non-English majors. K State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 285  Intro/American Ethnic Literature: And It Don’t Stop: Hip-Hop Literature and Culture  
Section B: TU 11:30—Cameron Leader-Picone  
This section of ENGL 285 is reserved for CAT Community students. Obtain permission via <kstatefirst@k-state.edu>. This course centers hip-hop music as one of the most influential artistic genres of the past 40 years. Moving from its origins in house parties thrown by Caribbean immigrants in the Bronx to global popularity and a diversity of forms of subgenres, hip-hop music has heavily influenced every other artistic form. With its emphasis on word play and storytelling, hip-hop has been and can be read as a literary form of its own. This course will examine hip-hop as a form of literature and in the myriad ways that it has influenced literature. As a class, we will focus on key albums and tracks as well as reading novels, poetry, and drama and watching films and television shows that reveal the influence of the music and major artists. ENGL 285 satisfies the U.S.
Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287  Great Books
Section A: MWF 10:30—Greg Eiselein
This section of ENGL 287 is a First-Year Seminar. Obtain permission via <kstatefirst@k-state.edu>. This course provides students with the opportunity to read the classics of world literature from ancient times to the present. Our focus is books that have been considered significant and influential to lots of people, books that can be read over and over again with interest and new insights, books that explore important social and philosophical issues. We will read amazing works that have inspired other writers and been loved deeply by many readers. Authors may include Homer, Sophocles, Dante, Shakespeare, Cervantes, Bronte, Eliot, Dostoyevsky, Hurston, and Morrison, among others, and works may include selections from the Bible, Gilgamesh, and other anonymous older texts. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Enrollment is open to first-year students only. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 295  Life Stories: Studies in Non-Fiction (CAT Community course)
Section A: TU 9:30—Traci Brimhall
This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. Each life has a story. Though experiences can differ widely, everyone experiences things that they share in common with others—birth, childhood, adulthood, aging and death. In this class we will read various forms of nonfiction—such as essays, diaries, comics, cookbooks, and memoirs—that detail these common human experiences. What challenges are met at each stage of life and how are they overcome? How do these events give meaning to someone’s life? What stories do people decide to tell about their lives and what form do they give those narratives? In this course we will find out and write our own life story. K-State 8 Tag: Aesthetic Interpretation.

ENGL 295  The Literature of Rock and Roll (CAT Community course)
Section B: TU 1:05—Dan Hoyt
This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Obtain permission via <kstatefirst@k-state.edu>. If rock and roll is designed to be loud, fast, and danceable, how can it be reconciled with college classes, which are sometimes perceived as quiet, slow, and sedentary? What happens when the two concepts come together? In this CAT Community, we will attempt to find out: to discover something about rock and roll, about literature, about rock and roll history. During the semester, students will read a great deal, listen and respond to all kinds of rock and roll, complete all kinds of creative and academic assignments, and even form their own rock bands. That last item is neither a typo nor a joke. However — in the spirit of punk rock — no musical training or skill is required for this class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297  Honors Introduction to the Humanities
Section A: TU 9:30—Mark Crosby
This section of ENGL 297 is a First-year Seminar and an Honors course. Enrollment is open to first-year students only. To request permission to enroll, contact the Honors Program at <ksuhonors.k-state.edu>. A discussion-survey of some seminal works in the Western literary, philosophical, and cultural traditions. In this course, you'll read some of the key works that helped shape the modern world; exposure to these works will help us address the big questions about our species, such as what is the role of destiny? What is the meaning of freedom? What is the value of an individual person and what constitutes a good life? In this class you'll read perhaps more than you would in most Humanities classes. But wrestling with Homer, Plato, Dante, Shakespeare, Descartes, Goethe, and Tolstoy is fundamental to gaining a well-rounded liberal education and a valuable intellectual challenge. Enrollment is generally limited to entering honors freshmen. This class forms part of the Freshman Honors Humanities Program. All classes in the Freshman Honors Humanities Program have a common reading list and will follow approximately the same course format, but details of the schedule and assignments differ from course to course. In this section, we will pay particularly close attention to the ways language functions in representing and shaping the individual’s values and relations to the divine, to nature, to society or culture, and to other individuals. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 310  Introduction to Literary Studies
Section A: MWF 9:30; Section D: MWF 10:30—Anuja Madan
Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. An introduction to criticism for English majors and minors. Intended as a first course in the analysis of form and
technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range of poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310  Introduction to Literary Studies
Sect. C: MWF 1:30; Sect. D: MWF 2:30—Kara Northway

Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. An introduction to criticism for English majors and minors. Intended as a first course in the analysis of form and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range of poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330  Fiction
Section A: TU 9:30—James Machor

This course is designed to help students develop their skills in reading and responding to both novels and short stories by facilitating a critical understanding of what fiction is and how it works, particularly in terms of different fictional genres and narrative techniques. We will read a variety of short stories, novellas, and novels from Europe, the United States, and Latin America, paying special attention to the relation between the structural elements of fiction and the stories' contents. In the process students will discover how writers have used this combination to create different modes of fiction and how fiction has changed historically through experimentation and innovations in literary form. Requirements: three exams including a comprehensive final exam, unannounced quizzes, an optional analytical paper, and participation in class discussion. K-State 8 tag: Aesthetic Interpretation.

ENGL 335  Film
Section A: TU 2:30—Katy Karlin

What is a Hitchcock zoom? What is film noir? How did the Hays Production Code influence the course of American cinema? Is Citizen Kane the greatest film of all time? To learn the answers to these and other questions, take this class. We will study a 100-year range of films with regard to their social and political contexts, and explore how movies reflect technological advances and changing tastes from the silent era until today. We will also discuss durable genres including screwball, gangster pictures, satire, horror, and, of course, film noir. Attention will be given to the contributions of women and African Americans in film. Students will be assigned to watch films outside of class and come ready to discuss them; they will also get hands-on experience in filmmaking. Requirements include a midterm, a 4-page paper, a brief class presentation, and a choice between taking a final exam and producing a video essay. K-State 8 Tag: Aesthetic Interpretation.

ENGL 345  Drama: Oedipus, Dear Evan Hansen, and Hamilton . . . and More!
Section A: TU 2:30—Deborah Murray

ENGL 345 will use the framework of musical theatre to guide our exploration of both classic works (such as Oedipus) and experimental material (such as Suzan-Lori Parks' Topdog/Underdog). We will focus on a range of plays from classical to contemporary—through the lens of musical theatre, including Gypsy by Arthur Laurents, Jule Styne, and Stephen Sondheim; Dear Evan Hansen, by Benj Pasek, Justin Paul, and Steven Levensen; and Hamilton, by Lin-Manuel Miranda. Class activities will include viewing clips of productions and listening to songs from the musicals. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350  Shakespeare
Section A: MWF 11:30—Kara Northway

This course will introduce students to Shakespeare's plays and their major themes. We will proceed by genre, reading two each of the comedies, histories, tragedies, and romances. As we read, we will attempt to make connections among the works and their historical contexts and among the various works themselves. As a springboard into the plays, we will also engage with Shakespeare criticism. Requirements: class discussion, short response papers, two critical essays, a research project, and a comprehensive exam. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 350  Shakespeare
Sect. B: TU 1:05—Don Hedrick
Why is Shakespeare thought to be so great? To address this question, we will read, study, and especially discuss selected Shakespearean tragedies, comedies, histories, and romances, with a view toward appreciating Shakespeare’s “radical imagination” and artistry. We’ll experience Shakespeare’s inventive, expressive language by “close-reading” passages; his unforgettable characters; and his historical context and contemporary relevance today. We will also have the unique opportunity to see a professional McCain Series production of Shakespeare’s delightful, cross-dressing pastoral romantic comedy As You Like It (required) to learn how the plays are brought from “page to stage” through live performance. Responsibilities include regular reading/discussion quizzes and short exercises, group projects, two hour exams and a take-home final, and two short papers (one of which may be substituted with a prepared scene, or approved community activity). K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children
Section A: MWF 8:30—Anne Phillips

Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. This section of ENGL 355 introduces key texts of children’s literature in units about picture books, folk and fairy tales, poetry, fantasy, realism, and mystery/detective fiction. Requirements: participation and quizzes, two paper/projects, two midterm exams, and a final exam. Priority is given to junior and senior Elementary Education majors; seats given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children
Sect. B: TU 8:05—Allison Kuehne

Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. This section of Literature for Children introduces key texts of children’s literature in units about picture books, easy readers, historical fiction, folk and fairy tales, and fantasy. Requirements: participation, message board posts, quizzes, two papers, a group project, and two exams. Priority is given to junior and senior Elementary Education majors; seats given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 355 Literature for Children
Section ZA: distance—Phil Nel

Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. This class introduces major genres in and conventions of literature for children, and develops critical skills for reading, thinking and writing about children’s literature. Priority is given to junior and senior Elementary Education majors who have completed a college-level literature course prior to taking this one; spaces gladly given to non-Education majors if available. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1
Section A: TU 2:30—Kim Smith

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 British Literature overlay req. or the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2
Section A: MWF 10:30—Christina Hauck

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Course requirements: active participation, one group presentation, a midterm, a conference paper, and a final essay. British Survey 2 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives. British Survey 2 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1
Section A: TU 1:05—Jim Machor
This course will examine American writing (and writing about America) from pre-Columbian Native American literature and the accounts of early exploration to the literature and discourse of the Civil War. Besides attending to individual texts and their interrelations across historical periods, we will seek to examine this body of materials as products of specific places, times, and cultural formations. Readings will include works from the traditional canon as well as writings by lesser-known women and minority authors. Req. will include three exams and a final, a journal comprised of daily entries on the readings, and participation in class discussion. ENGL 381 fulfills three credits of the American Literature overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2
Section A: TU 9:30—Lisa Tatonetti
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 papers, and a lot of daily moving, thinking, and wrestling with interesting texts, time periods, and concepts. This course fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384 Multicultural Children’s Literature
Section A: TU 9:30—Naomi Wood
What are multicultural children's literatures? This course defines "multicultural" fairly broadly, so that it includes many components of identity: race, ethnicity, gender (including transgender), sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference — not always successfully. We'll talk about where texts excel and where they may come up short. And we'll relate the texts to their historical and cultural moments. ENGL 384 fulfills the U.S. Multicultural overlay req. for Arts & Sciences majors, the English Department Diversity overlay req., and three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 389 Dream Acts: ImMigration in Latinx Literature
Section A: MWF 12:30—Tanya González
Immigration has once again become a contentious topic in the U.S. as legislators and big business grapple with the questions of who belongs in this country, who counts as a citizen, and who is economically beneficial. This course examines the ways immigration and migration are portrayed in contemporary Latinx Literature. We will also look at the relationship between these stories and what remains of an American Dream. Course requirements include active participation, a historical context project, midterm exams, and a final project. ENGL 389 fulfills the Diversity overlay req. and three credits of the post-1800 overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy
Section A: TU 9:30—Robin Mosher
In this course we'll read some of the old tales, but our focus will be on the modern, often complex retellings of those old stories. We'll read a short collection of well-known fairy tales; collected versions of Cinderella; a range of short fables; five theory articles; selections from The Complete Fairy Tales by George MacDonald; The Hobbit by J.R.R. Tolkien; The Princess Bride by William Goldman; and The Book of Lost Things by John Connolly. Class discussion is an important component in this student-centered class. Course requirements—in addition to the reading—include close-reading quizzes, several essays, and a class presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 395 Video Games as Literature
Section A: TU 11:30-12:45—Dan Hoyt
This class aims to help right a great popular wrong: the idea that video games are not works of art. Through this class, we will examine — and, yes, play (You get to play video games for this class!) — a variety of narrative-driven video games and discuss their elements of storyness, of theme and motif, of characterization, of setting, of plot, etc. We'll read some narrative and game theory. We'll read some works about and inspired by video games. We'll do some creative projects. We'll even read a Choose Your Adventure Novel: Moreover, we might write one. In short, this class will entail a great deal of work. Much of it will be darn fun. Students will complete three exams, take daily reading/playing quizzes, complete a variety of short writing assignments, and participate in discussion each day. Possible games/texts include *Ulysses and the Golden Fleece*, *What Remains of Edith Finch*, and *Return of the Obra Dinn*. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 395 Modern Humanities**
Sect. ZA: Distance [Second 8-week session, Oct. – Dec.]—Anna Goins

This class is the place for exploring big questions and ideas, and you’re invited! Together we will start our journey with *The Sorrows of Young Werther*, a classic 18th century short novel, and end with a contemporary documentary, with stops in film/opera, art, and podcasts along the way. We will use this variety of texts to discuss topics such as: how have young people sought to define themselves in the modern world? Who have been the cultural leaders and what sort of political power do we give them? Along with your active participation in class, you can anticipate brief responses and quizzes, collaborative multimedia projects, and a final project. ENGL 395 can satisfy either the Western Humanities or the Literary/Rhetorical Arts requirements and serve as a Primary Texts course. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 400 Expository Writing for Prospective Teachers**
Section A: MWF 10:30—Abby Knoblauch

As the title implies, this is primarily a writing course. As such, students will read and write a number of expository pieces in a variety of genres. Our primary focus will be engaging and analyzing the concept of the "writing process." In other words, we will be writing about writing. Students will take a close look at how they learned to write, what it means to write in college, how they structure their own prose, and the impact their writing processes have had on their experiences as students as well as on their teaching philosophies. Additionally, we'll pay close attention to the intersections of language, identity, and power, thinking about the ways the politics of language impact both students and teachers. Students will read regularly and will write five major essays.

**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; Section G: TU 9:30; Section H: TU 11:30; Section I: TU 1:05—Marcella Reekie; Section J: MWF 10:30; Section K: MWF 12:30; Sect. L: TU 1:05; Sect. M: TU 2:30; Sect. N: TU 3:55—Staff

Section J reserved for current seniors only. Permission obtained from English Department, ECS 108, beginning Monday, 16th March 2020. Restricted to juniors/seniors in the College of Engineering. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic, sound research techniques, to construct/select and integrate visuals and other document design elements, to produce written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

**ENGL 417 Written Communication for the Workplace**

Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. ENGL 417 studies the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

**ENGL 420 Film Topics: A Century of A.I. [Artificial Intelligence] in Films**
Section A: MWF 9:30—Michele Janette

Self-driving cars, smart homes, automated workplaces, and over-determining algorithms: these things preoccupy much of our contemporary imagination, yet we have been projecting our hopes and fears about
artificial intelligence through movie magic for almost a century. This course will look at films from across the last century, from *Metropolis* (1927) to *Superintelligence* (2020), and including *2001 A Space Odyssey* (1968), *Terminator* (1984), *Blade Runner* (1982), *A.I.* (2001), *War Games* (1983), *Ghost in the Shell* (1995), *I, Robot* (2004), *Robocop* (1987), *Her* (2013), *Wall-E* (2008), *Westworld* (1973), and *Transcendence* (2014). We will explore the cultural possibilities and paranoias they depict; we will examine the ways they imagine the capacities of artificial intelligence; and we will wrestle with the ethical questions they raise. In addition to regular watching of films (outside of class) and participation in discussions (in class), class requirements will include a watch journal, a short class presentation, and three 5-page papers. This section of 420 fulfills the post-1800 overlay req. for English majors, and fulfills three credits of the film certificate. K-State Tag: Aesthetic Interpretation.

**ENGL 430 Structure of English**  
Section A: TU 9:30—Mary Kohn  
How does baby sign language work? Where do new words come from? How do we express sarcasm in text? Why is Shakespeare so hard to read? Linguistics helps provide answers to these questions and many more. We will explore the field by learning new ways to analyze and think about language at multiple levels and from multiple angles. This course will not only expand your knowledge of English but will teach you tools for analyzing a variety of languages. You'll practice linguistic analysis through multiple “language investigations” and create a final presentation on an aspect of the English language. [Designation: Social Science]

**ENGL 435 Linguistics for Teachers**  
Section A: TU 8:05—Mary Kohn  
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 440 Harry Potter’s Library**  
Section A: T 7:05-9:55 p.m.—Karin Westman  
This course examines the Harry Potter phenomenon in context. We'll begin with classic school stories -- *Tom Brown's Schooldays* and *Enid Blyton's First Term at Malory Towers* -- and read important twentieth-century British fantasy from writers such as E. Nesbit, C.S. Lewis, and Roald Dahl. We'll read the Harry Potter series, but we'll also look at other important contemporary writing by writers such as Philip Pullman and Jonathan Stroud. Before the first class meets, you should already have (re)read *Harry Potter and the Sorcerer's Stone* (or *Philosopher's Stone*, if the UK edition) and *Harry Potter and the Chamber of Secrets*. Close reading and critical analysis will be emphasized; success in the course depends upon full participation in discussion, careful and critical reading, and excellent writing. Quizzes, online discussions, a paper, and two exams. This section of 420 fulfills the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 455 Exploring Creativity**  
Section A: TU 1:05—Danielle Tarner  
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 create a portfolio to reflect what you learn about the struggles and rewards of living the creative life along with practical techniques for infusing creativity into our lives and moving outside our comfort zone. Students will conduct in-depth self-exploration through readings, writing assignments, both in class and out of class activities, guest speakers, and field trips. 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 students presenting their projects to the class. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 461 Introduction to Fiction Writing**  
Section A: MWF 11:30—Chris Nelson; Sect. B: TU 2:30--Staff  
In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your
classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 463 Introduction to Poetry Writing**
Section A: MWF 12:30--Staff
This course is, just as the title suggests, an introduction to poetry writing. That is we’ll focus on the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise detail. There will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshopping each other’s poems in class. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 465 Introduction to Creative Nonfiction**
Section A: MWF 10:30—Elizabeth Dodd
This course is a practical introduction to creative nonfiction or what can be called “the literature of fact.” Writers of creative nonfiction essays use many of the stylistic and literary tools that fiction writers and poets use, while writing about their own lives and topics in the greater world. We will read and discuss a wide variety of examples in the genre, do some exercise work, and write, discuss, and revise three essays. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 495 English Internship**
Section A: TBA – Karin Westman
Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity. See [http://www.k-state.edu/english/courses//English_Independent_Study_Application.pdf](http://www.k-state.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](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf).

**ENGL 498 Honors Tutorial in English**
Section A: TBA – Karin Westman
Guided study in which the student will formulate/explore a narrowly defined topic in literature or language; may be used to initiate research for senior honors thesis. Consent of instructor required. See [http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf).

**ENGL 499 Honors Project**
Section A: TBA – Karin Westman
Open only to Arts & Sciences students/active members of the University Honors Program. See [http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf).

**ENGL 500 Writing Center Theory/Practice**
Section A: MWF 8:30—Stacia Gray
This hands-on, interactive 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 observations of tutors and an apprenticeship in the Writing Center, you will learn to tutor others and improve your own writing craft. Topics of study include a wide variety of writing-related issues, such as the dynamics of peer tutoring, the writing process, rhetoric, grammar, revision, ESL issues, and writing across the disciplines. This class is especially helpful to anyone planning a career in teaching, editing, publishing, or counseling, but you don’t have to be an English or Education major to enroll in the course; in fact, we encourage cross-disciplinary participation. You do have to like working with others, though, and you should be a fairly strong writer. Requirements: two writing projects, presentations of your work, reading responses, regular class attendance and participation, observations of writing center tutors, and an apprenticeship in the Writing Center. K-State 8 Tags: Human Diversity within the U.S., Ethical Reasoning and Responsibility.
**ENGL 516  Written Communication for the Sciences**  
Section A: MWF 11:30; Sect. B: MWF 12:30—staff; Section ZA: online—staff  
*Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020.*  
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 include an oral presentation based on research.

**ENGL 545  Literature for Adolescents**  
Section ZA: Distance—Phil Nel  
This class is required for Secondary Education/English majors, but others are most welcome to enroll. ENGL 545 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 580  World Literature**  
Section A: MWF 9:30—Anne Phillips  
This semester, ENGL 580 will feature significant works written by African authors. 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 Chimamanda Adichie. South Africa will also be featured, including Alan Paton’s *Cry, the Beloved Country*, Alex LaGuma’s *Time of the Butcherbird*, and Trevor Noah’s *Born a Crime*. We’ll also “visit” Guinea, South Sudan, and Zimbabwe in our 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. Req.: participation, reading quizzes; two projects/essays; two midterms, 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 599  Special Research in English**  
Section A: TBA—Karin Westman  
Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken. See [http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf)

**ENGL 625  Eighteenth-Century Women**  
Section A: MWF 12:30—Shirley Tung  
The long eighteenth-century heralded the birth of the first professional women writers, whose works questioned gender paradigms, reshaped the role of women within domestic and public spheres, and legitimized writing as a female occupation. Beginning with the Restoration playwright, poet, and novelist, Aphra Behn—credited by Virginia Woolf for “earn[ing] [women] the right to speak their minds”—and concluding with the political writings of Mary Wollstonecraft, this course identifies the significant contributions from the lesser-known forebears of the feminist literary tradition. In addition to reading novels by the predecessors of Jane Austen and the Brontës, we will look at the proliferation of published writings by eighteenth-century women across a multitude of genres, including poetry, drama, critical essays, travel writing, and newspaper and magazine articles. As part of our study, we will also cover feminist scholarship from the most influential female academics in eighteenth-century studies. Assessment will comprise a group presentation, a conference paper, weekly discussion board posts, and a final essay or digital humanities project on a topic of special interest to the student. ENGL 625 fulfills three credits of the pre-1800 overlay req. for English majors and will satisfy requirements for the GWSS certificate. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

**ENGL 655  Multicultural American Literature**  
Section A: MWF 11:30—Greg Eiselein  
An examination of the diversity of American literature from the European conquest of the continent to the present, this course focuses on selected masterpieces from six different cultural traditions. We will begin with “White” literature (is there such a thing?) and move to Latino/a, American Indian, African American, American Jewish, and Asian American literary texts. We will explore questions such as: What differentiates these traditions? What connects these texts from different traditions and makes each “American”? What do these texts reveal about the cultural history of America? Why are these texts celebrated as literary-cultural landmarks in American history? Authors to be studied are Mark Twain, Cabeza de Vaca, Zitkala-Sa, Harriet Jacobs, Emma Lazarus, Langston Hughes, Saul Bellow, Maxine Hong Kingston, Tommy Orange, and Natalie Diaz, among others. Course requirements include a final examination, two papers, a presentation, and some shorter writing assignments.
ENGL 655 fulfills three credits of the post-1800 overlay req. for English majors. It also fulfills the U.S. Multicultural overlay for the College of Arts & Sciences. K-State 8 Tags: Aesthetic Interpretation, Human Diversity in the U.S.

ENGL 660  Philip Pullman  
Section A: TU 8:05—Naomi Wood  
“What happens when innocence changes to experience?” asks Philip Pullman's fantasy trilogy His Dark Materials (1995-2000). What happens is an epic tale about free will, good and evil, knowledge, and the fate of worlds. Pullman places himself firmly and unapologetically in a tradition that tells grand stories with vast implications. This class traces Philip Pullman's literary influences, starting with the Book of Genesis. We'll read early Christian legends, Hebrew midrashim, Milton's Paradise Lost, poetry by William Blake and C.S. Lewis' The Magician's Nephew. Other texts being considered: Mary Shelley's Frankenstein, Pullman's I Was a Rat, Frances Hardinge's The Lie Tree, and Pullman's emerging Book of Dust trilogy. We'll talk about gender, sex, power, authority, knowledge, justice, and other juicy topics. Assessment will probably include two papers, two exams, and active participation in class. ENGL 660 fulfills the British literature overlay requirement or the post-1800 requirement for English majors. K-State Tag: Aesthetic Interpretation.

ENGL 661 Advanced Creative Writing: Fiction  
Section A: U 3:55-6:45—Katy Karlin  
Permission obtained from English Department, ECS 108, beginning Monday, 16th March 2020. In this class we will build upon the basics covered in the introductory creative writing class, emphasizing narrative voice, language, and development of character. Students will hone their critical skills by reading stories written by their classmates as well as fiction by established contemporary authors. Students will generate and substantively revise 30 pages of original fiction. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 665 Advanced Creative Writing/ Nonfiction  
Section A: MWF 8:30—Elizabeth Dodd  
Permission obtained from English Department, ECS 108, beginning Monday, 16th March 2020. This writing workshop offers advanced practice and discussion of literary nonfiction. Together we will read a collection of contemporary essays (most likely from Best American Essays), work by the visiting writer chosen to visit campus during the semester, some other selections made available electronically, and student writing. Course requirements will include 3 essays, written and oral peer critiques, and (for graduate students) a written review of a nonfiction book published in the last 10 years. Undergraduates must have completed a previous course in the genre; graduate students from all tracks are welcome but must receive instructor permission. Graduate students in the Technical Writing Certificate can count this course among their requirements and will develop work for their portfolio. Prerequisite: for undergraduates, ENGL 465 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 670 The Funny Renaissance: Shakespeare, Comic Performance, and Comic Theory  
Section A: TU 2:30—Don Hedrick  
“What’s funny about that?” In this class we will read, study, and discuss several Shakespearean comedies, both famous “warhorses” and less familiar (even weird) gems (his “dark comedies”). We will apply selections from comic theory and criticism: classics (Aristotle, Horace), the Renaissance (Sidney, Jonson), and modern critics, writers, and philosophers (Bergson, Freud, Twain, Burke, Bakhtin). We will explore the humor through historical documents (on fools, jestbooks, changes in humor), kinds of comedy (slapstick, satire), and “uses” of comedy (protesting, resisting, challenging gender types). A course highlight is the McCain professional performance (required) of Shakespeare’s delightful, pastoral and cross-dressing romantic comedy As You Like It, to learn how comedy is brought from “page to stage.” Responsibilities include discussion and engagement, short individual and group exercises, one or two exams (any part of which may be take-home), two short papers, and a final project. ENGL 670 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Welcome to the Apocalypse (undergraduate senior English majors only)  
Section A: TU 11:30—Lisa Tatonetti  
Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. This capstone course looks across U.S. and Canadian literature, with an emphasis on multiethnic and queer literature and film, to consider what it means to write, theorize, and live the apocalypse. We will read “the apocalypse,” then, both literally--looking at writers who grew up during the massive historical changes that have occurred in the past few hundred years (the Kaw removal from Kansas, for example)--and also imaginatively--analyzing post-apocalyptic sci-fi/fantasy novels and films. Along the way we'll examine the state of our world(s) asking what is
utopia? What is dystopia? Why do we write, film, and imagine these worlds and how can we understand them as sites of cultural and political meaning? We will think, talk, and write together a LOT, so engaged participation is a must. Texts likely include Philip K. Dick's classic sci-fi novella, *Do Androids Dream of Electric Sheep*, Cherrie Dimaline's dystopic Indigenous fiction *The Marrow Thieves*, Justina Ireland's post-civil War zombie novel *Dread Nation*, and short fiction by Ursula LeGuin, Stephen Graham Jones, and Nalo Hopkinson. We’ll watch *Blade Runner*, some *Twilight Zone* eps, and a series of Indigenous Sci-Fi shorts like Nanobah Becker’s *The 6th World* and Danis Goulet’s kick-ass *The Wakening*. Along with two short traditional essays and an annotated bibliography, assignments include a photo-essay, and the possibility of a film or video essay (your choice). Final project options are wide open and creativity is encouraged. English 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 700  Old English**
Section A: TU 11:30—Kim Smith

At first glance Old English looks a good bit more “old” than “English.” And while it is certainly the ancient root of what we speak today, in order to come to understand it we must approach it as a foreign language. This means there will be an early and necessary emphasis on grammar and vocabulary. But once the crucial building blocks of grammar are in place, we can begin to consider the cultural aspects of Old English poetry and prose, and to think about what distinguishes it, both formally and thematically, from later, and perhaps more familiar, English literature. ENGL 700 fulfills three credits of the pre-1800 overlay req. for English majors.

**ENGL 705  Cultural Studies, Now and Then**
Section A: MWF 1:30—Tanya González

This course will provide students with an overview of important theorists in the development of cultural studies, beginning with the current moment and looking back. We will look at four areas of particular importance to the field now: globalization; affect; gender and sexualities; and aesthetics. We will read works written in the last decade by scholars like Lisa Lowe and Chela Sandoval alongside excerpts from major figures in cultural studies—Marx, Althusser, Freud, Kristeva, Barthes, Benjamin, Foucault, Butler, and others. Requirements for the course include active participation, a short semiotic analysis, a presentation, midterm, and a final essay.

**ENGL 730  Post-9/11 Literature and Culture**
Section A: TU 9:30—Cameron Leader-Picone

This course examines the literature and culture of the long War on Terror following the attacks of 9/11. The War on Terror has restructured American racialisms, launched massive surveillance operations both domestically and abroad, and fed conspiracy theories both real and imagined. Looking at a range of cultural forms (including novels, short stories, drama, film, television, and music), this course interrogates the implications of this ongoing military conflict for the literature and aesthetics of the United States and beyond. While the course will focus on the US, it will place such texts in dialogue with those produced by those subject to American military power as well. ENGL 730 fulfills three credits of the post-1800 overlay req. for English majors.

**ENGL 755  Science & Rhetoric**
Section A: Distance—Han Yu

This class invites students to explore, appreciate, critique, and practice the use of rhetoric in science. By reading journal articles and book chapters and considering real-world examples such as climate studies and fertility marketing, students examine how the modern scientific enterprise skillfully uses rhetoric to its own advantage, sometimes to the detriment of the public good. Artifacts considered in the class include written discourses and multimodal discourses such as visuals, websites, and films. Through open-ended projects, students also practice exercising their own rhetorical choices to communicate science.

**ENGL 761  CW Workshop: Short Fiction**
Section A: T 3:55-6:45—Dan Hoyt

Obtain permission from the English Department, ECS 108, beginning Monday, 16th March 2020. 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 workshop 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 *Drowned Boy* by Jerry Gabriel, *Magic for Beginners* by Kelly Link, and *Delicate Edible Birds* by Lauren Groff. 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.

**ENGL763  Graduate Poetry Workshop**
Section A: TU 1:05—Traci Brimhall

Designed for graduate students and advanced undergraduate students, this course will read multiple full-length collections of contemporary poetry, as well as craft essays on poetics. In addition to a strong engagement in workshop, students will complete both a creative and critical project during the course of the class that allow them to practice skills related to editing and book making. Recommended prerequisite for undergraduates: ENGL 663.

**ENGL 797  Professional Writing Internship**
Section A: TBA—Anne Longmuir

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. Prequisite: ENGL 510 or ENGL 665 or ENGL 759 or ENGL 765.

**ENGL 799  Problems in English**
Section A and B: TBA—Anne Longmuir

Independent study in major authors, genres, and periods of English and American literature and language. Prequisite: Background of courses needed for problem undertaken.

**ENGL 801  Graduate Studies in English (Graduate students only)**
Section A: MWF 9:30; Section B: MWF 10:30—Wendy Matlock

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

**ENGL 805  Practicum/Teaching University Expository Writing**
Sections A, B, C, and D: M 3:30-5:50—Phillip Marzluf, Anna Goins, Abby Knoblauch, Tom Sarmiento

Required of GTAs teaching Expository Writing in the English Department. Instruction in the theory and practice of teaching in a university expository writing program.

**English 825 Seminar: Myth and adaptation in Global Children’s Literature (graduate students only)**
Section A: W 5:30-8:20—Anuja Madan

This seminar will trace the ways in which myths are adapted, retold, and recreated in children’s literature from different countries, focusing on texts that draw upon Greek, Biblical and Hindu mythologies. The course will explore the role of mythology in children’s literature; for instance, some mythological children’s literature is aimed at socializing its readers into becoming ideal subjects, while other mythological retellings complicate notions of heroism and morality. We will study how mythologies are crucial to nation-building, and how the nation is constructed for young readers in myth-based texts. Our approach will be comparative; drawing upon Emer O'Sullivan's foundational *Comparative Children’s Literature*, we will discuss how culture-specific mythologies are translated for international readers in our globalized world. Course requirements include weekly reading responses, presentations, papers, and a research project.

**ENGL 899  Research in English**
Section A: TBA – Anne Longmuir

Updated: 1/3/2020