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: Close Encounters of the Literary Kind
Section A: TU 2:30—Shirley Tung

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

ENGL 220  Fiction Into Film
Section A: MWF 8:30—Staff; Section B: MWF 9:30—Allison Kuehne; Section C: MWF 10:30—Cindy Debes; Section D: MWF 12:30—Carol Franko; Section E: MWF 1:30—Staff; Section F: TU 9:30; Section G: TU 11:30—Cameron Leader Picone; Section H: TU 1:05; Section I: TU 2:30—Christina Hauck; Section J: W 5:30-8:20—Katy Karlin

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

ENGL 220  Fiction into Film
Section ZA: Distance—Lisa Tatonetti

In this 8-week class, we’ll analyze both the ins and outs of literature, film, and the act of adaption. What does it mean to take a literary text and turn it into a film? We’ll build a vocabulary, studying literary and film terminology through a series of classics like Citizen Kane, Pulp Fiction, and Blade Runner. We’ll also consider genre by reading/watching both classic Westerns and Science Fiction, pairing Stagecoach with Smoke Signals, and the comics and adaptations of Guardians of the Galaxy and Black Panther. As we do so, we’ll analyze the goals and changing contexts of these genres—what can they show us about U.S. identities and beliefs in the twentieth and twenty-first centuries? Along the way, we’ll play close attention to the lenses through which the authors, filmmakers, characters, and we, as the readers/viewers, construct our realities, including those of race, gender, class, sexual orientation, (dis)ability, age, religion, and region. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 230  Classical Humanities
Section A: MWF 8:30—Phillip Marzluf

We will focus upon Classical Greek and Roman culture and literature, covering topics such as the epic, hero, and war; women; attitudes towards love; rhetorical and political beliefs; democracy; and religion and mythology.
You will understand how Greek and Roman men and women viewed their world, themselves, their neighbors, their enemies, and their gods. Additionally, you will learn something about your own world through these Greek and Roman perspectives, and you will make the course relevant to your own lives. We will explore writers and thinkers such as Homer, Sappho, Herodotus, Gorgias, Sophocles, Euripides, Plato, Hippocrates, Aristotle, Cicero, Ovid, Lucretius, and Marcus Aurelius. We will also look at one contemporary adaptation of a classical text. Students will be assessed by way of class discussions, reading quizzes and exams, and creative projects and other brief written responses. ENGL 230 will satisfy either the Western Heritage or the Literary/Rhetorical Arts requirements. It is a Primary Texts course, and it counts toward the minor in Classical Studies. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 251 Introduction to Literature (non-majors)
Section A: MWF 1:30—Staff; Section B: TU 9:30—Robin Mosher; 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 use language effectively. Assignments may include essays, exams, and creative projects. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story (non-majors)
Section A: TU 1:05; Section B: TU 2:30—Ann Reckling; Section ZA: distance—Cindy Debes

Study of short stories from world literature with emphasis on American, British, and Continental. K-State 8 Tag: Aesthetic Interpretation.

ENGL 285 Introduction to American Ethnic Literatures: “Writing Apocalypse, Filming Dystopia”
Section A: TU 9:30—Lisa Tatonetti

This course looks across multiethnic American literature and film to consider what it means to come of age in times of apocalypse. We’ll read “the apocalypse” both literally—looking at writers who grew up during the massive historical changes that have occurred in the past few hundred years—and also imaginatively—looking at post-apocalyptic scifi and fantasy novels and films. We’ll move across three centuries and examine a fabulous collection of multiethnic/queer lit and film including Pushing the Bear, The Marrow Thieves, and Dread Nation (zombies in Kansas, oh my!). We’ll watch Black Panther, Get Out, and a series of great Indigenous shorts. ENGL 285 considers, on one hand, individual stories of apocalypse, and, on the other, how race, class, gender, sexuality, and ability function not just as personal identities but also as structures that intersect with multiple histories of systemic power/disempowerment in the country we now call the United States. ENGL 285 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors and the Western Heritage requirement. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books
Section A: MWF 12:30—Kimball Smith

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

ENGL 310 Introduction to Literary Studies
Section A: MWF 11:30—Tanya González

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 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. K-State 8 Tag: Aesthetic Interpretation.
ENGL 310  Introduction to Literary Studies  
Section B: TU 9:30; Section C: TU 11:30—Michele Janette  

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020. In this class, we will learn and practice many of the tools of literary criticism, and apply them to works from the main genres of literature. Readings are likely to include short lyric poems, excerpts from Dante’s epic poem *Inferno*, short stories by Maxine Hong Kingston, experimental fiction by Lily Hoang, Richard McGuire’s graphic novel *HERE*. We will read the script for and attend a KSU live theater performance. We will also learn to read and practice styles of professional literary criticism. One of the joys of English 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes regular short assignments and 5 longer papers. K-State 8 Tag: Aesthetic Interpretation.

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

What is a Hitchcock zoom? What is film noir? How did the Hayes 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. 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 340  Poetry  
Section A: MWF 11:30—Kim Smith  

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: MWF 1:30—Kimball Smith  

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

ENGL 350  Shakespeare  
Section B: TU 11:30—Don Hedrick  

So, why read Shakespeare today? Is it because his works, like the humanities, teach us how to live? The class will read, study, and discuss Shakespearean comedies, tragedies, histories and romances to appreciate Shakespeare’s amazing characters, stories, artistry and “radical imagination.” We will pay special attention to the expressiveness of Shakespeare’s language through close-reading, to social and political meanings in his time and
ours, and to the theatricality of how the plays can be transformed from “page” to “stage.” Responsibilities include
regular attendance, discussion/quizzes, short exercises and prompts and oral reports, two short papers (with an
option of substituting a scene performance for one paper), two or three hour exams, and—most of all—discussion,
discussion, discussion! K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355  Literature for Children
Section A: MWF 8:30—Allison Kuehne; Section B: MWF 9:30—Staff; Section C: TU 9:30—Anne Phillips; Section
ZA: distance—Phil Nel

Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.
Literature for Children introduces key texts of children’s literature in units about picture books, folk and fairy tales,
poetry, fantasy, realism, and mystery/detective fiction. Requirements may include participation and quizzes,
journal responses and discussion board posts, papers and creative projects, and exams. Priority is given to junior
and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given
to non-Education majors if available. This course is required for the minor in Children’s and Adolescent Literature

ENGL 361  British Survey 1
Section A: TU 2:30—Kara Northway

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 intellectual error, oversimplification. Course requirements: regular attendance,
spirited class discussion, short papers, two exams, and a formal essay. ENGL 361 fulfills three credits of the
pre1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362  British Survey 2
Section A: TU 11:30—Mark Crosby

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, weekly reading quizzes, one essay, a mid-term
and a final examination. ENGL 362 fulfills three credits of the British Literature overlay and the post-1800 overlay
req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381  American Survey 1
Section A: MWF 8:30—Stacia Gray

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 9:30—Tim Dayton

This class is a survey of American literature for English and English Education majors, covering the period
from the Civil War to the present. We will focus on major developments in literature and culture as they relate to
social changes in the US during the historical period we cover. Major assignments: two or three exams and a
research paper. ENGL 382 fulfills three credits of the American Literature overlay req. or the post-1800 overlay
req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 384  Multicultural Children’s Literature
Section A: MWF 10:30—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. 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 1:05—Cameron Leader-Picone

Several of the most persistent tropes in African American Literature deal with the idea of concealment. From the mask to the veil to the "hidden self," African American literature interrogates the relationship between the self and the communities and society to which the individual belongs. We will examine these representations through the idea of subjectivity. How does the self become subject? Can subjecthood be achieved while maintaining potentially objectifying identity categories of race, gender, sexuality, etc.? We will discuss the slave narrative form as a way for the enslaved subject to construct the self through literary expression. We will examine representations of intersubjectivity, both between individuals and within the self. Our readings will be drawn from throughout the African American literary tradition. Possible authors include Frederick Douglass, Ralph Ellison, Charles Johnson, Zora Neale Hurston, Pauline Hopkins, Dinaw Mengestu, Gwendolyn Brooks, and others. ENGL 386 fulfills the Diversity overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy
Section A: MWF 11:30—Carol Franko

In "Fable and Fantasy" we will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Texts will likely include Robert Jackson Bennett's City of Stairs; Hope Mirrlees's Lud-in-the-Mist; Tolkien's The Hobbit; Daniel José Older's Shadowshaper, Tananarive Due’s "Ghost Summer," James Thurber’s "Thirteen Clocks," and Nnedi Okorafor’s Kabu Kabu. Students will take quizzes, a midterm, and a final, and will write two essays—one featuring a creative option. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Expository Writing for Prospective Teachers
Section A: TU 9:30—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 9:30--Staff; Section D: MWF 10:30; Section E: MWF 12:30; Section F: MWF 1:30—Roger Friedmann; Section G: TU 8:05; Section H: TU 9:30, Section I: TU 11:30; Section J: TU 1:05—Marcella Reekie; Section K: MWF 10:30; Section L: MWF 11:30; Section M: TU 1:05; Section N: TU 2:30; Section O: TU 3:55—staff.

Department permission required for Section K (current seniors only), obtained from the English Department, ECS 108, beginning Monday, 21st October 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
ENGL 417 Addressing the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 420 Indigenous Film: Imagining Otherwise
Section A: TU 11:30—Lisa Tatonetti
This class will move from films about Indigenous people--Thomas Edison’s first moving pictures and Edward Curtis’s In the Land of the War Canoes, which has long been taught as ethnographic film even though it’s fiction—to films by and about Indigenous people. These will include early blockbusters like Smoke Signals, experimental films and animation, like Leanne Betasamosak Simpson’s Biidaaban (The Dawn Comes), Maori films like Once Were Warriors, Niki Caro/Witi Ihimaera’s Whale Rider, and surprises like Taika Waititi’s What We Do In the Shadows and Thor: Ragnarok. The films will be paired with the vast body of Indigenous and multiethnic film theory. I’m SUPER excited about this class and promise you will love it. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 445 Romance and Fairy Tales
Section A: TU 2:30—Wendy Matlock
What gives a story staying power? Reading fairy tales and romances as literature that appeals across regional, ethnic, even religious groups will help us answer this question. Beginning with some of the earliest stories of King Arthur will allow us to interrogate Victorian and modern accounts; further, we will discuss fairytale that have been retold by generations—think “Cinderella” and “Jack and the Beanstalk”—in both traditional and contemporary reworkings, including the Disney live-action remake of its successful animated Beauty and the Beast. Along the way, we will encounter heroes and fairies, giants and witches and explore the stakes of “happily ever after.” Assignments include numerous short papers, two exams, a creative project, a formal paper, and enthusiastic participation. This course satisfies requirements for the minor in Children’s Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 455 Exploring Creativity
Section A: TU 1:05—Deborah Murray
Creativity: What is it? Who has it? How can we develop it? This course will begin with some general background on theories of creativity, as well as an introduction to the concept of “flow.” We will spend most of the semester exploring the creative process across different fields, including entrepreneurship, acting, writing, visual arts, dance and music. 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. Students will also be expected to attend lectures and/or performances on the K-State campus. Methods of assessing student learning include a mid-term exam and a final project, which will include both research and creative aspects. Each student will deliver an informal presentation at the end of the semester. The instructor will help you to choose your topic and design your project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing
Section A: MWF 10:30—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: TU 9:30—Elizabeth Dodd

This introductory class is dedicated to the joy and exploration of poetry. We will focus on the fundamentals of poetry—metaphor, imagery, voice, and elements of form—relying on an anthology/textbook and various supplementary examples. Assignments will include specific prompts for individual poems and revision; practice in close reading; quizzes or other assessment of specific vocabulary or form; and assessment of peers’ work. Occasional class-time field trips are likely. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction
Section A: MWF 9:30—Ania Payne

In French, the word *essay* means “to try.” Personal essays attempt to make meaning of our life experiences, and try to situate those experiences within a larger cultural, natural, and historical framework. In this course, you will learn how to translate personal experience and research into four revised essays. We will strive to define the term “creative nonfiction” by reading and crafting essays across a broad spectrum of content and form, including the personal essay, the research-enhanced essay, the immersion essay, and the mixed-media essay. We will also delve into the ethical considerations that come into play when writing from “real” life. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 470 The Bible
Section A: TU 9:30—Anna Goins

This course examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it is not taught from a religious perspective; the approach is literary, cultural, and historical. It is open to people of all faiths or no faith. No previous knowledge of the Bible, Judaism, and Christianity is expected. There are no textbooks for this course. Instead, we will use open-access resources available through Canvas/KSOL and Hale Library. Your work for the class will include active class participation, group projects, and a combination of written exams and essays. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 476 American English
Section A: MWF 11:30—Mary Kohn

Why do American films cast British actors as villains? Does your voice affect how a jury will judge you? What can comedy teach us about language and power? This course is a hands-on exploration of linguistic diversity in the United States from the colonial period to the present. We will explore recent research about language, place, culture, and identity in the US. We will explore the intersection between linguistic and social structure through a variety of mediums including film, conversation, and music to learn more about how language and culture interact. Topics include regional, social, and ethnic variation, language ideologies, intersections of language and power, and methods for the analysis of language variation. This course will be taught from an inductive learning perspective, so students can expect to perform analysis of linguistic data ranging from personal interviews to film and performance culminating in a final project. ENGL 476 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors and the diversity overlay req. for English majors. K-State 8 Tags: Human Diversity within the U.S., Social Sciences.

ENGL 485 Why is Writing “Right” So White? Exploring Language Prejudice in Academic Writing
Section A: TU 11:30—Abby Knoblauch

The world, it seems, is full of people who delight in correcting other peoples’ grammar. These aren’t just English teachers, either: Facebook is littered with memes, gifs, and comments that ridicule “bad grammar.” But what if I told you that there isn’t just one “proper” grammar? What if I told you that “he working” is, in fact, just as correct as “he is working,” – it’s just a different variety of English with a different set of rules? That’s not opinion: it’s linguistic fact. In this class, we’ll explore the ways that things like race, class, gender, ability, and sexual orientation impact the ways we write and speak. We’ll look at how and why certain varieties of English (dialects) are considered “wrong,” (even when they’re actually not) and why those writing and speaking styles are so often silenced, “corrected,” or erased by the expectations of academic/school writing. This class will be especially useful for anyone interested in teaching at any level, but will also appeal to students interested in language and power, systemic prejudice and oppression, and issues of diversity and social justice. K-State 8 Tag: Aesthetic Interpretation.

ENGL 495 English Internship
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 516 Written Communication for the Sciences
Section A: MWF 9:30; Section B: MWF 10:30—Staff; Section C: TU 1:05—Danielle Tarner; Section ZA: Distance—Cydney Alexis
   Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 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 may include an oral presentation based on research.

ENGL 525 Women and Literature
Section A: TU 1:05—Kara Northway
   Chaucer's Wife of Bath claims that if women had written stories, they would have written about men's wickedness. In fact, historical women certainly have had something to say on that topic, but also on a lot else. This course will chart women's varied relationships to literature as subjects, patrons, and readers, but especially as writers pursuing their own learning and growth. What did the earliest women writers write about, and how have the themes of women's writing changed up to today's #MeToo movement? How did early women writers choose to fashion their identities as authors? We will explore fiction, poetry, drama, letters, diaries, and speeches by early women, such as Elizabeth Cary and Mary Wroth, as well as by more modern women, such as Zora Neale Hurston, Margaret Mitchell, Margaret Atwood, and Curtis Sittenfeld. Course requirements will balance critical reading and writing in a variety of ways: two formal essays, short response papers, quizzes, a presentation, lively class discussion, and a final exam. ENGL 525 may count toward either the pre-or post-1800 overlay req. for English majors. It also satisfies a requirement for the GWSS degree. K-State 8 Tag: Aesthetic Interpretation.

ENGL 545 Literature for Adolescents
Section A: TU 8:05—Anne Phillips
   In English 545, students will study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature. We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community and the world. We'll study classics such as Salinger's The Catcher in the Rye, Myers' Monster, and Anderson's Speak, as well as more recent additions to the YA canon, including The Poet X. We will screen the quintessential teen film Rebel Without a Cause. Along the way, we might read the adventure classic that is one of my Top Ten Favorite Books of All Time. Requirements: quizzes, two papers/projects, two midterm exams, and a final. This class is required for Secondary
Education/English majors, but all majors are welcome. ENGL 545 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 570  Law, Politics, and Social Justice in Shakespeare  
Section A: TU 9:30—Don Hedrick  
A large, enthusiastic part of Shakespeare’s audience would have been the students from London’s Inns of Court law schools, perhaps even cheering at the Bard’s infamous line, “First, let’s kill all the lawyers!” How does Shakespeare think like a lawyer, or how do lawyers-to-be appreciate the plays, then and now? This class will study selected plays, especially attending to their relation to political and legal concepts, reasoning, and practice, by connecting them to contemporary issues such as inequality, racism, gender politics, incarceration, and authoritarianism. We will read Othello (on evidence), The Merchant of Venice (on fairness), Measure for Measure (on enforcing morality). Selected collateral readings will support our exploration: political writings; debates about women’s rights; documents about witchcraft; considerations of how law is like storytelling. There will be short exercises or discussion/quizzes or reports, one or two exams (part of which may be take-home), one or two papers, and a final project. Cross-listed as POLSC 670. K-State 8 Tags: Aesthetic Interpretation, Ethical Reasoning and Responsibility.

ENGL 575  Holocaust Literature  
Section A: MWF 9:30—Roger Friedmann  
This course offers students the chance to read some remarkable memoirs, stories, and poems as well as diary excerpts that were written in response to the systematic destruction of European Jewry during the Second World War. All of the literature we will study will be based on the accounts of those who experienced the Holocaust firsthand. Our examination will focus on how this literature enriches our historical understanding of this dark period and on the cultural, religious, and literary traditions upon which these writers drew to make sense of their experiences. In addition, we will learn why some nonfiction, such as memoirs by Primo Levi and Elie Wiesel, and other testimonials should be read as having been crafted consciously as literature. The required work for this class will include one reaction paper, in-class quizzes, two in-class exams, and a final exam. A few of the well-known authors we will read include Elie Wiesel, Primo Levi, Art Spiegelman, Paul Celan, and Aharon Appelfeld. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 580  World Literature  
Section A: TU 11:30—Anuja Madan  
What is childhood like in African countries emerging from the experience of colonization? How does war trauma impact children? What is it like to grow up as a gay child in a country that criminalizes homosexuality? How do adolescents navigate different cultures? What are the impacts of colonization on a nation’s religious and ethnic formations? These are some of the questions we will address in this course. We will study a range of texts from Africa and South Asia that 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, adolescence and identity formation, gender and sexuality, intergenerational trauma, violence and memory, and hybridity. Assessment will be based on class participation, discussion posts, a short paper, and exams. ENGL 580 fulfills the diversity overlay req. for English majors and the International Studies overlay requirement. K-State 8 Tags: Aesthetic Interpretation, Global Issues and Perspectives.

ENGL 599  Special Research in English  
Section A: TBA—Karin Westman  
Individual investigation in authors, genres, periods of literature, or language. Background of preparation needed for investigation undertaken. See http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 604  Advanced Writing for Campus-Wide Graduate Students  
Section A: U 3:55-6:45—Cydney Alexis  
This advanced writing course is for cross-campus/cross-discipline graduate students at both the M.A. and Ph.D. levels who wish to work on their academic writing and improve their awareness of academic writing conventions. Class writing projects will be students’ program writing projects; those working on theses and dissertations will produce writing towards those projects. Those not at the project stage will complete assignments required by their coursework or field. As reading is critical to developing writing skill, we will rigorously read academic texts in a variety of disciplines. In addition, participants will read advanced writing texts such as Style:
ENGL 635  London in Contemporary British Literature
Section A: T 7:05-9:55 p.m.—Karin Westman

London has been a center for art and commerce for centuries. It has also been a city of immigrants, especially with the arrival in 1948 of the Empire Windrush. Traveling from the far reaches of a fading Empire, this ship’s passengers hoped for a better life in the mother country but arrived in a city whose doors were often closed to people of color, a city ravaged by the bombs of World War II. What kind of London emerged from the rubble of war? What kinds of lives did these new immigrants build? How did existing Londoners respond? What is the legacy of this immigration in contemporary British culture? How has Brexit changed London life? We will explore answers to these questions as we study the culture of post-WWII Britain through its literature published since 1950. Our texts will range from award-winning and best-selling novels (Andrea Levy's *Small Island*, Zadie Smith's *White Teeth*, Monica Ali's *Brick Lane*, Neil Gaiman's *Neverwhere*, Alex Wheatle's *Crongton Knights*) to historical surveys (Peter Ackroyd's *London: A Biography*) to popular international films (*Bend it Like Beckham*) and British television shows (*The Prisoner*, *Sherlock*). Requirements for all students: active participation in class discussions, response papers, a short paper (5 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 credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 640  Readings in Early American Literature and Culture
Section A: MWF 2:30--Greg Eiselein

A survey of American literature and culture from European exploration to the post-Revolutionary U.S. The emphasis will be on the diversity of American life in this period. We will read slave narratives, Indian captivity narratives, travel narratives, drama, sermons and spiritual autobiographies, journals and letters, political tracts and speeches, poems, confessions and criminal narratives, some scientific writing, autobiographies, and a novel. We will read work written by Native peoples, slaves, explorers, women, Puritans, Quakers, Catholics, a cross dressing female marine, criminals of various sorts, women who escaped abusive husbands, a famous inventor and diplomat (Benjamin Franklin), an intense and weird Gothic novelist (Charles Brockden Brown), among others. Course requirements include a final examination, five short papers (3-6 pages), some short and informal assignments, and active participation. ENGL 640 fulfills three hours of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650  American Literature in Transition: 1900-1940
Section A: Distance—Tim Dayton

The United States entered the 20th century with a literature and culture inherited from the 19th century, but with a dynamic, rapidly changing society. Immigration had transformed American demographics, escalating from the 1840s to the end of the century; factory production and industrialization, urbanization, and the mechanization of agriculture had transformed daily life; the federal government had suppressed a regional rebellion and established jurisdiction over the 48 (as of 1912) contiguous states; and slavery had been abolished. But while the US was poised to become the dominant world power of the new century, its culture was steeped in the old. We will examine the transformation of American literature and culture: the persistence of the sentimental and Genteel culture of the 19th century into the 20th, the challenge of insurgent literature and culture (modernism, both high and low; elements of African-American literature; the literature of the political right and left), and the emergence of a literature and culture that engaged with the realities of a new century. Some of the writers we’ll read: Edith Wharton, Mary Raymond Shipman Andrews, Henry Van Dyke, Edith Thomas, Vachel Lindsay, Robert Frost, Wallace Stevens, Ezra Pound, T.S. Eliot, Ernest Hemingway, Langston Hughes, John Dos Passos, E.E. Cummings, Sterling Brown, Kenneth Fearing, Muriel Rukeyser. Requirements: regular viewing of video presentations and participation in online discussion, short response papers, a final research project, midterm and final. ENGL 650 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.
ENGL 661  Advanced Creative Writing/ Fiction  
Section A: TU 1:05—Dan Hoyt  
Permission obtained from English Department, ECS 108, beginning Monday, 21st October 2020. This class gives students who have mastered the basics of fiction writing a chance to stretch their creative muscles: to push the style of their work and to aim for greater complexity on a sentence and global level. We will spend the first few weeks of class discussing selections from the most recent Best American Short Stories collection, examining these stories as works of literature and as models of craft, and we will draw inspiration from these pieces for experimental exercises on voice, style, and point of view. The bulk of the class, however, will be dedicated to workshop student work. During the semester, students will write three short stories, complete a variety of creative exercises, participate in discussion every day, and completely revise one story. Students will produce at least 35 pages of new and polished prose by the end of the semester. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 663  Advanced Creative Writing/ Poetry  
Section A: TU 8:05—Elizabeth Dodd  
Permission obtained from English Department, ECS 108, beginning Monday, 21st October 2020. This class is a workshop and reading-based class designed for students who have a strong background in poetic craft and who enjoy both reading and writing poetry. We will read a variety of contemporary (and some older) poets, including the scheduled visiting writer Sean Hill; we’ll write and revise poems in response to assignments and personal prompts; we’ll engage in workshop discussion within our class writing community. Written work will include response papers to the books we read; drafts and revisions of poems; responses to peers’ poems; and self-assessment/reflection at the semester’s end. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 680  Immigration in American Literature  
Section A: MWF 12:30—Tanya González  
Immigration is a contentious topic in the U.S. as those in government, the legal system, and industry grapple with the questions of who belongs in this country and who counts as its citizenry. This course examines the ways immigration and migration are portrayed in 20th and 21st century American literature. We will also look at the relationship between these stories and what remains of an American Dream. This course uses a literary and cultural studies approach to the analysis of American Literature. In addition to poetry, short stories, and novels, we will read secondary materials comprised of important texts on immigration law, globalization, nationalism and identity within international, Ethnic, and American Studies. Requirements for the course include active participation, a research presentation, an annotated bibliography, and a research essay. ENGL 680 fulfills three credits of the post-1800 overlay req. as well as the diversity overlay for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695  Ghosts, Goths, and Monsters  
Section A: MWF 10:30—Mark Crosby  
In the eighteenth century, there emerged a particular configuration of romance and terror that swept Europe in the form of the Gothic novel. Initially, this genre played upon a limited range of effects and structural patterns to present nightmarish visions of the collapse of the existing order of things. This class explores the specific contexts and resonances of some celebrated exemplars of the supernatural tale and traces the evolution of its characteristic concerns and devices as it bumps up against such literary movements as Sensibility, Sentimentalism, Romanticism, Modernism, and Post-Modernism. In addition to the primary texts, we will also consider visual forms of the Gothic in contemporaneous paintings and engravings and, with a disembodied eye on the late-twentieth and early twenty-first centuries, you will be encouraged to watch some of the many cinematic versions of the better-known novels and discuss how they reconfigure their sources. ENGL 695 fulfills three credits of either the pre- or post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698  Capstone: Asian Americans on Screen, Stage, & Page (undergraduates only)  
Section A: TU 11:30—Tom Sarmiento  
Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020. The COVID-19 pandemic presents a sobering reminder that anti-Asian sentiment & action continue to plague global, national & local societies. Racism & xenophobia against people of Asian descent has a long history in the United
States; unfortunately, most of us aren’t taught this history. This course invites students to apply their literary & cultural studies knowledge to analyze contemporary Asian American performing & literary arts. In so doing, students will learn about the histories of racial oppression as well as the creative capacities of Asian American actors, producers & writers. We'll view (outside of class & discuss in class) films such as Crazy Rich Asians and The Farewell and episodes from TV shows such as Fresh off the Boat and Superstore. We'll read plays such as David Henry Hwang’s M. Butterfly and A. Rey Pamatmat's Edith Can Shoot Things and Hit Them; novels by Jessica Hagedorn, R. Zamora Linmark, Kevin Nguyen, and Monique Truong; and poems by Aimee Nezhukumatathil and Ocean Vuong. To structure our thinking, we'll also read theory by leading scholars in Asian American cultural studies. Our diverse range of texts that engage with race, class, gender, sexuality, region, diaspora, and empire counter the racist idea that “Asians are all the same.” Activities & assignments may include class discussion facilitation, a viewing & reading journal, and a short response essay, along with a final research paper or video and a professional development portfolio. English 698 fulfills the diversity overlay and three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: The Cult of Celebrity: From 18th Century to Present Day (undergraduates only)
Section B: TU 1:05—Shirley Tung
Obtain permission from the English Department, ECS 108, beginning Monday, 21st October 2020.
Public spats between stars splashed on every page. "Tell-all" books promising scandal and salacious details. Criminals turned celebrity and celebrities turned criminal. Demagogues decrying "fake news." Just another day in the life of the 21st-century media cycle, right? Wrong. Welcome to the 18th century that history books never told you about. From the first daily periodical, The Spectator (1711), to what's trending on Twitter, this class will draw parallels between eighteenth-century and present-day cults of celebrity to explore what this centuries-long obsession with superstardom tells us about our culture and ourselves. Course requirements: active participation, weekly online discussion board posts, professional development assignments, a TED Talk style presentation, and a final research project. This course fulfills three credits of either the pre- or post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

ENGL 703 Critical Approaches to Children's Literature
Section A: TU 9:30—Anuja Madan
This course introduces students to tools for the advanced study of children's literature. Because it is a 700-level class, it is intended primarily for graduate students. We'll center our class around the questions and arguments of American and British children's literature scholarship: Where did the idea of childhood come from? Who benefits from it? What can qualify as children's literature? We'll look at the contested meanings of children's literature, especially in the US, and think about how children's literature imagines, privileges, and marginalizes its audiences. We will use important theoretical approaches in the field to study key picture-books, comics, and novels for middle grade readers and young adults. Knowledge of children's literature as an academic field is not required but active class participation is! Excitement about children's texts is a bonus. Assessment will include leading class discussions, weekly responses, an essay, an annotated bibliography and a research paper. ENGL 703 fulfills three credits of the post-1800 overlay req. for English majors and can satisfy the 600+ requirement for the minor in Children's and Adolescent Literature.

ENGL 710 Graphic Novels
Section A: MWF 11:30—Phil Nel
What is a comic? What is a graphic novel? How do young readers engage with this artistic medium? The course will address these questions with attention to diverse voices, narrative structures, and histories of visual art. We'll read comics, graphic novels, and scholarship on both. We will also write some short papers (likely building to a final project), and we will draw. (But don't worry: you do not need to be an artist. Full disclosure: I, myself, am not an artist.) Likely texts include: Lynda Barry’s One! Hundred! Demons!, Shaun Tan’s The Arrival, Richard McGuire’s Here, and Xu Bing’s Book from the Ground: From Point-to-Point. ENGL 710 fulfills three credits of the post-1800 overlay req. for English majors and satisfies the 600+ requirement for the minor in Children's and Adolescent Literature.

ENGL 720 The Brontës
Section A: TU 11:30—Anne Longmuir
The Brontë sisters' lives are almost as well known as their novels, and they have been subject to a cult of personality ever since readers began making the pilgrimage to Haworth shortly after the publication of Elizabeth Gaskell's The Life of Charlotte Brontë in 1857. In addition to examining a selection of the sisters' novels, juvenilia
and poetry, this course will interrogate the myths that surround the Brontë sisters. We will consider cinematic and television adaptations of their work and texts that self-consciously “write back” to the sisters’ work, including Jean Rhys’s *Wide Sargasso Sea*. Gender, race, and class will be important areas of study, as we investigate different critical approaches to the Brontë sisters’ writings. Texts are likely also to include *Wuthering Heights*, *Jane Eyre*, *Shirley*, *Villette*, and *The Tenant of Wildfell Hall*. Requirements: two short analytical papers, an annotated bibliography, research paper, and a final examination. ENGL 720 fulfills three credits of the post-1800 overlay req. for English majors. It also satisfies requirements for the GWSS degree. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 740 Queer Theory**
Section A: U 3:55-6:45—Tom Sarmiento

*Queer*: an often-derogatory noun for a ‘homosexual’ person; an adjective describing that which is “strange, odd, peculiar, eccentric”; an adjective “denoting or relating to a sexual or gender identity that does not correspond to established ideas of sexuality and gender, especially heterosexual norms”; a verb: to inquire, question; a verb: to spoil, unsettle; a verb: to see from nonnormative sexual & gender identity perspectives (*Oxford English Dictionary*). Clearly, *queer* has multiple meanings. This course will introduce students to contemporary queer theory, focusing especially on queer of color, Indigenous & diasporic perspectives. We’ll also engage queer theory’s origins in women of color feminisms and poststructuralist theory. Our theorists may include Sara Ahmed, Gloria Anzaldúa, Judith Butler, Joshua Chambers-Letson, Cathy Cohen, Qwo-Li Driskill, Roderick Ferguson, Michel Foucault, Gayatri Gopinath, J. Jack Halberstam, Audre Lorde, José Esteban Muñoz, Martin Joseph Ponce, Jasbir Puar, and Eve Sedgwick. To develop our understanding of such complex and at times competing ideas, we’ll apply our theories to visual cultural & literary examples. Activities & assignments may include weekly theory summaries, class discussion facilitation, quizzes, a response essay, and a research project.

**ENGL 759: Technical Communication**
Section A: Distance—Han Yu

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 and practices. Students will read scholarly articles in the field, participate in discussions of these articles, write academic essays that engage with conversations in the field, learn about technical communication artifacts and processes, and practice some of these artifacts and processes through student-driven client projects.

**ENGL 767 Literary Editing**
Section A: T 3:55-6:45—Dan Hoyt

Permission obtained from English Department, ECS 108, beginning Monday, 21st October 2020. This class will give graduate students and advanced undergraduates real-world editing and publishing experience. Together, we will work on two novels that will be published by the University Press of Kansas. As a class we will edit our first novel, prepare a variety of marketing and publicity materials, and select next year’s 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 experience is recommended; graduate and undergraduate students from all tracks are welcome but must receive instructor permission to enroll.

**ENGL 771 Creative Writing Workshop: Novel/Novella**
Section A: MWF 1:30—Katy Karlin

Permission obtained from English Department, ECS 108, beginning Monday, 21st October 2020. While it may be unrealistic to expect to write a whole book in a single semester; we can use this course to develop strategies and habits that will ultimately help you complete a novel. We will study three very recent novels and a little narrative theory, and students will be expected to write three chapters of original fiction (about 60 pages), plus a synopsis. Students will also be asked to keep a writing log and engage in some writing exercises. Peer writing will be reviewed in workshop. Prerequisite: for undergraduates, ENGL 461 or equivalent and instructor permission; graduate students from all tracks are welcome but must receive instructor permission.

**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. Prerequisite: ENGL 510 or ENGL 665 or ENGL 759 or ENGL 765.

ENGL 799 Problems in English
Section A: TBA—Anne Longmuir
Independent study in major authors, genres, and periods of English and American literature and language. Prerequisite: Background of courses needed for problem undertaken.

ENGL 805 Practicum/Teaching University Expository Writing
Sections A, B, C, and D: M 3:30-5:50—Phillip Marzluf, Anna Goins, Abby Knoblauch, Tom Sarmiento
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 830: Seminar: Shakespeare, Marx, and Entertainment (graduate students only)
Section A: TU 2:30—Don Hedrick
Americans spend 20% of their waking hours on entertainment, yet “entertainment” is often disregarded as just “fun” when examining artistic production. Shakespeare’s plays were certainly entertaining to Marx, a favorite of his family and even a source for his economic insights. This course will use Marxist theory, now influential in literary and cultural studies, to examine the role of entertainment value and pleasure in selected works of Shakespeare and popular culture. The course will begin by overviewing a “tool box” of concepts such as class, commodity, ideology, use and exchange value. We will consider them in works from the capitalism’s English beginnings, when London also saw a burgeoning commercial entertainment “industry.” Students will have hands-on experience with historical databases, and will be responsible for a specialization, a few short exercises, a short paper, and a conference-ready final project. The course will be conducted seminar style, with lots of formal, informal, and student-led discussion.

ENGL 840 In our own words: Oral Histories and the Study of Language (graduate students only)
Section A: MWF 9:30—Mary Kohn
Stories communicate so much more than a narrative. When we learn how to listen, they can reveal the ways in which our world is structured, how we share our voices with others, and who we hope to be. This seminar will examine the use of oral histories in language studies. We will learn how to ethically conduct research with human subjects, study interviewing techniques, explore archives at the Kansas Historical Society, learn various transcription techniques, and conduct our own interviews and analyses, listening closely to voices from the past as well as our present day communities. The course will involve two small projects to practice skills and will culminate in a larger project conducted as a team.

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

Updated: 09/01/2020