

English Department Course Descriptions (Updated 8/3/2020)- Fall 2020
www.ksu.edu/english/courses

ENGL 170 Writing Laboratory

Section A: By Appointment—Stacia Gray and staff

Modality: 100% online; 100% synch.

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

Modality: Blended/Hybrid; 25% synch, 75% asynch; online interactive.

Trailer: <https://youtu.be/uLPtiq8ouyU>

Note: All graded content for the course will be online, but there will be a few *optional* in-person sessions during the semester to foster community building and to reinforce online material. The dates of these optional in-person sessions and the instructions to sign up for them will be announced on Canvas at the beginning of the semester.

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, coincidentally, 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 210 Honors English: Close Encounters of the Literary Kind

Sect. B: MWF 11:30—Shirley Tung

Modality: Blended/Hybrid; 25% synch, 75% asynch; online interactive.

Trailer: <https://youtu.be/Y4aiofQpGK0>

Note: All graded content for the course will be online, but there will be a few *optional* in-person sessions during the semester to foster community building and to reinforce online material. The dates of these optional in-person sessions and the instructions to sign up for them will be announced on Canvas at the beginning of the semester.

The literary critic Edward Said defines education in the Humanities as "a sustained encounter with the actualities of reading and interpretation." This course asks students to question what it means to be a reader encountering a text. What kind of expectations do we carry? How do texts reinforce or subvert these expectations? And, paraphrasing the Renaissance poet, Ben Jonson, how do we "read [texts] well: that is, to understand"?

In this course, we will focus on literary classics continually referenced by popular culture, like the countless adaptations of *Frankenstein* in film, TV, and theater. How are our encounters with texts shaped, for better or worse, by the cultural consciousness? What is it about these texts that make them popular and relevant? How do allusions to other works operate meaningfully within the texts we encounter? In addition, we will consider how encounters are portrayed (in the more traditional sense) in books like *Gulliver's Travels* and *The Tempest* and films such as *Close Encounters of the Third Kind* (1977) and *Arrival* (2016). These works not only chronicle travel to foreign lands and/or contact with the "other," but also attempt to destabilize the familiar, blurring the boundaries between the natural and supernatural, alien and terrestrial, ancient and modern, moral and immoral, and society and self, thus calling into question what it means to be human. *Course requirements: active participation during Zoom discussions, short weekly assignments, writing workshops, and two papers.*

ENGL 220 Fiction Into Film

Section A: MWF 10:30; Sect. B: MWF 9:30 [First-Year Seminar, first-year students only in section B; obtain permission via ckstatefirst@k-state.edu]
Modality: Blended/Hybrid; 50% synch, 50% asynch; alternating weeks.

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—[FYS] Mariya Vaughan
Modality: 100% F2F; 100% synch.

Section D: MWF 12:30; Section E: MWF 1:30—Christina Hauck
Section F: MWF 1:30—Ryan Ellis Sect. I: TU 1:05—Ryan Ellis
Modality: 100% online; 25% synch, 75% asynch.

Sect. G: Distance—Allison Kuehne
Sect. H: Distance—Carol Franko
Modality: 100% online; 100% asynchronous.

Sect. J: MWF 11:30—Tosha Sampson-Choma
Modality: 100% online; 50% synch, 50% asynch.

Sect. ZA: Distance—Cindy Debes

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; Sect. B: Distance—Ann Reckling
Modality: 100% online; 100% asynch.

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
Modality: 100% online; 25% synch, 75% asynch.

Section ZA: Distance—Cindy Debes
Modality: 100% online; 100% asynch.

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 253 Short Story (non-majors)

Section A: Distance—Cindy Debes
Modality: 100% online; 100% asynch.

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: Distance—Roger Friedmann
Modality: 100% online; 100% asynch.

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
Modality: 100% online; 50% synch, 50% asynch.

This section of ENGL 285 is reserved for CAT Community students. Obtain permission via [<kstatefirst@k-state.edu>](mailto: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
Modality: Blended/Hybrid; 75% synch, 25% asynch; online driver.

This section of ENGL 287 is a First-Year Seminar. Obtain permission via [<kstatefirst@k-state.edu>](mailto: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. The reading for this course will have a special emphasis on the perspectives of children and young adults in the masterpieces of world literature. We will read selections from the Hebrew Bible, *Antigone*, *Medea*, *As You Like It*, *Macbeth*, *Jane Eyre*, *Little Women*, *The House on Mango Street*, and *The Boy Who Harnessed the Wind*. The work for the course includes three papers, three examinations, 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
Modality: 100% online; 75% synch, 25% asynch.

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 297 Honors Introduction to the Humanities

Section A: TU 9:30—Mark Crosby

Modality: Blended/Hybrid; 25% synch, 75% asynch; online interactive.

Trailer: <https://youtu.be/ypxt4w62glc>

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>.

Note: All graded content for the course will be online, but there will be a few *optional* in-person sessions during the semester to foster community building and to reinforce online material. The dates of these optional in-person sessions and the instructions to sign up for them will be announced on Canvas at the beginning of the semester.

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

Modality: 100% online; 25% synch, 75% asynch.

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

Modality: 100% online; 75% synch, 25% asynch.

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

Modality: 100% online; 100% synch.

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

Modality: 100% online; 75% synch, 25% asynch.

Trailer: <https://youtu.be/o4turinwEnE>

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 350 Shakespeare

Section A: MWF 11:30—Kara Northway

Modality: 100% online; 75% synch, 25% asynch.

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—Deborah Murray

Modality: 100% online; 75% synch, 25% asynch.

Why is Shakespeare thought to be so great? To address this question, we will read, study, and especially discuss some of the best-known Shakespearean plays. We will focus on traditional formal elements of the plays we study. We will delve deeply into characters' motivations and plays' interpretations. We'll consider Shakespeare's inventive, expressive language; his unforgettable characters; and his historical context and contemporary relevance today. In addition to discussing and writing about plays, each student is required to view at least one production (extra credit will be given for more!). Assignments include short scene analyses, discussion board posts, and four short essays (to be developed out of scene analyses and discussion board posts). K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 8:30—Anne Phillips

Modality: 100% online; 25% synch, 75% asynch.

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, a midterm exam, 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: Distance—Allison Kuehne

Modality: 100% online; 100% asynch.

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

Modality: 100% online; 100% asynch.

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: Distance—Kim Smith

Modality: 100% online; 100% asynch.

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: Distance—Anne Longmuir

Modality: 100% online; 100% asynch.

This course offers a survey of anglophone poetry, prose, and drama by authors from the British Isles and beyond. We'll read a representative selection of literature from the late seventeenth century to the present day, exploring the development of literary movements, genres, and styles. We'll also situate our readings within their cultural and historical context, as we move from rebellion and revolution through the rise and fall of the British empire to Brexit and coronavirus. As we do so, we'll consider how literature responds intellectually, imaginatively, and emotionally to its contemporary context--and how it can help us understand our own place in history. ENGL 362 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—Steffi Dippold

Modality: Blended/Hybrid; 50% synch, 50% asynch; online interactive.

Looking at texts from the Encounter to the Civil War, this course surveys the multi-voiced and multi-ethnic literatures of early America. We will explore a wide variety of texts: records of travel and exploration, Native trickster tales, material culture, journals of spiritual self-examination, hymn singing, painting, poetry, pamphlets, diaries, captivity narratives, revolutionary declarations, ballads, short stories, slave narratives and gothic tales. We will also identify when and how a specific stripe of U.S. literature asserted its claim to the term "American." ENGL 381 fulfills three credits of the pre-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 9:30—Lisa Tatonetti

Modality: 100% online; 50% synch, 50% asynch.

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

Modality: 100% online; 25% synch, 75% asynch.

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

Modality: Blended/Hybrid; 25% synch, 75% asynch; online driver.

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: Distance—Carol Franko

Modality: 100% online; 100% asynch.

In "Fable and Fantasy" we will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Texts will include Susan Cooper's *The Dark is Rising*, Nnedi Okorafor's *Akata Witch*, Robert Jackson Bennett's *City of Stairs*, Tananarive Due's "Ghost Summer," and selections from J.R.R. Tolkien's *Tales from the Perilous Realms*. Student work includes message board discussions, an open-book midterm, and a final project that includes an optional creative component (a story, picture, or song). K-State 8 Tag: Aesthetic Interpretation.

ENGL 395 Video Games as Literature

Section A: TU 11:30-12:45—Dan Hoyt

Modality: 100% F2F; 100% synch.

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 400 Expository Writing for Prospective Teachers

Section A: MWF 10:30—Abby Knoblauch

Modality: 100% online; 25% synch, 75% asynch

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 look closely at how they learned to write, how they structure their own prose, and the impact of their writing processes on their writing and thinking. Students will read regularly and will write four major essays.

ENGL 415 Written Communication for Engineers

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

Modality: Blended/Hybrid; 25% synch, 75% asynch; in-person driver.

Section C; Section D; Section E —Roger Friedmann; Section F; Section G; Section H—Marcella Reekie; Section I—Kat Goetting; Section J; Section K--Staff; Sect. L; Sect. M—Maia Carlson; Sect. N—Kat Goetting
Modality: 100% online; 100% asynch.

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

Section A; Sect. B—Anna Goins; Sect. C; Section E; Section O—Jacque Boucher; Sect. D; Sect. H—Michele Janette; Sect. F; Section I; Section ZC—Ania Payne; Section G—Abby Knoblauch; Sect. J; Sect. K—Heather Varnadore; Section L—Grace Ure; Sect. M; Sect. N—Danielle Tarner; Sect. P; Sect. Q—Cydney Alexis; Sect. ZA; Sect. ZB—Susanna Millsap
Modality: 100% online; 100% asynch.

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

Modality: Blended/Hybrid; 50% synch, 50% asynch; online driver.

[Note: any student who doesn't wish to meet in person for the Wednesday sessions will have the option to zoom in.]

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 435 Linguistics for Teachers

Section A: Distance—Mary Kohn

Modality: 100% online; 100% asynch.

English 435 is an excellent choice for English and Education majors to fulfill their linguistics requirement. The class is divided into three parts. The first section focuses on language structure. This is a no-fear guide to grammar, sentences, and sounds that will help students feel comfortable close-reading texts and revising their writing (no prior linguistic knowledge assumed). The second section takes students through the history of English, starting with *Beowulf* and ending with the ways technology influence our communication. The aim of this section is to help students feel comfortable locating texts in their historical contexts and to use knowledge of language to make historical texts more approachable. Our final section will look at the intersections between language, identity, power, and society. We will analyze the ways in which language becomes racialized and embedded in systems of power, as well as how people use language to build identities and community. Each section will be assessed through a project that demonstrates knowledge of the section. For example, students will create an illustrated time-line for the historical section and a linguistically-informed reader guide for the language and identity section. K-State 8 Tags: Historical Perspectives, Human Diversity within the U.S.

ENGL 455 Exploring Creativity

Section A: TU 1:05—Danielle Tarner

Modality: 100% online; 25% synch, 75% asynch

Are you interested in learning how creativity applies to your professional and personal life? Together we will explore the creative process across different fields including: visual arts, literary arts, performing arts, business, science, industry, and education. This course will introduce you to the theory and practice of creativity as you learn about the struggles and rewards of living the creative life. You will conduct in-depth self-exploration through readings, discussion board posts, writing assignments, and the semester long creation of a sketchbook filled with self-guided activities. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings and select TED talks. Early in the semester, you will identify a subject area you would like to work on for your final creative project; this project will fuse what you are learning about creativity with research into your area of interest. The semester ends with you presenting your project online to the class as well as a written reflection. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section B: TU 2:30—Dan Hoyt

Modality: 100% F2F; 100% synch.

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: Shelter & Place: Forging Poetry Close to Home

Section A: Distance—Jacque Boucher

Modality: 100% online; 100% asynch.

This course is, just as the title suggests, an introduction to poetry writing. In ENGL 463, students will learn the foundations of craft while finding the poetry in the spaces they hold near and dear. Rather than trying to "make the best" of our current situation, *Shelter & Place* will examine work by authors who feel a deep passion for place, and for the beauty and comfort of home. Poets will learn to construct and analyze work the way that one might build a house: element by element and piece by piece. Students will also be asked to practice their developing knowledge of craft when workshopping each other's poems. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. Required Texts: Nate Marshall, *Wild Hundreds*; Karla Cordero, *How to Pull Apart the Earth*; and Mary Oliver, *Devotions*. Prerequisite: ENGL 200 or 210. K-State 8 Tag: Aesthetic Interpretation.

ENGL 465 Introduction to Creative Nonfiction

Section A: MWF 10:30—Elizabeth Dodd

Modality: 100% online; 50% synch, 50% asynch.

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 do, while writing about their own lives and topics in the greater world. We will read and discuss a variety of examples in the genre, do some exercise work, and write, discuss, and revise three essays, relying on a mixture of asynchronous assignments via Canvas, synchronous class meetings through Zoom, and ample consultation with the instructor in online appointments. 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.kstate.edu/english/courses/English_Independent_Study_Application.pdf

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

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

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

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

ENGL 499 Honors Project

Section A: TBA – Karin Westman

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

ENGL 500 Writing Center Theory/Practice

Section A: MWF 8:30—Stacia Gray

Modality: 100% online; 25% synch, 75% asynch

This online course is designed for those who like to write and want to gain insight into the strategies of effective writers and teachers. You will read writing and writing center theory and strengthen your writing practice. Through discussion of readings, interviews with tutors, watching videos of one-on-one tutoring, and working with Writing Center tutors on your own writing projects, you will learn to tutor others and improve your own writing craft. Topics of study include a wide variety of writing-related issues, such as the dynamics of peer tutoring, the writing process, rhetoric, grammar, revision, ESL issues, and writing across the disciplines. This class is especially helpful to anyone planning a career in teaching, editing, publishing, or counseling, but you don't have to be an English or Education major to enroll in the course; in fact, we encourage cross-disciplinary participation, welcoming strong writers in any field of study who have a desire to work with others. Requirements: two writing projects, a reading journal, regular participation in online discussion, interviews of writing tutors, and working with current writing center staff on your own writing projects. Most of the course will be asynchronous; any synchronous assignments or activities will be optional or will have an asynchronous alternative. K-State 8 Tags: Human Diversity within the U.S., Ethical Reasoning and Responsibility.

ENGL 516 Written Communication for the Sciences

Section A: Distance; Sect. B: Distance—Maia Carlson

Section ZA: Distance—Han Yu; Section ZB: Distance—Cydney Alexis

Modality: 100% online; 100% asynch.

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 may also include an oral presentation based on research.

ENGL 545 Literature for Adolescents

Section ZA: Distance—Phil Nel

Modality: 100% online; 100% asynch.

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: Distance—Anne Phillips

Modality: 100% online; 25% synch, 75% asynch

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 Chinua Achebe, Wole Soyinka, and Chimamanda Adichie. South Africa will also be featured, including Alan Paton's *Cry, the Beloved Country* and Trevor Noah's *Born a Crime*. We'll also "visit" locations such as 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; a midterm, and a final. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 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 625 Eighteenth-Century British Women Writers

Section A: MWF 12:30–Shirley Tung

Modality: Blended/Hybrid; 25% synch, 75% asynch; online interactive.

Trailer: <https://youtu.be/GT5CQaHoYmI>

Note: All graded content for the course will be online, but there will be a few *optional* in-person sessions during the semester to foster community building and to reinforce online material. The dates of these optional in-person sessions and the instructions to sign up for them will be announced on Canvas at the beginning of the semester.

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 active participation in weekly Zoom discussions, short weekly assignments, a collaborative scholarly annotation project, a TED Talk-style video presentation, 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

Modality: Blended/Hybrid; 75% synch, 25% asynch; online driver.

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 and ask if there is such a thing? We will then move to Latinx, 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, Traci Brimhall, Cabeza de Vaca, Sandra Cisneros, Zitkala-Sa, Harriet Jacobs, Emma Lazarus, Langston Hughes, Saul Bellow, Maxine Hong Kingston, Tommy Orange, and the poetry of Angel Island. Course requirements include a final examination, three papers, a teaching assignment, some shorter writing assignments, and active class participation. 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

Modality: 100% online; 25% synch, 75% asynch.

"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

Modality: 100% online; 75% synch, 25% asynch.

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 698 Capstone: Welcome to the Apocalypse (undergraduate senior English majors only)

Section A: TU 11:30—Lisa Tatonetti

Modality: Blended/Hybrid; 50% synch, 50% asynch; split sections.

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: Distance—Kim Smith

Modality: 100% online; 100% asynch.

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

Modality: Blended/Hybrid; 25% synch, 75% asynch; online driver.

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

Modality: 100% online; 50% synch, 50% asynch.

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

Modality: 100% online; 100% asynch.

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 758 Scientific Communication

Section A: Distance—Roger Friedmann

Modality:

ENGL 761 CW Workshop: Short Fiction

Section A: T 3:55-6:45—Dan Hoyt

Modality: 100% online; 100% synch.

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 workshoping 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

Modality: 100% online; 100% synch.

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. Prerequisite: 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. Prerequisite: Background of courses needed for problem undertaken.

ENGL 801 Graduate Studies in English (Graduate students only)

Section B: MWF 10:30—Karin Westman

Modality: 100% online; 75% synch, 25% asynch

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

Modality: 100% online; 50% synch, 50% asynch.

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: Postcolonial and Mythological Children's Literature (graduate students only)

Section A: W 5:30-8:20—Anuja Madan

Modality: 100% online; 25% synch, 75% asynch.

This course will familiarize you with important postcolonial theories and concepts, and train you to read children's literature and young adult literature from a postcolonial lens. You will be exposed to a variety of global children's literature and YA. Some of the theoretical books we will read include Clare Bradford's *Unsettling Narratives: Postcolonial Readings of Children's Literature* and Roderick McGills' *Voices of the Other: Children's Literature and the Postcolonial Context*.

We will begin by reading digitized 19th century British children's literature to see how it constructed the imperial project and child. We will then move on to studying postcolonial theory and contemporary postcolonial YA, such as Cherie Dimaline's *The Marrow Thieves*, and Marguerite Aboutet's *Aya* graphic novels. We will also study mythological children's literature in the postcolonial context. Course requirements include reading responses, research papers, leading discussions and presentations. The course will be held fully online, synchronously (via Zoom).

ENGL 899 Research in English

Section A: TBA – Anne Longmuir