

English Department Course Descriptions -- Fall 2026
<https://www.k-state.edu/english/academics/courses> | 2/19/2026

ENGL 100 Expository Writing I

Multiple sections/times, modalities

Introduction to expressive and informational writing. May use discussion, workshops, and conferences. Offers extensive practice in the process of writing: getting ideas, drafting, analyzing drafts, revising, and editing. K-State Core: 1, English.

ENGL 101 TBA

ENGL 170 Writing Studio

Section A: By Appointment—Stacia Gray and staff

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

ENGL 200 Expository Writing II

Multiple sections/times, modalities

Introduction to writing persuasively. As with ENGL 100, may use discussion, workshops, and conferences, and emphasizes the writing process. K-State Core: 1, English.

ENGL 210 Honors English: Postcolonial Fantasy for Young People

Section B: MWF 11:30—Anuja Madan

Modality: In person

Do you like to read fantasy fiction? If so, this course is for you! Even as fantasy has become the most popular genres for adults and young people alike, it is changing. In the last few years, writers originating from the Global South have created fantasies for adults and young adults that envision protagonists of different nationalities, ethnicities, cultures, and genders. In this course we will study some of these fantasy novels that reimagine heroes and conventional Western tropes of fantasy. We will analyze these texts from a postcolonial lens, asking questions such as: how is this fantasy articulating resistance to inequalities and injustice? How are some of these texts critiquing colonization and its legacies? Texts will likely include Cherie Dimaline's *The Marrow Thieves*, Nnedi Okorafor's *Akata Witch*, Salman Rushdie's *Haroun and the Sea of Stories* and Jordan Ifueko's *Raybearer*. Assessment will include active class participation and literary analysis papers. K-State Core: 1, English.

ENGL 213 Writing Arguments for Architecture Students

Section A: MWF 9:30—Theresa Merrick; Section B: MWF 10:30—Phillip Marzluf

ENGL 213 introduces architecture majors to persuasive and argumentative writing, enabling them to consider the needs of their specific audiences – architects, design experts, jurors, clients, contractors, public officials, and other stakeholders – and make their multimodal arguments more effective. Students will produce four different arguments that ask them to make decisions about their evidence, their use of visuals and written text, their organizational strategies, their style and tone, and their revising and editing strategies. ENGL 213 will prepare them for the architecture-specific writing that they will be asked to produce both in their majors and as professionals, and students will be asked to solve problems and think critically and creatively about audience/client-based architectural issues. Students will have opportunities to reflect on various writing situations and compare their design and writing processes. By the end of the semester, students should have completed at least 20 pages of revised and edited prose. Pre-Req: ENGL 100. Must be enrolled in a degree program in Architecture.

ENGL 220 Fiction into Film

Section A: MWF 8:30 and Section B: MWF 9:30—Tosha Sampson-Choma; Section C: 11:30—Mariya Vaughan (KSF section); Section D: TU 1:05-2:20—Staff

Modality: In person

Section ZC: Distance—Staff (Aug – Oct)

Modality: 100% online, 100% asynchronous

Why do we often say, “The book was better than the movie”? How can films capture the essence of novels or stories, and can we fairly compare them? In this class we will answer these questions by reading novels and stories from different periods and genres and comparing them to film versions, practicing close reading and critical analysis and learning the basics of literary and film study along the way. Assignments may include essays, exams, and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement, and it counts for the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction into Film: “Hearts of Darkness”

Sections ZA and ZB: Distance—Shirley Tung

Modality: 100% online, 100% asynchronous

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

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

ENGL 220 fulfills the Fine Arts requirement or the Literary/Rhetorical Arts requirement, and it counts for the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 227 Video Games/Literature

Section A: TU 1:05-2:20—Dan Hoyt

Modality: In person

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 works about and inspired by video games. We’ll do some creative projects. We might even read a Choose Your Adventure Novel; moreover, you 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 253 Short Story (non-majors)

Section ZA: Distance—Staff (Oct-Dec)

Modality: 100% online, 100% asynchronous

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

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

Through in-depth, engaging discussion board posts and creative, multi-media writing assignments, you will develop skills in close reading, thoughtful critique, critical analysis, and literary interpretation. By the end of the course, you will have a strong understanding of the genre of short fiction and the ability to read, analyze, and appreciate short stories at a deeper level. Discover the power of storytelling to captivate, inspire, and transform! K-State 8 Tag: Aesthetic Interpretation. K-State Core: 6, Arts and Humanities.

ENGL 269 Introduction to Creative Writing

Section ZA: TU 11:30-12:45—Ania Payne

Modality: In person

In this class, we will be exploring how writers craft compelling short stories, vivid poems, and powerful creative nonfiction. We'll read exciting contemporary works across genres to uncover how writers create emotion, tension, rhythm, and voice. We'll also be writing our own original poetry and prose. Together, we'll be a community of writers learning from each other, trying new drafting and revision techniques, and discovering what makes our own writing come alive. By the end of the semester, you'll leave with a portfolio of original work and the confidence and craft to keep writing beyond the course.

ENGL 285 Introduction to American Ethnic Literature

Section A: MWF 10:30—Tosha Sampson-Choma

Modality: In person

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S. K-State Core: 6, Arts and Humanities.

ENGL 287 Great Books

Section A: MWF 11:30—Kara Northway

Modality: In person

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Think of English 287 as a class about GOATs—the world's Greatest *Stories Of All Time*. We'll hear the storytellers who were the "influencers" of their own time, and we'll read the plots that continue to influence stories written by 2026 authors. Maybe you've heard people talk about a trip that was *like* an *Odyssey* or refer to circles of hell, from Dante's *Inferno*, but you never understood what they meant. We'll find out! We will also ask why these stories are considered great at all. Do we even have to like what everyone says is great? More important, when we read, we will learn to really talk to each other about what interests us in a book and hear how our different views all fit together. The reading for this course will engage with ancient epics (in modern English translations), books of wisdom, a Shakespeare play, and selected novels, as well as a twenty-first-century GOAT book candidate. Course assignments include two non-traditional projects, two exams, regular attendance, and the expectation of rigorous, but friendly, class participation. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 287 Great Books

Section ZA: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

King Arthur and his knights of the Round Table have been a staple of literature for more than a thousand years. In this course we'll be tracing some early versions of these stories to see how ideas of chivalry and courtly romance developed and changed over the course of early English literature. We'll be looking at early stories—largely in modern English translations—and exploring the relationship between literary ideas of courage, love, honor, and courtesy and the cultures in which they appeared. Assignments will likely include some short writing assignments, several exams, and a great deal of class discussion. ENGL 287 satisfies the Western Heritage requirement and also counts as a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 297 Honors Introduction to the Humanities

Section A: TU 1:05-2:20—Mark Crosby

Modality: In person

"Know Thyself!" In this discussion-survey of some of the most important works in the Western literary, philosophical, and cultural traditions, we follow Socrates great philosophical maxim. During this course, you'll read foundational works that helped shape the modern world; exposure to these works will help address the big questions about our species, such as what is the role of destiny? What is the meaning of freedom? What is

justice? 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 university classes but wrestling with Homer, Plato, Dante, Shakespeare, Machiavelli, Descartes, Goethe, Wollstonecraft, Tolstoy, and Freud is fundamental to gaining a well-rounded education and an invaluable intellectual challenge that will benefit you for the rest of your lives. Enrollment is generally limited to entering Honors freshmen. K-State 8: Aesthetic Interpretation, Historical Perspectives. K-State Core: 6 Arts and Humanities.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Section B: MWF 10:30—Wendy Matlock

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. A strong foundation in literary studies enables you to interpret diverse cultural objects and to create persuasive arguments about their meanings and values. We will carefully analyze works like *The Wife of Bath's Prologue and Tale*, *Their Eyes Were Watching God*, *Deaf Republic*, and a play put on by the K-State Theatre program. This course will also introduce literary terms used by experts in the field and refine our ability to turn "reading" into "close reading." This is a small, writing-intensive course, and enthusiastic participation is a must. ENGL 310 will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section C: MWF 12:30—Anuja Madan

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. This is a foundational course for English majors and minors, designed as an introduction to the analysis of literary form, style, and technique. We will study a wide array of works of fiction, poetry, and drama through the lens critical interpretation, as well as read and respond to literary criticism. In addition to essays, there will be weekly reading journals and quizzes. K-State 8 Tag: Aesthetic Interpretation.

ENGL 324 Television

Section A: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

If you love to watch and think about television, this is the course for you! We'll take a journey through television history, beginning with its early days, as TV developed out of its roots in radio. We'll concentrate most on television post-1981 (post-*Hill Street Blues*) and shows such as *The Sopranos* and *Breaking Bad* that encouraged critics to label our current moment television's "Golden Age." Topics will include cinematography, character development, episodic vs. serial show arcs, and ethics. You'll learn the basics of television/film analysis and leave the course with an expanded vocabulary related to television production and the ability to apply it in writing. We'll watch a broad swath of TV shows (even reality TV) that enable us to analyze television stylistically and for how it represents (and breaks) genre conventions. Expect to see a diverse slate of shows such as *All Her Fault*, *I Love Lucy*, *Buffy the Vampire Slayer*, *Gilmore Girls*, *Love on the Spectrum*, *Mare of Easttown*, *Severance*, and *The Traitors*. Throughout, we'll investigate what makes certain shows economically successful, what earns others cult status, and what makes audiences hungry for more. K-State 8 Tag: Aesthetic Interpretation.

ENGL 330 Fiction

Section A: TU 9:30-10:45—Anne Longmuir

Modality: In person

Through lively discussion, we'll study a range of fiction from the past two hundred years, thinking about the history and development of the novel and short story. We'll read books that have been popular with readers since their publication, such as Jane Austen's *Pride and Prejudice*, Emily Brontë's *Wuthering Heights*, Arthur Conan Doyle's Sherlock Holmes stories, and Bram Stoker's *Dracula*. We'll explore works that ask us to think differently about our past and our future, such as Octavia Butler's *Kindred* and Kazuo Ishiguro's *Never Let Me Go*. We'll think about why, even in an age of screens, we continue to turn to fiction—and what reading can do for us, intellectually and emotionally, that other media cannot. Requirements: two short papers, midterm exam, quizzes, research paper, and final examination. K-State 8 Tag: Aesthetic Interpretation.

ENGL 345 Drama

Section A: TU 11:30-12:45—Deborah Murray

Modality: In person

Drama will use the framework of musical theatre to guide our exploration of both classic works (such as *Oedipus*) and experimental material (such as Djanet Sears's *Harlem Duet*). We will focus on a range of plays from classical to contemporary—through the lens of musical theatre, including *Gypsy* by Arthur Laurents, Jule Styne, and Stephen Sondheim; *My Fair Lady*, based on Shaw's *Pygmalion*--adaptation and lyrics by Alan Jay Lerner; music by Frederick Loewe). We'll also talk about the way writers adapt others' works.

Class activities will include viewing clips of productions and listening to songs from the musicals. We will focus on traditional formal elements of plays, and we will also examine experimental productions that have pushed the boundaries of form. We will delve deeply into characters' motivations and plays' interpretations. In addition to discussing and writing about plays, each student is required to attend a KSU student production. Additional assignments include two essays and two exams. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 1:30—Kara Northway

Modality: In person

This newly revamped introductory Shakespeare class is for both the haters and the lovers. Previous students who report “dreading Shakespeare” before enrolling ultimately find “this class enjoyable, yet challenging, and . . . remember the many great, meaningful conversations we had about Shakes and his wit.” Other students, who already appreciate Shakespeare, will discover new depths: “I came into this class liking Shakespeare, but now I am even more enthusiastic.” Rather than examine Shakespeare’s plays as petrified, elevated art, only for intellectuals, we will construct an accurate picture of a Shakespeare who appears more like the people of his time saw him. As we cover the most interesting comedies, histories, tragedies, and romances, we’ll still consciously respond as twentyfirst-century readers, finding that questions about representations of gender, race, abilities, language, and social class in the plays will naturally arise and stimulate lively in-class debate about these issues then and now: was his art ahead of its time? And is Shakespeare, in 2024, still relatable? Requirements: active class discussion; a portfolio of critical essays, informal written responses, self-tests, and research; as well as a semi-creative Shakespeare reading project. ENGL 350 will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: TU 11:30—Allison Kuehne

Modality: In person

Section ZA MWF 9:30—Anne Phillips

Modality: 100% online, 80% synchronous via Zoom

Section ZB: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous (reserved for Global Campus students)

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. This course introduces major types of children’s literature: fairy tales, nonsense, picture books, comics, poetry, fantasy, and more. And the course helps students develop critical skills for reading, thinking and writing about children’s literature. Requirements may include participation and quizzes, paper/projects, exams, and final exams. Priority is given to Elementary Education majors; seats assigned to non-Education majors according to availability. ENGL 355 fulfills a requirement for the English minor in Children’s and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation. K-State Core: 6, Arts and Humanities.

ENGL 362 British Survey 2

Section A: TU 11:30-12:45—Mark Crosby

Modality: In person

"Bliss was it in that dawn to be alive! But to be young was very heaven." So claimed the great Romantic poet William Wordsworth as he reflected on the tectonic changes wrought by the three revolutions that fundamentally shaped the modern world. In this course, we'll gain an insight into Wordsworth's enthusiasm as we survey 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, drama, essays, novels and short stories, we will explore the ways that authors respond to and partake in the seismic events that usher in the

modern world, and the ways that literature both reflects and constructs Britishness. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 9:30—Stacia Gray

Modality: In person

American Survey 1 is an examination of American literature from the earliest accounts of colonization to the poems and stories of the Civil War era. Tracing the development of selected literary styles and periods, we will read texts that reflect the variety of cultural and historical experiences in the U.S. from 1492 to 1865. Assignments for the course include two exams, two papers, and several short writing assignments, in addition to regular attendance and active participation. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 382 American Survey 2

Section ZA: Distance—Lisa Tatonetti

Modality: 100% online, 100% asynchronous

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 look at the varied and fascinating histories that collide on Turtle Island. Throughout the term 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 concept? We cover a lot of ground and have fun doing it. Expect LOTS of chatting via video and discussion board, two non-traditional exams, short response papers, and a lot of thinking and wrestling with interesting texts, time periods, and concepts. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 384 Multicultural Children’s Literature

Section A: Distance—Tanya Gonzalez

Modality: 100% online, 100% asynchronous

What are multicultural children's literatures? This class 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 — sometimes successfully, though not always successfully. We'll talk about where books excel and where they may come up short. To that end, we'll also read chapters from *Critical Race Theory: An Introduction* and other essays (all of which will either be on canvas or on-line).

To conclude these objectives, I offer a slightly polemical statement. Though well-intentioned, the idea of "teaching tolerance" is a misnomer: merely tolerating difference is not the answer. Rather, recognizing that we all have difference in common, we should, as Christopher Myers says, realize that our differences are interesting. We can learn from each other, if we listen to and respect differences.

ENGL 384 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 390 Fable and Fantasy

Section A: TU 1:05-2:20—Carol Franko

Modality: In person

In “Fable and Fantasy” we will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Likely texts may include short works by J.R.R. Tolkien, Tananarive Due, Lord Dunsany, and Kelly Link and the following novels: *Raybearer*, by Jordan Ifueko; *Something Wicked This Way Comes*, by Ray Bradbury; and *Sabriel*, by Garth Nix. Students will participate in discussion assignments and will write short response papers and a final project that includes creative options. ENGL 390 counts toward the English minor in Children’s and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Advanced Expository Writing for Prospective Teachers

Section A: MWF 12:30—Phillip Marzluf

Modality: In person

ENGL 400 will develop your awareness about your own writing, including your writing and research processes, strategies, language choices, and literacy practices. You will read, discuss, and apply several important academic conversations about writing and reading. You will be able to identify your own and others' assumptions about writing and make them more visible—an important step if you feel these assumptions are counter-productive and simplify writing and reading too much. This experience with reflecting and becoming more conscious about your writing will benefit you as a writer, when you are asked to enter new rhetorical situations, and as a teacher, when you are asked to design classes for your own students.

Over the course of the semester, you will complete four major assignments that will enable you to practice different writing processes and strategies and to write in different genres and styles for different purposes and audiences. Pre-requisite: ENGL 200 or 210.

ENGL 415 Written Communication for Engineers

Section A: MWF 8:30—Theresa Merrick; Section B: MWF 9:30; Section C: MWF 10:30; Section D: TU 8:05-9:20; Section E: TU 8:05-9:20—Staff

Modality: In person

Sections ZA and ZB: Distance—Han Yu

Modality: 100% online; 100% asynchronous

Restricted to juniors/seniors in the College of Engineering who have completed ENGL 100 with a grade of B or higher. ENGL 415 prepares engineering students to gather, use, and present technical information in a professional setting. To that goal, it guides students to understand the importance and rhetorical context of writing, to develop systematic, sound research techniques, to construct/select and integrate visuals and other document design elements, to produce written genres typical in engineering work environments, to develop editing skills, and to make effective oral presentations.

ENGL 417 Written Communication for the Workplace

Section A: MWF 9:30; Section B: MWF 10:30—Maia Carlson; Section C: MWF 11:30; Section D: MWF 12:30; Section E: TU 9:30-10:45; Section F: TU 11:30-12:45; Section G: TU 1:05-2:20—Staff

Modality: In person

Section ZA – Section ZI: Distance—Staff; Section ZJ: Distance (14 week)—Danielle Turner

Modality: 100% online; 100% asynchronous.

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. ENGL 417 addresses the writing processes and genres that are commonly used in professional workplaces. Students learn to analyze rhetorical situations and learn the function, design, and writing of such documents as resumes, business correspondence, reports, and proposals. Req. may include readings, class discussion, writing, research, and presentations.

ENGL 420 Tweens, Teens, and Adulthood: Coming of Age in Film and Television

Section ZA: Distance—Lisa Tatonetti

Modality: 100% online, 100% asynchronous

This class will consider one of the most ubiquitous of film genres, the coming-of-age narrative. From short film to full length movies, from documentaries to animation, the question of how and when we come to adulthood is one that continues to draw filmmakers and audiences to the large and small screen. We'll watch an array of classic films including, most likely, *To Kill a Mockingbird*, *Rebel Without a Cause*, *The Breakfast Club*, *Smoke Signals*, *Boys n the Hood*, *Lady Bird*, and *Moonlight*. Requirements include: the burning desire to watch and chat about fabulous films, the bravery to make your own video creations, the bandwidth to have vibrant discussions, and the vision to craft eye-catching photo or video essays. ENGL 420 counts toward requirements for the Film Certificate. K-State 8: Aesthetic Interpretation.

ENGL 435 Linguistics for Teachers

Section A: TU 1:05-2:20—Mary Kohn

Modality: In person

This course will provide teachers of English with grounding in the history, structure, and cultural context of the English language. We will begin by exploring what language is and how it is acquired. Students will learn to

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

ENGL 455 Exploring Creativity

Section A: TU 1:05—Danielle Turner

Modality: In person

Are you interested in learning how creativity applies to both your professional and personal life? Welcome to our class on exploring creativity! Together, we will dive into the inner workings of the creative mind and explore the factors that contribute to the creation of innovative ideas and works of art. This course will introduce you to both the theory and practice of creativity as you learn about the struggles and rewards of living the creative life. Early on, we will be reading 2 books: *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, and *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi. This class is a chance to conduct in-depth self-exploration through a combination of engaging, interactive lectures, discussions of the readings, and hands-on activities, we will examine the various psychological processes that underlie creativity, including cognitive flexibility, divergent thinking, and the ability to overcome creative blocks. You can expect discussion board posts, a semester-long creation of a sketchbook filled with self-guided activities, a midterm essay will ask you to analyze and critique the work of a particular creative individual, learning from their successes and failures. The semester ends with your presentation of a creative project of your own design,

Whether you are an aspiring entrepreneur, artist, designer, or simply curious about how the psychology of creativity can impact your future career or personal life, this class will provide you with a comprehensive understanding of the complex and fascinating topic of creativity. Join us on this exciting journey and unlock your own creative potential! Pre-requisite: ENGL 200 or 210 or ENGL 415. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: TU 2:30-3:45—Dan Hoyt

Modality: In person

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. K-State Core: 6, Arts and Humanities.

ENGL 465 Introduction to Creative Nonfiction

Section ZA: Distance—Staff

In French, the word *essay* means “to try.” Personal essays attempt to make meaning of our life experiences by situating 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 be reading and crafting essays that range in content and form, from the personal essay, to the research-based and immersion essay, to the flash essay. We will also explore the “creativity” allowed in creative nonfiction, and discuss how we can write speculative essays that might push against the genre’s boundaries while still adhering to the ethics of creative nonfiction. Prerequisite: ENGL 200 or 210. ENGL 465 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 495 English Internship

Section A: TBA – Karin Westman

Choice between research and professional writing internships. A research internship works with English professor on semester-long research project. A professional writing intern works with a community organization or other external office to develop written and other materials on behalf of that entity. See http://www.kstate.edu/english/courses//English_Independent_Study_Application.pdf

ENGL 497 Special Investigations in English

Section A: TBA – Karin Westman

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

ENGL 498 Honors Tutorial in English

Section A: TBA – Karin Westman

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

ENGL 499 Honors Project

Section A: TBA – Karin Westman

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

ENGL 500 Writing Center Theory/Practice

Section A: MWF 8:30—Stacia Gray

Modality: In person

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

ENGL 516 Written Communication for the Sciences

Section ZA: Distance—Staff

Modality: 100% online, 100% asynchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. 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. Pre-requisite: Junior standing and ENGL 200 or 210.

ENGL 580 World Literature

Section A: MWF 9:30—Anuja Madan

Modality: In person

In what ways are childhoods in African nations similar/dissimilar to those in the US? How do adolescents straddle different, often clashing cultures? What do coming-of-age journeys look like for young people growing up in postcolonial nations? These are some of the questions we will address in this course. We will study a range of texts from Africa and South Asia, most of which revolve around the coming-of-age journeys of child/young adult protagonists. We will engage with the major themes and theories of postcolonial literature and criticism. Assessment will be based on class participation, a literary analysis paper and exams. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 597 Career Paths in English and the Humanities

Section B: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

ENGL 597 meets the second 8 weeks of the semester, October-December. Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. This

course encourages students to dream, design, and plan for a career and life that are both fulfilling and satisfying. This course is designed for undergraduate students majoring or minoring in English, and other humanities disciplines, who are interested in exploring career possibilities, preparing for life post-graduation, and articulating the role of humanities in public and private life. Students will begin the coursework by reflecting on, articulating, and recognizing their individual strengths, values, attitudes, abilities, capacities, and skills. The course will teach students how to locate job opportunities and evaluate how a particular job matches their skills. K-State alumni in a range of fields will be featured as guest speakers to provide guidance and advice. Students will be expected to utilize campus resources, such as the Career Center, and attend selected English department events.

ENGL 599 Special Research in English

Section A: TBA—Karin Westman

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

ENGL 625 18th Century British Women Writers

Section A: MWF 12:30—Shirley Tung

Modality: In person

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 most likely comprise a group presentation, a conference paper or posterboard session, a final project on a topic of special interest to the student, and an in-class bluebook exam. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 655 ImMigration in American Literature

Section A: U 3:55-6:45—Tanya Gonzalez

Modality: 100% online, 50% synchronous, 50% asynchronous

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 American Literature from the late 19th Century to the present. In order to discuss the context for these stories, we will read secondary materials, including immigration policy, literary studies about immigration in literature, and cultural studies related to globalization, nationalism and identity within international studies, ethnic studies, and American studies. Assessment for the course will include a reading journal, two midterms, a discussion project, and a final essay. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 661 Advanced Creative Writing/Fiction

Section A: TU 11:30-12:45—Dan Hoyt

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. 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 workshopping 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 665 Advanced Creative Writing/Nonfiction

Section A: TU 1:05-2:20—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. This course is for students who have a strong sense of the fundamental craft of nonfiction who want to expand and enrich their writing skills. We will read, examine, and write about a diverse selection of essay, memoir, and immersive journalism. In addition to a strong engagement in workshop, students will write several long-form pieces. Prerequisite: for undergraduates, ENGL 465; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 670 Golden Age Detective Fiction

Section A: TU 2:30-3:45—Anne Longmuir

Modality: In person

Why was detective fiction so popular between the First and Second World Wars—and why does it remain so popular today? After a brief survey of detective fiction's nineteenth-century roots, this course will focus on the Golden Age of British detective fiction. We'll read works published in the 1920s, 30s, and 40s by the "Queens of Crime": Agatha Christie, Dorothy L. Sayers, Margery Allingham, and Ngaio Marsh. We'll read writers who have since fallen into obscurity such as Michael Innes, Anthony Berkeley, and John Dickson Carr. Through lively class discussion, we'll think about questions of genre and form, the status of "popular fiction" in literary studies, and the appeal of detective fiction to a population recovering from the traumas of war and a global pandemic. Requirements: active participation in class discussion, response papers, a public-facing essay, and a research paper. K-State 8 Tag: Aesthetic Interpretation.

ENGL 705 Theories of Cultural Studies

Section A: MWF 9:30—Greg Eiselein

Modality: In person

Cultural studies examines what culture *does* in both the narrow sense of culture (arts, entertainment) and the larger sense of culture as a complex social practice, as a "whole way of life." The course begins with attention to key concepts and with practice in various ways of reading and interpreting culture, and we will explore why and how fans express their attachments to various cultural phenomenon from film and music to games and fashion. We will survey, discuss, and ask questions about important theories of identity, time (postmodernism), and space (globalization)—three themes that should provide us with a perspective on cultural studies right now. Readings will include works by Freud, Gramsci, Adorno, Williams, Hall, Foucault, Sedgwick, Butler, hooks, Anzaldúa, Ngai, Halberstam, among others. Course requirements include a midterm and final examination, four short papers (3-7 pages each), active participation and class attendance.

ENGL 710 Family Sagas and American History: Erdrich, Taylor, Williams-Garcia

Section ZA: W 5:30-8:20—Anne Phillips

Modality: 100% online, 80% synchronous

This course will focus on how Louise Erdrich, Mildred Taylor, and Rita Williams-Garcia have represented U.S. history in literature for children: Erdrich in her "Birchbark" series about a nineteenth century Anishinaabe community; Taylor in her Logan family saga about a Mississippi land-owning African American family from the 1870s to the present, and Williams-Garcia in her *One Crazy Summer* trilogy set in the late 1960s and beyond. For context, we may read other relevant novels, perhaps including a Laura Ingalls Wilder Little House volume, Carol Ryrie Brink's *Caddie Woodlawn*, Virginia Hamilton's *M.C. Higgins, the Great*, or Varian Johnson's *The Parker Inheritance*. We'll learn more about Wilder's biography and the issues of authorship and truth concerning her series, Erdrich's intentions for her series, Taylor's impetus to research and write about her own family's history, and Williams-Garcia's representation of 20th century activism and unrest. We'll examine the novels' illustrations when applicable, and we'll immerse ourselves in the critical conversations about these works. Requirements may include a close reading essay, a creative project, a comparative paper, and a conference paper, along with frequent Canvas reflections. ENGL 710 meets requirements for the English minor in Children's and Adolescent Literature.

ENGL 715 Disney and Pixar Animated Film

Section A: MWF 11:30—Tom Sarmiento

Modality: In person

Dreams, wishes, fantasy, imagination, innovation—these are the stuff of Disney and Pixar animated films. From adapting European fairytales to creating bold new stories, Disney animation has become a global cultural touchstone. Why are animated Disney and Pixar films so popular to audiences of all ages? How do these films reflect, refract, and reshape American culture? What makes some of these films critically acclaimed and others box-office bombs? What does it mean to take seriously these films from a cultural standpoint? To answer these questions, we'll view (outside of class) and discuss, analyze, and evaluate an array of Disney classic, Disney Renaissance, Disney Revival, and Pixar animated feature films, including *Snow White and the Seven Dwarfs* (1937), *Cinderella* (1950), *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992), *The Lion King* (1994), *Toy Story* (1995), *Atlantis: The Lost Empire* (2001), *Finding Nemo* (2003), *Up* (2009), *The Princess and the Frog* (2009), *Frozen* (2013), *Big Hero 6* (2014), *Encanto* (2021), and *Elemental* (2023). We'll focus our analysis on form, content, and contexts, engaging theories of animation and film, familiarizing ourselves with Disney studies discourse, and exploring representations of social and cultural identities. Activities and assignments may include reading response discussion boards, leading class discussion, a formal analysis video essay, a critical analysis essay, and a final project. ENGL 715 meets requirements for the English minor in Children's and Adolescent Literature.

ENGL 755 Local Literacies

Section A: TU 9:30-10:45—Ania Payne

Modality: In person

In this course, we will study writing and rhetoric through a community-engaged lens. Students will examine how literacy practices emerge in local contexts and apply writing-studies theories to current, ongoing community issues. Course topics include rhetorical ecologies, place-based literacies, and design justice. The course culminates in a research project or community-based deliverable that demonstrates how these writing studies theories can illuminate, and potentially help address, pressing local issues.

ENGL 763 CW Workshop: Poetry

Section ZA: T 7:05-9:55PM—Traci Brimhall

Modality: Hybrid

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 9th March 2026. Designed for graduate students and advanced undergraduate students, this course will read multiple full-length collections of contemporary poetry, as well as essays on contemporary poetics. In addition to a strong engagement in workshop, students will complete both a creative and critical project during the course of the class. Prerequisite: for undergraduates, ENGL 663; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 758 Scientific Communication

Section ZB: Distance—Cydney Alexis

Modality: 100% online; 100% asynchronous

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

ENGL 797 Professional Writing Internship

Section A: TBA—Cameron Leader-Picone

Faculty-supervised professional experience, emphasizing application of writing skills in professional contexts. Student projects must be approved by on-site supervisor and faculty supervisor. Report must be submitted at the end of the semester. Prerequisite: ENGL 510 or ENGL 665 or ENGL 759 or ENGL 765.

ENGL 799 Problems in English

Section A: TBA—Cameron Leader-Picone

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

ENGL 801 Graduate Studies in English (Graduate students only)

Section ZA: T 7:05-09:55 p.m.—Karin Westman

Modality: HyFlex

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—Abby Knoblauch, Anna Goins, Anne Longmuir, Maia Carlson

Modality: In person

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

ENGL 825 Seminar: Borrowed Words: Proverbs and Citation in Medieval Literature (MA Students Only)

Section A: MWF 1:30—Wendy Matlock

Modality: In person

"The definition of insanity is doing the same thing over and over again and expecting different results," said Albert Einstein. Nope. *The Ultimate Quotable Einstein* lists the quotation as a misattribution, but politicians and social media users regularly cite him anyway. Even in a moment when generative AI challenges us to define trustworthy sources and authorial identity, we continue to seek pithy, practical recommendations that make sense of human experience and to ground our ideas in the voices of (imagined) others. This semester we will focus on three primary texts from the Middle English era to discover how borrowed language functioned not just before the internet but also before print: *Solomon and Marcolf* from the fifteenth century, *The Canterbury Tales* from the fourteenth, and *The Owl and the Nightingale* from the thirteenth. Throughout we will ask questions: what gives borrowed words power? how do proverbs function as a microgenre? if an author does not simply grant speech to his characters but characters cannot speak without an author, what constitutes a text's authority? and how do medieval narrative conventions elude modern editorial and aesthetic expectations? Course assignments will emphasize student engagement via formal and informal presentations and the production of original research suitable for conference presentation or publication.

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone