

English Department Course Descriptions -- Fall 2027
<https://www.k-state.edu/english/academics/courses> | 10/6/2026

DAS 101 Humanities: The Secret Superpower

Section A: TBA--Kara Northway

Modality: In person

Are you majoring in (or considering) English, history, philosophy, art, music, theatre, communication studies, or modern languages? Are you interested in learning how stories, imagination, and creativity provide insight into the human experience? If so, this orientation is for you! Throughout the semester, we'll read about and discuss how language, the arts, and history help us to understand ourselves and others in distinct and important ways. We'll also explore how you can strengthen critical thinking and communication skills that will help you to succeed in college and beyond, no matter what your future career may be.

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 Expository Writing 1 Support

Sections TBA—Staff

Modality: In person

Expository Writing 1 Support is the corequisite support course for ENGL 100. The support course provides additional review of the background knowledge and foundational skills which promote student success in ENGL 100. The content of ENGL 101 is directly aligned with the course objectives of ENGL 100.

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 187 Book Club

Section A: MWF 10:30—Kara Northway

Modality: In person

Why do people like book clubs? Book clubs are fun because they are social! And, like books themselves, book clubs help us learn who we are and what we value. This class is designed for non-English-majors (and majors, too) who already love books or who want to cultivate a reading habit that enhances their life skills. In this class, we'll not only get to read fascinating books, but also talk about them, seeing others' perspectives to expand our horizons while sharing our own views, too. In this student-centered community, we'll explore the benefits of reading—such as reducing stress and increasing concentration—and build our knowledge of what the best readers do. We will especially practice developing skills and strategies related to critical reading, analysis, discussion, writing, and asking questions, as well as developing some working vocabulary for talking about books. Our course will include a wide range of books to pleaurably get lost in, as well as some chosen by *you*. Work for the course will be reading (and reading quizzes); a reading journal, perhaps one that we make by hand in class to record our thoughts; leading class discussion; reading and writing professional book reviews alongside blog posts, BookTok shares, or Goodreads reviews. Finally, there will be an option to put together a creative project that reflects your passion for book culture.

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: Why We Save What We Save: Reconsidering Our Possessions

Section A: TU 1:05-2:20—Deborah Murray

Modality: In person

Why **do** we save what we save? How do our possessions connect with our identities? When does a treasured collection become a problem with hoarding?

We will read and discuss both personal narratives and researched essays as we consider our possessions. We will interview friends and families about objects they have saved. We will also take a look at some television series including *Tidying Up with Marie Kondo*, *The Gentle Art of Swedish Death Cleaning*, and *Hoarders*.

We will write personal narratives and informational essays. Class time will be spent brainstorming, drafting, revising, and enhancing our writing styles. K-State Core: 1, English.

ENGL 213 Writing Arguments for Architecture Students

Section A: TU 8:05-9:20; Section B: TU 9:30-10:45—Theresa Merrick; Section C: TU 9:30-10:45; Section D: TU 11:30-12:45—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 10:30; Section B: MWF 11:30—Tosha Sampson-Choma; Section C: 12:30—Mariya Vaughan (**K-State First section**); [See below for sections D and E, which have section-specific descriptions.]

Modality: In person

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

Section D: TU 9:30-10:45—Mark Crosby

Modality: In person

In this class we will read novels and stories from different periods and genres and compare them to film versions, practicing close reading and critical analysis, learning the basics of literary and film theory along the way. The class will take a 'post-apocalyptic/post-human' theme with texts including Philip K. Dick's “Do Androids Dream of Electric Sheep” (*Blade Runner*), Cormac McCarthy's *The Road*, and Pierre Boulle's *Le Planete des singes* (*Planet of the Apes*). Assignments include essays, group presentations and other writing exercises. Participation in class discussion is required. Students will view films for the course outside of class. ENGL 220 counts toward the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 220 Fiction into Film

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

Modality: In person

In this awesomely fun class, we'll consider the popularity of Marvel comics adaptations with films like *Guardians of the Galaxy* and *Black Panther*. We'll also look at classics like *Citizen Kane*, *Pulp Fiction*, and *Blade Runner* and we'll consider westerns and science fiction (like *Star Wars* and *Everything, Everywhere, All at Once*) to talk about the transformation of film genres. Along the way, we'll play with film and sound production—you get to make a film!—and talk about the ins and outs of plot construction and lit-to-film adaptation. Requirements include watching and close reading film, reading interesting texts, learning the cool lingo of studio production, and thinking collaboratively with your peers. Includes shot and film creation, quizzes, take-home exams. Eating

popcorn is encouraged but optional. ENGL 220 counts toward the Film Studies certificate. K-State 8 Tag: Aesthetic Interpretation.

ENGL 200 Fiction into Film

Section ZA: Distance—Carol Franko

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 227 Video Games/Literature

Section A: TU 11:30-12:45—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 251 Introduction to Literature

Section A: MWF 1:30—Anna Goins

Modality: In person

Do books “let you travel without moving your feet,” as a character claims in *The Namesake*? Can words convey the highs and lows of human emotion? Will reading and discussing literature really allow us to see the world through other people’s eyes? This class will answer these questions by analyzing stories, poems, plays, and essays. In the process, we will develop confidence in our ability to read carefully and use language effectively. Assignments may include essays, exams, and creative projects. K-State 8 Tag: Aesthetic Interpretation.

ENGL 253 Short Story

Section ZA: Distance—Danielle Turner (Oct-Dec)

Modality: 100% online, 100% asynchronous

In this fast-paced, exciting 8-week course [10/19/26 – 12/18/26] 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 287 Great Books (K-State First Seminar)

Section A: MWF 11:30—Greg Eiselein

Modality: In person

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 repeatedly 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 includes ancient epics and tragedies, books of wisdom, Shakespearean drama, a nineteenth-century novel, as well as modern contemporary books that are already highly acclaimed and beloved. The work for the course includes three papers, three examinations, regular attendance, and active class participation. Enrollment is open to first-year students only. ENGL 287 satisfies the Western Heritage requirement and counts as a Primary Texts course.

ENGL 297 Honors Introduction to the Humanities (K-State First Seminar)

Section A: MWF 9:30—Greg Eiselein

Modality: In person

A discussion-based survey of selected works of history, literature, and philosophy of central importance in the Western cultural tradition. We'll read some of the key texts that helped shape the modern world, considering questions such as what is the meaning of freedom? What is the value of an individual person? What is the proper relationship of the individual and the state? What is the function of art? As we read, we'll think about how power and human difference have inflected responses to these and other questions in different historical periods. Readings will include works by literary artists, philosophers, scientists and leaders from ancient times (including the Bible, Plato, and the Stoics) through the Middle Ages (including Dante) to the present (with authors such as Toni Morrison). Expect lively conversation and the chance to develop your ideas through three writing assignments, two exams, and active class participation. 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 K-State First at kstatefirst@ksu.edu. In addition to meeting Honors requirements, ENGL 297 satisfies either the Western Humanities or the Literary/Rhetorical Arts requirement.

ENGL 310 Introduction to Literary Studies

Section A: MWF 9:30; Section B: MWF 10:30—Anuja Madan

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, ____ March 2027. 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 poetry by Sylvia Plath, Maya Angelou and others; a novel (*Purple Hibiscus*); short stories; and a play put on by the K-State Theatre program. This course will also introduce literary terms used by experts in the field of literary studies and refine our ability to turn "reading" into "close reading." This is a small, writing-intensive course, and enthusiastic participation is a must. K-State 8 Tag: Aesthetic Interpretation.

ENGL 312 Fundamentals of AI Literacy

Section ZA: Distance—Cydney Alexis

Modality: 100% online and asynchronous

This course is the first in a series of three that teach fundamentals of AI literacy. In this 1-credit course, students will become comfortable with writing, research, and workflow AI terminology and applications and acquire an introductory understanding of the fundamentals of critical AI literacy. They will also gain hands-on experience using a wide variety of generative AI (genAI) tools. Students will leave the course with the ability to navigate the genAI writing landscape and explain fundamental writing and communication applications, benefits, ethics, and risks. In addition, the concepts that they learn in this course will be building blocks for supplemental concepts and projects that they hone if they choose to enroll in ENGL 412 and ENGL 512.

ENGL 335 Film

Section A: TU 11:30-12:45—Tanya González

Modality: In person

This course introduces the formal principles of film, as well as the major critical and theoretical approaches to film studies, both historical and contemporary. Major points of focus include genres, important directors, movements, and styles. As a point of focus, we will examine American Cinema and its international influences. We will pay close attention to how film reflects constructions of national identity, and how it exposes the varied and diverse ways we understand citizenship and belonging. Course requirements include discussion boards, a film journal, written film analyses, presentations, and a final film project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

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

ENGL 355 Literature for Children

Section A: TU 11:30-12:45—Phil Nel

Modality: In person

This course introduces major genres in and conventions of literature for children, and to develop critical skills for reading, thinking and writing about children's literature. Join us for fairy tales, poetry, nonsense (yes, nonsense!), picture books, fables, graphic novels, and more. 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 355 Literature for Children

Section ZA MWF 9:30—Anne Phillips

Modality: 100% online, 90% synchronous via Zoom

Section ZB: Distance—Staff

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning

Monday__ March 2027. 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 361 British Survey 1

Section A: MWF 11:30—Kara Northway

Modality: In person

Art changes the normal rhythms of our lives, according to Kirk Varnedoe, former curator of the Museum of Modern Art. He argues that art makes us breathe or walk faster by connecting us with a sense of the human spirit before our time and by surprising us with its innovations in its own time. My hope is that looking at the human spirit and innovations in medieval, Early Modern, and Restoration texts will change how fast you walk—more specifically, the normal rhythm of your thinking. We will also pay particular attention to the range of literary forms over this broad historical period and the relationships between these texts and their historical contexts. My goals for this class focus on developing our critical reading and writing skills in two specific ways: 1) the ability to look for patterns and disruptions of patterns in the development of British literature, and 2) the ability to pay attention to detail in order to avoid the worst thinking error, oversimplification. Course requirements: regular attendance, spirited class discussion, short written exercises, a midterm, and essays. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 2:30-3:45—Anne Longmuir

Modality: In person

This course offers a survey of anglophone poetry, prose, and drama by authors from the British Isles and beyond. We'll read a representative selection of literature from the late seventeenth century to the present day, exploring the development of literary movements, genres, and styles. We'll also situate our readings within their cultural and historical context, as we move from rebellion and revolution through the rise and fall of the British empire to Brexit and its aftermath. As we do so, we'll consider how literature responds intellectually, imaginatively, and emotionally to its contemporary context--and how it can help us understand our own place in history. Requirements: active participation in class discussion, two papers, midterm and final exam. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 384 Multicultural Children's Literature

Section A: TU 9:30-10:45—Tanya Gonzalez

Modality: In person

What are multicultural children's literatures? This class defines "multicultural" broadly, so that it includes many components of identity: race, ethnicity, gender, sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference to various degrees of success. We'll talk about where books excel and where they may come up short. To that end, we'll also read essays from children's literature authors and scholars to help us enter into critical conversations about these texts.

Here is one central tenet of the course. 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 386 African-American Literature

Section A: MWF 9:30-10:20—Tosha Sampson-Choma

Modality: In person

The African American literary tradition is an integral part of the American literary canon. An examination of African American literature reveals Black Americans' long and arduous journey toward the attainment of freedom, equality, and respect. In the face of racial segregation, lynching, migration northward and westward, desegregation, economic oppression, sexual oppression, and inequality, African Americans have sought to define themselves through both a homogeneous or collective Black identity as well as through individual constructs built upon intersections of race, class, gender, religion, and geography. This course will present an overview of some canonical texts that center issues of identity. Examining the historical, social, and cultural contexts of various texts will grant us a more holistic perspective of African American and American literary frameworks. Among the potential authors to be discussed are Frederick Douglass, Harriet Jacobs, Charles Chesnutt, Paul Laurence Dunbar, Ann Petry, Dorothy West, Richard Wright, James Baldwin, Amiri Baraka, Paule Marshall, Toni Morrison, and Alice Walker. Students will engage in active discussion, give a presentation, lead a portion of one class, complete several in-class assignments, and three essays. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 400 Advanced Expository Writing for Prospective Teachers

Section A: TU 1:05-2:20—Phillip Marzluf

Modality: In person

ENGL 400 will develop your awareness about writing and the teaching of writing, including writing and research processes, rhetorical strategies, and language choices. You will read, discuss, and apply several important academic conversations about writing, reading, and teaching. 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 on 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.

You will write four major assignments, share your writing with your colleagues, and reflect upon your style and rhetorical decisions. You will primarily not write for me, as your instructor, nor for classroom-based purposes; instead, you will write a range of different genres for different purposes and for audiences that you will imagine and construct.

ENGL 412 Writing with AI: Intermediate Generative AI Skills

Section ZA: Distance—Cydney Alexis

Modality: 100% online and asynchronous

In this 1-credit course, students receive hands-on experience with intermediate-level generativeAI (genAI) tools and writing tasks. The course includes discussion of writing process best practices, both when using and not using AI tools. Students use a varied suite of tools to collaborate with AI in the production of personal and professional writing and media (visuals, podcasts, and bots). Students leave the course with intermediate-level prompt engineering, iteration, revision, and writing process skills and an attunement to responsible use considerations such as privacy and copyright.

ENGL 415 Written Communication for Engineers

Section A: MWF 9:30—Maia Carlson; Section B: MWF 11:30; Section C: TU 8:05-9:20; Section D: TU 9:30-10:45—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 10:30; Section B: MWF 11:30; Section C: MWF 12:30; Section D: TU 9:30-10:45; Section E: TU 11:30-12:45—Staff

Modality: In person

Section ZA: Distance—Staff; Section ZB: Distance—Ania Payne; Section ZC: Distance; Section ZD: Distance; Section ZE: Distance; Section ZF: Distance; Section ZG: Distance—Staff

Modality: 100% online; 100% asynchronous.

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, ____ March 2027. 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 435 Linguistics for Teachers

Section A: MWF 11:30—Mary Kohn

Modality: In person

This course will provide teachers of English with grounding in the history, structure, and cultural context of the English language. We will begin by exploring what language is and how it is acquired. Students will learn to analyze the structure of the English language, with a special focus on parts of speech and syntax. We will delve into the history and cultural context of the English language, exploring the origins and continued development of linguistic abundance, particularly within the US. We will conclude by examining different pedagogical and diagnostic approaches to language in the US classroom. Small assignments, journaling, 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 1:05-2:20—Danielle Tarner

Modality: In person

Are you interested in learning how creativity applies to your professional and personal life? Together we will explore the creative process across different fields, including visual arts, literary arts, performing arts, business,

science, industry, and education. This course will introduce you to the theory and practice of creativity as you learn about the struggles and rewards of living the creative life. You will conduct in-depth self-exploration through readings, creative exercises, discussions, and writing assignments. Texts for the course include *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, and *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, as well as other selected readings and videos. Early in the semester, you will identify a subject area you would like to work on for your final creative project; this project will fuse what you are learning about creativity with research into your area of interest. The semester ends with you presenting your project your classmates as well as a written reflection on your experiences in the creative process. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: MWF 10:30—Ania Payne

Modality: In person

Ready to discover how stories work and start writing your own? In this introductory fiction course, you'll read short stories by published writers and practice core craft skills such as character, setting, dialogue, and plot through regular exercises and peer workshops. Over the semester, you'll draft about 20 pages of new fiction and revise them into stronger, more polished work. K-State 8 Tag: Aesthetic Interpretation. K-State Core: 6, Arts and Humanities.

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 512 Writing Creatively and Collaboratively with AI

Section ZA: Distance—Cydney Alexis

Modality: 100% online and asynchronous

Whether you're a workplace writer, professional writer, academic writer, or fiction writer, this 1-credit course offers a chance to level up your writing in collaboration with generative AI (genAI). The emphasis in this course will be on utilizing genAI tools to hone your writing practice, invent, and sculpt a writing voice and style—while experimenting with intermediate to advanced genAI tools. Course materials will introduce students to artists and published writers doing inventive work with AI, as well as foundational Writing Studies concepts and terminology related to audience, identity, and the composition process. We will also study the ethics of human/machine collaboration and students will leave the course able to produce documents that are attuned to these ethics.

ENGL 516 Written Communication for the Sciences

Section A: MWF 10:30—Maia Carlson

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, ____ March 2027. 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 570 Civil Rights Movement and Black Power Literature

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

Modality: In person

This course will examine the Civil Rights and Black Power Movements through both the literature produced at the time, as well as how those movements have been represented in both literature and popular culture in recent years. The course will read novels, plays, and poetry produced as part of the movements, as well as theoretical texts. In addition, we will examine representations of major movement figures, such as Malcolm X and Martin Luther King, Jr. by contemporary authors, filmmakers and musicians in dialogue with the readings from during the movement. While previous study of the Civil Rights and Black Power era are welcomed, the class will include readings and screenings to provide historical and political context for the literature and music. Pre-requisite ENGL 200 or 210 or POLSC 155 or junior standing. Cross-listed with POLSC 670, Law, Politics and Literature.

ENGL 580 World Literature

Section A: MWF 1:30—Anuja Madan

Modality: In person

In this course, students will read a variety of interesting fiction from different countries. We will analyze these novels closely and hone close reading skills. The course will introduce key concepts in the field of postcolonial studies. Some of the questions we will address are: 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 conflict zones? Assessment will be based on class participation, quizzes, short essays and exams. Be prepared for active participation! K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 597 Career Paths in English and the Humanities

Section B: Distance—Staff

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, ____ March 2027. 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 620 John Milton and the Freedom of the Press

Section A: MWF 12:30—Shirley Tung

Modality: In person

John Milton is one of the most celebrated and influential figures in English literature for his epic poem *Paradise Lost*, which elevates the foundational narrative of Christianity in the same way that Homer's epics, *The Iliad* and *The Odyssey*, elevate ancient Greek culture. Yet, Milton was not always a famed epic poet. He began his writing career in the 1640s as a polemicist and pamphleteer, whose semi-anonymous controversial works championed divorce, educational reform, the killing of kings, and the freedom of the press. Speaking out against government overreach and the censorship of the press during the English Civil War, Milton published pamphlets, which were created cheaply and could be distributed anonymously (and often illegally) to a wide readership overnight. This class will look at how the ideas from Milton's early polemical writings shaped his later literary works, like *Paradise Lost*, and why these pamphlets still resonate with our current discussions of free speech and censorship. Course assessments may comprise a peer teaching session, a conference-style paper, an exam, and a final paper/project. K-State 8 Tag:

ENGL 650 US Young Adult Literature

Section ZA: W 5:30-8:20—Anne Phillips

Modality: 100% online, 100% synchronous

This course will focus on US Young Adult Literature, 1950-present. Among the texts we may study are classics such as J.D. Salinger's *The Catcher in the Rye*, Sandra Cisneros' *The House on Mango Street* and Toni Morrison's *Sula*, but we also will read and discuss more recent YA literature including such works as Jason Reynolds' *24 Seconds from Now*, Nick Brooks' *Promise Boys*, Sabaa Tahir's *All My Rage*, and something by the great Benjamin Alire Saenz. Count on three writing assignments in addition to regular low-stakes reflections. This course counts toward the minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 655 Asian American Literatures

Section A: MWF 11:30—Tom Sarmiento

Modality: In person

What is distinctive about Asian American storytelling? How do Asian American stories change how we see the world? And why should everyone care about Asian American stories? In this advanced undergraduate / graduate course on Asian American literature and culture, we'll address the above questions as well as explore various creative and interpretive strategies that engage historical and contemporary Asian American experiences. Through close readings, analyses, and evaluations of a select body of work by U.S.-based writers of Asian descent, this course invites students to explore how Asian American authors and their narratives call into question the racialized signifiers *Asian* and *American* and why Asian American prose, poetry, and drama not only serve aesthetic ends but also historical and political ends. Our literary and critical readings and our class conversations will illumine the intersections of race and ethnicity with gender, sexuality, class, ableness, religion, region, nation, empire, and diaspora—leaving you with a more expansive understanding of Asian American cultural production, history, and experience. Possible literary texts include John Okada's *No-No Boy*, Jessica Hagedorn's *Dogeaters*, select plays from *Asian American Plays for a New Generation*, Tanwi Nadini Islam's *Bright Lines*, Ocean Vuong's *Night Sky with Exit Wounds*, Malaka Ghraib's *I Was Their American Dream*, R. Zamora Linmark's *The Importance of Being Wilde at Heart*, and Cathy Park Hong's *Minor Feelings*. Possible assignments include starting class discussions, two essays, a midterm exam, and a research paper or creative research project.

ENGL 660 Readings in Major Authors: Louisa May Alcott and Mark Twain

Section A: MWF 10:30—Greg Eiselein

Modality: In person

Focusing on two of the funniest, most beloved, and widely read American authors, this course examines the late-nineteenth-century careers of Louisa May Alcott and Mark Twain from their early travel sketch writing to their autobiographical writings and most famous classic works. We will also read and explore each authors' darker and lesser-known writings, such as Alcott's early thrillers and Twain's scathing late essays and short fiction. Gender, ethnicity, and race in literature, styles of American humor, the emergence of children's literature as a genre, the cultural work of their writing, and their continuing presence in American literature and culture will all be important topics of study. The reading for the course includes *Innocents Abroad*, *The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *Pudd'nhead Wilson*, *Hospital Sketches*, *Little Women*, *An Old-Fashioned Girl*, *Eight Cousins*, several shorter works by both authors, as well as biographical and critical work of both authors. The semester's work will include two short papers, a teaching project, a longer research paper, and a final examination.

ENGL 661 Advanced Creative Writing/Fiction

Section A: TU 1:05-2:20—Dan Hoyt

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, ____ March 2027. 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 695 Nostalgia and the Cultures of Childhood

Section A: U 5:30-8:20; Section ZA: U 5:30-8:20 (Distance)—Phil Nel

Modality: HyFlex (Section A in person and ZA synchronously online)

This is a course about nostalgia in and for children's culture. In evoking what is both cherished and lost, children's culture has a great potential to inspire a reactionary response — as Walter Benjamin pointed out, and as public debates over problematic children's books regularly demonstrate. But nostalgia need not be reactionary. Nostalgia has no single political affiliation. Its politics depend upon the direction of its longing.

Nostalgia began as a longing for place (home), became a longing for time (childhood), and has become a longing for pasts (real and imagined). It's an illness, a mood, a political strategy, and a marketing opportunity. Nostalgia might be directed towards a past, but it's also a response to the present and a way of imagining the future.

We'll examine the many facets of this complex social phenomenon via theorists and historians of nostalgia, children's culture (some old, some new) that explores or inspires nostalgia, and possibly some contemporary American memory laws that insist on "history without guilt" (to borrow Michael Kammen's description of nostalgia).

ENGL 700 Old English

Section ZA: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

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 730 Literature of the Global Middle Ages

Section A: MWF 1:30—Wendy Matlock

Modality: In person

We think of the Middle Ages as European, globalism as modern, and literature as books. This course will complicate such stereotypes. Studying literature of the global Middle Ages allows us to discover vibrant connections across Africa, Asia, and Europe roughly from 1000 to 1500, to recognize that periods are always cultural constructs, and to challenge hegemonic book technology that equates the literary with literacy. We will focus on people, genres, and topics that transgress religious and linguistic boundaries, including travel narratives like Tsurayuki's *Tosa Diary*, *The Travels of ibn Battuta*, and *The Book of Margery Kempe*. We will also look at literary works that becomes central to national identities, including *The Canterbury Tales* (England), *The Tale of Genji* (Japan), *Khosrow and Shirin* (Iran), *The Song of Roland* (France), and *Sunjata* (Mali). Literature of the Global Middle Ages fulfills the diversity and pre-1800 overlay requirements for English majors. Course activities include enthusiastic participation, a reading log, a formal presentation, and a final research project.

ENGL 758 Scientific Communication

Section ZB: Distance—Cydney Alexis

Modality: 100% online; 100% asynchronous

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

ENGL 761 CW Workshop: Short Fiction

Section A: T 3:55-6:45; Section ZA: T 3:55-6:45 (Distance)—Dan Hoyt

Modality: Hyflex (Section A in person and Section ZA synchronously online)

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, ____ March 2027. 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 *Milk Blood Heat* by Dantiel Moniz, *Likes* by Sarah Shun-lien Bynum, and *Filthy Animals* by Brandon Taylor. This class is intended for graduate students, especially those who have completed previous creative writing courses, but advanced undergraduates may also be given permission to take the class.

ENGL 765 CW Workshop: Nonfiction

Section A: MWF 9:30—Ania Payne

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, ____ March 2027. This class is a workshop and reading course in creative nonfiction essays. We will read a sampling of diverse essays, plus a book by whoever the year's Visiting Writer in the genre may be. Students are expected to attend class daily and be active participants, complete written and oral discussions of the assigned reading, write and revise 3 essays of various lengths and forms, and complete some additional written homework assignments addressing matters of craft. Prerequisite: for undergraduates, ENGL 665; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 795 Literary Theory

Section A: TU 2:30-3:45—Mark Crosby

Modality: In person

This course is a survey of Western literary theory and criticism. This is a course in the history of ideas and is designed to acquaint you with the theoretical basis on which literary criticism is produced. As an historical survey, from Plato to the present day, we'll encounter the fundamental approaches taken in the production of literary criticism.

The first 8 or so weeks of the course will trace the development of a critical theory of literature. Our emphasis will be on careful reading of the primary theoretical texts, with attention to historical and social contexts. The texts we read during this phase of the course will provide you with a frame of reference from which to understand twentieth and twenty-first century literary theory.

The remaining 6 or so weeks of the course are dedicated to recent developments in literary theory, including feminism, Marxism, psychoanalysis, formalism, structuralism and deconstruction, phenomenology and hermeneutics, queer theory, postcolonialism, new historicism, ethnicity and race studies, and postmodernism.

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 A: TU 9:30-10:45—Cameron Leader-Picone

Modality: In person

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, and C: M 3:30-5:50—Staff

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: (MA Students Only)

Section A: TU 11:30-12:45—Anne Longmuir

Modality: In person

In this course we'll explore Victorian literary and cultural responses to the natural world. In addition to considering the social effects of new scientific discoveries in geology, biology, physics, and chemistry, we'll examine how increasing industrialization, urbanization, colonization, and the emergence of fossil capitalism shaped nineteenth-century attitudes to nature. We'll reflect on how Victorian anxieties about the environment intersect with our own experience of the ongoing climate catastrophe and consider what we can learn from the past. Alongside contemporary ecocriticism, we'll read a range of Victorian poetry, fiction, and non-fiction. Our readings are likely to include works from writers such as Emily Bronte, George Eliot (Mary Anne Evans), Anna Sewell, Thomas Hardy, William Morris, Begum Rokeya, Christina Rossetti, John Ruskin, Alfred Lord Tennyson, and H. G. Wells. Requirements: active participation in class discussion, response papers, and a research paper.

ENGL 899 Research in English

Section A: TBA—Cameron Leader-Picone

