

English Department Course Descriptions -- Spring 2027
<https://www.k-state.edu/english/academics/courses> | 5/1/2026

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 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—Stacia Gray

Modality: In person

ENGL 187 is a student-centered course for those who already like to read or who would like to cultivate a reading habit that enhances their other life skills. Did you know that the most successful people (Bill Gates, Warren Buffet, Oprah Winfrey, etc.) are usually high-volume readers? A regular reading habit can increase your ability to empathize, enhance your problem-solving skills, and build your cultural knowledge and vocabulary. Researchers are also looking into the health benefits of reading like stress reduction, improvement in sleep quality, and prevention of cognitive decline. So many benefits! So, let's find out together what we like to read!

Along with learning about the benefits of reading, as a class we will learn the kind of reading practice that aids in kick-starting those benefits. How to think and talk about what we read will be part of our exploration and reading practice. We'll learn some common vocabulary for exploring literature and invite a few experts on campus to share with us what they're reading "for fun." We will explore a variety of texts, fiction and non-fiction--some selected by the instructor and some by the class. Work for the course will be reading (& reading quizzes), a reading journal, leading class discussion, writing book reviews or blog posts, and putting together a creative project. K-State Core: 6, Arts and Humanities.

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: Espionage, or How to Play the Great Game

Section A: MWF 11:30—Mark Crosby

Modality: In person

In this course, we will focus on literary and cinematic representations of spies and the ethical and psychological implications of spying. Some of the key skills you'll learn in this course are similar to some of the terms and practices associated with spying: we decipher and decode texts and collect information from indirect and typically unreliable sources. We will read texts that cover a broad range of literary styles, from non-fiction news reports and memoirs, and fiction in the form of novels and short stories. We will also discuss cinematic representations of spies and spying. These texts and movies will allow us to examine the formal and ethical strategies used by individual authors and directors. Our goals include the development of techniques of literary analysis and the translation of these techniques into writing skills. K-State Core: 1, English.

ENGL 220 Fiction into Film

Section A: MWF 8:30--Staff; Section B: MWF 11:30—Carol Franko; Section C: MWF 11:30—Staff; Section D: TU 9:30-10:45—Tosha Sampson-Choma; Section F: TU 1:05-2:20—Staff

Modality: Sections A-F: In person

Section ZA: Distance—Staff; Section ZB: Distance—Lisa Tatonetti (Jan – March)

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. This course can be counted in fulfillment of the Fine Arts requirement and towards the Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation. K-State Core: 6, Arts and Humanities.

ENGL 220 Fiction into Film

Section E: TU 11:30-12:45—Tom Sarmiento

Modality: In person

How does the audiovisual medium of film uniquely capture the spirit of print-based fiction? Why is Hollywood constantly adapting short stories and novels instead of creating so-called original movies? And does it matter whose stories are told and represented in mainstream media? Find out the answers to these questions and more by enrolling in this general-education, introductory course to literary and film studies! Engaging an array of primary sources—fantasy, sci-fi, coming-of-age, and rom-com—you’ll learn how to close read and analyze literary texts and to identify different literary and cinematic techniques that translate words on the page into images on the screen. The question, “What does it mean to be human?” will unify our analysis of gender, sexuality, race, class, and nation present throughout these stories. Likely texts include “The Little Mermaid,” “Story of Your Life” (*Arrival*), *A Wrinkle in Time*, *Simon vs. the Homo Sapiens Agenda* (*Love, Simon*), and *Crazy Rich Asians*. Assignments likely include weekly quizzes, weekly technique analyses, creating a storyboard, drafting a screenplay adaptation, filming a video essay, and producing a group short fiction-into-film adaptation. Students will view films for the course outside of class. K-State 8 Tag: Aesthetic Interpretation.

ENGL 234 Modern Humanities

Section A: TU 1:05-2:20—Anna Goins

Modality: In person

This course is about identifying the connections between historical and artistic periods and discovering how ideas interrelate. We will begin our discussion with the period leading to the French Revolution in 1789 and end in the 22nd century.

The course is divided roughly into thirds: the first will concentrate on how Enlightenment ideas led to the sense of self that was the hallmark of Romanticism; the second zeroes in on the Industrial Revolution and the emergence of ideas that questioned the centrality of the human consciousness – Marxism, the theory of evolution, and Freudian psychology; the last third examines the consequences of these central ideas, the shock of World War I, and the emergence of Modernism and Post-Modernism.

Through all three sections we will examine literature, art, and music in an effort to understand major styles, periods and movements, and how cultural output both reflects and influences historical events and ideas. Assignments will include reading reflections, exams, and a capstone project. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 251 Introduction to Literature

Section A: MWF 11:30—Staff

Modality: In person

Short readings in fiction, poetry, drama, and nonfiction. Expect a supportive student community, fun conversations, and good practice in reading, writing, and thinking. K-State 8 Tag: Aesthetic Interpretation. K-State Core: 6, Arts and Humanities.

ENGL 253 Short Story

Section ZA: Distance—Danielle Turner (March – May)

Modality: 100% online, 100% asynchronous

In this 8-week, fast-paced and exciting 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 their 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 A: MWF 1:30—Staff

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 270 In the Shadows of American Literature

Section ZA: MWF 9:30—Tanya González

Modality: Distance

In *Playing In the Dark*, Toni Morrison writes that an Africanist presence pervades American Literature, helping to form whiteness in the literary imagination. This course explores that idea, looking at U.S. American literature with an eye towards how whiteness, non-whiteness, and national identity is constructed. We will look at how authors use gothic tropes like ghosts, haunted spaces, the monstrous & grotesque, and fear to draw our attention to the often-complex relationships with those considered others and outsiders in the national imagination. Requirements for this course include reading assigned texts, active participation, quizzes or discussion boards, midterms, and two essays. K-State 8 Tags: Aesthetic Interpretation and Human Diversity within the US. K-State Core: 6, Arts and Humanities.

ENGL 287 Great Books

Section A: TU 2:30-3:45—Wendy Matlock

Modality: In person

What makes a book great? Is it age or acclaim? Popularity or controversy? Adaptability or aesthetics? To consider this problem, we will read a variety of books from the Middle Ages to the present day and end with a text nominated and selected by students as our classroom community's ideal of a great book. Students will engage with readings creatively and complete team-based research projects that explore the human ability to share words and stories. Enthusiastic participation is a must! ENGL 287 counts as a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives. K-State Core: 6, Arts and Humanities.

ENGL 310 Introduction to Literary Studies

Section A: MWF 10:30—Anne Longmuir

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 19 October 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. Requirements: active participation in class, two exams, two papers, and a lightning talk presentation. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section B: TU 9:30-10:45—Wendy Matlock

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, 19 October 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 designed to foster

community over a shared love of reading and writing, attendance at live performances, and meaningful research projects. 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. Prerequisites: ENGL 200 or ENGL 210 or department consent.

ENGL 315 Introduction to Popular Culture

Section A: TU 9:30-10:45—Anuja Madan

Modality: In person

This course explores the wide-ranging, fascinating and entertaining world of contemporary American popular culture, with a focus on children's culture. Come prepared to talk about your favorite books/movie when you were a child! We will discuss some key aspects of children's culture in the US, including animated films and TV shows, popular toys, videogames, digital media, picture books and fiction. We will study these texts to understand what messages they convey, how/why they appeal to children, and how they shape American children's worldviews. Texts will include picture books (such as *Goodnight Moon*, *Where the Wild Things Are* and *Dragons Love Tacos*), animated films (*Pixar's Toy Story*, *Moana*, *Inside Out*), a novels selected by students (such as *Baby Sitter's Club*/ *Merci Suarez Changes Gears* /*The Dragonet Prophecy/Wonder*). Requirements include an enthusiasm for reading interesting texts and active class participation! Assignments include reading/viewing notes, literary analysis essay, film analysis essay and a group project on children's digital diets.

ENGL 324 Television as Literature

Section A: MWF 10:30—Tanya González

Modality: In person

This course is a critical analysis of television as a literary form. We will learn about the evolution of television history and storytelling, the visual language and techniques used to produce film and television, and the difference between film and television storytelling mediums. We will also practice the interpretation of visual storytelling as well as how to write analytically about television as a storytelling medium. Requirements for the course include screening television episodes, active class participation, quizzes, discussion boards, a presentation, and two essays. K-State 8: Aesthetic Interpretation.

ENGL 326 Introduction to Digital Humanities

Section ZA: Distance—Mark Crosby

Modality: 100% online, 100% asynchronous

We live in a digital age and much of what we write, research, and communicate relies on digital mediums. In this course, we'll explore the possibilities of using digital mediums for Humanities scholarship, focusing primarily on literary texts. We will begin with familiarizing ourselves with some key terms and definitions before assessing and evaluating major Digital Humanities projects, such as the Rossetti Archive, Whitman Archive, and Blake Archive. We will then delve into the theories and methodologies of Digital Humanities before turning our focus to their practical implementation. You will edit Wikipedia articles and construct a hypertext resource site or electronic database in a field of interest. Students will be strongly encouraged to collaborate on projects. Knowledge of digitizing images and texts, encoding languages, or web design is NOT a requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: TU 11:30-12:45—Kara Northway

Modality: In person

This 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, including, of course, *Hamlet*, we’ll still consciously respond as twenty-first-century readers, finding that the plays will naturally stimulate lively in-class debate about Shakespeare’s relevance then and now: was his art ahead of its time? And is Shakespeare, in 2026, still relatable? Requirements: active class discussion; critical essays; informal written responses, self-tests, and engagement with new research tools; as well as a semi-creative Shakespeare reading project. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 355 Literature for Children

Section A: MWF 9:30--Staff; Section B: TU 11:30-12:45—Nel
Modality: Section A and Section B: In person

Section ZA: Distance—Staff

Section ZA: 100% online, 100% asynchronous (Global Campus students only)

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 19 October 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 junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non- Education majors if available. ENGL 355 satisfies 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: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

Reading Medieval and Renaissance texts is an act of exploration. The cultures and the language of this period are sometimes so different we must approach them as if reading our way into a foreign country. In that light we cannot expect this older world to be identical to our own. But in our exploration we’ll find similarities as well as differences. In this course we will be looking at a cross section of literature from the seventh to the seventeenth centuries. We will examine a variety of literary representations of courage and conflict, of love and religion, set within the shifting historical context. In doing so we’ll examine some of the central texts of English and begin to consider, in some general ways, the role of literature in interpreting and illuminating the culture from which it arises. Course requirements will likely include two short papers, a midterm and a final, as well as much class discussion. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: Distance—Shirley Tung

Modality: 100% online, 100% asynchronous

This course surveys over three centuries of British Literature, from 1660 to the present, focusing on key literary figures and movements. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays, novels and short stories, we will explore the ways that literature both reflects and constructs Britishness. Assignments may include weekly discussion boards, a timed exam, a literary analysis essay, and a conference-style video presentation. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 382 American Survey 2

Section A: TU 11:30-12:45—Greg Eiselein

Modality: In person

This class is a survey of U.S. literature from the Civil War to the present. We will focus on major developments in literature and culture as they relate to social changes in the U.S. from Reconstruction and

immigration to the Civil Rights Movement and the Covid-19 pandemic. The course will also examine major literary movements, such as naturalism, modernism, and postmodernism, and their relationship to their literary historical and cultural contexts. Authors to be studied will include Mark Twain, Henry James, Louisa May Alcott, W.E.B. Du Bois, Jack London, F. Scott Fitzgerald, Ernest Hemingway, Langston Hughes, Allen Ginsberg, Joy Harjo, Toni Morrison, Claudia Rankine among others. Assignments: lively class participation, two exams, a fun group project, two papers, and several short writing assignments. 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—Phil Nel

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 387 Indigenous Lit & Film: From Marvel's Thor to Dimaline's Dystopia

Section ZA: Distance—Lisa Tatonetti

Modality: 100% online, 100% asynchronous

This class will be an absolutely awesome ride through Indigenous literatures and film. We will write, read, and think about film, literature, and pop art made by Indigenous creatives. Along the way, we'll write short papers and create collaborative, outward-facing final projects (photo essays, films, podcasts, tweet storms, curated Instagram posts, something else particularly related to your field?) that will share our ideas and talents with a larger audience. Contact Dr. Tatonetti with questions: tatonett@ksu.edu K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 390 Fable and Fantasy

Section A: Distance—Carol Franko

Modality: 100% online, 100% asynchronous

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 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. Pre-req: ENGL 312 or department consent.

ENGL 415 Written Communication for Engineers

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

Modality: In person

Section ZA: Distance; Section 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. [If students have difficulty enrolling due to prerequisite issues, contact the English Department: annek@ksu.edu.]

ENGL 417 Written Communication for the Workplace

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

Modality: In person

Section ZA: Distance; Section ZB: Distance; Section ZC: Distance; Section ZD: Distance; Section ZE: Distance—Abby Knoblauch; Section ZF: Distance; Section ZG: Distance--Staff; Section ZH: Distance—Danielle Tarner [ZH runs 14 weeks]

Modality: 100% online; 100% asynchronous.

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 19 October 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 200 is a required prerequisite for this course.

ENGL 455 Exploring Creativity

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

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, *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 online to the class as well as a written reflection. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: TU 9:30-10:45—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 463 Introduction to Poetry Writing

Section A: MWF 11:30—Traci Brimhall

Modality: In person

Be not afraid! Poetry is not scary and is actually pretty fun, and this course is introductory. That is, we'll focus on the craft elements found in good poetry—imagery, metaphor, tone, rhythm, structure, and an eye for precise

detail. There will be numerous in-class opportunities to write and practice these craft elements, as well as outside readings and assignments. Students will also be asked to practice their developing knowledge of craft when workshopping each other's poems in class. While no experience in writing poetry is necessary, students should be prepared to read contemporary poems and take imaginative risks in their writing. K-State 8 Tag: Aesthetic Interpretation.

ENGL 476 American English

Section A: TU 11:30-12:45—Mary Kohn

Modality: In person

Why do American films cast British actors as villains? Is that Southern accent in *White Lotus* real? What can comedy teach us about language and power? We will explore the intersection between language and social structure through film, TV, and music to learn more about how language and culture interact to produce uniquely American voices. Topics include regional and social dialects, language ideologies, intersections of language and power, and methods for the analysis of language variation. This course will be taught from an inductive learning perspective, so students can expect to analyze language data from a variety of media culminating in a final project. K-State 8 Tags: Human Diversity within the US, Social Sciences.

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: Distance—Cydne Alexis

Modality: 100% online, 100% asynchronous

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 and discuss Writing Studies and writing center theory and strengthen your writing practice. Through an online apprenticeship experience with the Writing Center (interviews with tutors, observations of one-on-one tutoring, peer reviews in class), you will learn to tutor others and improve your own writing craft. Topics of study include the writing process, peer tutoring, rhetorical strategies, language acquisition, disability studies, AI literacy, 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. We encourage cross-disciplinary participation and welcome enthusiastic writers in any field who have a desire to work with others. Requirements: two large writing projects, shorter weekly writing exercises, regular participation in discussion, interviews of writing tutors, and working with current writing center staff on your own writing projects. As part of the apprenticeship experience, some group meetings and meetings with the instructor will be required and meeting times will be based on students' availability. K-State 8 Tags: Ethical Reasoning and Responsibility, Human Diversity within the U.S.

ENGL 510 Introduction to Professional Writing

Section A: TU 11:30-12:45—Ania Payne

Modality: In person

In this class, you'll learn how to write clear, persuasive texts for real public audiences. A key feature of the course is applied learning partnerships: you'll write for and with local nonprofit and community organizations, collaborating with partners to understand their goals, audiences, and constraints and to produce usable deliverables. You'll analyze public rhetorical situations and practice genres such as public-facing reports, advocacy materials, and digital content, with attention to ethics, research, and document design, while building transferable workplace skills in planning, drafting, revising, collaboration, and professional communication.

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: TU 11:30-12:45—Maia Carlson

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 19 October 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. ENGL 200 is a required prerequisite for this course.

ENGL 545 Adolescent Literature

Section A: TU 11:30-12:45 (Distance)—Anne Phillips

Modality: 100% Online, 100% synchronous

In English 545, students study key authors and texts in the field of adolescent literature, acquiring knowledge of both middle- and high school-appropriate literature. We'll think about how identity is shaped by family dynamics and how it adapts as the individual moves into the community and the world. We'll study classics as well as recent additions to the YA canon. There will be True Love and High Adventure, and more picture books than you might expect. Requirements: quizzes, two papers/projects, a midterm exam, and a final. This class is required for Secondary Education/English majors, but others are welcome to enroll. It fulfills a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 597 Career Paths in English and the Humanities

Section B: Distance—Staff

Modality: 100% online, 100% asynchronous

[ENGL 597 runs the first 8 weeks of the semester, Jan. 19 – Mar 12.] Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 19 October 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 604 Expository Writing Workshop

Section ZA: Distance—Cydney Alexis

Modality: 100% online, 40% synchronous, 60% asynchronous

This advanced writing course is for cross-campus/cross-discipline graduate students at both the M.A. and Ph.D. levels who wish to boost their writing confidence and/or performance and sharpen their academic writing skills. It is meant for both those who identify as struggling writers and those who identify as strong writers; each group will find a challenge and supportive space to experiment in this class. ENGL 604 also helps with community-building around writing, as students in diverse fields come together to discuss and produce writing. As students' program writing projects are the major assignment for this course, this class helps students carve out space and time to make progress on their program writing projects. Those working on theses and dissertations will produce writing towards those projects; those not at the project stage will complete assignments required by their coursework or field. Students will propose their project and work on it in stages, in consultation with me. In addition, participants will read advanced writing texts across the disciplines, to sharpen IMRAD reading skills. Students will leave this class energized about their writing projects and feeling more control over their writing process. Participants will learn about writing hygiene, steps towards producing successful master's and doctoral writing projects, and advanced developmental editing strategies. This class will be fully online, with a 40/60 balance of synchronous/asynchronous work.

ENGL 610 This World and the Next: Poetry and Religion in the Renaissance

Section A: Distance—Kim Smith

Modality: 100% online

Poetry in the English Renaissance reflected a broad range of concerns, but none was more important than religion. The Reformation brought a number of new concerns to 16th-century England, where the fear of idolatry and an anxiety about intense and evocative imagery brought new pressures to bear on poets of the period. After all, poetry is largely about images, and if images are bad or deceitful or dangerous, then how can poetry be good? In this class we'll be looking at a cross-section of Renaissance poetry—including well-known works by Edmund Spenser, John Donne, George Herbert, and John Milton—with an eye to how they negotiated this problem and how they managed to write about the pleasures of the physical world even as they addressed the ideas and spiritual concerns which were so much at the center of society. Requirements will include class presentations, papers, reading journals, and discussion. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 635 The Country and the City in Contemporary British Literature

Section A: T 7:05-9:55 p.m.; Section ZA: T 7:05-9:55 p.m.—Karin Westman

Modality: Hyflex (In person [A] and Distance [ZA])

This course will be an introductory but intensive survey of representative contemporary British writers from about 1950 to the present with attention to their representations of the country and the city. We will focus on writers' responses to earlier traditions of realism and modernism, exploring the techniques of narrative fiction, drama, and poetry offered by their work. We will also trace the themes that these authors raise as they both respond and contribute to the post-WWII, post-*Windrush* experience of British culture. Cultural, historical, and theoretical context will be integrated into discussion through secondary readings and resources, allowing us to situate our close readings of the texts within the historical moment of their production and reception. Texts will include novels for younger and older readers (Levy's *Small Island*, Ishiguro's *The Remains of the Day*, Sillitoe's *Saturday Night and Sunday Morning*, Winterson's *Sexing the Cherry*, Smith's *White Teeth*, Rosoff's *How I Live Now*, Wheatle's *Crongton Knights*), plays and television/film (Osborne's *Look Back in Anger*, Churchill's *Cloud 9*, *The Prisoner*, Stoppard's *Arcadia*, *Sherlock*, *Bend It Like Beckham*, *Heartstopper*), and poetry (Larkin, Raine, Harrison, Hughes, Plath, Adcock, Cope, Soyinka, Walcott, Agard, Zephaniah, Kay, Alvi, Collins). Requirements for all students: active participation in class discussions, response papers, a short paper (4 pages in length), and a final exam. Undergraduates will complete one additional writing assignment: a longer paper (7-8 pages in length). Graduate students will complete two additional writing assignments: a longer paper

with secondary resources (10-12 pages in length) and a one-page abstract for the longer paper. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 640 Origins of African American Literary Tradition

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

Modality: In person

This course surveys the origins of the African American literary tradition. Drawing from poetry, autobiographical narratives, sermons, tracts, and speeches, this course will examine the themes and tropes and political ideas circulating across the period from the Colonial era until the Civil War. The course will begin with authors throughout the Atlantic world and trace how their work leads to the works at the core of what became known as the African American literary tradition. In addition, we will read a few contemporary works that draw explicitly on these earlier texts and authors to show the vitality and continuity of the early origins of African American literature in the present day. Authors include Phillis Wheatley, Olaudah Equiano, Frederick Douglass, William Wells Brown, Harriet Jacobs, and others. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 663 Advanced Creative Writing / Poetry

Section A: MWF 10:30—Traci Brimhall

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 19 October 2026. This class is for students who have a strong sense of the fundamental craft of poetry and want to expand and enrich their writing skills. We will read, examine, and write about several collections of contemporary poetry; create a portfolio of poems influenced by those collections; workshop new poems generated by a variety of writing assignments; and revise poems based on feedback received during workshop. Students are expected to attend and bring their creativity, insights, and enthusiasm to every class. Prerequisite: for undergraduates, ENGL 463 or equivalent; graduate students from all tracks are welcome but must receive instructor permission. K-State 8 Tag: Aesthetic Interpretation.

ENGL 680 American Gothic

Section A: MWF 1:30—Tanya González

Modality: in person

This course is a survey of U.S. American Gothic literature from Charles Brockden Brown's *Weiland* (1798) to the present. We will look at how these texts draw attention to systemic inequities and the complex relationships with those considered others and outsiders in the national imagination. Throughout the course we will engage gothic literary criticism and cultural studies to assist as we discuss genre and representations of race, gender, and sexuality in these texts. Requirements for the course include reading assigned texts, active participation, discussion boards, a presentation, two midterms, and assignments culminating in a final research essay. This course meets the diversity overlay requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 Robin Hood in Popular Culture

Section A: TU 11:30-12:45—Wendy Matlock

Modality: In person

The official trailer for A24's *The Death of Robin Hood* dropped in April 2026. In 1976, Sean Connery and Katherine Hepburn starred as *Robin and Marian*, a film originally titled *The Death of Robin Hood*. The ill-fated outlaw also appears in two plays from the time of Shakespeare, Anthony Munday's *The Downfall of Robert Earl of Huntington* and *The Death of Robert Earl of Huntington* (both 1597-98). How do we reconcile these dark retellings with comedies like Mel Brooks' parodic *Robin Hood: Men in Tights* (1993), Disney's beloved *Robin Hood* (1973), and the swashbuckling *The Adventures of Robin Hood* (1938)? To consider how the story of a medieval hero, widely associated with both forestry and the redistribution of wealth, remains so appealing and so versatile, we will go back to the medieval chronicles and ballads where Robin Hood first appears, spend some time in Elizabethan London when woodland adventurers were all the rage, touch base with Errol Flynn, who stole the hearts of audiences everywhere after the Great Depression, and check in with lesser-known modern films like the 2003 lesbian caper *Robin's Hood*. Assignments will include active participation, several short responses, a team presentation, and a final research project. K-State 8 Tag: Aesthetic Interpretation.

ENGL 703 Critical Approaches to Children's Literature

Section A: U 3:55-6:45—Anuja Madan

Modality: In person

In this class, we will read and talk about interesting and popular children's literature, including your childhood favorites! The class will focus on important issues in treating children's literature as an academic subject. We will discuss questions such as: Where did the idea of childhood come from? Who benefits from it? How (and why) is it different from adolescence? What can qualify as children's literature? We'll look at the contested meanings of children's literature in the US, and think about how children's literature imagines, privileges, and marginalizes its child audiences. We will read various genres; likely texts will include picture books (perhaps *The Snowy Day* and *We are Water Protectors*), fiction (*Roll of Thunder, Hear My Cry*; *Aristotle and Dante Discover the Secrets of the Universe*), early readers (*The Cat in the Hat*); transitional readers (*Amelia Bedelia*); comics (*Archie*); fairy tales (*Little Red Riding Hood*); science fiction (*Feed*), classics (*Anne of Green Gables*) and some literary scholarship. Requirements include an enthusiasm for reading interesting texts and active class participation! Assignments include reading responses, critical summaries and a research paper.

ENGL 720 The Brontës

Section A: MWF 9:30—Anne Longmuir

Modality: In person

The Brontë sisters' lives are almost as well-known as their novels, and they have been subject to a cult of personality ever since readers first began making the pilgrimage to Haworth shortly after the publication of Elizabeth Gaskell's *The Life of Charlotte Brontë* in 1857. In this course, we'll interrogate the myths that surround these three writers, by reading a selection of the sisters' work. We'll consider cinematic and television adaptations of their novels and texts that self-consciously "write back" to the Brontës, including Jean Rhys's *Wide Sargasso Sea*—and Emerald Fennell's recent adaptation of *Wuthering Heights*. Gender, race, and class will also be important areas of study, as we investigate different critical approaches to the Brontë sisters' writings. Texts are likely to include *Wuthering Heights*, *Jane Eyre*, *Villette*, and *The Tenant of Wildfell Hall*. Requirements: active participation in class discussion, response papers, and two research papers.

ENGL 758 Scientific Communication

Section ZA: Distance—Staff

Modality: 100% online; 100% asynchronous

Request permission to enroll in ENGL 758 beginning Monday, 20 October 2025 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 759: Technical Communication

Section A; Section ZA: Distance—Han Yu

Modality: 100% online; 100% asynchronous

An advanced introduction to the field of technical communication, ENGL 759 is designed to meet the diverse needs of students who are interested in technical communication theories, pedagogies, and practices. Students will read scholarly work in the field, write academic essays that engage with conversations in the field, and practice select technical communication genres.

ENGL 767 Literary Editing

Section A: M 7:05-9:55 (Distance)—Dan Hoyt

Modality: 100% online, 100% synchronous

Obtain permission via <https://www.k-state.edu/english/courses/permissions.html> beginning Monday, 19 October 2026. This class will give graduate students and advanced undergraduates real-world editing and publishing experience. Together, we will work on three novels in various stages of publication with Buffalo Books, our own independent press. As a class we will edit our books on the sentence and global level, prepare a variety of marketing and publicity materials, and select a brand-new novel in response to our international call for submissions. This class requires a great deal of professionalism, of close reading, of self-supervision: In many ways — no, in all ways — you are a publishing professional in this class: This class will be rigorous but also engaging and fun, and you will gain many skills required in not just the book industry but also many other fields. Perhaps most important: this class plants you fully inside the literary community. Established writers are putting their work in our hands. We will treat this as an honor and a privilege—a joy too. Prerequisite: for undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission.

ENGL 771

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

Modality: HyFlex

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 19 October 2026. Writers consistently, and perhaps inevitably, discuss the novel-writing experience by invoking metaphors of arduous journeys -- imagine the writer as Shackleton marooned in Antarctica. Despite the perils implied by this imagery, this class is designed to help you embark on such a journey with full supplies, including a rough map of your expedition, and good comrades, your enthusiastic peers. We will read three published "first" novels, we will discuss the novel form and some of its theory, and we will begin writing and workshopping sections of your brand-new novel (or novella) projects. Students are expected to produce at least 60 pages of polished prose: the beginning of a novel, the beginning of a journey. (An important note: Shackleton and his stranded crew made it home -- with no lives lost.)

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 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: Emotion and American Literature (graduate students only)

Section A: 2:30-3:45—Greg Eiselein

Modality: In person

Words have the power to move readers, make them sad, angry, delighted, interested, frightened, ashamed, disgusted, and surprised. Writers write with the desire to stimulate readers' emotions, and readers read to experience an affective charge. Numerous theorists from Plato and Aristotle to Martha Nussbaum and Sianne Ngai have made feeling the center of their speculations about literature. Yet emotion remains a subject that often receives surprisingly little attention within academic programs in literature. Why is that? Is it a good thing or bad thing? Why do so many professors ignore or slight what might be the most important aspect of reading literature, its emotional impact on readers? Are things changing? Could emotion become its own area within literary studies? What place does emotion have in other approaches to literature?

Using American writing from the colonial era to the present as examples and case studies, this course explores the pivotal, perhaps central role of emotion in literature. We will study the representation of emotion in literary texts and the emotional impact of literary texts on readers. We will also explore the relationship between American literature and famous theories of emotion from Aristotle to Darwin to contemporary cultural theorists and neurobiologists. American authors to be studied will include Edgar Allan Poe, Harriet Beecher Stowe, Richard Wright, Tennessee Williams, Toni Morrison, poems and songs from across U.S. literary history, and selected examples of popular genre fiction, including a western, a romance, and a noir thriller. Assignments: lively class participation, a teaching assignment, two short writing assignments, and a longer researched paper suitable aimed at a professional academic audience and suitable for conference presentation or publication.

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone

