

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.

ENGL 170 Writing Studio

Section A: By Appointment—Stacia Gray and staff

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

ENGL 200 Expository Writing II

Multiple sections/times, modalities

Introduction to writing persuasively. As with ENGL 100, may use discussion, workshops, and conferences, and emphasizes the writing process.

ENGL 220 Fiction into Film

Section A: MWF 8:30 and Section B: MWF 9:30—Tosha Sampson-Choma; Section C: 12:30—Mariya Vaughan (KSF section); Section D: TU 9:30-10:45—Allison Kuehne; Section E: TU 11:30-12:45—Carol Franko; Section F: TU 1:05-2:20--Staff

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

ENGL 220 Fiction into Film: “Hearts of Darkness”

Sections ZA and ZB: Distance—Shirley Tung

Modality: 100% online, 100% asynchronous

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

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

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

ENGL 220 Fiction into Film

Section ZC: Distance—Staff (Aug-Oct)

Modality: 100% online, 100% asynchronous

This 8-week section of 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 224 Television as Literature

Section A: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

If you love to watch and think about TV, and you love to read and think about literature, this is the course for you! Come join me as we explore literary qualities of television that make us gravitate towards it, such as arrangement, character, writing style, humor, satire, and voice. We'll explore television shows for their literary qualities, shows such as *Better Call Saul*, *The Last of Us*, *Little Fires Everywhere*, *Mad Men*, *Station Eleven*, *Succession*, *The Twilight Zone*, *WandaVision*, and *The Wire*. And we'll read chapters of novels that have been adapted to the screen in order to explore how TV showrunners translate literary qualities in a new format. Each week, you will watch television episodes; read course materials, including texts and videos that teach film/TV terminology and techniques; and produce short writing assignments. Each unit, students take a test that asks them to apply course concepts and terminology. 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 253 Short Story (non-majors)

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

Modality: 100% online, 100% asynchronous

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

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

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

ENGL 285 Intro/American Ethnic Literature: African American Women's Literature

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

Modality: In person

Historically, the African American or Black woman has played a monumental role in the transmission of cultural, spiritual, moral, and educational values and practices. She has helped to establish and maintain the Black family, while teaching core values within the Black community. Examining the literature of African American women provides further illumination and insight into the history, tenacity, and resiliency of African people. This course will explore the literary contributions of African American women, as we examine the cultural, social, and historical settings in which these women flourished. Students are expected to complete all reading assignments and to thoughtfully contribute to class discussion. Assessment will be based upon participation in small and large group activities, a class presentation, two papers, a midterm and a final. ENGL 285 satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. It also will satisfy either the Western Humanities or the Literary/Rhetorical Arts requirement. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 287 Great Books

Section A: MWF 10:30—Greg Eiselein (FYS?)

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 will be 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 short papers, three examinations, regular attendance, and active class participation. This section is a FYS class, and enrollment is open to first-year students only. Great Books is a Primary Texts course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

ENGL 287 Great Books

Section ZA: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

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

ENGL 295 Literature and the Body

Section A: TU 11:30-12:45—Traci Brimhall

Modality: In person

This section of ENGL 295 is a First-Year Seminar. Enrollment is open to first-year students only. Each life has a story. Though experiences can differ widely, everyone experiences things that they share in common with others—birth, childhood, adulthood, aging and death. In this class we will read various forms of nonfiction—such as essays, diaries, comics, cookbooks, and memoirs—that detail these common human experiences. What challenges are met at each stage of life and how are they overcome? How do these events give meaning to someone's life? What stories do people decide to tell about their lives and what form do they give those narratives? In this course we will find out and write our own life story. K-State 8 Tag: Aesthetic Interpretation.

ENGL 297 Honors Introduction to the Humanities

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

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 state? What is the function of art? As we read, we'll consider how power and human difference has inflected responses to these and other questions in different historical periods. Texts are likely to include works by Sophocles, Plato, Dante, Machiavelli, Aphra Behn, Mary Wollstonecraft, W. E. B. Dubois, and Toni Morrison. Expect lively conversation and the chance to develop your ideas through 3-4 writing assignments.

ENGL 310 Introduction to Literary Studies

Section A: MWF 10:30; Section B: MWF 11:30—Michele Janette

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. In this class, we will learn and practice many of the tools of literary criticism and apply them to works from the main genres of literature. We will practice and hone close reading skills in relation especially to figurative language, inter-textual comparison, diction choice, and historical context. Readings will

likely include short lyric poems, excerpts from Dante's epic poem *Inferno*, short stories by Charles Chesnutt, Toni Morrison and Viet Thanh Nguyen, and experimental fiction by Lily Hoang. We will also learn to read and engage professional literary criticism. One of the joys of English 310 is that it is a small seminar class, in which there is time and space enough for detailed reading and thorough discussion of texts. This is, therefore, a discussion class, and active participation will be expected. It is also a writing-intensive course, and therefore includes regular short assignments and 4-5 papers. ENGL 310 will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 310 Introduction to Literary Studies

Section C: MWF 12:30—Anuja Madan

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. This is a foundational course for English majors and minors, designed as an introduction to the analysis of literary form, style, and technique. We will study a wide array of works of fiction, poetry, and drama through the lens critical interpretation, as well as read and respond to literary criticism. In addition to essays, there will be weekly reading journals and quizzes. K-State 8 Tag: Aesthetic Interpretation.

ENGL 315 Cultural Studies

Section A: MWF 11:30—Tom Sarmiento

Modality: In person

What is popular culture? Who decides what forms of culture are popular? How do we study popular culture? And why should we study it? Come find out in this introductory course to popular culture. From Disney and Marvel films and fandoms to the *Hunger Games* books and film adaptations, Beyoncé's concept albums, social media memes, fashion, and more, we'll explore contemporary and historical forms of popular culture that originate from the United States but have a global reach. We'll read theories about popular culture—engaging issues of race, class, gender, sexuality, and power—and apply the methods for analyzing popular culture—from cultural studies, American studies, critical race & ethnic studies, feminist, and queer lenses. Assignments may include quizzes, leading class discussion, producing a photo essay, co-recording a podcast, and producing a video research essay.

ENGL 324 Television

Section ZA: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

If you love to watch television, this is the course for you! We'll take a journey through television history, beginning with its early days, as TV transitioned from radio. We'll concentrate most on television post-1981 (post-*Hill Street Blues*) and shows such as *The Sopranos* and *Breaking Bad* that have caused critics to label our current moment television's "Golden Age." Topics will include cinematography, character development, episodic vs. serial show arcs, and even the ethics of reality TV. You'll learn the basics of television/film analysis and leave the course with an expanded vocabulary related to television production. We'll watch both traditional and experimental shows such as *I Love Lucy*, *Buffy the Vampire Slayer*, *Euphoria*, *Gilmore Girls*, *Sex Education*, *Survivor*, and *Queen Charlotte*. Each week, you will watch television episodes; read course materials, including texts and videos that teach film/TV terminology and techniques; and produce homework assignments that engage you with the episodes we're watching and materials we're reading and viewing. Each unit, you will take a test that asks you to apply course concepts and terminology. Throughout, we'll try to understand what defines the kinds of television shows that make audiences hungry for more. K-State 8 Tag: 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. K-State 8 Tag: Aesthetic Interpretation.

ENGL 335 Film

Section A: MWF 1:30—Michele Janette

Modality: In person

What 1920's film inspired the architecture in Ridley Scott's *Bladerunner*? Was there Asian American cinema before *Crazy Rich Asians*? Which director developed his film aesthetic around the belief that "Nothing in the world can be compared to the human face. It is a land one can never be tired of exploring"? In this class, you will find answers to these questions and more! This course is an introduction to film analysis (including formal principles of film and major critical and theoretical approaches to film studies) and also an overview of major developments in film (the history of the medium, distinct genres, and the way that films relate to and reflect their social context). You will demonstrate your understanding of films both critically and creatively, through the writing of regular film responses, exams, one short paper, and the creation of one video essay, and one creative short film. ENGL 335 counts towards the post-1800 historical overlay and fulfills three credits of the Film Certificate. It also will satisfy the Literary/Rhetorical Arts requirement. K-State 8 Tag: Aesthetic Interpretation.

ENGL 350 Shakespeare

Section A: MWF 10:30—Kara Northway

Modality: In person

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

ENGL 355 Literature for Children

Section A: TU 11:30—Allison Kuehne

Modality: In person

Section ZA MWF 9:30—Anne Phillips

Modality: 100% online, 80% synchronous via Zoom

Section ZB: Distance—Phil Nel

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

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. 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 the Literary/Rhetorical Arts requirement. It fulfills a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 361 British Survey 1

Section A: MWF 1:30—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, two exams, and two formal essays. ENGL 361 fulfills three credits of the pre-1800 overlay req. and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 362 British Survey 2

Section A: TU 2:30-3:45 (Distance)—Naomi Wood

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

This course surveys literature from the British Isles, from 1660 to the present. Through the study of major and minor writers working in a variety of genres, including poetry, drama, essays, short stories, and a novel, students will become familiar with the social and literary trends developing over this fast-changing time, which sees the rise of empire and its fall, revolutions and reactions, and big questions about how to respond to these challenges. The course will be offered online, with a partially synchronous component. Expectations include written and oral discussion, short writing assignments, exams, and a research project. British Survey 2 fulfills three credits of the post-1800 overlay req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 381 American Survey 1

Section A: MWF 11:30—Greg Eiselein

Modality: In person

American Survey 1 is an examination of American literature from the earliest accounts of colonization to the poems and stories of the Civil War era. Tracing the development of selected literary styles and periods, we will read texts that reflect the variety of cultural and historical experiences in the U.S. from 1492 to 1865. The authors to be studied have been selected for their considerable influence on the future directions of American life and thought and their ability to startle and compel contemporary readers. Texts to be studied include Native American stories and songs, accounts of European explorers, the poems of Anne Bradstreet and Phillis Wheatley, Benjamin Franklin's autobiography, poems by Edgar Allan Poe, Walt Whitman, Frances Harper, and Emily Dickinson, slave narratives by Harriet Jacobs and Frederick Douglass, fiction by Herman Melville and Louisa May Alcott, and more. Assignments for the course include two exams, a group project, two papers, and several short writing assignments, in addition to active participation and regular attendance. Texts: *The Norton Anthology of American Literature, Beginnings to 1865*, Volumes A & B, 10th edition, and Herman Melville's *Moby-Dick*. ENGL 382 fulfills three hours of the post-1800 overlay req. for English majors and the Literary/Rhetorical Arts req. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

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 fulfills the U.S. Multicultural overlay req. for Arts & Sciences majors. It fulfills the English Department Diversity overlay req., and three credits of the post-1800 overlay req. for English majors. It is required for the minor in Children's and Adolescent Literature and Culture. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 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 fulfills the Literary/Rhetorical Arts req. It meets requirements for the English minor in Children’s and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 400 Advanced Expository Writing for Prospective Teachers

Section A: MWF 9:30—Phillip Marzluf

Modality: In person

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

Over the course of the semester, you will complete four major assignments that will enable you to practice different writing processes and strategies and to write in different genres and styles for different purposes and audiences.

ENGL 415 Written Communication for Engineers

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

Modality: In person

Sections ZA and ZB: Distance—Han Yu

Modality: 100% online; 100% asynchronous

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

ENGL 417 Written Communication for the Workplace

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

Modality: In person

Section ZA: Distance—Phillip Marzluf; Section ZB: Distance; Section ZC: Distance—Ania Payne; Section ZD: Distance—Kim Smith; 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, 10th March 2025. 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 455 Exploring Creativity

Section A: TU 1:05—Danielle Turner

Modality: In person

Are you interested in learning how creativity applies to both your professional and personal life? Welcome to our class on exploring creativity! Together, we will dive into the inner workings of the creative mind and explore the factors that contribute to the creation of innovative ideas and works of art. This course will introduce you to both the theory and practice of creativity as you learn about the struggles and rewards of living the creative life.

Early on, we will be reading 2 books: *A Whole New Mind: Why Right-Brainers Will Rule the Future*, by Daniel Pink, and *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi.

This class is a chance to conduct in-depth self-exploration through a combination of engaging, interactive lectures, discussions of the readings, and hands-on activities, we will examine the various psychological processes that underlie creativity, including cognitive flexibility, divergent thinking, and the ability to overcome creative blocks. You can expect discussion board posts, a semester-long creation of a sketchbook filled with self-guided activities, a midterm essay will ask you to analyze and critique the work of a particular creative individual, learning from their successes and failures. The semester ends with your presentation of a creative project of your own design,

Whether you are an aspiring entrepreneur, artist, designer, or simply curious about how the psychology of creativity can impact your future career or personal life, this class will provide you with a comprehensive understanding of the complex and fascinating topic of creativity. Join us on this exciting journey and unlock your own creative potential! ENGL 455 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 461 Introduction to Fiction Writing

Section A: TU 9:30-10:45—Ania Payne

Modality: In person

In this class, you will become a better writer, reader, and critic of the short story. You will write a handful of short stories, complete a variety of creative exercises, read a great deal, and talk intelligently about work by your classmates and by published authors. In addition to sharpening your creative-writing skills, this class will help you grow as an interpreter of literature. First and foremost, however, this class is designed to make you a better writer of fiction. Be prepared to write frequently, to tap into your imagination, and to explore the short-story form.

Prerequisite: ENGL 200 or 210. ENGL 461 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 463 Introduction to Poetry Writing

Section A: TU 1:05-2:20—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: MWF 10:30—Mary Kohn

Modality: In person

Why do American films cast British actors as villains? Does your voice affect how a jury will judge you? What can comedy teach us about power? This course is a hands-on exploration of linguistic diversity in the United States from the colonial period to the present. We will explore the intersection between language and social structure through a variety of mediums including film, conversation, and music to learn more about how language and culture interact. Topics include regional 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 perform analysis of language data ranging from personal interviews to film and performance culminating in a final project.

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: TU 1:05-2:20—Deborah Murray

Modality: In person

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

ENGL 516 Written Communication for the Sciences

Section ZA: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. 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 545 Adolescent Literature

Section A: MWF 11:30—Anne Phillips

Modality: Distance (70% synchronous, 30% asynchronous)

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 such as Salinger's *The Catcher in the Rye*, Myers' *Monster*, and Anderson's *Speak*, as well as more recent additions to the YA canon, including *Look Both Ways* and *The Poet X* and *Refugee*. Requirements: quizzes, two papers/projects, a midterm exam, and a final. We will meet online for lively discussion at 11:30 on Mondays and Fridays. (This class is required for Secondary Education/English majors, but others are most welcome to enroll.) ENGL 545 fulfills the Literary/ Rhetorical Arts requirement. It fulfills three hours of the post-1800 overlay req. for

English majors. It fulfills a requirement for the English minor in Children's and Adolescent Literature. K-State 8 Tag: Aesthetic Interpretation.

ENGL 580 World Literature

Section A: MWF 10:30—Anuja Madan

Modality: In person

The aim of this course is to introduce students to selected world literatures. We will study a range of texts from Africa, the Middle East and South Asia, many of which revolve around the coming-of-age journeys of child/young adult protagonists. The course will engage with some major themes and theories of postcolonial literature and criticism, including issues of nation and belonging, the impact of colonization, institutional racism, hybridity, adolescence and identity formation, etc. Some of the questions we will address in this course are: How did colonization change societies? How did colonial ideologies become so widespread? What is childhood like in countries emerging from the experience of colonization? How does war trauma impact children? How does colonization continue to impact countries, many decades after the colonizers left? Texts will likely include *When Stars are Scattered*, *Purple Hibiscus*, *Funny Boy*, *Nervous Conditions*, *Persepolis*.

Requirements include discussion posts, presentations, 2 close readings and a lesson plan. ENGL 580 fulfills the Diversity overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation and Global Issues and Perspectives.

ENGL 597 Career Paths in English and the Humanities

Section B: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

[ENGL 597 meets the second 8 weeks of the semester.] Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. 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 Secrets, Seductions, and Seditious on the Jacobean Stage

Section A: MWF 12:30—Kara Northway

Modality: In person

In an ideal version of this course, we would read plays intriguingly titled *Huff, Suff, and Ruff*; *Murderous Michael*; *Bear a Brain*; *Hot Anger Soon Cold*; *Come See a Wonder*; *Crack Me This Nut*; *Three Plays in One*; and *A Bad Beginning Makes a Good Ending*. Sadly, these plays are lost. But the same imaginative minds that came up with them also created the ten best stories you've never heard of—and we *will* read those. This course explores the dramatic works by writers who gave Shakespeare serious competition, including Dekker, Heywood, Jonson, Marlowe, Middleton, and Webster, as well as plays by women. The plotlines these playwrights developed covered everything from characters changing their biological sex, making bad deals with the devil, and coming back from the dead, to pursuing bounds of revenge that make *Hamlet* look like child's play. In fact, these plays were sometimes so risky and successful as to land writers in jail, which suggests they are not only good stories, but meaningful ones. In a recent essay entitled "BlacKKKShakespearean," scholars Kimberly Anne Coles, Kim F. Hall, and Ayanna Thompson argued that we should study early modern literature in order to understand complex ideas about identities in our own era: "if you are interested in understanding systems of power and epistemologies of race, indigeneity, gender, and sexuality, then pre- and early modern fields are the perfect areas for your study."

ENGL 620 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 630 The Romantic Apocalypse

Section A: TU 2:30-3:45—Mark Crosby

Modality: In person

According to Christianity, the world will end in a terrifying and all-encompassing darkness. British authors and artists from the late-eighteenth century were fascinated with the Christian apocalyptic tradition and the breaking of the 'sixth seal' on doomsday. This course will explore how authors and artists negotiated and translated real world events, such as the American and French Revolutions, and scientific developments, including theories of deep time and geological change, into literary and visual works. We will read authors such as William Blake, Samuel Taylor Coleridge, Lord George Byron, and Mary Shelley with particular attention on the roles of prophecy and millennialism. ENGL 630 may fulfill three credits of either the pre- or post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

ENGL 650 American Comics / Graphic Novels

Section A: U 7:05-9:55 p.m.—Phil Nel

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

This course offers a brief history of American comics, and explores two central questions. How do comics work? And what do comics do? To that end, we'll read newspaper comic strips, longer-form graphic novels, plus a little comics criticism. We will also write five short papers, one longer paper, and draw. (But don't worry: you do not need to be an artist. Full disclosure: I, myself, am not an artist.)

ENGL 655 Multiethnic Children's Literature

Section ZA: W 5:30-8:20 (Distance)—Naomi Wood

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

In this course, we'll study the history of multiethnic children's literature in the U.S. Course goals include historicizing and contextualizing these literatures; developing a vocabulary and repertoire for talking about them; discussing both theory and practice of children's literatures. We'll read a broad range of award-winning and historically significant books. We'll also discuss current cultural and political controversies surrounding these books. Ultimately, the course empowers you to explain what diverse books for children are, and what they contribute to everyone's understanding of citizenship and belonging. Course is fully online, 50% synchronous. Zoom meetings, asynchronous discussions, formal and informal writing assignments, exams.

ENGL 655 fulfills the U.S. Multicultural overlay req. for Arts & Sciences majors. It fulfills the English Department Diversity overlay req., and three credits of the post-1800 overlay req. for English majors. It also counts toward the minor in Children's and Adolescent Literature and Culture. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

ENGL 661 Advanced Creative Writing/Creative Nonfiction

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, 10th March 2025. 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 1001 *Arabian Nights*: Empires, Orientalism, and the Origins of Disney's *Aladdin*

Section A: MWF 11:30—Shirley Tung

Modality: In person

Try to conjure up a picture of the fantastical middle east—what do you see? Inhospitable deserts stretching into the distance, mounds of multi-colored spices, the spires of mosques touching the sky, veiled women in harems, corpulent despotic sultans, and as the nineteenth-century children's literature author, Mary Margaret

Sherwood would add, “enchanted caverns, magic lamps, and rings.” These exoticized ideas about the “Near East” were formed during the eighteenth century when the burgeoning colonial power of Great Britain sought to delegitimize the nascent empires of the Ottomans, Persians, and Mughals by characterizing them as oppositional to civilized, masculine, and enlightened Western societies (i.e., the “Occident”). Thus, the myth of the “Orient” as barbaric, feminized, sensual, and mystical was born.

In this class we’ll be examining the English translation of Antoine Galland’s *Les Mille et Une Nuits* (a.k.a. *1001 Arabian Nights*), which is a transliterated, transcultural text with a long history in Turkish, Arabic, and Urdu-speaking cultures. We will explore how the *Arabian Nights*—retold by Galland using a sensationalized frame-tale featuring adultery, misogyny, and murder—sparked the vogue for British literature depicting the “Orient,” as well as shaped racial assumptions and stereotypes that are prevalent even today. To explore the latter, the class will view and discuss Disney’s *Aladdin* (1992) and the 2019 live-action remake, both of which problematically open with the introductory song “Arabian Nights” that characterizes the fictional city of Agrabah respectively as “barbaric” and “chaotic,” but “hey, it’s home.”

ENGL 695.A fulfills three hours of the post-1800 overlay req. for English majors and the Literary/ Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 695 Postcolonial Young Adult Fantasy

Section B: TU 5:30-6:45 p.m.—Anuja Madan

Modality: In person

Traditionally, the genre of fantasy has been dominated by whiteness. In children’s and young adult literature, the mission and privilege of saving the world from dark powers has commonly been reserved for white heroes (for instance, in the Narnia, Harry Potter, Percy Jackson series). However, in the last few years, writers originating from the Global South have created fantasies for adults and young adults that envision protagonists of different nationalities, ethnicities, cultures, and genders. This course will study some of these fantasy novels that reimagine heroes and Western tropes of fantasy. We will analyze these texts from a postcolonial lens, asking questions such as: how is this fantasy decentering the West? How are some of these texts critiquing colonization and its legacies? How are they articulating resistance to inequalities and injustice? In what ways is their vision of fantasy shaped by indigenous folklore and mythology? Texts will likely include Zen Cho’s *Sorcerer to the Crown*; Cherie Dimaline’s *The Marrow Thieves*, Tomi Adeyemi’s *Children of Blood and Bone*; Xiran Jay Xhao’s *Iron Widow*, and Daniel José Older’s *Ballad and Dagger*. Requirements include weekly response papers, presentations, a short paper and a longer 9-10 page research essay. ENGL 695.B fulfills three hours of the post-1800 overlay req. for English majors, the English Department’s diversity overlay, and the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

ENGL 698 Capstone: Crossing Borders & Boundaries (undergraduate senior English majors only)

Section A: MWF 10:30—Phillip Marzluf

Modality: In person

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. This capstone course is designed for you to reflect on your previous coursework in English and to demonstrate how your skills and experiences have prepared you to explore issues in language and literature and to consider future career or professional possibilities. You will expand on and revise your capstone project, a major piece of writing that you have already submitted to an English class. By doing so, you will demonstrate your ability to plan for, manage, and finalize an independent project over the course of the semester. You will also develop a public-facing text, such as a video essay, that responds to class readings about the humanities, literature, and the reading habits and attitudes of undergraduates. For the class mini-seminar, we will focus on several contemporary novels, memoirs, and non-fiction travelogues, including perhaps Mohsin Hamad’s *The Reluctant Fundamentalist*, Ekow Eshun’s *Black Gold of the Sun*, and Yaa Gyasi’s *Homegoing*. You will respond to these readings by writing an academic argument. Finally, a part of the class will be devoted to your professional development. You will examine careers and job advertisements rhetorically, and you will produce a brief professional development portfolio. English 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

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 national, religious, and linguistic boundaries, including travelers like Marco Polo, Muhammad ibn Abdullah ibn Battuta, and Margery Kempe; romances such as *The Tale of Genji*, *Vis and Ramin*, and *Le Roman de Tristan*; and storytelling itself in narratives including *The Song of Roland*, *Sunjata*, and *Sir Orfeo*. 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 ZA: Distance—Staff

Modality: 100% online; 100% asynchronous

[8 weeks, March-May. 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 772 The YA Novel

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

Modality: Distance, synchronous

Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, 10th March 2025. In this class, you will become a better writer, reader, and critic of the young-adult novel. For a third of the class, we will discuss published young-adult fiction and explore how different writers approach various issues of craft, such as audience, style, theme, structure, plot, etc. About two-thirds of the class will be spent workshoping student work written for a young-adult audience. You will write approximately 60 brand-new pages of polished work (the beginning of a novel), complete a variety of creative exercises, read a great deal, and talk intelligently about work by your peers and published authors. This class is mainly for graduate students with space for some advanced undergraduates. Possible texts include *Lucy, Uncensored* by Teghan and Mel Hammond, *Butter* by Erin Jade Lange, and *Don't Let the Forest In* by CG Drews. Graduate students from all tracks are welcome but must receive instructor permission.

ENGL 795 Literary Theory

Section A: MWF 9:30—Greg Eiselein

Modality: In person

Literary Theory is a survey of literary theory with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course in the history of ideas related to the theory and criticism of literary texts. The course begins with an overview of major figures in the development of literary theory. The emphasis will be on the careful reading of primary theoretical texts, with attention to the historical and social contexts. This survey includes Plato, Aristotle, Maimonides, Kant, Nietzsche, Du Bois, and many more. This survey should provide a basic frame of reference to understand and assess the contemporary theoretical scene. The second half of the course covers ideas from the twentieth and twenty-first centuries, including feminism, reader-response theory, gender and queer theory, postcolonialism, disability studies, affect theory, the digital humanities, cultural studies (including film theory and gaming studies), postmodernism, and more. Our textbook will be *The Norton Anthology of Theory and Criticism*, 3rd edition, ed. Vincent B. Leitch. Course requirements include a midterm and final examination, four short papers (3-6 pages), some short and informal writing assignments, active participation and class attendance. The course is open to juniors, seniors, and graduate students.

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

Section A: TU 11:30-12:45—Cameron Leader-Picone

Modality: In person

ENGL 801

Section ZA: T 7:05-9:55 (Distance)—Karin Westman

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

As the catalog explains, ENGL 801 provides a foundation for the M.A. in English, serving as an intensive introduction to "the methods and aims of advanced-level research and scholarship in language and literature." We will read and talk about literary periods, literary genres, current conversations in English studies, and various kinds of texts. Course requirements will include active participation in our class discussions, postings to an online discussion, several short writing assignments, and two papers.

ENGL 805 Practicum/Teaching University Expository Writing

Sections A, B, C, and D: M 3:30-5:50—Abby Knoblauch, Anna Goins, Anne Longmuir

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 830 Seminar: Post-9/11 Literature and Culture (Graduate Students Only)

Section A: TU 9:30-12:45—Cameron Leader-Picone

Modality: In person

This course examines the literature and culture of the long War on Terror following the attacks of 9/11. The War on Terror has restructured American racialisms, launched massive surveillance operations both domestically and abroad, and fed conspiracy theories both real and imagined. Looking at a range of cultural forms (including novels, short stories, drama, film, television, and music), this course interrogates the implications of this ongoing military conflict for the literature and aesthetics of the United States and beyond. While the course will focus on the US, it will place such texts in dialogue with those produced by those subject to American military power as well.

ENGL 899 Research in English

Section A: TBA – Cameron Leader-Picone