

**English Department Course Descriptions -- Spring 2026**  
<https://www.k-state.edu/english/academics/courses> | 3/5/2025

**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 100 is a K-State Core course that fulfills a requirement for Bucket 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 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 200 is a K-State Core course that fulfills a requirement for Bucket 1, English.

**ENGL 213 Writing Arguments for Architecture Students**

Section A: TU 9:30-10:45—Michele Janette; Section B: TU 11:30-12:45—Phil Nel

Modality: In person

Introduction to writing persuasively for students in Architecture. As with ENGL 100, uses discussion, workshops, and conferences, and emphasizes the writing process. Required in place of ENGL 200 for students completing the M. ARCH program.

**ENGL 220 Fiction into Film**

Section A: MWF 8:30; Section B: MWF 10:30; Section C: MWF 11:30—Staff; Section D: TU 9:30-10:45—Allison Kuehne; Section E: TU 1:05-2:20—Tosha Sampson-Choma; Section F: TU 2:30-3:45—Anuja Madan

Modality: Sections A-F: 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**

Section ZA: Distance—Cydney Alexis

Modality: 100% online, 100% asynchronous

Why do we often say, "Books are always better than their cinematic adaptations?" Is it even fair to compare the two genres? How can films capture the essence of novels or stories through creative techniques, and how can directors use cinematic techniques to transform original content--and audiences' reception of it? In this class we will answer debatable questions like these by reading excerpts of novels, screenplays, and stories from different periods and genres, such as *Arrival*, *Heartstopper*, *Little Fires Everywhere*, *The Outrun*, and *Parasite*. We will analyze these texts in concert with their adaptations, practicing close reading and critical thinking through the lens of literary and film analysis. Assignments include reading activities, creative visual projects, short writing assignments, and video responses. Students' required coursework includes viewing films and television episodes. This course counts towards the Fine Arts requirement and Film Studies Certificate. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 220 Fiction into Film: "Hearts of Darkness"**

Section ZB: Distance—Shirley Tung

Modality: 100% online, 100% asynchronous (January-May)

*"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 224 Television as Literature**

Section A: Distance—Ann Reckling

Modality: 100% online, 100% asynchronous

When you think about life without television it's hard to imagine. Why not earn academic credit for watching, exploring, reading, and writing about excellent TV!

ENGL 224 introduces you to the narrative structure and elements of television shows, both classic and recent. The course will select from comedies such as *New Girl*, *The Big Bang Theory*, *Happy Endings*, and *Seinfeld*. Dramas may include *Nashville*, *Law & Order*, *Breaking Bad*, and others. You'll learn to recognize the building blocks of fiction, drama, and comedy in popular television.

Class attendance is required through regular visits to our Canvas modules where you'll watch class video lectures, view episodes, read teleplays (television screenplays), and analyze transcripts (shorter scripts made from completed episodes). While most material is provided in our class modules, you will purchase particular episodes online, as well. Grades are based on attendance, exams, and short written work.

ENGL 224 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. K-State Core: 6, Arts and Humanities.

### **ENGL 251 Introduction to Literature**

Section A: MWF 12:30—Staff

Modality: In person

This is a great class for anyone who wants to read and discuss great literature with a friendly community and a supportive instructor. Sign up and consider the following: Do books "let you travel without moving your feet," as a character claims in *The Namesake*? Can words convey the highs and lows of human emotion? Will reading and discussing literature really allow us to see the world through other people's eyes? This class will answer these questions by analyzing stories, poems, plays, and essays. In the process, we will develop confidence in our ability to read carefully and use language effectively. Assignments may include essays, exams, and creative projects. K-State 8 Tag: Aesthetic Interpretation. K-State Core: 6, Arts and Humanities.

### **ENGL 253 Short Story**

Section ZA: Distance—Danielle Tarner (Mar-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 275 Wild Literature**

Section A: TU 9:30-10:45—Elizabeth Dodd

Modality: In person

This course will examine various ways American writers have presented the natural world, including European American concepts of wilderness, Native American concepts of animate nature and homeland, the 20th century's rise of the conservation movement, the 21<sup>st</sup> century's environmental justice movement, and the current moment's reappraisal of humanity's place in the Anthropocene. We'll read selected poetry, fiction, and nonfiction from the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries, asking questions like these: How have American writers viewed the more-than-human world over the centuries? What role has public land played in the American traditions of nature writing and environmental literature? How do the ethics of land use contribute to human-centered narratives? How have marginalized groups engaged with and shaped land policy? What role can humor play in literature of the Anthropocene? How has the study of ecology contributed to contemporary poetics? The course is designed for English majors/minors and non-majors alike. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 287 Great Books**

Section A: Distance—Kim Smith

Modality: 100% online, 100% asynchronous

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

### **ENGL 310 Introduction to Literary Studies**

Section A: MWF 9:30—Anne Longmuir

Modality: In person

**Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, \_\_\_ October 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, quizzes, and a final exam. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 310 Introduction to Literary Studies**

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

Modality: In person

**Obtain permission via <<https://www.k-state.edu/english/academics/courses/permissions.html>> beginning Monday, \_\_\_ October 2025.** An introduction to criticism for English majors and minors. Intended as a first course in the analysis of form and technique, the course provides an introduction to literary terms commonly used in later courses and practice in critical interpretation. We will also develop tools for reading and responding effectively to literary criticism. Readings from a broad range of poems, plays, essays, and novels. A writing intensive course: active participation required. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 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 11:30—Tanya Gonzalez

Modality: In person

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

### **ENGL 340 Poetry**

Section ZA: Distance—Kimball Smith

Modality: 100% online, 100% asynchronous

Poems are not novels. They aren't short stories. They aren't essays. And they aren't easy. That much seems simple enough. But part of the rigor of poetry lies in the difficulty of knowing, not just what it means, but what it is. Why is one text a revered and immortal poem and another is just a breakfast food jingle? As the poet Archibald MacLeish once wrote: *A poem should be wordless /As the flight of birds...A poem should not mean /But be.* Not the least part of this course will be to try to figure out what he meant. In exploring the nature of poetry we'll look at a broad cross-section of poems from the Renaissance to the present and examine the various aspects—form, meter, rhyme, tone, imagery, symbolism—that make poetry such a rich and complex kind of writing. The course will center on class discussion. Assignments will include both critical and creative writing, short exams, and a five-page paper. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 350 Shakespeare**

Section A: Distance—Kimball Smith

Modality: 100% online; 100% asynchronous

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

### **ENGL 355 Literature for Children**

Section A: MWF 9:30—Naomi Wood; Section B: MWF 10:30--Staff

Modality: Section A and Section B: In person

Section ZA: Distance—Allison Kuehne

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

**Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, \_\_\_ October 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 junior and senior Elementary Education majors who have completed a college-level literature prerequisite; seats given to non- Education majors if available. ENGL 355 fulfills the Literary/Rhetorical Arts requirement. It satisfies 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: TU 9:30-10:45—Wendy Matlock

Modality: In person

This course studies over a thousand years of literature to discover stories that continue to speak to us today and others that still stump experts. In the process we will refine strategies for reading texts that were not written for us, indeed, that could not even imagine us (Kansas college students in the year 2025) as readers. We will ask questions: does technology—from the codex to the printing press to the audio- and e-book—affect our understanding of literature? what do imagined monsters tell us about a culture? what qualities distinguish good leaders? what about good subjects? is beauty eternal? Reading and discussing works such as *Beowulf*, *The Canterbury Tales*, *The Duchess of Malfi*, and *Paradise Lost* will help us to answer them. Assignments will include weekly florilegium entries, three short papers, a team presentation, and a final exam. 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: MWF 11:30—Naomi Wood

Modality: In person

This course surveys literature from the British Isles, from around 1700 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 and fall of empire, revolutions and reform, and big questions about how to respond to these challenges. Assessment based on active, informed discussion, short writing assignments, exams, and a research project. ENGL 362 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 381 American Survey 1**

Section A: TU 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 literary periods, we will read texts that reflect a variety of cultural and historical experiences in the U.S. from 1492 to 1865. The authors to be studied have been selected for their influence on American culture and their ability to 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. Text: *The Norton Anthology of American Literature, Beginnings to 1865*, Volumes A & B, 10th edition. 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. K-State Core: 6, Arts and Humanities.

### **ENGL 382 American Survey 2**

Section A: MWF 9:30—Tanya Gonzalez

Modality: In person

This course is a survey of American literature from 1865-present. Through the study of writers working in a variety of genres, including poetry, drama, essays, short stories, and novels, students will investigate the "making of Americans," to use the title of a Gertrude Stein collection. We will identify the historical shifts that affect constructions of national identity, and how literature exposes the varied and diverse ways we understand citizenship and belonging. Course requirements include consistent and active participation, a reading journal, class presentations, and two midterm exams. 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. K-State Core: 6, Arts and Humanities.

### **ENGL 384 Multicultural Children's Literature**

Section A: MWF 10:30—Naomi Wood

Modality: In person

What are multicultural children's literatures? This course defines "multicultural" fairly broadly, so that it includes many components of identity: race, ethnicity, gender, sexuality, religion, nationality, and ability. The children's and young adult literature we'll read embraces difference — not always successfully. We'll talk about where texts excel and where they may come up short. And we'll relate the texts to their historical and cultural moments. Assessment based on active, informed discussion, short writing assignments, exams, and a longer research essay. ENGL 384 fulfills the U.S. Multicultural overlay req. for Arts & Sciences majors, the English Department Diversity overlay req., and three credits of the post-1800 overlay req. for English majors. 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 388 Asian American Literature**

Section A: TU 1:05-2:20—Tom Sarmiento

Modality: In person

What is distinctive about Asian American storytelling? How do Asian American stories change how we see the world? And why should everyone care about Asian American stories? In this introductory course to Asian American literature and culture, we'll address the above questions as well as explore various creative and interpretive strategies that engage historical and contemporary Asian American experiences. Through close readings, analyses, and evaluations of a select body of work by US-based writers of Asian descent, this course invites students to explore how Asian American authors and their narratives call into question the racialized signifiers Asian and American and why Asian American prose, poetry, and drama not only serve aesthetic ends but historical and political ends as well. Our readings and conversations will illumine the intersections of race and ethnicity with gender, sexuality, class, ableness, religion, region, nation, empire, and diaspora—leaving you with a more expansive understanding of Asian American cultural production, history, and experience. Possible texts include John Okada's *No-No Boy*, Jessica Hagedorn's *Dogeaters*, select plays from *Asian American Plays for a New Generation*, Tanwi Nadini Islam's *Bright Lines*, Ocean Vuong's *Night Sky with Exit Wounds*, and Malaka Gharib's *I Was Their American Dream*, and Cathy Park Hong's *Minor Feelings*. Possible assignments include a reading journal, leading class discussion, a midterm exam, two short essays, and a research paper or creative research project. ENGL 388 fulfills the Diversity overlay req. for English majors; it also satisfies the U.S. Multicultural overlay req. for Arts & Sciences majors. K-State 8 Tags: Aesthetic Interpretation, Human Diversity within the U.S.

### **ENGL 390 Fable and Fantasy**

Section A: MWF 12:30—Carol Franko

Modality: In person

In "Fable and Fantasy" we will read tales that juxtapose the mundane and the marvelous, treating themes of metamorphosis, quest, world building, and power. Likely texts may include short works by J.R.R. Tolkien, Tananarive Due, Lord Dunsany, and Kelly Link as well as a selection from such novels as *Raybearer*, by Jordan Ifueko; *Something Wicked This Way Comes*, by Ray Bradbury; *The Last Unicorn* by Peter S. Beagle, *Archer's Goon* by Diana Wynne Jones, and *Sabriel* by Garth Nix. Students 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 415 Written Communication for Engineers**

Section A: MWF 8:30; Section B: MWF 9:30—Theresa Merrick; Section C: MWF 1:30; Section D: TU 8:05-9:20; Section E: TU 9:30-10:45--Staff

Modality: In person

Sections ZA, 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; Section C: MWF 12:30; Section D: MWF 1:30; Section E: TU 9:30-10:45; Section F: TU 11:30-12:45; Section G: TU 1:05-2:20--Staff

Modality: In person

Section ZA: Distance—Staff; Section ZB: Distance—Ania Payne; Section ZC: Distance; Section ZD: Distance; Section ZE: Distance--Staff; Section ZF: Distance—Phillip Marzluf; Section ZG: Distance—Staff; Section ZH: Distance—Danielle Turner [ZH and ZI run 14 weeks]

Modality: 100% online; 100% asynchronous.

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

### **ENGL 445 Short Science Fiction**

Section ZA: Distance—Carol Franko

Modality: 100% online, 100% asynchronous

We will explore the style and themes of short stories of science fiction, with some crossover into fantasy, and our stories will include classics and contemporary selections. We'll explore themes including alien encounters; artificial/post-human life-forms; and time travel. Students will participate in message boards discussions, and other short response writing, and complete a short essay or creative project. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 455 Exploring Creativity**

Section A: TU 1:05—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. ENGL 455 fulfills the Literary/Rhetorical Arts req. K-State 8 Tag: Aesthetic Interpretation.

### **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, but students should be prepared to read contemporary poems and take imaginative risks in their writing. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 470 The Bible**

Section A: TU 2:30-3:45—Anna Goins

Modality: In person

ENGL 470 examines the Hebrew Bible and the early Christian writings of the New Testament. It is an introduction to the analysis of biblical texts, their histories and interpretations. The emphasis is on the literary qualities of these texts as well as their cultural and historical contexts. While the course is in part about religion, it

is not taught from a religious perspective. The approach is literary, cultural, and historical. It is open to people of all faiths or of no faith. No previous knowledge of the Bible, Judaism, or Christianity is expected. All course materials will be available online and students should expect weekly development activities such as quizzes and reading reflections; a collaborative project; and midterm exams as well as a final oral exam. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **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](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](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](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](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf).

### **ENGL 500 Writing Center Theory/Practice**

Section A: MWF 8:30—Stacia Gray

Modality: In person

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

### **ENGL 501 Percy Jackson's Library**

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

Modality: In person

This class connects students' lives to Classical Greece and Rome through Rick Riordan's popular character, Percy Jackson. We will explore the popularity of Riordan's hero and our continuing fascination with Greek and Roman culture through reading two novels from the *Percy Jackson and the Olympians* and *The Heroes of Olympus* series, contemporary adaptations such as Madeline Miller's *The Song of Achilles* and Colm Tóibín's *House of Names*, and original classical texts by Homer, Euripides, Ovid, Suetonius, and others. Students will produce a book review and an academic research essay and complete a larger project that combines their creative, academic, and professional interests. Cross-listed with CLSCS 501, ENGL 501 counts toward the Classical Studies minor requirements. It also may fulfill three hours of pre- or post-1800 overlay credit for English



majors depending on their assignments for the course. K-State 8 Tags: Aesthetic Interpretation and Historical Perspectives.

### **ENGL 516 Written Communication for the Sciences**

Section A: MWF 10:30—Maia Carlson

Modality: In person

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

### **ENGL 545 Adolescent Literature**

Section A: TU 9:30-10:45—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. Requirements: quizzes, two papers/projects, a midterm exam, and a final. 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 597 Career Paths in English and the Humanities**

Section B: Distance—Allison Kuehne

Modality: 100% online, 100% asynchronous

**[ENGL 597 meets the first 8 weeks of the semester.] Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, \_\_\_\_ October 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](http://www.k-state.edu/english/courses/English_Independent_Study_Application.pdf)

### **ENGL 604 Reach Writing Goals: Advanced Writing for Campus-Wide Graduate Students**

Section A: TU 9:30-10:45—Ania Payne

Modality: In person

The primary goal of this course is simple: to get writing done. If you're a graduate student writing a Master's or doctoral project *in any discipline*, this course is designed to help you reach your writing goals, become more confident as a writer, and be more aware of the genre expectations in your field. In consultation with the instructor, students will set their own writing goals and will join a supportive community of writers. We'll read short pieces on writing processes, practices, and expectations, and will try out a few different drafting and revision strategies, all with the goal of developing a consistent, effective writing practice. There are no major writing assignments outside of students' own programmatic writing projects (MA theses, dissertations, etc.); however, students will need a writing project (or a series of projects) that totals at least 20 pages (5,000 words) and that will be sustained throughout April. Students need to be at the drafting stage of the project by February. In short, this

class is an opportunity to earn credit for working on your writing within a supportive community, facilitated by a Writing Studies faculty member.

### **ENGL 605 Dragons, Damsels, and Death**

Section A: TU 2:30-3:45—Wendy Matlock

Modality: In person

Modern stereotypes of the Middle Ages feature monstrous dragons, damsels in distress, and an obsession with death. Our class will ask where these stereotypes come from and consider what they tell us about our own and medieval culture. We will read some of the most enduring and strange literature from the Middle Ages, including the incomparable *Beowulf*; accounts of dragon-slaying saints like Margaret and George; Marie de France's *Lais*, in which more than one female main character begins locked up in a tower; the chivalric romance *Silence* with its gender-queer protagonist; and two poems preserved in British Library Manuscript Cotton Nero A.x: *Pearl*, an aestheticized engagement with mortality, and *Sir Gawain and the Green Knight* with its famous beheading game. Knowledge of Old English, Anglo-Norman French, and Middle English is not expected and most of our reading will be in translation. Students will keep a florilegium of their reading, complete small creative assignments, give presentations in teams, and produce original research projects. ENGL 605 fulfills three credits of the pre-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 645 Nineteenth-Century American Literature and Culture**

Section A: TU 9:30-10:45—Greg Eiselein

Modality: In person

At the heart of this course are the events and movements that changed and shaped the course of U.S. history and culture: the aftermath of the American Revolution, Transcendentalism, Indian removal, slavery and abolitionism, the Civil War and its aftermath, immigration, lynching and Jim Crow, Pragmatism, women's rights, imperialism, and more. We will examine the ways literature was a part of the culture, the ways literature represented culture, and the ways literature made, shaped, or re-shaped the nineteenth century. We will examine popular culture, artistic and literary movements, as well as the diverse ethnic literatures and cultures that made up what I meant to be "American." The authors to be studied include Ralph Waldo Emerson, Edgar Allan Poe, Frederick Douglass, Herman Melville, Yellow Bird (John Rollin Ridge), Walt Whitman, Emily Dickinson, Louisa May Alcott, Emma Lazarus, Mark Twain, Frances Harper, and William James. Course requirements include two examinations, two papers, and some shorter writing assignments. ENGL 645 fulfills three hours of the post-1800 overlay req. for English majors. K-State 8 Tags: Aesthetic Interpretation, Historical Perspectives.

### **ENGL 661 Advanced Creative Writing / Prose Fiction**

Section A: TU 11:30-12:45—Dan Hoyt

Modality: In person

**Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, \_\_\_ October 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 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, \_\_\_ October 2025.** This class is for students who have strong sense of the fundamental craft of poetry who 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 Censoring Children's Literature**

Section A and Section ZA: U 7:05-9:55—Phil Nel

Modality: Section A: in person; Section ZA: distance, 100% synchronous

This course addresses the accelerating phenomenon of banning books for young readers, and the longer history of this practice, focusing primarily on the United States. To explore what one can and cannot say in literature for children and adolescents, we will examine books that have attracted controversy — including many that have been and are currently being removed from classrooms and public libraries. Texts have been banned for a variety of reasons, but the class will focus more on currently censored books, the vast majority of which address the experiences of members of historically marginalized groups. For this reason and others, this course will meet the Diversity Overlay Requirement.

Via these books and critical readings, we will also explore the complexity and varieties of censorship. We'll discuss Bowdlerizing, cancel culture, innocence, images, history, emotions, parents' rights, children's rights, quiet censorship, and other related topics. In the process, each of us will develop an answer to this question: What roles (if any) should censorship have in the cultural life of young people?

This section of ENGL 680 fulfills the diversity overlay for graduate and undergraduate students in English. It counts toward the minor in Children's and Adolescent Literature. ENGL 680 also fulfills three hours of the post-1800 requirement for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 698 Capstone: (undergraduate senior English majors only) Fantasy Novels for Young Adults**

Section A: TU 9:30-10:45—Anuja Madan

Modality: In person

**Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, \_\_\_ October 2025.**

In this course, we will read contemporary fantasy fiction for young adults and discuss themes such as heroism, impossible journeys, transformations, dystopic futures, fantasy's basis in myth, etc. Texts will likely include Suzanne Collins' *The Hunger Games*; Tomi Adeyemi's *Children of Blood and Bone*; Zen Cho's *Sorcerer to the Crown* and Cherie Dimaline's *The Marrow Thieves*. A substantial part of the class will also be devoted to your professional development. You will examine careers and job advertisements rhetorically, and you will produce application letters, resumes, personal statements, digital cover letters, and social-media profiles. Students will submit public-facing writing (e.g., an editorial, article for a magazine, blog post, photo essay), a short paper, a longer scholarly essay, and an online professional portfolio. ENGL 698 fulfills three credits of the post-1800 overlay req. for English majors. K-State 8 Tag: Aesthetic Interpretation.

### **ENGL 710 Green Victorians**

Section A: MWF 11:30—Anne Longmuir

Modality: In person

In this course we'll explore Victorian literary and cultural responses to the natural world. In addition to considering the social effects of new scientific discoveries in geology, biology, physics, and chemistry, we'll examine how increasing industrialization, urbanization, colonization, and the emergence of fossil capitalism shaped nineteenth-century attitudes to nature. We'll reflect on how Victorian anxieties about the environment intersect with our own experience of the ongoing climate catastrophe and consider what we can learn from the past. Alongside contemporary ecocriticism, we'll read a range of Victorian poetry, fiction, and non-fiction. Our readings are likely to include works from writers such as Charles Dickens, George Eliot (Mary Anne Evans), Elizabeth Gaskell, Thomas Hardy, Dinabandhu Mitra, William Morris, Begum Rokeya, Christina Rossetti, John Ruskin, Mary Seacole, Alfred Lord Tennyson, and H. G. Wells. Requirements: active participation in class discussion, response papers, public-facing essay, and a research paper. ENGL 710 fulfills three hours of the post-1800 overlay for English majors.

### **ENGL 725 Film Adaptations of Children's Classics**

Section ZA: W 7:05-9:55—Anne Phillips

Modality: 100% online, 70% synchronous, 30% asynchronous

This course will feature children's literature that has been adapted to film (with occasional attention to television and game adaptations, as well). We will read the source texts; in addition, we may view multiple film

versions of works when applicable. We also will read some theory, including at least some of Linda Hutcheon's *A Theory of Adaptation*, and some scholarship on individual films as well. The focus of the course will be on adaptation rather than film. Among the works we will study are Beaumont's "Beauty and the Beast" with Cocteau's *La Belle et la Bete* (1946) and scenes from Disney's 1991 animated version; Burnett's *A Little Princess* (1905) with segments from the 1917, 1939, and 1995 films based on it; short films based on Lobel's *Frog and Toad* and Minarik's *Little Bear*; Walter Farley's *The Black Stallion* (1941) and the 1979 American Zoetrope film; Dick King-Smith's *Babe the Sheep-Pig* and the 1995 film *Babe*; and Brian Selznick's *The Invention of Hugo Cabret* (2007) along with the 2011 Scorsese film. Students will be responsible for screening the films on their own. Assignments may include quizzes and participation, a close reading, a creative project, an annotated bibliography, and a conference paper. ENGL 725 fulfills three hours of the post-1800 overlay requirement for English majors.

### **ENGL 745 Michelle Yeoh and Friends: Asian America Onscreen**

Section A: TU 1:05-2:20—Michele Janette

Modality: In person

Since the blockbuster success of *Crazy Rich Asians*, Asian American representation has been having a cinematic moment. This course will examine recent hit films and tv shows. Probable texts: *Didi* (2024), *Pachinko* (2022-4), *Beef* (2023), *Joy Ride* (2023), *Past Lives* (2023), *American Born Chinese* (2023), *XO Kitty* (2023), *Everything Everywhere All at Once* (2022), *Turning Red* (2022), *Minari* (2020), *Never Have I Ever* (2020), *The Farewell* (2019), and *Crazy Rich Asians* (2018). We'll also look at earlier cinematic milestones such as *The Joy Luck Club* (1993), *Flower Drum Song* (1961), and *Shanghai Express* (1932), as well as a few cringes (sorry, Audrey Hepburn, I love you, but can't forgive *Breakfast at Tiffany's* for Mickey Rooney) and controversies (why does the Hmong American community hate *Gran Torino*, e.g.?).

Course assignments (in addition to watching the amazing movies and shows listed above!) will include regular informal responses, a syllabus-augmenting presentation, a conference-style abstract, and two 7-8 page papers. In this discussion-based course, active and generous sharing of ideas will be expected of us all! ENGL 745 fulfills three hours of the post-1800 overlay for English majors as well as the department diversity overlay.

### **ENGL 753 Hot Topics in the Study of Writing: Accessibility, AI Literacy, Identity and Creative Practice**

Section A: W 5:30-8:20—Cydne Alexis

Modality: 100% Online, 75% synchronous, 25% asynchronous

What's hot right now in the study of writing? And how does what's trending relate to historic trends in the writing studies field? We'll dive into these questions in this primer course by reading a sampling of journal articles across various disciplines. You'll learn about writing process and how the tools we use (such as the iPhone)—or even wear (think Fitbit) impact our writing. We'll learn about neurodivergence and accessibility and how digital innovation that solves problems for those who are differently abled ends up transforming writing and communication for all. Interested in AI? We'll watch *Her* and *Star Trek* episodes to discuss ways people have historically envisioned writing technology and how AI fits into (or doesn't) the material writing technology arc. Experience writer's block or imposter syndrome? Or want to understand more about how writing is approached in STEM fields? We'll cover those topics as well! Instead of completing one large research project, students will complete a series of shorter writing projects in various media, including a short qualitative research study on writing. No prior knowledge of writing studies is necessary.

### **ENGL 758 Scientific Communication**

Section ZA: Distance—Staff

Modality: 100% online; 100% asynchronous

**Request permission to enroll in ENGL 758 at [English@k-state.edu](mailto: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 765    Advanced Creative Writing/Creative Nonfiction**

Section ZA: Thursday 5:30-8:20 (Distance)—Elizabeth Dodd

Modality: 100% online, 90% synchronous, 10% asynchronous.

**Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, \_\_\_ October 2025.** This class is a workshop and reading course in creative nonfiction essays. We will read a sampling of diverse essays made available free through the resources at Hale or online, delivered via Canvas, plus a book by whoever the year's Visiting Writer in the genre may be. We will feature classroom visits (via Zoom) by multiple authors whose work we read. Requirements: daily class attendance and participation; written and oral discussion of the assigned reading; 3 essays drafted and revised; some additional written homework assignments addressing matters of craft. Graduate students from all tracks are welcome but must receive instructor permission. Undergraduates must complete ENGL 465 and, preferably, ENGL 665, prior to enrolling. K-State 8 Tag: Aesthetic Interpretation.

**ENGL 767    Literary Editing**

Section A: M 7:05-9:55—Dan Hoyt

Modality: 100% online, 100% synchronous

**Obtain permission via <<https://www.k-state.edu/english/courses/permissions.html>> beginning Monday, \_\_ October 2025.** 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 American 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 advanced undergraduates, ENGL 461 or equivalent; graduate students from all tracks are welcome but must receive instructor permission.

**ENGL 790    History of the English Language**

Section A: MWF 9:30—Mary Kohn

Modality: In person

This course traces the story of the many English voices found across the globe today, following the technological revolutions, cultural landmarks, and linguistic developments that shape our language. Using linguistic methods, we will unwind the story of English. Beginning with the era of Beowulf, we will dive into the rise of monasteries and Viking conquest to discover the ways in which Old English lives on in our Modern language. In the Middle English period, we will consider how war, conquest, and political upheaval altered not only spoken English, but written traditions as well. Moving through time, we will uncover the origins of modern prescriptive grammar rules and styles, tracing them back to the rise of dictionaries and grammar guides. We will recreate the voice of Shakespeare, using knowledge of the language of the time to reveal jokes and layers of meaning obscured by our current language. Finally, we will study the rise of English as a global language and the technological revolutions, such as texting and AI, that influence our linguistic landscapes. Alongside smaller practice assignments, students will dive into primary documents and language evidence to produce a project that will develop an awareness of language structure and its relationship to culture and technology.

**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 830 Fandom and Fan Studies**

Section A: T 7:05-9:55—Karin Westman

Modality: In person

Section ZA: T 7:05-9:55—Karin Westman

Modality: Online

This course will offer an exploration of fan culture by way of theory and case studies. We'll read key theorists of fan studies (such as Mark Duffet, Stuart Hall, Henry Jenkins, Ebony Thomas, and Rukmini Pande) to map the history of and new developments in the field of fan studies. We'll look closely at two active fandoms -- most likely, the fandom of *Hamilton* and one other -- and enrolled students will select additional fandoms to study and share with the class as a final project. Across the semester, we'll be attending to the power and authority of creator and fan, fan identities (in terms of gender, race, ethnicity, class, sexuality, age, and nationality), fan activism, and fan creations (such as cos-play, fan art/music, re-storying). Requirements: active participation in discussions, response papers, a short paper (5 pages in length), the final project, and a final reflection.

**ENGL 899 Research in English**

Section A: TBA – Cameron Leader-Picone