

FALL 2024

**COURSE DESCRIPTIONS**  
**ENGLISH**

**ENGL 2110/001—World Literature I (MW 10:10AM-11:00AM, EB 221, HYBRID)**

**Instructor: Amelia Lewis**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/003—World Literature I (MW 5:00PM-6:15PM, EB 221)**

**Instructor: Ralph Wilson**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/004—World Literature I (TR 2:00PM-3:15PM, EB 184)**

**Instructor: Amy Sandefur**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/007—World Literature I (R 5:00PM-6:15PM, EB 184, HYBRID)**

**Instructor: Amelia Lewis**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/008—World Literature I (MW 12:20PM-1:10PM, EB 183, HYBRID)**

**Instructor: David King**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are

told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/009—World Literature I (MW 1:25PM-2:15PM, EB 184, HYBRID)**

**Instructor: Morgan Carter**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/10—World Literature I (TR 9:30AM-10:45AM, EB 221)**

**Instructor: Molly Livingston**

This survey course will examine modern works of world literature from the 20<sup>th</sup> century forward.

**ENGL 2110/012—World Literature I (TR 2:00PM-3:15PM, EB 221)**

**Instructor: Molly Livingston**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/013--World Literature (MW 9:05AM-9:55AM, EB 221)**

**Instructor: Brian Artese**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/014—World Literature I (MW 10:10AM-11:00AM, SO 2028, HYBRID)**

**Instructor: Khalil Elayan**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/015—World Literature I (11:15AM-12:05PM, SO 2028, HYBRID)**

**Instructor: Khalil Elayan**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/017—World Literature I (MW 3:30PM-4:45PM, EB 221)**

**Instructor: Ralph Wilson**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/019—World Literature I (TR 3:30PM-4:45PM, EB 221)**

**Instructor: Andrew Plattner**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/023—World Literature I (R 9:30AM-10:45AM, ALC 2104, HYBRID)**

**Instructor: Kristin Rajan**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/024—World Literature I (TR 9:30AM-10:45AM, CL 2005)**

**Instructor: Carola Mattord**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/025—World Literature I (R 3:30PM-4:45PM, CL 1003, HYBRID)**

**Instructor: Kristin Rajan**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are

told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/028—World Literature I (MW 2:30PM-3:20PM, EB 221, HYBRID)**

**Instructor: Brian Artese**

Mystics say our perception can be trained to see the ultimate reality now, not just after death, and without the guidance of authorities. These people have always been dangerous to institutions and gatekeepers. This course will look at outsiders from ancient China to rural Georgia, watching how the mystic, over time, transforms into the existentialist.

**ENGL 2110/029—World Literature I (MW 3:30PM-4:45PM, CL 2003)**

**Instructor: Christopher Martin**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/302—World Literature I (MW 12:20PM-1:10PM, J 215B, HYBRID)**

**Instructor: Elizabeth Hetzel**

This world literature survey course explores what it means to serve, particularly in times of conflict and unrest, such as coping with the loss of an important person, facing war, standing up against a tyrannical ruler, enduring social upheaval, and other challenging moments, both personal and societal. In addition to delving into stories spanning epochs and continents, we will be giving some of our time to the community, as we contemplate how literature informs our perceptions of service.

**ENGL 2110/W01—World Literature I (Asynchronous Online)**

**Instructor: Allison Davis**

Ever wondered why literature matters to your life? In this fully online World Literature course, we’ll examine how stories are part of personal and cultural identities. First, we’ll compare ancient and modern definitions of heroism and consider how storytelling relates to heroism, as well as who gets to be a cultural hero. Then we’ll examine multiple modes of literature and learn how mode affects a story’s meaning and our relationship to it. Next, we’ll explore the process of text-to-film adaptations by reading and watching a science-fiction adaptation, and we’ll finish the semester by using literary theory to make interpretive arguments about how stories reflect our own experiences. If you’ve ever wondered why stories matter in your life, join this class to find out!

**ENGL 2110/W04--World Literature I (Asynchronous Online)**

**Instructor: David Johnson**

This asynchronous, online course explores two major and interconnected themes: the heroic and social breakdowns. Through literature and film, students will gain insight into the human condition and how society needs heroes, even flawed heroes.

**ENGL 2110/W03—World Literature I (Asynchronous Online)**

**Instructor: Marion Quirici**

In this World Literature course, we will explore themes of health, medicine, and disability in ancient and modern texts from diverse cultural locations. These themes are universal: from our oldest works of literature, the *Epic of Gilgamesh* and onward, the limitations and mortality of our bodies are what define us as human. But different cultures have different values and priorities, and as we read literature from around the globe, we'll learn to evaluate how cultural and historical contexts shape understandings and experiences of illness, fitness, and normalcy.

**ENGL 2110/W04—World Literature I (Asynchronous Online)**

**Instructor: Noelle Brown**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W05—World Literature I (Asynchronous Online)**

**Instructor: Charles Throne**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W06—World Literature I (Asynchronous Online)**

**Instructor: Lynn Washington**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W07—World Literature I (Asynchronous Online)**

**Instructor: Iraj Omidvar**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey

to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W08—World Literature I (Asynchronous Online)**

**Instructor: Melanie Sumner**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W09—World Literature I (Asynchronous Online)**

**Instructor: Denise White**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W10—World Literature I (Asynchronous Online)**

**Instructor: Kelly Batchelder**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W11—World Literature I (Asynchronous Online)**

**Instructor: Nina Morgan**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W12—World Literature I (Asynchronous Online)**

**Instructor: Bryn Gravitt**

A survey of important works of world literature. In this World Literature course, we will examine stories from around the world that you may not have encountered before. While all of the stories are told in English, some have been translated, and none of them are set in the United States. The aim of the course is to learn about different cultures through literature and center otherwise marginal perspectives. Whereas most literature and English courses that you have taken likely covered canonical

American and British texts written by mostly white men, this class examines texts by non-Western women of color. We will read their stories and analyze them in the context of their historical and geographical locations.

**ENGL 2110/W13—World Literature I (Asynchronous Online)**

**Instructor: Allison Davis**

Ever wondered why literature matters to your life? In this fully online World Literature course, we'll examine how stories are part of personal and cultural identities. First, we'll compare ancient and modern definitions of heroism and consider how storytelling relates to heroism, as well as who gets to be a cultural hero. Then we'll examine multiple modes of literature and learn how mode affects a story's meaning and our relationship to it. Next, we'll explore the process of text-to-film adaptations by reading and watching a science-fiction adaptation, and we'll finish the semester by using literary theory to make interpretive arguments about how stories reflect our own experiences. If you've ever wondered why stories matter in your life, join this class to find out!

**ENGL 2110/W14--World Literature I (Asynchronous Online)**

**Instructor: David Johnson**

This asynchronous, online course explores two major and interconnected themes: the heroic and social breakdowns. Through literature and film, students will gain insight into the human condition and how society needs heroes, even flawed heroes.

**ENGL 2110/W15--World Literature I (Asynchronous Online)**

**Instructor: Iraj Omidvar**

This course fulfills section "C" of KSU's core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W16—World Literature I (Asynchronous Online)**

**Instructor: Denise White**

This course fulfills section "C" of KSU's core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W17--World Literature I (Asynchronous Online)**

**Instructor: Nina Morgan**

This course fulfills section "C" of KSU's core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey

to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W18—World Literature I (Asynchronous Online)**

**Instructor: Ruth McIntyre**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W19—World Literature I (Asynchronous Online)**

**Instructor: Ruth McIntyre**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W20—World Literature I (Asynchronous Online)**

**Instructor: Carola Mattord**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W21—World Literature I (Asynchronous Online)**

**Instructor: Keaton Lamle**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W22—World Literature I (Asynchronous Online)**

**Instructor: Hye Won Kim**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W23—World Literature I (Asynchronous Online)**

**Instructor: Hye Won Kim**

This course fulfills section “C” of KSU’s core curriculum. Calling all globetrotters! From social justice and postcolonialism to mythic monsters and sci-fi films, this course examines how and why stories are told worldwide. Themes and selections vary per section, but students may sail the Aegean sea, journey to underworlds, or embark on quests to seek cherished items like the Holy Grail. Best of all—no passport required!

**ENGL 2110/W26—World Literature I (Asynchronous Online)**

**Instructor: Allison Davis**

Ever wondered why literature matters to your life? In this fully online World Literature course, we’ll examine how stories are part of personal and cultural identities. First, we’ll compare ancient and modern definitions of heroism and consider how storytelling relates to heroism, as well as who gets to be a cultural hero. Then we’ll examine multiple modes of literature and learn how mode affects a story’s meaning and our relationship to it. Next, we’ll explore the process of text-to-film adaptations by reading and watching a science-fiction adaptation, and we’ll finish the semester by using literary theory to make interpretive arguments about how stories reflect our own experiences. If you’ve ever wondered why stories matter in your life, join this class to find out!

**ENGL 2120/001—British Literature (MW 11:15AM-12:05PM, TBD)**

**Instructor: Kurt Milberger**

This survey of important works of British literature asks how writers have imagined the future, grappled with science and new technology, and helped make sense of a rapidly changing world. We’ll read texts across genres, such as Mary Shelley’s *Frankenstein*, H. G. Wells’s *The Time Machine*, Caryl Churchill’s *A Number*, and Malorie Blackman’s *Noughts & Crosses*. Along the way, we’ll consider how reading, writing, and deep thinking continue to provide the basis of education and human flourishing.

**ENGL 2120/003—British Literature (TR 3:30PM-4:45PM, KH 1105)**

**Instructor: Elizabeth Hornsey**

This course fulfills section “C” of KSU’s core curriculum. For nearly two millennia the stories of British Literature have captured a vast array of human concerns, from ancient tales of the monstrous to the modern impacts of globalization. Themes and selections vary per section, but students may travel the moors with Grendel or Heathcliff, shadow Frankenstein as he creates his monster, or discover how paradise was lost and ponder if it will ever again be found.

**ENGL 2120/300—British Literature (TR 3:30PM-4:45PM, D 225)**

**Instructor: Mary Grace Elliot**

This course fulfills section “C” of KSU’s core curriculum. For nearly two millennia the stories of British Literature have captured a vast array of human concerns, from ancient tales of the monstrous to the modern impacts of globalization. Themes and selections vary per section, but students may travel

the moors with Grendel or Heathcliff, shadow Frankenstein as he creates his monster, or discover how paradise was lost and ponder if it will ever again be found.

**ENGL 2120/H01—British Literature (TR 11:00AM-12:15PM, EB 203)**

**Instructor: Michelle Miles**

This course fulfills section “C” of KSU’s core curriculum. For nearly two millennia the stories of British Literature have captured a vast array of human concerns, from ancient tales of the monstrous to the modern impacts of globalization. Themes and selections vary per section, but students may travel the moors with Grendel or Heathcliff, shadow Frankenstein as he creates his monster, or discover how paradise was lost and ponder if it will ever again be found.

**ENGL 2130/001—American Literature (MW 9:05-9:55AM, EB 222, HYBRID)**

**Instructor: Rebecca Kragel**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/002—American Literature (MW 10:10AM-11:00AM, SO 2033)**

**Instructor: Marvin Severson**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/003—American Literature (MW 11:15AM-12:05PM, SO 2033)**

**Instructor: Marvin Severson**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/W01—American Literature (Asynchronous Online)**

**Instructor: Rochelle Harris Cox**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/W02—American Literature (Asynchronous Online)**

**Instructor: Terry Carter**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/W03—American Literature (Asynchronous Online)**

**Instructor: Erin Sledd**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/W04—American Literature (Asynchronous Online)**

**Instructor: Erin Sledd**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/W05—American Literature (Asynchronous Online)**

**Instructor: Paul Wakeman**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2130/W10—American Literature (Asynchronous Online)**

**Instructor: Craig Watson**

This course fulfills section “C” of KSU’s core curriculum. Students will discover how American writers employ the oral and literary traditions of its many peoples through literature that captures the way the nation paradoxically fulfills and falls short of its desire to be a beacon of hope to all. Themes and selections vary per section, but may cover tragic sleigh rides, deaths of salesmen, or treacherous trips on fantastical underground railroads.

**ENGL 2140/002—African American Literature (MW 11:15AM-12:05PM, KH 1302, HYBRID)**

**Instructor: Regina Bradley**

This course fulfills section “C” of KSU’s core curriculum. This course emphasizes the major works of the African American literary canon with a diverse array of Black-identified writers addressing the complex question of what it means to be Black in the United States. Themes and selections vary per section, but students may explore themes of identity, cultural formation and difference, activism, or Black feminism.

**ENGL 2140/003—African American Literature (TR 11:00AM-12:15PM, EB 183)**

**Instructor: Regina Bradley**

This course fulfills section “C” of KSU’s core curriculum. This course emphasizes the major works of the African American literary canon with a diverse array of Black-identified writers addressing the complex question of what it means to be Black in the United States. Themes and selections vary per section, but students may explore themes of identity, cultural formation and difference, activism, or Black feminism.

**ENGL 2140/004—African American Literature (MW 2:30PM-3:20PM, EB 222, HYBRID)**

**Instructor: Natasha Walker**

This course fulfills section “C” of KSU’s core curriculum. This course emphasizes the major works of the African American literary canon with a diverse array of Black-identified writers addressing the complex question of what it means to be Black in the United States. Themes and selections vary per section, but students may explore themes of identity, cultural formation and difference, activism, or Black feminism.

**ENGL 2140/300—African American Literature (TR 2:00PM-3:15PM, J 215B, F2F; M-Campus)**

**Instructor: Lydia Ferguson**

This course fulfills section “C” of KSU’s core curriculum. This course emphasizes the major works of the African American literary canon with a diverse array of Black-identified writers addressing the complex question of what it means to be Black in the United States. Themes and selections vary per section, but students may explore themes of identity, cultural formation and difference, activism, or Black feminism.

**ENGL 2140/W01--African American Literature (Asynchronous Online)**

**Instructor: Terry Carter**

This course fulfills section “C” of KSU’s core curriculum. This course emphasizes the major works of the African American literary canon with a diverse array of Black-identified writers addressing the complex question of what it means to be Black in the United States. Themes and selections vary per section, but students may explore themes of identity, cultural formation and difference, activism, or Black feminism.

**ENGL 2140/W04--African American Literature (Asynchronous Online)**

**Instructor: Terry Carter**

This course fulfills section “C” of KSU’s core curriculum. This course emphasizes the major works of the African American literary canon with a diverse array of Black-identified writers addressing the complex question of what it means to be Black in the United States. Themes and selections vary per section, but students may explore themes of identity, cultural formation and difference, activism, or Black feminism.

**ENGL 2145/001—Introduction to English Studies (TR 11:00AM-12:15PM, ALC 3103)**

**Instructor: Michael Harper**

This course introduces students to the reading, writing, research, and critical strategies essential to KSU English Studies. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers.

**ENGL 2145/002—Introduction to English Studies (TR 9:30AM-10:45AM, ALC 3103)**

**Instructor: Ashley Shelden**

This course introduces students to the reading, writing, research, and critical strategies essential to KSU English Studies. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers.

**ENGL 2145/W01—Introduction to English Studies (Asynchronous Online)**

**Instructor: Letizia Guglielmo**

This course introduces students to the reading, writing, research, and critical strategies essential to KSU English Studies. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers.

**ENGL 2145/W02—Introduction to English Studies (MW 3:30PM-4:45PM, Synchronous Online)**

**Instructor: Larrie Dudenhoefter**

This course introduces students to the reading, writing, research, and critical strategies essential to KSU English Studies. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers.

**ENGL 2160/W01—American Literature Survey (Asynchronous Online)**

**Instructor: Craig Watson**

This survey of American literature from its beginnings to the present introduces English and Secondary English Education majors to the historical periods and major trends and figures of American literature.

**ENGL 2160/W02—American Literature Survey (Asynchronous Online)**

**Instructor: Craig Watson**

This survey of American literature from its beginnings to the present introduces English and Secondary English Education majors to the historical periods and major trends and figures of American literature.

**ENGL 2172/001—British Literature, Beginnings to 1660 (TR 2:00PM-3:15PM, ALC 4104, HYBRID)**

**Instructor: Cynthia Bowers**

This survey of British literature from its beginnings to 1660 introduces English and Secondary English Education majors to the historical periods and major trends and figures of British literature.

**ENGL 2172/W01—British Literature, Beginnings to 1660 (Asynchronous Online)**

**Instructor: Cynthia Bowers**

This survey of British literature from its beginnings to 1660 introduces English and Secondary English Education majors to the historical periods and major trends and figures of British literature.

**ENGL 2174/001—British Literature, 1660 to Present (MW 1:25PM-2:15PM, EB 277, HYBRID)**

**Instructor: Leah Benedict**

This course surveys British literature from the Restoration to current times, with a particular focus on how writers use literary forms to reflect and critique concepts of empire, nature, modernity, race, and gender. We will sample some of the major and minor British authors from 1660 to the present in order to introduce ourselves to earlier historical periods, and their dominant cultural forms. We'll look at various genres of writing including satirical pamphlets, pastoral poetry, imaginary travelogues, fairy tales, encyclopedia entries, scientific writing, short stories, and British novels. We will study literature that alerts us to the political significance of form and acquaint us with a spectrum of socio-historical viewpoints, from commoners and slaves to well-to-do merchants and the nobility. This range of forms and authors will also allow us to discuss the vices and virtues of the way we construct literary canons, while also considering the role literature plays in imagining the nation and shaping historical change. Ultimately, we will be thinking about how literary forms and concerns alter with the rise and fall of the British Empire. The course is organized thematically, with the themes progressing in the following order: 1. Empire and Colonialism 2. Nature and Horror 3. Sex and Domesticity 4. Material Culture.

**ENGL 2174/W01—British Literature, 1660 to Present (Asynchronous Online)**

**Instructor: Katarina Gephardt**

**Home and the World in British Literature**

The objective of the survey is to provide a map of British literature to help guide your future reading. To manage the broad scope of the survey, from 1660 to the present, the course covers texts that are loosely organized around the theme of “home and the world.” Since British literature of the period covered by this survey was heavily influenced by the global expansion of the British Empire, “home” can mean the nation, which varies in its definition through inclusion or exclusion of the various parts and peoples of the British Isles, and “the world” may mean Europe, Britain’s colonies or other global settings. However, “home and the world” can also describe connections or tensions between the public and the private spheres, which shaped the development of literary genres and movements. The course reading list represents a wide range of voices, both canonical and historically marginalized, situates them in their historical contexts, and encourages you to read them as engaged in an ongoing dialogue that has shaped British cultural identities.

**ENGL 2174/W02—British Literature, 1660 to Present (Asynchronous Online)**

**Instructor: Marion Quirici**

What is a national literature when the nation rules an empire extending around the globe? This survey of British Literature from 1660 to the present is loosely structured on themes of freedom, in the context of colonization, labor, race, gender, class, and disability. The English civil wars and the Interregnum had occasioned new thinking about alternatives to the monarchy, but with the Restoration, those alternatives had been rejected, and in the centuries to follow, the power of the crown would encircle the world. How did such power justify itself? What struggles for freedom unfolded within it? From royals to enslaved people, from Brontë’s madwoman in the attic to Frankenstein’s monster, we’ll read texts that grapple with these fundamental questions.

**ENGL 2271/001—Introduction to Teaching English Language Arts (TR 9:30AM-10:45AM, EB 183)**

**Instructor: Stephen Goss**

This course provides an introduction to teaching English Language Arts (grades 6-12). Through the study of theory and practice, context-based models, and specific applications, students explore the potential of the English Language Arts classroom and investigate the professional roles, relationships, and responsibilities of the English Language Arts teacher. This course is a prerequisite for all other English Education courses and mandatory for admittance to the English Education program.

**ENGL 2271/002—Introduction to Teaching English Language Arts (TR 11:00AM-12:15PM, EB 252)**

**Instructor: Robert Montgomery**

This course provides an introduction to teaching English Language Arts (grades 6-12). Through the study of theory and practice, context-based models, and specific applications, students explore the potential of the English Language Arts classroom and investigate the professional roles, relationships, and responsibilities of the English Language Arts teacher. This course is a prerequisite for all other English Education courses and mandatory for admittance to the English Education program.

**ENGL 3125/001 -- Literature and Science (MW 12:10PM-1:10PM, SO 3026)**

**Instructor: Leah Benedict**

Human knowledge is transient. At every moment, scientific research is overturning older models of understanding. But while the scientific process is ongoing, most people receive only small glimpses into the way scientific paradigms are regularly theorized, constructed, and overturned. We cling to antiquated facts, unable to keep up with the rapid pace of discovery. Or, at times, we reject new information that might force us to give up our most cherished ideas. Any time that we pause our process of discovery to proclaim that something is *just true*, and any time that we fill the gaps of our evidence in with speculation, we inhabit the world of science fiction. In this course, we will be carefully examining the way that knowledge is created, and the channels by which it is distributed through our society. We'll begin with "paleofantasies" of cavemen in perfect union with their environments, and popular depictions of dinosaurs that sustain "terrible lizards" rather than birdlike beings with feathers, lips, and gums. From there, we will examine the speculative and scientific thinking that infuses other genres, including zombie movies, ecological horror, medical myths, and reproductive science.

**ENGL 3230/W01—Literary Genre (Asynchronous Online)**

**Instructor: Katarina Gephardt**

**Mobility and Place in U.S. Travel Writing**

This course examines representations of place in U.S. travel writing and maps the various imaginative landscapes that they generate. We will consider the paradigms of American travel as an escape from middle-class domesticity and as a nostalgic return to the past, as well as characteristic tropes such as the wilderness and the open road, which are rooted in a national identity defined by expansion and mobility. We will also examine how U.S. travel writing responds to the legacy of Western imperialism. The reading list focuses on twentieth and twenty-first century travel narratives, situating them in the context of broader historical trends in U.S. travel writing.

**ENGL 3241/001— Technology and Digital Media in English/Language Arts (TR 9:30AM-10:45AM, EB 252)**

**Instructor: Elizabeth Krone**

This course provides students with experience in the ways that digital media and technology can be used meaningfully in the English/Language Arts classroom. Students consider, experiment with, and apply specific technologies in order to develop comfort with and control over these tools. The course prepares students to develop adolescents' literacy practices with technology in the English/Language Arts classroom.

**ENGL 3270/001—Topics in Drama (TR 2:00PM-3:15PM, EB 252)**

**Instructor: Darren Crovitz**

This course examines approaches for teaching grammar in the middle grades. Students practice grammatical appropriateness in oral and written communication; develop an understanding of grammatical concepts and constructions; analyze errors in order to develop effective instruction; study structures as a means of promoting syntactic growth and diversity of style in writing; and develop constructive, use-based lessons. This course includes an overview of modern grammars, the history of grammar instruction, and research on grammar instruction.

**ENGL 3310/001— Principles of Writing Instruction (MW 1:25PM-4:10PM, EB 267)**

**Instructor: Dominique McDaniel**

This course provides an exploration of theories of composition pedagogy and assessment, including a variety of strategies for teaching writing while dealing with institutional policies such as standardized testing. Students practice oral and written communication for various audiences and purposes; create, implement, and assess writing instruction in a middle school setting; and create and practice research-supported approaches to grammar instruction. The course includes a 45-hour embedded field experience in a middle school.

**ENGL 3324/W01—New Testament as Literature (Asynchronous Online)**

**Instructor: Allison Davis**

What does it mean to study the New Testament as Literature? We'll take up this question together in this fully online course, where we'll examine the rhetorical situation of the New Testament, including its major genres, purpose, authors, audience, and historical context. We'll learn about some of the New Testament's literary techniques, including Jesus's Gospel parables and the allegories of Revelation. We'll discuss the symbolism of Paul's letters, and the design patterns that structure the New Testament writings, and we'll conclude by analyzing the New Testament's impact on Western Literature, including its influence on the development of fantasy and realist modes, and the continued use of its communal symbolism in contemporary culture. No prior knowledge of the Bible is required to take this course, but you must have completed a General Education Literature class (ENGL 2110, 2120, 2130, or 2140).

**ENGL 3342/W01—Topics in Native American Literature (Asynchronous Online)**

**Instructor: Rochelle Harris Cox**

Daniel Heath Justice's (Cherokee) concept of *wonderworks* anchors this course, which asks students to consider how indigenous "realities abide alongside and within our own." With readings from graphic novelist vermette (Metis), from science fiction writer Hausman (Cherokee), and well-known voices like Jones (Blackfeet), Silko (Laguna Pueblo), and Johnson (Mohawk)—as well as immersion in native film and music—this online course engages with reading and listening practices that consider the humans and stories within and around indigenous literatures. A wonderworks approach shapes the major project, which students can customize into creative writing, digital texts, or scholarly essays.

**ENGL 3311/001—Conventions and Tensions in High School Composing (TR 2:00-3:15PM, ALC 4200)**

**Instructor: Michelle Devereaux**

This course is an exploration of current practice in composition pedagogy at the high school level, examining writing expectations, genres, and possibilities. Topics include conventional and non-traditional approaches to writing instruction; units, assignments, and pacing; establishing a productive workshop environment; assessment approaches; mandates and policies that impact classroom decisions (including state standards and high-stakes testing); sociopolitical pressures related to writing instruction; and writing for audiences and contexts beyond the classroom.

**ENGL 3391/001—Teaching Literature to Adolescents (TR 11:00AM-12:15PM, EB 215)**

**Instructor: Michelle Goodsite**

Using narrative as a central genre, this course introduces current English teaching philosophy and practice in teaching literature to adolescents. This course models current ways to integrate technology into the curriculum, identifies a variety of multicultural teaching texts, and extends the study of critical theory into the teaching of literature to adolescents.

**ENGL 3398/W01—Internship (Asynchronous Online)**

**Instructor: Jeffery Greene**

This course is a supervised, credit-earning work experience of one semester with a previously approved business firm, private agency, or government agency.

**ENGL 3510/001—Black Women Writers (TBD)**

**Instructor: Griselda Thomas**

This course is a comparative study of literature by Black women writers from the U.S., the Caribbean, Africa, and/or any region in the African diaspora. Readings for the course may include poetry, short fictions, novels, drama, biography, and autobiography. Topics include narrative strategies, modes of representation, and textual depictions of the intersections of race, gender, sexuality, ethnicity, class, nationality, and/or generation.

**ENGL 4220/001—Critical Theory (TR 11:00AM-12:15PM, ECF 127)**

**Instructor: Ashley Shelden**

An advanced course in interpretive theoretical paradigms as applied to the study of literature and culture, focusing on critical models such as Marxism, Structuralism, Poststructuralism, Deconstruction, Psychoanalytic criticism, and Gender, Ethnic, and Cultural studies.

**ENGL 4230/001—Theory-Based Studies in Literature (MW 3:30PM-4:45PM, UH 223)**

**Instructor: Nina Morgan**

Concentration on the interpretive strategies and conceptual framework of one of the major paradigms of contemporary literary theory, with attention to the ways in which those paradigms enable the study of a select group of texts, both literary and nonliterary. Topics may include Feminist theory, Marxism,

Post-Colonialism, Psychoanalytic Criticism, Cultural Materialism, Ethnic studies, Gender studies, New-Historicism, and Reader Response theories.

**ENGL 4240/W01—Rhetorical Theory (Asynchronous Online)**

**Instructor: Iraj Omidvar**

This advanced course is a study of major texts in rhetorical theory from antiquity to the present, focusing on the significant issues in rhetoric, especially the relationship of language to truth and knowledge. Students gain practice in using rhetorical concepts to analyze both literary and non-literary texts and to produce effective written and spoken arguments.

**ENGL 4340/001—Shakespeare (TR 11:00AM-12:15PM, ALC 5104)**

**Instructor: Cynthia Bowers**

This advanced course is a study of major texts in rhetorical theory from antiquity to the present, focusing on the significant issues in rhetoric, especially the relationship of language to truth and knowledge. Students gain practice in using rhetorical concepts to analyze both literary and non-literary texts and to produce effective written and spoken arguments.

**ENGL 4340/W01—Shakespeare (Asynchronous Online)**

**Instructor: Cynthia Bowers**

This advanced course is a study of major texts in rhetorical theory from antiquity to the present, focusing on the significant issues in rhetoric, especially the relationship of language to truth and knowledge. Students gain practice in using rhetorical concepts to analyze both literary and non-literary texts and to produce effective written and spoken arguments.

**ENGL 4374/001—Restoration and Eighteenth-Century Literature (MW 3:30PM-4:45PM, SO 2032)**

**Instructor: Leah Benedict**

Pirates storming the seas on mechanical ships, explorers conquering space in hot air balloons, and coaches powered by animal electricity call to mind modern Steampunk fantasy, but these images of travel and exploration emerge from a much earlier era. Throughout the eighteenth century, technological advancements drove fictional exploration, from fabulous tales of underwater voyages to mundane accounts of slogging through fields in muddy shoes. In this course, we will explore the literary life of travel technologies from 1660 to 1800, considering treatises on new inventions, personal accounts of grand tours, and marvelous fictions of traveling over skies and under seas. Texts will include Thomas Heyrick's *The Submarine Voyage* and Jonathan Swift's *Gulliver's Travels*, along with pamphlets, children's stories, songs, and images from the period.

**ENGL 4380/001—World Literature Before 1800 (TR 2:00PM-3:15PM, ECF 410)**

**Instructor: Michael Harper**

Add description here

**ENGL 4460/W01—19<sup>th</sup>-Century American Literature (Asynchronous Online)**

**Instructor: Tamara Powell**

The course begins with an examination of how early 19th century American literature took its cues from our new country's physical landscape. After a consideration of Transcendentalism, we will move to the consuming matter of the 19th Century, slavery. We will explore its impact on literature. We will also address the late 19th century literary movements of realism and naturalism. Wedged between two tragic wars (Civil War and WWI), the writers of this period responded to and reflected the rapid changes in American culture. The expanding diversity of America's landscape and population prompted unprecedented attention to localized speech patterns and cultural traditions. With increasing economic and industrial power, America's urban centers expanded. Many writers during this period worked as journalists, influencing the role of objectivity in storytelling. Responding to the social reform movements of the era, writers often used their work as an instrument of social change. Exploring not only the triumphs but also the misery and injustice of human experience, these writers made ordinary people the subject of their fiction. This course will explore the development of the short story and the maturation of the realistic and naturalistic novels.

**ENGL 4470/001—19<sup>th</sup>-Century British Literature (TR 9:30AM-10:45AM, UH 227)**

**Instructor: Kurt Milberger**

This course is designed to present Romantic and Victorian literature from the 1780s to the end of the nineteenth century. In this section, we'll explore the idea that the Victorians "invented childhood" by redefining social themes, reconstructing the role of the artist, responding to industrialization, and staging the conflict between tradition and change in depictions of children's lives, discussions of childrearing, and literature designed for young people.

Surveying fairy tales, books for children, and philosophical works alongside novels, such as Charles Dickens's *Oliver Twist* (1839); Mary Seacole's *The Wonderful Adventures of Mrs Seacole in Many Lands* (1857); Lewis Carroll's *Alice's Adventures in Wonderland* (1865); and Frances Hodgson Burnett's *A Little Princess* (1888), we'll consider how notions of childhood were born, developed, and matured in the British literature of the nineteenth century.

**ENGL 4480/W01—19<sup>th</sup>-Century World Literature (Asynchronous Online)**

**Instructor: Amelia Lewis**

This course presents a study of representative texts, major themes, or literary movements of the nineteenth century, emphasizing aesthetic and social understanding. It may examine Western and non-Western cultures.

**ENGL 4560/001—20<sup>th</sup>-Century and 21<sup>st</sup>-Century American Literature (MW 3:30PM-4:45PM, HS 4006)**

**Instructor: Craig Watson**

This course presents a study of representative texts, major themes, or literary movements in twentieth-century and twenty-first-century America, emphasizing aesthetic and social understanding.

**ENGL 4570/001—20<sup>th</sup>-Century and 21<sup>st</sup>-Century British Literature (MW 3:30PM-4:45PM, UH 224)**

**Instructor: Marion Quirici**

*Literatures of Madness and the Mind*. Degeneracy. Psychosis. Neurosis. Hysteria. Feeble-mindedness. Such was the language of mental difference and disability at the turn of the twentieth century. How do such terms reflect social attitudes and assumptions of the time? How is consciousness represented, and revolutionized, through literature? In this course, we will examine British modernist, postcolonial, and contemporary literature to examine how authors render “normal” and “pathological” ways of thinking, how they blur these boundaries, and how they use their writing to work through trauma and pain. From Max Nordau’s degeneration theories associating artistic experimentation with insanity to Sigmund Freud’s *Interpretation of Dreams*, our period opens with provocative theories of mental health in the modern age. This awareness transforms through literary responses to the world wars, decolonization, globalization, and the rise of new media. We will pair these historical contexts with contemporary perspectives in trauma studies, mad studies, and the neurodiversity movement. Authors include Virginia Woolf, James Joyce, Samuel Beckett, Jean Rhys, Ngũgĩ wa Thiong’o, Tsitsi Dangarembga, Onyi Nwabinelli, and Tana French.

**ENGL 4580/W01—20<sup>th</sup>-Century and 21<sup>st</sup>-Century World Literature (Asynchronous Online)**

**Instructor: Victoria Lagrange**

This course presents a study of representative texts, media, major themes, or cultural movements of twentieth and twenty-first century world literature emphasizing the representation of artificial intelligence.

Our survey of contemporary world literature focuses on the representation and use of AI in different media in the twentieth and twenty-first century. We will focus on several anticipation novels, movies, and video games that question artificial intelligence and its place within human culture. We will also analyze narratives written with the help of AI. Because literature comes in a variety of forms, we engage with these stories through a variety of mediums: books, online texts, films, video games, and digital platforms. Working together as a community of readers and writers, we will explore the following questions:

- \* How is artificial intelligence represented in twentieth and twenty-first century world literature?
- \* What does this representation have to say about us as humans?
- \* What do narratives have to say about the ethics of AI?
- \* Can artificial intelligence replace writers?

**ENGL 4620/001—Senior Seminar (MW 3:30PM-4:45PM, SO 3020)**

**Instructor: Katarina Gephardt**

**The World of the Brontës: Origins, Myths, and Afterlives**

The Brontë sisters first appeared on the Victorian literary scene when they published their early poems under the pseudonyms of Currer, Ellis, and Acton Bell, presenting themselves as a trio of brothers. This seminar will investigate how one family living in a remote Yorkshire village produced such

extraordinary talents, ones that have shaped the form of the novel, influenced the feminist movement, and inspired countless adaptations and spin-offs. We will focus primarily on three novels: Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847), and Anne Brontë's *The Tenant of Wildfell Hall* (1848). The novels can be read as an interconnected body of work, but they also reflect the sisters' different perspectives on Victorian values and conventions. Generations of readers have found the Brontë sisters' writing both strange and relatable. Our discussions of the novels will situate their apparently strange elements in Victorian contexts, while also exploring relatable or current issues such as love and courtship, family systems, masculinity and the position of women, labor and money, nature and the environment, mortality and religion, and addiction and domestic abuse. Throughout the semester, the instructor will present interactive workshops to support students' research and writing.

**ENGL 4620/W01—Senior Seminar (TR 9:30AM-10:45AM, ONLINE)**

**Instructor: Tamara Powell**

This course examines a range of works by LGBTQIA+ (queer) writers, including novels, poetry, memoirs, plays, and critical essays. We will identify approaches to queer life throughout history as reflected in queer literature. We will develop and improve critical reading, writing, and thinking skills needed for successful literary analysis. This course will address queer topics in literature from a variety of time periods and perspectives. Authors include Armistead Maupin, Judith Butler, Walt Whitman, Langston Hughes, Audre Lorde, Mab Segrest, and W.H. Auden, among others. LGBTQIA+ literature is taught synchronously and includes a presentation assignment, research proposal, and research paper, along with other short assignments.

**ENGL 4620/W02—Senior Seminar (Asynchronous Online)**

**Instructor: Miriam Brown Spiers**

This section of Senior Seminar will focus on depictions of race, gender, and Otherness in science fiction. Theorist Darko Suvin has proposed that the aliens in science fiction “are a mirror to man just as the differing country is a mirror for his world. But the mirror is not only a reflecting one, it is also a transforming one.” Drawing on Suvin's idea that science fiction has the capacity to transform its readers, we will explore texts that challenge cultural norms. The course will focus on modern and contemporary works in multiple forms, including novels, short stories, film, and television. We will place these primary texts in conversation with relevant discussions in ethnic studies, gender studies, and science fiction studies. Authors may include Ursula K. Le Guin, Octavia Butler, Cherie Dimaline, and China Mieville, among others.

**LINGUISTICS**

**LING 3035/001—Understanding Language and Linguistics (TR 2:00PM-3:15PM, EB 182)**

**Instructor: David Johnson**

This course will cover the major areas of linguistics: language acquisition, phonology, morphology, syntax, and sociolinguistics. We will examine questions like these: How do children learn a language? How and why does language change over time? How are dialects formed? Who gets to decide what is “correct” usage in a language? Where did English come from? We will spend class time addressing questions from various angles.

**LING 3045/W01—Grammar of Contemporary American English (Asynchronous Online)**

**Instructor: Meishan Chen**

This course surveys both traditional and contemporary approaches to grammar. It addresses long-established grammatical terms and concepts, inviting students to critically examine the notion of “correct” grammar and to discuss the development and maintenance of standard language. It also considers contemporary topics such as rhetorical grammar, functional grammar, and grammar in digital environments. This course is particularly useful for students considering careers in education, editing, or professional writing.

**LING 3055/001—Politics and Language (MW 3:30PM-4:45PM, ECF 135)**

**Instructor: Christopher Palmer**

This course will explore the most interesting and important intersections between language and politics in “real time,” at local, state, national, and global levels (and as the US goes through a major election year). Topics may include Standard English and the status of non-standard English dialects; linguistic discrimination; the “English only” movement; “political correctness” and “cancel culture”; framing theory and the language of American political debate; language, ideology, and discourse analysis; and the writing of public policy and ballot initiatives. This class may be of particular interest to students heading towards careers in journalism, publishing, law, politics, or education. One of the primary goals of the course is to help students become more linguistically aware citizens, cognizant of the myriad ways that language influences our political thinking and vice versa.

**LING 3065/001—Forensic Linguistics (TR 9:30AM-10:45PM, SO 3025)**

**Instructor: Meishan Chen**

This course is a study of methods for language analysis in legal settings. It explores two main topics: “The language of the legal process” and “Language as evidence.” This class explores key ideas in legal language, emergency service calls, police interviews, and courtroom discourse. It introduces forensic linguistic and phonetic casework, research, and practice. By the end of the class, students will be equipped to conduct research tasks in authorship attribution, speaker identification, and plagiarism.

**LING 3760/001—World Englishes (M 6:30PM-9:15PM, EB 246)**

**Instructor: Christopher Palmer**

“So is the correct spelling *theater* or *theatre*? Why do Southerners say *y’all* while others say stuff like *you guys*, *youse*, *yins*, or *you lot*?” This course explores these questions and more, focusing on the use of different dialects of English in different professional writing contexts in

the US and globally. How can research inform creative writers' use of dialect in dialogue or narrative? Or applied writers' understanding of international editing and writing conventions in publishing and other business/non-profit contexts? Or writing instructors' teaching of speakers who use one or more Englishes in academic or professional communication? And since there are so many ways to write or say something globally, who gets to decide which version of English is "standard" and "professional?"

Assignments will task students to research the world of Englishes and apply that research to professional projects that interest them, including (but not limited to) linguistic and/or literary analysis of speech or writing that incorporates one or more world Englishes; original creative writing incorporating dialect in prose, poetry, stage, screen, or games; preparation of editing/style/language guides for travelers, clients, publishers, or other organizations; or pedagogical materials for teaching with dialect in writing classrooms.

## WRITING

### **WRIT 3000/W01—Introduction to Creative Writing Genres (Asynchronous Online)**

**Instructor: Valerie Smith**

This course is a multi-genre creative writing survey incorporating the study of three genres from the following list: short fiction, poetry, creative nonfiction, playwriting, and screenplay writing. Pairing creativity with technique, this content-based course introduces students to concepts, approaches, and methods. As students develop a portfolio of work, they learn to contextualize their own writing with writings from celebrated authors by completing short critical commentaries. This course introduces students to the workshop format.

### **WRIT 3100/001—Poetry Writing (M 12:20PM-3:15PM, EB 246)**

**Instructor: Ralph Wilson**

This course is a workshop approach to poetry writing that emphasizes original writing, revision, and analysis and response from classmates. Some attention is given to the work of established writers as models.

### **WRIT 3109/001—Careers in Writing (TR 2:00PM-3:15PM, EB 215)**

**Instructor: Kim Haimes-Korn**

This course exposes students from a variety of backgrounds to various careers in writing. (Students need not be English majors.) Students will analyze and create a wide variety of professional texts ranging from technical, business, and governmental documents to medical, community-based, and web-based documents.

### **WRIT 3111/001—Professional Editing (TR 2:00PM-3:15PM, EB 264)**

**Instructor: Elizabeth Giddens**

Professional Editing prepares students to become professional editors and information designers. Students will learn proofreading and copyediting skills, as well as comprehensive editing procedures, including what is required in working with an author from a publication's inception to its completion. The process of editing will be studied from the perspective of the rhetorical context so that students learn how to edit and design a document to fulfill both the audience's needs and author's purpose. The techniques of editing, including proofreading and copyediting for style, grammar, punctuation, and visual design, and the communication skills required of an editor will be learned through hands-on training and real-world assignments that give students ample practice in applying the principles of editing. Students will also learn about editing jobs and career possibilities.

**WRIT 3111/002—Professional Editing (MW 3:30PM-4:45PM, WH 127)**

**Instructor: Michael Keleher**

This is a course in editing as a practice and a profession. It focuses on editorial roles and responsibilities and introduces students to the skills, principles, and methods of editing. Course assignments provide ample practice in applying the techniques of editing, including editing for grammar, punctuation, and style. This course prepares students for careers in publishing and writing.

**WRIT 3120/002—Fiction Writing (T 9:30AM-12:15PM, EB 246)**

**Instructor: Andrew Plattner**

This course is a workshop approach to fiction writing that emphasizes original writing, revision, and analysis and response from classmates. Some attention is given to the work of established writers as models.

**WRIT 3120/W01—Fiction Writing (Asynchronous Online)**

**Instructor: Melanie Sumner**

This course is a workshop approach to fiction writing that emphasizes original writing, revision, and analysis and response from classmates. Some attention is given to the work of established writers as models.

**WRIT 3120/W02—Fiction Writing (Asynchronous Online)**

**Instructor: Melanie Sumner**

This course is a workshop approach to fiction writing that emphasizes original writing, revision, and analysis and response from classmates. Some attention is given to the work of established writers as models.

**WRIT 3125/300—Interactive Narrative & Games (TR 9:30AM-10:45AM, M 322)**

**Instructor: Victoria Lagrange**

This course explores the theory and practice of authoring narratives for interactive fiction and video games. Through multiple written projects and workshops, students gain experience developing and creating interactive narratives for diverse platforms and genres. Additionally, students explore the intersection of narrative theory, game studies, and creative authorship through critical readings and discussion.

**WRIT 3125/W01--Interactive Narrative & Games (Asynchronous Online)**

**Instructor: Erin Bahl**

This course explores the theory and practice of authoring narratives for interactive fiction and video games. Through multiple written projects and workshops, students gain experience developing and creating interactive narratives for diverse platforms and genres. Additionally, students explore the intersection of narrative theory, game studies, and creative authorship through critical readings and discussion.

**WRIT 3130/001—Creative Nonfiction (W 12:30PM-3:15PM, EB 246)**

**Instructor: Garrad Conley**

This course explores a wide range of styles and artists within the Creative Nonfiction field, including video essays, podcasts, and other multimedia. Through written work and writing workshops, you will hone your craft within a supportive peer network where a beginner's mindset is encouraged. Writers of all levels are encouraged to try out new modes of writing and experiment with the themes and styles that will help you navigate the many possibilities of this vibrant genre.

**WRIT 3140/001—Writing in the Workplace (TR 9:30AM-10:45AM, EB 215)**

**Instructor: Amanda Pratt**

This course emphasizes strategies for producing effective documents in a variety of professional contexts. Students gain practice with common workplace forms as they master writing clearly and with the needs and expectations of their audiences in mind. This course is particularly valuable to students preparing for careers in business, government, and nonprofit organizations.

**WRIT 3140/W01—Writing in the Workplace (Asynchronous Online)**

**Instructor: Elizabeth Giddens**

This course prepares students from all undergraduate majors for writing tasks, processes, and standards in their post-graduation professional jobs. It is useful for all students who will write regularly as part of their work—almost everyone! Students who enter professional training programs such as law school, medical school, and graduate school (in any area) will greatly benefit. Past students have said that the course gave them a leg up in law school, their current job, and the details of documents that their supervisors write and assign.

Students will learn to identify the key purposes for a writing task and tailor their efforts to likely readers and the needs of the moment. Students will learn conventions of key document types, including formal and informal correspondence; formal reports; informal reports such as trip reports, meeting minutes, recommendation reports, and progress reports; summaries such as abstracts, fact sheets, and executive

summaries; instructions and descriptions; and proposals and applications. The course provides a refresher on professional writing standards in grammar, usage, and diction, as well as instruction in document organization and design.

Most important, the course provides a high-level introduction to ethical issues in today's workplace and how written texts convey, support, or undermine ethical practice on the job. We will study the use and impact of AI technology in workplace writing through the lens of professional ethics. The goal of this course focus is to prepare students for the likely ethical challenges and dilemmas they will face during their careers and give them options for responding in appropriate ways.

Course prerequisite: English 1102.

**WRIT 3150/001—Topics in Digital Rhetoric (1:25PM-2:15PM, EB 215, HYBRID)**

**Instructor: Peter Rorabaugh**

This course emphasizes strategies for producing effective documents in a variety of professional contexts. Students gain practice with common workplace forms as they master writing clearly and with the needs and expectations of their audiences in mind. This course is particularly valuable to students preparing for careers in business, government, and nonprofit organizations.

**WRIT 3151/001—Digital Storytelling (TR 3:30PM-4:45PM, EB 215)**

**Instructor: Kim Haimes-Korn**

Stories shape both our personal identities and our culture. Stories move us, entertain us, and affect social change and public awareness. This Digital Storytelling course focuses on the theory and practice of narrative composition in digital environments, including text, image, audio, and video. Students learn to compose rhetorically dynamic and engaging digital stories that explore a variety of types, techniques, audiences, and purposes (for personal, academic, and professional contexts). The course explores critical and creative approaches to narrative and visual design while attending to the interplay of form and content.

**WRIT 3152/001—Digital Community Engagement (M 3:30PM-4:45PM, WH 126, HYBRID)**

**Instructor: Peter Rorabaugh**

This course includes collaborative digital writing projects that reach beyond the classroom for the purpose of community engagement and/or community service. Students learn to use digital tools that support collaboration and streamlined team organization. The course involves students in writing, research, and analysis to implement projects of value in which they partner with community groups to inform, educate, and advocate for change through the design of digital content and engagement projects

**WRIT 3152/002—Digital Community Engagement (W 3:30PM-4:45PM, EB 133, HYBRID)**

**Instructor: Peter Rorabaugh**

This course includes collaborative digital writing projects that reach beyond the classroom for the purpose of community engagement and/or community service. Students learn to use digital tools that support collaboration and streamlined team organization. The course involves students in writing,

research, and analysis to implement projects of value in which they partner with community groups to inform, educate, and advocate for change through the design of digital content and engagement projects

## FILM

### **FILM 3105/002—Fundamentals of Writing for Film and Television (T 2:00PM-4:45PM, EB 246)**

**Instructor: Albert Lee**

This class introduces students to fundamental and foundational techniques of screenwriting such as formatting, three-act structure, character development, plot function, and dialogue. Students will study screenwriting theory and practice techniques as they develop original short screenplays. Students will learn about professional standards and best industry practices. Table readings, one-on-one conferences, and peer revision techniques may be used.

### **FILM 3105/W01—Fundamentals of Writing for Film and Television (W 9:30AM-12:15PM, ONLINE)**

**Instructor: Mitchell Olson**

This class introduces students to fundamental and foundational techniques of screenwriting such as formatting, three-act structure, character development, plot function, and dialogue. Students will study screenwriting theory and practice techniques as they develop original (short) screenplays. Students will learn about professional standards and best industry practices. Table readings, one-on-one conferences, and peer revision techniques may be used.

### **FILM 3125/W01—Introduction to TV Writing (T 9:30AM-12:15PM, Not Assigned)**

**Instructor: Mitchell Olson**

This class introduces students to fundamental and foundational techniques of writing for television such as formatting, television act structure, character development, television plot function, and dialogue. Students will study television writing theory and practice techniques as they develop an original (short) pilot script. Students will learn about professional standards and best industry practices. Table readings, one-on-one conferences, and peer revision techniques may be used.

### **FILM 3125/W02—Introduction to TV Writing (M 2:00PM-4:45PM, ONLINE)**

**Instructor: Anna Weinstein**

This class introduces you to fundamental and foundational techniques of writing for television such as formatting, television act structure, character development, television plot function, and dialogue. You will study television writing theory and practice techniques as you develop the first 10-15 pages of an original pilot script. You will learn about professional standards and best industry practices. Together, we will review screen storytelling structure and compare/contrast three-act structure for features and television (where three acts translate as four or five acts!), and we will examine the relationship between character and story – a key

element to creating the television series. You will learn how to develop a series for a specific audience, how to pitch the series, and how to create a pilot beat sheet and series bible. We will examine commercially and/or critically successful sitcoms and television dramas by studying their pilot episodes and scripts, and we will study crucial aspects of television writing, including structure, conflict, tone, vision, as well as writing techniques including dialogue, action, scene work, and more.

**FILM 3200/W01—Film History I (Asynchronous Online)**

**Instructor: Sueyoung Park-Primiano**

This course surveys the major artistic movements, technological changes, and critical approaches important to film from 1895 to 1950, covering German Expressionism, Soviet montage, the Hollywood studio system, and the transition from silent to sound cinema.

**FILM 3205/001—Series and Serials (M 9:30AM-12:15PM, EB 203)**

**Instructor: David King**

This course surveys the formal qualities, technological developments, and critical approaches important to understanding episodic forms of cinema: movie shorts, serials, teleplays, television movies, anthology shows, and film adaptations of television series.

**FILM 3210/W01—Film History II (Asynchronous Online)**

**Instructor: Sueyoung Park-Primiano**

This course surveys the major developments, movements, and critical approaches in international cinema from 1950-1980, including considerations of the rise of the auteur, the institutionalization of widescreen, the impact of television on film design and distribution, and the emergence worldwide of several creative “new waves.”

**FILM 3215/W01—Film History III (M 12:30PM-3:15PM, Synchronous Online)**

**Instructor: Larrie Dudenhoeffer**

This course surveys major developments in film since 1980, including the rise of the blockbuster, the co-production, and the independent film; the use of digital animation, special effects, and distribution technologies; the impact of VHS, DVD, and streaming services on film exhibition, reception, and design; and the rise of several new international cinematic movements.

**FILM 3220/W01—Topics in American Cinema (W 8:00PM-10:45PM, Synchronous Online)**

**Instructor: Larrie Dudenhoeffer**

This course focuses on the output of a specific studio, the concerns of a filmmaking collective, the aesthetic trends of a historical period, or a theme of special importance to American cinema.

**FILM 3230/001—World Cinema (W 3:30PM-6:15PM, EB 203)**

**Instructor: Noelle Brown**

This course is a study of the development and history of a particular literary form, such as narrative, poetry, or drama, through the exploration of representative works. Particular attention is given to the evolution of new strategies for the creation and reception of the genre and to the aesthetic, historical, and cultural conditions that shape those strategies.

**FILM 3230/W01—World Cinema (Asynchronous Online)**

**Instructor: Sueyoung Park-Primiano**

This course is a study of the development and history of a particular literary form, such as narrative, poetry, or drama, through the exploration of representative works. Particular attention is given to the evolution of new strategies for the creation and reception of the genre and to the aesthetic, historical, and cultural conditions that shape those strategies.

**FILM 3240/001—Film Genres and Movement (T 2:00PM-4:45PM, EB 203)**

**Instructor: Ashley Shelden**

This course introduces students to the major films of a specific genre, such the Western, the comedy, or the horror film, or to the milestones, stylistic features, and cinematic influence of a major film movement.

**FILM 3250/001—Film Authors [Author] (W 9:30AM-12:15PM, EB 203)**

**Instructor: David King**

This course introduces students to the major films, the stylistic signatures, the thematic obsessions, and the cinematic influence of a noteworthy filmmaker, whether a director, actor, screenwriter, or other artist.

**FILM 4105/001—Advanced Writing for Film and Television (W 2:00PM-4:45PM, EB 205)**

**Instructor: Albert Lee**

In this class, students will build on fundamental skills developed in FILM 3105, exploring advanced screenwriting methods such as genre conventions, scene dynamics, integration of theme, and advanced rewriting practices. Students will also study and practice skills such as marketing or pitching finished works. Table readings, one-on-one conferences, and peer revision techniques may be used. This class is writing intensive. This course can be taken up to two times (6 credit hours) for credit towards graduation.

**FILM 4125/001—Advanced TV Writing (W 12:30PM-3:15PM, EB 211)**

**Instructor: Anna Weinstein**

In this class, students build on fundamental skills developed in FILM 3125, exploring advanced television writing topics such as the development process, modes and standards of production, how writers rooms function, and how to build a series bible. Students also study and practice skills such as pitching and marketing finished works. Table readings, one-on-one conferences, and peer revision techniques may be used. This class is writing intensive.