

SPRING 2022

**COURSE DESCRIPTIONS  
ENGLISH**

THE PREREQUISITE FOR ALL COURSES IS **ENGL1102** UNLESS OTHERWISE SPECIFIED

**ENGL 2110**

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 2120**

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**

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.

<b>ENGL 2145/01</b>	<b>T R 9:30-10:45 AM</b>	<b>EB 235</b>	<b>Benedict, Leah</b>
<b>ENGL 2145/02</b>	<b>M W 11:15-12:05 PM</b>	<b>EB 235</b>	<b>Rorabaugh, Peter</b>
<b>ENGL 2145/03</b>	<b>W 3:30-6:15 PM</b>	<b>EB 235</b>	<b>Dudenhoeffer, Larrie</b>
<b>ENGL 2145/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Brown Spiers, Miriam</b>

**DESCRIPTION: (Benedict, Leah) Theme: Science Fact, Science Fiction.** 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 common myths surrounding human sexuality and reproduction. In the final section of the course, you will choose one example of an invented technology, and you will research its cultural life—not only its history of production, but also the hopes, promises, and fears that it generates.

**DESCRIPTION: (Rorabaugh, Peter)**

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.

**DESCRIPTION: (Dudenhoeffer, Larrie)**

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.

**DESCRIPTION: (Brown Spiers, Miriam)**

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 2160/01    M W 2:30-3:20 PM**  
**ENGL 2160/W01    ONLINE**

**EB 168**  
**TBA**

**Rice, Bill**  
**Watson, Craig**

**DESCRIPTION: (Rice, Bill)**

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.

**DESCRIPTION: (Watson, Craig)**

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.

<b>ENGL 2172/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Botelho, Keith</b>
<b>ENGL 2172/W02</b>	<b>ONLINE</b>	<b>TBA</b>	<b>White, Denise</b>

**DESCRIPTION: (Botelho, Keith)**

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.

**DESCRIPTION: (White, Denise)**

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.

<b>ENGL 2174/01</b>	<b>T R 11:00-12:15 PM</b>	<b>EB 066</b>	<b>Benedict, Leah</b>
<b>ENGL 2174/01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Gephardt, Katarina</b>

**DESCRIPTION: (Benedict, Leah)**

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.

In order to assess some of the recurring ideas that appear in British writing, this course has been arranged thematically. Internally, each thematic grouping moves chronologically to better illustrate how the particulars of the writers' concerns unfold and change with each century. As we read for meaning, we will also remain attentive to the formal elements of each text, assessing them in terms such as genre, audience, diction, euphemism, and irony.

**DESCRIPTION: (Gephardt, Katarina)**

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

<b>ENGL 2271/01</b>	<b>T R 9:30-10:45 AM</b>	<b>EB 253</b>	<b>Montgomery, Robert</b>
<b>ENGL 2271/02</b>	<b>T R 11:00-12:15 PM</b>	<b>EB 253</b>	<b>Krone, Elizabeth</b>

**DESCRIPTION: (Montgomery, Robert)**

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.

**DESCRIPTION: (Krone, Elizabeth)**

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 2300**

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.

<b>ENGL 2390/01</b>	<b>T R 5:00-6:15 PM</b>	<b>EB 140</b>	<b>Hamby, Patsy</b>
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**DESCRIPTION: (Hamby, Patsy)**

This course is a survey of classic literature written by diverse authors. It focuses on text analysis and writing about literature. The texts studied are frequently found in the middle grades classroom.

<b>ENGL 3230/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Gephardt, Katarina</b>
<b>ENGL 3230/01</b>	<b>T R 11:00-12:15 PM</b>	<b>EB 168</b>	<b>King, David</b>

**DESCRIPTION: (Dr. David King)**

“A Spear in the Gut:” Modern Poetry and Song in America and Britain

This is not a conventional course in poetry. This is a course that will teach you to love and cherish the brevity and immediacy of the English language at its highest level—that of the beauty and truth that can be captured in a few minutes of poetic language. In this poetry course, we will consider the great poets of the 20<sup>th</sup> century, as well as the lyricists of popular music, to appreciate A.E. Housman’s truth that a great, spontaneous expression of language does indeed hit us like a spear to the gut. This is not a course with droning lectures, but rather a communal experience of listening and reading aloud—together and with pleasure—to discover the mystery and power of our shared tongue, the one thing in this fragmented and troubled world that can always offer, as Robert Frost said, “a momentary stay against confusion.”

**DESCRIPTION: (Gephardt, Katarina)**

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.

**ENGL 3241/01      T R 9:30-10:45 AM                      EB 251                      Krone, Elizabeth**

**DESCRIPTION:**

*Prerequisite:* [ENGL 2271](#) and admission into the English Education program

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 3250/01      T R 11:00-12:14 PM                      EB 251                      Crovitz, Darren**

**DESCRIPTION:**

*Prerequisite:* [ENGL 2271](#)

This course is an exploration of current theories of composition pedagogy in practice at the middle grades level, including a variety of strategies for teaching and assessing writing while dealing with institutional policies (including state standards and high-stakes testing). Students write for a variety of purposes and audiences; analyze traditional and non-traditional writing assignments for their strengths and limitations; and develop effective instructional strategies, materials, and assessments.

**ENGL 3310/01      M W 1:25-4:10 PM                      EB 253                      Goodsite, Michelle**  
**ENGL 3310/02      T R 11:00-1:45 PM                      UC 202                      Devereaux, Michelle**

**DESCRIPTION: (Goodsite, Michelle)**

**Prerequisite:** [ENGL 2271](#) and admission into the English Education or Secondary and Middle Grades Language Arts program

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.

**DESCRIPTION: (Devereaux, Michelle)**

**Prerequisite:** [ENGL 2271](#) and admission into the English Education or Secondary and Middle Grades Language Arts program

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.

<b>ENGL 3330/01</b>	<b>T R 11:00-12:15 PM</b>	<b>EB 166</b>	<b>Shelden, Ashley</b>
<b>ENGL 3330/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Guglielmo, Letizia</b>

**DESCRIPTION: (Guglielmo, Letizia) (W01)** This course engages students in a study of gender as depicted in popular culture texts. Viewing gender as a social construction, course content invites students to explore gendered roles in society, interactions between private and public life, gender's relation to canon formation, and individuals' struggle to define their place in culture in the face of gendered expectations. Surveying a range of popular culture forms, students will critique depictions of gender, practice using theories and methods from gender and women's studies to understand popular culture's role in shaping gender identity, and engage in research on gender in the context of popular culture. This section is cross-listed with GWST 3030

**DESCRIPTION: (Shelden, Ashley)**

**VILLAINS**

Femmes fatales. Bad guys. Deadly monsters. Evil intentions. Underhanded schemes. Villainy. Rather than focusing on just one gender or sexual identity, this course focuses on the gendered contours of villainy in literature and culture. Why are villains so often depicted as having non-normative genders or sexualities? What is at stake when a bad guy is also effeminate? Or when a cartoon sea witch is based on one of the most famous drag queens of all time? To explore the gender of villainy, we will study a variety of texts that may include John Milton's *Paradise Lost*, Edmund Spenser's *Faerie Queene*, Disney's *The Little Mermaid*, John Huston's *Maltese Falcon*, Michael Curtiz's *Mildred Pierce*, Neil Gaiman's *Coraline*, and Patricia Highsmith's *The Talented Mr. Ripley*.

**ENGL 3342/W01                      ONLINE                      TBA                      Brown Spiers, Miriam**

**DESCRIPTION: (Brown Spiers, Miriam)**

This class will focus on 19<sup>th</sup>-century Native American literature in the South. In the popular imagination, we often associate Native Americans in the South with the attempted genocide known as the Trail of Tears, which took place in 1838. However, Native peoples were actively engaged in shaping American literature, culture, and politics both before and after this event. In this class, we will explore the ways that 19<sup>th</sup>-century Americans imagined Native peoples as “noble savages” who were doomed to extinction in the “modern” world, as well as the ways that Native authors responded to and refuted this misguided rhetoric. As we explore 19<sup>th</sup>-century Native literature—from newspaper editorials to poems, from speeches to novels—we will learn more about the ways that Native writers adapted the English language and literary forms in order to resist assimilation and preserve their cultural and political sovereignty, as well as the ways that these 19<sup>th</sup>-century debates continue to shape American culture today.

**ENGL 3350/W01                      ONLINE                      TBA                      Brown Spiers, Miriam**

**DESCRIPTION: (Brown Spiers, Miriam)**

This class will focus on 20<sup>th</sup> and 21<sup>st</sup> century Native American literature in the South. We will examine works of literature by Native writers who have connections to the American South, including those from southeastern tribes and those who have lived and worked in the South. In particular, we’ll examine the ways that these writers have maintained a connection to their homelands despite a history of violent removal. For instance, how do Cherokee writers write about the Trail of Tears? How do Native authors whose people were removed to Oklahoma envision their relationship to lands in Georgia, Alabama, or North Carolina? How can we make sense of the stories about Native American heritage and ancestry that are so common in the South? As we ask these questions, we’ll also explore the importance of land and identity in Native American cultures and communities. How can a group of people tell stories that are based in the land when they no longer remember living there? Who “counts” as Native American, and who gets to decide? Finally, how do contemporary Native writers preserve and adapt their languages and stories through novels, poems, plays, and films?

**ENGL 3391/01                      T R 2:00-3:15 PM                      EB 253                      Goss, Stephen**

**DESCRIPTION: (Goss, Stephen)**

*Prerequisite:* [ENGL 2271](#) and admission into the English Education program

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 3500/W01                      ONLINE                                      TBA                                      Thomas, Griselda**

**DESCRIPTION: (Thomas, Griselda)**

*Prerequisite:* [ENGL 2271](#) and admission into the English Education program

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 4220/01                      T R 3:30-4:45 PM                                      EB 166                                      Morgan, Nina**

**DESCRIPTION: (Morgan, Nina)**

*Prerequisite:* [ENGL 2145](#)

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 4230/01                      M W F 12:20-1:10 PM                                      EB 166                                      Diop, Oumar**

**DESCRIPTION: (Diop, Oumar)**

*Prerequisite:* [ENGL 2145](#)

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 4340/01                      M W 5:00-6:15 PM                                      EB 168                                      Bowers, Cynthia**  
**ENGL 4340/W01                      ONLINE                                      TBA                                      Bowers, Cynthia**

**DESCRIPTION: (Bowers, Cynthia)**

**4340/01** will explore Shakespeare's works in the context of ecocriticism. We will read a number of plays through the lens of the "green world."

**4340/W01** will examine Shakespeare's plays and their dramatic and non-dramatic sources.

**ENGL 4460/01                      T R 2:00-3:15 PM                                      UC 205                                      Watson, Craig**



**DESCRIPTION: (Watson, Criag)**

This course will mostly involve a careful examination of the work of Ralph Waldo Emerson and Henry David Thoreau, the two leading American Transcendentalists, as well as their complicated, sometimes difficult, mutually inspiring friendship. We will also discuss responses to their work among their contemporaries, including Margaret Fuller’s proto-feminist transformation of Emerson’s philosophy, Nathaniel Hawthorne’s complex satirizing of what he calls the “cloudy and dreamy metaphysics” of Transcendentalism, and Walt Whitman’s sexually charged rewriting of Transcendentalist spirituality. Finally, we will be considering the important contributions of the Transcendentalists to the ongoing American tradition of principled political resistance.

**ENGL 4460/W01                      ONLINE                      TBA                      Brown, Spiers Miriam**

**DESCRIPTION: (Brown Spiers, Miriam)**

This class will focus on 19<sup>th</sup>-century Native American literature in the U.S. South. In the popular imagination, we often associate Native Americans in the South with the attempted genocide known as the Trail of Tears, which took place in 1838. However, Native peoples were actively engaged in shaping American literature, culture, and politics both before and after this event. In this class, we will explore the ways that 19<sup>th</sup>-century Americans imagined Native peoples as “noble savages” who were doomed to extinction in the “modern” world, as well as the ways that Native people responded to and refuted this misguided rhetoric. As we explore 19<sup>th</sup>-century Native literature—from newspaper editorials to poems, from speeches to novels—we will learn more about the ways that Native writers adapted the English language and literary forms in order to resist assimilation and preserve their cultural and political sovereignty, as well as the ways that these 19<sup>th</sup>-century debates continue to shape American culture today.

**ENGL 4470/W01                      ONLINE                      TBA                      Gephardt, Katarina**

**DESCRIPTION: (Gephardt, Katarina)**

This course focuses on Jane Austen’s fiction and its legacy both as a subject of academic study and an object of fan veneration. We will cover three novels, *Sense and Sensibility*, *Pride and Prejudice*, and *Emma* in their historical contexts and consider how Austen’s work is adapted, appropriated, or commodified in contemporary popular culture.

**ENGL 4560/01                      M W 3:30-4:45 PM                      EB 168                      Rice, Bill**

**DESCRIPTION: (Rice, Bill)**

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 4570/01                      T R 12:30-1:45 PM                      EB 166                      Miles, Michelle**

**DESCRIPTION: (Miles, Michelle)**

In this course, we will explore the complex and capacious literature of Northern Ireland. Originating from a land historically fraught and long politically and culturally divided, Northern Irish literature remains one of the world’s richest repositories of artistic endeavor; its review invites the careful reader to consider the relationship between art and politics, in particular. Using the region as the primary category of analysis—both as textual backdrop and authorial homeland—students will be introduced to the poetry, fiction, and drama of writers such as Seamus Heaney, Michael Longley, Paul Muldoon, Brian Friel, and Medbh McGuckian. Through the lens of literature, participants will expand their knowledge of a region small geographically but mighty in political, cultural, and historical contexts. Students will investigate Northern Ireland’s relationship to the Republic of Ireland and to the United Kingdom; examine the fraught history of the region’s sectarian politics and the often violent consequences of regional affiliations; and consider the region’s place on the globalized map of the current century.

**ENGL 4580/W01                      ONLINE                      TBA                      Davis, Laura**

**DESCRIPTION: (Davis, Laura)** This course will focus on postcolonial literatures of India. We will explore the ways in which the colonial experience and its aftermath shaped the lives and the work of a diverse group of Indian writers. We will read texts by Jhumpa Lahiri, Salman Rushdie, Bapsi Sidhwa, and Amitav Ghosh, just to name a few, and watch a film by award-winning Indian director Deepa Mehta. If you’ve never had the chance to explore 20th Century Indian Literature in all of its beauty and complexity (and many students have not), please join us! Our online class is designed to give you many opportunities to create community with your classmates and instructor, and the online environment is a great venue for discussing literature in depth. Veteran and novice online students are welcome, and no prior knowledge of Indian or postcolonial literature is required.

**ENGL 4620/01                      M W 3:30-4:45 PM                      EB 231                      Bowers, Cynthia**  
**ENGL 4620/02                      T R 3:30-4:45 PM                      EB 235                      Conley, Garrard**  
**ENGL 4620/03                      T R 2:00-3:15 PM                      EB 235                      Palmer, Christopher**

**DESCRIPTION: (Bowers, Cynthia)**

**Prerequisite:** Completion of 90 hours, and permission of the department  
 The focus of this section of 4620 is John Milton, poet and polemicist, and we will be looking especially at the contributions his works have made to American cultural and political values. Most English majors will be aware of Milton’s poetry, especially his epic *Paradise Lost*. However, the bulk of Milton’s career was absorbed by the political upheavals of his time—the English Civil War, the execution of King Charles II, and the failure of the Commonwealth to provide a sustainable “godly” republic. *Paradise Lost*, in the context of his larger career, is in some ways dwarfed by the great number of prose arguments he made on behalf of “liberal” or “progressive” ideas: for example, he favored divorce; advocated a free press; favored separation of church and state; supported republican forms of government and virulently

opposed absolute monarchy. He was a great influence on America's Founders, especially Thomas Jefferson. We will read Milton's epic poems, *Paradise Lost* and *Paradise Regained*, within their political and literary contexts, as well as some of his political treatises. We will also read a number of Milton's contemporaries, including Andrew Marvel, John Locke, and Algernon Sidney. Central to the requirements of this class is a substantial seminar paper (about 20 pages) on a topic of your own choosing related to the topic of this course. The seminar paper should demonstrate originality of thought, research, and execution. You will also give an oral presentation of this paper to the entire class. To help you focus on a seminar topic, you will write three short response/research papers.

**DESCRIPTION: (Conely, Garrard)**

*Prerequisite:* Completion of 90 hours, and permission of the department

The theme of the course will center on queer literary history/intertextuality, searching through the canon and lesser-read works for ways in which we can define queer aesthetics.

Assignments will examine a reception history of such literature, the work of specific writers, and the shape of the queer literature canon. Though the focus might seem narrow to some, queerness in literature is rich and spans across the centuries and has certainly affected other canonical works outside of this genre. We will be bold and broad in how we explore queerness, with works ranging from Pedro Lemebel to passages from *Moby Dick*. Students will produce assignments drawing from the course with opportunities for original research and theory.

**DESCRIPTION: (Palmer, Christopher)**

*Prerequisite:* Completion of 90 hours, and permission of the department

This course will explore Geoffrey Chaucer's most famous work, *The Canterbury Tales*. To complement our readings, we will consider various theoretical approaches to Chaucer such as new historicism, gender studies, and queer theory. All Chaucer readings will be in Middle English, and we will spend significant class time together practicing strategies for understanding and interpreting this older form of the language. In addition to its literary interpretive goals, this course will also focus on research methods and strategies for composing a long argumentative essay. Students will be introduced to methodologies for advanced research, including the following: the exploration of library databases; the use of historical dictionaries; and the study of various manuscript and print editions. Moreover, we will discuss rhetorical strategies for successful academic argumentation, as well as the construction of primary research genres, including the project proposal, the annotated bibliography, and the literature review. By the end of the semester, each student will produce a 15- to 20-page argumentative essay grounded in original research.

SPRING 2022

## COURSE DESCRIPTIONS

### FILM

THE PREREQUISITE FOR ALL COURSES IS **ENGL1102** UNLESS OTHERWISE SPECIFIED

<b>FILM 3105/01</b>	<b>R 2:00-4:45 PM</b>	<b>EB 231</b>	<b>Weinstein, Anna</b>
<b>FILM 3105/03</b>	<b>M 12:30-3:15 PM</b>	<b>EB 235</b>	<b>Levy, Aaron</b>
<b>FILM 3105/04</b>	<b>W 12:30-3:15 PM</b>	<b>EB 235</b>	<b>Levy, Aaron</b>

**DESCRIPTION: (Weinstein, Anna)**

In this course, you will learn the basics of screen storytelling, including traditional cinematic story structure, character development, and screenplay formatting. You will watch and study films; you will read screenplays; and you will participate in lively, intellectual conversations about films and STORY. Weekly lectures will cover topics such as three-act structure, genre, theme, conflict, dialogue, rewriting, and the business of writing for the screen. You will conduct a comprehensive analysis of an existing feature film and its screenplay, and you will develop a logline, beat sheet, and first draft of an original short film script. The final project will be a polished rewrite of your script. This is a workshop-based, face-to-face course where you will be introduced to both the craft and business of screen storytelling.

**DESCRIPTION: (Levy, Aaron)**

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.

<b>FILM 3125/01</b>	<b>M 9:30-12:15 PM</b>	<b>EB 231</b>	<b>Olson, Mitchell</b>
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**DESCRIPTION: (Olson, Mitchell)**

This workshop class introduces students to the fundamental and foundational techniques of TV WRITING (such as script formatting, act structure, character development, plot function, and dialogue). Students will put these techniques into practice as they develop, write, workshop, and revise an original (short) pilot script. Additionally, students will learn the basics of how the TV business operates and how to protect, market, and sell their own TV scripts.

<b>FILM 3200/01</b>	<b>R 2:00-4:45 PM</b>	<b>EB 287</b>	<b>King, David</b>
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**DESCRIPTION: (King, David)**

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 3210/01                      M 3:30-6:15 PM                      EB 287                      Dudenhoeffer, Larrie**

**DESCRIPTION: (Dudenhoeffer, Larrie)**

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                      ONLINE                      TBA                      Park-Primiano, Sueyoung**

**DESCRIPTION: (Park-Primiano, Sueyoung)**

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                      ONLINE                      TBA                      Park-Primiano, Sueyoung**  
**FILM 3220/02                      R 2:00-4:45 PM                      EB 168                      Sheldon, Ashley**  
**FILM 3220/01                      T 2:00-4:45 PM                      EB 287                      King, David**

**DESCRIPTION: (Dr. David King)**

FILM 3220: Topics in American Cinema

DESCRIPTION: Neorealism in American Film

Vittorio De Sica’s *Bicycle Thieves* (1948) represented a triumph of a new style of filmmaking that immediately captivated American studio moguls, intellectuals and writers such as Arthur Miller, and new audiences eager to see profound new films. Yet like all cinematic movements, Neorealism borrowed from, and influenced, the American approach to filmmaking. This course in American Neorealism acknowledges the debt to the Italian tradition, yet also introduces students to the trends in anti-classical Hollywood filmmaking and the New Documentary that defined a uniquely American approach to movies that seek to inspire societal awareness and promote social change. Films for consideration in this course include not only the groundbreaking *Bicycle Thieves* and its immediate influence on American culture, but also films that might have inspired it—such as Billy Wilder’s *The Lost Weekend*—and films that borrowed from it, including the police procedural films *The Naked City* and *The French Connection*; the African-American classics *Killer of Sheep*, *Do the Right Thing*, and *Menace to Society*; the Cinema Verite of *Salesman*; the “found footage” sub-genre

represented by The Blair Witch Project; and the return to an international renaissance of Neorealism as epitomized by Man Push Cart. The course includes screening and discussion of selected films, as well as an independent viewing project chosen by the student.

**DESCRIPTION: (Shelden, Ashley)**

TECHNOLOGIES OF FEAR. (Shelden) Cinema is uniquely defined by the technologies that enable it. Historically, we have seen filmmakers' excitement about new technology and what it could do for their filmmaking. But even with this excitement, we also see an equally important force in the history of cinema: the fear of new technologies and the imminent destruction of the film industry. Silent film stars felt endangered by the coming of sound technology. Douglas Sirk feared the rise of television. Giuseppe Tornatore lamented the growing popularity of VHS. And today, we perceive the threat to cinema as coming from online streaming services. It is as though the medium of film necessarily carries within it both the promise and the fear of the technological. This tension—loving and hating technology, needing and fearing it—is the subject of this course. The films we will study may include, the Wachowskis' *The Matrix*, Scott's *Blade Runner*, Kubrick's *2001*, Cameron's *Terminator*, and Coppola's *The Conversation*. In other words, we will focus on films that dwell on both the wonder and the horror of technology.

**DESCRIPTION: (Park-Primiano, Seuyoung)**

The Gothic novel first emerged as a popular literary genre in eighteenth century England, and the dark counter-narratives were quickly adapted and transformed by American writers to equally challenge prevailing ideologies and explore transgressive meanings. The Gothic's mixing of terror with pleasure and its expression of cultural anxieties and repressed desires have since inspired many Hollywood adaptations, including Mary Shelley's *Frankenstein* (Whale, 1931), Emily Brontë's *Wuthering Heights* (Wyler, 1939), Daphne du Maurier's *Rebecca* (Hitchcock, 1939), Patrick Hamilton's *Gaslight* (Cukor, 1944), and Shirley Jackson's *The Haunting of Hill House* (Wise, 1963). Indeed, American cinema has played a large role in reviving the Gothic as a contemporary genre to interpret and interrogate individual and national anxieties about the dark side of American life, including race and slavery, gender and sexuality, and family life and domestic ideology. In this course we will explore haunted houses, woods, and urban spaces of the American imagination within specific contexts of the Gothic, namely, the female gothic, the Southern gothic, the African-American gothic, and the urban gothic.

FILM 3230/02  
FILM 3230/W01

W 3:30-6:15 PM  
ONLINE

EB 170  
TBA

Silva, Ernesto  
Park-Primiano, Sueyoung

**DESCRIPTION: (Park-Primiano, Sueyoung)**

A survey of East Asian cinemas that comparatively examines representative modern and contemporary films, directors, and actors from Japan, mainland China, Hong Kong, Taiwan, and South Korea. The aim of this course is not only to introduce students to East Asian films, but also to use cinema as a window into Asian culture and sensibilities. Students will examine how the global/local geopolitics (e.g., from post-war to cold war and colonial to post-colonial), the passing of authoritarian regimes, the boom and bust of the Asian economy, and international film festivals have influenced the shaping of "new" East Asian cinemas across borders. It will also focus on how Asian aesthetics differs from the Hollywood norm by identifying the themes, styles, genres and ideological/cultural content of East Asian film canons. Works by select "auteurs" and stars familiar to international audiences will be viewed, including Hou Hsiao-hsien, Zhang Yimou, Bong Joon-ho, Park Chan-wook, Akira Kurosawa, Nagisa Oshima, John Woo, Chow Yun-fat, and Gong Li.

**DESCRIPTION: (Silva, Ernesto)**

This course focuses on the artistic contributions, the representational traditions, and the major works of a specific national cinema, diasporic filmmaker, or worldwide cinematic movement.

**FILM 3240/01      R 11:00-1:45 PM                      EB 287                      Dudenhoeffer, Larrie**

**DESCRIPTION: (Dudenhoeffer, Larrie)**

**Coming Back to Collect Some Dues: An Appreciation of Blaxploitation Films of the 1970s:** This course will explore the aesthetic merits, representational strategies, and enduring relevance of the "Blaxploitation" films of the 1970s. Thus we will trace their relation to the Hollywood films of the era, the L.A. Rebellion independent film movement, the struggle for Black self-determination, and the influence of second-wave feminism on women of color. Some of the titles for the course include Melvin Van Peebles' *Sweet Sweetback's Baadasssss Song*, Gordon Parks' *Shaft*, Jack Hill's *Foxy Brown*, and William Crain's *Blacula*.

**FILM 4125/01      W 12:30-3:15 PM                      EB 231                      Olson, Mitchell**

**DESCRIPTION: (Olson, Mitchell)**

In this class, students will 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 will 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.

**FILM 4105/01      T 2:00-4:45 PM                      EB 250                      Weinstein, Anna**

**DESCRIPTION: (Weinstein, Anna)**

In this course, you will study advanced concepts of screen storytelling. You will learn techniques for crafting compelling scenes; integrating and escalating conflict as the story progresses; and developing a successful rewriting practice. The focus of this advanced course, however, will be on honing your unique voice as a screenwriter. Learning to integrate THEME is a crucial skill to develop, particularly if you have an interest in working professionally as a screenwriter. (If you are writing on assignment, how can you take a producer's idea and make it personal to you, regardless of genre, plot, or tone?) This is a writing-intensive course where you will conduct and present screenwriting research, engage in weekly workshopping, and learn screenwriting business practices such as pitching and creating visual decks to market your screen stories.



SPRING 2022

## COURSE DESCRIPTIONS LINGUISTICS

THE PREREQUISITE FOR ALL COURSES IS ENGL1102 UNLESS OTHERWISE SPECIFIED

**LING 3020/01      M W F 12:20-1:10 PM      EB 166      Diop, Oumar**

**DESCRIPTION: (Diop, Oumar)**

*Prerequisite:* One of the following courses: [ENGL 2110](#), ENGL 2111, ENGL 2112, [ENGL 2120](#), ENGL 2121, ENGL 2122, [ENGL 2130](#), ENGL 2131, ENGL 2132, or [ENGL 2300](#) .

This course surveys intersections between linguistics and literary studies. It introduces students to one or more of the major linguistic theories and methodologies that can inform literary analysis, such as semiotics, poetics, pragmatics, narrative theory, structuralism, post-structuralism, (neo-)formalism, discourse analysis, or stylistics.

**LING 3025/01      T R 8:00-9:15 AM      EB 253      Chen, Meishan**

**DESCRIPTION: (Chen, Meishan)**

Linguistics for Education:

Because language study is a key component of the English/Language Arts classroom, this course focuses on specific linguistic aspects of the English language (e.g., morphology, stylistics, discourse, etc.), grammar in context, language variation in life and literature, and sociolinguistic implications of teaching English. There is a strong focus on methodology, such as examining pedagogical stances and creating lesson plans.

**LING 3030/01      M 5:00-7:45 PM      EB 251      Palmer, Christopher**

**DESCRIPTION: (Palmer, Christopher)**

**Language and Writing in Intercultural Contexts:** This course focuses on oral and written exchanges across cultures, both inside the US and internationally. The course will examine readings and case studies to explore principles for effectively writing and discussing writing in English across different cultures in a variety of environments, such as academic, business, non-profit, and government contexts. Topics may include writing and publishing for international or multilingual audiences, rhetorically sensitive strategies, issues of translation and contrastive rhetoric. Students will be able to study a specific type of written communication in a specific region or regions of the world according to their interests and needs. *Meets with PRWR 6860.*

**LING 3035/01      T R 2:00-3:15 PM      EB 166      Chen, Meishan**

**DESCRIPTION: (Chen, Meishan)**

Introduction to Linguistics

This course analyzes the nature of human language. It includes an introduction to speech sounds, morphology, and syntax. A heavy emphasis is placed on the social and pedagogical implications of modern linguistic theory, which includes an examination of issues such as Standard English, dialect variation, language acquisition, or English as a Second Language.

**LING 3040/W01**

**ONLINE**

**TBA**

**Johnson, David**

**DESCRIPTION: (Johnson, David)**

This online course will examine how the English language developed from its very beginnings. The course will look at internal linguistic changes through the centuries and how historical events (e.g. invasions, migrations, the printing press, and technology) have changed and continue to shape English. We will examine how the English language developed multiple dialects (including the dialects of American English) due to linguistic changes. We will apply course concepts to the current state of English. Finally, the course will examine sample literature pieces from the different stages of English.

**LING 3045/W01**

**ONLINE**

**TBA**

**Johnson, David**

**DESCRIPTION: (Johnson, David)**

This course has two main goals. The first is to review traditional grammar terms and concepts, and then apply these to writing contexts. We will address the following kinds of questions: *Who says you can't end a sentence with a preposition? What is the difference between a relative clause and a direct object?* The second goal is to examine the notion of linguistic change by looking at contemporary issues. For example, we will consider if *they* is an acceptable singular pronoun today. We will investigate how words can acquire new meanings. And we will analyze how language matters in legal proceedings. For instance, a recent court ruling cost a company ten million dollars due to missing punctuation. In short, the course will look at traditional grammar but do so by using contemporary issues to highlight linguistic concepts in relation to American English.

SPRING 2022
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## COURSE DESCRIPTIONS WRITING

THE PREREQUISITE FOR ALL COURSES IS **ENGL1102** UNLESS OTHERWISE SPECIFIED

<b>WRIT 3100/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Sadre-Orafai</b>
<b>WRIT 3100/01</b>	<b>M 12:30-3:15 PM</b>	<b>UC122</b>	<b>Curry, Mack</b>

**DESCRIPTION: (Curry, Mack)**

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.

**DESCRIPTION: (Sadre-Orafai)**

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.

<b>WRIT 3109/01</b>	<b>T/R 2:00-3:15 PM</b>	<b>EB 26</b>	<b>Haimes-Korn</b>
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**DESCRIPTION: (Haimes-Korn)**

CAREERS IN WRITING.

We live in an age of writing where the range of possible writing careers is ever expanding. All fields include writing and writing IS everywhere. This course exposes students, from a variety of backgrounds (students need not be English majors) to the ways writing fits into a variety of career paths. In addition to providing an opportunity to explore professions where writing is an essential facet of the work, students will also advance their own writing skills through a series of individual and group writing assignments as well as community-based writing and service learning projects. Students also create a working-writer portfolio in which they curate content and shape their professional identities. Join the class and imagine ways to create or enhance a career through your love of writing.

<b>WRIT 3111/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>McGrath, Laura</b>
<b>WRIT 3111/01</b>	<b>T/R 2:00-3:15 PM</b>	<b>EB 140</b>	<b>Giddens</b>

**DESCRIPTION: (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 document'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 as well as the 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. Also, students will learn about editing jobs and career possibilities.

**DESCRIPTION: (McGrath, Laura)**

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/W01**

**ONLINE**

**TBA**

**Summer, Melanie**

**WRIT 3120/01**

**R 11:00-1:45 PM**

**EB 231**

**Plattner, Andrew**

**DESCRIPTION: (Plattner, Andrew)**

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.

**DESCRIPTION: (Summer, Melanie)**

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 3125/01**

**M 5:00-7:45 PM**

**EB 140**

**Greene, Jeffrey**

**DESCRIPTION: (Greene, Jeffrey)**

This course explores the theory and practice of writing 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 among narrative theory, game studies, and creative authorship through critical readings and discussion.

**WRIT 3130/01                      R 11:00-1:45 PM                      EB 235                      Conley, Garrard**

**DESCRIPTION: (Conley, Garrard)**

This course is a study and practice of selected genres of literary nonfiction. The course features extensive nonfiction writing and revision, workshop discussion, and readings in major authors of literary nonfiction.

<b>WRIT 3140/01</b>	<b>TR 9:30-10:45 AM</b>	<b>EB 140</b>	<b>Chen, Meishan</b>
<b>WRIT 3140/W01</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Figueiredo, Sergio</b>
<b>WRIT 3140/W02</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Figueiredo, Sergio</b>
<b>WRIT 3140/W03</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Giddens, Elizabeth</b>
<b>WRIT 3140/W04</b>	<b>ONLINE</b>	<b>TBA</b>	<b>Carter, Terry</b>

**DESCRIPTION: (Chen, Meishan)**

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.

**DESCRIPTION: (Figueiredo, Sergio)**

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.

**DESCRIPTION: (Giddens, Elizabeth)**

This course will help prepare you for writing tasks in your professional discipline. You will learn how to:

- analyze the rhetorical situation in order to develop appropriate documents or other responses
- understand the cultural influences in the workplace that affect communication
- write user-friendly and professional reports and documents
- design a document so that it is functional and attractive
- edit and proofread your work and that of your peers.

**DESCRIPTION: (Carter, Terry)**

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 3150/01      T R 3:30-4:45 PM      EB 251      Figueiredo, Sergio**

**DESCRIPTION: (Figueiredo, Sergio)**

This section of Topics in Digital Rhetoric introduces students to the ethics of play and rhetorical invention through the study and design of games. Students will read about how scholars and game designers consider play as an experiential ethic, play a variety of online/digital games, reflect on their practices and experiences of play, and develop a concept for a game-based story that examines the rhetorical systems that influence and structure a specific social, cultural, or institutional value.

The primary focus of the course will be to prepare students for a theory- and practice-based understanding of digital game design and development through the lenses of rhetorical invention, constraints, and ethics. Students in this section of the course can expect to read a number of texts by scholars and industry professionals on designing interactive gaming experiences and narratives for public and casual gaming audiences, play and analyze digital games, and write a series of project that culminate in the creative design of a digital game intended to affirm, challenge, or deny a contemporary value – the idea for this project will become clearer as we work through the course material.

The work you do in this course can contribute to your preparedness for a number of positions in the gaming and entertainment industries, including as interactive narrative designers, script and quest writers for games, as writers for other interactive narrative projects (such as Netflix’s *Carmen Sandiego*), and game reviewers for popular publications.

This course is designed to prepare you to think of play and digital/video games as a professionals invested in growing the industry and developing an inclusive culture across gaming cultures and communities. Most importantly, however, this course is designed to prepare you to understand *ethics* as a rhetorician does – not as good/bad or true/false, but as an expression of particular worldviews and decision-making processes. While this sort of approach to *ethics* can be seen in any number of the popular arts, the significance of play is that a game developer must recognize that they put players into a world with a limited number of options and force those players to make ethical decisions if they are to participate in the act of playing.

Your first guiding question for this course is as follows: **What responsibility does a professional writer working in gaming industries have to ensure that a social ethic (a set of shared values) is maintained, challenged, and/or wholly reconsidered?**

**WRIT 3150/02      M W 10:10-11:00 AM      EB 235      Rorabaugh, Peter**  
**WRIT 3150/W01      ONLINE      TBA      McGrath, Laura**

**DESCRIPTION: (McGrath, Laura)**

Digital Rhetoric for Science and Nature Writing

This section of Topics in Digital Rhetoric invites students to study uses of digital rhetoric in science and nature writing for websites, social media, podcasts, videos, and participatory experiences (e.g., citizen science initiatives). While investigating the rhetorical approaches writers, scientists, educators, and nonprofits use to craft content for digital platforms and general audiences, students will analyze narrative techniques and engagement strategies. Course projects offer opportunities to use ethical online research and writing practices, apply principles of digital and visual rhetoric, and create digital science or nature content designed to inspire, educate, or persuade.

This section of WRIT 3150 complements but does not duplicate material covered in WRIT 3170: Environmental Writing and Literature.

**DESCRIPTION:(Rorabaugh, Peter)**

This course explores rhetorical practices in electronic environments and provides an examination of major works on digital reading, writing, and culture framed by contemporary rhetorical theories. Students plan, design, and compose a variety of rhetorically effective digital texts. This course can be taken more than once provided the course content differs from the previous offering.

**WRIT 3151/01    T R 3:30-4:45 PM    EB 140    Haines-Korn, Kim**

**DESCRIPTION: DIGITAL STORYTELLING.**

Storytelling is the most powerful way to put ideas in the world – Robert McKee.

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

Note: This is a low-cost class for course materials. Contact Kim Haines-Korn if you have questions at [khaimesk@kennesaw.edu](mailto:khaimesk@kennesaw.edu)

**WRIT 4100/W01    ONLINE    TBA    Sadre-Orafai, Jenny**

**DESCRIPTION:**

Building on the skills learned in WRIT 3100, this course offers advanced workshop experiences for practiced writers of poetry and includes lecture and discussion of contemporary approaches to poetics and the work of contemporary poets. This workshop approach stresses development and integration of all technical and artistic elements of poetry writing.