

SPRING 2023

**COURSE DESCRIPTIONS
ENGLISH¹**

ENGL 2110/01–World Literature (M/W 8:00AM-8:50AM HYBRID, EB 243)

Instructor: Staff

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 2110/02–World Literature (M/W 11:15AM-12:05PM, EB 243)

Instructor: Staff

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 2110/03–World Literature (M/W 12:20PM-1:10PM HYBRID, EB 243)

Instructor: Keaton Lamle

This section of World Literature focuses on the intersection between social justice, cultural traditions, and religious beliefs. Early weeks include a survey of ancient texts that pose “big” questions about philosophy, religion, and social justice across different times, places, and historical situations. Later parts of the semester explore how the themes of justice, tradition, and belief continue to shape contemporary genres like horror fiction, feminist poetry, and even the personal essays and song lyrics that have come to dominate web culture.

ENGL 2110/04–World Literature (M/W 1:25PM-2:15PM HYBRID, EB 243)

Instructor: Shane Winterhalter

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 2110/05–World Literature (M/W 2:30-3:20PM HYBRID, EB 243)

Instructor: Staff

¹ This list reflects the working course schedule for Spring 2023. Please note that it is possible modifications and corrections will be made that are not updated here yet are evident in Owl Express

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 2110/06–World Literature (M/W 3:30PM-4:45PM, EB 243)

ENGL 2110/07–World Literature (M/W 5:00PM-6:15PM, EB 243)

Instructor: Oumar Diop

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 2110/08–World Literature (T/R 9:30AM-10:45AM, EB 243)

Instructor: Staff

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 2110/09–World Literature (T/R 12:30PM-1:45PM, EB 243)

Instructor: Gregory Emilio

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 (T/R 2:00PM-3:15PM, EB 243)

Instructor: Laurence Stacey

This section of World Literature will explore intersections between speculative fiction and issues of peace and social justice. Speculative fiction describes literary works that envision alternate, parallel, possible, or imagined worlds. An extensive category that includes science fiction, fantasy, horror, and other genres, speculative fiction disrupts aesthetic and thematic boundaries, provoking nuanced conversations about the human condition. In this course, we will explore literary and cinematic works of speculative fiction from around the world, including novels, short fiction, comics, and anime.

ENGL 2110/11–World Literature (T/R 3:30PM-4:45PM, EB 243)

Instructor: Staff

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 2110/12–World Literature (T 5:00PM-6:15PM HYBRID, EB 243)

Instructor: Staff

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 2110/13–World Literature (R 5:00PM-6:15PM HYBRID, EB 243)

Instructor: Staff

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 2110/14–World Literature (T 6:30PM-7:45PM HYBRID, EB 243)

Instructor: Staff

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 2110/15–World Literature (R 6:30PM-7:45PM, EB 243)

Instructor: Staff

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 2110/16–World Literature (M/W 8:00AM-8:50AM HYBRID, SO 1020)

Instructor: Staff

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 2110/17–World Literature (M/W 9:05AM-9:55AM HYBRID, EB 243)

ENGL 2110/21–World Literature (M/W 1:25PM-2:15PM HYBRID, EB 072)

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 2110/18–World Literature (M/W 10:10AM-11:00AM HYBRID, EB 243)

Instructor: Ruth McIntyre

Literature as Techne: Epics and Mythology in World Literature

Literature, unlike other art forms allows us to experience in stark detail histories, events, and places. It allows us to look at the larger relationship between humans and how they present themselves culturally, specifically, the art of presenting human experience in poetry, drama, and fiction. In this way, literature becomes a technology, a form of creating and presenting human experience, a tool to understand history, human psychology, and representation.

Through direct encounter with imaginative literary works from a variety of contexts and genres, we will consider the human-technology relationship as well as literature as “techne,” a means to “work on” the larger problems of the complexities of human experience, relationships with others, and the artistic formation of Self in relation to the past.

ENGL 2110/19–World Literature (M/W 11:15AM-12:05PM HYBRID, CL 1007)

Instructor: Staff

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 2110/20–World Literature (M/W 12:20PM-1:10PM HYBRID, SO 1022)

Instructor: Staff

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 2110/22–World Literature (M/W 2:30PM-3:20PM HYBRID, EB 072)

Instructor: Matthew Rood

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 2110/23–World Literature (T/R 11:00AM-12:15PPM, EB 072)

Instructor: Rebecca Kraegel

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 2110/24–World Literature (T/R 12:30PM-1:45PM, EB 072)

Instructor: Staff

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 2110/25–World Literature (T/R 2:00PM-3:15PM, EB 072)

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 2110/26–World Literature (T 5:00PM-6:15PM HYBRID, EB 072)

Instructor: Staff

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 2110/27–World Literature (R 5:00PM-6:15PM HYBRID, EB 072)

Instructor: Staff

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 2110/28–World Literature (R 11:00AM-12:15PM HYBRID, EB 243)

Instructor: Staff

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 2110/29–World Literature (M/W 9:05AM-9:55AM HYBRID, EB 072)

Instructor: Staff

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 2110/30–World Literature (M/W 10:10AM-11:00AM HYBRID, EB 102)

Instructor: MJ Severson

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 2110/31–World Literature (M/W 11:15AM-12:05PM HYBRID, EB 066)

Instructor: William Carter

This three credit-hour course is a survey of world literature that explores human experience through the lens of how madness has been defined over the course of human history by examining diverse aesthetic and cultural perspectives from ancient to modern times. We will delve into the evolving world of madness as the purpose of its definition and how who is considered mad is more advantageous to those doing the defining.

ENGL 2110/32–World Literature (M/W 12:20PM-1:10PM HYBRID, EB 066)

Instructor: Mack Curry

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 2110/33–World Literature (M/W 1:25PM-2:15PM HYBRID, EB 066)

Instructor: Keaton Lamle

This section of World Literature focuses on the intersection between social justice, cultural traditions, and religious beliefs. Early weeks include a survey of ancient texts that pose “big” questions about philosophy, religion, and social justice across different times, places, and historical situations. Later parts of the semester explore how the themes of justice, tradition, and belief continue to shape contemporary genres like horror fiction, feminist poetry, and even the personal essays and song lyrics that have come to dominate web culture.

ENGL 2110/34–World Literature (M/W 2:30-3:20PM HYBRID, EB 066)

Instructor: Staff

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 2110/35–World Literature (M/W 3:30PM-4:45PM, EB 102)

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 2110/36–World Literature (T/R 12:30PM-1:45PM, EB 066)

Instructor: Staff

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 2110/37–World Literature (T/R 2:00PM-3:15PM. EB 066)

Instructor: Ashley Shelden

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 2110/38–World Literature (T/R 3:30PM-4:45PM, EB 072)

Instructor: Staff

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 2110/39–World Literature (M/W 3:30PM-4:45PM, EB 072)

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 2110/40–World Literature (M 5:00PM-6:15PM HYBRID, EB 072)

Instructor: Staff

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 2110/41–World Literature (W 5:00PM-6:15PM HYBRID, EB 072)

Instructor: Staff

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 2110/42–World Literature (M 6:30PM-7:45PM HYBRID, EB 072)

Instructor: Staff

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 2110/43–World Literature (T/R 11:00AM-12:15PM, MS 116)

Instructor: Elliot Mary

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 2110/44–World Literature (T/R 2:00PM-3:15PM, MS 112)

Instructor: Elizabeth Hetzel

The Presence of the Past: This course explores humans’ lived experiences in a variety of literary genres, from ancient oral storytelling to the modern graphic novel, with representative voices from across the globe. Through critical discussions and creative projects, we will grapple with timeless questions about human identity, our personal and collective selves. In doing so, we build a classroom community that appreciates how literature reflects and shapes our journeys--past, present, and future.

ENGL 2110/45–World Literature (T/R 11:00AM-12:15PM, EB 102)

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 2110/46–World Literature (M/W 2:30PM-3:20PM HYBRID, EB 102)

Instructor: Kristin Rajan

Lessons Learned in Life and Literature: Our growth stems from our experience, and this growth accelerates when we experience literature’s life lessons. As we delve into various genres of literature—fiction, drama, film, poetry—from Gilgamesh (circa 2100 BC) to Amanda Gorman (writing today), we will be asking these questions: What can I learn from this work? How can this reading help me live a better life? How does this text tie in with my life? How does literature help me understand my own experience? Looking closely at themes within these texts will reveal the timelessness and universality of human

nature and the eternal quest for life's meaning. Within these literary worlds, we recognize not only our personal obstacles to self-actualization but also paths to break free from these impediments. We see that the wisdom literature offers is personally relevant, providing insights to enrich our lives. By exploring these works, we will learn the language to analyze texts and share interpretations, thus, reach a greater understanding of ourselves and each other. This class is anchored in engagement, connection, and reflection, which foster learning, authenticity, and empathy. We will learn not only about literature but also about ourselves and the world in which we live. This is a face to face course, with presentations, written reactions, quizzes, and tests.

ENGL 2110/H01–World Literature (T/R 2:00PM-3:15PM, EB 274)

Instructor: Keir Singleton

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/W01–World Literature (Asynchronous, Online)

ENGL 2110/W02–World Literature (Asynchronous, Online)

Instructor: Anne Richards

An intensely interactive fully online course exploring great literature of humanity. Our readings begin with the earliest known narratives and conclude with environmental fiction in the form of a detective novel written by a recent Nobel Laureate. Podcasts, films, and videos enrich the readings.

ENGL 2110/W03–World Literature (Asynchronous, Online)

ENGL 2110/W05–World Literature (Asynchronous, Online)

Instructor: David Johnson

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/W04–World Literature (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/W06–World Literature (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/W07–World Literature (Asynchronous, Online)

ENGL 2110/W08–World Literature (Asynchronous, Online)

ENGL 2110/W09–World Literature (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/W10–World Literature (Asynchronous, Online)

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/W11–World Literature (Asynchronous, Online)

ENGL 2110/W14–World Literature (Asynchronous, Online)

Instructor: Erin Sledd

A single semester course on world literature from antiquity to the present is rather like viewing the Winged Nike in the Louvre as your sole exposure to art; of flipping on a light switch as your sole experience of technology; or viewing one sweaty shoelace as your sole insight into football. One way to create coherence and depth in a survey course is to theme the course. Our section of World Literature 2110 will examine several texts from various cultures and from antiquity to the present on the theme and motif of the labyrinth. We will take a comparative approach to literature, examining how the past informs the present and future, how stories and texts “converse” with each other across space and time, delving into how cultures and texts cross-fertilize and influence each other.

ENGL 2110/W12–World Literature (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/W13–World Literature (Asynchronous, Online)

ENGL 2110/W19–World Literature (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/W15–World Literature (Asynchronous, Online)

ENGL 2110/W16–World Literature (Asynchronous, Online)

ENGL 2110/W21–World Literature (Asynchronous, Online)

ENGL 2110/W22–World Literature (Asynchronous, Online)

Instructor: Allison Davis

Story as Identity: In this course we will discuss storytelling as a structure that shapes personal identity. We'll answer questions like, "Why study Literature? Why do stories matter in my life?" Through reading ancient and modern texts, we'll examine the way heroes create and carry stories and how modes of literature shift the way readers identify with texts. We'll discuss film and literary adaptations as a form of modern storytelling, and we'll learn how the interpretation of stories changes across time and cultures. Through class discussions and personal projects, we'll connect your lived experiences to the world of literature to show how the structure of stories is deeply a part of personal identity.

ENGL 2110/W17–World Literature (Asynchronous, Online)

Instructor: Charles Thorne

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 (Asynchronous, Online)

Instructor: Sueyoung Park-Primiano

This course surveys world cinema and transnational film cultures (diasporas) to study the broad panorama of the history and form of films produced all over the world. These films are characterized by their aesthetic, cultural and ideological diversity and reflect a tendency to explore the poetics of cinema independent from and/or in response to the economically and formatively dominant Hollywood cinema. We will also explore how these films formed a major part of the national history and culture in their respective countries albeit within global perspectives. Finally, the concept of "world cinema" will be examined to question how films are selected and which titles gain entry into the sphere of world cinema.

ENGL 2110/W20–World Literature (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/W23–World Literature (Asynchronous, Online)

Instructor: Staff

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/W24–World Literature (Asynchronous, Online)

Instructor: Staff

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/W25–World Literature (Asynchronous, Online)

Instructor: Staff

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 (Asynchronous, Online)

Instructor: Staff

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/W27–World Literature (Asynchronous, Online)

Instructor: Staff

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/W28–World Literature (Asynchronous, Online)

Instructor: Staff

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/W29–World Literature (Asynchronous, Online)

Instructor: Staff

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/W30–World Literature (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/W31–World Literature (Asynchronous, Online)

Instructor: Staff

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/W32–World Literature (Asynchronous, Online)

Instructor: Staff

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/W33–World Literature (Asynchronous, Online)

Instructor: Staff

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/W34–World Literature (Asynchronous, Online)

Instructor: Staff

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/W35–World Literature (Asynchronous, Online)

Instructor: Staff

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 2120/01–British Literature (T/R 11:00AM-12:15PM, EB 166)

Instructor: Molly Livingston

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 (T/R 2:00PM-3:15PM, EB 168)

Instructor: Michelle Miles

“True intelligence,” declares British novelist Ian McEwan, “requires fabulous imagination.” In this Honors section of ENGL 2120, students will be introduced to the literature of the British Isles, emerging from the Romantic Era and extending to the present day. As participants in a survey course conducted along the lines of a seminar, students will have the both the responsibility and pleasure of reading and assimilating the literature of various eras and contributing to an ongoing, collective discussion of the cultural, political, and social elements that serve as creative bedrock for these texts. Along with daily forays into masterpieces of poetry and prose, students will be exposed to the historical and artistic development of Romantic, Victorian, Modern, and Contemporary literature arising from the British Isles.

ENGL 2120/W01–British Literature (T/R 2:00-3:15, UH227)

Instructor: Cynthia Bowers

This course covers Early British Literature from Beowulf to Shakespeare.

ENGL 2120/W02–British Literature (Asynchronous, Online)

ENGL 2120/W03–British Literature (Asynchronous, Online)

Instructor: Marion Quirici

This course fulfills section “C” of KSU’s core curriculum. Sampling British literature from the early moderns to the modernists, our course themes center on three ‘M’s: movement, monsters, and madness. We consider the history of British imperialism to raise the question, what constitutes a national literature for a nation that had colonies all around the globe? Using intersectionality theory, we will analyze the constructions of race, class, gender, sexuality, and disability that shape narratives in cross-cultural contexts. From Shakespeare’s Caliban to Frankenstein’s creature to Jean Rhys’s revisioning of Brontë’s madwoman in the attic, we will rethink the literary canon from the perspectives of the marginalized.

ENGL 2130/01–American Literature (M/W 9:05AM-9:55 HYBRID, EB 172)

Instructor: Staff

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 2130/02–American Literature (T/R 8:00AM-9:15AM, EB 102)

Instructor: Khalil Elayan

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 2130/03–American Literature (T/R 9:20AM-10:45AM, EB 168)

Instructor: Rebecca Kraegel

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 2130/04–American Literature (M/W 11:15AM-12:05PM HYBRID, EB 172)

Instructor: Pete Rorabaugh

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 2130/05–American Literature (T/R 11:00AM-12:15PM, SO 3023)

Instructor: Carmen Skaggs

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 2130/06–American Literature (R 3:30PM-4:45PM HYBRID, EB 102)

Instructor: Brian Artese

“Rubes vs. Snobs -- Fight!” Since its founding, America has been enmeshed in a conflict between the provincial and the cosmopolitan. The provincial “heartlands” of the country are hard-working, tightly-knit families who champion tradition -- but are also often seen as bigoted and uneducated to their city-dwelling fellow citizens. The cosmopolitan hubs of the nation are industrious, sophisticated, and connected to the larger world -- but also elitist and immoral to those out in the country. Among many other things, this course will explore how

this tension can be felt throughout American literature -- a tension that sometimes shows that the provincial and the cosmopolitan secretly desire each other. (This course fulfills section "C" of KSU's core curriculum.)

ENGL 2130/07–American Literature (T/R 9:30AM-10:45AM, J 215B)

Instructor: Lydia Ferguson

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/H01–American Literature (T/R 3:30PM-4:45PM, EB 274)

Instructor: Keir Singleton

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: 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 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)

ENGL 2130/W04–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/W05–American Literature (Asynchronous, Online)

ENGL 2130/W06–American Literature (Asynchronous, Online)

Instructor: Rochelle Harris Cox

American literary writers have focused on “place” and “space” as a key element of and theme in their writing since the earliest poets like Phyllis Wheatley and classic fictionist like Twain and Bierce to gothic writers like O’Connor and contemporary essayists like Annie Dillard. A touchstone writer in this course—Walt Whitman—considers the many regions, boundaries, lives, and geographies of places and spaces that make “America”; we also consider the generations of writers responding to Whitman as we encounter writers and texts from throughout the eras of American Literature through a place and space lens.

ENGL 2130/W07–American Literature (Asynchronous, Online)

Instructor: Staff

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/W08–American Literature (Asynchronous, Online)

Instructor: Staff

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/W09–American Literature (Asynchronous, Online)

Instructor: Staff

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 2145/01–Introduction to English Studies (T/R 9:30AM-10:45AM, EB 250)

Instructor: Leah Benedict

Cities call to mind densely packed buildings, soaring skyscrapers, public works, and tenements tied together with bustling transportation systems. But what is the allure of the city? The layout of its streets and avenues? The entrepreneurs, artists, and street hustlers commingling across the city sidewalks? Or is it the dangers and forbidden pleasures of its alleyways? In our cultural imagination, the city becomes a jungle to forage, a woman to romance, or a prison to escape. In this course we will explore the literary life of cities, considering not only the visible rise and expansion of the metropolis, but also how the spacing and selection of its greenways, the behavior of its wildlife, and the expansion of its subterranean sewage systems shape our fictions and fantasies. We will read marvelous tales of invisible cities, urban fantasies of the city’s underbelly, sociological explorations of sex and desire, and visions of plagues that drive cities to their knees. Along the way we will examine antique and modern city maps, advertisements for suburban living, and proposals written by planners whose dreams were never realized. Coursework will involve in-class writing, archival research, a researched essay, a collaborative study, and a creative project.

ENGL 2145/02–Introduction to English Studies (W 3:30PM-6:15PM, EB 268)

Instructor: M. Todd 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/W01–Introduction to English Studies (Asynchronous, Online)

Instructor: Larrie Dudenhoeffer

A Study in Murder: An Introduction to Detective Fiction and Film: This course will investigate the mysteries of detective fiction, as throughout the semester we will search for clues as to its major conventions, themes, character types, and stylistic quirks. Along the way, we will examine several novels, films, short stories, television series, and comics featuring some of the most famous detectives on screen and in writing: Sherlock Holmes, C. Auguste Dupin, Hercule Poirot, Charlie Chan, Miss Jane Marple, Father Brown, Lieutenant Columbo, and even Batman. Finally, we will discuss the work of such theorists as C. S. Peirce, Kenneth Burke, Ernst Bloch, and Carlo Ginzburg, as their ideas will enable us to solve the riddle and close the case as to why this type of fiction and why these characters remain so endearing to us to this day.

ENGL 2160/01–American Literature Survey (M/W 2:30PM-3:20PM HYBRID, EB 168)

Instructor: Bill Rice

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/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 2172/01- British Literature, Beginnings to 1660 (T/R 2:00PM-3:15PM, UH227)

Instructor: Cynthia Bowers

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/W01–British Literature, Beginnings to 1660 (Asynchronous, Online)

Instructor: Keith Botelho

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/W02–British Literature, Beginnings to 1660 (T/R 2:00PM-3:15PM, UH227)

Instructor: Staff

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 2174/01–British Lit., 1660 to Present (M/W 12:20PM-1:10PM HYBRID, EB 072)

Instructor: Molly Livingston

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.

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

Instructor: Katrina Gephardt

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.

ENGL 2300/01–African-American Literature (T/R 2:00PM-3:15PM, J 215B)

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 2300/02–African-American Literature (M/W 2:30PM-3:20PM HYBRID, EB 166)

Instructor: Regina N. Bradley

Using a central question – “what makes a text ‘Black’?”– we will explore significant tropes, themes, debates, and major movements of African American writers from the 20th and 21st centuries.

ENGL 2300/03–African-American Literature (T/R 11:00AM-12:15PM, EB 166)

Instructor: Staff

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 2300/04–African-American Literature (T/R 3:30PM-4:45PM, EB 166)

Instructor: Staff

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 2300/W01–African-American Literature (Asynchronous, Online)

ENGL 2300/W02–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 2300/W03–African-American Literature (Asynchronous, Online)

Instructor: Lynn Washington

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 2300/W04–African-American Literature (Asynchronous, Online)

Instructor: Staff

This course will explore African-American literature through the lens of history and culture. 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.

ENGL 2300/W05–African-American Literature (Asynchronous, Online)

Instructor: Tamara Powell

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 2300/W06–African-American Literature (Asynchronous, Online)

Instructor: Staff

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 2300/W07–African-American Literature (Asynchronous, Online)

Instructor: Staff

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 2300/W08–African-American Literature (Asynchronous, Online)

Instructor: Staff

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 2300/W09–African-American Literature (Asynchronous, Online)

Instructor: Staff

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 3230/01–Literary Genre (T/R 11:00AM-12:15PM, EB 168)

Instructor: David King

Modern Drama

The 20th century theatre experienced a remarkable renaissance in the 1940s and 1950s, particularly on the American stage. This course in modern drama will revisit some of the greatest American plays from the mid-century period, along with a consideration of a few international works and some more recent plays to provide context. Plays for consideration (not all will be read and/or viewed in full in class) include Thornton Wilder’s *Our Town*, Jean Paul Sartre’s *No Exit*, Samuel Beckett’s *Waiting for Godot*, Edward Albee’s *Who’s Afraid of Virginia Woolf*, Eugene O’Neill’s *The Iceman Cometh*, Arthur Miller’s *Death of a Salesman*, Tennessee Williams’ *The Glass Menagerie*, Lorraine Hansberry’s *A Raisin in the Sun*, Carson McCullers’ *The Member of the Wedding*, August Wilson’s *Fences*, and John Patrick Shanley’s *Doubt*. In addition to learning more about the drama genre, students will consider the multiple subtexts of the plays as well as their uniquely modern blend of realism and expressionism. For further context, students will also be introduced to the teleplays popularized by television anthology programs such as Rod Serling’s *The Twilight Zone*, as well as the popular Broadway plays of Neil Simon. Finally, students will gain a greater understanding of the differences between theatre and cinema and will consider the problems inherent in adapting stage works to the screen. As time constraints prohibit us from considering all this material in class, students will have the opportunity to work autonomously as well, selecting works suited to their own interests.

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 3324/01–New Testament as Literature (M/W 3:30PM-4:45PM, UH 224)

Instructor: Carmen Skaggs

This course is a study of the New Testament of the Bible as literature, concerning its aesthetic value with respect to authors, themes, genres, and composition within the context of its original Mediterranean audiences. Students improve and refine their abilities to read, think, write, and speak critically and cogently about scriptural literature and have an increased familiarity with much of the New Testament.

Notes: This course can be taken more than once provided the course content differs entirely from the previous offering.

ENGL 3330/01–Gender Studies (T/R 9:30AM-10:45AM, EB 268)

Instructor: Ashley Shelden

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 nonnormative 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? What is the gender of villainy? And what is the villainy of gender? In order to answer these questions, we will study texts that may include *Coraline*, *The Little Mermaid*, *The Talented Mr. Ripley*, and *The Faerie Queene*.

ENGL 3330/W01–Gender Studies (Asynchronous Online)

Instructor: Letizia Guglielmo

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, 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.

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

Instructor: Miriam Brown Spiers

This course will focus on the Native American novel. In many Native cultures, storytelling is seen as a fundamental force that shapes the world we live in. As Cherokee writer Thomas King says, "the truth about stories is that that's all we are," while Laguna Pueblo author Leslie Marmon Silko cautions that stories "are all we have to fight off illness and death." But practically speaking, what does this mean?

Faced with the crises of the 20th and 21st centuries—from oil pipelines and climate change to cultural appropriation and violence against Indigenous women—how do stories empower Native people and communities? How do Indigenous writers preserve their languages and adapt oral storytelling traditions as they write novels in English? To find the answers to these questions, we'll explore novels in a variety of genres—realism, historical fiction, fantasy,

science fiction, etc.—written by modern and contemporary Native authors from many different tribal nations.

ENGL 3350/W01—Regional Literature (Asynchronous Online)

Instructor: Staff

This course is a study of literature using region as the primary category of analysis. Texts might include fiction and nonfiction, performance texts (such as drama and folktales from the oral tradition), and examples of material culture. The class might focus on a specific geographic region (e.g., the Caribbean); a comparative study of regional culture (e.g., Faulkner's Yoknapatawpa vs. Hardy's Wessex); or authors or themes closely associated with region (e.g., Cather's West).

ENGL 3398/01—Internship (TBA, Not Assigned)

Instructor: Jeffrey Greene

Prerequisite: Approval of departmental internship adviser.

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/W01—Black Women Writers (Asynchronous Online)

Instructor: Griselda Thomas

Purposeful Pairings/Complicated Friendships

This section of ENGL 3510: Black Women Writers is a comparative study of classic purposeful pairings/complicated friendships in novels written by Black women writers. These purposeful pairings—two women who experience the same cultural circumstances and politics, as well as time and space, differently—will be studied within their historical context and present-day significance. The critical examination and contextualization of the literature will engage literary criticism and Black feminist theory. Students will also explore the theme of purposeful pairings in film, and other aspects of popular culture. Novels for this section will include *Passing* by Nella Larsen, *Sula* by Toni Morrison, and *Kindred* by Octavia Butler.

ENGL 4220/01—Critical Theory (T/R 3:30PM-4:45PM, SO 3020)

Instructor: Nina Morgan

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—Theory-Based Studies in Lit (M/W/F 12:20PM-1:10PM, UH 121)

Instructor: Oumar Diop

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.

Notes: This course can be taken more than once provided the course content differs entirely from the previous offering.

ENGL 4240/01–Rhetorical Theory (T 12:30PM-1:45PM HYBRID, SO 3020)

Instructor: Rochelle Harris Cox

“American Indigenous Rhetorics.” From science fiction and pipeline protests to Smithsonian exhibits and Reservation Dogs, this class explores the concepts at stake in indigenous rhetorical theory: survivance, story, and sovereignty. We will study native scholars, storytellers, and poets in conversation with the Western rhetorical tradition and decolonial theory. We also engage with the Cherokee and Muscogee (Creek) histories associated with the lands on which our campuses are located. Students will craft creative, scholarly, and making projects as they gain a facility with rhetorical reading, theory, and the questions of value to indigenous rhetors.

ENGL 4340/01–Shakespeare (W 3:30PM-6:15PM, EB 287)

Instructor: Keith Botelho

SHAKESPEARE ON FILM. What are the implications of moving Shakespeare from stage to screen? This course (cross-listed with FILM 3250) will examine current critical debates about Shakespeare on film and provide an introduction to the history and significance of Shakespeare’s presence in Hollywood. We will consider various offshoots and adaptations (both faithful and unfaithful) of five of the Bard’s plays during the course of the semester, including Orson Welles’ *Othello* (1952), George Sidney’s *Kiss Me Kate* (1953), Akira Kurosawa’s *Throne of Blood* (1957), Andrew McLaglen’s *McLintock!* (1963), Baz Luhrmann’s *Romeo + Juliet* (1996), Kenneth Branagh’s *Hamlet* (1996), Gil Junger’s *10 Things I Hate About You* (1998), Billy Morrisette’s *Scotland, PA* (2001), Joss Whedon’s *Much Ado About Nothing* (2012), and Jonathan Levine’s *Warm Bodies* (2013). Requirements include four interpretative film responses, a review essay, a final essay exam, and active participation.

ENGL 4340/02–Shakespeare (T/R 11:00AM-12:15PM, UH 121)

Instructor: Cynthia Bowers

This course is a study of selected comedies, histories, and tragedies, covering the range of Shakespeare’s dramatic art. It may include dramatic form and poetic composition as commentaries on the dramatic genres and an examination of performance theory and practice.

ENGL 4460/01–19th-Century American Literature (T/R 2:00PM-3:15PM, EB 268)

Instructor: Craig Watson

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/W01–19th-Century American Literature (Asynchronous Online)

Instructor: Tamara Powell

This course presents a study of representative writers in American literature in the nineteenth century. Authors include Edgar Allan Poe, Emily Dickinson, Harriet Jacobs, Frederick

Douglass, Walt Whitman, and Louisa May Alcott, among others. This course examines literature through the lens of history and culture.

ENGL 4470/01–19th Century British Literature (R 11:00AM-12:15PM HYBRID, UH 223)
Instructor: Katarina Gephardt

“Odd Women” in Victorian Fiction

This hybrid course will explore how changing gender roles are reflected in Victorian fiction of the second half of the nineteenth century. The phrase “odd women” comes from the title of a novel by George Gissing, which originally alluded to the large numbers of single women caused by declining marriage rates in Britain during this period. Our course title also describes a major shift in women’s experiences and behaviors that included increased mobility, traveling alone, riding bicycles, working in offices, wearing shorter and lighter clothing, reading women’s magazines, and participating in the suffrage movement. We will consider how such historical contexts contribute to the strangeness and “bad” behavior of women characters in sensation fiction and New Woman novels, which challenged Victorian social norms, the relations between the sexes as well as ideas about marriage and women’s reproductive rights. The reading list includes Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862), Rhoda Broughton’s *Cometh Up as a Flower* (1867), Ella Hepworth Dixon’s *The Story of a Modern Woman* (1894), Amy Levy’s *The Romance of the Shop* (1888), and L.T. Meade’s *The Sorceress of the Strand* (1898). Students will engage with the texts through weekly quizzes, informal writing and class discussions, write a shorter midterm essay, and complete a research-based project. The assigned texts also reflect broader social and technological changes in Victorian society and intersect with genres such as detective and gothic fiction, so students can choose from a wide range of possible research topics.

ENGL 4490/01–Special Topics in English: Culture, Disability and Medicine (T/R 11:00AM-12:15PM, ALC 4200)

Instructor: Leah Benedict

Disabilities in literature and film tend to signify more than the human body’s inherent vulnerability to damage. Rarely either are they simply acknowledgements of the vast spectrum of cognitive and physical traits manifesting in any population. Instead, throughout literary history they often symbolize other unrelated negative attributes: scarred faces might convey villainy, missing limbs signal danger, cognitive impairment stands in for childlike innocence, or blindness convey extreme vulnerability. Conversely, a wheelchair might act as a shorthand for the wheelchair user’s special goodness, without needing to be earned by actual character development. Disabled creators rebel against these stereotypes, and reassert their humanity in all its rawness and complexity. Their works serve as a vital correction to the oversimplified and stigmatizing history of representation, and no literary canon is complete without including disabled perspectives. This course will attend to the various ways that literature shapes cultural impressions of disability, and the impacts these ways of thinking have upon real-world attitudes and policies. Along with watching films and documentaries, we will read a range of forms, including novels, short stories, graphic novels, poetry, medical literature, legal cases, and historic design patents. Genres will include science fiction, horror, autobiography, and children’s literature.

ENGL 4560/01–20th-Century & 21st-Century American Literature (M/W 3:30PM-4:45PM, EB 170)

Instructor: Bill Rice

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.

Notes: This course can be taken more than once provided the course content differs entirely from the previous offering.

ENGL 4570/01–20th-Century & 21st-Century British Literature (T/R 2:00PM-3:15PM, EB 166)

Instructor: Kurt Milberger

Imagined Worlds: In this course, we'll explore the twilight of the British Empire by considering how diverse writers have imagined the future and reimagined the past. Drawing on dystopian texts, as well as science and speculative fictions, we'll ask how literature participates in political, social, environmental, and scientific discussions. We'll also demonstrate the role of literature in shaping national culture and history. Potential course texts include Katherine Burdekin's *Swastika Night* (1937), J. G. Ballard's *The Drowned World* (1962) Doris Lessing's *The Memoirs of a Survivor* (1974), Nadine Gordimer's *July's People* (1981), and Alex Wheatle's *Cane Warriors* (2020).

ENGL 4580/W01–20th-Century World Literature (Asynchronous Online)

Instructor: Laura Davis

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

Notes: This course can be taken more than once provided the course content differs entirely from the previous offering.

ENGL 4620/01–Senior Seminar (M/W 3:30PM-4:45PM, EB 231)

Instructor: Regina N. Bradley

The Hip Hop South

This seminar will focus on literature and culture of the American Black South through a hip hop lens. Students will engage fiction, music, memoir, and critical works by authors and artists (e.g. Kiese Laymon, Jesmyn Ward, OutKast) that use southern hip hop culture to ground their explorations of race, class, and identity in the South.

Additionally, over the course of the semester students will also complete a series of assignments that will help them develop a research agenda based on their own interests about course themes. From this agenda, students will write and present from a 15-20 page original research essay.

ENGL 4620/02–Senior Seminar (T/R/ 3:30PM-4:45PM, EB 235)

Instructor: Elizabeth Giddens

US Literatures of Sustainability

Concerns about climate change, resource depletion, toxic waste, and species extinctions have led to a wave of literary works—realistic and fantastic, apocalyptic and hopeful, utopian and dystopian—focusing on how (and whether) the United States can sustain its environment, economy, culture, and values for the future. After first establishing an intellectual and historical framework for these issues, this course will explore them in contemporary works, including novels (Barbara Kingsolver’s *Flight Behavior*, Daniel Quinn’s *Ishmael*, and Nathaniel Rich’s *Odds Against Tomorrow*) and nonfiction books (M. Jackson’s *While Glaciers Slept: Being Human in a Time of Climate Change*, Bill McKibben’s *Eaarth*, and E.O. Wilson’s *The Future of Life*).

Next, students will draw on their previous coursework, individual interests, and additional independent research to write an original scholarly essay. This essay may link past literary themes, authors, and works to contemporary ones; develop ideas about the social impact and value of sustainability literature; or assess literary merit. The course will guide students through the research and writing process. Assignments will consist of exploratory journal entries and discussion posts, a research proposal, a work-in-progress presentation, and peer review meetings; ultimately each student will complete a 15-20-page seminar essay.

ENGL 4620/W01–Senior Seminar (Asynchronous Online)

Instructor: Melanie Sumner

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

Exploring Small Revolutions

You are familiar with historic revolutions – great political, industrial, agricultural, and social turnovers, but have you considered the scaffolding beneath them, those small turning points that instigate great change? In this version of Senior Seminar, we will explore the concept of small revolution. What do people do in their daily lives that brings about change? Our “texts” include novels, short stories, essays, films, art, music, and of course, each other. This semester we begin with a humorous novella by Jack London about a couple of Neanderthal guys scratching their heads at innovation. We will read the iconic suburban novel of the fifties, *Revolutionary Road*, by Richard Yates, a debut collection, *Stories from the Tenants Downstairs*, by Sidik Fofana, *Convenience Store Woman* by Sayaka Murata, and a pandemic novel by Pulitzer Prize-winning author, Elizabeth Strout. Expect to read your heart out, journal about your insights, and produce a substantial piece of research to make your resumé sparkle.scholarship. Students also develop their communication skills through oral presentations.

FILM

FILM 3105/01–Introduction to Screenwriting (M 12:30PM-3:15PM, EB 231)

Instructor: Aaron Levy

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 3105/02–Introduction to Screenwriting (W 12:30PM-3:15PM, EB 235)

Instructor: Staff

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–Introduction to Screenwriting (T 2:00PM-4:45PM, Synchronous Online)

Instructor: Scout Storey

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/W02–Introduction to Screenwriting (R 2:00PM-4:45PM, Synchronous Online)

Instructor: Scout Storey

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 (M 9:30AM-12:15PM, Online)

Instructor: Mitchell Olson

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

FILM 3200/01–Film History I (R 2:00PM-4:45PM, EB 287)

Instructor: David King

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 3205/01–Series and Serials (R 11:00AM-1:45PM, EB 287)

Instructor: Larrie Dudenhoeffer

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 3210/01–Film History II (M 3:30PM-6:15PM, EB 287)

Instructor: Larrie Dudenhoeffer

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 (Asynchronous Online)

Instructor: Sueyoung Park-Primiano

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 3220/01–Topics in American Cinema (T 2:00PM-4:45PM, EB 287)

Instructor: David King

This Sporting Life: Sport in American Cinema
Americans love sports, and because the American cinema is truly a democratic art form that embraces the philosophy of “give the people what they want,” there has been no shortage of movies about sport from the height of the Studio System until now. This class in American film will consider some of the greatest sports movies ever made, both within and outside of the mainstream Hollywood film industry. We will begin with a classic from the Studio Era—*Pride of the Yankees*—but we’ll advance to include films both within and outside the mainstream. We won’t limit our consideration only to mainstream sports; we’ll make room for city playground basketball, Formula 1 auto racing, fishing, and golf. We also won’t hesitate to criticize clichés while also praising those films that really expand upon the genre. The course will include screenings and lecture/discussion of selected films, but the student will also compile a personal viewing journal of individual choices. The course will improve analytical skills of understanding film form and technique, but will also demonstrate the crucial aspects of performance, realistic and atmospheric mise en scene, and the multiple ways in which the American cinema strives to unite its audience in a shared appreciation of common goals.

FILM 3220/W01–Topics in American Cinema (Asynchronous, Online)

Instructor: Sueyoung Park-Primiano

For critics and fans, 1939 is a year that crystallized the cultural and even artistic potential of the Hollywood studio system: this, after all, was the year of such revered works as *Gone with the Wind*, *Mr. Smith Goes to Washington*, *Wuthering Heights*, *Stagecoach*, *The Wizard of Oz*, among others. Intending to avoid any notion of special genius or historical accident or such-like, this course sets out to account for Hollywood achievement in concrete cultural terms: what was the Hollywood system and what sorts of films did it produce and how and to what effect? We will look at studio structure and its operations, institutional support, and pressure (for example, the role of censorship and regulation), the role of critics, audience taste, and so

on. While we will draw on important secondary studies, some readings will be drawn from texts of the time in order to garner as immediate and vivid a picture of the functioning of the Hollywood system at a moment often assumed to represent its pinnacle of achievement.

FILM 3230/01–Topics in World Cinema (T 11:00AM-1:45PM, EB 287)

Instructor: Ashley Shelden

THE CINEMA OF PEDRO ALMÓDOVAR. A major figure in contemporary international cinema, Pedro Almodóvar not only creates his own, distinctive aesthetic, but also incorporates into his films his love of cinematic history. In this way, a close, careful study of Almodóvar's body of work will allow us to consider the development of his films, specifically, and world cinema in general. By examining the major themes and concerns that have shaped Almodóvar's films, we will investigate the cinematic politics of race, gender, sexuality, authenticity, and desire.

FILM 3250/01–Film Authors (W 3:30PM-6:15PM, EB 287)

Instructor: Keith Botelho

SHAKESPEARE ON FILM. What are the implications of moving Shakespeare from stage to screen? This course (cross-listed with ENGL 4340) will examine current critical debates about Shakespeare on film and provide an introduction to the history and significance of Shakespeare's presence in Hollywood. We will consider various offshoots and adaptations (both faithful and unfaithful) of five of the Bard's plays during the course of the semester, including Orson Welles' *Othello* (1952), George Sidney's *Kiss Me Kate* (1953), Akira Kurosawa's *Throne of Blood* (1957), Andrew McLaglen's *McLintock!* (1963), Baz Luhrmann's *Romeo + Juliet* (1996), Kenneth Branagh's *Hamlet* (1996), Gil Junger's *10 Things I Hate About You* (1998), Billy Morrisette's *Scotland, PA* (2001), Joss Whedon's *Much Ado About Nothing* (2012), and Jonathan Levine's *Warm Bodies* (2013). Requirements include four interpretative film responses, a review essay, a final essay exam, and active participation.

FILM 4105/01–Advanced Screenwriting (T 2:00PM-4:45PM, EB 250)

Instructor: Anna Weinstein

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 to hone your unique voice as a screenwriter. Learning to integrate THEME is a crucial skill to develop, particularly if you have 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, face-to-face course where you will engage in weekly workshopping and learn advanced screenwriting business practices such as pitching and creating visual decks to market your screen stories.

FILM 4125/01–Advanced TV Writing (W 12:30PM-3:15PM, EB 250)

Instructor: Mitch Olson

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. This course may be repeated up to two times for credit towards graduation.

WRITING

WRIT 3100/01–Poetry Writing (M 12:30PM-3:15PM, EB 250)

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 3100/W01–Poetry Writing (Asynchronous, Online)

Instructor: Jenny 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.

WRIT 3109/01 – Careers in Writing (T/R 2:00PM-3:15PM, EB 266)

Instructor: Kim Haines-Korn

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. 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.

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

WRIT 3111/01–Professional Editing (T/R 2:00PM-3:15PM, EB 140)

Instructor: Erin Bahl

Editing is more than just identifying errors or making sure a work is correctly formatted—it is a complex set of activities focused on shaping a written document into the best possible work it can be. In this class, we'll take a range of hands-on approaches to exploring what editing looks like in different contexts. We'll practice different stages of editing, from conceptual editing through line editing, and learn how to apply copyediting standards to narrative passages. We'll reflect on our decisions in editing other people's stories and learn how to make online media more accessible to a wide range of users. Finally, we'll participate in a month-long national writing project to develop our craft as editors and peer mentors through in-depth workshopping. Throughout the course, we'll work together to edit from a writerly perspective to explore editing as a crucial facet of a total creative process.

WRIT 3111/W01–Professional Editing (Asynchronous, Online)

Instructor: Staff

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 3120/01–Fiction Writing (W 11:00AM-1:45PM, EB 231)

Instructor: Bill Rice

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 3125/01 – Interactive Narrative & Games (T/R 9:30AM-10:45AM, EB231)

Instructor: Victoria Lagrange

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 3125/02 – Interactive Narrative & Games (T 5:00PM-7:45PM, J 214)

Instructor: Jeffrey Greene

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 3140/01–Writing in the Workplace (T/R 9:30AM-10:45AM, EB 140)

Instructor: Staff

This course emphasizes strategies for producing effective documents in a variety of professional contexts. Students gain practice with common workplace forms as the 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: Staff

This course emphasizes strategies for producing effective documents in a variety of professional contexts. Students gain practice with common workplace forms as the 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/W02–Writing in the Workplace (Asynchronous, Online)

Instructor: Sergio Figueiredo

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/W03–Writing in the Workplace (Asynchronous, Online)

Instructor: Meishan Chen

This is a practical writing course – when you exit this course at the end of the semester, you will have a few written pieces that you can directly use for your job. This course emphasizes strategies for producing effective documents in a variety of professional contexts. We will work together as writers to consider and practice principles of professional communication oriented towards presenting complex information clearly to the people who need it most.

At the beginning of this semester, we will introduce the concept of register and corpus. We will learn to analyze how language is used in different contexts and professional fields. Although this is a writing class, you will also need to spend time and effort to “read” and analyze language, as it is an important step towards great writing skills. As this class intends to equip you with writing skills needed in the real world, you will complete a job application package, which aims for a job that you want to pursue after graduation (a real job!). If you plan to apply for graduate programs after college, this class will also help you prepare an application package that you can use for your application. You will also gain experience conducting research, which is a core skill for nearly all types of career.

WRIT 3140/W04–Writing in the Workplace (Asynchronous, Online)

Instructor: Tamara Powell

This course prepares students for workplace writing through discussion of professional writing expectations and creation of common workplace documents, including memos, resumes, cover letters, and proposals.

WRIT 3150/01–Topics in Digital Rhetoric (M/W 10:10AM-11:00AM HYBRID, EB 235)

Instructor: Staff

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 provided the course content differs from the previous offering.

WRIT 3150/W01–Topics in Digital Rhetoric (Asynchronous Online)

Instructor: Laura McGrath

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–Digital Storytelling (T/R 3:30PM-4:45PM, EB 140)

Instructor: Kim Haimes-Korn

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). We will write a personal narrative, an immersive sense of place story, and tell stories for a community partner in a real-world context. We will learn visual composing techniques and interactive storytelling for a variety of audiences. The course explores critical and creative approaches to narrative and visual storytelling while attending to the interplay of form and content. Join the class and come tell your stories.

Note: This is a low-cost class for course materials. Contact Kim Haimes-Korn if you have questions at khaimesk@kennesaw.edu

WRIT 3151/W01–Digital Storytelling (Asynchronous Online)

Instructor: Erin Bahl

Storytelling is a powerful way to inform, entertain, and make your voice heard, and digital tools make it easier than ever to reach audiences around the world. In this class, we'll explore a range of tools, theories, and techniques for telling stories in digital spaces. We'll write, present, record, and reflect on oral storytelling performances informed by narrative theory and folklore. We'll adapt traditional fairy tales for the affordances and constraints of social media platforms. We'll explore webcomics as a genre of professional verbal-visual digital storytelling and write a short comics script targeted to a specific platform such as Webtoons or Hiveworks. Finally, we'll investigate a digital storytelling genre of our choice and develop a creative project informed by our research. Throughout the course, we'll foreground accessible online writing and design to make our digital stories and course content as broadly available as possible to all audience members.

WRIT 3152/01–Digital Community Engagement (M 3:30PM-4:45PM HYBRID, EB 140)

WRIT 3152/02–Digital Community Engagement (W 3:30-4:45PM HYBRID, EB 140)

Instructor: Pete 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 3160/W01–Argumentative Writing (Asynchronous Online)

Instructor: Kurt Milberger

From ancient rhetoric to contemporary manifestos, this course introduces students to the study and practice of argumentative writing. Through intensive study of effective arguments, we will build our understanding of a variety of rhetorical elements, such as the rhetorical situation, the canon of appeals, classical organization, logical fallacies, and style. In extensive writing, revision, and workshop exercises, we will practice applying these skills to our own projects as we demonstrate the enduring power of argumentative writing today.

WRIT 3170/W01–Environmental Writing and Literature (Asynchronous Online)

Instructor: Laura McGrath

This course is intended for students interested in major works of environmental literature and for those who wish to think and write about the interconnections between humans and the nonhuman world. The course studies pastoral literature, nature writing, and science writing, and provides instruction in the writing of environmental nonfiction prose for aesthetic, expressive, intellectual, and instrumental purposes.

Notes: This course can be taken more than once if content differs entirely from a previous offering.

WRIT 3210/01–Graphic Storytelling (T/R 11:00AM-12:15PM, EB 140)

Instructor: Victoria Lagrange

This course focuses on the theory, practice, and production of comics and graphic narratives across media. Topics may include visual rhetoric, graphic and transmedia storytelling, image and representation, and the use of other sensory-based media in graphic narrative. Projects may include essays, sketchbooks, proposals/scripts, a chapter of a graphic novel, a pilot for a comic book series, and a one-off graphic storytelling project.

WRIT 4100/W01–Advanced Poetry Writing (Asynchronous Online)

Instructor: Jenny Sadre-Orafai

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.

LINGUISTICS

LING 3020/01 – Linguistics & Literature (M/W/F 12:20PM-1:10PM, UH 121)

Instructor: Oumar Diop

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 – Linguistics for Education (T/R 3:30PM-4:45PM HYBRID, EB 168)

Instructor: Meishan Chen

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, syntax, semantics, discourse structures, etc.), grammar in context, language variation in life and literature, and sociolinguistic implications of teaching English.

LING 3035/W01—Introduction to Language and Linguistics (Asynchronous, Online)

Instructor: Meishan Chen

LING 3035, an introduction to linguistics, provides a general overview of the study of language from a linguistic perspective. Students are introduced to various subfields of linguistics including phonetics, morphology, syntax, semantics, pragmatics, language acquisition, register variation, corpus linguistics, and sociolinguistics. While exploring these sub-fields, students examine major assumptions about language in addition to common misperceptions about particular languages, people who speak those languages, and language in general. LING 3035 acquaints students with the basic tools and techniques used by linguists for analyzing language and identifying the organizing principles of language.

LING 3040/W01—History of the English Language (M 3:30PM-6:15PM, UH 227)

Instructor: Christopher Palmer

This course is a study of the development of English, with attention to influential historical events and to the evolving structure of the language.

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

Instructor: David Johnson

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. 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.

LING 3760/01—World Englishes (M 6:30PM-9:15PM, SO 3007)

Instructor: Christopher Palmer

This course challenges the notion that there is *an* English language, focusing on the use and spread of different varieties of English around the globe. Students will analyze examples of standard and nonstandard dialects from different continents and cultures, particularly with an eye on the use of English in different professional writing contexts. How can research inform creative writers' use of dialect in dialogue or narrative? Or applied writers' understanding of international writing conventions in different business or non-profit contexts? Or the teaching of writing to speakers who use one or more Englishes in academic or professional communication? 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 writing that incorporates one or more world Englishes; original creative writing incorporating dialect in prose, poetry, stage, screen, or games; or pedagogical materials for teaching dialect in composition classrooms.

GRADUATE PROGRAM

PRWR 6000/01–Introduction to Professional Writing (R 6:30PM-9:15PM, EB 140)

Instructor: Lara Smith-Sitton

Prerequisite: Admission to the MAPW program or permission of the graduate program director.

This course introduces students to the three MAPW concentrations, focusing on key issues, theories, stylistic conventions, and research methods specific to each field and those that cut across all three concentrations. Students engage in reading and discussion, practice with rhetorical grammar and style, critique and application of research methodologies, and writing and revision strategies essential to professional writers' work. Students build foundations for completing program requirements and course work within their concentration and support areas.

PRWR 6440/01–Professional and Academic Editing (T 6:30PM-9:15PM, EB 134)

Instructor: Elizabeth Giddens

This course examines the theory of professional and academic (i.e., trade, legal, medical, business, educational, literary, and scholarly) editing for magazines, journals, books, textbooks, and related forms. It provides students with practice considering the suitability of manuscripts and proposals for development and publication as well as practice line and copy editing. Course readings and discussion will focus on editorial divisions of labor, editors' responsibilities, text development, acquisition, house style, and the publishing industry.

Important manuscript requirement!

This course includes an editing project in which students swap personal manuscripts with each other and edit each other's writing. To participate in this assignment, each student must have a 10-15-page manuscript (double spaced with 11 or 12 point type). The manuscript may be a paper written for another course, a writing project in progress, or it may be something drafted just for the purpose of using for this assignment. You will need to have a Word document version of the manuscript to share with another student and with the course instructor.

PRWR 6470/01–Poetry Writing I (M 6:30PM-9:15PM, EB 231)

Instructor: Ralph Wilson

Prerequisite: Admission to the MAPW program or permission of the graduate program director.

This seminar and workshop course in the writing of poetry introduces the fundamental theories and techniques. Traditional, free verse, and other forms may be studied. Small group critique, one-to-one conferences and peer revision techniques may be used.

Note: May be repeated for up to 6 credits.

PRWR 6500/01–Composition Theory and Pedagogy (W 3:30PM-6:15PM, EB 250)

Instructor: Kim Haines-Korn

This course is designed primarily for students in our TA program and others preparing to teach writing at the college level. We will explore the theory and pedagogy that have shaped contemporary writing instruction and classroom practices. Students will examine student-

centered instruction, writing process theories, current methods of assessment, multimodal composition, technologies of writing, and other important advances in order to design theoretically informed curriculum for composition classes. Students will also develop a teaching portfolio, teaching philosophy statement, and participate in a reflective mentoring program through which they observe and interact with experienced writing teachers. This course works closely with the teaching practicum to help prepare students to become strong teachers of writing.

PRWR 6550/01–Document Design and Desktop Publishing (T 6:30PM-9:15PM)

Instructor: Erin Bahl

Designing clear, accessible, and engaging documents is an essential skillset for professional writers in any field. In this class, we'll design a suite of documents tailored to your goals as an emerging professional writer. We'll identify our goals, then analyze aspirational models and target audiences. We'll draft content and style guides for outreach channels such as email newsletters and social media. We'll research and develop a feature project that exemplifies your digital design skills in your focal professional writing area. Finally, we'll combine these projects into an online writing/design portfolio that showcases your work for an audience of your professional peers and/or potential clients. Throughout the course, we'll foreground accessible online writing and design to make our documents and course content as broadly available as possible to all audience members.

PRWR 6570/W01–Writing for Social Media (Asynchronous Online)

Instructor: Laura McGrath

Prerequisite: Admission to the MAPW program or permission of the graduate program director.

In this course, students explore social media technologies and study their application in professional practice. Through our examination of and engagement with social media, including social media strategy, blogs and microblogs, social networking, media sharing sites, etc., we investigate theories of social and digital media and consider how these technologies disrupt social norms, impact our process of identity construction, reshape communication, and foster cultural change. Students gain experience planning and creating content for social media.

PRWR 6760/01–World Englishes (M 6:30PM-9:15PM, SO 3007)

Instructor: Christopher Palmer

This course challenges the notion that there is *an* English language, focusing on the use and spread of different varieties of English around the globe. Students will analyze examples of standard and nonstandard dialects from different continents and cultures, particularly with an eye on the use of English in different professional writing contexts. How can research inform creative writers' use of dialect in dialogue or narrative? Or applied writers' understanding of international writing conventions in different business or non-profit contexts? Or the teaching of writing to speakers who use one or more Englishes in academic or professional communication? 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 writing that incorporates one or more world Englishes; original

creative writing incorporating dialect in prose, poetry, stage, screen, or games; or pedagogical materials for teaching dialect in composition classrooms.

PRWR 7460/01–Fiction Writing II (W 6:30PM-9:15PM, EB 235)

Instructor: Andrew Plattner

Prerequisite: Admission to the MAPW program and [PRWR 6460](#), or permission of the graduate program director.

This seminar and workshop course in fiction writing builds on the theories and techniques learned at the introductory level with an emphasis on manuscript production and professionalization. Students may build portfolios, engage in long-term writing projects, prepare cover-letters and/or develop other sustainable projects. Small-group critique, one-on-one conferences and peer revision techniques may be used in addition to workshop.

Note: May be repeated for up to 6 credits.

PRWR 7520/01–Creative Nonfiction Writing II (W 6:30PM-9:15PM, EB 250)

Instructor: Garrard Conley

Creative nonfiction is one of the fastest-growing, genre-shattering fields in writing today. Join us on a collaborative romp through all varieties of nonfiction, especially the ones that defy expectations. Expect workshop to be geared towards your goals as a writer. Bring a beginner’s mindset (no matter your level of success) and expect to form close bonds with your peers.

PRWR 7600/01–MAPW Practical Internship (TBA, Not Assigned)

Instructor: Jeffrey Greene

Prerequisite: Admission to the MAPW program or permission of the graduate program director and/or faculty advisor.

Guided and supervised practical experience in one concentration of the MAPW Program.

PRWR 7800/01–Teaching Assistant Practicum I (R 3:30PM-4:30PM, EB 250)

Instructor: Laura Howard

Prerequisite: Admission to the MAPW TA program and [PRWR 6150](#)

Courses that may be taken concurrently:

[PRWR 6500](#)

This course is designed to support and develop the pedagogy of MAPW teaching assistants (TAs). Building upon the theories and concepts introduced in earlier curriculum, this course affords TAs a forum in which to explore the application of a range of methods in the field of rhetoric and composition in preparation for and while shadowing faculty mentors.

PRWR 7900/01–Special Topics: Screen and TV Adaptation (T 6:30PM-9:15PM, EB 266)

Instructor: Mitchell Olson

This course centers on transmedia narratives and introduces students how to write existing intellectual property across mediums, specifically reshaping it for film and television. Students will research and engage with successful (and unsuccessful) adaptations, learn how IP can be acquired and the various ways in which it can be developed. Along the way, students will

develop an original short-form adaptation as well as pre-writing materials for a full-length adaptation project that they will pitch and/or present by the end of the semester.

PRWR 7900/02–Special Topics: Interactive Narrative & Games (M 6:30PM-9:15PM, EB 134)

Instructor: Victoria Lagrange

Prerequisite: Admission to the MAPW program or permission of the graduate program director.

Exploration of a specifically designed topic.

Note This course is repeatable.

STVW 7495/01–TV Writing II (R 6:30PM-9:15PM)

Instructor: Anna Weinstein

Writing the pilot! Developing a successful pilot involves more than merely *writing* a terrific script. You must have a *series concept* that can sell. Whether you’re developing a half-hour or one-hour, a long-running series or limited series, your series concept must demonstrate to potential buyers that there is an audience ready to consume your story. There are specific challenges and opportunities in creating a series concept “with legs.” In this course, you will build on what you learned in your introductory classes, studying advanced concepts in television writing such as creating storylines and characters that arc over multiple episodes and seasons; integrating and escalating conflicts as the series progresses; and developing a rewriting practice that works for you. You will learn how to create a verbal pitch, pitch deck, and series bible, and you will hone your screenwriting skills, learning advanced techniques in crafting and drafting a compelling script that hooks the readers and keeps them turning the pages. You will also have the opportunity to pitch your project to a working producer who will visit class virtually and provide feedback on your series concept.

PRWR 7960/01–MAPW Capstone Project (TBA, Not Assigned)

Instructor: Aaron Levy

Prerequisite: Completion of 27 credit hours in the MAPW program and at least four courses in the concentration; approval of capstone committee.

A project designated as a thesis, portfolio or practicum and accompanied by a rationale for its purpose and design that involves electronic and/or print media and is relevant to the student’s concentration in professional writing. After submitting an approved capstone proposal, the candidate works under the direction and advice of two faculty members to produce the project. The candidate must submit the capstone project at least two weeks before either 1) a discussion about the project with the faculty committee, or 2) a public presentation about the project or a reading from the project for an audience of faculty and peers.

Note The candidate will consult with the capstone committee chair and committee member about which option to choose.