

Northern Kentucky University

English Course Descriptions

SPRING 2019



LITERATURE



CREATIVE
WRITING



WRITING
STUDIES



CINEMA
STUDIES

Understanding Literature

TR 3:05-4:20 pm – Walton

In this course, students will be introduced to and gain familiarity with the characteristics of three primary forms of literature: fictional narrative, lyric poetry, and drama. Students will also become familiar with the terminology of literary history and criticism and learn that a variety of approaches may be used in interpreting a work of literature. Students in this course will be encouraged to include clear and imaginative thinking as part of the act of reading and develop skills in written and oral communication of ideas to synthesize their understanding of literature and culture. This course will help students appreciate the relation of literature to the continuum of the Western Tradition in general and as a reflection on as well as a product of its particular national cultural context. We will explore the latter and sample works from the rich tradition of Irish literature especially, but also the literatures of Britain and America, to discover how these three forms of literature express that relationship.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-002

Understanding Literature

MWF 11:00-11:50 am – Green

LITERATURE

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

Understanding Literature

Online - Smith

In ENG 200 students will learn the terminology and skills needed to analyze poetry and fiction, along with brief introductions to the study of drama and creative nonfiction. Students will learn how to analyze poetry by using Susan Holbrook's text *How to Read (and Write About) Poetry*, and by writing discussion posts and short papers in response to both poems and articles about reading poetry. The analysis of fiction will involve reading two contemporary novels, and again writing discussion posts and short papers.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 202-001

Survey of British Literature I

TR 9:25-10:40 am - Green

In this course, we will study British literature from the Anglo-Saxon period through the eighteenth century. We will discuss how British literature develops, how writers work within and depart from established forms and traditions, how writers use language and employ conventions, and how works influenced, and were influenced by, the cultures in which they were created. We will also explore issues such as canonicity, inclusion, representation, and appropriation.

FULFILLS:

Core Course for English Majors

ENG 203-001

Survey of British Literature II

MWF 10:00-10:50 am – Gazzaniga

In this course we will read a selection of poetry, prose, and drama from four literary periods in English history: Romantic, Victorian, Modern, and Post-Modern. We will pay close attention to how texts from a variety of genres register important cultural, political, and philosophical debates of each era. ENG 203 will equip you with a comprehensive understanding of how British literature developed from the late eighteenth-century to the present age and develop your ability to closely read, analyze, and contextualize some of the most influential works written in the English language.

FULFILLS:

Core Course for English Majors

Survey of American Literature I

TR 1:40-2:55 pm – Walton

In this course students will understand the concepts that inform the development of American literature in both their socio/historical and literary contexts through the Colonial, Federalist, and Romantic periods and gain familiarity with the major authors and works of these periods. Students will also synthesize understanding of the literature and the culture of the pre-Civil War United States and, by extension, the aesthetics associated with the Native American oral tradition, the Puritan tradition, the Enlightenment, and Romanticism through group work, oral presentations, and/or written assignments, which could include reaction papers and critical analyses as well as library and internet research using MLA format.

FULFILLS:

Core Course for English Majors

ENG 209-001

Survey of American Literature II

TR 9:25-10:40 am – Soliday

This course introduces students to the genres of poetry, drama, novel, and short story from the Civil War to the present. Course readings will feature works by men and women authors reflecting diverse ethnic, regional, class, and racial backgrounds. These readings help illustrate how all segments of the American populace have contributed to form our culture, and specifically American literature.

FULFILLS:

Core Course for English Majors

Literatures of Inclusion

Online – Dreese

For this course, we will be reading literary works by a selection of diverse contemporary writers who are claiming a seat at the table. Throughout the semester, we will ask: What role does activism and protest writing play in the process of evolving cultural identities? We will discover how reading and critical inquiry allows us to develop empathy for perspectives outside of our own experience, and to more fully understand the importance of belonging and having a voice. Featured writers include Jhumpa Lahiri, Luis Alberto Urrea, Julie Otsuka, Alice Walker, and Naomi Shihab Nye.

FULFILLS:

Cultural Pluralism Gen Ed

Global Viewpoints in Literature

TR 1:40-2:55 pm – Krouse

Who writes literature in English? In an era of global economies, communications, and mass culture, what is the relationship between language and the stories that we tell? How does identity affect how writers tell stories and the audience for their stories? How do technological innovations like the radio, the airplane, and the internet influence the expansion of the literary canon? These questions will guide us throughout this semester, as we transform from passive consumers of literary texts into active readers and critics. In this course, we will read literature from around the globe by authors of various ethnic, racial, and national identities who write in English, and we will investigate how literature represents and shapes our understanding of the world. Authors that we will study in the course include Chimamanda Ngozi Adichie, Mohsin Hamid, Arundhati Roy, Junot Diaz, and more.

FULFILLS:

Global Viewpoints Gen Ed

ENG 302-001

Literature and Film

MWF 10:00-10:50 am – Green

LITERATURE

FULFILLS:

Culture & Creativity Gen Ed and counts towards the required 45 hours of upper-division credit hours

Literature and Film

TR 10:50 am-12:05 pm – O’Callaghan

Theme: The “Reel” Middle Ages

This course explores the complex interplay between literature and film. By comparing and contrasting textual and visual narratives, students will gain a deeper awareness of the cultural importance and complexity of storytelling across media. Selected literary texts will be analyzed in relation to films that either are based directly on these works or exhibit strong connections to them. Students will gain an understanding of the possibilities (and problems) involved in the transposition of the literary text to film. This section of ENG 302 focuses on the “reel” Middle Ages. Literary works include *Beowulf*, a Viking saga, Arthurian literature, selections from Geoffrey Chaucer’s *Canterbury Tales*, dream vision poetry, and selected ballads of Robin Hood. Films include Peter Jackson’s *The Lord of the Rings: The Fellowship of the Ring* (2001), Robert Zemeckis’s *Beowulf* (2007), episodes from the TV series *The Vikings* (2013-18), Terry Gilliam and Terry Jones’s *Monty Python and the Holy Grail* (1975), John Boorman’s *Excalibur* (1981), Andrew Adamson and Vicky Jenson’s *Shrek* (2001), Vincent Ward’s *The Navigator: A Medieval Odyssey* (1988), and Michael Curtiz and William Keighley’s *The Adventures of Robin Hood* (1938). All literature will be read in Modern English translation.

FULFILLS:

Culture & Creativity Gen Ed and counts towards the required 45 hours of upper-division credit hours

ENG 302-003

Literature and Film

M 2:00-4:45 pm – Kent-Drury

LITERATURE

FULFILLS:

Culture & Creativity Gen Ed and counts towards the required 45 hours of upper-division credit hours

ENG 307-001

Diverse Voices

TR 10:50 am -12:05 pm – Kapadia

FULFILLS:

Core Course for English Majors and counts towards the required 45 hours of upper- division credit hours

Shakespeare I

Hybrid, MW 2:00-3:15 pm – Kapadia

We will read, study, and discuss plays from the first half of Shakespeare's career. We will read a variety of dramatic genres: tragedies, comedies, and histories. We will also view several films to examine how directors have adapted the plays. We will pay special attention to Shakespeare's language. We will also examine how Shakespeare uses—and how he alters—dramatic and theatrical conventions. Throughout the semester we will explore early modern culture and consider how Shakespeare influenced, and was influenced by, this cultural period.

FULFILLS:

Group B course on English Education Track, Group B course on Literature Track and counts towards the required 45 hours of upper-division credit hours

ENG 316-01

Social Issues in Literature

TR 12:15-1:30 pm – Yohe

In Social Issues in Literature, we will explore the ways in which selections from African American fiction, poetry, and autobiography address issues of social importance, both historically and in our own time. Our focus will be on how these texts engage multiple interpretations of gender, identity, and sexuality. For some of them, questions of Black humanity within racist oppression will dominate; in others, we will consider ideas of maturity, identity, and self. We also will consider issues of heterosexuality and homosexuality, along with manhood, womanhood, motherhood, fatherhood, religious identification, sexism, cultural identity, power, and more.

FULFILLS:

Culture & Creativity Gen Ed and counts towards the required 45 hours of upper-division credit hours

ENG 323-001

Writers in Context

MWF 12:00-12:50 pm – Gores

“Writers in Context” examines the interplay between written works and their socio-historical, political, cultural, and/or technological contexts. Students in this course will acquire the ability to analyze how external forces act upon writers, engender the texts they produce, and, ultimately, inform the way we interpret and understand written works. In addition, the course invites study of written works using diverse fields of knowledge.

FULFILLS:

Core Course for English Majors and counts towards the required 45 hours of upper- division credit hours

ENG 326-001

Literature & the Environment

Online – Dreese

In this course, we will be reading literature that foregrounds wilderness areas, wastelands, farms, forests, urban spaces, the sea, mountains, small towns, reservations, borderlands, and other haunted and sacred locations and landscapes that impact human consciousness and communities. This course explores the unique relationship that humans share with other animals, the implications of this relationship, and the potential. Through literature, we will investigate the ever-evolving social, psychological, and scientific attitudes toward our environment and examine the role of literary writing as a form of environmental activism. Featured writers include Margaret Atwood, Octavia Butler, Rachel Carson, and Neil Gaiman.

LITERATURE

FULFILLS:

Group C course on Literature Track, elective for English Education Track and counts towards the required 45 hours of upper-division credit hours

ENG 368-001

The Graphic Novel

TR 12:15 to 1:30 pm – O’Callaghan

Graphic novels, or sequential art, are one of the world’s great storytelling media. In ENG 368, we will explore the development of visualized text and page design – from the illuminated medieval manuscript and illustrated print book to the modern-day comic strip – as precursors to the graphic novel form as well as learn effective strategies for textual and visual analysis.

Considerable attention will be given to the narrative structure of graphic novels and to the potential impact of new technologies for the future of the genre. Texts to be studied include

- Neil Gaiman, *The Sandman*
- Alan Moore and Dave Gibbons, *Watchmen*
- Art Spiegelman, *Maus I: My Father Bleeds History*
- Fábio Moon and Gabriel Bá, *Daytripper*
- Marjane Satrapi, *Persepolis: The Story of a Childhood*
- Guy Delisle, *Pyongyang: A Journey in North Korea*
- Alison Bechdel, *Fun Home: A Family Tragicomic*
- Gareth Hinds, *Beowulf*

FULFILLS:

Group C on Literature Track , elective for English Education Track and counts towards the required 45 hours of upper-division credit hours

ENG 451-001

British Romanticism

MWF 1:00-1:50 pm – Gazzaniga

The great poet of prophecy, William Blake, wrote, “If the doors of perception were cleansed, everything would appear to man as it is, Infinite.” His words are a fitting motto for a period in literary and cultural history when people’s eyes were opened to new systems of government and new ways to express the human heart and mind. ENG 451 will examine the British Romantic period as a time in which both poetic and political revolutions awakened a new world order whose impact on art and society can still be seen today. We will read some of the most beautiful and richly provocative poetry ever written by poets such as William Blake, Wordsworth, Coleridge, Shelley, Byron, Charlotte Smith, Mary Tighe, and John Keats. We will also read prose works by Edmund Burke, Thomas Paine, and Mary Wollstonecraft that stand as foundational texts of political and philosophical movements. Our foray into the passions of mind and soul will then be tempered by Jane Austen.

FULFILLS:

Group C on Literature Track, elective for English Education Track and counts towards the required 45 hours of upper-division credit hours

The Gothic in Literature & the Arts

R 3:05-5:55 pm – Soliday

This course will focus on defining the Gothic as it appears in literature and other arts, including architecture, film, and the visual arts. We will trace the rise of the Gothic literary genre in England and look at how the definition of Gothic has developed in various fields.

Books we will read include:

- Atwood, Margaret. *Lady Oracle*
- Bronte, Charlotte. *Jane Eyre*
- Shelley, Mary. *Frankenstein*
- Walpole, Horace. *The Castle of Otranto*

We will also watch the following films:

- *Dracula*
- *Harry Potter*
- *Rebecca*
- *Jane Eyre*

In addition to reading and watching films, we will take field trips to:

- Cathedral Basilica of the Assumption (Covington, KY)
- Cincinnati Art Museum
- Spring Grove Cemetery (Cincinnati, OH)

FULFILLS:

Group C on Literature Track, elective for English Education Track and counts towards the required 45 hours of upper-division credit hours

ENG 350-01

Critical Theory

MWF 1-1:50 pm – Gores

This course introduces students to the major twentieth- and twenty-first-century critical approaches to literature. Various critical methods will be examined in order to understand how they carry specific assumptions about literary texts and produce radically different interpretive results.

FULFILLS:

Core Course for English Majors

HNR 303-02

Dickinson and the Arts

TR 10:50 am-12:05 pm – Wallace

We will study Emily Dickinson's Complete Poems chronologically throughout the semester, enriching our understanding of the poetry itself by studying works by visual artists and musical composers who have been inspired by Dickinson and her art. Our texts will include *I Took My Power in My Hand*, the catalog for the 2015 exhibition featuring artwork created by students in our own English and Honors classes between 1998 and 2014. For the individual projects at the end of the semester, students will have the option of writing a research paper or creating your own artistic response to Dickinson in the medium of your choice. Earlier assignments will include an essay exam, a paper, journal entries, and class presentations.

Open to English all English Majors.

FULFILLS:

Group C in Literature Track, English Education Elective and 45 hours of upper-division credit hours

Methods of Teaching Middle Grades

M 4:45pm-7:15pm – Cullick

The Teaching of Young Adult Literature

This course will prepare you to teach young adult literature (YAL) at the middle and secondary school levels. You will read and explore pedagogical approaches for teaching works of YAL. You will consider how to select books that are appropriate for students' interests and reading levels, how to integrate YAL works with other parts of the curriculum, and how to respond to challenges that emerge within as well as external to the classroom. You will design lesson plans and unit plans. This course will be oriented to practice and hands-on activity with the goal of giving you the skills to design instruction appropriate to your students' needs. You will be able to apply these skills during your clinical teaching experiences and eventually in your teaching career. Because middle grades majors comprise the majority of students who enroll in this course, this course emphasizes material appropriate for middle school students (grades 6, 7, 8, or 9). However, you may use YAL for older students (grades 9 or 10, 11, 12) for any of your independent projects.

FULFILLS:

Middle Grades Education credit hours

ENG 231-001

Introduction to Creative Writing

MW 2:00-3:15 pm – Hindman

Have you ever read a poem, novel, or true story that has changed your life and thought, wow, I wish I could write something like that? Do you want to write creatively but are not sure where to begin? Have you ever had a great idea in your head but when you write it on the page it comes out all wrong? In this course, students learn the methods that writers use to write and revise poems, fiction, and creative writing. Students will be introduced to the workshop method of critiquing writing and be given readings and specific techniques designed to improve their creativity on the page. Beginners and advanced writers are all welcome!

FULFILLS:

Optional Core Course for English Majors

ENG 231-002

Introduction to Creative Writing

TR 10:50 am-12:05 pm – Kent-Drury

CREATIVE WRITING

FULFILLS:

Optional Core Course for English Majors

ENG 231-003

Introduction to Creative Writing

Online – Staff

CREATIVE WRITING

FULFILLS:

Optional Core Course for English Majors

Poetry Writing

T 3:20-6:05 pm – Moffett

We know a poem when we see one. We can even dissect a poem: there is the line, the image, the metaphor, the meter, the stanza, etc. Yet every poet must create her/his own definition. And this definition will alter as your skills expand, your reading deepens, your “state of being” (Pollock) becomes understood. To help you on this journey, we will spend time reading current work by well-known (and some up-and-coming) poets, and we will study the poet’s craft from Addonizio and Laux’s *The Poet’s Companion*. The majority of our time, though, will be spent on your writing. We will have three workshop rounds and a variety of writing prompts and small group workshops. The course will culminate in a chapbook of your original verse.

FULFILLS:

Group A on Creative Writing Track and counts towards the required 45 hours of upper- division credit hours

Creative Nonfiction Writing

M 6:15-9:00 pm – Hindman

Have you ever wanted to write about a real-life experience that you have had? How do we make our own lives seem interesting on the page? How can we observe the real world around us in a way that is true to our emotions, and how do we transform these observations into art? In this course students will write, workshop, and revise works of creative non-fiction. To aid in our writing process, we will read works in the genres of personal essay, memoir, and literary reportage. Readings will include works by Truman Capote, Dave Eggers, Danielle Geller, Rachel Kaadzi Ghansah, Sam Quinones, Abigail Thomas, and others.

FULFILLS:

Group A on Creative Writing Track and counts towards the required 45 hours of upper- division credit hours

ENG 358-01/CIN 494-01

Writing in Creative Genres/Cinema: Memoir & Film

W 4:30-7:15 pm – Hindman

What happens when our real-life stories are written as memoir, then adapted into screenplay, and then made into films? In this class, students will write and workshop short pieces of memoir. They will then adapt these into screenplays, and finally, into short videos. For each of these transformations, we will discuss how the expectations of each genre force us to revise our life narratives into something new. We will use Cheryl Strayed's memoir, *Wild*--adapted into screenplay by Nick Hornby, and made into a film starring Reese Witherspoon--as our model. You do not need experience writing memoir, screenplays, or making films to take this class.

FULFILLS:

Group B on Creative Writing Track and counts towards the required 45 hours of upper- division credit hours

ENG 430-001

Advanced Poetry Writing

TR 1:40-2:55 pm – Moffett

This course will explore the structure (and the history of the structure) of a poem. We will consider form as “already occupied” (Bakhtin) spaces, i.e. to write a sestina is to understand the history of the sestina and the practitioners who came before you. We will consult Boland and Strand’s *The Making of a Poem* and will write formal poetry up to midterm. After midterm, we will focus on what is being published now: free verse. We will read recent first collections of poetry by Donika Kelly, Amy Meng, and Kai Carlson-Wei to think about how the “ghost of form” is present in their free verse. We will also workshop your original free verse poetry. The course will culminate in a chapbook of your revised poetry. Prereq: ENG 231. More information needed? Contact moffettk1@nku.edu.

FULFILLS:

Group C on Creative Writing Track and counts towards the required 45 hours of upper- division credit hours

ENG 432-001

Novel Writing

M 4:30-7:15 pm – Leigh

The student in this class should be seriously interested in beginning the task of writing of a novel. The genre doesn't matter -- the student may write in any genre (and I consider mainstream or literary fiction as separate genres). Writing a novel is an inherently different (and more time-intensive) task than writing short fiction. Though the basic qualities of good fiction are shared between long and short-form fiction (yes, you will hear some repetition of terms and concepts you'll have heard in other fiction-writing classes), the length and complexity of a novel requires a focus and a skill set that is different: in characterization; in setting; in plotting; in theme; in structure; in approach; in revision; in marketing. Acquiring that skill set is what we will work on in this class.

Prereq: ENG 231

FULFILLS:

Group B on the Creative Writing Track and counts towards the required 45 hours of upper-division credit hours

ENG 332-001

Fiction Writing

W 4:30-7:15 pm – Leigh

The student in this class should be seriously interested in learning the craft of writing short fiction. Writing short fiction shares qualities and skills with writing poetry, with writing creative nonfiction, and with writing novel-length fictional work. However, each form requires a substantially different skill set as well as a different approach that we will examine both through lectures and in a workshop setting. In this class, the student will: draft and revise two short works suitable for publication; practice techniques in order to develop their own writing style and voice; hone critical reading skills to critique short fiction, both their own and that of their peers; practice techniques for revising their fiction; study contemporary trends and sub-genres in fiction writing; develop awareness of the problems, responsibilities, and marketing strategies for short fiction.

Prereq: ENG 231

FULFILLS:

Group A on the Creative Writing Track and counts towards the required 45 hours of upper-division credit hours

ENG 204-001

Introduction to Writing Studies

Online – Elrick

WRITING STUDIES

FULFILLS:

Core Course for English Majors

ENG 331-001

Persuasive Writing

TR 1:40-2:55 pm – Wilkey

How do people use language and writing to effectively persuade others to take a particular perspective, or position, on a pressing issue at hand? This is the central question guiding this writing course. This course addresses how persuasive writing serves different purposes depending on the particular social context that gives rise to specific issues and arguments. The following are additional questions we will be addressing throughout this writing course: What are the multiple social/political controversies facing the public at large? What role does persuasion play in our everyday lives as citizens? How might we use persuasive discourse to improve the conditions of living we, as citizens, share together? What, exactly, is persuasive discourse and how does our use of it point to the limits and possibilities of promoting democratic relationships with people from decidedly different cultural backgrounds and beliefs?

FULFILLS:

Group A on the Writing Studies Track and counts towards the required 45 hours of upper-division credit hours

Writing in Workplace Genres

TR 10:50 am-12:05 pm – Cellio

We know that clear, appropriate written communication is essential to the success of the company or institution as well as the writer... but how do we define “workplace writing” when our workplaces are constantly changing?

Rather than learning how to write particular documents, we will learn core concepts and skills that pertain to all workplaces and genres—from community non-profits to corporations, from healthcare to social media to business, from personal to public.

We will consider workplace writing across many discourses, environments, purposes, and audiences. We will analyze and create texts using genre theory, organizational theory, and composition theory. By the end of the course, you will be able to

- distinguish among types of workplace writing
- determine modes, function(s), and roles of workplace writing
- analyze relationships between writing and the workplace
- produce appropriate, effective, and strategically-sound texts

FULFILLS:

Elective for Writing Studies track and can be used as a substitution course for credit in Group A of major; also counts toward 45 hours of upper-division credit required for graduation

Business Writing

001: TR 9:25-10:40 am – Bowers, N

002: Hybrid, T 12:15-1:30 pm – Bowers, N

003: MW 2:00-3:15 pm – Bowers, N

Writing occurs in every type of business profession and environment in existence today. Writing in and for the business situation involves producing various genres of documents and delivery modes. Through this course, you will be introduced to, explore, and engage with documents for business including but not limited to proposals, reports, memos, emails, texts, and letters.

While in the course, you will develop your ability to analyze various rhetorical situations common to business writing and produce the appropriate response (in terms of genre of document, style of writing, using visuals, etc.) to these situations. You will come to understand business writing through a rhetorical lens, especially in terms of recognizing how audience, exigence, purpose, organization, and delivery modes shape contemporary business writing practices. This course prepares you to write in any business situation.

FULFILLS:

Group A course on the Writing Studies Track and counts towards the required 45 hours of upper-division credit hours

ENG 340

Technical Writing

001: TR 1:40-2:55 pm – Bowers

002: Online, 2nd 7 weeks – Staff

003: Online – Bowers

004: T 6:15-9:00 pm – Bowers

Technical Writing is a specialized kind of writing commonly associated with the computer industry, but used in various technical fields and pertaining to products and processes of a technical nature. Through this course you will be introduced to and practice with various types of writing common to and used in contemporary technical professions including but not limited to descriptions, feasibility study/recommendation reports, instructions/instruction manuals, data displays, white paper, LCA (life cycle assessment), memos, and emails.

During the course, you will develop your ability to analyze various rhetorical situations common to technical writing and produce the appropriate response (in terms of genre of document, style of writing, use of visuals, etc.) to these situations. You will come to understand technical writing through a rhetorical lens, especially in terms of recognizing how audience, exigence, purpose, organization, and delivery mode shape contemporary technical writing practices. This course prepares you to write in any technical situation.

FULFILLS:

Fulfills credit hours in the Writing Studies Track and counts towards the required 45 hours of upper-division credit hours

ENG 371-001

Traditional Grammar

Online, 1st 7 weeks – Bloch

This course provides an understanding of sentence parts and patterns, punctuation, usage, and sensitivity to style. Such instruction in traditional grammar can help students (a) write correctly and effectively, (b) apply logical thinking, (c) become wise analysts of texts, and (d) teach others conventional uses of language.

FULFILLS:

Group A for Writing Studies, elective for English Education Track, Group B for Creative Writing Track, and counts towards the required 45 hours of upper-division credit hours

Traditional Grammar

MWF 11:00-11:50 am – Cullick

This course will introduce you to the forms and functions of words, the parts and patterns of sentences, and the correctness of punctuation and usage. You will be invited to explore what the term “grammar” means and to investigate an issue that interests you in the use of language. This course will help you to understand and appreciate the English language, to analyze the language that you encounter daily, to be a more effective writer, and to teach others the conventions and possibilities of English. If you are preparing to teach English, to write professionally, or to succeed in your workplace—or if you just want to know how our amazing language works—this course is for you!

FULFILLS:

Group A for Writing Studies, elective for English Education Track, Group B for Creative Writing Track, and counts towards the required 45 hours of upper-division credit hours

Introduction to Cinema Studies

Online – Gazzaniga

This course introduces students to cinematic language and the basic tools of film analysis. We will examine how formal elements such as mise-en-scène, cinematography, editing, and sound create meaning in films. We will also consider a variety of film genres, narrative styles, and artifacts of film movements across cinematic history. In addition to understanding the basic terminology of film production and form, students will examine key concepts of film theory and study how film not only reflects cultural ideologies but also constructs them. Films we will study may include *Rear Window* (Hitchcock, 1954), *The Graduate* (Mike Nichols, 1967), *No Country For Old Men* (Coen Brothers, 2007), *Arrival* (Denis Villeneuve, 2016), *Jackie Brown* (Tarantino, 1997), and *Lady Bird* (Greta Gerwig, 2017).

FULFILLS:

Core course in Cinema Studies Minor

CIN 201-01

Survey of World Cinema

T 3:05-5:50 pm – Connelly

This course focuses on the origins and development of cinema as an international medium of expression. A significant portion of the course will focus on classic directors from a variety of contexts (Europe, Asia, Africa, Latin America) with which any student of cinema should be familiar. We will end by looking at more contemporary films that been popular with both audiences and critics. In all, we will look at a wide-variety of films from varied cultural contexts at different moments in the history of film. As such, we will consider the relation of form and content to specific global cultures and contexts.

FULFILLS:

Core course in Cinema Studies Minor

CIN 494-01

Writing in Creative Genres/Cinema: Memoir & Film

W 4:30-7:15 pm – Hindman

What happens when our real-life stories are written as memoir, then adapted into screenplay, and then made into films? In this class, students will write and workshop short pieces of memoir. They will then adapt these into screenplays, and finally, into short videos. For each of these transformations, we will discuss how the expectations of each genre force us to revise our life narratives into something new. We will use Cheryl Strayed's memoir, *Wild*--adapted into screenplay by Nick Hornby, and made into a film starring Reese Witherspoon--as our model. You do not need experience writing memoir, screenplays, or making films to take this class.

FULFILLS:

Elective in Cinema Studies minor