

Northern Kentucky University
English Course Descriptions

FALL 2019



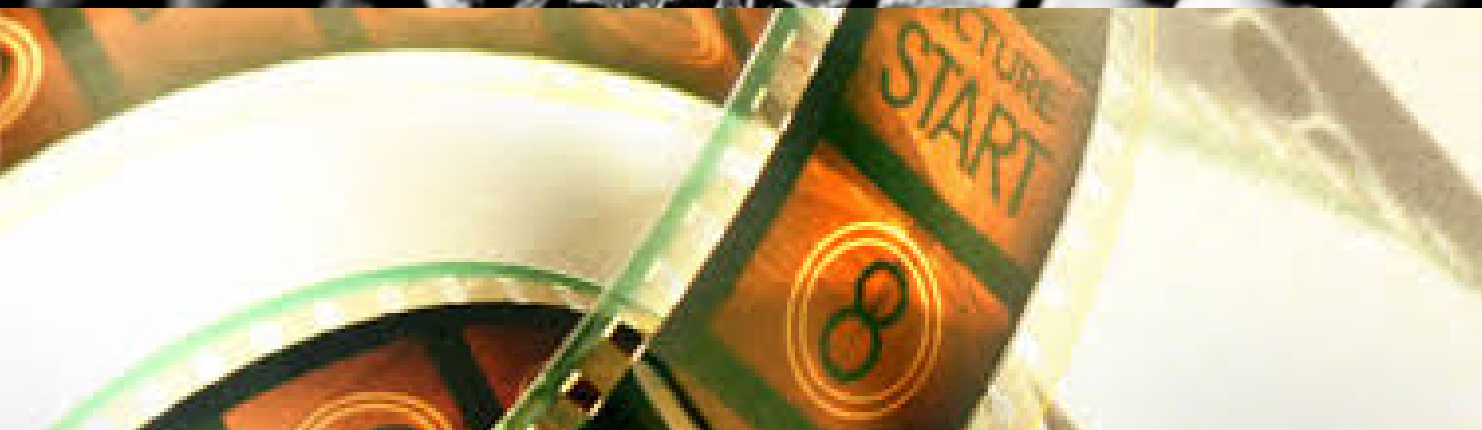
LITERATURE



CREATIVE
WRITING



WRITING
STUDIES



CINEMA
STUDIES

Understanding Literature

MW 2:00-3:15 pm – O’Callaghan

ENG 200 is designed to lead students to a deeper understanding and fuller appreciation of the literary arts. Students will explore how major literary forms in poetry and prose shape what the writer can perceive and express as well as how the reader receives and interprets the text. Students will be encouraged to develop their critical skills – to read, analyze, and appraise literary texts, to synthesize their observations, and to express their ideas clearly and persuasively – through an exposure to a wide variety of literary forms, including the short story, novel, film, and poetry. This section of ENG 200 will examine the legend of King Arthur and his knights of the Round Table from the Middle Ages to the modern world. Texts, both written and visual, include the following:

- *Sir Gawain and the Green Knight*
- Sir Thomas Malory, *Le Morte d’Arthur*
- Alfred, Lord Tennyson, *Idylls of the King*
- T.H. White, *The Once and Future King*
- Dennis Scott, *Sir Gawain and the Green Knight* (play)
- Chuck Dixon, *Batman: The Chalice*
- Sam Sarker and Garrie Gastonny, *Caliber: First Canon of Justice* (graphic novel)
- John Boorman, *Excalibur* (film)
- Terry Gilliam and Terry Jones, *Monty Python and the Holy Grail* (film)

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-002

Understanding Literature

TR 10:50 am-12:05 pm – Soliday

ENG 200 will introduce students to English studies (what it is, why we do it, how it is useful) through studying a variety of genres (such as poetry, drama, fiction, and prose), periods, authors, styles, etc. Students should leave ENG 200 with a basic understanding of literary studies, including critical analysis, close reading, and writing about literature; a desire to read for pleasure; and basic skills in reading and critical interpretation. Texts may include Mary Shelley's *Frankenstein*, Leslie Marmon Silko's *Ceremony*, Doyle's *Adventures of Sherlock Holmes*, and selected poetry.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-003

Understanding Literature

TR 1:40-2:55 pm – Walton

The course is, of course, an introduction to literature course, so we will primarily look at the three major genres in literature. I half jokingly call it “mostly Irish” because for many of the examples of the three genres I have chosen Irish writers, because of my own interest in Ireland and Irish literature. The students read sections of *Gulliver’s Travels*, *Dracula*, and *The Picture of Dorian Gray*. These narratives will be supplemented with videos and discussions of various possible approaches to those narratives. Then, we move on to poetry and examine various elements of poetry and the poetic tradition, looking at many various writers and traditions from William Shakespeare to the writers of the Harlem Renaissance. We end with an examination of Tragedy and Comedy by reading, discussing and viewing selected videos of the plays Oedipus and Wilde’s *The Importance of Being Earnest*. We also discuss such far flung comic traditions as Slap Stick and Black Humor. I also offer many extra credit opportunities and encourage my students to bring in their own creative work. I think the course is a lot of fun (and I believe the students do too).

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 202-001

Survey of British Literature I

MWF 12:00-12:50 pm - Gores

This course offers a survey of British literature from the Anglo-Saxon period to the eighteenth century. In this survey, we will trace the historical development of a national canon of literature and of literary genres, including epic and lyric poetry, drama, satire, and the novel. We will also focus on several interrelated themes that recur in the selected texts: the individual's relation to society—his/her duties, codes of conduct, and violations of those codes—and relations between the sexes.

FULFILLS:

Core Course for English Majors

ENG 202-002

Survey of British Literature I

ONLINE - Kent-Drury

This course provides a broad overview of British Literature and its cultural contexts from the Anglo-Saxon period to the 18th century, with emphasis on representative writers and works.

FULFILLS:

Core Course for English Majors

ENG 203-001

Survey of British Literature II

HYBRID T 12:15-1:30 pm – Kapadia

This course will introduce students to Romantic, Victorian, and Twentieth-Century British Literature. We will read and discuss works from the canonical British tradition as well as literature by emerging authors. We will explore the historical and cultural foundations of canon formation and expansion. Throughout the semester we will work to develop close reading and critical analysis skills.

FULFILLS:

Core Course for English Majors

ENG 207-001

Western World Literature II

ONLINE – Smith

The goal of ENG 207 is to enable students to engage some of the major works of western world literature written since the Renaissance. The course strives to represent the diverse array of types of writing produced across these centuries, as well as a diverse array of writers.

FULFILLS:

Core Course for English Secondary Education Majors

ENG 208-001

Survey of American Literature I

MW 2:00-3:15 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

ENG 212-001

Literatures of Inclusion

TR 9:25-10:40 am – Kapadia

LITERATURE

FULFILLS:

Cultural Pluralism Gen Ed

ENG 213-001

Global Viewpoints in Literature

ONLINE – Smith

In the contemporary world, political and social upheaval increasingly impinge on personal lives. Writers from around the world have engaged this issue, writing novels and stories that explore how personal trauma is interlaced with political and social disruptions in various cultures and among various nationalities and ethnicities. This course will explore the intersection of political and personal trauma in novels and short stories written in English, but taking place in varied global settings. The tentative list of works to be read and studied include: Edwidge Dandicat: *Krik? Krak!* (1996); Mohsin Hamid: *Exit West* (2017); Viet Thanh Nguyen: *The Refugees* (2017); Arif Anwar: *The Storm* (2018); Michael Ondaatje: *Warlight* (2018).

FULFILLS:

Global Viewpoints Gen Ed

ENG 302-001

Literature and Film

MW 2:00-3:15 pm – Kapadia

FULFILLS:

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

ENG 302-002

Literature and Film

TR 9:25-10:40 am – Green

FULFILLS:

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

ENG 307-001

Diverse Voices

HYBRID T 10:50 am -12:05 pm – Dreese

FULFILLS:

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

ENG 309-001

Shakespeare II

MWF 1:00-1:50 pm – Green

In this course, we will study plays from roughly the second half of Shakespeare's career. We will read two comedies, two tragedies, and two romances. We will discuss how Shakespeare employs language and dramatic conventions, and we will consider how his work influenced, and was influenced by, the culture in which it was created. The texts for this course may include William Shakespeare's *As You Like It*, *Twelfth Night*, *Othello*, *Macbeth*, *A Winter's Tale*, and *The Tempest*.

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 381-001

Introduction to Linguistics

M 6:15-9:00 pm – O’Callaghan

This course is a one-semester tour of the science of language, both spoken and written. It examines how human languages work (any language, not just English) and what it is about humans that makes them able to learn and use language. Language is one of our most distinctive characteristics as humans, it is one of our most misunderstood characteristics, and it is often the cause of heated conflict. Our goal in this class will be to step back from the fray and take a look at the objective facts about human language.

Some of the questions that we will explore in this course include:

- How does language evolve and what causes it to change?
- What is it about humans that gives us this special ability to master language?
- What are some of the properties that are common to all human languages?
- What is the difference between formal written ‘standard’ English and colloquial forms of the language?
- How do we learn language?
- What circumstances lead to language disorders?

FULFILLS:

Core course in the English Education Track and counts towards 45 hours of upper-division credit hours

ENG 570-001

American Folklore

R 6:15-9:00 pm – Kent-Drury

FULFILLS:

Counts towards 45 hours of upper-division credit hours

ENG 323-001

Writers in Context: Whitman and His Heirs

ONLINE – Smith

American poet Walt Whitman (1819-1892) revolutionized poetry with both his innovative form (free verse) and frank subject matter. Reflecting the social and political issues of his time, Whitman was from the outset a controversial figure. His poetry engages topics such as slavery and the Civil War; sexuality; science and religion; theatre and music; the city; mysticism; death; and more. Whitman's pioneering effort laid the groundwork for many 20th-century poets who wrote not just as artists, but as engaged, activist citizens. Early modernists such as William Carlos Williams, Hart Crane, and Langston Hughes looked to him as an inspiration and influence. Later, mid-century giants such as Allen Ginsberg, Robert Duncan, Muriel Rukeyser, and Adrienne Rich furthered Whitman's example of the poet of conscience. Later experimental postmodern poets as diverse as Victor Hernandez Cruz, Nathaniel Mackey, Nicole Brossard, and Lyn Hejinian reflect many of Whitman's revolutionary themes and stylistic risks.

This course begins with an intensive six-week dive into Whitman's life, work, thought, and times. The remainder of the semester will be devoted to the work of many of the "heirs" of Whitman named above. Students should expect to write papers, engage in discussion threads, and examine the social role of poetry as they move through this course.

FULFILLS:

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

ENG 421-001

Restoration and 18th Century Literature

MWF 1:00-1:50 pm – Gores

Readings in this course will expose the bawdy, brutal, filthy, adventurous, and criminal world of 18th-century England and London in specific. Be ready for a tour of the seedy side of life—both aristocratic and plebeian—in novels such as Defoe's *Moll Flanders* and Fielding's *Jonathan Wild*, plays such as Lillo's *London Merchant* and Sheridan's *The Rivals*, and poetry by Jonathan Swift, John Gay, and William Blake.

FULFILLS:

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

19th Century American Literature: Fighting for Freedom in Cincinnati

TR 1:40-2:55 pm – Wallace

This course will explore unknown dimensions of Frederick Douglass's career as an orator, author, editor, and community builder by focusing on the five visits he made to Cincinnati between 1850 and 1856. We will discover how he networked with unsung local heroes such as Sarah Ernst and William Brisbane during the years in which Levi Coffin was running the Underground Railroad, Harriet Beecher Stowe was publishing *Uncle Tom's Cabin*, Robert Duncanson and J. P. Ball were achieving national reputations in painting and photography, Salmon P. Chase and Alphonso Taft were helping to found the national Republican Party, and Margaret Garner killed her infant daughter on the Cincinnati side of the Ohio River save her from being returned to a life of slavery in northern Kentucky. Douglass was keenly attuned to all of the above developments as he helped Cincinnati become a center of antislavery enlightenment in the early 1850s. His visits to this city—and his personal, journalistic, and political collaboration with both black and white activists here—helped him keep faith in the future greatness of America during some of our nation's darkest days and years.

FULFILLS:

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

Irish Literary Renaissance

TR 3:05-4:20 pm – Walton

In the two decades before and the two decades after the turn of the century, some of the best writing in English was not written by the English – it was written by the Irish. This period, from about 1880 to about 1939 (the death of W.B. Yeats) marks what has been termed the Irish Literary Renaissance (or the Celtic Revival). During this time it was the purpose of many young writers, especially W.B. Yeats, to create a distinctly national literature for Ireland by giving authenticity to Irish history, legend and folklore as well as using Irish models for their creative work. This period saw a flowering of an Irish consciousness in the literary work of not only W.B. Yeats, but also that of James Joyce, John Millington Synge, Lady Gregory, Sean O’Casey, Brian Friel and many others. It will be the aim of this class to introduce students to the lush literary and cultural legacy of modern Ireland and to sample the poetry, fiction, and drama of this remarkable time in Irish (and by extension “British”) letters.

In addition, since the Irish literary tradition is so intimately connected with Ireland’s volatile political and cultural history, we will also look at the rich historical context of the rise of modern Ireland by meeting the giants of Ireland’s political history including Daniel O’Connell; Charles Stewart Parnell; Edward Carson; John Redmond; Michael Collins; Padraic Pearse and Eamon de Valera.

FULFILLS:

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

ENG 535-001

Teaching of High School Writing

T 4:30-7:15 pm – Cullick

ENG 535 will develop your knowledge of the concepts and methods of teaching writing and grammar at the middle and high school levels. The goal is for you to acquire or extend the knowledge and skills to design, teach, and assess instructional units.

This course will engage you in activities to model the kinds of learning experiences that you will create for your own students. You will leave the course with principles you can apply and strategies you can implement in your clinical teaching experience and your teaching career. This class will function as a seminar. There will be collaboration, sharing of work, workshops, and participation in hands-on activities to engage you in the kinds of lessons that you will create for your own students.

The teaching experiences of the members of this class might vary broadly. Some students will be pre-service teachers (undergraduates earning BA credit & graduates earning MAT/MA credit for licensure). Some will be in-service teachers (graduate students who are certified teachers earning graduate credit for promotion in rank). Therefore, instruction will be differentiated. We will survey major concepts and practices in composition and literature pedagogy to provide an introduction for those with less experience and a review for those with much experience. At the same time, those with more experience will engage in readings of works of scholarship in the profession, which will enable you to learn about theories that inform practices in the field of composition and literature pedagogy.

FULFILLS:

Secondary Education credit hours

ENG 537-001

Teaching of High School Literature

R 4:30-7:15 pm – Cullick

ENG 537 will develop your knowledge of the theories and practices of teaching high school literature. You will develop a repertoire of strategies (other than lecture) for planning and teaching engaging lessons and units in the various genres.

This course will engage you in activities to model the kinds of learning experiences that you will create for your own students. You will leave the course with principles you can apply and strategies you can implement in your clinical teaching experience and your teaching career. This class will function as a seminar. There will be collaboration, sharing of work, workshops, and participation in hands-on activities to engage you in the kinds of lessons that you will create for your own students.

The teaching experiences of the members of this class might vary broadly. Some students will be pre-service teachers (undergraduates earning BA credit & graduates earning MAT/MA credit for licensure). Some will be in-service teachers (graduate students who are certified teachers earning graduate credit for promotion in rank). Therefore, instruction will be differentiated. We will survey major concepts and practices in composition and literature pedagogy to provide an introduction for those with less experience and a review for those with much experience. At the same time, those with more experience will engage in readings of works of scholarship in the profession, which will enable you to learn about theories that inform practices in the field of composition and literature pedagogy.

FULFILLS:

Secondary 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 231-003

Introduction to Creative Writing

TR 10:50 am-12:05 pm – Kent-Drury

CREATIVE WRITING

FULFILLS:

Optional Core Course for English Majors

ENG 231-004

Introduction to Creative Writing

T 3:20-6:05 pm – Moffett

Welcome to the world of creative writing! We will learn the basics of how to compose fiction, creative nonfiction, and poetry by studying published works and compositional techniques for each genre. After responding to numerous writing prompts, you will write an original short story, creative nonfiction essay, and poem. You will receive feedback from your professor and your peers and be introduced to the creative writing workshop. The course will culminate with a small book of your revised writing.

FULFILLS:

Optional Core Course for English Majors

ENG 334-001

Poetry Writing

W 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

ENG 335-001

Craft of Creative Writing

T 3:20-6:05 pm – Hindman

In the Craft of Creative Writing, we read contemporary works of poetry, fiction, and creative nonfiction in order to isolate techniques. We then imitate these techniques in a series of small-stakes exercises. Unlike in workshop, where writers submit polished works for critique, this course emphasizes reading for technique, craft analysis, and craft imitation. In addition, we will complete fun in-class writing exercises to get your creativity flowing. Readings will include Best American Poetry 2018, Best American Short Stories 2018, Best American Essays 2018, as well as shorter reading assignments on craft theory.

FULFILLS:

Core course option in the English Major

ENG 336-001

Creative Nonfiction Writing

W 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 nonfiction. 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

Writing in Creative Genres: Writing Historical Fiction

M 4:30-7:15 pm – Leigh

In this class, you will learn how to approach writing fiction set in a historical time and place, and all that entails—doing the necessary research to build that world for your reader so that the characterization, the plot, the setting and all the details feel realistic and genuine for the selected timeframe. We'll look how to use genuine historical characters as character within your fiction. As a class, we will choose a specific timeframe and location from three possibilities; you will research the period and produce a short story set in that time and place.

FULFILLS:

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

ENG 204-001

Introduction to Writing Studies

TR 10:50 am-12:05 pm – Cellio

Welcome to English 204, Introduction to Writing Studies. This course is designed to familiarize us with the rich history and diverse sub-fields contained under the banner of “writing studies.” As a declared subject or major, writing studies is relatively new at most universities; however, this newness belies thousands of years of thought and study about writing itself and the ways we “do” writing. As Charles Bazerman notes, “the study of writing is a major subset of the study of the history of human consciousness, institutions, practice, and development over the last five millennia; and composition—the learning and teaching of writing—is in the middle of all that.”

We will begin the semester by looking back to the origins of writing studies in America, focusing on a few events that continue to shape the field today. As the semester continues, we’ll investigate several key topics and theories that obtain across multiple sub-fields of writing studies, including rhetoric and composition, business and professional writing, and multimodal forms of composition. Together, we will consider issues like process vs. product, rhetoric and rhetorical situations, audience, style, and visual rhetorics. At the end of the semester, we will take some time to think deeply about revision and to practice a few revision strategies.

FULFILLS:

Core Course for English Majors

ENG 331-001

Persuasive Writing

MWF 12:00-12:50 pm – Bowers, N.

Persuasive Writing is writing to convince an audience to think and/or act in an identified manner. Persuasion occurs in every aspect of life both in and out of the work place. To effectively persuade audience, writers must choose and engage with the best strategies to communicate in a given situation. These strategies involve choices of genre, of styles, i.e. MLA, AP, CMS and more, of argument/rhetorical moves, of document design, of information arrangement, of visual use, and more.

In this course, you will develop your ability to analyze a writing/persuasive situation, select an appropriate rhetorical strategy by which to persuade, and practice writing using the selected strategy to successfully convince an audience to think and/or act an identified way. To do this, you will review and practice using various rhetorical strategies for persuasion in short writing assignments followed by using several of the strategies studied in longer documents. You will come to understand how identifying audience, exigence, and purpose along with genre and delivery mode can shape the outcome of persuasion with contemporary writing practices. This course prepares you to write in any persuasive situation.

FULFILLS:

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

ENG 338-001

Writing for Social Change

T 3:30-6:15 pm – Wilkey

Students in this course meet regularly in Cincinnati's Over-the-Rhine neighborhood while interacting with community activists as a way of examining and experiencing how everyday people use writing to work for social change and engage in activist work. Over-the-Rhine is well-known for displaying many of the controversial issues associated with urban communities and continuing efforts to “revitalize” urban centers. This course will interrogate these issues in partnership with Over-the-Rhine community activists, residents, and organizations. Our class will learn from ongoing activist campaigns that advocate on behalf of individuals who either have little income or may be experiencing homelessness. In fact, our class has been asked to contribute to these ongoing efforts and to think through how they may take form for a wider, public education. In the process, students experience first-hand the practical power of using writing in alignment with the ongoing work of a social justice movement.

SERVICE LEARNING COMPONENT: Possible service learning projects include designing a “street newsletter,” creating a Display Board based on oral history interviews of neighborhood residents and workers, writing for Cincinnati's street newspaper Streetvibes, and working with neighborhood residents and workers on their writing.

For more information, contact Dr. Christopher Wilkey at wilkeyc@nku.edu or 859-572-5111

FULFILLS:

Elective for Writing Studies track and counts towards the required 45 hours of upper-division credit hours

ENG 340

Business Writing

001: MW 2:00-3:15 pm – Bowers, N

002: TR 1:40-2:55 pm – Bowers, N

003: ONLINE, 1st 7 weeks

004: ONLINE

Writing occurs in every type of business profession and business environment in existence today. Writing in and for the business situation involves producing various genres of documents in various 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, use of visuals, choice of deliver mode, 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

Technical Writing

001: TR 10:50 am-12:05 pm – Staff

002: TR 12:15-1:30 pm – Bowers, N.

003: ONLINE – Bowers, T.

004: ONLINE – Bowers, T.

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, choice of delivery mode, 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

TR 12:15-1:30 pm – O’Callaghan

ENG 371 provides an understanding of sentence parts and patterns, punctuation, usage, and sensitivity to style. Grammar is often viewed as a set of rigid prescriptions for how to speak and write correctly instead of as a set of choices we can use to express ourselves for a given audience and purpose. For our purposes, we will keep both definitions in play. This course’s primary goals will be (a) to satisfy your practical need to understand what is considered grammatical and (b) to teach you how to speak and write with “grammatical correctness” in formal institutional contexts. As additional, secondary goals, the course will also strive to broaden your sense of what grammar is as well as heighten your sensitivity to different grammars that exist. In other words, if you expect a course that consists of a short list of grammar do’s and don’ts, you may be disappointed at first. However, if you keep an open mind and commit to our course’s learning experience, you will not only acquire a stronger and more lasting understanding of these do’s and don’ts, but you will also emerge as a stronger, more reflective, and perhaps more creative speaker and writer.

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

ENG 348-001

Professional Editing in the Workplace

ONLINE, 1st 7 weeks – Bloch

FULFILLS:

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

ENG 349-001

Web Writing for the Professions

ONLINE – Bowers, T.

Web Writing in the Professions is designed to provide you with an introduction to the practices of generating content for organizational websites and for the various social media tools used by organizations. A major component of the course will be how the writing for such media and forms of communication balances the need for easy access to content while also providing readers with an engaging and persuasive text. You will practice with varying styles, document design, and images as a way to better understand the tension inherent in this form of writing. You will have the opportunity to put the concepts from the course into practice by way of constructing a web project of your choice.

FULFILLS:

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

ENG 351-001

Rhetorical Theories and Writing Practices

TR 12:15-1:30 – Bowers, T.

Rhetorical Theories and Writing Practices is designed to provide you with an introduction to the way rhetoric informs the production and reception of written texts. The focus of the course is not just on understanding these theories but also coming to understand how these theories impact the practice of writing. Central to class discussions and activities will be understanding the reasons and motives for writing, the role of rhetoric and writing in one's public and professional life, and how writing shapes race, culture, and gender.

FULFILLS:

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

CIN 200-01

Introduction to Cinema Studies

TR 1:40-2:55 pm – Soliday

CINEMA STUDIES

FULFILLS:

Core course in Cinema Studies Minor

CIN 202-01

Survey of US Cinema

T 3:05-5:50 pm – Alberti

In this course, you will:

- Develop an awareness and understanding of important formal and thematic developments in the history of cinema as an art form in the United States.
- Develop an awareness and understanding of how the development of cinema reflects and has influenced the diverse social and cultural history of the US.
- Build a foundation of skills and experiences for advanced study of cinema.
- Develop your understanding of and familiarity with the technical components of cinema and the basic terminology of cinema analysis.
- Practice and improve your analysis of the cinema-watching experience, including the recognition of significant patterns of meaning and the formation of coherent arguments.
- Practice and improve your ability to write about cinema, including the use of specific examples and proper formatting and style.

FULFILLS:

Core course in Cinema Studies Minor

CIN 494-01

Studies in Cinema: Film Noir

TR 10:50 am-12:05 pm – Gazzaniga

Welcome to the dark and fallen world of film noir. This is a post-WWII America where disillusioned men and women struggle against their own demons and desires, where crime and corruption are the norm and the seedy underbelly of society threatens to expose the worst in even the most honest among us.

In this course we will discuss how these films treat the themes of alienation, guilt, and existential crisis as well as explore the sexual politics of post-war America and its anxieties over women's changing roles in society. The course begins by looking at film noir's classic era, which include masterpieces such as *The Maltese Falcon*, *Double Indemnity*, and *Out of the Past*. We will then consider post-1970 revisionist examples of "film noir" such as *Chinatown* and *Body Heat*. The course concludes with a look at the many ways film noir's gritty reality endures in contemporary films.

FULFILLS:

Elective in Cinema Studies minor