

Northern Kentucky University
English Course Descriptions

Spring 2021



LITERATURE
& CULTURE



CREATIVE
WRITING



WRITING
STUDIES



CINEMA
STUDIES

ENG 200-001

Understanding Literature

Online Asynchronous - Green

This course will enable students to understand multiple perspectives and identities through the study of fiction, poetry, drama, and visual narrative. Authors to be studied may include: Herman Melville, Jamaica Kincaid, Emily Dickinson, William Shakespeare, and T.S. Eliot.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-002

Understanding Literature

Online Asynchronous – Soliday

This course 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

Understanding Literature

Online Asynchronous – Walton

The course 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.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-003

Understanding Literature

Online Asynchronous – 7 weeks – Smith

This seven-week online offering of Understanding Literature will work to enable students to hone their approaches to reading, analyzing, and writing about literature. Students will read short stories and poems, share thoughts and analysis in discussion boards, and write short response papers as well as analytical papers. The text for the course is *Digging into Literature: Strategies for Reading, Analysis, and Writing* (ISBN 978-1-4576-3130-6). The literary works in the text will be supplemented by works available online.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 202-001

Survey of British Literature I

Online Asynchronous – Kent-Drury

Raymond William said that at any time, some components of culture were residual (from the past) and some were emergent (new and pointing toward growing, later importance). In this course, we study important concepts underlying the literature and culture of the medieval, renaissance, and 17th/18th century periods of British literature, focusing on materials that help us understand how literature functioned in the past, but also how we came to understand ourselves as “modern.” We also consider materials you will not study in later courses, but which will help you understand materials you will encounter later in your academic study of literature. as well as why people resort to literature to explain what exceeds humans to comprehend and express the inexpressible--in other words, how humans persist, and how imaginative thinking exceeds understanding. Come join us.

FULFILLS:

Core Course for English Majors and English Secondary Education Majors

ENG 203-001

Survey of British Literature II

Online Asynchronous – 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. Authors we will read include: William Wordsworth, John Keats, Elizabeth Barrett Browning, Virginia Woolf, and Salman Rushdie, among many others.

FULFILLS:

Core Course for English Majors and English Secondary Education Majors

ENG 208-001

Survey of American Literature I

Online Asynchronous – 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

Online Asynchronous – 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

Online Asynchronous - Dreese

For this course, we will be reading inclusive literary works by a selection of contemporary writers who are claiming a seat at the table. Throughout the semester, we will ask: What role does activism, trauma, recovery, memory, love, the natural world, and the refugee experience 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 Ocean Vuong, Claudia Rankine, Joy Harjo, Tommy Orange, Luis Alberto Urrea, Ada Limon, Clint Smith, Maxine Hong Kingston, Viet Thanh Nguyen, Mohsin Hamid, and Naomi Shihab Nye.

FULFILLS:

Cultural Pluralism Gen Ed

ENG 213-001

Global Viewpoints

Online Asynchronous - 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 list of works to be read and studied include: Edwidge Danticat: *Krik? Krak!* (1996); Mohsin Hamid: *Exit West* (2017); Viet Thanh Nguyen: *The Refugees* (2017); Yoko Ogawa: *The Memory Police* (2020 translation); Michael Ondaatje: *Warlight* (2018).

FULFILLS:

Global Viewpoints Gen Ed

ENG 218 - 001

Survey of African American Literature 1940 to Present

TR 12:15-1:30 pm - Online Synchronous - Yohe

In ENG 218, African American Literature 1940 to the Present, we will consider selections of African American literature and culture, covering about the past 80 years. We will read works by some of the most significant Black writers in the U.S. as we seek to understand how these authors explore issues of race intersecting with gender, identity, and power, among other concerns. We'll read, discuss, and write about works by Richard Wright, Gwendolyn Brooks, James Baldwin, Lorraine Hansberry, Nikki Giovanni, Maya Angelou, Toni Morrison, Ta-Nehisi Coates, Frank X Walker, Keith S. Wilson, and more. Students will write literary analyses, make presentations, and participate in group discussions. Class topics will range from the Harlem Renaissance to the Black Lives Matter movement.

FULFILLS:

Group A in the Literary and Cultural Studies Track and American Literature requirement for English Education.

ENG 302-001

Literature and Film

MW 2:00-3:15 - F2F - Gores

This course will focus on British fantasy literature and the films/miniseries derived from it. We will start with early 20th-century fantasy in Lucy Boston's "Green Knowe" series, from which the 2009 film *From Time to Time*--starring Maggie Smith and Hugh Bonneville--is adapted. After studying book-movie pairings from the works of C. S. Lewis, J. R. R. Tolkien, and Philip Pullman, the class will finish with two mainly 21st century offerings, *Good Omens* (1990/2019) by Terry Pratchett and Neil Gaiman, and *Mortal Engines* (2001/2018) by Philip Reeve. These are all fun readings and, to a large extent, good movies, though a good portion of the class will be allotted to studying choices that scriptwriters must make in adapting literary complexity to the more limited narrative frame of movies.

FULFILLS:

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

ENG 302-002

Literature and Film: Mystery

Online Synchronous - Soliday

This class, Mystery in Literature and Film, will explore the concept of mystery in narrative; during the semester we will consider the relationship between literature and film and discuss how literary works are adapted to film. We will cover classic texts ranging from Raymond Chandler to Agatha Christie and characters ranging from Sherlock Holmes to Harry Potter. Part of the class also will involve students choosing films in which to explore the concept of mystery.

FULFILLS:

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

ENG 302-003

Literature and Film: Jane Austen & Film

Online Asynchronous - Kent-Drury

In addition to their appearance on book lists for nearly 200 years, the works of Jane Austen continue to be read, studied, imitated, parodied, and rendered in film to the present day. What about these books has kept them continuously in print since they were written? And what makes their content updatable and popular to the present day in film and narrative adaptations? This course will explore women as writers and as the subjects of writing in 18th- and early 19th-century literature through the works of Jane Austen, as well as in the films that continue to interpret them for today's audiences. We will also watch films that will help us to understand the cultural context within which the novels were written. Likely topics of discussion will include societal constructions of femininity, masculinity, and gender roles; men's and women's education; marriage and the family; class issues, including labor and poverty; and the increasingly global political context of Regency England. We will also touch on some of the aesthetic and philosophical concerns that seem both familiar and alien to readers today

FULFILLS:

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

ENG 307-001

Diverse Voices

Online Asynchronous - Kapadia

This course will examine how postcolonial literature offers writers an avenue through which to articulate their specific cultures and experiences. The “voices” we will be examining vary culturally, geographically, artistically, and linguistically. We will explore issues of appropriation, hybridity, and “response.” We will analyze how writers work within and depart from traditional literary forms and conventions as well as how and why writers use and adapt literary genres and strategies. Specifically, we will explore what these appropriations, adaptations, and responses attempt to achieve politically and culturally. The related issues of canonicity, representation, inclusion, and tradition will be considered.

FULFILLS:

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

ENG 308-001

Shakespeare I

Online Asynchronous - Green

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 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 323-001

Writers in Context: The Big Three of Fantasy

MWF 12:00-12:50 - F2F - Gores

In this course we will examine the works of J. R. R. Tolkien, C. S. Lewis, and J. K. Rowling both as exemplary of the fantasy genre and as reflections of the authors' cultural concerns. For Tolkien and Lewis, the latter will include anxieties over cultural loss and decline, war and devastation by dark forces. Rowling's somewhat more contemporary concerns are connected to racism, government repression, conspiracy theories, and the role of information media. In the works of all three writers, love, loyalty, self-sacrifice, and second-chances dispel the gathering gloom--is this fantasy!?

FULFILLS:

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

ENG 326-001

Literature and the Environment

Online Asynchronous - 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.

FULFILLS:

Group C on Literary and Cultural Studies track, elective for English Education and counts towards the required 45 hours of upper-division credit hours

ENG 350-01

Critical Theory

TR 1:40-2:55 - Online Synchronous - Krouse

Literary or cultural criticism may begin with our reactions – pleasure or enjoyment, identification or revulsion, boredom or irritation. But as the discipline of English Studies trains us to interpret, analyze, and make arguments about literary and cultural texts, we also learn to go deeper than those initial reactions by using different methodologies and intellectual frameworks.

In Critical Theory, students will survey theoretical approaches including structuralism, poststructuralism, Marxism, feminism, psychoanalysis, ecocriticism, critical race theory, postcolonial studies, animal studies, and queer theory. Not only will they read and engage with theoretical texts, but also they will learn to use critical theory to situate their analyses of literature, cinema, and other narrative forms. Are you interested in learning new ways to read, think about, understand, or analyze literary and cultural texts that you care about? Then Critical Theory is for you!

Students will be required to purchase two books for the course: *Global Literary Theory* (ISBN 9780415783026) and *Beginning Theory* (ISBN: 9780719079276).

FULFILLS:

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

Graphic Novel

MW 2:00-3:15 - Online Synchronous - O'Callaghan

Graphic novels, or sequential art, are one of the world's great storytelling media, but it is only in recent years that the genre has been critically recognized as a major form of communication and contemporary creative arts. ENG 368 explores the graphic novel's joint ancestry in the fine arts and literature. Students will develop the critical skills necessary to read and understand this deceptively complex medium, focusing on the themes of family, childhood, coming of age, politics, sexuality, class, illness, violence, horror, the monster, and cultural/ethnic diversity. Considerable attention will be given to how words and images interact to create meaningful narrative structure and spatial visualization in graphic novels.

Texts to be studied include:

- Art Spiegelman, *Maus I: My Father Bleeds History*
- Alison Bechdel, *Fun Home: A Family Tragicomic*
- Marjane Satrapi, *Persepolis: The Story of a Childhood*
- Fábio Moon and Gabriel Bá, *Daytripper*
- Alan Moore and Dave Gibbons, *Watchmen*
- Karen Reyes, *My Favorite Thing is Monsters*
- Junji Ito, *Uzumaki*

FULFILLS:

Group C on Literary and Cultural Studies track, elective for English Education and counts towards the required 45 hours of upper-division credit hours

ENG 380-001

Studies in Literature & Other Arts

TR 12:15-1:30 - Online Synchronous - Wallace

Emily Dickinson is now recognized as one of the greatest poets in the English language. Her artistry thrived in spite of social distancing. Her poems have inspired a remarkable body of work by visual artists and composers, many of them alive today. Our primary literary text will be *Dickinson's Complete Poems*, supplemented by other resources in print and on the web. Our study of visual art will include Language as Object: Emily Dickinson and Contemporary Art. Our study of music inspired by Dickinson will range from songs composed by Aaron Copland in 1950 to those composed by Jake Heggie in 2015. Our third text will be *I Took My Power in My Hand: NKU Students Create Emily Dickinson Art*, 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 a mixture of discussion boards, papers, and online presentations.

FULFILLS:

Group C on Literary and Cultural Studies track, elective for English Education and counts towards the required 45 hours of upper-division credit hours

ENG 420-001

Pre 1800 Exploration/Travel Literature

Online Asynchronous - Kent-Drury

In this course, you will gain perspective on the historical, cultural, and aesthetic ways in which Western European explorers and travelers imagined the “New World” people and landscapes they encountered in the late 15th through the 18th centuries. Through film, letters, journals, and popular literature, we will also investigate how such materials influenced media debates and public policy.

We will begin by analyzing the observations of explorers and travelers which they reported in the popular narratives they published for Western European audiences. By analyzing their attempts to describe in European terms what they had never before encountered, we will learn about what the authors thought about themselves, about other peoples and places, and about how land and natural resources should be used.

Where we can, we'll also explore how native peoples responded in kind.

FULFILLS:

Group B on Literary and Cultural Studies track, elective for English Education and counts towards the required 45 hours of upper-division credit hours

ENG 530-001

Methods of Teaching YA Literature

M 4:30-7:15 - Hybrid - Cullick

Folklore and folkloristics comprise the study of traditional beliefs, customs, and stories, as they evolve in human communities, and as they pass through generations, mostly through non-official means. We will focus on the basic field of folklore as an object of study, as separate from printed literature (although, of course, it appears there at times). In addition to providing a broad understanding of folklore, we will also explore the methods, history, and breadth of this field as well as the cultural backgrounds of our regional folklores. Because we are anchored in an area so rich in folkloric resources, we will look at these as we explore the field. This course will be of particular interest to students of literature, history, writing, and culture. The course offers ample opportunities to explore individual and personal interests.

Open to graduate and undergraduate students.

FULFILLS:

Counts towards the required 45 hours of upper-division credit hours

ENG 582-001

Affrilachian Literature

M 4:30-7:15 pm - F2F - Yohe

Where and what is Affrilachia? In this course, we will read, discuss, and write about fiction and poetry by the most influential and accomplished members of the Affrilachian Poets (AP), including founding members Frank X Walker, Nikky Finney, Crystal Wilkinson, and Kelly Norman Ellis. We'll also consider works by newer members of the AP collective, Bianca Lynne Spriggs and Keith S. Wilson (Wilson is an NKU English B.A. alumnus). Most or all of these writers will visit us via Zoom. We will investigate the layers in the term "Affrilachian" from its origins almost 30 years ago, when Frank X Walker invented it—fusing "African" with "Appalachian"—up to the present day when APs have expanded to include others in the wider region. We will examine how their works of literature embrace the mantras of the APs: "making the invisible visible" and "lending voice to the voiceless," while they engage with seminal themes of family, cultural history, social justice, rootedness in place, and more. Class members will write literary analyses and make presentations, and they will create culminating final projects that embody a diverse range of forms and approaches.

FULFILLS:

Counts towards the required 45 hours of upper-division credit hours

ENG 231-001

Introduction to Creative Writing

MWF 1:00-1:50 pm - Online Synchronous

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 nonfiction. 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 3:05-4:20 - Online Synchronous

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 nonfiction. 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

MWF 10:00-10:50 am - Online Synchronous - Donahue

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 nonfiction. 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 332-01

Fiction Writing

MWF 11:00-11:50 am - Online Synchronous - Donahue

This workshop class provides an overview of modern short fiction in its many forms, while also offering students an opportunity to explore and hone their own voices as fiction writers. In these explorations, we'll consider the ways in which craft choices affect our writing and how we can best hone our creative skills through exploration, production, and revision (but never perfection!). Throughout the class, we'll develop a strong writing community through workshop, frequent responses to classmates' works, and analyzing published works of fiction. We'll explore a multitude of genres with a strong emphasis on both realist and non-realist modes, and we'll discuss publishing in the vast fiction landscape. Students will write and revise one work of flash fiction and two short stories. Prereq: ENG 231.

FULFILLS:

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

ENG 334-001

Poetry Writing

T 1:40-2:55 pm - Online Synchronous - 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/their 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 430-001

Advanced Poetry Writing

TR 12:15-1:30 pm - Online Synchronous - 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 some first collections of poetry (maybe from Donika Kelly, Amy Meng, and Kai Carlson-Wei) to think about how the “ghost of form” is present in their free verse. We will, of course, workshop your poetry all semester. The course will culminate in a chapbook of your own original poetry. Prereq: ENG 231. ENG 334 is not required as a prereq for this class.

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

MW 2:00-3:15 pm - Online Synchronous - Donahue

So, you want to write a novel? In this generative workshop class, students will do exactly that. Although most writers cannot finish a full novel draft in a mere sixteen weeks, this class will push students to complete a significant portion of a first draft, while providing them with tools and techniques to persist in finishing these drafts once class ends. Throughout the term, students will develop their own specific novel-writing goals, which will include, but are not limited to: writing at least 10,000 words; learning how to reverse outline and analyze published novels to apply these techniques to their own drafts, finding and working with critique partners; workshopping excerpts from their drafts; identifying current and common trends in their chosen novel genres; and discussing effective opening pages of numerous novels. This class will also discuss the publishing industry and the necessary steps to secure a literary agent. All novel genres are welcome. Students need only be willing to write voraciously and persistently. Prereq: ENG 231.

FULFILLS:

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

ENG 431-01

Screenwriting

TR 12:15-1:30 pm - F2F - Jones

The objective of this course is to develop an approach, a style, and a theory of the individual screenwriter's method in creating a dramatic work.

FULFILLS:

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

ENG 436-001

Advanced Creative Nonfiction

T 3:20-6:05 pm - Online Synchronous - Heiden

In this course, students will learn and practice advanced techniques in creative nonfiction writing (CNF). In addition to advanced theories of CNF craft, this course will focus on how students can mine their everyday surroundings and personal experiences for writing inspiration. Students will read works of CNF and receive feedback on their work during workshops. The course will also explore advanced revision techniques and strategies for publishing CNF in a variety of venues. Prereq: ENG 231. ENG 336 is not required as a prereq for this class.

FULFILLS:

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

Introduction to Writing Studies

TR 12:15-1:30 pm – Online Synchronous – 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 340

Business Writing

001: T 10:50-12:05 - Online Synchronous - Bowers, N.

002: Online Asynchronous - Benson

003: Online Asynchronous - Bowers, N.

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:

Optional core course, Group A course in Writing Studies Track, and counts towards the required 45 hours of upper-division credit hours

Technical Writing

001: Online Asynchronous – Bowers, N.

002: Online Asynchronous – Bowers, T.

003: Online Asynchronous – 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

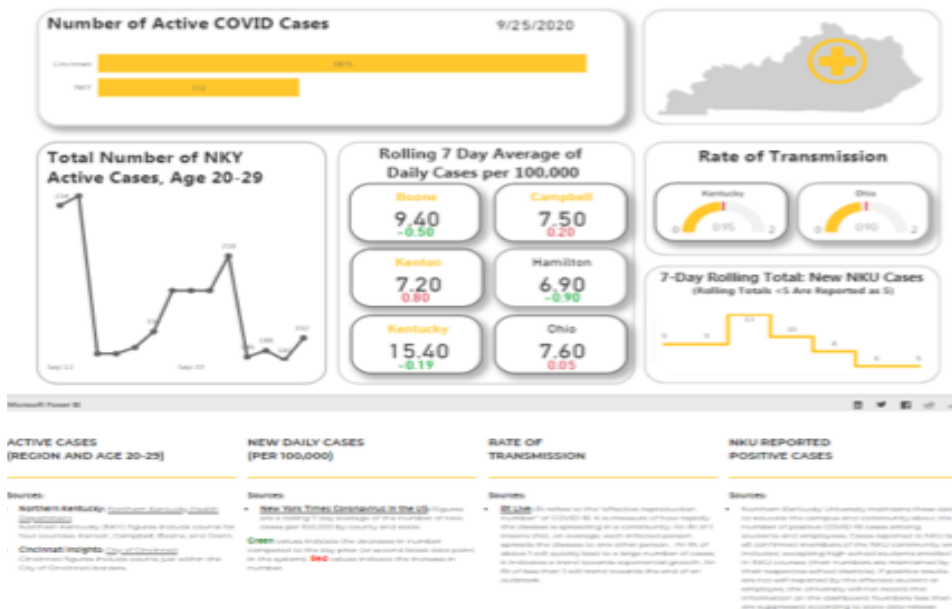
Group A for Writing Studies, elective for English Education Track, and counts towards the required 45 hours of upper-division credit hours

Persuasive Writing

R 1:40-2:55 pm - Online Synchronous - Bowers, N.

In this course, you will explore and practice visual rhetoric strategies with writing as they relate to, create, and form a persuasive document.

Consider the Covid-19 Dashboard which NKU uses to inform. The colors, font type, style, and size (typography), positioning and organization of content (layout), icons and images (visuals) function as more than decoration – they create and form a persuasive argument for readers. These strategies work together to direct reader eyes and thinking toward an initial perception of a document that cooperates with the argument within.



With this course, you will be able to recognize, purposefully select, and apply visual rhetoric strategies to your own documents to build the desired argument for your audience. Exploring when, why, and how to apply these visual strategies to your writing will strengthen and add another layer of experience to your writing skills set.

FULFILLS:

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

ENG 342-001

Digital Writing And Rhetoric

T 12:15-1:30 pm - Hybrid - Bowers, T.

This class will investigate--through readings, discussions, and various writing assignments--what it means to write in the age of Twitter, Facebook, Instagram, and smart phones. You will explore concepts such as digital literacy and information literacy in an effort to engage in what literacy, as a writer and reader, entails in the digital age. You will also explore a range of media, including audio and still and moving images, to consider how digital writing is entangled with these forms of communication. And you will explore the concept of circulation, how digital media has impacted the way texts are produced and reproduced and linked and assembled. You will have an opportunity to explore and engage in these concepts through a major 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 371-001

Traditional Grammar

1st 7 weeks – Online Asynchronous – 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

ENG 371-003

Traditional Grammar

MWF 11:00-11:50 am - Hybrid - 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 explore the various meanings of terms such as grammar, rule, and tradition. You will investigate issues in the use of language, and you will arrive at the point where you can analyze the grammar in a passage of writing. 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

ENG 546-001

Writing in Workplace Genres

R 6:30-9:15 - Online Synchronous - Bloch

This course will help you understand and practice the process of grant seeking and proposal writing. It will be grounded in the principles of service learning because you will be expected to write grant proposals addressing real situations, directed towards real audiences, and positively impacting the community.

Additionally, by participating in the Mayerson Student Philanthropy Project (<https://inside.nku.edu/civicengagement/programs/mayerson.html>), you will experience the grant process from the funder's viewpoint. You will analyze and interact with nonprofits and ultimately, as a class, select an organization to receive funding, conducting appropriate communications throughout the process.

Professor: Janel Bloch blochj1@nku.edu

FULFILLS:

Elective for Writing Studies track and counts towards the required 45 hours of upperdivision credit hours

CIN 200-01

Introduction to Cinema Studies

Online Asynchronous – 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 reflects and constructs cultural ideologies. Films we will study may include: *Double Indemnity*, *Breathless*, *The Graduate*, *Do the Right Thing*, *No Country for Old Men*, *Lost in Translation*, *The Hurt Locker*, *Jackie Brown*, *Grizzly Man*, *Moonlight*, *Arrival*.

FULFILLS:

Core course in Cinema Studies Minor

CIN 201-02

Survey of World Cinema

T 3:05-6:50 pm - F2F - 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 494-001

Romantic Comedies

M 4:30-7:15 pm - Online Synchronous - Alberti

One of the most enduring film and literary genres, the romantic comedy records our culture's evolving ideas about gender, love, and sex. Our course will explore this evolution through US cinema and culture from the 1930's through today, starting from contemporary romantic comedy and our own changing constructions of gender and sexuality. This course is especially well suited to students interested in cultural studies, cinema studies, play/screenwriting, and/or gender studies, or anyone who loves romcoms!



Cary Grant and Katherine Hepburn in a scene from *Bringing Up Baby*.

FULFILLS:

Elective for Cinema Studies Minor and counts towards 45 credit hours of upper-level courses.