

Northern Kentucky University
English Course Descriptions

Spring 2022



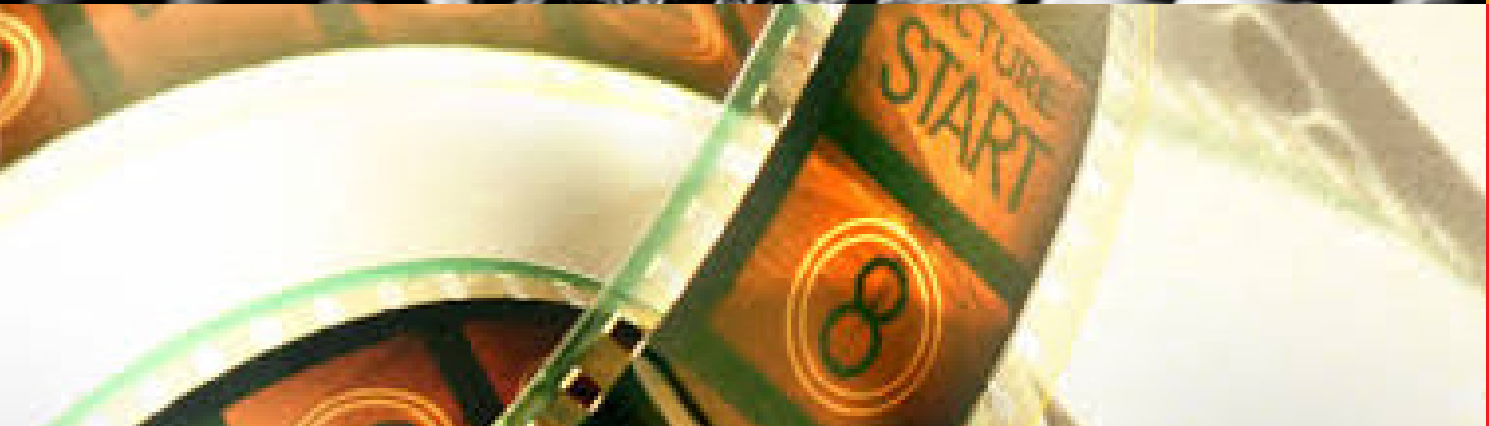
LITERATURE
& CULTURE



CREATIVE
WRITING



WRITING
STUDIES



CINEMA
STUDIES

ENG 200-003

Understanding Literature

TR 12:15 pm -1:30 pm - 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

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 200-004

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

TR 10:50-12:05 – 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 12:15 pm-1:30 pm - Yohe

In this section of ENG 212, Literatures of Inclusion, we will explore how contemporary novels, poetry, film, and non-fiction reflect the theme of American Identities. We will think about race, gender, sexuality, and more in these multicultural readings—including works by African American, Indigenous American, and Latinx authors—as well as through analyzing the film *Black Panther*. Our focus will be on how these literary works address intersections of gender roles, sexism, cultural identity, history, power dynamics, and more. The class will be discussion-based, and students will read, write, analyze, and present. In light of recent events, our course will give special attention to the historical and cultural context of the Black Lives Matter Movement.

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 316 - 001

Social Issues in Literature

TR 12:15-1:30 pm - Yohe

In ENG 316, 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 today. Our focus will be on how these texts engage the themes of *Gender, Identity, and Sexuality in Black Literature*. For some works, assertions of Black humanity within racist oppression will dominate; other texts will address ideas of maturity, identity, and selfhood. The class will be discussion-based, and students will read, write, interpret, and present about the chosen texts. Throughout the course, we will inquire how history simultaneously reflects and influences contemporary African American life.

FULFILLS:

Culture and Creativity Gen Ed and counts toward 45 hours of upper-level credit

ENG 302-002

Literature and Film

T 10:50 am - 12:05 pm - Hybrid - Kapadia

In this course we will focus on Shakespeare's plays and their cinematic adaptations. We will explore the relationships—note the plural—between drama, theater, and film. We will examine the differences between the genres as well as the connections among them. We will study various literary, dramatic, theatrical, and cinematic conventions and discuss how writers and directors use and alter these conventions.

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 Asynchronous - Soliday

This class 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 302-001

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

T 10:50 am - 12:05 pm - Hybrid - Dreesse

“Recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world.”

~The Universal Declaration of Human Rights

For this course, we will be studying inclusive literary works by contemporary writers who have important stories to tell about being or becoming American. We will investigate a variety of themes such as protest movements, migrations, climate change, spirituality, gender, sexuality, borders (physical and metaphorical), while also considering how the literature supports and/or works against romantic, idealized, disparaging and stereotyped popular culture images of diverse communities. We will examine the social construction of race and gender, and what it means to be “American” along with the historical and sociopolitical contexts within which the literary works were produced. Throughout the semester, we will discover how reading and critical inquiry allows us to develop empathy for perspectives outside of our own experience and explore how reading and writing enable us to understand facets of our own constructed and chosen identities. Emphasis is placed on the development of a critical lens that embraces culturally sustaining practices for communities that have been traditionally underrepresented and inauthentically portrayed in media outlets. Contemplative introspection as well as examinations of bias, power, and privilege will inform course activities.

FULFILLS:

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

ENG 308-001

Shakespeare I

MWF 1:00 pm - 1:50 pm - 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: 1950s and 1960s America

Online Asynchronous - Smith

This course examines the interplay between written works and their literary, socio-historical, political, and cultural contexts. The spring 2021 version of the course will focus on works (novels, poetry, essays, “the new journalism”) written by American writers during the 1950s and 1960s. While the text selection has not been finalized, some works, writers, and genres students might expect to study include: Allen Ginsberg (poetry); Adrienne Rich (poetry); Sylvia Plath (poetry and novel); Joan Didion (nonfiction essays); James Baldwin (fiction and nonfiction); *Invisible Man*; *The Electric Kool-Aid Acid Test*; *On the Road*; *The Bell Jar*; and more.

FULFILLS:

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

ENG 322-001

Literature and Sexuality

TR 1:40 pm - 2:55 pm - Krouse

Literature and Sexuality, as its title suggests, explores the representation of sex and sexuality in literary works across genres. Guiding questions in the course include: What place does the representation of sex and sexual identity have in literary works? How has the canon of literature changed as a result of broader social changes and the lifting of taboos against sexual content, particularly in the middle of the twentieth century with the sexual revolution? Is there any kind of sexual scene or identity that the category “literature” cannot accommodate? How does literature allow us to empathize with sexual identities that differ from our own, or to see our own identity reflected? The course emphasizes Lesbian, Gay, Bisexual, Transgender, and Queer sexualities (LGBTQ) in literature, and it interrogates how the representation of heterosexuality in literature creates and participates in heteronormative sexual ideals. Students will learn a critical and theoretical vocabulary for discussing sexuality in literature. Students may find some course material disturbing, vulgar, offensive, or contrary to their values, but they should be prepared to engage critically with this material, to work through their discomfort to complete all course assignments, and to show sensitivity and respect to their peers in class discussion and activities.

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

MWF 1:00 pm - 1:50 pm - Gores

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!

FULFILLS:

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

ENG 451-001

British Romanticism

TR 9:25 am - 10:40 am - Gazzaniga

British Romantic writers were the 19th-century versions of hippies and punks. They were revolutionary thinkers and writers who challenged the dominant culture at every turn.

This course will explore ideas and themes related to “Romanticism” such as the power of imagination, feeling vs. reason, the gothic, the Sublime, the creative process, originality and authenticity, the correspondence between self and nature, self and Other, mortality and immortality, poetry and revolution, the exiled hero, love, sexuality, gender, the twists and turns of the human psyche, and the meaning of art.

We will begin by outlining the socio-historical context of the period and then focus our attention on the poetry and prose that emerged from it, paying particular attention to the gothic novel.

The coursework will include a combination of critical and creative exercises, culminating in a final project of your choosing.

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

19th-Century American Literature

TR 12:15 pm - 1:30 pm - Wallace

FREDERICK DOUGLASS AND CINCINNATI ANTISLAVERY

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 to save her from being returned to a life of slavery in northern Kentucky. Douglass was keenly attuned to all 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.

In addition to Douglass's *Narrative* and portions of *Uncle Tom's Cabin*, we will read essays, addresses, and editorials by Douglass as well as journals and essays by and about his Cincinnati colleagues.

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 530-001

Methods of Teaching YA Literature

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

This course will prepare you to teach young adult literature (YAL) at the middle and secondary school levels. You will read and explore critical perspectives, and develop 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. 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 YAL 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 projects.

FULFILLS:

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

ENG 231-001

Introduction to Creative Writing

TR 1:40 pm - 2:55 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? In this course, we focus on pleasure--what we love to read and write and more importantly, why. We investigate the methods and techniques that writers use to write and revise poems, fiction, and creative nonfiction, including the workshop method of sharing and critiquing. Our goal is to cultivate a passion for creative writing, as both readers and writers. Beginner and advanced writers are all welcome.

FULFILLS:

Optional Core Course for English Majors

ENG 231-002

Introduction to Creative Writing

MWF 11:00 am - 11:50 am - 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? In this course, we focus on pleasure--what we love to read and write and more importantly, why. We investigate the methods and techniques that writers use to write and revise poems, fiction, and creative nonfiction, including the workshop method of sharing and critiquing. Our goal is to cultivate a passion for creative writing, as both readers and writers. Beginner and advanced writers are all welcome.

FULFILLS:

Optional Core Course for English Majors

ENG 231-003

Introduction to Creative Writing

Online Asynchronous - Moffett

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? In this course, we focus on pleasure--what we love to read and write and more importantly, why. We investigate the methods and techniques that writers use to write and revise poems, fiction, and creative nonfiction, including the workshop method of sharing and critiquing. Our goal is to cultivate a passion for creative writing, as both readers and writers. Beginner and advanced writers are all welcome.

FULFILLS:

Optional Core Course for English Majors

ENG 332-01

Fiction Writing

MWF 12:00 pm -12:50 pm - Donahue

This workshop class provides an overview of modern fiction in its many forms, while also offering students an opportunity to explore and hone their own voice(s) as fiction writers. We'll primarily read and write works of flash fiction and short stories but will also occasionally discuss novels. 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 small-group and in-person workshop, frequent responses to classmates' works, and analyzing published works of fiction. We'll explore different genres of fiction, with a strong emphasis on both realist and non-realist modes, and we'll discuss publishing in the vast fiction landscape. Be prepared to invent wildly, fail miraculously, read extensively, and write voraciously!

FULFILLS:

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

ENG 334-001

Poetry Writing

TR 1:40-2:55 pm - Online Synchronous - Moffett

What I care most about is that you honor your own voice. I will listen to how you want to write poems, and then together we will curate an anthology of poetry that will inspire and guide you to write your own versions of what you believe poetry should be. We will share our raw and unedited poems with one another as well as share later drafts. You will be able to choose how you would like your feedback sessions to be moderated and you will be able to ask the questions you so deeply desire to ask. This class is about you and your poetry and all of our efforts will go into creating what you believe to be your most realized work while ensuring your voice stays intact and is heard.

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

TR 12:15-1:30 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 the most recent editions of Best American Poetry, Best American Short Stories, Best American Essays, as well as shorter reading assignments on craft theory.

FULFILLS

Core Course option in the major and counts towards the required 45 hours of upper- division credit hours

ENG 336-001

Creative Nonfiction Writing

W 2:00 pm - 4:45 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 contemporary works in the genres of personal essay, memoir, and literary reportage.

FULFILLS:

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

ENG 431-01

Screenwriting

TR 10:50 am-12:05 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 434-001

Advanced Fiction Writing

M 2:00 pm - 4:45 pm - Donahue

This workshop-based class provides an opportunity for students to hone their skills as fiction writers in the genre(s) of their choosing. Workshop and class discussion will be heavily tailored toward the interests of the students and will move beyond fundamental craft techniques like characterization and plot. As a class, we'll investigate the topics in fiction that are most relevant to our current works-in-progress, which can include flash fiction, short stories, or novel excerpts. Students will choose many of their own readings to aid them in the pursuit of their own writing, whether that be works of realism, fantasy, science fiction or any other fiction genre(s) of their choosing. We'll spend most of our time in workshop with an emphasis on revising work in hopes of readying it for possible future publication.

FULFILLS:

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

Introduction to Writing Studies

TR 1:40 pm - 2:55 pm – Wilkey

English 204 is designed to familiarize you 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 novelty belies hundreds of years of thought and study about writing itself and the ways we “do” writing.

The class begins by considering the scope of writing studies and identifying the concepts and beliefs that shape the field. Later, the focus turns to key topics and theories that obtain across multiple sub-fields of writing studies: rhetorical theory, “process vs. product,” audience, collaborative writing, genre, “voice” and style, revision, grammar and syntax, and editing.

In this course, you will:

- Gain an understanding of the discipline of writing studies and its sub-fields, including rhetorical studies, community writing, professional and technical writing, and writing in new media environments.
- Become familiar with the theories and practices informing and constituting the discipline of writing studies.
- Interpret and apply those theories and practices to your own writing.
- Discover and practice the conventions and norms of sub-fields and communities within writing studies.

FULFILLS:

Core Course for English Majors

Business Writing

001: - 1st 7 weeks - Online Asynchronous - Bloch

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, T.

002: R 1:40 pm - 2:55 pm - Hybrid - Bowers, N.

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

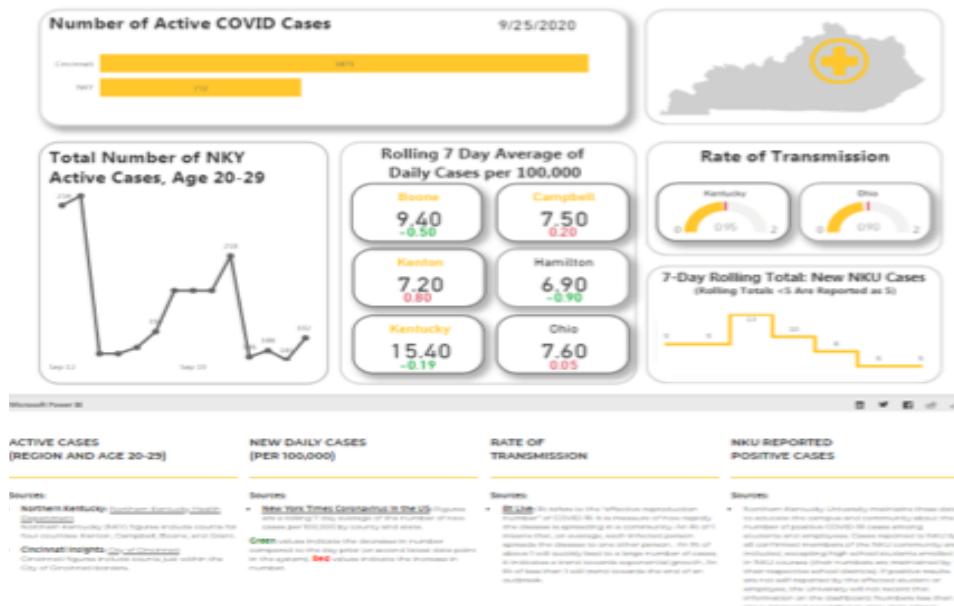
Group A for Writing Studies, elective for English Education Track, and counts towards the required 45 hours of upper-division credit hours

Persuasive Writing

MW 3:25 pm - 4:20 pm - 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 371-001

Traditional Grammar

2nd 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 - 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 394-001

Research Methods

MW 2:00 pm - 3:15 pm - Cellio

This course offers an introduction to methods and methodologies for reading, analyzing, and producing text beyond those used in most English courses. More specifically, this course prepares you to plan and conduct research of all stripes, which will enable you to make significant contributions to your profession, be it within the academy (graduate school, teaching, a scholarly field) or beyond (business, marketing, management, health professions, etc.).

Together, we will study methods for archival, empirical, and ethnographic research, including case studies, surveys, focus groups and interviews, and strategies for action-based teacher research. We will also learn about the ethical boundaries of research with human subjects, consider the benefits and drawbacks of qualitative and quantitative analyses, and practice “coding data.” Finally, we will practice these methods by learning to form meaningful research questions and proposals, designing useful and feasible studies, and reporting our data in appropriate genres.

FULFILLS:

Group A in Writing Studies track and counts towards the required 45 hours of upperdivision credit hours

CIN 200-01

Introduction to Cinema Studies

T 1:40 pm - 2:55 pm - Hybrid – Soliday

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.

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

Film Noir

T 3:05 pm - 5:50 pm - Alberti

Dark streets, rainy nights, and lonely streetlights. Tough talking private eyes and femme fatales. Stories about doomed schemes that end in failure and death. These are all trademarks of film noir, one of the most popular and enduring genres in American movie history. In our class, we will look at the history and influence of film noir, from the classic black-and-white crime stories of the 1940s that defined film noir to its many offshoots, descendants, homages, and parodies over the decades and up to the present day. We will ask questions about why this genre has proved so durable, how different examples of film noir and later “neo-noir” respond to and interact with changing cultural attitudes and circumstances, and what we think the future might hold for film noir. From *Double Indemnity* to *The Big Lebowski*, from *Kiss Me Deadly* to *Blade Runner*, prepare to spend a semester watching, reading and writing about, and maybe even trying your hand at film noir!



FULFILLS:

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