ENG 200

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
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

Understanding Literature

TR 10:50 am-12:05 pm – 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.
ENG 202

Survey of British Literature I

MWF 11:00-11:50 am – 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.

Starting with Beowulf, the class will then move into the literature of the Middle Ages with Sir Gawain and the Green Knight and selections from Chaucer’s Canterbury Tales. The English Renaissance will be represented by a group of love poems alongside Shakespeare’s final solo play, The Tempest. Milton’s epic re-telling of Genesis, Paradise Lost, sits squarely in the middle of the reading list, followed by our only true novel, Oroonoko, Aphra Behn’s tragic story about an enslaved African prince. The semester wraps up with a trio of 18th-century readings: Gulliver’s Travels, The Rape of the Lock, and a final comedic play, She Stoops to Conquer. This survey will give you a great foundation in early English literature!

FULFILLS:
Core Course for English Majors and English Secondary Education Majors
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
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.
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
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.
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 Dandicat: *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
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:

Culture and Creativity Gen Ed and counts toward 45 hours of upper-level credit
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.
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.
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
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.
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
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!? 
This course will study the literary innovations and stylistic techniques of American women poets spanning from 17th century poet Anne Bradstreet to our current U.S. Poet Laureate Joy Harjo. While our major focus will be on the poems themselves, we will discuss them in the contexts of culture, biography, literary history, and gender politics in America. Women writers in America were, and are, bold and politically active authors who have expressed their perspectives about a wide variety of issues including motherhood, sexuality, health, marriage, women’s rights, spirituality, suffrage, racism, environmentalism, and others. We will explore these and other issues in class as they are raised by the poets.
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).
We know how to read a story, but how do we read, or “see,” a book? To what extent does the physical form of the book determine our reading process? Can we imagine an entirely different form of book that requires new and/or different “reading” skills?

This course will focus on how we can build a better book, not just for ourselves but for others who may benefit from an enhanced and/or completely redesigned reading experience. We will re-imagine the book as a physical artifact and reading as an immersive experience with the goal of designing a book that can be seen, touched, and heard for individuals who are blind or visually impaired as well as for others with physical and learning disabilities.

This project-based course is being offered in partnership with the Clovernook Center for the Blind & Visually Impaired (Cincinnati) as part of their outreach initiative to blind and visually impaired children in Africa. Students should anticipate completing the course with writing, design, and technical skills that are highly desirable for the 21st-century workplace as well as with a published physical artifact (book and toolkit) that they can use as part of a professional portfolio.

**FULFILLS:**
Group B and C in Track and counts towards the required 45 hours of upper-division credit hours
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 C on Literary and Cultural Studies track, elective for English Education and counts towards the required 45 hours of upper-division credit hours
ENG 456

Gothic in Literature and the Arts

TR 1:30-2:55 pm - Soliday

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

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

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

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

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 231

Introduction to Creative Writing

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.

Optional Core Course for English Majors
ENG 231

Introduction to Creative Writing

TR 10:50 am - 12:05 pm - Staff

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

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
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

Poetry Writing

TR 1:40-2:55 pm - Moffett

What I care most about is that you honor your own voice. I will listen to how you want to write poems--even as we are exploring a variety of styles so that you may see the vast options available to you. 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
In this class, we will have lots of fun exploring and playing and generally seeing how we can “color outside of the lines.”

You may write in any genre or all genres to explore the concept of “experimental” writing. You may even want to fold in other art forms such as video or visual art or audio files: the possibilities are endless. We will explore various forms of “experimental art” and venture into the field ourselves. And, of course, we will share and celebrate our work and our efforts via informal workshops. But are you wondering what “experimental” means? Good question. There are lots of debates about this! But have you ever read or viewed something and your first reaction was “huh? what was that?” I remember the first time my son saw a Donald Judd sculpture, and he said: “what is this supposed to be?” I love how art and writing could make us question so much of what makes art art and a poem a poem and prose prose and so on.

Some writers love being called an “experimental writer,” and others balk at the label. Experimental could be seen as avant garde or pushing the boundaries of form or of content or combining genres or remaking/unmaking language. There are so many ways to define it, but I like how Lauterbach explains it: “the experimental is always between, like a hinge.” Let’s figure out how we can explore that space!
Have you ever wanted to write about your life, but don’t know where to begin? How can we see our own lives—with their predictable daily routines—with fresh eyes? As creative nonfiction writers advance from experimenting with content and structure to writing longer-form works, it is no longer enough to write about what happened to us in the past; we must also seek out new experiences, sensations, and patterns of thought that will allow us to see our past experiences in a new light.

In this course we will learn how to integrate artistically inspirational experiences into our daily lives and how to observe the world around us like writers. Through a variety of sensory activities, including field trips to places on campus such as the NKU Art Gallery and the Haile Planetarium, as well as off-campus field trips of the student’s choosing, we will seek imagery and metaphor in the world around us in order to incorporate it into our writing. We will also read works of creative nonfiction in which writers have “assigned” themselves a new experience in order to write about it.

**FULFILLS:**

Group A on Creative Writing Track and counts towards the required 45 hours of upper-division credit hours
Have you ever wanted to write a screenplay but aren’t sure where to begin? Or, have you already written some or all of a screenplay and are wondering if it’s any good? In this course we will learn the fundamentals of screenplay writing, including how to write compelling characters and plots. In addition to writing screenplays, students will also dissect and analyze the plots of critically and commercially successful films such as The Big Lebowski, The Bourne Identity, Frozen, The Godfather, Pulp Fiction, Silver Linings Playbook, The Social Network, and Titanic.

ENG 431
Screenwriting
TR 10:50 am-12:05 pm - Hindman

FULFILLS:
Group B on Creative Writing Track and counts towards the required 45 hours of upper-division credit hours
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
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 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.
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!
In this course, we will examine the historical, social, professional, private, and political contexts in which women’s writing has been suppressed as well as the situations and sites where it has flourished and prevailed. We will explore how women have discovered constructive ways to use traditional methods of argument and exposition (despite having been excluded from that tradition!) as well as the ways they have resisted and subverted those methods in their efforts to argue for and enact change in the world.

Some questions we may address:

- How have women challenged and redefined issues of authority and ethics in writing?
- What unique forms, genres, styles, methods of argument, and kinds of evidence have women used?
- How can women’s texts that are not overly theoretical be read in ways that disrupt or destabilize traditional ways of knowing? That is, can women’s “practical” writing be read as serious philosophical thought or rhetorical theory?
- How do women’s challenges to traditional writing, arguing, thinking, and teaching also challenge institutional structures in which we live and work?

**FULFILLS:**

Group A in Writing Studies track and counts towards the required 45 hours of upperdivision credit hours
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, Goodfellas, No Country for Old Men, Moonlight, The Hurt Locker, Grizzly Man, Extraction.*
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 have 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.