

Northern Kentucky University  
**English Course Descriptions**

Fall 2020



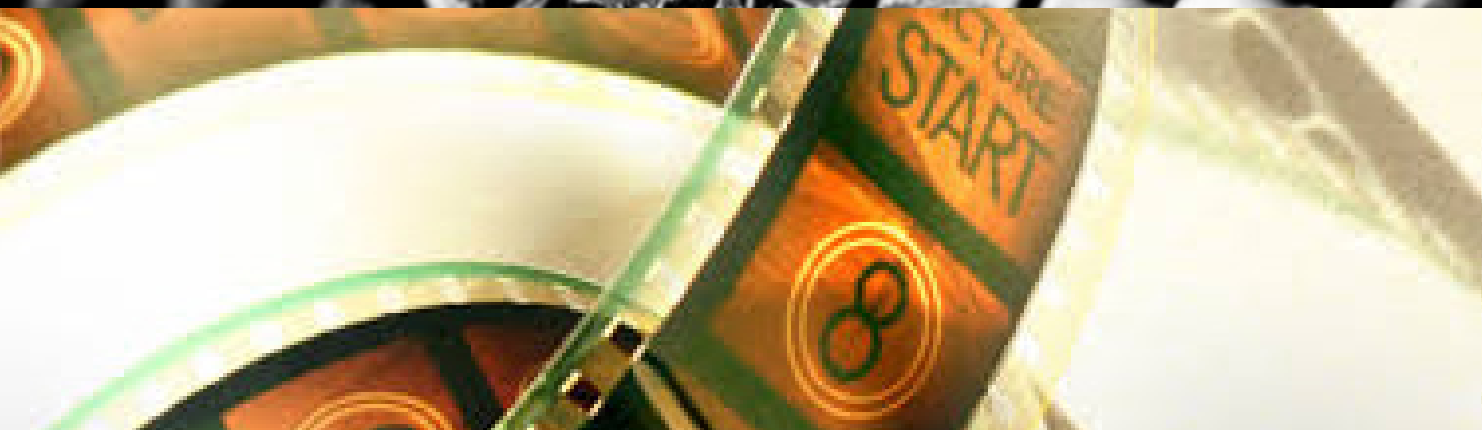
LITERATURE  
& CULTURE



CREATIVE  
WRITING



WRITING  
STUDIES



CINEMA  
STUDIES

ENG 200-001

# Understanding Literature

MWF 1:00-1:50 - 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

TR 9:25-10:40 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.

## FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-003

# Understanding Literature

MW 2:00-3:15 pm – 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 202-001

# Survey of British Literature I

MWF 1:00-1:50 pm - Gores

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

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

ENG 202-002

# Survey of British Literature I

ONLINE – Kent-Drury

Raymond Williams 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

M 2:00-3:15 pm – Kapadia

This course will introduce students to Romantic, Victorian, and Twentieth-Century British Literature. We will read and discuss works from the canonical British tradition as well as literature by emerging authors. We will explore the historical and cultural foundations of canon formation and expansion. Throughout the semester we will work to develop close reading and critical analysis skills. 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 206-001

# Western World Literature I

MW 2:00-3:15 pm - Kent-Drury

Before the evolution of nation-states--like Great Britain, the United States, and other “national” states , the idea of history was different. European societies saw themselves as the inheritors of Greek and Roman societies, informed by later Judeo-Christian belief. In other words--they saw history and its literary traditions as their own, collapsed into the present moment--not as “native” to them, but as the basis of their “own” literatures. In this course, we study what this meant to people of the classical (Greek and Roman); Medieval; and Renaissance periods, with a focus on what European influences and concepts teach us about later British and American traditions. Our goal is to understand how the traditions of British and American literatures were formed from past and contemporary influences, and why, while building a basis for understanding materials you will study in later courses. Come join us.

## FULFILLS:

Core Course for English Secondary Education Majors, Group A in Literary and Cultural Studies Track



ENG 208-001

# Survey of American Literature I

TR 1:40-2:55 pm – Walton

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

## FULFILLS:

Core Course for English Majors

ENG 209-001

# Survey of American Literature II

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

In this section of Literatures of Inclusion, we will explore how selections from multicultural American fiction, poetry, film, and autobiography address issues of identity formation. Our focus will be on how these texts engage multiple representations of gender, race, ethnicity, and sexuality. We also will consider how these works engage issues—and sometimes intersections—of manhood, womanhood, religious identification, cultural identity, history, power dynamics, and more. We will read and discuss literary works by Sandra Cisneros, Jhumpa Lahiri, Frank X Walker, Janis Mirikitani, Toni Morrison, Gerda Weissmann Klein, and Khaled Hosseini. We also will watch and analyze the film *Black Panther*.

## FULFILLS:

Cultural Pluralism Gen Ed

ENG 217 - 001

# Survey of African American Literature to 1940

TR 1:40-2:55 pm - Yohe

In this introductory class, which covers a wide range of early African American writers, we will explore writings from many genres from 1773 to the late 1930s. We will give special attention to cultural, political, economic, historical, and social issues, as well as the development of African American Literature as a distinct tradition and in its contributions to the wider American literature and culture. We will begin with selections from the Black Vernacular Tradition, both because spirituals, blues, and folktales are important in their own right and because the oral tradition is influential in the writings of the authors we study. The course will include poetry by Phillis Wheatley, Frances Ellen Watkins Harper, Paul Laurence Dunbar, and Langston Hughes; autobiography by Frederick Douglass, Harriet Jacobs, and Marita Bonner; and fiction by Zora Neale Hurston and Toni Morrison. Required books are *The Norton Anthology of African American Literature* (2014), Volume I, 3rd edition; and Toni Morrison's *Beloved*, which was published in 1987, but its setting is 1855-1874. Students will write papers and exams, deliver group presentations, and participate in daily class discussions.

## FULFILLS:

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

ENG 300-001/WGS 381-001

# American Women Poets

T/HYBRID - 10:50-12:05 pm - Dreese

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.

## 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 302-001

# Literature and Film

ONLINE, 1st 7 weeks - Dreesse

This course explores the creative and narrative associations between film and literature. Selected contemporary novels, short stories, and nonfiction will be studied in relation to film, and the pros and cons involved in the transportation of literature to film will be investigated. Our literary works and films are centrally focused around the theme of survival in times of hardship and struggle, and how communities are strengthened or dissolved by the shared experience of crisis.

## FULFILLS:

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

ENG 302-003

# Literature and Film: Mystery

TR 1:40-2:55 - 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 307-001

## Diverse Voices

TR 9:25-10:40 - 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 309-001

# Shakespeare II

TR 9:25-10:40 am - Green

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

## FULFILLS:

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

ENG 323-001

# Writers in Context: Victorian Literature and Visual Culture

MWF 12:00-12:50 pm - Gazzaniga

(meets every other Friday with online component on alternate Fridays)

The Victorian period (1837-1901) witnessed remarkable innovations in optical technologies. From telescopes to microscopes, photographic machines to magic lanterns, people were constantly confronting new ways of seeing. In addition, Victorians saw a proliferation of illustrated periodicals and books, dioramas, panoramas, daguerreotypes, and oil paintings. Such a preoccupation with visual representation raises significant questions about how the written word adapted to a culture of spectacle, exhibitionism, and optical scrutiny. Moreover, the increased focus on “looking” forced people to see themselves and their world differently.

This course will explore how Victorian visual culture influenced the way writers saw and wrote about their world and how the world and its people adapted to a new empiricism. We will study the intersection of images and words in illustrated magazines, broadsides, and penny dreadfuls to understand how Victorian print culture gave rise to crime fiction, murder as entertainment, and Sherlock Holmes. We will explore ekphrastic poetry, focusing particularly on the Pre-Raphaelite movement, and consider how poetic form reflects visual aesthetics. We will learn about the Arts and Crafts movement, the rise of interior design, and how domestic spaces become sites of ideological and psychological spectacle. We will also turn our attention to issues of surveillance (i.e. policing behavior by watching), the emergence of literary detectives, and fictional portrayals of the paranormal or second sight. And, of course, we will not forget Oscar Wilde and the Aesthetic movement. Authors we will read may include: Sir Arthur Conan Doyle, Charlotte Brontë, Michael Field, Thomas Hardy, Bram Stoker, Oscar Wilde, and George Eliot.

## FULFILLS:

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

ENG 382-001

# History of the English Language

M 6:15-9:00 pm - O'Callaghan

This course provides an overview of the historical development of the English language and an introduction to historical linguistics. We will examine both the “internal” history—sounds and inflections—and the “external” history—the political, social, and intellectual forces—that have determined the course of that development at different periods. The emphasis of the course is on how understanding something of the history of English can help us to understand its current (and future) changes and to appreciate the power and politics of language in general.

## FULFILLS:

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

# 20th-Century British Novel

TR 3:05-4:20 - Walton

It has been said that the twentieth century is the American century, because so much of the technological, social, and aesthetic progress can be attributed to (and blamed on) developments in north American. Yet, for all of that, the real innovations in the novel occurred within a loose circle of writers associated with Great Britain. Writers like Henry James, T.S. Eliot, and Ezra Pound, though born in the United States, found their real voice while in Europe. Others like Joseph Conrad (who was Polish) and James Joyce (who was Irish) became caught up in the innovations taking place in Britain. Other native writers such as Virginia Woolf and D.H. Lawrence made it their mission to recast the British novel, wrenching it away from its Victorian predecessors, making it into something new and authentic. These writers and these novels became the exemplars for a new century. With this in mind, we will, in this course, take several Modern and contemporary Twentieth Century British Novels and examine them in terms of their themes and structures. As we will see, although some of the themes and techniques do fall within traditional ideas on such matters (i.e. verisimilitude, mimesis, unified plot structure, etc.), many times there is something strikingly different about much of the writing we will examine. Part of that difference is produced by each writer's sense of purpose for the novel and part is by the unique quality of life in the twentieth century. Of particular interest is the way twentieth century writers tend to abandon "realism" for more ironic themes and structures. The class will focus on representative works by: E.M., Forster, James Joyce, Virginia Woolf, Joseph Conrad, John Fowles, Tom Stoppard, Samuel Beckett, and D. H. Lawrence.

## 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 535-001

## Teaching of High School Writing

T 4:30-7:15 - Cullick

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

This course will engage you in activities to model the kinds of learning experiences that you will create for your own students. You will leave the course with principles you can apply and strategies you can implement in your clinical teaching experience and your teaching career. This class will function as a seminar. There will be collaboration, sharing of work, workshops, and participation in hands-on activities to engage you in the kinds of lessons that you will create for your own students. The teaching experiences of the members of this class might vary broadly. Some students will be pre-service teachers (undergraduates earning BA credit & graduates earning MAT/MA credit for licensure). Some will be in-service teachers (graduate students who are certified teachers earning graduate credit for promotion in rank). Therefore, instruction will be differentiated. We will survey major concepts and practices in composition and literature pedagogy to provide an introduction for those with less experience and a review for those with much experience.

At the same time, those with more experience will engage in readings of works of scholarship in the profession, which will enable you to learn about theories that inform practices in the field of composition and literature pedagogy.

### FULFILLS:

Secondary Education credit hours

ENG 537-001

# Teaching of High School Literature

R 4:30-7:15 pm - Cullick

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

This course will engage you in activities to model the kinds of learning experiences that you will create for your own students. You will leave the course with principles you can apply and strategies you can implement in your clinical teaching experience and your teaching career. This class will function as a seminar. There will be collaboration, sharing of work, workshops, and participation in hands-on activities to engage you in the kinds of lessons that you will create for your own students. The teaching experiences of the members of this class might vary broadly. Some students will be pre-service teachers (undergraduates earning BA credit & graduates earning MAT/MA credit for licensure). Some will be in-service teachers (graduate students who are certified teachers earning graduate credit for promotion in rank). Therefore, instruction will be differentiated. We will survey major concepts and practices in composition and literature pedagogy to provide an introduction for those with less experience and a review for those with much experience.

At the same time, those with more experience will engage in readings of works of scholarship in the profession, which will enable you to learn about theories that inform practices in the field of composition and literature pedagogy.

## FULFILLS:

Secondary Education credit hours

ENG 570-001

# American Folklore

T 4:30-7:15 pm - Kent-Drury

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

# Emily Dickinson and the Arts

M 4:30-7:15 pm - Wallace

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

Open to undergraduate and graduate students.

## FULFILLS:

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



ENG 231-001

# Introduction to Creative Writing

TR 12:15-1:30 pm - 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? Have you ever had a great idea in your head but when you write it on the page it comes out all wrong? In this course, students learn the methods that writers use to write and revise poems, fiction, and creative writing. Students will be introduced to the workshop method of critiquing writing and be given readings and specific techniques designed to improve their creativity on the page. Beginners and advanced writers are all welcome!

## FULFILLS:

Optional Core Course for English Majors

ENG 231-002

# Introduction to Creative Writing

MW 2:00-3:15 pm - Hindman

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

## FULFILLS:

Optional Core Course for English Majors

ENG 231-003

# Introduction to Creative Writing

MWF 10:00-10:50 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? Have you ever had a great idea in your head but when you write it on the page it comes out all wrong? In this course, students learn the methods that writers use to write and revise poems, fiction, and creative writing. Students will be introduced to the workshop method of critiquing writing and be given readings and specific techniques designed to improve their creativity on the page. Beginners and advanced writers are all welcome!

## **FULFILLS:**

Optional Core Course for English Majors

ENG 332-01

# Fiction Writing

MWF 11:00-11:50 am – Donahue

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

## **FULFILLS:**

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

ENG 334-001

# Poetry Writing

T 3:20-6:05 pm – Moffett

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

## FULFILLS:

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

ENG 335-001

# Craft of Creative Writing

M 6:15-9:00 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:

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

ENG 336-001

# Creative Nonfiction Writing

T 3:20-6:05 pm - Hindman

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

## FULFILLS:

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

ENG 431-01

# Screenwriting

TR 1:40-2:55 pm - 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 204-001

# Introduction to Writing Studies

TR 12:15-1:30 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

ENG 340

## Business Writing

001, 002: ONLINE, 7 weeks - Bloch

003: ONLINE - STAFF

005: TR 1:40-2:55 pm - STAFF

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

ENG 347

# Technical Writing

001: TR 1:40-2:55 pm – Bowers, N.

002: ONLINE – Bowers, N.

003: T/ HYBRID 10:50 am - 12:05 pm - Bowers, N.

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

ENG 349-001

# Web Writing for the Professions

ONLINE – Bowers, N.

This course is designed to provide you with an introduction to the practices of generating content for organizational websites and for the various social media tools used by organizations.

A major component of the course will be how the writing for such media and forms of communication balances the need for easy access to content while also providing readers with an engaging and persuasive text. You will practice with varying styles, document design, and images as a way to better understand the tension inherent in this form of writing.

You will have the opportunity to put the concepts from the course into practice by way of constructing a web project of your choice.

## FULFILLS:

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

ENG 351-001

# Rhetorical Theories and Writing Practices

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

ENG 351 offers an introduction to various rhetorical theories and the ways they inform writing, reading, and knowing. As part of our study of rhetoric, we will consider the production of written and visual texts (how they are created, under what circumstances, etc.) as well as the motivations supporting the texts, their suasive elements, and the ways they shape reality.

We will also use these theories in our own work. Rhetoric and rhetorical theory inform the ways we read texts (including literary and poetic) and write texts (including fiction, non-fiction, and, yes, poetry). Thus, this course is relevant to your own writing practices and your development as an English major, whether you pursue creative writing, literature, or writing studies.

## FULFILLS:

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

ENG 371-001, 002

# Traditional Grammar

Online, 1st 7 weeks – Bloch

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

## FULFILLS:

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

ENG 371-003

# Traditional Grammar

TR 12:15-1:30 pm - O'Callaghan

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

## FULFILLS:

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

ENG 394-001/HNR 302

## Special Topics: Community Writing

T 3:30-6:15 pm - Wilkey

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

**SERVICE LEARNING COMPONENT:** Possible service learning projects include designing a "street newsletter", creating a Display Board based on oral history interviews of neighborhood residents and workers, writing for Cincinnati's street newspaper Streetvibes, and working with neighborhood residents and workers on their writing. For more information, contact Dr. Christopher Wilkey at [wilkeyc@nku.edu](mailto:wilkeyc@nku.edu) or 859-572-5111.

### FULFILLS:

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



ENG 394-002/ENG 544-001

## Special Topics: Research Methods in Writing

T 4:30-7:15 pm - Cellio

This course offers an introduction to methods and methodologies for reading, analyzing, and producing text. More specifically, it prepares you to conduct real research and therefore make significant contributions to your profession, be it within the academy (graduate school, teaching, your 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 for Writing Studies, elective for English Education Track, and counts towards the required 45 hours of upper-division credit hours

CIN 200-01

# Introduction to Cinema Studies

ONLINE – Gazzaniga

This course introduces students to cinematic language and the basic tools of film analysis. We will examine how formal elements such as mise-en-scène, cinematography, editing, and sound create meaning in films. We will also consider a variety of film genres, narrative styles, and artifacts of film movements across cinematic history. In addition to understanding the basic terminology of film production and form, students will examine key concepts of film theory and study how film 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*, *Arrival*.

## FULFILLS:

Core course in Cinema Studies Minor

CIN 202-02

# Survey of US Cinema

T 3:05-6:50 pm - Alberti

Explore the development of cinema in the United States from the early days of Kinetoscopes and thirty second films through the evolution of movie storytelling, the silent era, the Golden Age of the studio system, the upheavals of the 60s and 70s, up to the era of home entertainment and digital media. We will look at how movies work as part of the larger social and cultural history of the United States and how they have played a powerful role in changing ideas about gender, race, and sexuality. We will watch, talk, and write about a variety of influential and significant examples of US Cinema, such as *Citizen Kane*, *Vertigo*, *The Godfather*, *Pulp Fiction*, and *Selma* and learn about key figures in film history, such as Lois Weber, Alfred Hitchcock, Stephen Spielberg, and Kathryn Bigelow.

## FULFILLS:

Core course in Cinema Studies Minor