

Northern Kentucky University  
**English Course Descriptions**

Spring 2020



LITERATURE  
& CULTURE



CREATIVE  
WRITING



WRITING  
STUDIES



CINEMA  
STUDIES

ENG 200-001

# Understanding Literature

ONLINE/2nd 7 weeks-Detmer Goebel

This course is in the 7 week accelerated format, which is ideal for accelerated online students in Nursing, Psychology, or Business (of course, all majors are welcome). We will be reading a diversity of literary voices, including historical and cultural perspectives from which such texts were produced. We will be reading poetry, short stories, plays and a novel, all that touch on the human condition in one form or another. We'll approach literature as active readers and, in addition to learning literary terms and concepts, we'll seek to gain empathy for perspectives other than our own through critical thinking and close reading.

## FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 200-003

# Understanding Literature

MWF 1:00-1:50 pm – Green

LITERARY & CULTURAL STUDIES

## **FULFILLS:**

Culture & Creativity Gen Ed, Core Course for English Majors

# Understanding Literature

MW 2:00-3:15 pm – Walton

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

Perrine, Lawrence. *Sound and Sense* (Harcourt Brace Jovanovich) 12th or (13th) Ed.

Sophocles. *Oedipus Rex* (Dover)

Stoker, Bram. *Dracula* (Dover)

Swift, Jonathan. *Gulliver’s Travels* (Dover)

Wilde, Oscar. *The Picture of Dorian Gray* (Dover)

Wilde, Oscar. *The Importance of Being Earnest* (Dover)

## FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 202-001

# Survey of British Literature I

MWF 12:00-12:50 pm - Gores

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

## FULFILLS:

Core Course for English Majors

ENG 203-001

# Survey of British Literature II

TR 12:15-1:30 pm – Gazzaniga

In this course we will read a selection of poetry, prose, and drama from four British literary periods: Romantic, Victorian, Modern, and Post-Modern. We will pay close attention to how different literary genres and modes register contemporaneous cultural, political, and philosophical debates. The goal of the course is to provide you with a general understanding of how British literature developed from the late eighteenth-century to the present age and to develop your ability to closely read and analyze some of the most remarkable works written in the English language.

## FULFILLS:

Core Course for English Majors

ENG 206-001

# Western World Literature I

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

English 206, Western World Literature I, is a general studies course in Western European literature written before 1700. In this section of Western World Literature I, we will read a sampling of Classical, Medieval, and Renaissance literature, in translation and in roughly chronological order. As we study these works, we will discuss some of the ideas and cultural contexts that influenced these writers as well as the genres, themes, and techniques they used in their works.

## FULFILLS:

Core Course for English Secondary Education Majors

ENG 208-001

# Survey of American Literature I

TR 3:05-4:20 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 3:05-4:20 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

ONLINE - Dreese

For this course, we will be reading inclusive literary works by a selection of contemporary writers who are claiming a seat at the table. Throughout the semester, we will ask: What role does activism, trauma, recovery, memory, love, the natural world, and the refugee experience play in the process of evolving cultural identities? We will discover how reading and critical inquiry allows us to develop empathy for perspectives outside of our own experience, and to more fully understand the importance of belonging and having a voice. Featured writers include Ocean Vuong, Claudia Rankine, Joy Harjo, Tommy Orange, Luis Alberto Urrea, Ada Limon, Clint Smith, Maxine Hong Kingston, Viet Thanh Nguyen, Mohsin Hamid, and Naomi Shihab Nye.

## FULFILLS:

Cultural Pluralism Gen Ed

ENG 213-001

# Global Viewpoints in Literature

ONLINE – Smith

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

## FULFILLS:

Global Viewpoints Gen Ed

ENG 217 - 001

# Survey of African American Literature to 1940

TR 12:15-1:30 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 302-001

# Literature and Film

TR 9:25-10:50 am - Kapadia

In this course 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. Our primary text will be Shakespeare's plays.

## FULFILLS:

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

ENG 302-002

# Literature and Film

ONLINE, 1st 7 weeks - Dreese

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

T 3:20-6:05 - Alberti

The Harry Potter books and movies have not only been a global cultural sensation, they also represent a unique example of the process of transmedia adaption, not just from books to movies but into an entire media universe of all things “Harry Potter.” The main focus in our course will be on the books and movies, but you will have the opportunity to explore a variety of other forms of transforming Harry. Questions we will consider: when we adapt a story from one medium to the next, what is it exactly we are adapting? Plot? Theme? Atmosphere? What do fans look for in adaptations? In what ways do adaptations represent multiple stories about Harry Potter, not just multiple versions of the same story? How did the process of adapting Harry Potter affect the writing of the Harry Potter books? And, of course, what house do you belong to?

## FULFILLS:

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

ENG 307-001

## Diverse Voices

MW 2:00-3:15 - Yohe

In this section of the core course for the English major, Diverse Voices in English Studies, we will focus on Affrilachian Literature, aka works written by Black Appalachians. We will investigate the layers in the term Affrilachian from its origins in 1991, when Frank X Walker invented it, through the development of the group of Affrilachian Poets that began forming thereafter (initially, mainly at the University of Kentucky), up to the present day when APs have expanded to include others also writing from this cultural mindset in the wider region. We will examine how various works of fiction and poetry embrace the mantras of the APs: “making the invisible visible” and “lending voice to the voiceless,” while they engage with seminal themes of family, cultural history, social justice, and connectedness to the land. We will read a novel by Crystal Wilkinson, as well as award-winning poetry and prose by Frank X Walker, Nikky Finney, Bianca Spriggs, and Keith S. Wilson, an NKU English alum and AP. Students will write papers and essay exams, deliver analytical presentations, and participate in and lead in-depth class discussions. We will engage with several of these authors face-to-face, both in person and over Skype.

### FULFILLS:

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



ENG 308-001

# Shakespeare I

MW 2:00-3:15 pm - Kapadia

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 also view several films to examine how directors have adapted the plays. 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 322-001

# Literature and Sexuality

TR 1:40-2:55 - Krouse

This course 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.

Course Texts: (21 Love Poems by Adrienne Rich, Fieldnotes on Ordinary Love by Keith S. Wilson), creative nonfiction (Three Women by Lisa Taddeo, My Father, the Pornographer by Chris Offut), and fiction (Lady Chatterley’s Lover by D.H. Lawrence, Oranges Are Not the Only Fruit by Jeanette Winterson, The Swimming-Pool Library by Alan Hollinghurst, and Middlesex by Jeffrey Eugenides).

## 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 323-001

# Writers in Context: Bob Dylan and Creative Rebellion

TR 9:25-10:50 am - Green

One of the most prolific, compelling, and influential artists of the twentieth and twenty-first centuries, Bob Dylan has released over seventy albums and box sets of music, published at least eight books of paintings and drawings, exhibited his visual artwork at numerous galleries, had thousands of hours of his musical performances released in bootleg form, appeared in more than ten films, and penned poetry, a novel, a memoir, and two children's books. He has appeared in concert over 3,000 times. In 2016, he was awarded the Nobel Prize in Literature.

In this course, we will scratch the surface of Dylan's creative output, focusing on his most well-known albums, such as *The Times They Are a-Changin'*, *Blonde on Blonde*, and *Blood on the Tracks*, but also venturing into some of his lesser known material. We will consider Dylan's work in the context of American culture, and think about what his oeuvre suggests to us about protest, identity, religion, musical history, performance, and, what I like to call, counter-consciousness.

Required materials for the course are an internet connection in general, Spotify in particular.

## FULFILLS:

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

ENG 350-01

# Critical Theory

TR 10:50-12:05 - O'Callaghan

This course will introduce students to the major critical perspectives and theories that enliven literary and cultural studies. In particular, we will review the schools and movements that have had the strongest influence in the twentieth century (and beyond), including structuralism, poststructuralism, deconstruction, psychoanalysis, Marxism, feminism, queer theory, critical race studies, postcolonialism, globalization, and ecocriticism. If all this sounds intimidating, do not worry. We will be testing these theories on films, literary works, pop culture... and each other.

As we examine these different ways of reading and thinking about reading, we will ask ourselves the following questions:

- What is a “text”?
- What is an “author”?
- What is “theory”?
- How do text, author, and theory relate to other aspects of culture such as gender, race, class, and nation?
- What is at stake in choosing one critical/theoretical methodology over another?

## FULFILLS:

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

ENG 355-001

# Contemporary Literature

ONLINE - Smith

What is being written, read, and winning literary prizes right now? This course will explore five contemporary American novels, and some examples of contemporary poetry, highlighting the diverse range of voices, subjects, characters, and literary experimentation taking place at present. Novels to be studied include *Exit West*, Mohsin Hamid; *Florida*, Lauren Groff (stories); *Gun Love*, Jennifer Clement; *In the Distance*, Hernan Diaz; *The Nickel Boys*, Colson Whitehead. In addition to committing to read one novel every three weeks, students should expect to listen to “mini-lectures” online; follow links to listen to author interviews; post and respond in discussion boards; write short critical/analytical papers; and take a final exam.

## FULFILLS:

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

ENG 380-001/HNR 203-001

# Studies in Literature & Other Arts

TR 1:40-2:55 - Wallace

This course will explore the living legacy of Melville's *Moby-Dick* (1851) by studying the novel in the context of the most significant artistic responses that have been made to it during the twentieth and early twenty-first centuries. As we experience the variety of ways in which visual artists, performance artists, musicians, filmmakers, and NKU student artists have responded to the multicultural, ecological, post-colonial, psychological, and political themes of the novel, we will discover what *Moby-Dick* means to us individually, and collectively, today. Students will be encouraged to respond to the novel and its artistic interpreters through journals, papers, exams, and a personal project that will integrate materials or methods from the course.

## 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 404-001

# Arthurian Legend

MWF 11:00-11:50 am - O'Callaghan

This course will present a series of “snapshots” of King Arthur and his knights of the Round Table—from the earliest beginnings of the legend to its flowering in the late Middle Ages. We will dig at the Celtic and British roots of the Arthurian tales (*Geraint and Enid* from *The Mabinogion* and Geoffrey of Monmouth’s *History of the Kings of Britain*), revel in the golden age of French romance (Chrétien de Troyes’ *Erec and Enide* and the Vulgate Cycle’s *Quest for the Holy Grail*), take a detour to medieval Iceland (*The Saga of the Mantle*), and finally examine the transformative influence that the tradition had on mainstream English literature (Sir Thomas Malory’s *Le Morte Darthur*). In the process, we will explore a number of motifs—the warrior-king and his household, chivalry, courtly love, magic, mysterious objects and the quest for them—which will recur in Arthurian literature throughout the centuries to form the foundation of the legend.

## FULFILLS:

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

ENG 530-001

## Methods of Teaching Young Adult Literature

M 4:30-7:15 - 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:**

Group C in English Education Track and counts towards the required 45 hours of upper-division credit hours



ENG 231-001

# Introduction to Creative Writing

MW 2:00-3:15 - STAFF

CREATIVE WRITING

## **FULFILLS:**

Optional Core Course for English Majors

ENG 231-002

# Introduction to Creative Writing

TR 10:50 am-12:05 pm – Kent-Drury

The emphasis in this course will be on composing creative nonfiction, fiction, and poetry. In other words, we will study the main genres of creative writing to prepare you for upper level creative writing courses in fiction, creative nonfiction, and poetry. After we go over the genre characteristics and you have read several examples, you will have the opportunity to write an example of that genre. So--you will write a piece of creative nonfiction, a piece of fiction, and two or three poems

## **FULFILLS:**

Optional Core Course for English Majors

ENG 231-002

# Introduction to Creative Writing

M 4:30-7:15 - STAFF

CREATIVE WRITING

## **FULFILLS:**

Optional Core Course for English Majors

ENG 334-001

# Poetry Writing

T 3:20-6:05 pm - Kent-Drury

## 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 6:15-9:00 pm - Hindman

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

## FULFILLS:

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

ENG 358-01

# Writing in Creative Genres: Science Fiction & Fantasy

W 4:30-7:15 pm – Leigh

Learn the craft of worldbuilding, drafting, revising, and marketing your science fiction and fantasy short fiction. You'll study the techniques of creating your own unique world and how to convey that setting to the reader so that the setting feels real, solid, and internally consistent. You'll learn characterization skills and the importance of excellent characterization in the field. You'll examine the tropes and clichés that writers new to the genre must avoid. You'll learn how to research and how to weave that research seamlessly into your fiction. NOTE: this will be your last opportunity to take this class from a writer who has published widely in these genres. Prerequisite: ENG 231, Intro to Creative Writing

## FULFILLS:

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

ENG 432-01

# Novel Writing

M 4:30-7:15 pm – Leigh

The student in this class should be seriously interested in beginning the task of writing of a novel. The genre doesn't matter -- the student may write in any genre (and I consider mainstream or literary fiction as separate genres). Writing a novel is an inherently different (and more time-intensive) task than writing short fiction. Though the basic qualities of good fiction are shared between long and short-form fiction (yes, you will hear some repetition of terms and concepts you'll have heard in other fiction-writing classes), the length and complexity of a novel requires a focus and a skill set that is different: in characterization; in setting; in plotting; in theme; in structure; in approach; in revision; in marketing. Acquiring that skill set is what we will work on in this class. NOTE: this will be Steve's final time offering this class. Prerequisite: ENG 231, Intro to Creative Writing.

## FULFILLS:

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

ENG 431-01

# Screenwriting

TR 12:15-1:30 pm - Jones

## **FULFILLS:**

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



ENG 204-001

# Introduction to Writing Studies

TR 10:50 am-12:05 pm – Cellio

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 331-001

# Persuasive Writing

R/HYBRID 12:15-1:30 pm – Bowers, N.

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

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

## FULFILLS:

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

ENG 338-001

# Writing for Social Change

TR 1:40-2:55 pm – Wilkey

This course is a study and practice in activist writings, with particular attention paid to the writings of social justice movements. Course participants analyze, and gain practice in, the rhetoric and writings of movements related to labor, free speech, student activism, Civil Rights, Black Power, American Indian struggle, sexuality, and feminism, articulating the differences as well as the intersections among these groupings.

The course culminates in students developing their own activist writing projects designed to inspire social change on campus and beyond.

## FULFILLS:

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

ENG 340

## Business Writing

001: ONLINE – Bowers, N

002: TR 9:25-10:50 am – STAFF

003,004: ONLINE, 7 weeks - Bloch

005: MW 2:00-3:15 - Bowers, N.

006: ONLINE - Bowers, T.

Writing occurs in every type of business profession and business environment in existence today. Writing in and for the business situation involves producing various genres of documents in various delivery modes. Through this course, you will be introduced to, explore, and engage with documents for business including but not limited to proposals, reports, memos, emails, texts, and letters.

While in the course, you will develop your ability to analyze various rhetorical situations common to business writing and produce the appropriate response (in terms of genre of document, style of writing, use of visuals, choice of deliver mode, etc.) to these situations. You will come to understand business writing through a rhetorical lens, especially in terms of recognizing how audience, exigence, purpose, organization, and delivery modes shape contemporary business writing practices. This course prepares you to write in any business situation.

### FULFILLS:

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

ENG 342-001

# Digital Writing and Rhetoric

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

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

## FULFILLS:

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

ENG 345-001

# Legal Writing

W/HYBRIB 6:15- 9:00 - Raper

Legal Writing is a course for students who want to investigate the specialized way attorneys write. Students will learn to deal with the problems attorneys face in writing, from organizing and strengthening arguments and persuasive writing to editing prose. Students will improve their persuasive writing skills and argument development and will learn how to draft documents common in legal practice, including: case briefs, memorandums of law, litigation pleadings and motions, and client correspondence. Statutory and rhetorical analysis will also be studied.

Possible texts for the course:

*The Supreme Court of Ohio Writing Manual: A Guide to Citations, Style, and Judicial Opinion Writing; Guidelines for Drafting and Editing Court Rules* by Bryan Garner;  
*Legal Writing 201:30 Suggestions to Improve Readability* by Judge Mark Painter.

## FULFILLS:

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

# Technical Writing

001: TR 1:40-2:55 pm – Bowers, N.

002: ONLINE – Bowers, N.

003: ONLINE – Bowers, T.

004: TR 10:50- 12:05– 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

ENG 546-001

# Grant Writing

T 6:15-9:00 pm - Bloch

## FULFILLS

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



ENG 371-001

# 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

CIN 200-01

# Introduction to Cinema Studies

TR 1:40-2:55 pm – Soliday

This course introduces students to the language of film. Through screenings, selected readings, lectures, and class discussion, students will learn the essential vocabulary and tools to analyze and write critically about film. In addition to understanding the basic terminology of film production and form, students will examine key concepts of film theory and genres.

Films in the course may include: *Casablanca*, *Rear Window*, *Babette's Feast*, *Jaws*, *The Maltese Falcon*, *Singin' in the Rain*, *Some Like it Hot*.

## FULFILLS:

Core course in Cinema Studies Minor

CIN 201-01

# Introduction to Cinema Studies

T 3:05-5:50 – 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