FALL 2012
ENGL, FILM, AND WRIT OFFERINGS
(the prerequisite for all of these courses is Engl 2110 unless otherwise noted)

ENGL 2145/01 MW 9:30am-10:45am EB231 Shelden
ENGL 2145/02 MW 3:30pm-4:45pm EB231 King
ENGL 2145/03 MW 5:00pm-6:15pm EB231 Palmer
ENGL 2145/04 TR 9:30am-10:45am EB231 Watson
ENGL 2145/05 F 11:00am-1:45pm EB231 Walters

INTRODUCTION TO ENGLISH STUDIES. This course introduces students to the reading, writing, research, and critical strategies essential to the KSU English and English Education majors. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers. If you have already taken either Engl 2140 or 2150, do not take this class.

ENGL 2160/01 MW 5:00pm-6:15pm EB168 L.Davis
ENGL 2160/02 TR 2:00pm-3:15pm EB170 Watson
ENGL 2160/W03 ONLINE ONLINE Barrier

[THIS IS AN ONLINE SECTION]

AMERICAN LITERATURE SURVEY FROM ITS BEGINNINGS TO THE PRESENT.

ENGL 2172/01 MW 11:00am-12:15pm SS2023 Palmer
ENGL 2172/02 TR 8:00am-9:15am EB166 McIntyre
ENGL 2172/03 TR 11:00am-12:15pm EB66 Bowers

BRITISH LITERATURE SURVEY TO 1660. DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.

ENGL 2174/01 MW 9:30am-10:45am SS1019 (90) A.Davis
ENGL 2174/W02 ONLINE ONLINE Gephardt

[THIS IS AN ONLINE SECTION]

BRITISH LITERATURE SURVEY FROM 1660 TO THE PRESENT. DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.

ENGL 2271/01 MW 9:30am-10:45am EB251 Devereaux

PRESENTATION IN THE ENGLISH/LIBERAL ARTS CLASSROOM. Professional and community standards demand that English teachers model effective language arts skills and application. In this course, students will prepare for that role. They will study, practice, and apply the effective language strategies and skills needed to guide today’s English/Language Arts classrooms.

ENGL 3030/01 MW 2:00pm-3:15pm SS2023 Palmer

INTRODUCTION TO LANGUAGE AND LINGUISTICS. POLITICS AND THE ENGLISH LANGUAGE. This course will survey a number of the most important intersections between linguistics and politics in American and global cultures today. Topics will include Standard English, the Ebonics controversy, and the viability of non-standard English dialects; the “English only” movement; political correctness; the politics of gendered language; framing theory and the language of American political debate; and the politics of English as a “global” language. Readings will include George Orwell’s “Politics and the English Language,” George Lakoff’s Don’t Think of an Elephant, Frank Luntz’s Words that Work, Deborah Cameron’s Verbal Hygiene, and Rosina Lippi Green’s English with an Accent. This class may be of particular interest to students heading towards careers in journalism, law, politics, or education.
INTRODUCTION TO LANGUAGE AND LINGUISTICS. This course examines language issues such as dialects, accents, slang, and standard English. We will address fundamental linguistic questions such as how editors and broadcasters decide what is standard English, how technology is impacting English, and how people view regional dialects. Finally, this course will apply the concepts and terms to various real-world contexts including educational settings, business environments, and governmental policies.

LITERARY GENRE. THE ANGLO-AMERICAN GHOST STORY: HAUNTING BOTH SIDES OF THE ATLANTIC. This fall on Monday and Wednesday evenings we will read, study, survey, and tell ghost stories, from the US and the British isles with emphasis upon the golden age of the ghost story (1880-1930) to today’s psychological thrillers (no slasher films). We will investigate literary and dramatic aspects of the ghost story such as place, atmosphere, pacing, plot, and mystery (i.e., rhetorical and aesthetic aspects of the ghost walk). We will examine the strange phenomenon of the Christmas ghost story, as it developed in England and came to this country (think Scrooge, Turn of the Screw, and Peter Straub’s Ghost Story). We will begin with Dickens and Poe and move through late nineteenth century, reading and discussing such writers as Ambrose Bierce, Robert Louis Stevenson, Rudyard Kipling, F. Marion Crawford, Edith Wharton, M. R. James, Oliver Onions, Edith Wharton, H.P. Lovecraft, and, of course, Stephen King. We will study the rhetoric of the ghost story, what makes an effective story, an effective ghost walk, and the psychological and cultural significances of ghost stories, with appropriate use of film and video.

LITERARY GENRE. AFRICAN AMERICAN HUMOR. This course will use satire and humor to complicate 21st-century constructions of gender, race, and identity. Through an interdisciplinary framework consisting of readings (both critical and creative), music, film, and television we will investigate how humor can frame (black) American identity and what that signifies in a deemed “post racial” era. Of particular interest to this class is troubling race and gender politics which underlie cultural and social interactions of a contemporary, post-civil rights American experience. This course is cross listed with Amst 3760/01.

TECHNOLOGY AND DIGITAL MEDIA IN THE ENGLISH/LIBERAL ARTS CLASSROOM. The purpose of this course is for future English/Language Arts teachers to study and create a wide range of print and nonprint texts for multiple purposes. Students will learn how to use and integrate technologies into the twenty-first century English/Language Arts classroom.

PRINCIPLES OF WRITING INSTRUCTION. An exploration of current theories of grammar instruction and theories of composition pedagogy and assessment, including a variety of strategies for teaching writing while dealing with institutional policies, such as standardized testing; and acquiring grammatical competence in oral and written communication, understanding what grammar errors reveal about writing, promoting syntactic complexity in writing, and studying grammatical structures that promote syntactic growth and diversity of style in writing. In a writing workshop environment, students will write for a variety of purposes and audiences.

SCRIPTURAL LITERATURE. The purpose of this course is to analyze excerpts from the Qur'an through a literary perspective. We will also be reading and discussing other Muslim texts and literature with Muslim implications. The important thing for us to do in this course is to read, analyze, and discuss the curriculum in the atmosphere of a literature/art class. What the Qur'an does is make Arabic the universal language for all Muslims.
It is read and recited in Arabic. For Muslims, Islam is less a religion than a way of life, a form of government, a region, a universal populace united by one god, an entire region, as well as a representation of art/creation. From these perspectives, then, we can begin and continue our discourse of Islamic texts from the artistic point of view and in the Abrahamic tradition.

ENGL 3322/01  TR 11:00am-12:15pm  EB172  Dabundo

HEBREW SCRIPTURES OF THE BIBLE AS LITERATURE. This is not Sunday School! And it is not a course in Christianity or theology or religion or history or science. Rather, this is a study principally of the literature of the Hebrew Scriptures, known to Christians as the Old Testament. This is an upper-level literature course, designed to study the aesthetic and cultural value of a work of literature, in this case, the collection of writings commonly known as the Bible, in the historical and cultural context of the time of its writers. We shall read and savor and appreciate the short stories, the poetry, the epics, and the drama and the characters, the plots, the themes, and the rich, allusive language found in the Hebrew Scriptures of the Bible.

ENGL 3340/01  TR 5:00pm-6:15pm  EB166  E.Esplin

ETHNIC LITERATURES. THE LITERATURES OF GREATER MEXICO. Mexican culture—food, language, religion, literature, politics, music, etc.—manifests itself not only throughout Mexico and the U.S.-Mexico borderlands but throughout the United States in general and throughout the American continent. Américo Paredes and several others scholars refer to this region of Mexican cultural influence as “Greater Mexico.” This course will introduce students to the concept of Greater Mexico while offering an in-depth study of literature from Mexican, Chicano/a, and U.S. literary traditions. Our readings will lead to discussions about national conflict between the U.S. and Mexico (e.g. the U.S. Mexican War, the treaty of Guadalupe Hidalgo, current immigration issues on the U.S.-Mexico border) and to questions of racial and ethnic identity (e.g. when/where is the term “Mexican” a national marker and when/where is it a racialized label?, what are the differences between terms like Chicano/a, Mexican-American, Latino, Hispanic?, what tensions exist between Mexican nationals, Mexican-Americans, and other groups throughout the Americas?). In short, the course brings diverse texts into conversation with each other and emphasizes the problems of dividing literature by nation and/or language while still recognizing the valuable differences between these rich histories and literary traditions.

ENGL 3350/01  MW 12:30pm-1:45pm  SS2033  King

REGIONAL LITERATURE. THE LITERATURE OF THE AMERICAN SOUTH. The poet Randall Jarrell once described the American South, and by extension its literature, as being like the wet underside of a board: it may appear smooth and plain on top, but once it’s lifted, things scurry. This course in regional literature will immerse students in the major work of the writers who began the Southern Renascence of the early twentieth century, the writers who worked under this legacy after the Second World War, and those who continued to craft a uniquely Southern literature long after the region had become more assimilated into modern American society. Regardless of the decades in which they wrote, the best Southern writers have all been concerned with cultural identity, a strong sense of place, the accurate rendering of an incredibly diverse language, and the multiple burdens of a complex past unlike that of any other region of the United States. And always, the best work of these writers transcends the local or regional to reach a universal audience. Major texts for this course include William Faulkner’s Absalom, Absalom; Richard Wright’s Black Boy; the short fiction of Eudora Welty and Flannery O’Connor; Tennessee Williams’ A Streetcar Named Desire; Walker Percy’s The Moviegoer, and a large sampling of poets from the Fugitives to the largely narrative poets of more recent years.

ENGL 3360/01  TR 2:00pm-3:15pm  EB168  Thomas

MAJOR AFRICAN AMERICAN WRITERS. Development of African American literature with emphasis on major writers defining trends, movements, genres, and themes.

ENGL 3390/01  TT 3:30pm-4:45pm  EB235  Rish

GREAT WORKS FOR MIDDLE SCHOOL TEACHERS. A survey of classic literature written by diverse authors. The texts studied are frequently found in middle grades classroom. Focus will be on text analysis and writing about literature.
ENGL 3391/01  MW 11:00am-12:15pm  EB66  Goodsite

TEACHING LITERATURE TO ADOLESCENTS. Using narrative as a central genre, this course introduces current English teaching philosophy and practice in teaching literature to adolescents. This course models current ways to integrate technology into the curriculum, identifies a variety of multicultural teaching texts, and extends the study of critical theory into the teaching of literature to adolescents.

ENGL 3500/01  TR 9:30am-10:45am  EB168  Thomas

TOPICS IN AFRICAN AMERICAN LITERATURE. CONTEMPORARY BLACK WOMEN WRITERS (1968-present). The topic of this course is contemporary literature written by Black women in America and the literary tradition out of which it emerged. The course will begin with an overview of the development of a distinct literary tradition among African American women within the African American literary tradition which starts with the poet Phillis Wheatley—a woman. Students will learn about the role of women in major African American literary movements, from the slave narrative to the Black Arts Movement; the social, cultural, political, and historical experiences of Black women that influenced their creative voices; and how they have used their literature to challenge patriarchal constructions of race, class, and gender. The main focus of the course is the critical examination of novels written contemporary Black women writers like Toni Morrison, Octavia Butler, and Edwidge Danticat, to name a few.

ENGL 4220/01  MW 2:00pm-3:15pm  EB231  Morgan

CRITICAL THEORY. An advanced course in interpretive theoretical paradigms as applied to the study of literature and culture, focusing on critical models such as Marxism, Structuralism, Poststructuralism, Deconstruction, Psychoanalytic criticism, and Gender, Ethnic, and Cultural studies. The prerequisite for this course is Engl 2145.

ENGL 4230/01  MW 3:30pm-4:45pm  EB166  Diop

THEORY-BASED STUDIES IN LITERATURE. This course will focus on postcolonialisms while introducing the students to other schools of literary theory: Marxism, feminism, psychoanalysis, new historicism, formalism, and structuralism. We will then "test" these theories by applying them to various works of fiction. The prerequisite for this course is Engl 2145.

ENGL 4240/01  MW 9:30am-10:45am  SS2033  Daniell

RHETORICAL THEORY. This course, once described by a student as “just common sense,” focuses on two questions: What is rhetoric? and How is rhetoric helpful to us as writers, readers, and citizens? Students will read both ancient and modern rhetoricians in the primary texts; employ rhetorical concepts to analyze literary and non-literary texts; use those concepts to create their own effective arguments; and, most important, consider the relationship of language and truth. Students will also learn not to fear the term theory. This course may be used to fulfill the theory requirement for the BA in English. It is useful, as well, for students in communications, history, and political science and for those in the writing minor. The prereq for this course is Engl 2110.

ENGL 4340/01  MW 9:30am-10:45am  EB243  Botelho

SHAKESPEARE. In this section, we will read eight plays that are representative of Shakespeare’s major genres—comedy, tragedy, history, and romance. We will examine Renaissance staging practices, audiences, and theatrical culture, reading Shakespeare’s plays within the framework of the social, cultural, political, and religious debates that surrounded these performances. We will also study Shakespeare’s “afterlives,” examining how and why Shakespeare and his plays are such an integral part of our own modern culture, surfacing in television, movies, comic books, and music. Requirements include three essays, weekly quizzes, a pop culture Shakespeare project, a performance review of a Shakespeare Tavern production, and consistent and informed discussion.
ENGL 4340/02  TR 3:30pm-4:45pm  EB66  Bowers

SHAKESPEARE'S LIFE, WORKS, AND "BUSINESS." In his own day, Shakespeare was far more interested in filling theatre seats than in creating great "Art." This course will examine Shakespeare and his plays as works written for the stage and examine how those works have been preserved and venerated over the past 400 years. We will question Shakespeare's "special" place in the literary canon by setting his works beside his sources and within the context of English history, religion, politics, and economics.

ENGL 4370/01  TR 9:30am-10:45am  EB170  White

BRITISH MEDIEVAL AND CHAUCERIAN LITERATURE. This course will explore the works of some of the most important writers and works of the Middle Ages: Geoffrey Chaucer, John Lydgate, and several anonymous romances that were widely distributed and often-borrowed by other writers. We will read Chaucer's House of Fame, Book of the Duchess, Parliament of Fowles, Lydgate's House of Glas and Churl and the Bird, and two of Thomas Chestre's romances, Octavian and Sir Launfal. We will study some of the most popular motifs of the time: dream visions, bizarre buildings, talking birds, kidnapping by animal, and evil mothers-in-law and consider those motifs using archetypal, reader response, cultural studies, new historicism, and semiotics theories. All readings will be in Middle English, and we will spend time in class learning ways to understand and interpret the language. The prerequisite for this course is Engl 2145.

ENGL 4460/01  TR 2:00pm-3:15pm  SS3031  Thompson

NINETEENTH CENTURY AMERICAN LITERATURE. DOMESTICITY AND 19th CENTURY WOMANHOOD. Nineteenth century woman’s place was in the home as wife and mother. But some women were political—for example, Margaret Fuller, Woman in the 19th Century (1845); Harriet Beecher Stowe, Uncle Tom’s Cabin, or Life among the Lowly (1852); Fanny Fern, Ruth Hall, a Domestic Tale of the Present Time (1855); Harriet Wilson, Our Nig, or Sketches from the Life of a Free Black (1859); Rebecca Harding Davis, “Life in the Iron Mills” (1861); Harriet Jacobs, Incidents in the Life of a Slave Girl: Written by Herself (1861); Anna Julia Cooper, A Voice from the South (1892); Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892); Francis Harper, Iola Leroy, or Shadows Uplifted (1892); and Kate Chopin, The Awakening (1899). Course requirements include two papers, a midterm and final exam, and an oral presentation. The prerequisite for this course is Engl 2145.

ENGL 4470/01  MW 2:00pm-3:15pm  EB241  Williams

NINETEENTH CENTURY BRITISH LITERATURE. Studies in Romantic and Victorian literature, from the 1780s to the end of the nineteenth century, examining such aesthetic and social themes as the nature and role of the artist, the impulse toward gothicism, the rise of the autobiography, responses to industrialization, and the conflict between tradition and change, as these are expressed in representative texts of the period. The prerequisite for this course is Engl 2145.

ENGL 4470/02  TR 8:00am-9:15am  EB172  Dabundo

NINETEENTH CENTURY BRITISH LITERATURE. JANE AUSTEN, THE WORKS, THE FILMS! This is a study of the works by and related to Jane Austen, which is a subset of studies in British Romantic literature, conventionally located from the 1780s to the 1830s. Google Jane Austen or amble down the aisles of any bookstore these days, and your eyes will be caught by the plethora of Jane-Austen-themed products such as cookbooks, life-style manuals, sequels by noted contemporary authors like Colleen McCullough and Joan Aikin, and murder mysteries starring Jane herself as the detective, and then of course the invasions of Austen's prose by zombies and sea monsters, to say nothing of the multitudes of film adaptations! What is it with Jane? Take this course to find out! Read and discuss the original novels and sample the related worlds that have spun from her inspiration! The prerequisite for this course is Engl 2145.
NINETEENTH CENTURY WORLD LITERATURE. GLOBAL BRITAIN. The nineteenth century was the age of the British Empire, a period of triumphs and anxieties that inspired a literary fascination with adventure and exoticism. This online course will explore transnational perspectives on nineteenth-century global Britain in different genres including life writing, popular fiction, and travel writing. We will juxtapose British accounts of travel and colonization with narratives authored by Britain's "others," including African, continental European, and Indian writers, asking ourselves the following questions: What narrative and rhetorical strategies are employed in the dialogue between the metropole and the periphery? In what ways does the legacy of the nineteenth-century imperial imagination still inform our perceptions of the world in the age of globalization? The reading list will include Olaudah Equiano's *Interesting Narrative*, Jules Verne's *Around the World in Eighty Days*, Wilkie Collins’s *The Moonstone*, Conan Doyle’s *The Sign of Four*, Rabindranath Tagore's *The Home and the World*, and Alan Moore's and Kevin O’Neil’s *The League of Extraordinary Gentlemen*. This online course will also take advantage of web-based visual and textual archives related to the British Empire. If you have any questions about the course, please contact Dr. Gephardt at kgephard@kennesaw.edu. The prerequisite for this course is Engl 2145.

ENGL 4560/01 TR 3:30pm-4:45pm SS2033 Fay

TWENTIETH CENTURY AMERICAN LITERATURE. Blues and American Culture. Blues is a major musical contribution of African-Americans to 20th century American culture and letters, essential for understanding a number of American literary works. As background to the assigned poetry and fiction, this course will examine the blues as feeling, as music, and as means of coping with the blues feeling. We will consider key blues musicians, blues history from rural blues to blues-rock, blues records (an audio CD set will be one of our texts), blues clubs, influences on jazz, key commentaries on the blues as they apply to our literary texts, as well as the relevant issues of race, gender, class and ethnicity. This course is cross listed with Amst 3740/01. The prerequisite for this course is Engl 2145.

ENGL 4560/02 F 8:00am-10:45am EB243 Wilson

TWENTIETH CENTURY AMERICAN LITERATURE. AMERICAN MODERNIST POETRY. The course will focus on the work and aesthetics of the American Modernist poets, including Eliot, Frost, Millay, Williams, Stevens, Bishop, Crane, Dunbar, Hughes, et al. In addition to the poetry, we will examine some of the central critical documents and concepts of Modernism in America. The prerequisite for this course is Engl 2145.

ENGL 4570/01 MW 12:30pm-1:45pm EB66 Shelden

TWENTIETH CENTURY BRITISH LITERATURE. MAKING LOVE MODERN. British writers of the twentieth century attempted to remake what we understand by the word “love.” Though almost all works of literature tell love stories, modern writers exposed the way in which the stories they tell are not all the same. Indeed, to make love modern means to grapple with the contradictory and complex nature of passionate attachment not least of all when it comes to the questions of sex and sexuality. This central conflict—where sexual desire and love cross paths—will guide our inquiries into twentieth century British literature. The texts we will study in this class ask us to explore and theorize the multiple meanings of modern love particularly in relation to literary style, desire, gender, and sexual identity. Required reading for this class may include works by D.H. Lawrence, Virginia Woolf, Ford Madox Ford, Jeanette Winterson, Alan Hollinghurst, Graham Greene, T. S. Eliot, and Hari Kunzru. The prerequisite for this course is Engl 2145.
FILM 3105/01  R 2:00pm-4:45pm  SS1019  Stepakoff

FUNDAMENTALS OF WRITING FOR FILM AND TELEVISION. This course introduces the skills used in dramatic writing, especially in film and television. The objective is to “demyystify” the art and craft of writing movies and TV shows. Along with lecture and instruction, students will read scripts, write scenes, and watch movies and TV shows. The purpose of this class is not to complete full-length works, but to master the scene and story structure. In addition to basic craft and the principles of story, students will also learn how to create and pitch saleable movie and TV concepts. From how to handle money to managing agents, from how to work under the pressures of production to writing for the celebrity-actor, students will begin to learn what they need to break into Hollywood and stay there. This is not a traditional academic course, but the beginning of professional training for those who want to work in the entertainment industry.
FILM HISTORY AND THEORY I. A survey of the major developments, movements, and critical approaches in international cinema from 1895-1950, this course emphasizes an understanding of the historical, cultural, commercial, and aesthetic contexts that influence film, but also develops the student’s understanding of a film’s narrative and visual structure and its place within established theoretical traditions.

FILM HISTORY AND THEORY II. This course is a survey of the major developments, movements, and critical approaches in international cinema since 1950, including a consideration of American independent film and recent digital cinema. The course emphasizes an understanding of the historical, cultural, commercial, and aesthetic contexts that influence film, but also develops the student's understanding of a film’s narrative and visual structure and its place within established theoretical traditions.

STUDIES IN FILM. The highly acclaimed 2011 release *The Artist* is yet another in a long line of classic movies about the movies. Along with this recent Academy Award winner for best film, during the first half of the semester we will also consider Billy Wilder’s *Sunset Boulevard* (1950) and Robert Altman’s *The Player*, two other American classics that deal directly with life in the movie industry. During the second half of the semester we will focus on three films that had a profound influence on one another. The two screenplay writers for *Bonnie and Clyde* (1967) said they were trying to write an American film in the tradition of Jean-Luc Goddard’s French New Wave classic *Breathless* (1960). And Robert Towne, the screenplay writer of Roman Polanski’s masterpiece *Chinatown* (1974), also worked as an uncredited writer on *Bonnie and Clyde*. We will therefore focus part of our attention on the numerous connections that link these three highly praised films.

STUDIES IN FILM. SHOT/COUNTERSHOT: FILMS IN CONVERSATION AND CONFLICT. Shot/countershot refers to a film technique that alternates shots of two characters looking at each other, suggesting that they are co-present in a scene and often that they are engaging in conversation. Similarly, this class will focus on films “in conversation” with each other, films that “look” at each other’s formal rhetorics, ideological messages, or representational strategies. Early in American cinema, for example, Oscar Micheaux sought in *Within Our Gates* to counteract the racist images and narrative details of D. W. Griffith’s earlier film *The Birth of a Nation*. This class, then, will explore the contentious relation of such films as *High Noon* to *Rio Bravo*, *Easy Rider* to *Electra Glide in Blue*, *Bonnie and Clyde* to *Natural Born Killers*, and *2001: A Space Odyssey* to *The Tree of Life*. The class will also enter into these conversations, discussing the effects of the sort of “two-sidedness” that they represent on American media discourse and sociopolitical culture.

ADVANCED STUDIES IN FILM. SIGHT AND SOUND: 60 YEARS OF GREAT INTERNATIONAL CINEMA. The Sight and Sound poll is arguably the most anticipated and influential “best of” list in world cinema. Since 1952, the editors of the magazine have polled critics and directors to choose—one every ten years—the greatest films ever made. Infamously, Citizen Kane has topped the list since 1962. As of this writing, the poll for 2012 has not yet been released, but already people are wondering how and if the list will change in this decade’s poll. The list is controversial, perhaps elitist, and often provocative, but it also represents a valid indicator of changing tastes and trends in film studies. In short, the Sight and Sound list is a film canon in miniature. This course will consider in detail some of the greatest international films that are repeatedly present on the list, including Welles’ *Citizen Kane*, Coppola’s *The Godfather*, Ozu’s *Tokyo Story*, Hitchcock’s *Vertigo*, Fellini’s *8½*, and Renoir’s *The Rules of the Game*, but we will also consider some of the films that risk being forgotten. Students in this course will write an intensive critical essay including a decoupage, or shot-analysis, and consider as well the virtues and problems associated with the developing film canon. The prerequisite for this course is Film 3200, Film 3210, or Film 3220.
WRIT 3100/01  F 11:00am-1:45pm  EB235  Wilson
WRIT 3100/W02  ONLINE  ONLINE  Sadre-Orafai

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POETRY WRITING. A workshop approach to poetry writing that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

WRIT 3109/01  TR 3:30pm-4:45pm  EB70  Watson

CAREERS IN WRITING. This course exposes students from a variety of backgrounds to various careers in writing. (Students need not be English majors.) Students will analyze and create a wide variety of professional texts ranging from technical, business, and governmental documents to medical, community-based, and web-based documents.

WRIT 3110/01  MW 2:00pm-3:15pm  EB231  A.Levy

PLAYWRITING. A workshop approach to playwriting that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

WRIT 3111/01  F 11:00am-12:15pm  EB53  Arnett

PROFESSIONAL EDITING. Professional Editing is a course that prepares students to become professional editors and information designers. Students will learn proofreading and copy editing skills, as well as comprehensive editing procedures, including what is required in working with an author from a document’s inception to its completion. The process of editing will be studied from the perspective of the rhetorical context so that students learn how to edit and design a document to fulfill both the audience’s needs as well as the author's purpose. The techniques of editing, including proofreading and copy editing for style, grammar, punctuation, and visual design, and the communication skills required of an editor will be learned through hands-on training and real-world assignments that give students ample practice in applying the principles of editing.

WRIT 3120/01  T 5:00pm-7:45pm  EB235  Grooms
WRIT 3120/02  TR 2:00pm-3:15pm  EB231  Grooms

FICTION WRITING. A workshop approach to fiction writing that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

WRIT 3140/01  F 9:30am-10:45am  EB53  Arnett
WRIT 3140/W02  ONLINE  ONLINE  Powell

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TECHNICAL WRITING. Analysis of and practice in writing of business and technical documents from the perspective of technical personnel whose writing supplements but does not define their job description.

WRIT 3150/01  TR 5:00pm-6:15pm  EB251  Figueiredo

WRITING IN DIGITAL ENVIRONMENTS. SOCIAL MEDIA. This is a course in the study and practice of computer-mediated writing, examining theories of new media and multimodal literacy and engaging students planning, designing, and composing a variety of rhetorically effective digital texts. Specifically, students enrolled in this section will explore social media, including blogs and microblogs, social networking, media sharing sites, etc. as well as theories of social and digital media.
WRITING IN DIGITAL ENVIRONMENTS. This is a course in the study and practice of computer-mediated writing. This course examines theories of new media and multimodal literacy as it engages students in mastering the conventions of writing for the Web and planning, designing, and composing a variety of rhetorically effective digital texts.