

Northern Kentucky University

English Course Descriptions

FALL 2021



LITERATURE
& CULTURE



CREATIVE
WRITING



WRITING
STUDIES



CINEMA
STUDIES

ENG 200-001

Understanding Literature

ONLINE– Soliday

ENG 200 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 200-002

Understanding Literature

MWF 10:00 am-10:50 am – 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 200-003

Understanding Literature

TR 10:50 am-12:05 pm – Gazzaniga

This course will celebrate the power of literary works to transform our worlds, our minds, and our hearts. By the end of this course, I hope you will have gained a renewed passion for reading and an informed understanding of how to read attentively, sensitively, and with an awareness of literary terms and rhetorical constructions. In addition to learning about the formal elements of various genres such as novels, short stories, poems, and dramatic works, you will also learn how diverse voices and cultures are represented in literature.

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 202-002

Survey of British Literature I

ONLINE - Kent-Drury

This course provides a broad overview of British Literature and its cultural contexts from the Anglo-Saxon period to the 18th century, with emphasis on representative writers and works.

FULFILLS:

Core Course for English Majors

ENG 203-001

Survey of British Literature II

MWF 11:00-11:50 am – Gazzaniga

In this course we will read a selection of poetry, prose, and drama from four literary periods in English history: Romantic, Victorian, Modern, and Post-Modern. We will pay close attention to how different literary genres and modes register important cultural, political, and philosophical debates of the times. This course will provide you with a general understanding of how British literature developed from the late eighteenth-century to the present age and 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 208-001

Survey of American Literature I

ONLINE – 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 9:25-10:40 am – 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 207-001

Western World Literature I

ONLINE – 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 212-001

Literatures of Inclusion

TR 9:25-10:40 am – Kapadia

LITERARY & CULTURAL STUDIES

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 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 302-002

Literature and Film: Mystery

ONLINE – 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 302-003

Literature and Film

MW 2:00-3:15 pm – Gores

This course will focus on British fantasy literature and the films/miniseries derived from it. We will start with early 20th-century fantasy in Lucy Boston's "Green Knowe" series, from which the 2009 film *From Time to Time*--starring Maggie Smith and Hugh Bonneville--is adapted. After studying book-movie pairings from the works of C. S. Lewis, J. R. R. Tolkien, and Philip Pullman, the class will finish with two mainly 21st century offerings, *Good Omens* (1990/2019) by Terry Pratchett and Neil Gaiman, and *Mortal Engines* (2001/2018) by Philip Reeve. These are all fun readings and, to a large extent, good movies, though a good portion of the class will be allotted to studying choices that scriptwriters must make in adapting literary complexity to the more limited narrative frame of movies.

FULFILLS:

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

ENG 307-001

Diverse Voices

TR 1:40-2:55 pm – 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 309-001

Shakespeare II

TR HYBRID 10:50 am-12:05 pm – Kapadia

Meets in person on Tuesdays

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 Literary and Cultural Studies Track; counts towards the required 45 hours of upper-division credit hours

Writers in Context: Bob Dylan and Creative Rebellion

9:25-10:40 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

Introduction to Linguistics

M 6:15-9:00 pm – O’Callaghan

This course is a one-semester tour of the science of language, both spoken and written. It examines how human languages work (any language, not just English) and what it is about humans that makes them able to learn and use language. Language is one of our most distinctive characteristics as humans, it is one of our most misunderstood characteristics, and it is often the cause of heated conflict. Our goal in this class will be to step back from the fray and take a look at the objective facts about human language.

Some of the questions that we will explore in this course include:

- How does language evolve and what causes it to change?
- What is it about humans that gives us this special ability to master language?
- What are some of the properties that are common to all human languages?
- What is the difference between formal written ‘standard’ English and colloquial forms of the language?
- How do we learn language?
- What circumstances lead to language disorders?

FULFILLS:

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

ENG 384-01

Modern Poetry

ONLINE – Smith

This course will explore modern American poetry from 1910-1970, with focus on both individual poets and movements or schools of poetry such as Modernism; Black Mountain; Beat; Black Arts; Feminist; Confessional; Ecocritical; and more. Instruction will focus on specific poems, poets, and movements, but students will have the latitude to write on poets of their choice for some assignments. Students should expect to participate in at least 6 discussion board assignments, and to write at least 5 papers of 3-5 pages each. We also listen and respond to podcasts about poetry and recordings of poets reading their own work. Poets typically covered in detail in the course have included figures such as Wallace Stevens, H.D., Langston Hughes, Allen Ginsberg, Sylvia Plath, Adrienne Rich, Robert Hayden, Frank O'Hara, and others.

FULFILLS:

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

ENG 231-001

Introduction to Creative Writing

MWF 11:00-11:50 am – Donohue

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

T 3:20-6:05 pm – Moore

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

TR 12:15-1:30 pm – O'Bannon

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 332-001

Fiction Writing

MWF 1:00-1:50 pm – Donohue

This workshop class provides an overview of modern short fiction in its many forms, while also offering students an opportunity to explore and hone their own voices as fiction writers. In these explorations, we'll consider the ways in which craft choices affect our writing and how we can best hone our creative skills through exploration, production, and revision (but never perfection!). Throughout the class, we'll develop a strong writing community through workshop, frequent responses to classmates' works, and analyzing published works of fiction. We'll explore a multitude of genres with a strong emphasis on both realist and non-realist modes, and we'll discuss publishing in the vast fiction landscape. Students will write and revise one work of flash fiction and two short stories. Prereq: ENG 231.

FULFILLS:

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

ENG 334-001

Poetry Writing

TR 1:40-2:55 pm – 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 336-001

Creative Nonfiction Writing

R 3:20-6:05 pm – Moffett

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 non-fiction. 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: Hybrid Writing

MW 2:00-3:15 pm – Donohue

What is hybrid writing? This capacious, wild, and unruly creature goes by many names—cross-genre, experimental, unclassifiable, inter/cross-disciplinary writing. Hybrid work doesn't fit into the seemingly neat and tidy containers of genre, but instead exists in the intersections across genres, in the multitudinous possibilities created by defying expectations and forging your own rules. In this class, we'll discuss the historical lineage(s) of hybrid works, read a variety of genre-defying short texts, and explore the ways hybridity allows writers to approach representation with more nuance and inclusivity. But mostly, we will play.

We will experiment as we shift sestinas into songs, premise-driven plots into magical incantations, scientific schematics into lyric essays. Students will be encouraged to experiment beyond the page, incorporating multimedia approaches using audio, visual, or other technologies. Students will share their work in a hybrid workshop space, a traditional workshop model meets a show-and-tell, where we focus more on process, inspiration, and potential than completion and perfection. Prereq: ENG 231.

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

Welcome to English 204, Introduction to Writing Studies. This course is designed to familiarize us 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 newness belies thousands of years of thought and study about writing itself and the ways we “do” writing. As Charles Bazerman notes, “the study of writing is a major subset of the study of the history of human consciousness, institutions, practice, and development over the last five millennia; and composition—the learning and teaching of writing—is in the middle of all that.”

We will begin the semester by looking back to the origins of writing studies in America, focusing on a few events that continue to shape the field today. As the semester continues, we’ll investigate several key topics and theories that obtain across multiple sub-fields of writing studies, including rhetoric and composition, business and professional writing, and multimodal forms of composition. Together, we will consider issues like process vs. product, rhetoric and rhetorical situations, audience, style, and visual rhetorics. At the end of the semester, we will take some time to think deeply about revision and to practice a few revision strategies.

FULFILLS:

Core Course for English Majors

ENG 340

Business Writing

001: ONLINE – Bowers, N

002: ONLINE, 1st 7 weeks – Bloch

003: T 1:40-2:55 pm HYBRID – Bowers, N.

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

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

FULFILLS:

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

Technical Writing

001: R 1:40-2:55 pm HYBRID – Bowers, N.

002: ONLINE – Bowers, T.

003: ONLINE – Bowers, T.

004: ONLINE – 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:

Fulfills credit hours in the Writing Studies Track and counts towards the required 45 hours of upper-division credit hours

ENG 349-001

Content Development for the Web

ONLINE - Bowers, T.

This course (previously titled Web Writing in the Professions) introduces you to the practices of generating digital content for organizational websites and for the various social media platforms used by organizations. In this course, you will develop a proficiency to create appropriate, engaging, and persuasive content and to design accessible and informative digital documents. You will have the opportunity to practice with different styles of writing, experiment with document design, and explore the mixing of various media. You will have the opportunity to put the concepts from the course into practice by constructing a web 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 351-001

Rhetorical Theories and Writing Practices

TR 12:15-1:30 – 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 persuasive 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 Option for English Majors, and counts towards the required 45 hours of upper-division credit hours

ENG 371-001

Traditional Grammar

ONLINE, 2nd 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 371-002

Traditional Grammar

MW 2:00-3:15 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 teach you how to speak and write with “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 perhaps 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

Community Writing

M 4:45-7:30 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 or 859-572-5111.

FULFILLS:

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

CIN 202-01

Survey of US Cinema

T 3:05-5:50 pm – Alberti

In this course, you will:

- Develop an awareness and understanding of important formal and thematic developments in the history of cinema as an art form in the United States.
- Develop an awareness and understanding of how the development of cinema reflects and has influenced the diverse social and cultural history of the US.
- Build a foundation of skills and experiences for advanced study of cinema.
- Develop your understanding of and familiarity with the technical components of cinema and the basic terminology of cinema analysis.
- Practice and improve your analysis of the cinema-watching experience, including the recognition of significant patterns of meaning and the formation of coherent arguments.
- Practice and improve your ability to write about cinema, including the use of specific examples and proper formatting and style.

FULFILLS:

Core course in Cinema Studies Minor