

Northern Kentucky University
English Course Descriptions

Spring 2024



LITERATURE
& CULTURE



CREATIVE
WRITING



WRITING
STUDIES



CINEMA
STUDIES

ENG 200-002

Understanding Literature

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

This course will enable students to understand multiple perspectives and identities through the study of fiction, poetry, drama, and visual narrative. Authors to be studied may include: Herman Melville, Jamaica Kincaid, Emily Dickinson, William Shakespeare, and T.S. Eliot.

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

Understanding Literature

Online Asynchronous – Walton

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

FULFILLS:

Culture & Creativity Gen Ed, Core Course for English Majors

ENG 202-001

Survey of British Literature I

MWF 10:00 -10:50 am – Green

This course offers a survey of British literature from the Anglo-Saxon period through 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, and prose works. We will focus on several interrelated topics: the individual's relation to society (their duties, codes of conduct, and violations of those codes), the experiences of love and loss, the perils of pride, and the representation of differing identities.

We will begin with the epic *Beowulf* and then move into the literature of the Middle Ages with *Sir Gawain and the Green Knight* and selections from Chaucer's *Canterbury Tales*. The English Renaissance will be represented by a group of love poems, Marlowe's *Doctor Faustus*, and Shakespeare's *King Lear*. We will read Metaphysical and Cavalier poetry from the seventeenth century, as well as selections from Milton's epic *Paradise Lost*. The semester wraps up with a trio of 18th-century readings: selections from Swift's *Gulliver's Travels*, Pope's *The Rape of the Lock*, and Gray's "Elegy". This survey will give you a great foundation in early English literature!

FULFILLS:

Core Course for English Majors and English Secondary Education Majors

ENG 206-001

Western World Literature I

Asynchronous Online – Kent-Drury

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

FULFILLS:

Group B in English Education Track and Group A in Literary and Cultural Studies Track

ENG 208-001

Survey of American Literature I

Asynchronous 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 and Group A in English Education Track

ENG 209-001

Survey of American Literature II

MW 2:00 - 3:15 pm – Yohe

In this class, we will read works by famous and emerging American authors from 1865 to the present. We will explore how writers have grappled with ideas of American distinctiveness following the violent fracturing of the country during the U.S. Civil War, as well as how their works both reflect and shape American life in the 20th and 21st centuries. We will read fiction, poetry, and drama by white, Black, Latinx, Asian-American, and Indigenous writers, who hail from a range of backgrounds and regions. We will consider how these works come together to define historical and contemporary American identity, including intersections of race, gender, sexuality, and more. We will focus on writers with national renown, as well as regional fame, including the Affrilachian Poets. Students will make discussion board posts, talk together in class, write analytical essays, complete exams, and deliver presentations. By considering a range of works by diverse writers, we will seek to understand the many ways that these authors have wrestled with defining what it means to be an American, inevitably making connections to the country we all live in today.

FULFILLS:

Core Course for English Majors and Group A in English Education Track

ENG 212-001

Literatures of Inclusion

Asynchronous Online - Kapadia

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 and counts towards the required 45 hours of upper-division credit hours

ENG 213-001

Global Viewpoints

TR 9:25 - 10:40 - Krouse

Global Viewpoints in English is a course that lets students journey around the world without ever hitting the road, getting on a boat, or boarding a plane. As students read a diverse representation of poetry, nonfiction, and fiction, as well as watching theatrical and cinematic performances, students will begin to ask and explore answers to important questions including:

- Who writes literature in English?
- In an era of global economies, communications, and mass culture, have national literary traditions become obsolete?
- What is the relationship between language and the stories that we tell?
- How does identity affect how writers tell stories and what audiences hear them?
- How do technological innovations like the radio, cinema, the airplane, and the internet affect literary representation and ideas about the canon?

Course readings allow students to consider the complex relations among identity, language, community, and landscape, to have deep conversations with peers about these issues, and to engage with course reading through collaborative and individual projects. This section of Global Viewpoints in English (ENG 213) is designated as contributing to the STAR Program, which can lead to the Transformational Thinking for Community and Career Certificate. STAR courses encourage students to apply classroom learning to real-world problems, issues, and questions.

FULFILLS:

Global Viewpoints Gen Ed

Literature and Film: Jane Austen

Online Asynchronous - 2nd 7 wks - Kent-Drury

In addition to their appearance on book lists for nearly 200 years, the works of Jane Austen continue to be read, studied, imitated, parodied, and rendered in film to the present day. What about these books has kept them continuously in print since they were written? And what makes their content updatable and popular to the present day in film and narrative adaptations? This course will explore women as writers and as the subjects of writing in 18th- and early 19th-century literature through the works of Jane Austen, as well as in the films that continue to interpret them for today's audiences. We will also watch films that will help us to understand the cultural context within which the novels were written. Likely topics of discussion will include societal constructions of femininity, masculinity, and gender roles; men's and women's education; marriage and the family; class issues, including labor and poverty; and the increasingly global political context of Regency England. We will also touch on some of the aesthetic and philosophical concerns that seem both familiar and alien to readers today

FULFILLS:

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

ENG 302-002

Literature and Film: Fantasy

MW 12:00 -1:15 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

MW 2:00 pm - 3:15 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 323-001

Writers in Context: Environmental Literature

T 10:50 am - 12:05 pm - Hybrid - Dreesse

For this course, we will be studying books, short stories, poems, essays and films that are beautiful, enlightening, puzzling, humorous, challenging, and hopeful. We will be reading literature that foregrounds wilderness areas, wastelands, farms, forests, urban spaces, the sea, mountains, small towns, reservations, borderlands, and other haunted and sacred locations and landscapes that impact human consciousness and communities. This course explores the unique relationship that humans share with other animals, the implications of this relationship, and the potential. Through literature, we will investigate the ever-evolving social, psychological, and scientific attitudes toward our environment and examine the role of literary writing as a form of environmental activism.

FULFILLS:

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

ENG 404-001

Arthurian Legend

TR 9:25 - 10:40 am – O'Callaghan

Even during the Middle Ages, the legend of King Arthur and his knights of the Round Table fascinated readers. This course will explore the earliest beginnings of the legend and its flowering in the late Middle Ages. Students will examine a number of motifs--the warrior-king and his household, the otherworld, mysterious objects and the quest for them--which recur in Arthurian literature throughout the centuries to form the foundation of the legend. Particular attention will be given to the story of the Grail quest. Texts to be studied include

Culhwch and Olwen (Welsh)

Geoffrey of Monmouth, *History of the Kings of Britain* (Anglo-Latin)

The Saga of the Mantle (Icelandic)

Chrétien de Troyes, *Perceval* (French)

The Quest for the Holy Grail (French)

Wolfram von Eschenbach, *Parzifal* (German)

Alliterative *Morte d'Arthur* (English)

Sir Thomas Malory, *Le Morte d'Arthur* (English)

All texts will be read in translation except the Middle English ones. ENG 404 counts for pre-1800 and pre-1900 credit.

FULFILLS:

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

ENG 472-001/ENG 350-001

British Modernism

TR 1:40 - 2:55 pm - Krouse

The birth of English Studies—English as a major field of study, English degrees, English departments—roughly coincides with the birth of the term modernism. As a historical period of literature, scholars once situated modernism between the years of 1890 and 1945 and now, through critical intervention, it can, depending on who you talk to, span anywhere from 1870 to 1970. As a category that indicates an aesthetic sensibility, scholars have associated modernism with stylistic innovation, experiments in form, intense interest in the psychologies of characters, primitivism and eroticization of a colonized and exotic other, and much more. Modernism extends beyond literature to fields like art, architecture, and music, and it contains itself within English Studies as a field that is critically influenced by the turn to critical theory in the middle of the twentieth century.

Virginia Woolf stands as one of the most celebrated authors of British modernism, as well as a kind of celebrity icon whose image has been marshalled in popular culture to signify snobbery, feminism, queer identity, and more. By centering this course's inquiry on Woolf's diaries, letters, nonfiction, and novels, students will take a deep dive into the critical conversation that situates Woolf's literary accomplishments, the theoretical underpinnings that ground that conversation, and Woolf's lasting legacy in contemporary literature. Course readings may include: *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *A Room of One's Own*, *Three Guineas*, *The Years*, and *Between the Acts*.

FULFILLS:

Group B on Literary and Cultural Studies track, ENG 350, elective for English Education Track; counts for the required 45 hours of upper-division credit hours

ENG 231

Introduction to Creative Writing

001: TR 10:50 - 12:05 am

002: MWF 11:00 - 10:50 am

Have you ever read a poem, novel, or true story that has changed your life and thought, wow, I wish I could write something like that? Do you want to write creatively but are not sure where to begin? In this course, we focus on pleasure--what we love to read and write and more importantly, why. We investigate the methods and techniques that writers use to write and revise poems, fiction, and creative nonfiction, including the workshop method of sharing and critiquing. Our goal is to cultivate a passion for creative writing, as both readers and writers. Beginner and advanced writers are all welcome.

FULFILLS:

Optional Core Course for English Majors

ENG 231-004

Introduction to Creative Writing

003: Online Asynchronous - Moffett

Have you ever read a poem, novel, or true story that has changed your life and thought, wow, I wish I could write something like that? Do you want to write creatively but are not sure where to begin? In this course, we focus on pleasure--what we love to read and write and more importantly, why. We investigate the methods and techniques that writers use to write and revise poems, fiction, and creative nonfiction, including the workshop method of sharing and critiquing. Our goal is to cultivate a passion for creative writing, as both readers and writers. Beginner and advanced writers are all welcome.

FULFILLS:

Optional Core Course for English Majors

ENG 332-01

Fiction Writing

TR 3:05 - 4:20 pm

This workshop class provides an overview of modern fiction in its many forms, while also offering students an opportunity to explore and hone their own voice(s) as fiction writers. We'll primarily read and write works of flash fiction and short stories but will also occasionally discuss novels. In these explorations, we'll consider the ways in which craft choices affect our writing and how we can best hone our creative skills through exploration, production, and revision (but never perfection!). Throughout the class, we'll develop a strong writing community through small-group and in-person workshop, frequent responses to classmates' works, and analyzing published works of fiction. We'll explore different genres of fiction, with a strong emphasis on both realist and non-realist modes, and we'll discuss publishing in the vast fiction landscape. Be prepared to invent wildly, fail miraculously, read extensively, and write voraciously!

FULFILLS:

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

ENG 336-001

Creative Nonfiction Writing

W 2:00 pm - 4:45 pm

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 contemporary works in the genres of personal essay, memoir, and literary reportage.

FULFILLS:

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

ENG 431

Screenwriting

001: TR 9:25 - 10:40 am - Hornsby

The objective of this course is to develop an approach, a style, and a theory of the individual screenwriter's method in creating a dramatic work.

FULFILLS:

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

ENG 334-001

Advanced Poetry Writing

TR 1:40 - 2:55 pm - Moffett

This class is ALL about your growth as a poet. It is designed to challenge you in every possible way so that your poetry can mature. We will study formal poetry and how the “ghost of form” is present in free verse. We will also explore the exciting experimental pieces that make us question all we thought we knew about poetry. You will receive private assignments and readings designed just for you. For example, if I see that you need to think a bit more deeply about line, I will assign you specific poems to read and give you prompts to write from so that you can engage line in ways you never have before. I can't wait to see what happens!

The course will culminate in a chapbook of your original poetry.

Prereq: ENG 231. More information needed? Contact moffettk1@nku.edu

FULFILLS:

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

ENG 542-001

Teaching & Practice of Creative Writing

R 4:30-6:15 pm – Moffett

ENG 542: Teaching and Practice of Creative Writing

This course attempts to answer: how does a writer become a writer? Here's another essential question: is the way I have been taught the way others should be taught? In this class, we will enter into the conversation of creative writing pedagogy and then choose, as we determine, the approaches, prompts, theories, and practices we deem most likely the route to nurturing the development of a creative writer. For example, we often think of the "Iowa Workshop Method" as a given in the creative writing classroom, but is it the best method? Should we continue to silence student-authors—especially those who have been historically silenced? This class seeks to question all of our assumptions as creative writing teachers in America. In order to aid our quest, we will sit on both sides of the classroom as teacher and student, creating writing for workshop as well as leading workshops for our peers. Your final project will be either a complete course design that illustrates your pedagogical beliefs or a conference-length essay.

Readings will all be available for free on canvas. They will include "classic" texts from Blythe & Sweet, Kesey, Bishop, Haake, Bizarro, Brophy, Hunley, and such as well as new, more inclusive approaches designed by Chavez, Salesses, Huber, Shulman, Boyd, and more.

FULFILLS:

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

Introduction to Writing Studies

TR 10:50 am - 12:05 pm – Wilkey

English 204 is designed to familiarize you with the rich history and diverse sub-fields contained under the banner of “Writing Studies.” As a declared subject or major, Writing Studies is relatively new at most universities; however, this novelty belies hundreds of years of thought and study about writing itself and the ways we “do” writing.

The class begins by considering the scope of writing studies and identifying the concepts and beliefs that shape the field. Later, the focus turns to key topics and theories that obtain across multiple sub-fields of writing studies: rhetorical theory, “process vs. product,” audience, collaborative writing, genre, “voice” and style, revision, grammar and syntax, and editing.

In this course, you will:

- Gain an understanding of the discipline of writing studies and its sub-fields, including rhetorical studies, community writing, professional and technical writing, and writing in new media environments.
- Become familiar with the theories and practices informing and constituting the discipline of writing studies.
- Interpret and apply those theories and practices to your own writing.
- Discover and practice the conventions and norms of sub-fields and communities within writing studies.

FULFILLS:

Core Course for English Majors

Business Writing

001: Online Asynchronous - 1st 7 wks - Bloch

002: Online Asynchronous - 2st 7 wks - Bloch

003: Online Asynchronous - 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:

Optional core course, Group A course in Writing Studies Track, and counts towards the required 45 hours of upper-division credit hours

Technical Writing

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

002: Online Asynchronous - Bowers, T.

003: Online Asynchronous - Bowers, N.

Technical Writing is a specialized kind of writing commonly associated with the computer industry, but used in various technical fields and pertaining to products and processes of a technical nature. Through this course you will be introduced to and practice with various types of writing common to and used in contemporary technical professions including but not limited to descriptions, feasibility study/recommendation reports, instructions/instruction manuals, data displays, white paper, LCA (life cycle assessment), memos, and emails.

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

FULFILLS

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

ENG 351-001

Rhetorical Theories and Writing Practices

TR 12:15 pm - 1:30 pm - Bowers

English 351 offers an exploration of the rhetoric and writing practices common to for-profit and non-profit organizations. The course provides opportunities to identify what prompts organizations to write (exigence), the purpose and audiences organizations write for, and the types of texts (genres) organizations produce. The course also engages in the effects of these texts, specifically by looking at the way these writings shape communities, identities, and culture. Through class activities, you will have an opportunity to become aware of and build a proficiency with the rhetoric and writing practices for a selected organization that matches your personal and/or career interests. For example, those with interests in environmentalism can explore the rhetoric and writing practices common to environmental groups such as The Sierra Club or the Environmental Protection Agency. Or you can tie your interest in history or the arts to rhetoric and writing practices by recognizing how museums and arts organizations create engaging visitor experiences and promote the value of culture.

FULFILLS:

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

ENG 371-001

Traditional Grammar

TR - 1:40 - 2:55 - 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

Content Development for Web

Online Asynchronous – Bowers, T.

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

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

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

FULFILLS:

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

CIN 301-01

Survey of World Cinema

TR 3:05 - 5:50 pm - 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

CIN 200-001

Introduction to Cinema Studies

R 3:05-5:50 pm – Bowman

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

FULFILLS:

Core course in Cinema Studies Minor

CIN 494-001

Popular Music in Film

TR 1:40-2:55 – Wells

This course focuses on examples of films from the 1950s to the present where popular music is the subject or central theme of the story. Each film will reflect the decade they represent and allow the class to explore themes in history and popular culture, including fashion and other trends. Multiple films will be selected for the decades and the class will view each movie and participate in discussions and a combination of media and written projects.

FULFILLS:

Elective for Cinema Studies minor