

ENGLISH DEPARTMENT

Undergraduate Course Descriptions Summer 2017

Session I: May 30 - July 8 Extended Session: May 30- July 22 Session II: July 10- August 19
SUMMER SESSION I

EGL 194.01-B, HUM **Introduction to Film**

This course offers an introduction to film, including a basic familiarity with the terminology of film production and will introduce students to techniques of film analysis. It emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre, and ideology. We will examine how each film is inseparable from its historical contexts, and we will critically engage with the film's social, political, and cultural backgrounds. The films that we will view will allow for critical and theoretical discussions around race, class, gender, and sexuality which will occur both in our class discussions as well as in short response papers and on the discussion board. The course will feature films from several genres that include the noir, horror, sci-fi, musical, fantasy, and documentary. We will begin the course in 1915 and end the course in 2016 with the film *Moonlight*. We will also discuss issues around adaptation by reading both Bram Stoker's *Dracula* and viewing Francis Ford Coppola's 1992 film version and Patricia Highsmith's *The Price of Salt* and viewing Todd Haynes' *Carol*. The course also offers an introduction to multiple cinematic traditions from across the globe.

Prerequisite: Completion of D.E.C. Category A

SESSION I: TUTH 6:00-9:25 PM A. RIMBY

EGL 260.30-G, GLO, HUM **World Mythology**

This course will introduce students to mythologies from a wide variety of cultures across the globe, helping them identify both the diversity and interconnectedness of the world's societies and cultures while developing skills of literary analysis. Readings will range from Greek and Roman myths to Chinese, Korean, Native American, Egyptian, Mesopotamian, Middle Eastern, Scandinavian, African, Indian, and South American myths. The class will explore how myths not only help certain cultures explain themselves and the world around them, but also shape those very cultures themselves. Some of the questions that we will try to answer throughout the semester include: Are myths such universal elements of human civilization? If so, why? Why have so many of them survived for so long? How and why are many myths from different cultures so similar to one another?

Through the written assignments and thoughtful class participation required for this course, students will develop their analytical reading, writing, and speaking skills.

SESSION I FLEX S. ZUKOWSKI

EGL 369.30-G, HFA+, USA **Topics in Ethnic American Literature and Culture**
Life in the City

In this course, we will examine the effects that urban life has on racial minorities as they have been portrayed in literature. How might a city's design – from the layout of the streets, the scope of the mass transit system, and even something as individual as the size and structure of one's apartment – impact an individual's sense of identity along racial, gender, or class lines? Moreover, how might these same persons become active agents in determining their place in a city perhaps pre-arranged to confine and monitor them? Our analyses of American cities will span geography, from Los

Angeles to New York City, and genre, from realistic to dystopian literatures, as well as different racial/cultural groups. Possible authors include Octavia Butler, Ernesto Quiñonez, Han Ong, and Janet Campbell Hale. Due to the online nature of this class, heavy emphasis is placed on participation. Other course assignments include a Mid-Term and Final Essay assignment.

SESSION I

FLEX

F. DELGADO

EGL 389.30- H, CER, STAS**Science Fiction Literature**

In this class we will be looking at a range of science fiction with an emphasis on hard science fiction – in which the science and technology discussed is plausible. We will study a range of novels, short stories, films, and electronic literature, getting a sense of the genre's history but with some emphasis on more recent works. Students will learn to read works in both their immediate social / historical context, as well as in terms of their lasting scientific, political, and philosophical questions. As an online course, assignments will include regular participation in online discussion boards, quizzes, several short papers on assigned topics, and a research paper on a topic of your choosing.

SESSION I

FLEX

T. WILCOX

EXTENDED SUMMER SESSION: May 30 – July 22

EGL 205.30-I, HFA+**British Literature I**

This course serves as an overview of the earliest periods of literature in English: the Middle Ages and the early modern period (or English Renaissance). Being a summer course, we will cover this material selectively and at breakneck speed, moving from the seventh century to the seventeenth century in a matter of weeks. We will witness the effects of imperial conquest and religious change on the creation of literary art, from the earliest extant Old English poem about early Christianity (Caedmon's *Hymn*) to a post-Reformation epic in the wake of revolution (Milton's *Paradise Lost*).

EXTENDED SESSION:

FLEX

A. TYDALL

EGL 218.30-K, HUM, USA**American Literature II**

This online course will conduct a survey of American literature between the Civil War and WWII. This is an incredibly intense era in American history, marking the rise of literary regionalism against the fall of slavery, the rise of masculinized literary traditions in naturalism and modernism alongside women's rights and suffrage movements, and a revolution of world-wide conceptions of "humanity" in the wake of the first World War. This survey will highlight texts that respond to and reveal some of these epistemological crises. Course organization will include listening to recorded lectures, completing assigned reading, posting in discussion boards, leading a discussion board, taking regular quizzes, writing a one-page response paper, writing one formal 4-page paper, and taking a final exam. Please note that the add-drop period for this class is very short, and that reading and homework will begin immediately. You should expect to proactively devote a minimum of ten to thirteen hours per week to this course. A reliable internet connection, familiarity with online interfaces (such as Blackboard, youtube, media streaming), and course textbook are required. The core readings of this class will be taken from the Norton Anthology of American Literature, Volume C (8th Edition)

EXTENDED SESSION:

FLEX

B. SO

Session II: July 10 - August 19

EGL 130.30-H, CER, STAS **literature, Science and Technology**

This online course is concerned with scientific, cultural, and literary frameworks. We will be exploring interdisciplinary texts that investigate subjects such as the Internet and other digital technologies; the biological sciences (including biotechnology, genetics, and genomics); and ecological and environmental sciences. This course begins by examining the nature of science according to various philosophical perspectives. Then, we will examine various works of literature and film in order to address how the work grapples with the evolution of scientific advancement. Because this is an online course, you will be engaged with our virtual classroom. Your active, online participation will require your involvement in online discussion boards, video blogging, and group presentations. **SESSION 2:** **FLEX** **J. MANN**

EGL 191.30-B, HUM **Introduction to Poetry,**

This class will be based on the close reading and analysis of poetry. What is a poem? How does it function and why do we need it? Students will gain experience in examining the nature of enduring poems, learning to identify the works' form, style, and historical context. Readings will consist of British and American poetry from Shakespeare to the contemporary, and we will address tone, voice, rhythm, imagery, symbolism, and figures of speech while allowing several prose pieces in the form of commentary to inform our own analyses.

SESSION II: **FLEX** **A. SEYRAN**

EGL 318.30 – G, HFA+, USA **19TH Century American Literature:** ***“That many-threaded drama”: The Civil War in American Literature***

This course will examine nineteenth-century American literature written leading up to, during, and about the American Civil War. We will use the historical context to highlight the underlying themes and concerns present in these texts. How did authors on both sides of the issue represent slavery and racial discourse in nineteenth-century literature? How did authors think about and depict (or avoid depicting) the trauma of war? What questions and difficulties arose through the process of reconciling and rebuilding the country after the war ended, and how did authors grapple with them? What rhetorical and literary strategies did authors use to accomplish their purposes and promote particular messages? What role did literature play in articulating, addressing, and perhaps enflaming the issues that led to the war, and in repairing the damage the war left behind? More generally, what is literature's relationship to and place in political or ideological debates? This course will address these questions and more through careful readings and considerations of the assigned texts. Possible readings may include works by Frederick Douglass, Harriet Beecher Stowe, Emily Dickinson, Walt Whitman, and more, as well as supplemental critical articles. Coursework will include class participation, formal and informal writing assignments, and reading quizzes. **SESSION II:** **FLEX** **N. SAVAGE**

EGL 394.30 H, CER, STAS **Topics in Literature & Culture of Science** ***Interactive Narrative Games***

This course will consider recent interactive narrative games as continuous with experiment in literary form. Games such as *Gone Home* & *Kentucky Route Zero* question our assumptions about how readers interact with stories and participate in their construction. Inherent in these discussions is the definition of *game*, *narrative*, and *reading*: perhaps there a scale between interactive stories that are still fixed plots but available through a three-dimensional interface (*The Beginner's Guide*),

more story-driven games with open-ended plots and non-narrative sequences (*Journey*), and conventional games that foreground skill, puzzling, and action with a backgrounded story driving the player from one scenario to the next (*God of War*). Defining these contemporary texts alongside their literary precedents will be the goal of this course. As such, we will be reading critical work in narrative theory as well as game studies in order to develop a way of analytically playing and intelligently writing about contemporary experimental narrative games. Students must have access to a computer with average graphics and memory capacity in which they have administrative rights, as you will be buying and accessing games primarily through the Steam platform. Requirements may include one or two games per week, readings, blog discussions, and a formal paper.

SESSION II

FLEX

D. RODRIGUEZ