

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

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