SUMMER 2017
Session I   5/23/17—6/29/17

English 119   **The American Horror Film**   **(4)**
(20953)
This course will examine the changing shape of the modern American horror film from its inception in 1960. We will begin with the two films that inaugurated modern horror, *Psycho*, and *Night of the Living Dead,* moving through the emergence of the slasher film in the 70s and 80s (*Halloween*), the self-reflexive, ironic horror of the 90s (*Scream*), the faux-documentary horror at the end of the century (*Blair Witch Project*), to what seems to be the virulent renaissance of the genre in our post 9/11 world, including so-called "torture porn" (*Hostel*) and the resurgence of the "possession" film—of the angry, malevolent dead (*Paranormal Activity*). We will end with two recent films that showcase the recent (re)emergence of quality independent horror cinema.

We will ask fundamental questions about what exactly a "horror film" is, about what we find horrifying and *why*, as well as particular questions about the *changing shape* of horror: what fears did *Night of the Living Dead* summon in 1968 and what very different fears does, say, *Hostel* embody in the early 21st century? What pleasures do viewers get from watching the always disturbing content of horror films? And what political or ideological ends do horror films serve? Do they seduce (or scare!) us into accepting the status quo? Or do they expose problems (monstrous problems) with the way the world is?

ONLINE   **Keetley**

English 187-10   **Rock & Roll Film**   **(4)**
(20098)
The dawn of the music video in the early 1980s created a new relationship between rock and roll music and the image, but film had long recognized the potential power of rock music. This online class will consider seven prominent examples of the Rock and Roll Film—i.e. films that explicitly employ rock music and rock musicians as narrative subject matter. We will begin the class with *A Hard Day's Night* (Dir. Lester, 1964) and *Don't Look Back* (Dir. Pennebaker, 1967), the classic documentary of Bob Dylan's 1962 tour of England; we will also consider the Maysles brothers' treatment of the infamous Rolling Stones' concert at Altamont Speedway, *Gimme Shelter* (Dir. Maysles, 1970), before turning our attention to the rise of the festival films such as *Woodstock* (Dir. Wadleigh, 1970). We will, likewise, study Jimmy Cliff's performance in the Reggae-infused film, *The Harder they Come* (Dir. Henzell, 1972). With the dawn of MTV, we will turn our attention to the rise of the 1980s music star and consider David Byrne's *True Stories* (Dir. Byrne, 1986) and Madonna's *Truth or Dare* (Dir. Keshishian, 1991). Our central questions in the course will be (1) why rock and roll has enjoyed (and continues to enjoy) a central role in film, (2) how rock and roll functions within film, especially in terms of the promotion of the rock star and the rock legacy, and (3) how the use of rock music within film affects our understanding of the rise of MTV and the progression of music with film.

ONLINE   **Kramp**

English 187-11   **Beyond Bollywood: Indian Cinema in the 21st Century**   **(4)**
(20790)
The Indian film industry churns out more movies a year than Hollywood, but it remains poorly understood by scholars and film fans outside of India. This course will introduce students to the history and conventions of commercial Indian cinema, and explore how cultural expectations shape how viewers experience narrative across cultural boundaries. Students will learn to analyze the films themselves as well as the evolving markets, distribution and consumption patterns around the films. Along the way, we will introduce students to some basic concepts in Indian culture, religion, and politics. Final projects will have a multimedia component.

ONLINE   **Singh**

English 189-10   **Feels Good to be a Gangster (on Screen)**   **(4)**
(20100)
What is America's fascination with crime drama, gangsters, and noble lawbreakers? Who are the good guys? The bad guys? Why romanticize mob bosses like Al Capone, Mickey Cohen, and Bugsy Siegel? What sort of fantasies do gangster narratives enact in the collective consciousness, and what is their staying power? What do these immensely popular texts have to say about law-and-order, business practices in the United States, immigration policies, or the American Dream? In this online course, we will reflect on generic conventions of the crime drama by examining a mix of films, critical texts, and cultural artifacts. We will trace its complex evolution in popular culture and attempt to uncover its ideological function, paying particular attention to its shifting constructions of race, gender, class, and national identity. Possible films include: *The Public Enemy* (1931), *The Godfather* (1972), *Scarface* (1983), *The Untouchables* (1987), *Goodfellas* (1990), *Bugsy* (1991), *L.A. Confidential* (1997), *Road to Perdition* (2002), *The Departed* (2006), and *American Gangster* (2007).

ONLINE   **Fillman**

English 189-12   **How to Watch Movies Like a Hollywood Screenwriter**   **(4)**
(20954)
In this online course we will learn the formula of Hollywood screenwriting--including the three-act structure, character arcs, beat sheets, genres, MacGuffins, and other mainstays of blockbuster films--and then ask what that formula tells us about our national culture. We will study Hollywood adaptations of foreign films as well as adaptations of American in Hong Kong cinema hits to see how different film-making traditions reflect different cultural values. Coursework will include multiple short writing assignments as well as active participation in the online course discussion board.

ONLINE   **Whitley**

English 191-10   **Rhetoric of Humor**   **(4)**
(20951)

"The causes of laughter are those that do not pain or injure us; the comic mask, for instance, is deformed and distorted but not painfully so."   —Aristotle

"Tragedy is when I cut my finger. Comedy is when you walk into an open sewer and die."

—Mel Brooks

Humor is a fundamentally rhetorical act. Not only is it incredibly persuasive, but it also implicates the humorist and the audience in a complex (and potentially risky) social relationship. With this power in mind, the aim of this course is to explore the rhetorical force of humor. We'll accomplish this, in part, by reading primary texts from the body of theory that makes up the diverse field of humor studies. We'll identify and discuss the key concepts of this work—by Plato, Cicero, Freud, Bergson, Kant and others—and then apply them to humorous texts of all kinds: stand-up comedy, television shows, films, artwork, and essays.

As you've probably guessed, much of what we read and most of what you compose in this online course will involve humor in some way. And no, you don't have to be funny to take this class, although a sense of humor is always welcome. We'll take a rhetorically and theoretically grounded approach to humor studies and begin by analyzing how humor functions in practice. Only after we've read and practiced writing analytical and argumentative texts will we move into that (perhaps) scarier terrain of trying to be funny ourselves.

ONLINE   **Rollins**

English 319   **Horror Film in Our Decade**   **(4-3)**
10(21345) 11(21346)

From the vantage point of time, it's often quite easy to see what characterizes horror films of a particular decade. But how will the current decade be understood? In this course, we will undertake an intensive analysis of horror film beginning around 2010. I will choose two-thirds of the films we'll watch in class but then you will choose the other third. We will analyze the films we watch, considering what makes a "great" horror film—one that will likely become part of the horror film canon and that promises to help define our current decade. The course will involve reading about how horror of other decades has been characterized as well as reading lists, reviews, and articles about post-2010 horror; you will produce, at the end of the course, your "Top Ten" list, with a justification of your choices.

ONLINE   **Keetley**

English 104-11   Good Girls and Bad Boys in the Age of Consent   (4)
(20823)
Contemporary novels and fan fiction authors continue to use a similar trope: typically in her first year of college, the good, virginal girl meets and lusts after the bad, sexually-experienced boy. What happens when we take these narratives in the context of American colleges and universities that adopt policies of "affirmative consent"? This course will read a series of recent novels and pay specific attention to how desire and sex intersect with gender. The course will also incorporate contemporary college and university conversations around Greek Life and athletics. Questions students will be responding to include, do the novels respond to the changing policies and laws? How do the characters understand notions of consent? Do readers encounter heteronormative and hegemonic notions of "masculinity" and "femininity" in the books? What happens when the students lose faith in the campus conduct system and create their own? In addition to reading contextual material, we will read pieces of fiction including *The Mockingbirds*, *The Luckiest Girl Alive*, *Beautiful Disaster*, and portions of the Twilight series, including recent mashups. **Cross-listed with WGSS-11 (20824)**

ONLINE   Jones

English 104-12   Made to Kill : Female Violence in Popular Cinema   (4)
(20952)
Heroes. Monsters. Outlaws. Catsuits. This course will examine the stories that popular films tell about female perpetrators of violence. How do these representations construct, reinforce and/or challenge normative ideas about gender and violence? Films include *The Hunger Games*, *Mad Max: Fury Road*, *Aliens, Carrie*, and *The Silence of the Lambs*. The course will also introduce you to the language of film and film analysis. Readings include critical essays, contemporary reviews, and film theory. **Cross-listed with WGSS 104-12 (21128)**

TR 4-7   Handler

English 189-13   Sports in Film   (4)
(20101)
As sport has become a major facet of American social, political, and economic life, film has continually documented this importance of team and individual athletics to the larger workings of American culture. This course will investigate various filmic depictions of amateur and professional sports, including the emergence of the young athlete, the fanaticism of supporters, the economic and political effects of sporting competitions, and the various ways in which sports films have been used to relate and recover history. We will consider up to ten prominent sports films throughout this summer course: *Victory* (Dir. Huston, 1981), *Bull Durham* (Dir. Shelton, 1988), *Bend it like Beckham* (Dir. Chadha, 2002), *A League of their Own* (Dir. Marshall, 1992), *The Natural* (1984; Dir. Levinson) *Hoop Dreams* (Dir. James, 1994), *Hoosiers* (Dir. Anspaugh, 1986), *Miracle* (2004; Dir. O'Connor), *Raging Bull* (1980; Dir. Scorsese), and *The Fish that Saved Pittsburgh* (Dir. Moses, 1979). Our goals in the class will be to heighten our understanding of the role of sport in modern culture, study the various ways in which sport influences and responds to changing conceptions of identity and political visions of community, and improve our abilities to analyze and write about film.

ONLINE   Kramp

English 191-11 From Greek Myth to Teen Romcom to Video Game: Adaptation and Authorship   (4) (20582)
What gives certain stories such staying power, to be retold, remixed, and made-over again and again? In the *Metamorphoses*, Ovid recounts the story of a sculptor, Pygmalion, who falls in love with his own creation—a statue of a beautiful woman. Over the course of two thousand years, this tale has been brought to life again and again in movies like *Trading Places*, *She's All That*, and *Her*. A recent television show—*Selfie*—was inspired by the story, as was *Galatea*, an interactive video game. All of this is in addition to many other plays, poems, sculptures, paintings, an episode of *The Simpsons*, and even an Aerosmith music video (really!). What does this myth reveal to us about creativity and authorship—why we create, what we hope for from our creations, and the ethics of authorial ownership? In this online course, you will journey through various incarnations of this narrative, considering how new technologies (e.g., artificial intelligence, or the capacity to copy and share digital music files) put pressure on the concept of authorship and the ethics of aesthetic production. You will debate both the legitimacy of copyright laws and the ethics of the classic movie makeover plot. Throughout, our emphasis on adaptation will require close attention to detail and medium, considering how small changes to a story can transform its implications, sculpting contemporary relevance from classic material.

ONLINE   **Shreve**

English 196-10   Representations of Combat in American Cinema   (4) (20583)
With little exaggeration, the 20th century could be renamed America's Hundred Years' War. And if the past fifteen years are an indication of what's to come, America's perpetual state of armed conflict will be the new norm for future generations. Yet absent a military draft, the gap between civilian and veteran communities continues to grow. At the same time, the representations of war that Americans are exposed to often romanticize combat and draw broad generalizations about military service. Not surprisingly, when war is glamorized and its pernicious effects are limited to a small segment of the population, it becomes an increasingly acceptable course of action. By placing pressure on cinematic representations of combat, this course humanizes participants of war, as well as its victims, in order to minimize the appeal of violence. We will examine foundational war films, including *Saving Private Ryan, The Thin Red Line, Full Metal Jacket,* and *Apocalypse Now,* as well as more recent films such as *American Sniper* and *Billy Lynn's Long Halftime Walk.*

ONLINE   **Reibsome**

English 196-11   Love in the Time of Tinder: Relationships, Identity, and Technology   (4) (21348)
In this course, we will explore how people use various kinds of digital, electronic, and social technologies to engage in relationships with one another, and with the technology. Through a series of readings and films, students will:

--   Analyze the role of technology in personal relationships, and consider larger social and global issues concerning the production, use, and reliance upon technologies.

--   Consider the gendered and racial components that affect how individuals interact with technologies.

--   Speculate why writers and film-makers are preoccupied with futuristic technologies in science fiction and speculative fiction. What do these preoccupations reveal about our current historical moment and fears? How will technologies continue to impact the way we communicate and bond with one another in the future? **Cross-listed with AAS 196-11 (21225) and WGSS 196-11 (21348).**

ONLINE   **Heidebrink-Bruno, S**

English 391   **Literature of the World Wide Web**   **(4-3)**
10(20102) 11(20103)
In this online course we will explore how literature has (and hasn't) changed since the Internet became a part of our everyday lives. For the first half of the class we will look at "Web-native" and "born-digital" literature (i.e., literary texts designed exclusively to be experienced online) to consider the impact of this new medium on literary form and content. For the second half of class we will look at online archives of literature written before the advent of the Internet (e.g., the Walt Whitman Archive, the William Blake Archive, etc.) to reflect on how literary texts designed for the "old" media of print and manuscript are finding new incarnations in the digital world.

ONLINE   **Whitley**