

ENGL 319

Reading Showtime's *Dexter*

(4-3)

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In this course we will watch the first four seasons of Showtime's *Dexter*, just as one might study the periodic installments of a serial novel. We will explore how the characters, visual motifs, and central themes of the series (e.g., the nature of evil, justice, fate v. free will, monstrosity, repetition, compulsion) develop over time. Students will view roughly 8 episodes of the show every week, watch lectures, read critical essays, write, respond to other students in the class, and create video presentations—developing over the course of the session a sustained thread that explores the arc of the first four seasons as well as analyzing the particular preoccupations of individual seasons and episodes. There will be a final paper that draws on your work during the session and that tracks one idea over the first four seasons. (HU) **Crosslisted with FILM 319 (21574)**

Remote, asynchronous

Keetley

Session 2 (7/6-8/12)

ENGL/WGSS 104-10

Good Girls and Bad Boys in the Age of Consent

(4)

(20582)

As the United States moves past questions about affirmative consent in high schools and college campuses, how do contemporary novels, some geared toward young adults, treat the topic? This course will give students the opportunity to think critically about the language--legal and otherwise--around consent and then consider how novels respond to that language and the concepts of consent, especially in the context of high school and college years. Students will engage in asynchronous conversations with one another around the topics and post blogs for each novel. Novels may include *The Mockingbirds*, *Girl Made of Stars*, and *Beautiful Disaster*. (HU) **Crosslisted with WGSS 104-10 (20926)**

Remote, asynchronous

Jones

ENGL/FILM 163-10

Sports in Film

(4)

(21317)

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 a variety of prominent sports films throughout this summer course, including *Bull Durham* (Dir. Shelton, 1988), *Bend it like Beckham* (Dir. Chadha, 2002), *A League of their Own* (Dir. Marshall, 1992), *Hoops Dreams* (Dir. James, 1994), *Raging Bull* (Dir. Scorsese, 1980), *Hoosiers* (Dir. Anspaugh, 1986), *Any Given Sunday* (Dir. Stone, 1999), *The Natural* (Dir. Levinson, 1984), and *Miracle* (Dir. O'Connor,

2004). 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 race, class, gender, sexuality, and political visions, and improve our abilities to analyze and write about film. (HU) **Crosslisted with FILM 163-10 (21318)**

Remote, asynchronous

Kramp

ENGL 195-12 “It’s us”: Doubles and Doppelgängers in Pop Culture (4) (21410)

In recent years, film and television have exhibited a preoccupation with doubles and doppelgängers. From Jordan Peele’s *Us*, to the popular sci-fi series *Black Mirror*, media today seems particularly interested in using the doubling of identities to further interrogate what it means to be an individual, and how precarious that individual status is. Viewing doppelgängers through various lenses, this course will give an overview of the doppelgänger in literature and film, as well as prompt students to think about why this particular trope is employed in popular media and to what end. Why is there an interest in doubles? Why do we seem to be anxious about our own uniqueness? What could this fascination with our own doubles be commenting on in a larger cultural context? Through a series of short fiction and film, students will be able to analyze the role of the individual (and its double), as well as the far-reaching implications the doppelgänger has with issues of class, technology, and control. In addition to smaller weekly assignments, this course will have two writing assignments: a short close reading paper and a longer argumentative paper. Since students will be asked to watch various films, they will need access to Swank through the university, as well as have a Netflix account. (HU)

Remote, asynchronous

Carr

ENGL 198-10 So You Think You’re Funny? The Building Blocks of Humor (4) (21567)

For thousands of years, philosophers have marveled over the purpose and significance of humor in the human imagination, and for just as long, they have tried to identify humor’s essential elements. What makes funny things funny? Why do people laugh? What are the building blocks of humor? In this course, you will explore the answers to some of these questions, and with this background in mind, you’ll try out some creative, humorous strategies yourself.

You will learn the building blocks of humor by reading relevant theories from Plato, Aristotle, Immanuel Kant, and Sigmund Freud (among others), each of whom offers a different perspective on what causes people to laugh. Then you will put these ideas to the test by applying them to humorous texts of all kinds: stand-up comedy; TV shows, films, and YouTube videos; and humorous essays. I will provide some of these contemporary examples (selections from *The Office*, Dave Chappelle, and John Mulaney), and I’ll ask you to share some of your own favorite clips.

In addition, you'll devote part of each week to short creative exercises meant to help you find your own comedic voice. Here you'll learn how to find, develop, and refine humorous stand-up material, how to incorporate humor into your everyday conversation, how to use humor as a persuasive strategy, and how to deploy the strategies of exaggeration, self-deprecation, and incongruity.

This course will be delivered fully online with recorded mini-lectures, online clips of humorous texts, opportunities for group discussions in online hubs, and optional video consultations with the professor.

Assignments will include short analytical papers of humorous artifacts, forum discussion posts, and a presentation—delivered online—in which you introduce a comedic text of your choosing or present original comedic material, while explaining the source of its humor. Contact Professor Rollins (brr214@lehigh.edu) with questions about the class. (HU)

Remote, asynchronous

Rollins

**ENGL 488 Supporting Multi-lingual Students in First Year English (1)
(20870)**

This course focuses on training university composition teachers to work with multilingual English speakers in their undergraduate classes. The course specifically addresses who exactly these students are, what cultural and linguistic resources they bring to the mainstream classroom, and what support or accommodations they may need to help them socialize effectively into the valued classroom practices of the university composition classroom. **Remote, synchronous**

W 1-2:30

Ouellette