# Summer 2022      Course Descriptions

## Session 1 (5/24-6/30)

**119**                          **Introduction to the Horror Film**                          **(4)**
**(23334)**

When the modern horror film emerged—with *Psycho* in 1960 and *Night of the Living Dead* in 1968—so did furious debate about whether the genre was simply useless (at best) or immoral (at worst). This course will explore why, despite all its critics, the horror film matters, looking at the films that have made up the horror film canon. We'll move from the inaugural films of the 1960s to the emergence of the slasher film in the 70s and 80s (*Halloween*), the self-reflexive, ironic horror of the 90s (*Scream*), the "found-footage" subgenre that began at the end of the century (*Blair Witch Project*), to be the virulent renaissance of the genre in the post 9/11 world—"torture Porn" (*Hostel*) and the new "possession" film (*Paranormal Activity*). We will end by considering why the horror film seems to be enjoying a huge surge in popularity in the current decade (e.g., *It Follows*, *Get Out*, *Us, Black Christmas*). Can we learn anything from horror's current boom about why horror matters? **Crosslisted with FILM 119-10 (23335).**

**Remote/Asynch**                                                                **Keetley**

**162**          **How to Watch Movies Like A Hollywood Screenwriter**          **(4)**
**(23088)**

In this online course we will learn the formula of Hollywood screenwriting--including the three-act structure, character arcs, beat sheets, story genres, and other mainstays of blockbuster films--and then ask what that formula tells us about U.S. national culture. We will study Hollywood adaptations of foreign films as well as adaptations of U.S. hits in Hong Kong cinema 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. (HU) **Crosslisted with Film 162-11(23089)**

**Remote/Asynch**                                                                **Whitley**

**319   FOUND-FOOTAGE HORROR - Advanced Studies in the Horror Film     (4-3)**
**10(23103) 11(23104)**

This course will take up a subgenre of horror film that has flourished since 1999-variously known as "found-footage" horror or "mockumentary horror." We will consider the found-footage tradition and the various innovations in the form, drawing from among: *The Blair Witch Project, Paranormal Activity, Cloverfield, Quarantine, Lake Mungo, Undocumented, The Bay, Willow Creek, The Taking of Deborah Logan, Creep, Unfriended, Searching*, and *Host*. The course will investigate how this particular "documentary" form frames not only the issues taken up in the films (the supernatural, alien invasion, contagion, immigration, environmental toxins, Bigfoot!) but how it frames reality itself. Found-footage uniquely draws attention to the camera - to what's in the frame and what's beyond it - so students will analyze both the form and content of the

films and then work toward a project that ranks the five best found-footage films.  **Cross-listed with Film (23105).**

**Remote/Asynch**                                                    **Keetley**


**385**                          **Modern Classics**                          **(4-3)**
**10(23340) 11(23341)**
In this course, we'll read several key texts from modern British and American literature. These are books that show modern culture at moments of crisis and change. We'll explore the response to the shattering experience of World War I; the changing status of women; the resistance to British colonialism in Ireland and India; and issues of race and class in the 'roaring 20s'. Books include James Joyce's "Dubliners," F. Scott Fitzgerald's "The Great Gatsby," Virginia Woolf's "Mrs. Dalloway," E.M. Forster's "A Passage to India," and Nella Larsen's "Passing." Short writing assignments; the final will be an open-book take-home exam.

**Remote/Asynch**                                                    **Singh**

## Session 2 (7/6-8/12)

**104-10**         **Good Girls and Bad Boys in the Age of Consent**     **(4)**
**(23336)**

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 (23337)**

**Remote/Asynch**                                      **Jones**

**163-10**             **Sports in Film**                 **(4)**
**(22918)**

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 (22919)**

**Remote/Asynch**                                      **Kramp**

**198-10      So You Think You're Funny? The Building Blocks of Humor      (4) (23099)**

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.

**Remote/Asynch                                                                                    Rollins**

**391**                     **Digital Humanities**                    **(4-3)**
**10(23338) 11(23339)**

Digital technology has opened up new opportunities to create and analyze literature. Scholars and teachers are increasingly using digital tools--from text mining to information visualization--to interpret literary texts, just as creative writers are taking advantage of interactive multimedia to push the boundaries of what counts as literature in the digital age. Throughout this course, students will learn various concepts and methods in the digital humanities, as well as explore the experimental realms of electronic literature. Students will also have the opportunity to create digital texts of their own. Highly recommended for students focused on careers in teaching, media, and journalism. This is primarily an online course, with options to meet with the professor one-on-one or in small groups both virtually and in person.

**Remote/Asynch**                                                **Whitley**

**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. **ON CAMPUS**

**W 1-2:30/dr 001**                                             **Ouellette**