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### ENG 5006-600: Studies in 20th-Century British Literature

Robert Martinez

*Eastern Illinois University*

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**ENG 5006, section 600: Studies in Twentieth-Century British Literature  
Punk Britain: Understanding Intersections of Literature, Film, Music, History  
& Politics  
Summer 2019 | Online**

**Instructor:** Dr. Robert Martínez

**E-mail:** [rlmartinez@eiu.edu](mailto:rlmartinez@eiu.edu)

**Office Hours:** T/W/TH 1-3pm by e-mail or D2L Chat, or by appointment

**Class Websites:** [www.martinezliteraria.com/eng5006](http://www.martinezliteraria.com/eng5006) (for course music) and D2L course site

**Welcome**

Welcome to Studies in Twentieth-Century British Literature: Punk Britain: Understanding Intersections of Literature, Film, Music, History & Politics. This course will be delivered online through Eastern Illinois University's D2L system.

**Course Access**

Login to the course in D2L from the EIU Homepage. You will access the course in D2L using your EIU Net ID and password. English 5006 Online will be completed over the course of the 8-week summer session, 2019. Due dates for assignments are noted in specific modules. The course includes reading assignments, writing assignments, and forum discussion requirements.

**Technical requirements:**

Students must have regular access to the Internet while using a laptop or desktop computer. Students must know how to download and upload e-mail attachments, install software, and (if requesting an individual conference) use a webcam and microphone. Papers must be submitted in Microsoft Word; D2L cannot open papers submitted, for example, with Apple's word processing program, Pages. You also must have access to Adobe Reader (free download) or Preview (for Macs).

**Meet the Professor**

Hello! I am Dr. Bobby Martínez of EIU. My area of specialization is twentieth-century and contemporary British literature, and I always look forward to teaching this course. I am eager to explore our course material together.

My experience with British modern literature perhaps extends back to my high school days in the 1980s. At the same time that I became interested seriously in literature I also became an avid listener to "literary" bands like The Cure, Joy Division, The Smiths, Echo & The Bunnymen, Siouxsie & The Banshees, and a bunch of other punk, hardcore, and post-punk music. By the time I arrived in graduate school in the 2000s, after working professionally in the Washington, D.C. area for five years, I decided that my passions were rooted in British literature and music and culture from the twentieth century and beyond. I have been teaching courses in modern and contemporary British literature and culture for over 12 years. When I am not teaching, you can easily find me nerding out about all kinds of music—jazz, rock, punk, funk, you name it. I love reading (of course) and playing music (drums, guitars), and I have a special love for dogs (dachshunds are awesome). I am also interested in the work of contemporary Latin American writers, film studies, women's literature and women's studies, and I do admit to a special interest in medieval literature and culture.

**How to Reach Me:**

My official office hours are T/W/TH 1-3 p.m. by using either e-mail or D2L Chat. You can also reach me by appointment by e-mailing me at my EIU address, [rlmartinez@eiu.edu](mailto:rlmartinez@eiu.edu) (please note that I

prefer using Panthermail over D2L internal e-mail). If you e-mail me outside of office hours, I will try to respond to e-mail messages within 24 hours on weekdays and on weekends.

### **Course Description:**

In this course, we will explore the exciting genesis of new fictions and art forms that emerged in Britain in the decades after World War II. Specifically, we will look at how the punk explosion of 1976 serves as a galvanizing force that transforms not only contemporary British life but also Western society at large. Students will learn about the variety of economic, political, and social crises of our contemporary times (e.g., the political violence in Northern Ireland, the rise of Thatcherism, economic stagnation and unemployment strife, the debate over race relations and public policing, the fears of nuclear warfare and the advent of global terrorism) as well as new developments in literary and artistic styles, and intellectual thought (e.g., radical experiments in postmodern and feminist writing, avant-garde film, and theoretical thought; new developments in popular music and technology; new schools of thought concerning race and “Britishness”). Not only will we study British writers (literature and Young Adult literature), but we will also consider how other British artists use mediums or genres (e.g., drama, film, popular music, graphic narratives) to explore and evaluate the vast socio-political and economic changes to their environment.

Assignments may include short discussion papers, forum posts/discussions, professional article-length essay, or pedagogical projects/teaching unit plans.

### **Course Learning Objectives:**

- Students will understand various genres of literature written in English since 1950 in one or more of the following countries: Australia, Canada, Ireland, New Zealand, and the United Kingdom.
- Students will identify the central literary innovations and tendencies of this period.
- Students will explain the social, historical, and cultural context of the period, through readings and discussions of a number of selected literary works, political documents, popular music, historical research, and political philosophy.
- Students will work on their critical reading and critical thinking skills through intensive engagement with a variety of traditional and multimedia texts.
- Students will develop sophisticated research and argumentative skills through the completion of short analytical papers and response papers, examinations, and a longer research term paper.
- Students will enhance their writing skills by completing several critical forum posts for discussion.
- Students will diversify their critical thinking and professional writing skills and global consciousness by studying material from a variety of disciplines.
- Students will understand specific nuances of gender, sexuality, and identity being explored by British thinkers and artists through literature, philosophy, film, and music.
- Students will write one (4-6 page) research analysis essay.
- Students will write one (3-5 page) film analysis essay.
- Students will contribute to the course discussion forum weekly as directed in specific modules. Discussion prompts will be provided.
- Students will turn in one rough draft of the capstone project for an e-mail consultation with the professor **at least one week before the project is due.**
- Students will produce **one** of the following capstone projects: a conference-length (10-12 page) research paper with an abstract and a list of potentially appropriate conferences for the paper **or** a six-week lesson plan for a unit on a text from our course/suggested reading

list at the secondary level, accompanied by a (3-5 page) rationale for the unit and a bibliography of primary and secondary sources included.

**Content Warning:**

Contemporary, and especially postmodern, texts often use violence and disturbing misappropriations of sex (rape and other forms of sexual abuse) as a way to get readers’ attention and tell stories that represent realities and challenges they see in their worlds. Some of our texts may prove either emotionally painful for or morally offensive to you. If you are unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you are comfortable.

**Required Texts:**

- |                                                                                             |             |
|---------------------------------------------------------------------------------------------|-------------|
| • Herbert Marcuse, “Repressive Tolerance” (from <i>A Critique of Pure Tolerance</i> , 1965) | D2L/handout |
| • J. G. Ballard, <i>Crash</i> (1973)                                                        | TRS         |
| • Martin Amis, <i>Dead Babies</i> (1975)                                                    | TRS         |
| • Siobhan Dowd, <i>Bog Child</i> (2008)                                                     | TRS         |
| • Pat Barker, <i>Blow Your House Down</i> and <i>Union Street</i> (1984)                    | TRS         |
| • Iain Banks, <i>The Wasp Factory</i> (1984)                                                | TRS         |
| • Savita Kalhan, <i>The Girl in the Broken Mirror</i> (2018)                                | TRS         |
| • Jeanette Winterson, <i>Oranges Are Not the Only Fruit</i> (1985)                          | TRS         |
| • David Mitchell, <i>Black Swan Green</i> (2006)                                            | TRS         |
| • Margaret Thatcher, “To Conservative Rally, Cheltenham” (July 1982)                        | D2L/handout |
| • Paula Hawkins, <i>The Girl on the Train</i> (2015)                                        | TRS         |

**Possible Films for Study:**

- Alan Clarke, *Elephant* (1989)
- Shane Meadows, *This Is England* (2006)
- Andrea Arnold, *Wasp* (2003) or *Fish Tank* (2009)
- Peter Greenaway, *The Cook, the Thief, His Wife, & Her Lover* (1989)

Possible Music for Study:	Location:
• Sex Pistols, <i>Never Mind the Bollocks</i> LP (1977)	Class Website
• Joy Division, <i>Closer</i> LP (1980)	Class Website
• The Cure, <i>Pornography</i> LP (1982)	Class Website
• Tears for Fears, <i>The Hurting</i> LP (1983)	Class Website
• Au Pairs, <i>Playing with a Different Sex</i> LP (1981)	Class Website
• The Smiths, <i>Meat Is Murder</i> LP (1984)	Class Website
• Generous selections from the punk, post-punk, synth-electronica, new wave music scenes	Class Website

**Class website for Music Study:** <http://www.martinezliteraria.com/eng5006>

**Reading and Listening Study for Class:**

You are required to do all assigned reading for this course. More importantly, you are expected to read all assignments **carefully** and **conscientiously**, meaning you are to make note of your reactions to the readings and be prepared to share your critical thoughts of the readings. If you do not understand something in the reading, you should read it again and work at its meaning. This

process is what is known as “critical reading”: you must study a writer’s language and think critically about its meanings and ramifications. This critical, thoughtful attention to detail applies equally to any audio/visual texts (music, film) we study: pay careful attention to sounds, melody, lyrics, camera movement, editing, use of color, etc., and think carefully about their meaning.

The texts listed above are available from Textbook Rental (TRS). Other required readings will be available online via our course page on D2L. All music and lyrics will be available via our personal class website (<http://www.martinezliteraria.com/eng5006>) and all films will be screened via D2L.

**Required Participation, Materials & Editions:**

- Check Panthermail (e-mail) **daily**
- Visit custom class website frequently for music analysis (USE FIREFOX OR SAFARI BROWSERS)
- Use text editions found at Textbook Rental
- Participate in all discussion forums
- Listen to all assigned music **carefully**
- Complete all readings and film screenings assigned for the course

**Smartphone/Social Media Policy:**

To protect the safety of the classroom and the privacy of the students, usage of cell phones or smartphones to screen capture and post any material to social media sites or apps (e.g., Twitter, Facebook, Tumblr, YouTube, etc.) **is strictly forbidden**. Smartphone or cell phone use for social media regarding class will only be permitted with the prior approval of the instructor.

**Assignments:**

All assignments, unless otherwise specified, are to be completed in Cambria or Times New Roman 12-point font, double-spaced, using MLA format.

- Research Analysis Essay: 15%
- D2L Forum Responses: 30%
- Prospectus for Capstone Project: 10%
- Capstone Project: 30%
- Film Analysis Essay: 15%

**Turning in Assignments & Feedback:**

All assignments turned in via D2L Dropbox must be in Microsoft Word format. Instructor feedback will be embedded in graded writing. For any revision writing, you must consider and review instructor feedback thoroughly. When turning in any revised work, you must make sure that the instructor’s feedback does **not** remain in your revised document.

**Regarding Assignment Due Dates, Missed Assignments, and Weekly Modules:**

Deadlines for assignments and discussions will be clearly labeled in each weekly Module.

With the exception of deadlines missed due to documented emergencies, **no late assignments will be accepted**. Assignments may only be turned in late if the student provides documentation of an emergency. Proper documentation must be an official, original scanned document containing the student’s name; it must also cover the date(s) in question and be signed by a professional (e.g., a doctor). An e-mail that merely describes why you want to turn in your assignment late is not proper documentation.

Note that with the inclusion of the first Module—labeled Introductions—we will have nine (9)

Modules in the course, basically one for each week. The first few Modules will be viewable at the beginning of the course; the last few Modules will appear as we progress through the course. If I post the last few Modules earlier, I will send everyone a notification email.

### **Assignment Descriptions:**

All papers should be double spaced, in 12-point, Cambria or Times New Roman font, with 1" (top/bottom) and 1.25" (left/right) margins. Make sure to include your name, course name, professor's name, and date on the front page; a title for your paper; and your name and page numbers in the headers of the paper. Submit all work electronically, in Microsoft Word format, in D2L Dropbox.

- **Research Analysis Essay (4-6 pages):** This essay requires you to address an assigned novel from the course along with other secondary source readings of your choice relevant to the novel you are analyzing. The purpose of this assignment is two-fold: first, it is meant to help you begin exploring potential topics and sources for your capstone project, and second, it will allow you to examine, consider, and critique the work of another scholar. In other words, you will begin joining in the academic conversation on one of our authors, musicians, or filmmakers.
- **Film Analysis Essay (3-5 pages):** This essay requires you to use film analysis terminology and apply it to an interpretive argument about one of the films we will study in the course.
- **Prospectus for Capstone Project: (1-2 pages):** This short paper requires you to state what you intend to work on for your Capstone Project. You need to identify your topic, the texts you will study, the themes/ideas you will explore, and what you hope to find or produce through your research and analysis. You should also state what format you think your project will take—for example, research paper, lesson plan, video essay, or some other multi-media form. Finally, you should include a short bibliography of sources you have investigated that helped you identify your topic.
- **The Capstone Project:** The Capstone Project will be either a conference-length (10-12 page) research paper with an abstract and a list of potentially appropriate conferences for the paper **or** a six-week lesson plan at the secondary level for a unit on a text from our course texts from TRS (either texts assigned or unassigned). This lesson plan will be accompanied by a (5-7 page) rationale for the unit and a bibliography of primary and secondary sources included that you used to devise your plan.
- **D2L Forum Posts:** You will be required to complete weekly posts to our discussion forum for the various texts that we will study throughout the course. Your posts should demonstrate thoughtful analysis in response to both instructor-posted discussion questions and your classmates' responses.

### **Responses to Forum Discussions:**

Since we cannot meet in person, and since there are too many of us to arrange synchronous meetings online, our Discussion Forums will be an extremely important way for us to discuss our course materials together. Notice above that the Discussion Forum is a large part of your final grade; below is a rubric that I will use for grading your participation. I will not assign a grade to each of your posts, but I will of course be closely watching, and participating in, our Discussion Forums.

Be aware that just as listening to others in an in-person classroom is important, so too is reading posts by other students. D2L allows me to see how often you do so (just as it allows me to see whether you watch the assigned films), and I can also tell when a student hastily dips in and out of Forums, merely dropping in their own posts and merely doing the minimal amount of required replies to others. So, post critically, ethically, and responsibly!

Criteria	Grade A	Grade B	Grade C	Grade D
<b>Response to Prompt</b>	Brought new, well-supported understanding to discussion of the prompt's topic	Good response but could have been more clearly connected to prompt	Attempted adequate response but may have missed main idea or wandered too far from topic	Post(s) not made at all, or not at all connected to topic
<b>Replies to other students (when required)</b>	Clear, direct and detailed engagement with other students; specific references to others' ideas; reads most posts by others	Engaged with other students but could have been more specific or original	Engagement with other students minimal, very brief, or vague; reads very few posts by others beyond those replied to	Missing or extremely weak replies; doesn't read posts by others
<b>Language</b>	Proper use of clear, mostly error-free language; appropriately professional communication	Language could have been clearer or more polished at some points	Communication is weak, unclear, or highly inappropriate in an academic setting	Breaking of basic rules of appropriate communication in an academic environment OR post was not made
<b>Evidence</b>	Clear connections made to specific parts of texts, with solid supporting evidence	Some good evidence, but lacking in examples and specificity	Little supporting evidence from texts presented	Misunderstood nature of evidence or lacked evidence entirely
<b>Timeliness</b>	Post and any required replies met deadlines	One deadline or one component may have been missed	Deadlines were missed or did not include all requirements	Post(s) extremely late or missed entirely

**A Note about Plagiarism:**

Plagiarism is the intentional or unintentional use of someone else's ideas, words, or work as your own. If you use or refer to ideas or work other than your own, you must acknowledge the source and author of those ideas/that work and document it properly using MLA format (Purdue MLA

guide: <https://owl.english.purdue.edu/owl/resource/747/01/>). Plagiarism is an Honor Code violation at EIU, and offenders will be referred to the EIU Office for Student Standards. **Failure to cite any outside sources or critics will constitute plagiarism.**

**Grading Scale:**

- A = 94-100
- A- = 90-93
- B+ = 87-89
- B = 84-86
- B- = 80-83
- C+ = 77-79
- C = 74-76
- C- = 70-73
- D = 64-69
- F = 63 and below

**Communication Etiquette for the Course:**

- When posting to the Discussion Forum, stay on topic. Do not post irrelevant links, comments, thoughts, or pictures.
- Do not type in ALL CAPS! If you do it will look like you are screaming.
- Do not write anything that sounds angry or sarcastic even as a joke, because without hearing your tone of voice, your peers might not realize you are joking.
- Always remember to say “please” and “thank you” when soliciting help from your classmates.
- Respect the opinion of your classmates. If you feel the need to disagree, do so respectfully and acknowledge the valid points in your classmate’s argument. If you reply to a question from a classmate, make sure your answer is accurate!
- Do not badmouth others or call them stupid, and show the same courtesy towards our course authors, musicians, and filmmakers. You may disagree with the ideas of your classmates or with the ideas you encounter in class, but do not mock the person. Engage in rational, intellectual discussion.
- If you refer to either something in a novel or film or song, or something your classmate said earlier in the discussion, remember to quote that material so that others will not have to go back and figure out what you are referring to.
- Before asking a question, search the Internet to see if the answer is obvious or easy to find.
- Be forgiving and humble and generous. If anyone makes a mistake, do not badger him or her for it. Just let it go.
- Run a spelling and grammar check before posting anything to the discussion board, the instructor, or the public.

**Student Academic Integrity:**

Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

**Disability Services:**

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call [217-581-6583](tel:217-581-6583).

**Student Success Center:**

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call [217-581-6696](tel:217-581-6696), or go to 9th Street Hall, Room 1302.

**Tech Support**

If you need assistance with D2L, call D2L Support toll free at 1-877-325-7778. Support is available 24 hours a day, seven days a week. E-mail and Chat options are also available on the “My Home” page after logging in to D2L. Other D2L resources including a D2L Orientation course for students are available on the same page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, please contact the ITS Helpdesk at 217-581-4357 during regular business hours (8 am-5 pm) or submit a help ticket at <https://techsupport.eiu.edu/>. If you have a question regarding course content, contact your instructor.

**Content Module Topics for 8-week Summer Session, English 5006**

<b>Module 1 Topic: Introductions May 28 - May 29</b>	Complete questions in the Discussion Forum to introduce yourself to the class <b>by 5/29, 5 p.m.</b>
<b>Module 2 Topic: May 28 - June 2</b>	<b>Course Overview and Understanding Social Rupture: Hebert Marcuse’s “Repressive Tolerance”</b>
<b>Module 2 Activities:</b>	<ul style="list-style-type: none"> <li>• Read Marcuse’s essay carefully and take notes on your reading, using the study questions provided for Marcuse’s essay.</li> <li>• Answer these questions to ensure you have a close understanding of key points of Marcuse’s essay.</li> <li>• <b>Due 5/31, 5 p.m.:</b> Complete post for Discussion Board on Marcuse’s essay, including responding to other students. Specific discussion questions will be identified on the Discussion Board.</li> <li>• <b>Due 6/1, 5 p.m.:</b> Complete Discussion Board response to classmates’ posts on Marcuse’s essay.</li> <li>• Listen to Sex Pistols’s album online and use study questions in Module 1 to guide your note taking while you listen to the music.</li> <li>• <b>Due 6/2, 5 p.m.:</b> Complete post for the Discussion Board on the Sex Pistols’s music. Specific discussion questions will be identified on the Discussion Board.</li> <li>• <b>Due 6/3, 5 p.m.:</b> Complete Discussion Board response to classmates’ posts on Sex Pistols.</li> </ul>
<b>Module 3 Topic: June 3 - June 9</b>	<b>Understanding Technological Britain: J.G. Ballard’s <i>Crash</i></b>
<b>Module 3 Activities:</b>	<ul style="list-style-type: none"> <li>• Review opening notes about Ballard and the novel and cultural background carefully.</li> <li>• Read <i>Crash</i>.</li> <li>• <b>Due 6/9, 5 p.m.:</b> Complete Discussion Board post upon finishing Ballard’s novel. Discussion questions will be listed at the forum.</li> </ul>

	<ul style="list-style-type: none"> <li>• Listen to selected music by various British bands that were influenced by Ballard’s writing and take notes while you listen to the music.</li> <li>• <b>Due 6/10, 5 p.m.:</b> Complete Discussion Board response to classmates’ posts on novel and music.</li> </ul>
<b>Module 4 Topic: June 10 – June 16</b>	<b>Nasty Things Are Funny? Martin Amis’s <i>Dead Babies</i></b>
<b>Module 4 Activities:</b>	<ul style="list-style-type: none"> <li>• Review opening notes and quotations handout about Martin Amis and the novel and cultural background carefully.</li> <li>• Read <i>Dead Babies</i>.</li> <li>• Watch video of Amis discussing satire and take notes using the satire handout sheet.</li> <li>• <b>Due 6/15, 5 p.m.:</b> Complete Discussion Board post upon finishing Amis’s novel. Discussion questions will be listed at the forum.</li> <li>• <b>Due 6/16, 5 p.m.:</b> Complete Discussion Board response to classmates’ posts on novel.</li> <li>• <b>Due 6/15, 5 p.m.:</b> Turn in Prospectus for Course Capstone Project.</li> </ul>
<b>Module 5 Topic: June 17 – June 23</b>	<b>Looking into the Abyss of Violence: Pat Barker’s <i>Blow Your House Down</i></b>
<b>Module 5 Activities:</b>	<ul style="list-style-type: none"> <li>• Review opening notes about cultural climate surrounding Barker’s novel. Read through online linked documents regarding the Yorkshire Ripper.</li> <li>• Read Barker’s novel.</li> <li>• <b>Due 6/21, 5 p.m.:</b> Complete Discussion Board post upon finishing Barker’s novel. Discussion questions will be listed at the forum.</li> <li>• <b>Due 6/22, 5 p.m.:</b> Complete Discussion Board response to classmates’ posts on novel.</li> <li>• Listen to selected music by various British bands that were commenting on the Yorkshire Ripper and state of conditions for women in Northern England.</li> <li>• <b>Due 6/23, 5 p.m.:</b> Complete post for the Discussion Board on the music. Specific discussion questions will be identified on the Discussion Board.</li> <li>• <b>Due 6/24, 5 p.m.:</b> Complete Discussion Board response to classmates’ posts on music.</li> <li>• <b>Due 6/24, 9 p.m.:</b> Turn in Research Analysis Essay.</li> </ul>
<b>Module 6 Topic: June 24 – June 30</b>	<b>Growing up Thatcher: David Mitchell’s <i>Black Swan Green</i></b>
<b>Module 6 Activities:</b>	<ul style="list-style-type: none"> <li>• Review opening notes about cultural climate surrounding Mitchell’s novel. Read through online linked documents regarding the Falklands War.</li> <li>• Read Mitchell’s novel.</li> <li>• Read Margaret Thatcher’s speech, “To the Conservative Rally at Cheltenham.”</li> <li>• <b>Due 6/28, 5 p.m.:</b> Complete Discussion Board post upon finishing Mitchell’s novel. Discussion questions will be listed at the forum.</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Due 6/29, 5 p.m.:</b> Complete Discussion Board response to classmates' posts.</li> <li>• Listen to Tears for Fears's album, <i>The Hurting</i>, and take notes while you listen to the music.</li> <li>• <b>Due 6/30, 5 p.m.:</b> Complete post for the Discussion Board on Tears for Fears music. Specific discussion questions will be identified on the Discussion Board.</li> <li>• <b>Due 7/1, 5 p.m.:</b> Complete Discussion Board response to classmates' posts.</li> <li>• <b>Due 6/24-6/30:</b> Conference with Instructor about progress on Course Capstone Project.</li> </ul>
<b>Module 7 Topic:</b> <b>July 1 - July 7</b>	<b>Understanding "Troubles": Alan Clarke's <i>Elephant</i></b>
<b>Module 7 Activities:</b>	<ul style="list-style-type: none"> <li>• Review opening notes about cultural climate about Northern Ireland and the Troubles, surrounding Clarke's film. Read through online linked documents regarding the Troubles.</li> <li>• Review opening notes about appropriate tools for film analysis.</li> <li>• <b>Due 7/3, 5 p.m.:</b> Complete Discussion Board post after watching Clarke's film. Discussion questions will be listed at the forum.</li> <li>• <b>Due 7/4, 5 p.m.:</b> Complete Discussion Board response to classmates' posts.</li> <li>• Listen to selected music by various British and Irish bands that were commenting on the Troubles, and use study questions to guide your note taking while you listen to the music.</li> <li>• <b>Due 7/5, 5 p.m.:</b> Complete post for the Discussion Board on the music. Specific discussion questions will be identified on the Discussion Board.</li> <li>• <b>Due 7/6, 5 p.m.:</b> Complete Discussion Board response to classmates' posts.</li> </ul>
<b>Module 8 Topic:</b> <b>July 8 - July 14</b>	<b>Trapped Like a Fish: Andrea Arnold's <i>Fish Tank</i></b>
<b>Module 8 Activities:</b>	<ul style="list-style-type: none"> <li>• Read handout on British kitchen-sink realism in cinema.</li> <li>• Watch Arnold's film. Use study questions to make a note of your reactions to the film as you read.</li> <li>• <b>Due 7/10, 5 p.m.:</b> Complete Discussion Board post upon finishing Arnold's film. Discussion questions will be listed at the forum.</li> <li>• <b>Due 7/11, 5 p.m.:</b> Complete Discussion Board response to classmates' posts.</li> <li>• <b>Due 7/12, 5 p.m.:</b> Complete Film Analysis Essay.</li> </ul>
<b>Module 9 Topic:</b> <b>July 15 - July 19</b>	<b>Course Summary</b>
<b>Module 9 Activities:</b>	<ul style="list-style-type: none"> <li>• Continue outreach to Instructor on Course Projects and complete project.</li> <li>• <b>Due 7/19, 5 p.m.:</b> Complete and turn in Capstone Project.</li> </ul>