

## Spring 2014 Undergraduate Course Descriptions

### **English 12A - Introduction to Poetry**

An introductory study of poems selected from various periods, including the modern and focusing on the contemporary. Special attention is paid to analyzing poetic form and poetic themes and learning to understand the language of poetry in different contexts. Students will gain critical thinking and analytical skills that will help them develop into engaged and thoughtful scholar-citizens.

Roselle. LEC TR 8:10-9:30am.

### **English 12G - Introduction to Literature**

American Urban Experiences: Reading the City

American cities are often depicted as spaces of overwhelming alienation, homelessness, violence, and overstimulation. This course examines how urban literature, those gritty stories of the bald socioeconomic realities of life in crowded urban spaces, reveals other (metaphorical and literal) distances and proximities. This course will explore the following questions: Can urban lit—the literature of close and confined spaces—expose our historical, social, and geographical distances from one another? Does it depict that which is otherwise invisible to us about our social relationships and space? Can urban literature be the cutting edge for social change?

Roselle. LEC MWF 5:10-6:30pm.

### **English 20C - Art, Ideology, Politics**

This course will explore big questions like: Can a poem, a book, a song, or a work of art change not only how we think about something, but also how we move through the world? What do critical theorists do when they write about poems, pop music, or literary "classics"?

Readings will focus on criticism and theory, with special attention to definitions of ideology, and to the question of how we read for the politics of works of art (literature, visual art and performance, music). There are several core texts in this class: Solomon Northrop's *12 Years a Slave* and Steve McQueen's cinematic adaptation of Northrop's narrative (providing we can make it available to students who haven't yet seen the film); Adrienne Rich's poem, "The Burning of Paper Instead of Children"; Billie Holiday's performances of the song *Strange Fruit*, an excerpt from David Wojnarowicz's *Living Close to the Knives*, and Ursula K. Le Guin's short story "The Ones Who Walk Away from Omelas."

We will read James Scully's *Line Break: Poetry as Social Practice* as well as essays by Louis Althusser, Angela Davis, Stuart Hall, Audre Lorde, Laura Mulvey and George Steiner.

Assignments will include short essays (requiring direct engagement with readings) and bibliographic research. Required texts (e.g. Scully's *Line Break*) will be available for purchase from the University Book Exchange. Students will need *Line Break* in the first week of class: this is the course's main textbook.

Doyle. LEC TR 12:40-2:00pm. DIS M 9:10-10am, M 1:10-2:00pm, M 2:10-3:30, T 8:10-9:00am, T 9:10-10:00am, W 9:10-10am, W 10:10-11am, W 1:10pm-2:00pm, R 8:10-9:00am, R 6:10-7:00pm, F 9:10-10am, F 10:10-11am, F 1:10pm-2pm.

**Fulfills #1 in the English Major Requirements.**

**English 102W - Introduction to Critical Methods (Two Sections)**

This writing-intensive course, a section of which is required of all English majors, is an advanced introduction to critical methods in literary studies and formal writing in the discipline focused on the learning objectives the department has set for the major, as well as a few other things every English major should know, such as the history of the discipline. The course considers, at an advanced level, the basic elements of literature (plot, character, setting, non-narrative structure, rhetorical devices, prosody, etc.), and explores such key concepts as canons, style, genre, periods, and movements, and some of the most important theoretical ideas and debates, including those concerning authorial intent, reader response, and formalist and historicist approaches to textual studies. Through homework, including textbook and other reading, occasional multimedia presentations, and brief problems; in-class mini lectures, discussion, group activities, and quizzes; and three formal papers totaling about 5000 words completed outside class (among them, a research paper), students will practice close reading and analysis of fiction, poetry, literary criticism, and literary theory. Students also will learn about using close reading, criticism, and theory to pose and answer research questions in literary studies and to present their analyses in standard edited English and current “MLA style” (the format used by scholars of literature and language and some other disciplines in the humanities). All students will be expected to complete the homework and participate in class activities based on it--sometimes with textbooks and homework in hand--including quizzes and polls that require accessing the wifi network, so those enrolled in the course should bring a laptop, tablet, or smart phone to class, along with required readings. Students should be aware that in this version of the course, learning objectives will be met through an emphasis on completing formal and informal writing exercises and group work, and not through lecture: the instructor will not go over all the textbook material in class but instead will assume students have read it and will answer only specific questions they have about it or talk about just the material that formal papers, homework, or class activities suggest students are finding difficult. Readings and other assignments will cover a range of topics, authors, genres, periods, and critical approaches. There are two required texts: Edgar Roberts’ *Writing about Literature* (13<sup>th</sup> edition, 2012), and Peter Barry’s *English in Practice*. Both are available on Amazon and in the bookstore, and the Roberts can be rented on Amazon (however, there is no Kindle version of either, and unfortunately the Roberts has been substantially revised, especially the key long first chapter about writing papers, so that earlier editions are not acceptable substitutes for this one). Additional required readings and occasional required and recommended images and multimedia presentations will be available on the course iLearn site.

Tyler. LEC Sec 1- MWF 11:10am-12:00pm Sec 2- MWF 1:10-2:00pm.

**Fulfills #2 in the English Major Requirements.**

### **English 102W - Introduction to Critical Methods**

What are “literary techniques” and how do they work? What are “critical methods”? Is there a difference between reading a text and interpreting it? Or is reading always really interpretation? What does it mean to do a “close reading” of a text? What is involved in the process? Why do some interpretations make more sense than others? Why can two (or more) different interpretations be equally convincing? These are some of the basic questions that we will consider as we read and discuss a diverse array of poems, a novel, critical essays, and a collection of short stories. The required texts are *An Introduction to poetry*, ed. X.J. Kennedy and Dana Gioia (13<sup>th</sup> edition, 978-0-205-68612-4), E.M. Forster’s *Howards End*, Dover Thrift Edition (ISBN 0-486-42454-5), James Joyce’s *Dubliners* (ed. Terence Brown, ISBN 0 14 01.86476). It is important for students to buy these particular editions (all in paperback and available at the UCR bookstore), for purposes of discussions and assignments. Because in-class warm-up exercises are a significant portion of your final grade, daily attendance and class participation are not “optional”.

Devlin. LEC MWF 2:10-3:00pm.

**Fulfills # 2 in the English Major Requirements.**

### **English 117C - Shakespeare: Tragedy**

Not long ago, the Arts and Entertainment channel aired a Biography series on the one hundred “most influential” figures in history. Shakespeare ranked fifth. Renowned literary critic Harold Bloom credits Shakespeare with nothing less than the invention of English literature. For centuries, now, Shakespeare has been idolized as the greatest poet ever to write in the English—some would say in any—language. Probably Shakespeare’s most admired works are his four great tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. This course will focus on these four works in their context of Elizabethan and Jacobean culture. We will begin with an example of “historical tragedy” (*Richard II*), turn to Shakespeare’s earliest effort at revenge tragedy (*Titus Andronicus*), and, after close study of the four major dramas, end with his two most “political” tragedies, *Coriolanus* and *Timon of Athens*. (Since at least two of these plays were written in collaboration with other playwrights, attention will be given to theatrical practices of the time.); The student’s grade will be based on two quizzes (10%), a midterm (30%), and a final exam (60%). The text will be *The Riverside Shakespeare* or any comparably well-annotated edition of Shakespeare’s works.

Stewart. LEC TR 9:40-11:00am.

**Fulfills # 3.A. in the English Major Requirements.**

### **English 127B - American Poetry from 1900 to the Present.**

We will read and discuss a wide range of exciting modern and postmodern poems. Poets will include Gertrude Stein, William Carlos Williams, Ezra Pound, T. S. Eliot, H.D., and Langston Hughes from the modernist period and Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Adrienne Rich, Bob Dylan, Victor Hernandez Cruz, Lorna Dee Cervantes, Wanda Coleman, Marilyn Chin, and Joy Harjo from the postmodernist period. We will study poems from aesthetic, social, psychological, and cultural perspectives. We will consider the changing nature and role of poetry in the world of yesterday, today, and tomorrow. Two short papers, plus midterm and final exams. Regular attendance necessary. Required books: *New Anthology of American Poetry, Volumes 2 and 3* (Rutgers Univ. Press).

For you I have  
Many songs to sing  
Could I but find the words. —Langston Hughes, “Song to a Negro Wash-Woman”

The words are purposes.  
The words are maps.  
I came to see the damage that was done  
and the treasures that prevail. —Adrienne Rich, “Diving into the Wreck”

Axelrod. LEC TR 12:40-2:00pm.

**Fulfills 3.D. in the English Major requirements.**

### **English 127T - Studies in American Poetry: Caribbean Poetry**

In this course we will read a number of contemporary Caribbean Anglophone poets, considering their formal qualities, their thematic concerns and their relation to the colonial histories of these island cultures. We will study their post-colonial approaches to English language and literary history, their relation to the legacy of nationalist struggles and decolonization, their use and invention of “traditions”, their appropriation of popular forms (eg. jazz, dub and reggae, calypso, gossip and oral tales) and their approaches to feminist, alternative and marginal histories and language uses. Among the poets to be read will be Derek Walcott, Kamau Brathwaite, Marlene Nourbese Philip, and Michelle Cliff. We will also think about the relation of English-language poetry of the Caribbean to the poetry and theoretical writings its French and Spanish counterparts, looking in particular at Aimé Césaire, Edouard Glissant, and Nicolás Guillén. Students will be expected to engage closely with the poetry formally as well as thematically, to write occasional short response papers and to produce one longer paper on one of more of the poets as a final essay.

Lloyd. LEC TR 11:10am-12:30pm.

**Fulfills #4 in the English Major Requirements.**

### **English 128E - Major Authors: Chaucer**

This class will be a close study of the most famous and influential work of the most famous and influential medieval English author: Chaucer's *Canterbury Tales*. Radical in its own age, this unique text invents new forms of language, borrows from almost every existing literary genre, and in every way challenges a modern reader's belief about what it meant to be a person living in the Middle Ages. A master of all that is humorous, rude, and racy, in this text Chaucer also tries his hand at high romance, moralizing didacticism, and philosophical contemplation. Our readings will focus on the author's experimentations with shifting identity categories, unexpected bodies, and intense verbal performances, everything from a rooster that crows in Latin, to a murdered boy who miraculously continues to sing after his own death, to a young knight and sexual predator who find marital bliss with an old crone. We will also discuss the influence Chaucer's text has had on contemporary works, from novelist Margaret Atwood's *The Handmaid's Tale* to the movie *A Knight's Tale*. No prior knowledge of Middle English necessary. Major requirements: midterm, final, two papers.

Denny-Brown. LEC MWF 1:10-2pm.

**Fulfills #3.A. in the English Major Requirements.**

### **English 128G – Major Authors: Milton**

Is it possible for a great poet, even a great inspired poet, to explain the ways of God to human beings? That is the task John Milton sets for himself in *Paradise Lost*. Who is this extraordinary figure in English Literature and the American imagination? What is the poet's power to "explain"? What does his epic poetry do and what form does it take in its encounter with biblical and mythological accounts of creation, suffering, evil, redemption, and the history of the world? Why does he devote so much of his imaginative energy to unfallen Eden? What do we learn and experience about poetry, pain, happiness, and the human prospect as we immerse ourselves in Milton's work, from his earliest and to his most mature poems?

Text: *John Milton: The Complete Poems* (Penguin paperback) and selected texts and secondary materials online.

Briggs. LEC MWF 10:10-11am.

**Fulfills # 3.A. in the English Major Requirements.**

### **English 128S - Major Authors: Joyce**

Joyce's controversial modernist masterpiece, *Ulysses*, will be examined in this course as a psychological epic of human drives, desires, and sexualities; as a historical epic of a city and its complex cultural/historical heritage; as a stylistic epic of relentless formal experimentation; and as a revisionary Homeric epic of wandering and return. The emphasis will be on close readings of *Ulysses* itself, Joyce's use of mythic substructures, and the larger question of the modernist epic's relationship to the classical one, *The Odyssey*. What attracted Joyce to "revise" this ancient yet perduring story? How are the two texts similar and yet very different? What ideological structures reflected in the epics have remained intact over the centuries? Which have disappeared, changed, or been superseded by others? Required texts are *Ulysses* (preferably the 1986 corrected edition) and *The Odyssey*. Optional texts are Harry Blamires' *The New Bloomsday Book* and Don Gifford's "*Ulysses*" *Annotated*. This course is designed for English majors, but it is open to students in any field who--when it comes to reading--have Odysseus's perseverance, patience, and sense of adventure.

Devlin. LEC MWF 12:10-1:00pm.

**Fulfills # 3.D. in the English Major Requirements.**

### **English 128T - Major Authors: William Faulkner**

During an incredible burst of sustained creativity, William Faulkner—widely considered the greatest of American novelists—produced four masterpieces in six years: *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), and *Absalom! Absalom!* (1936). We will read these four novels, as well a number of short stories, most of them set in Faulkner's fictional Mississippi county of Yoknapatawpha. We will also read his unproduced screenplay, *War Birds* (1933), which reworks in cinematic form his vision—at once loving and corrosive—of early-twentieth-century Southern life. Themes we will cover include the author's complex and sometimes controversial treatment of gender, race, sexuality, family life, and the difficult confrontation of traditional ways of life with the challenges and moral ambiguities of modernity.

Latham. LEC TR 2:10-3:30pm.

**Fulfills # 3.D. in the English Major Requirements.**

### **English 132 - American Literature from the Civil War to 1914**

Over ten weeks, we'll consider late nineteenth-century literature as an attempt to both cope with and at times resist the emergence of modernity. Central to our inquiry will be issues of violence, national identity, and social justice. How does war violence influence the poetics of Emily Dickinson? How does the legacy of the Civil War help shape national identity in *The Bostonians*? How is the question of post-Civil War identity further complicated by Charles Chesnutt's writing? What are the various reactions to modernity and industry in *McTeague*? How do shifting definitions of work and pleasure generate anxiety in *The Awakening* and *The House of Mirth*?

We'll explore these issues and many more by looking at poetry, novels, and nonfiction from across the period. We'll also bring in relevant works of literary theory and criticism to stimulate and sharpen our thinking.

Epstein-Corbin. LEC MW 5:40-7:00pm.

**Fulfills # 3.C. in the English Major Requirements.**

### **English 134 - American Literature After 1945**

The 1950s: Resisting Containment Culture

Images of the 1950s are replete with Eisenhower conformity, heteronormative families headed by the benign patriarch, pearls and high heels, and friendly sock-hops. Popular culture alone seems to provide some avenues for resistance and rebellion: Brando, rebels without causes, Elvis. But other visual artists, writers, poets, dancers and musicians also offered visions of and to the culture that troubled and complicated the notion of a homogeneous society, or one simply defined by reductive modes of conformity or rebellion. The decade of the 50s is a fascinating time in the nation's political, cultural and social history, a time when ideas about race, sexuality, citizenship, freedom, and gender roles were in the kind of flux usually associated with the 1960s. But it all starts here.

Required Texts:

Carson McCullers, *The Member of the Wedding*

Jack Kerouac, *On the Road*

John Okada, *No-No Boy*

Sylvia Plath, *The Bell Jar*

James Baldwin, *Giovanni's Room*

Additional materials posted on Blackboard or available on the web.

Course requirements: Two 7-8 page papers, quizzes, final exam.

Yamamoto. LEC TR 11:10-12:30pm.

**Fulfills #3.D. in the English Major Requirements.**

### **English 135 - Modern Irish Literature**

This course will serve as an introduction to the range of Irish writing of the 20<sup>th</sup> and 21<sup>st</sup> centuries, exemplifying its many forms and possibilities, in poetry, prose and drama. We will commence with the Irish Revival of the early 20<sup>th</sup> century and its relation to cultural and military nationalism, and then explore the very diverse responses to that extraordinary period of literary production and decolonization by James Joyce, Elizabeth Bowen, and Samuel Beckett. We will end by sampling some of the poetry that emerged in the period of resurgent decolonizing struggle in Northern Ireland (the Troubles) and with a novel that reflects back on the short-lived Irish boom, Anne Enright's *The Forgotten Waltz*. Students will be expected to engage closely with the assigned works formally as well as thematically, to write occasional short response papers and to produce one longer paper on one of more work as a final essay.

Lloyd. LEC TR 2:10-3:30pm.

**Fulfills # 3.D. in the English Major Requirements.**

### **English 136T- Chicana/o Image, Text, and Narrative**

The visual has influenced Chicana/o literature creating profound meaning in the juxtaposition of photography and pen and ink illustration with text. Reciprocally, the literary has engendered creative expression in the visual arts. This course engages this productive tension showing the myriad ways in which "literature" has permeated Chicana/o contemporary art practices, political graphics, print cultures, and image environments. Using a case study approach, students will evaluate a range of Chicana/o image-texts thinking through the uses of the written word in *placa* calligraphy, photo-text narratives, mail art, conceptualism, site-specific installation, performance actions, and "the poetics of revulsion." Doing so, they will review exhibition catalogues, artist transcripts, literary arts journals, and produce an in-depth monographic essay in preparation for a UCR ARTSblock proposal that questions the conjunction of Chicana/o image, text, and narrative.

Subjects to be considered include: Carlos Almaraz, Asco, Chaz Bojorquez, Norma Cantú, Mel Casas, Oscar Castillo, Sandra Cisneros, Harry Gamboa, Jr., Yolanda Lopez, Los Four, Amalia Mesa-Baines, Celia Alvarez Muñoz, Joey Terrill, Ricardo Valverde and VIVA: Lesbian and Gay

Latino Artists of Los Angeles.

Hernandez. LEC MWF 12:10-1:00pm.

**Fulfills 3.D. in the English Major Requirements.**

**Satisfies Race and Ethnicity Emphasis.**

### **English 138B - African American Literature since the Harlem Renaissance**

This class offers an occasion to read and think about and think along with some of the most interesting, important and beautiful literature published over the last seventy-five years. We'll try to consider what specific forms of critical and creative study black literature offers to the world in the era that is sometimes called "the American century." We'll try to figure out how to augment the work of Amiri Baraka, Zora Neale Hurston, Adrienne Kennedy, Toni Morrison, Harryette Mullen, Hortense Spillers, Jay Wright and Richard Wright with some of our own and we'll consider how the particular social and ethical demands and aspirations of black literature

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shape, or ought to shape, the intellectual life we build with and for one another in this class, in this university, and beyond.

#### Required Texts

1937

Hurston, *Their Eyes Were Watching God*

R. Wright, "The Ethics of Living Jim Crow"

1964

Baraka, *Dutchman*

Kennedy, *Funnyhouse of a Negro*

1987

Morrison, *Beloved*

Spillers, "Mama's Baby, Papa's Maybe"

2013

Mullen, *Urban Tumbleweed*

J. Wright, *Disorientations*

Moten. LEC MW 5:10-6:30pm.

**Fulfills #3.D. in the English Major Requirements.**

**Satisfies Race and Ethnicity Emphasis.**

#### **English 146G – Special Topics in Technoculture and Digital Media**

This course explores the ways in which music and musicality are presented or represented across audiovisual media. We will consider a range of films, videos, and interactive works which point up changes in and between media, paying close attention all along to the practices of listening as well as those of seeing. Each of the screened works will highlight a particular musical effect, tendency, genre, or value of audiovisual media with emphasis on gender, bodily identities, and the problematics of affect and the musical image, with examples including but moving beyond the Hollywood musical, the film soundtrack, or music video. In addition to these uses of music in media, we may investigate: the abstract animation form known as Visual Music, dramatic musical biography, concerts for communities, the cinematic appearance of the phonograph record or CD, musical narratives of place, the jazz narrative, performer documentary, and perhaps the rock opera, musical meta-narrative, the variety show, or the musical video game. Over the course of the quarter we will canvass and compare a variety of techniques for synchronizing media streams; together, we will explore the aesthetic effects and cultural references that result. Students will prepare midterm and final papers, as well as quizzes and a final test.

Tobias. LEC MWF 11:10am-12pm SCR TBA

**Fulfills #4 in the English Major Requirement.**

#### **English 147M - Moby Dick**

“‘Grand Contested Election for the Presidency of the United States.’”

‘WHALING VOYAGE BY ONE ISHMAEL.

‘BLOODY BATTLE IN AFGHANISTAN.’

( MOBY DICK )



Moby Dick is one of the single most recognized novels in the world. Yet, it remains one of the least read and most feared texts. The quarter will be spent exploring the novel. Focus will be on extensive group work and discussion. The goal is to recognize the value of one's own interpretive gestures and to validate one's learning and understanding. We will be "a community of learners, a community of teachers." Double Entry Journals will be required weekly. The final paper will follow Montaigne's "*Essais*", rather than a research paper. The "essais" can be thought in terms of essaying or more pertinent, as soundings.

Required Texts:

Melville, Herman. Moby Dick. Oxford World Classic.

James, CLR. Mariners, Renegades, and Castaways. Dartmouth.

Olson, Charles. Call Me Ishmael. Johns Hopkins.

Cohen. LEC TR 9:40-11am.

**Fulfills #3.C. in the English Major Requirement.**

**English 148E - Major Author: Sylvia Plath.**

We will focus in this class on Sylvia Plath as a personal writer, a political and historical writer, a linguistically experimental writer, and an icon. We will read her *Collected Poems*, her novel *The Bell Jar*, and her unabridged *Journals*. We will also consider her in relation to Robert Lowell (the poet who taught her); Anne Sexton (a poet who studied with her); and Frank Bidart and Lorna Dee Cervantes (two current poets who are influenced by her). We will consider why she continues to speak to readers and poets who self-identify as female, queer, ethnically other, or culturally marginal. This will be a small, seminar-like class. Requirements: a short essay, a longer essay, two essay exams, participation.

Axelrod. LEC TR 3:40-5:00pm.

**Fulfills #3.D. in the English Major Requirement.**

**English 151B - Middle English Literature: Later 14<sup>th</sup> Century**

This course will consist of a deep and close reading of four of the great works of the late Middle Ages in England: Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, Sir Gawain and the Green Knight and *Pearl*, probably by the same anonymous author. We will supplement this immersion in the texts with selections from other romances, and medieval courtly, religious and philosophical writings. Lectures will provide cultural and historical background as well as theoretical frameworks; student reports will analyze the texts. A previous Chaucer or Medieval literature class is not required, since we will spend some time practicing Middle English pronunciation. Works will be read in Middle English: for instance, "SIPEN þe sege and þe assaut watz sesed at Troye" and you will be expected to recite and translate.

Ganim. LEC TR 11:10am-12:30pm.

**Fulfills #3.A. in the English Major Requirement.**

### **English 166A - Romantic Geographies**

How did space and place inspire some of the Romantic era's most important aesthetic works? In this class we will explore the power of geographies to inspire British literature from 1750 to 1850, when Britain's colonial, trading, and slaving empires underwent radical changes. We will approach the topic of Romantic geographies spatially rather than chronologically. That is, we will organize our inquiries around distinctive landscapes and seascapes: islands, beaches, mountains, and cities, considering how these are located in particular places, including the Scottish Highlands, Tahiti, India, the Arctic, the English countryside, and London. We will draw on important Romantic-era concepts like the sublime, the beautiful, the picturesque, the imagination, national character. We will study poetry and prose by Byron, Landon, Percy Shelley, Mary Shelley, Cook, Coleridge, Barbauld, Wordsworth, and Hemans, alongside visual works by artists including indigenous people.

Craciun. LEC TR 2:10-3:30pm.

**Fulfills #3.B. in the English Major Requirement.**

### **English 179B - History of Fantasy and Horror Literature: Neo-Gothic**

This course surveys 20th century fiction and film that has brought a neo-Gothic sensibility—a perspective colored by the grotesque, the horrific, and the magical—to bear on the modern world. Far from becoming a literary backwater in an era too rational and streamlined for its excesses, the Gothic has retained its potency as a form peculiarly suited to grasping the extremities of experience characteristic of our age. This tradition has provided a dark lens through which to view, often in distorted or allegorical forms, the major social and cultural developments of the previous century: its corrosion of moral absolutes, its out-of-control technoscience, and its abiding sense of personal alienation. Neo-Gothic work has always functioned as a literary mechanism for what Freud called the “return of the repressed,” anatomizing the pathologies lurking beneath the veneer of civilized modernity. Indeed, its classic tropes—the haunting revenant or doppelgänger, the atavistic reversion, the surrender to madness—figure a seemingly sane surface world powerfully troubled by irrepressible, archaic depths.

We will cover work from a range of literary and national traditions, including fiction by Franz Kafka, Mikhail Bulgakov, H.P. Lovecraft, Jorge Luis Borges, Shirley Jackson, J.G. Ballard, and Angela Carter and films by Luis Buñuel, Jean Cocteau, Alejandro Jodorowsky, and David Cronenberg, among others.

Latham. LEC TR 5:10-6:30pm.

**Fulfills #4 in the English Major Requirement.**