

COURSE DESCRIPTIONS - SPRING 2015

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. MW 0510PM 0630PM

English 12E: Introduction to Literature

The Short Novel, is a four-unit lower-division English course. The course will focus on the short novels of major writers: Herman Melville's *Benito Cereno*; Leo Tolstoy's *The Death of Ivan Ilyich*; Henry James's *The Turn of the Screw*; Edith Wharton's *Summer*; Stephen Crane's *Maggie, A Girl of the Streets*; Franz Kafka's *The Metamorphosis*; James Joyce's *The Dead*, Kate Chopin's *The Awakening*; and Sandra Cisneros's *The House on Mango Street*. Through the analysis of these fictional texts and through the exploration of diverse cultural sources and perspectives, students will further expand their view of the human condition. Assignments will include reading quizzes, reading responses, and a midterm and final examination.

Ganim, B. TR 0340PM 0500PM

English 20C: Poetry, Domination and Resistance

Many of us find poetry difficult to understand and hard to read. Often it yields meaning less easily than narrative fiction, theatre, film or other media and is often baffling and cryptic. Alternatively, it can seem sentimental and out of touch with the so-called real world. Others find poetry endlessly fascinating, often for the same reasons that other readers resist poetry. The enjoyment of poetry may involve suspending the desire for meaning, immersing oneself in the sensuous rather than the communicative qualities of language—reading for pleasure, that is, rather than for moral or other kinds of instruction. Or it may involve exercising our capacity to play with multiple possible meanings at once, or figuring out how formal elements—metre, rhyme, line-breaks, rhythmical shifts—emphasize or undermine the meanings we think we are finding. Poetry is not a “natural” use of language and we may have to learn to explore unfamiliar kinds of language use in order to enjoy it. At the same time, we know that poetry can have insidious intents. Part of the resistance to poetry lies in the idea that it is supposed to be good for us, a claim we rightly distrust. This class will explore the strange dialectic of pleasure and domination, power and resistance in poetry through performing close and attentive reading of a variety of mostly short poems. We will discuss how poetic language works in a wide variety of poetic forms, genres and periods, and read a small number of essays to help provide context or enhance our ways of reading.

Poets to be considered will probably include: Cherrie Moraga, Marlene NourbeSe Philip, William Wordsworth, W.B. Yeats, Van Morrison, Alfred Arteaga, Kamau Brathwaite, William Blake, Edmund Waller, Medbh McGuckian, Ciaran Carson, Mei Mei Bersenbrugge, Gertrude Stein and others.

There will be a class reader containing the required poems and essays made available which students *must* bring to class and section. Grading will be based on short essays and occasional in-class tests.

Lloyd. Lecture: MWF 0210PM 0300P. Discussions: M 810-0900AM, M 0910-1000AM, M 0110-0200PM, M 0110-0200PM, T 0810-0900AM, T 0910-1000AM, T 1110-1200PM, W 0910-1000AM, W 1010-1100AM, W 0110-0200PM, R 0810-0900AM, R 0210-0300PM, R 0110-0200PM, F 0910-1000AM, F 1010-1100AM, F 0110-0200PM.

Fulfills English Major Requirement #1.

English102W-001: Introduction to Critical Methods

Required of all English majors and recommended at the start of upper-division coursework, this foundational course provides an advanced introduction to literary criticism and theory within a small, hands-on classroom setting. Our work will center on a few literary texts across a range of genres (a play, probably Shakespeare's *Midsummer Night's Dream*; poems from the 16th to the 21st century; a novella), which will serve as occasions for us to study texts closely, to develop literary skills and methods, to consider the usefulness of various critical and theoretical approaches, and to ask big questions about the discipline of English. For instance, what makes a text "literature"? How can we both use and complicate a literary tradition? What role do identity, position, and politics have in our interpretation of literary texts? What does it mean to be a good reader? What can we do with texts?

All will depend upon your engagement with the reading, your commitment to your writing, and your involvement in our class discussions. This writing-intensive course will require 5,000 words of formal writing (including a research paper) along with frequent informal writing exercises and assignments.

Brayman-Hackel. TR 1110AM 1230PM
Fulfills English Major Requirement #2.

English 102W-002: Introduction to Critical Methods

We will study some significant literary texts concerning the American family. We will be examining mid-twentieth-century texts about biological, broken, synthetic, and reimagined families. We will look at poems (e.g., Robert Lowell's "Life Studies" series, Elizabeth Bishop's "In the Waiting Room," Gwendolyn Brooks's "The Life of Lincoln West," Allen Ginsberg's "Kaddish"); works of fiction (e.g., Hisaye Yamamoto's "Seventeen Syllables," Brooks's *Maud Martha*, Bishop's "In the Village"); and memoirs (e.g., Lowell's "91 Revere Street," Bishop's "The Country Mouse," Yamamoto's "Life Among the Oil Fields"). The literature of this period might be said to have rediscovered or reframed the family, preparing the way for contemporary

forms and reformations. While studying forms of family, we will also consider the forms of poetry, fiction and life writing. Three short papers; two exams. Regular attendance and participation necessary.

Required books:

Elizabeth Bishop, *Poems, Prose, and Letters*.

Gwendolyn Brooks, *Blacks*.

Allen Ginsberg, *Collected Poems 1947-1997*.

Robert Lowell, *Selected Poems*, expanded edition.

Hisaye Yamamoto, *Seventeen Syllables*, revised and expanded edition.

Recommended books:

Stephanie Coontz, *The Way We Never Were: American Families and the Nostalgia Trap*.

Simon Malpas, *Routledge Companion to Critical and Cultural Theory*.

Arlene Skolnick, *Embattled Paradise: The American Family in an Age of Uncertainty*.

Axelrod. TR 0340PM 0500PM

Fulfills English Major Requirement #2.

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" plays, *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. MWF 1110AM 1200PM

Fulfills English Major Requirement #3-A

English 120T: Indigenous Gender, Sexuality and the Erotic

This class examines the gender, sexuality, and erotic formations of Indigenous peoples, particularly within a Native North American context, from oral tradition to the present. Through an exploration of a diverse set of texts and contexts, we will analyze countervailing perspectives on the dominant settler colonial narrative that represents Native Americans as savage and open to

sexual conquest, with particular attention to the twined histories of genocide and federal boarding/residential schools. We will also collectively discuss how “two spirit,” gender queer, and feminist Indigenous identities offer up powerful provocations to mainstream queer, queer of color, and feminist critique, as well as how these theories open up a better understanding of issues of gender and sexuality in American literary and visual culture studies contexts.

Some questions to consider over the course of the quarter: How can we retrieve “traditional” Indigenous notions of gender and sexuality from the archive and what might constitute such an archive? How do Indigenous writers and visual artists negotiate complicated emotional responses to boarding/residential school trauma through witnessing and articulations of anger, shame, and desire. How do Indigenous writers and visual artists offer a critique of the biopolitical logics so integral to settler colonialism? What kind of provocation does “two spirit” or queer Indigenous theory offer to American Studies broadly conceived? How are terms such as “traditional gender norms,” “Indigenous feminism,” “red erotics,” and the “erotics of sovereignty” productive, political, pedagogic, and problematic? And, lastly, how does a study of gender and sexuality provide insights into Native American social justice movements such as Idle No More, the Truth and Reconciliation Commission, and No More Stolen Sisters in the U.S. and Canada?

Raheja. MWF 110AM 1200PM

Fulfills English Major Requirement #3D

English 122J: Gay and Lesbian Fiction: Queer of Color Depictions (with a possible focus on Queer Latin@ and Queer Asian American Literature)

This course will engage a strong queer of color fictional component (possibly focusing on Latin@ and Asian American literatures) through investigating how writers depict the ways in which queer minority communities face “multiple negations” that include potential expulsion from their own families and from various communities. This course is interested therefore in themes of racial prejudice, queerphobia, survival, trauma, social formation, and coming-of-age which typify the fictions that concern queer minorities. Students will be expected to consider fictional representation alongside discourses of race, ethnicity, gender, and sexuality. All writers included in this course are openly LGBTQIA identified individuals who directly explore the complications of gender and queer sexuality within their cultural productions. Secondary readings will include literary criticism, feminist and queer theory. Primary textual readings may include: Larissa Lai's *Salt Fish Girl*, Nina Revoyr's *Southland*, Lawrence Chua's *Gold by the Inch*, Alexander Chee's *Edinburgh*, among others. A caveat: If you are uncomfortable with approaching sexually explicit material in an analytical and intellectual way, you should consider dropping the course. Please approach textual selections with an open mind.

Sohn. TR 0510PM 0630PM

Fulfills English Major Requirement #4

English 122Q: Literature of AIDS: Gay Men Respond to a Crisis

Explores the literary response to the AIDS crisis as it emerged in gay American culture in the 1980s and 1990s. Students will read and contemplate the literary and political/culture effect of memoirs, novels, plays, poetry and essays. The course will have an historical emphasis, but it will also spend some time considering the status of the literary response to AIDS in the twenty-first century as well.

Reading list:

Larry Kramer, *The Normal Heart* (Grove Press, ISBN 9780573619939)
Paul Monette, *Borrowed Time* (Harcourt, ISBN: 9780156005814)
Essex Hemphill, *Ceremonies* (Plume, ISBN: 9781573441018)
Thom Gunn, *The Man with Night Sweats* (FSG, ISBN: 9780374523817)
Gil Cuadros, *City of God* (City Lights, ISBN: 9780872862951)
Tony Kushner, *Angels in America*(TCG, ISBN: 9781559362313)
 Part One, *Millennium Approaches*
 Part Two, *Perestroika*

Films: *Parting Glances*

Angels in America

Silverlake Life

The Normal Heart

Haggerty. MWF 1010AM 1100AM

Fulfills English Major Requirement #4

English 122R: Bronze Screen/Queer Screen: Latinidad and New Queer Cinema

In 1992, feminist film critic B. Ruby Rich announced the makings of “queer new wave” cinema, a cycle of independent film and video productions unapologetic in attitude, confrontational in mood, and gritty in aesthetic. Imbued with stylish and socially conscious sensibilities, these films took queer audiences from the drag balls of New York to the streets of AIDS political demonstrations. The careers of John Greyson, Todd Haynes, Derek Jarman, and Gus Van Sant boomed coalescing a gay male auteurism. We might contend that a critical race perspective never cohered. Despite the proliferation of queer film and video production among Latino filmmakers, video artists, and collectives, these texts are noticeably absent in revisionist accounts of the period. In this course, we will survey the Latino presence in New Queer Cinema looking at early antecedents from the 1980s to “post-New Queer Wave” films questioning the racialized, erotic, and visual economies articulating the Latino subject. These narratives parlayed a distinct queer of color critique deliberating racial disparities, immigration, AIDS/SIDA public health discourse, and queer barrio subjectivities. Students will conduct a focused analysis on filmic narrative, production, and reception histories based on library research and original records from the Frameline LGBT Film Festival archives. Readings will highlight the work of Valentín Aguirre, Ricardo Bracho, Alma Lopez, José Esteban Muñoz, Frances Negrón-Muntaner,

Christopher Ortiz, B. Ruby Rich, Augie Robles, Juana Maria Rodriguez, Samuel Rodriguez, Horacio Roque-Ramirez, Alberto Sandoval-Sánchez, and Desi Del Valle. Hernandez. TR 1240PM 0200PM

Fulfills English Major Requirement #4

English 124B: The Female Novelistic Tradition: The 20th Century

We will consider modern and contemporary British and American fiction by women from a variety of critical angles—formalist, materialist, psychoanalytic--reflecting on some of the key questions feminist scholars have raised about plot, style, gender, sexuality, and social differences between women (race and class). We will pay particular attention to the notion of fulfillment through love as the sometimes cankered heart of so much “chick lit” since Nathaniel Hawthorne’s “damned mob of scribbling women” first put pen to paper. The course centers on four long works and some short stories by British and American women that roughly span the 20th century to the contemporary moment: one realist (Kate Chopin’s *The Awakening*), one modernist (Virginia Woolf’s *Mrs. Dalloway*), one (somewhat) postmodernist (Toni Morrison’s *Sula*), some postmodernist “magic realist” short fiction (Angela Carter’s *The Bloody Chamber*), and one (contemporary) graphic novel, (Alison Bechdel’s *Are You My Mother?*). We also will read half a dozen essays in literary theory and criticism, on which we will draw in our discussions of the literature. Required writing includes a formal short research paper, four in-class quizzes, a mid-term, and a final exam.

Tyler. TR 1240PM 0200PM

Fulfills English Major Requirement #4

English 127B: American Poetry from 1900 to the Present

We will read and discuss the work of a wide range of significant poets. From the modernist period we will read Gertrude Stein, Robert Frost, William Carlos Williams, Ezra Pound, H.D., and Langston Hughes. From the postmodernist eras we will read Elizabeth Bishop, Gwendolyn Brooks, Allen Ginsberg, Sylvia Plath, Adrienne Rich, Mitsuye Yamada, John Ashbery, and Bob Dylan. From the twenty-first century we will look at Lorna Dee Cervantes, Frank Bidart, Marilyn Chin, Harryette Mullen, Amy Gerstler, and Joy Harjo. We will consider the changing roles 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

The words are purposes.
The words are maps.

I came to see the damage that was done
and the treasures that prevail. —Adrienne Rich

Axelrod. TR 1240PM 0200PM

Fulfills English Major Requirement #3-D

English 130: Early American Utopianisms

Defined as an “ideal scheme for the amelioration or perfection of social conditions,” utopianism underwrites much of what we now consider to be classic early American literature. From the Edenic New World visions of Columbus to Henry David Thoreau’s solitary excursus on the not-so-distant shores of Walden Pond, this course investigates the close connections between idealistic quests for individual and social betterment and the idea(s) of America. We will ponder how some of the authors we investigate construct America as the setting for utopian projects, or imagine U.S. America in particular as a kind of utopian fiction in progress. However, we will carefully observe the historical entanglements of utopianism with powerful forms of violence and discrimination. To assist in that effort, each of our units will pair a classic utopian imagining with texts that proffer radical alternatives to the liberatory politics of idealism. As we deepen our knowledge of early American literary traditions, therefore, we will also engage in a project of collective reflection, considering the ethical contours of our own and others’ desires for a (more) perfect world.

Stapely. MWF 0910AM 1000 AM

Fulfills English Major Requirement #3-C

English 134: American Literature After 1945 -- The 1950s: Resisting Containment Culture

Images of the 1950s are replete with Eisenhower conformity, heteronormative nuclear families headed by the benign patriarch, pearls and high heels, friendly sock-hops, and suburban spaces filled with domestic technology. The logic of the Cold War was largely the logic of political containment; that is, the threat of Communism and by extension, other forms of dangerous difference needed to be militarily, rhetorically, and ideologically contained. But the decade of the 50s is a fascinating time in the nation’s political, cultural and social history precisely to the extent that these forms of containment and control could not fully stabilize the terms they sought to put in opposition. This is a time when ideas about race, sexuality, nation, freedom, and gender were in the kind of flux usually associated with the 1960s. Popular culture, then as now, provided avenues for resistance and rebellion: Brando, rebels without causes, Elvis and his Black-inspired/appropriated moves and rhythms. But other artists, thinkers, writers, poets, dancers and musicians also offered visions of U.S. American culture that troubled and complicated the notion of a homogeneous society, pushed against heteronormative gender roles, questioned the values and stability of whiteness, and refused the often violent surveillance and suppression of difference.

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 material available on Blackboard

Yamamoto. MWF 1210PM 0100PM

Fulfills English Major Requirement #3-D

English 136T: Special Topics in Latina/o Literature: Performing East L.A.

When “Caca-Roaches Have No Friends” was performed in Belvedere Park on November 20, 1969, it marked a profound moment in Chicano performance history ushering an experimental visual vocabulary that internally critiqued monumental forms of Chicano visibility. Fuelled by the violence, urban waste, and economic impoverishment engulfing East LA at the time, these visual provocateurs, cholo *bon vivants*, and performance alter egos introduced avant-garde modes of reimagining Chicano subjectivities, social realities, and urban landscapes. Whereas, current scholarly assessments have attributed this work to the *Asco* art collective, we will consider a more multinodal avant-garde illuminating its queer, feminist, erotic, and nauseating facets and compositions. Using a case study approach, students will engage the foundational experimental writings, art-literary journals, conceptual art practices, performance actions, grotesque aesthetics, and video art collaborations of avant-garde luminaries. Throughout this seminar, students will partake in collective visual analyses, writing exercises, and experimental performance activities through off-campus site visits. Concerted efforts will be spent on Nao Bustamante’s exhibition, *Soldadera*, at the Vincent Price Art Museum at East Los Angeles College. Readings will highlight the work of Alice Bag, Max Benavidez, Diane Gamboa, Harry Gamboa, Jr., Jennifer González, Rita González, Gronk, Amelia Jones, Josh Kun, Robert “Cyclona” Legorreta, Jesse Lerner, Mundo Meza, Chon Noriega, Joey Terrill, Patssi Valdez, and Jack Vargas.

Hernandez. TR 0940AM 1100AM

Fulfills English Major Requirement #3-D

English 138B: The Death of Keeping it Real: Authenticity and Black Possibilities in Post-Harlem Renaissance African American Literature

Blackness has never been singular or static. Within every African American present lie the seeds of futurity, of (b)lack becoming and possibility. Supplemented with music and art, this course will delve into post-Harlem Renaissance African American literature. We will explore the always-on-going tensions within, against, and around (b)lack communities. Tensions between whom or what is (b)lack, how and where (b)lackness functions, and how rhetoric and (b)lackness are vital to letting live and to letting live otherwise.

Nunley. MWF 0110PM 0200PM

Fulfills English Major Requirement #3-D

English 140J: Asian American Literature: The Fictions of Storytelling

The fictions of storytelling focuses on a more introductory approach to one narratological category (narration) as it relates to Asian American fiction. We will immediately see the dynamic and idiosyncratic ways that Asian American writers choose to tell stories that are understood to be “make-believe.” Though reveling in the incredible plasticity of the fictional world, we will also observe how politically textured these representational terrains can be. For instance, Julie Otsuka’s novel, *The Buddha in the Attic*, employs an innovative use of the first person plural (“we”) that engages the complicated perspective of a group of Japanese picture brides as they migrate to the United States and must acculturate to a nation that denigrates them as aliens unfit for citizenship. Mohsin Hamid’s *How to Get Filthy Rich in Rising Asia* is pitched as a satirical guide to upward mobility that is told primarily from a second person perspective (“you”) and provides us a darkly comic commentary on the perils of global capitalism. Other writers such as Julie Kagawa imagine speculative realities in which the undead can somehow speak to us from beyond the grave. Finally, Thien Pham’s *Sumo* offers us the chance to meditate on the way that storytelling changes when images are introduced in the form of a graphic narrative. Due to the introductory nature of the course, we will only read a handful of secondary and theoretical materials. We will excerpt portions of Brian Richardson’s *Unnatural Voices*, which will be our primary companion text (materials available via coursework). By the conclusion of this course, you will see that there are a multitude of voices that constitute the fictional worlds of Asian American literature. Primary text selections may include one or more of the following works: Julie Otsuka’s *The Buddha in the Attic*, Thien Pham’s *Sumo*, Derek Kirk Kim’s *Same Difference*, Monique Truong’s *Bitter in the Mouth*, Jessica Hagedorn’s *Dogeaters*, Alexander Chee’s *Edinburgh*, Fae Myenne Ng’s *Bone*, Aimee Phan’s *We Should Never Meet*, Mohsin Hamid’s *How to Get Filthy Rich in Rising Asia*, Malinda Lo’s *Ash*.

Sohn. TR 0340PM 0500PM

Fulfills English Major Requirement #4

English 141I: Theory and Practice of Everyday Life

Walking: our course will explore everyday life through walking with the expressed purpose of transforming everyday life. We live in a world based on productivity, speed, and efficiency. We will read from an eccentric group of authors including Henry David Thoreau, Michel de Certeau, Guy Debord, Rebecca Solnit, and Cheryl Strayed. We will write essays following the models by the authors we will read. We will walk together as a class, in small groups, and as individuals. As a group, we will learn from and support members of the class who maybe unable to walk.

Cohen. TR 0940AM 1100AM

Fulfills English Major Requirement #4

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, oceans, and cities, considering how these are located in particular places, including the India, the "Orient," the Arctic, the English countryside, and London. We will draw on key concepts like the sublime, the beautiful, the picturesque, and the imagination. We will consider the impact of geography in relationship to Romantic culture's changing notions of empire, national character, exploration, sciences, gender, nature, sexuality and gender. In addition to required essays and exam, vigorous reading and in-class discussion, this class will include regular reading quizzes.

Craciun. TR 1110AM 1230PM

Fulfills English Major Requirement #3-B

English172A: Victorian Worlds

This class focuses on how Victorian fiction, poetry, and other cultural forms like the panorama and the museum explored new visions of the global and the world. How did the expanding British empire, and resistance to that empire, shape the British cultural imagination? How does this expansive global and imperial sensibility relate to understandings of the domestic and the local? How did voyages of global exploration, new waves of immigration and emigration, and changing notions of race and gender, transform British fiction and poetry? How did new forms of knowledge and new institutions-- like the panorama, the illustrated periodical, the Great Exhibition of 1851, and the British Museum-- give Victorians new ways of conceiving of the world and its diverse peoples, and their roles within it? This class explores these questions through intensive readings of novels, poems and other writings by leading writers like Wilkie Collins, Felicia Hemans, Bram Stoker, Robert Louis Stevenson, Charles Dickens, and Jules Verne. We will also examine closely those "worlds within worlds," the Crystal Palace exhibition of 1851 and the British Museum, as unique "global spaces" and contact zones within Victorian London. In addition to required essays and exam, vigorous reading and in-class discussion, this class will include regular reading quizzes.

Craciun. TR 0210PM 0330PM

Fulfills English Major Requirement #3-B

English 176T: Studies in 20th C British and American Literature: Contexts of Modernism

We will explore "modernism" and "modernity" in a range of media and genres, including fiction, poetry, film, visual art, architecture, music, performance, philosophy, and literary and cultural theory. The course is interdisciplinary in its emphasis on the aesthetic, intellectual, and

sociopolitical contexts of literary modernism, in which a number a number of key modernist themes, techniques, and enthusiasms recur: self-reflexivity, fragmentation and montage, ambiguity, alienation, the unconscious, primitivism, technology, mass culture and consumerism, and the “New Woman.” Readings and screenings include a textbook (Jeff Wallace’s *Beginning Modernism*); Eliot’s *The Waste Land* and some other modernist poetry; short stories by Joyce, Hemingway, Woolf, and Mansfield; essays by Freud and Benjamin; painting and sculpture associated with a number of modernist movements (cubism, expressionism, surrealism, and dada); early cinema (Melies, Edison, Griffith, and Chaplin); modernist architecture; Stravinsky’s *Rite of Spring*, and jazz (including social or vernacular dance). Required writing includes a formal short research paper, four in-class quizzes, a mid-term, and a final exam. Students should be prepared to expand their critical and analytical vocabulary when engaging the other arts.
Tyler. TR 0340PM 0500PM

Fulfills English Major Requirement #3-D