

FALL 2009
English Undergraduate Course Descriptions
Course offerings, places, and time subject to change

300-001 Introduction to Literary Studies TR 12:30 – 1:45 p.m. Dr. Christine DeVine
This course is designed to prepare students to become successful English or English Education majors, or English minors at UL by introducing them to the department and the discipline, as well as to the main literary genres and theories. Students will engage in critical analysis of a variety of both English and American texts: fiction, non-fiction, poetry, and drama, from a range of periods. Along with the basics of literary research, students will learn the skills necessary for writing about literature and gain extensive writing and oral practice in responding to texts and the issues they raise. At the end of the course I hope students will have an appreciation for the breadth of this discipline, an enthusiasm and enjoyment of their major field, and an understanding of the possibilities for their futures as successful English majors. It would be most helpful to take this course prior to the 200-level survey, or in conjunction with such a survey course.

312-001 Shakespeare MWF 8:00- 8:50 a.m. Dr. John Greene
Course Objectives: We will study eight representative plays of Shakespeare (for example: *The Taming of the Shrew*, *A Midsummer Night's Dream*, *King Richard III*, *Romeo and Juliet*, *Much Ado About Nothing*, *Hamlet*, *King Lear*, and *Macbeth*) with emphasis on interpretation of the text and performance. We will watch and analyze cinematic interpretations of the plays when these are available. Prereq: 3 hours sophomore English credit. Not recommended for Liberal Arts English majors.

312-002 Shakespeare TR 12:30 - 1:45 p.m.

319-001 Modern Poetry TR 12:30-1:45pm

320-001 Modern Fiction MWF 9:00 – 9:50 a.m.

320-002 Modern Fiction MWF 11:00-11:50 a.m.

320-003 Modern Fiction MW 1:00-2:15 p.m. Dr. John Laudun
DANGEROUS GAMES, DANGEROUS STORIES. A lot of modern fiction is fascinated by the nature of reality and a number of works, in the last century in particular, have investigated how we know what we know, how what we know is structured (sometimes for us), and how we should act on what we know.
This course will explore these ideas through classic texts like Joseph Conrad's "Heart of Darkness" as well as modern science fiction favorites like Orson Scott Card's "Ender's Game" with a number of other texts along the way.

320-004 Modern Fiction TR 09:30-10:45 a.m. Dr. Barbara J. Cicardo
This class will explore American and British fiction beginning with the works of F. Scott Fitzgerald as representatives of the early twentieth century and the expansion of modernism. The dominance of the Jewish writers in American fiction after World War II and the reassertion of the "hero" of action will be studied through the works of Saul Bellow and Ken Kesey.

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Disillusionment with contemporary life will be examined through the fiction of both American (Ray Bradbury, Kurt Vonnegut, and John Hawkes) and British (Anthony Burgess and Douglas Adams) authors as they formulate alternatives to their worlds either through a return to primitivism or by the creation of another dimension or time, both humorously and grimly. Finally, the position of the African-American experience in American literature will be examined in the work of Alice Walker.

Requirements: 1) fact sheet quizzes for each novel; 2) two short papers (3-5pp); 3) one longer paper with bibliography; 4) two examinations on two groupings of the novels; 5) final examination

TEXTS:

<i>The Great Gatsby</i>	F. Scott Fitzgerald
<i>One Flew Over the Cuckoo's Nest</i>	Ken Kesey
<i>Henderson, the Rain King</i>	Saul Bellow
<i>Fahrenheit 451</i>	Ray Bradbury
<i>Slaughterhouse Five or the Children's Crusade</i>	Kurt Vonnegut, Jr.
<i>A Clockwork Orange</i>	Anthony Burgess
<i>The Color Purple</i>	Alice Walker
<i>The Hitchhiker's Guide to the Galaxy</i>	Douglas Adams

320-005 Modern Fiction TR 12:30-1:45 p.m. Dr. Mary Ann Wilson

This course will cover representative short stories and novels from the modernist period, concentrating on the elements of **place** and **social critique**. After a unit on the modern short story, we will read six novels grounded in a strong sense of place, whether geographic, historical, or cultural. We'll ask how identification and intimate contact with a particular "place" colors a writer's vision of the world and helps shape his/her ethos. Our novels will range from Nella Larsen's 1929 *Passing* to Don DeLillo's 2007 *Falling Man*, two urban visions of America at uniquely different cultural moments.

TEXTS: Bert Hitchcock and Virginia M. Kouidis - *American Short Stories* (2008)

Nella Larsen – *Passing* (1929)

Chinua Achebe – *Things Fall Apart* (1958)

Walker Percy – *The Moviegoer* (1961)

Ruth Praver Jhabvala – *Heat and Dust* (1983)

James Lee Burke – *In the Electric Mist with Confederate Dead* (1993)

Don DeLillo – *Falling Man* (2007)

321-001 Survey of World Lit I MW 1:00-2:15 p. m. Dr. Joseph Riehl

325-001 Creative Writing – Fiction TR 2:00 – 3:15 p.m. Dr. Dayana Stetco

Prerequisite: Eng. 223 – Introduction to Creative Writing

326-001 Creative Writing-Poetry TR 12:30-1:45 p. m. Dr. Skip Fox

Primarily a creative writing workshop which will consist of students writing original creative works and also detailed responses to other students' work. We will have time to discuss and analyze two to four sets of each student's work. But we will read and discuss poetry from our text., and do a series of exercises. Grading will be based on completion of all assignments, effort, participation, and attendance as much as upon quality of creative work.

Text:

Hoover, Paul. *Postmodern American Poetry: A Norton Anthology*. New York: Norton, 1994.

327-001 Creative Writing-Drama TR 11:00-12:15 p.m. Mr. Charles Richard
Topic: Documentary Screenwriting

332-001 Introduction to Folklore TR 9:30-10:45 a. m. Dr. Marcia Gaudet

333-001 Louisiana Literature MW 2:30-3:45 p.m.

333-002 Louisiana Literature TR 2:00-3:15 p. m.

342-001 Modern Drama TR 5:00-6:15 p.m. Dr. Keith Dorwick

351-001 Introduction to Linguistics MWF 11:00-11:50 a. m.

351-002 Introduction to Linguistics MWF 12:00-12:50 p. m. Dr. Christopher Healy

This course explores several aspects of language, including its meanings, grammar, sounds, and neurology. Although we use language constantly, the class's examination of the linguistic process will explore approaches that are quite probably new to students, but indicative of the complicated nature of communication. **Requirements:** Students will take four tests. **Text:** *Linguistics for Non-Linguists: A Primer with Exercises*, 4th ed.

351-003 Introduction to Linguistics MW 1:00-2:15

351-004 Introduction to Linguistics MW 2:30-3:45

351-005 Introduction to Linguistics TR 11:00 – 12:15 p.m.

355-001 Advanced Composition MW 1:00-2:15 p. m.

This course offers secondary education majors optional Field Experience in writing-centers.

355-002 Advanced Composition TR 12:30-1:45 p. m.

This course offers secondary education majors optional Field Experience outside writing-center tutoring.

370-001 Special Topics in Literary and/or Media Arts MW 1:00 – 2:15 p.m. Dr. Lisa Graley

Topic: The Magic and the Real: Chagall, Singer, Kahlo, García Márquez, and Gaudí

Students in this course will study five extraordinary artists known for their magic realism and/or surreal work: Marc Chagall, Isaac Bashevis Singer, Frida Kahlo, Gabriel García Márquez, and Antoni Gaudí. We will explore the tensions between the magic and the real in their works, noting that what is often termed “magic” in contemporary discourse may be viewed as the “real” to artists and writers with particular religious sensibilities and cultural backgrounds. “We live surrounded by fantastic things,” García Márquez points out in a 1995 film interview, noting that reality includes people’s myths, beliefs, legends, omens, and folktales. In the course, we will analyze the various ways history, folklore, and tradition, inform the work of these artists whose visions embrace both spiritual and material worlds. The class will include discussion and analysis of Chagall’s and Kahlo’s paintings as well as short stories and novels by Singer and García Márquez, including García Márquez’s *One Hundred Years of Solitude*. (English 370-001 continued)

We will also look at examples of Gaudí’s magical architecture. Besides the fiction of Singer and García Márquez, we will read autobiographical works such as Chagall’s *My Life*, Singer’s *In My Father’s Court*, and Kahlo’s *The Diary of Frida Kahlo*. We will also view documentary films of the artists’ lives. Students will write two essays and take a midterm and a final exam.

371-001 Into to Ethnic Literatures TR 11:00-12:15 p.m. Dr. Reginald Young

Topic: Colors of the Blues (cross-listed with HUMN 300-006)

In his essay "The Uses of the Blues," James Baldwin discusses the use of blues as a metaphor through which we can examine various aspects of the American experience—he makes a point to not limit his consideration of blues to a musical genre. In this course, we will also think of blues in metaphorical terms in our study of various multicultural works of literature, film, visual arts, and music. One of our goals will be to consider the blues impulse in the various works we will examine. Books for the course will include Ernest J. Gaines' *Bloodline*, Jahari Lahari's *The Namesake*, Ellen Douglas' *Can't Quit You Baby*, Zora Neale Hurston's *Jonah's Gourd Vine*, Louise Erdrich's *Love Medicine*, and Sandra Cisneros' *House on Mango Street*. There will also be a course reader containing several shorter works such as James Baldwin's story "Sonny's Blues" and a number of poems. We will view several films, either excerpted or in their entirety, which might include Sherman Alexie's *Smoke Signals*, Spike Lee's *He's Got Game*, and The Cohen Brothers' *Oh Brother Where Art Thou*. There will be lots of music, including some musical performances by artists that are not ordinarily associated with the blues (gospel, r&b, country, and hip-hop, for example). Requirements will include a creative project or presentation and a course paper.

371-002 Intro to Ethnic Literatures MWF 9:00 – 9:50 a.m. Ethnic Studies Candidate

Topic: Multicultural American Literatures (perhaps) some Carribean

372-001 Special Topics in Lit of Popular Culture MWF 11:00 – 11:50 a.m. Dr. Joseph Riehl

Agatha Christie or Mickey Spillane? Hardboiled or Old School? How do you like your mysteries? We cover the waterfront in this class. And we'll contrast the fictional heroes with real ones by taking a look at a few "true crime" books. What's the difference between true crime and just plain crime? We aim to find out.

375-001 Introduction to Film T 3:30-6:20p.m. Mr. Charles Richard

380-001 Readings in Literature by Women TR 09:30-10:45 a.m.

381-001 The Scripture as Literature MWF 08:00-8:50 a.m.

A study of literary themes and techniques in selected works of scripture. Prereq: "C" or better in ENGL 102, ESOL 102, ENGL 115 or advanced Placement.

412-001 Elizabethan and Jacobean Drama TR 9:30-10:45a.m. Dr. Jennifer Vaught

Carnival, festivity, pageantry, and spectacles were vital on the Elizabeth and Jacobean Renaissance stage where plays were shaped extensively by popular voices and other auditory or visual performative practices from clowning to Mardi Gras celebrations (Shrove Tuesday in England). In this course we will read plays by Shakespeare (*Twelfth Night* and *Hamlet*) and works by his contemporaries, including Thomas Kyd (*The Spanish Tragedy*), Christopher Marlowe (*Tamburlaine*, *Doctor Faustus* and *The Jew of Malta*), Ben Jonson (*The Alchemist* and *Bartholomew Fair*), and John Webster (*The Duchess of Malfi*). Requirements for the course will include a shorter (4-5 pp.) and a longer, researched paper (8-10 pp.) and two exams.

413-001 Chaucer MWF 9:00 – 9:50 a.m. Dr. Christopher Healy

This course serves as an introduction to the works of Geoffrey Chaucer in their original Middle English. In particular, our focus will be *The Canterbury Tales*, but we will also read some of the shorter minor poems along with, time allowing, *Troilus and Criseyde*. The readings will not only introduce students to medieval genres--romance, fabliau, etc.--but will also illustrate the artistry and humor of the father of English literature. **Requirements:** In addition to midterm and final examinations, each student will

submit an eight- to ten-page paper, present an oral report, submit short writing assignments, and take reading quizzes. **Text:** *The Riverside Chaucer*. 3rd ed.

415-001 Major Writers in Restoration & 18th Cent British Lit M 5:30-8:20 p.m.

Dr. Barbara Cicardo

The course will include the poetry of the major Tory Satirists (Dryden, Pope, Swift, Johnson) as well as a selection of Pre-Romantic poets. Other representative works of genres such as the classical oration, the drama (1), the novel (1), criticism, etc. will also be studied. All the primary works will be examined with consideration of the intellectual, cultural, and political events of the period as they influence the development of the literature that serves as a bridge between the high Renaissance (the Baroque) and the following Romantic Period. Such material includes the Ancient/Modern debate, the rise of the periodical, and the maturation of the novel as a genre.

Requirements:

GRADUATES AND UNDERGRADUATES: two (2) examinations (one mid-term and the final).

UNDERGRADUATE STUDENTS: Two (2) short papers (3-5 pp) and one longer paper (10 – 12pp) with secondary sources.

GRADUATE STUDENTS: two (2) short papers (3-5 pp) and two 10 – 12 pp. papers or one (1) longer seminar paper plus an oral report on a work of the period not included in the syllabus.

Texts: An Anthology of representative Restoration and 18th Century works (to be announced) *Moll Flanders*

420-001 Issues in 19th Century Literature TR 5:00 -6:15 p.m. Dr. Christine DeVine

Topic: The Poor in Nineteenth-Century British Literature

This course will examine literary representations of the poor in nineteenth-century British literature. While this topic may seem a bit depressing at first glance, actually the novels that we will study that represent “the poor” are surprisingly uplifting and fun to read. During the nineteenth century England’s economy went from being an agricultural economy to being the strongest industrial economy in history

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with London becoming the banker to the world. Some industrialists became enormously wealthy, while at the same time, the workers who worked in the factories that produced the wealth were subjected to terrible conditions. Men, women and children worked long hours, often in dangerous conditions for very low wages. But how is this reality represented in the literature of the day? An examination of this relationship between the difficult conditions people actually experienced at this time and representations of “the poor” will help us to examine the nature of realism itself as a literary genre.

Texts might include Dickens’s *Oliver Twist* and *Hard Times*, Elizabeth Gaskell’s *Mary Barton*, Gissing’s *The Odd Women*, Shaw’s *Mrs. Warren’s Profession*, and Frederick Engels’s *The Condition of the Working-Class in England in 1844*.

423-001 Shakespeare: Early Plays TR 11:00-12:15 p.m. Dr. James McDonald

In this course, students will analyze selected history plays and comedies that Shakespeare wrote before the death of Queen Elizabeth in 1603, with an emphasis on plays in the Henry IV tetralogy and comedies written after 1594 (*A Midsummer Night’s Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Twelfth Night*). casebook editions of *Henry IV*, *Taming of the Shrew*, *Midsummer Night’s Dream*, *Romeo and Juliet*, *Twelfth Night*, and *Hamlet*, which include texts and illustrations about the culture, history, and art of Shakespeare’s time, we will explore how the plays reflected and responded to the events, traditions, and ideas of Elizabethan England. The class will be divided into small research groups. Each group will focus on a specific set of cultural, aesthetic, gender, and/or political issues and questions and conduct research throughout the semester on these issues, research that will inform their

group and class discussions of each play, two group presentations, a research paper that develops out of the discussions and research that they conduct in their groups. Students will also keep a reading journal, write an analytical essay, and take a final exam.

433-001 Approaches to African American Literature TR 3:30-4:45 p.m. Dr. Reginald Young

Topic: Zora Neale Hurston, Richard Wright, Ernest J. Gaines

English 433-001 Approaches to African American Literature:

Note: This course will meet the major literary figures requirement for English Majors.

Our objective will be to look at Hurston, Wright, and Gaines as writers from the South and to consider their works in a Southern context. In doing so, we will examine some of critical debates concerning their relationship to each other as writers in the African American tradition, including issues of their respective literary and experiential influences, and their differing representations of black life in the South. The course will require outside research and an extended paper at the end of the term. Books will include Hurston's *Jonah's Gourd Vine* and *Their Eyes Were Watching God*, Wright's *Black Boy* and *Native Son* (set in the North but about people from the South; we will read the first two sections), and Gaines's *Of Love and Dust* and *A Lesson Before Dying*. There will also be several shorter works in a reader that will be available at the beginning of the semester.

435-001 American Realism & Naturalism MWF 11:00 – 11:50 a.m. Dr. Joseph Andriano

An exploration of American realist and naturalist fiction in the late nineteenth and early twentieth centuries. After a glance at the rise of realist aesthetics in mid-nineteenth century magazines, we will focus on the 1890s and 1900s, when social and psychological realism reached something of a crescendo. Literary naturalism will be placed in context with the impact of Charles Darwin's theory (and Herbert Spencer's) on nineteenth and early twentieth-century culture. TEXTS: Novels will include Stephen Crane's *Maggie: A Girl of the Streets*; Mark Twain's *Pudd'nhead Wilson*; Kate Chopin's *The Awakening*; Theodore Dreiser's *Sister Carrie*; Frank Norris's *McTeague*;

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Edith Wharton's *The House of Mirth*. We will also read short stories by these and other writers, including William Dean Howells, Henry James, Sarah Orne Jewett, and Charles W. Chesnutt.

REQUIREMENTS: 1 short paper (undergraduates; graduate students will do an oral report instead of the short paper); midterm exam; research paper; final exam.

446-001 Fiction Workshop T R 2- 3:15p.m.

449-001 Louisiana Folklore Fieldwork M 5:30 – 8:20 p.m. Dr. John Laudun

ENGLISH 449: ETHNOGRAPHIC RESEARCH METHODS. This course is designed for students interested in grounding themselves in the basics of qualitative research, and is thus open to a variety of students with the only prerequisite being your interest in getting the most out of the field experience. The goal of this course is to lay out a number of straightforward steps that the researcher takes before, during, and after "going into the field." We begin with topic generation and selection, proceed through the tentative first steps of the actual field experience, to the all too important transformation of the field experience into information and knowledge communicable to various audiences. Assignments include observing, note-taking, interviewing, drawing, and writing. We discuss, and experiment with, a wide variety of documentary outputs: text, audio, photography, video/film. Students design their own research projects and outputs.

452-001 Language, Culture & Society W 6:00 -8:50 p.m. Dr. Mark Honegger

Why are there 1500 separate languages in the Pacific islands of Melanesia? Are British English and American English different languages? Why are some languages and dialects considered superior to others? Why is language such an explosive political issue in the U.S. and around the world? Is there male and female speech? All of these questions are related to the communal aspect of language. Language is not only a psychological phenomenon but also a social phenomenon, and it interacts with society in surprising ways. ENGL 452 will examine this relationship, and we will study how language functions as the heartbeat of culture and society.

Texts: Walt Wolfram & Natalie Schilling-Estes, *American English*, 2nd Ed.
Ronald Wardhaugh, *An Introduction to Sociolinguistics*, 5th Ed.

Bernd Kortmann & Clive Upton, *Varieties of English*, Vols 1-4

455-001 Topics in Linguistics MW 2:30 – 3:45 p.m. Dr. Claiborne Rice

Topic: Literary and Linguistic Computing

The computer has revolutionized the practice of every humanities discipline. As society in general becomes more reliant on computing technology, and as the forms of human social interaction begin to presuppose computer-readability, all humanities scholars will benefit from being familiar with the variety of digital textualities. The immediate availability of millions of digital texts, at Amazon, Google, and elsewhere, has already begun to transform our basic concepts of reading, scholarship, and reference. Jerome McGann forecasts that “in the next 50 years, the entirety of our inherited archive of cultural works will have to be re-edited within a network of digital storage, access, and dissemination.” Will we be ready to do the job?

This course will introduce students to basic concepts in linguistic and literary computing, and to several tools useful for researching, producing, and delivering electronic text. Students will learn how to plan and create a corpus of electronic text from written or oral sources, use Wordsmith Tools to find, analyze, and display information about a text, mark up a text with XML tags to facilitate finding the desired information, and use some of the text and tool archives already available on the World Wide Web, including the Whitman and Dickinson Archives, the Rossetti Archive, the British Library’s

(English 455-001 continued)

Shakespeare in Quarto, the Proceedings of the Old Bailey (criminal trials in London from 1674-1834), and on-line concordances for many authors and publications.

This project-oriented course will be useful for anyone interested in working with a body of text, whether it be a specific literary text or group of texts, a critical edition, data from interviews, collections of folk tales from a variety of sources, or genre-specific language such as political speeches or trial transcripts. Individual student projects may treat literary or corpus-based linguistics topics. Readings and discussion will be heavily supplemented by hands-on work with texts and corpora. Only a basic familiarity with everyday computer tools like email and web-browsing will be assumed.

464-001 Special Topics in Rhetoric & Composition ONLINE CLASS Dr. Keith Dorwick

Topic: Grantwriting in the Arts and Humanities

Faculty and graduate students will often find themselves required to write grants, a specialized form of research which can (depending on the institution) count in significant ways as part of one’s scholarly productivity. A large grant successfully funded and administered can help graduate students get jobs, and, ultimately, tenure and promotion. Undergraduates considering careers in English Studies or as grant writers for not-for-profit social and arts agencies should also take this class—English majors are often highly successful in finding work in this field. Undergraduates will produce a total of twenty polished pages of grant application(s) for smaller but real world grants, such as Lyceum grants (\$600 to

bring in a speaker). Graduate students will do a full and complete application for a major grant (such as an Acadian Arts Council Decentralized Arts Grant, up to \$10,000 in non-matching funds) that could be awarded for one's creative and/or literary projects, such as production costs for a new play or the making of a documentary. In addition, graduate students will produce an abstract and an eight page conference paper on the genre of grant applications, or on the art of grantwriting, suitable for presentation at literary, creative or composition and rhetoric professional meetings. No particular experience in rhetoric or composition required for this course. Undergraduates need Upper Division Status to enroll. A successful grant from an application written for this course would be a significant addition to a graduate student's CV or an undergraduate student application for graduate school or grantwriting position at a not-for-profit agency. NOTE: this will be an online course with one real time event (Time & date TBD).

470-001 Genres in Children's Literature MWF 9:000 – 9:50 a.m. Dr. Jennifer Geer

Topic: Fairy Tales

The title of this course implies two things: that it's relatively easy to define a fairy tale, and that fairy tales are mostly for children. As we'll see, these assumptions are only partially true. The term "fairy tale" can encompass many things, and the tales we now associate with children's entertainment frequently derive from adult-oriented folktales. Even today, fairy tales provide adults with a focus for their debates over education, politics, and sexuality. In this course, we'll explore some of these debates and consider the (often messy) distinctions between children's literature and literature for adults, as we read (and watch film adaptations of) traditional and modern fairy tales. Texts will probably include: several of Perrault's and the Grimms' tales, print and film versions of "Beauty and the Beast," Maxine Hong Kingston's reworking of Chinese folktales in *The Woman Warrior*, child-oriented adaptations such as Robin McKinley's *Beauty* and J.K. Rowling's *Harry Potter and the Sorcerer's Stone*, and adult-oriented fairy tales such as Angela Carter's "The Company of Wolves."

484-001 Feminist Literary Criticism TR 2:00 – 3:15 p.m. Dr. Mary Ann Wilson

The course will cover three major topics: the genre of feminist literary criticism; seminal issues addressed in feminist theory post-World War II and their critical currency today; and the intersection of theory and text, specifically how the critical conversation between theory and text emerges in our study of the novel *Jane Eyre*, the poetry of Emily Dickinson, and a literary movement, the

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Harlem Renaissance. We will explore how feminist literary criticism changes across time and culture; how its concerns anticipate later theoretical issues; and ultimately how we can practice theory on works, authors, and literary movements that have generated lively theoretical and historical debate. Among other assignments, students will turn in a final critical/theoretical project geared toward their academic area(s) of interest.

Text: Sandra M. Gilbert and Susan Gubar. *Feminist Literary Theory and Criticism: A Norton Reader*. 2007.

496-001 Major Figures M 1:00 – 2:50 p.m., W 1:00-1:50 Dr. Dayana Stetco

Topic: FILM: Takashi Miike, Sally Potter and Charlie Kaufman

Through the study of several films by Takashi Miike, Sally Potter and Charlie Kaufman, the course will introduce students to the concept of the auteur (defined here as a film director/screen writer with an exceptionally strong creative vision). The course will also discuss film genres (horror, mockumentary, satire, dark comedy, psychotic-visionary fable) and the relationship between film form and cultural context.

The course will begin with a crash course in film analysis. If you took an Intro to Film class (Eng. 375), great. If not, we will slowly learn how to discuss film intelligently.

There are only two required texts: Catherine Fowler's study of Sally Potter and an *Auteur and Authorship* anthology, but I will ask you to read several film scripts along with production notes, directors' diaries, interviews, etc. – basically material that will help you understand the industry a little better.

I plan to screen Miike's *Audition*, *Gozu*, *Imprint* and *Visitor Q*; Sally Potter's *Tango Lesson*, *Yes* and *Rage* and Charlie Kaufman's *Being John Malkovich*, *Audition* and *Eternal Sunshine of the Spotless Mind*, but I might also choose other films if new material becomes available.