

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

SPRING 2008 (20081)

Welcome to the Department of English, which is again offering a rich selection of introductory and upper-division courses in English and American literature and culture, as well as Creative Writing workshops, for spring semester 2008. Please feel free to talk to Viet Nguyen (director of undergraduate studies), Rebecca Woods (departmental staff advisor), or other English faculty to help you select the menu of courses that is right for you.

All Department of English courses are “R” courses, except for the following “D” courses: Engl. 303, 304, 407, 408, 490 & 496. A Department stamp is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all courses will be closed—admission is granted only by the instructor’s signature and the Department stamp (available in Taper 404). You must then register in person at the Registration office.

Departmental clearance is required for all “D” class courses.

Be sure to check class numbers (e.g., 32734R) and class hours against the official Spring 2008 Schedule of Classes at www.usc.edu/academics/classes.

All students who want to major, double-major, or minor in English must eventually take three lower-division courses in the 200-300 range, of which AT LEAST TWO must be from the 261, 262, 263 sequence. The third course may be from that sequence, OR could be another course in the 200-300 range (excluding creative writing workshops).

Contact us or visit our web site:

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<http://www.usc.edu/dept/LAS/english/>
Taper Hall of Humanities (THH) Room 404
213-740-2808

261 (English Lit to 1800) 32604R 9:30-10:45 TTH Lemon

This course offers a survey of English literature from the medieval period through the Renaissance to the late seventeenth century. We will focus on three works of epic scope (Chaucer’s *Canterbury Tales*, Spenser’s *Faerie Queene*, and Milton’s *Paradise Lost*), as well as studying Petrarchan and Cavalier lyrics by poets such as Thomas Wyatt, John Donne, Mary Wroth, Richard Lovelace, and Robert Herrick. Assignments will include three papers, a midterm, a final, and a short recitation in Middle English from Chaucer’s “General Prologue.”

261 (English Lit to 1800) 32610R 1-1:50 MWF Rollo

Through the close analysis of literary works written in English before 1800, the course will address: the implications of authorship at various times in English and Irish history, with a particular emphasis on the theme and practice of political exclusion; the development of literacy and its initially restrictive force; the rise of empire and the attendant questions of dynastic legitimacy, religious determinism, gender empowerment and colonial expansion; urban foppery. Texts studied will include: selections from the *Book of Margery Kempe* and Chaucer’s *Canterbury Tales*; Shakespeare’s *Macbeth*; lyric poetry by Donne, Marvell, and Aemelia Lanyer; Milton’s *Paradise Lost*; Congreve’s *The Way of the World*; Aphra Behn’s *The Rover and Oroonoko*; Defoe’s *Robinson Crusoe*; and Swift’s *Gulliver’s Travels*. Students will write three papers, take a final exam, attend class and participate in discussion.

261 (English Lit to 1800) 32613R 3:30-4:45 TTH Cervone

English 261 is an introductory course that will familiarize students with medieval and renaissance literature. The course will follow the development of English poetry, drama and prose, and it will also examine the translation of the Bible into English during the Reformation. In addition to the study of aesthetic, the course will employ an examination of the various social, cultural, and political movements that influenced literature during the key centuries between the Norman Conquest and the English Civil War. Authors will include Marie De France, Chaucer, Spenser, More, Marlowe, Shakespeare, and Milton. Texts will include the Norton Anthology of English Literature vol. A (edition to be announced), plus handouts. There will be five papers, all 5-7 pages in length.

262 (English Lit since 1800) 32620R 9:30-10:45 TTH Berg

This course is a survey of British Literature. It will provide an introduction to a variety of literary works running from the Romantics to a number of contemporary texts. We will read the usual suspects and few of the not so usual suspects. We will look at a number of genres, and we will explore the relation of these works to their historical moment. Along the way we will also ask a variety of questions about the 'literary' about the idea of a 'literary canon' and about the notion of a literary history. We will look at the ways these notions create a set of classic texts that not only define how we think about 'literature' but also how they shape a national identity.

262 (English Lit since 1800) 32621R 11-12:15 TTH Freeman

This course traces various literary movements and historical and social contexts for British literature since 1800. That means we'll be reading Romantic poetry and talking about the role of the poet in society; Victorian poetry and fiction and thinking about the rise of the middle class, anxieties about gender, family, and modern science; turn of the century texts dealing with the transition into a more urban and internationalized world; poetry and fiction about the devastation of World War I and II and the rise of modernism, feminism, and postmodernism, and closing with texts of the last twenty-five or so years, including music, film, and other aspects of British popular and literary culture. Students will be encouraged to pursue individual projects on texts/writers/movements of interest to them and to present that material to the class, which will allow us to fulfill some aspects of the "survey" component of the course.

262 (English Lit since 1800) 32622R 12-12:50 MWF Russett

This class has several overlapping goals: 1) to provide a historical survey of literature written in Great Britain over the past two hundred years; 2) to provide a framework for understanding major movements and genres; and 3) to develop sophisticated techniques of literary analysis and interpretation. It follows from these goals that we will be concerned with such questions as: what makes reading literary works different from reading other kinds of texts? What constitutes a literary "tradition" and how do such traditions evolve over time? What, in fact, is "literature"?

While such broad issues will form the backdrop of our discussions, we will also address several interlocking themes, including: the self and the other; changing gender roles; empire and urbanization; the reinvention of the past and the idea of the future. Students will be encouraged to explore these issues through both optional and required supplementary readings. The core of the class, however, is the experience of reading and writing about literature: original interpretive essays will therefore represent the largest component of your grade. Texts: The Longman Anthology of British Literature, vol. 2; Emily Bronte, *Wuthering Heights*; Charles Dickens, *Great Expectations*; one contemporary novel TBA. Requirements: three 5-6 page essays; occasional short in-class exercises; midterm; final exam.

262 (English Lit since 1800) 32626R 2-3:15 TTH Tongson

Fame, Infamy and Empire in British Literature Since 1800

This course on British literature since 1800 introduces students to certain representative authors of the nineteenth and twentieth centuries, while reflecting critically upon how and why these figures attained their fame--or in certain cases their infamy--in literary studies. In particular, we will examine how Romantic and Victorian writers crystallized and exploited the idea of the representative artist in the culture at large, while attempting to come to terms with the role authors should play in rapidly changing social, political and technological environments. We will begin with the Romantic literary "revolution" that called for a "common language among men." At the same time we will consider the consequences of constructing this imagined revolutionary community around the figure of one--the exemplary, uncommon artist, usually a man. The rhetoric of literary liberation led by "infamous" male artists, often came at the expense of women writers whose fame and popularity, ironically enough, led to the exclusion of their labors from the realm of art. The Romantic rhetoric of revolution became translated into Victorian projects of reform in both literary and social contexts. As we will see, the Victorians very literally re-formed existing literary and cultural ideas from previous eras like the Renaissance and the Middle Ages in an effort to come to grips with their own cultural legacy as they careened towards modernity. Of special interest will be how the artist, once valued for his revolutionary edge, fell under suspicion amongst the emerging, professional middle classes precisely for this reason. We will see how the word "artist" became associated with a degraded notion of performance and superficiality.

In a reversal of values, the word “artist” was used as an epithet against women, effeminate men, foreigners and colonized subjects of the expanding British Empire. At once imposing and resolutely ordinary, the example of these eminent Victorians (to use Lytton Strachey’s facetious phrase) provoked a sense of alienation among many of the Moderns who succeeded them in the twentieth century. A series of domestic and international conflicts, not the least of which were two World Wars, led to the decline of the British Empire, and a radical transformation of the aesthetic landscape and the idea of literary fame. While the Modern period is commonly characterized as an intellectually inward era marked by experimental innovations in literary form such as stream of consciousness narration, we will also study texts that appropriate the Victorians’ powerful rhetoric of “representativeness” versus “artistry” in order to dismantle the very empire it helped build.

263 (American Literature) 32634R 11-11:50 MWF Handley

This introduction to American literature will address some of the major themes of American life and culture from the Revolutionary period to the present. These include the rights of the individual vs. the demands of the group, the meaning and fashioning of the self, race and the law, and the struggle for and meaning of democracy. In exploring these themes, it will be a central aim of this course to understand the aesthetic and social functions and values of particular literary genres such as autobiography, drama, essay, novel, short story, and poetry. Additionally, we will aim to develop literary critical skills, to improve our capacities as readers, thinkers, and writers. By understanding and analyzing such elements in interpretation as context, audience, figural language, and narrative structure, we will explore how literature acts in and on culture and society, how narratives shape and inform how Americans live.

263 (American Literature) 32638R 1-1:50 MWF Nickowitz

This introduction to American literature will address some of the major themes of American life and culture since the Revolutionary period to the present. These include the rights of the individual vs. the demands of the group; the meaning and fashioning of the self, race, and gender; and the struggle for and meaning of democracy. In exploring these themes, it will be a central aim of this course to understand the aesthetic and social functions and values of particular literary genres such as autobiography, drama, essay, novel, short story, and especially poetry. Additionally, we will aim to develop literary critical skills, to improve our capacities as readers, thinkers, and writers. By understanding and analyzing such elements in interpretation as context, audience, figural language, and narrative structure, we will explore how literature acts in and on culture and society, how narratives shape and inform how Americans live.

263 (American Literature) 32637R 12:30-1:45 TTH Roman

This course explores key themes and genres within the literature and culture of the United States. While paying particular attention to the 20th century and the role of the performing arts, the course begins in the 19th century with the foundational writings of Emerson and Thoreau. It then turns to three classic 19th century authors (Walt Whitman, Frederick Douglass, and Kate Chopin); to a cluster of poets, playwrights, and performers from the early-mid 20th century (Rodgers and Hart, Ella Fitzgerald, Tennessee Williams, Lorraine Hansberry, and Allen Ginsberg); and to two seminal musical composers whose emergence in the 1960s and 1970s radically altered American popular music (Joni Mitchell, Stephen Sondheim). The course concludes with a unit on contemporary literature that proposes new models of kinship outside of heteronormative expectations and demands. Writings by Philip Roth, Sapphire, Rebecca Brown, and Mark Doty will push us to recognize the temporal relationships we enter with strangers, including those across species, as bound by love. Most of our readings identify and address sites of social struggle. Many of our readings dwell in the tragic undercurrents of American culture. Rather than obscure this social reality, this course foregrounds the tragic and its distinct American contexts.

The course is designed as an introduction to literary and cultural studies. Course requirements include two 7-9 page papers, in-class presentations, and exams.

Reading List: Ralph Waldo Emerson, *The American Scholar*; Henry David Thoreau, *Resistance to Civil Government*; Walt Whitman, *Song of Myself*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Kate Chopin, *The Awakening*; Richard Rodgers and Lorenz Hart, *Ella Fitzgerald Sings the Rodgers and Hart Song Book*; Tennessee Williams, *A Streetcar Named Desire*; Lorraine Hansberry, *A Raisin in the Sun*; Allen Ginsberg, *Howl*; Joni Mitchell, *Ladies of the Canyon*; Stephen Sondheim, *Company*; Philip Roth, *Patrimony*; Sapphire, *Push*; Rebecca Brown, *The Gifts of the Body*; and Mark Doty, *Dog Years*.

303 (Intro to Fiction Writing) 32647D 2-4:20 T Tervalon

This course will introduce students to the methods and practice of creative writing with a focus on fiction. During the first few weeks of the quarter we’ll engage in writing activities that address various issues of movement, invention, imagery, revision, dialogue etc.--and then you’ll put those techniques to work in your own work. By the third meeting of the course we’ll begin meeting in workshop, with in-class discussion and evaluation of student writing.

Requirements: four stories (1000-2000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation. The WORKSHOP will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring a copy of your story the day it's to be workshopped. DO NOT REVEAL YOUR NAME! Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn't need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what. I will offer weekly themes, but you are free to write on themes of your own, but first discuss your intentions with me.

303 (Intro to Fiction Writing) 32649D 2-4:20 W Tervalon

This course will introduce students to the methods and practice of creative writing with a focus on fiction. During the first few weeks of the quarter we'll engage in writing activities that address various issues of movement, invention, imagery, revision, dialogue etc.--and then you'll put those techniques to work in your own work. By the third meeting of the course we'll begin meeting in workshop, with in-class discussion and evaluation of student writing.

Requirements: four stories (1000-2000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation. The WORKSHOP will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring a copy of your story the day it's to be workshopped. DO NOT REVEAL YOUR NAME! Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn't need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what. I will offer weekly themes, but you are free to write on themes of your own, but first discuss your intentions with me.

303 (Intro to Fiction Writing) 32653D 2-4:20 TH V. Forman

Introduction to fiction writing is taught in a workshop format, with students submitting stories on a weekly basis for peer review. Outside reading in a short story anthology complements the workshop process, as do weekly assignments and exercises in matters of technique. There will also be readings in a textbook that addresses narrative craft. Please note: this course will make extensive use of Blackboard, both for turning in assignments, quizzes and group work.

303 (Intro to Fiction Writing) 32648D 4:20-6:50 T V. Forman

Introduction to fiction writing is taught in a workshop format, with students submitting stories on a weekly basis for peer review. Outside reading in a short story anthology complements the workshop process, as do weekly assignments and exercises in matters of technique. There will also be readings in a textbook that addresses narrative craft. Please note: this course will make extensive use of Blackboard, both for turning in assignments, quizzes and group work.

303 (Intro to Fiction Writing) 32652D 4:30-6:50 TH Segal

This course is designed to introduce the beginning writer to the craft of fiction writing, with an emphasis on the literary short story. By studying a combination of student-generated stories and many published works, we will examine and learn to integrate the elements of fiction into our own work. We will also wrestle with the eternal question of how to show rather than tell what we want to say. Everyone is expected to read, write comments on, and discuss in depth each story that passes through the workshop.

304 (Intro to Poetry Writing) 32659D 2-4:20 W Bendall

In this course we will read and study of wide range of contemporary poetry in order to become acquainted with many styles, trends, forms, and other elements of poetry. Students will write poems exploring some particular strategies. The class is run as a workshop so participation and written critiques are expected. There is also substantial reading from various texts required. Poets include Elizabeth Bishop, Lynn Emanuel, Frank O'Hara, Pablo Neruda, Norman Dubie, Harryette Mullen, and others. Five poems, written responses, participation, and attendance mandatory.

304 (Intro to Poetry Writing) 32661D 2-4:20 TH Bendall

In this course we will read and study of wide range of contemporary poetry in order to become acquainted with many styles, trends, forms, and other elements of poetry. Students will write poems exploring some particular strategies. The class is run as a workshop so participation and written critiques are expected. There is also substantial reading from various texts required. Poets include Elizabeth Bishop, Lynn Emanuel, Frank O'Hara, Pablo Neruda, Norman Dubie, Harryette Mullen, and others. Five poems, written responses, participation, and attendance mandatory.

304 (Intro to Poetry Writing) 32656D 4:30-6:50 M R. Forman

This semester we will focus on the writing and reading of poetry from the inside out. What does it mean to see with the eyes of a poet? What does it mean to speak as a poet?

In these 15 weeks, you will play with words, forms and ideas. Together we will explore tools such as voice, imagery, line, sound, style and rhythm to capture and express the days we live among. We will write, revise, and critique work. There are many spaces calling for you to look at them, explore them, touch them, name them, through the language of poetry. At the end of this course, you may not call yourself a poet, but you will be closer to knowing what it takes to create a good poem.

304 (Intro to Poetry Writing) 32658D 4:30-6:50 W Woloch

This course will be run as a workshop for any student with a serious interest in writing poetry who is also willing to apply her or himself to learning the craft through the study of contemporary models and experimentation with a variety of styles and approaches. We'll read extensively from a text on craft, as well as an anthology of modern poetry and a collection of poems by a contemporary poet. Writing exercises will utilize free verse, traditional/received and invented forms, and will encourage creative risk taking. Class discussions are expected to be lively and constructive, with everyone participating and offering suggestions for revision of one another's work. Each student will produce a final portfolio of poems written and revised over the course of the semester.

375 (Science Fiction) 32665R 10-10:50 MWF Du Plessis

Science fiction, as a genre, overtly intertwines "technology" with "fiction" and "knowledge" with "imagination" to mark its genre as distinct. This course will consider the generic specificity of science fiction via the range and scope of science fiction's designs on reality. We will analyze selected texts from more than a century's worth of science fiction, both British and North American, to ask questions about the different stories that we tell ourselves about space (both outer and inner), desire, identity, and otherness. We will read writers who have been strongly identified with the genre (Wells, Bradbury, Dick, Ballard, Delany, Butler, Gibson), as well as writers who only work intermittently with the genre (Carter, Whitehead, Moody). We will examine different periods, modes, genres and styles (Cold War, pulp, utopian/dystopian, British New Wave, feminist, cyberpunk), along with different sub-genres (space opera, post-apocalypse, parallel history, time travel). The working assumption of this course maintains that science fiction constitutes an especially rich literary genre, not only in its verbal and formal innovations but also in its imaginings of temporality, geopolitics, ecology, gender, race, nationality, culture, society, and the nuclear.

Students are required to keep up with readings and participate actively in class discussions. There will be three papers (two 5-7 pp. and one 8-10 pp.) as well as a mid-term and a final exam.

400 (Advanced Expository Writing) 32671R 11-12:15 TTH Cervone

Non fiction essay writing is instrumental to writers and scholars because it allows us to express ourselves in deeply personal ways. This art form has been around for millennia, and it has changed profoundly with the times. In this course students will write essays in which they will compare their opinions, feelings, experiences, and writing styles with essayists of the middle ages and renaissance. The source materials will also be used as examples of skill in the writing process. In their essays, students will respond to the source material as they are asked to provide their own viewpoints on the same subject as an earlier essayist. How does the student relate to the subject matter? How does the student relate to the essayist's opinion(s)? How does 21st century mindset differ from that which is demonstrated in the source essay? How differently, or similarly, as the case may be, does the student express his or her sense of self? Authors will include but are not limited to: The Venerable Bede, Alfred the Great, Margery Kempe, Julian of Norwich, Thomas Aquinas, Sir Thomas Elyot, Erasmus, Thomas More, John Bale, Samuel Pepys, and John Milton.

404 (The Writer in the Community) 32818R 2-4:20 M Woloch

This course is designed to provide a training ground for creative writing students who wish to learn to lead writing workshops in schools and community settings. The course will provide students with a pedagogical framework for teaching creative writing via lectures, class discussions, reading and study of available resource material, and workshops on lesson planning. Students will also gain practical experiencing leading workshops under the guidance of the instructor and in conjunction with USC's Joint Education Program. Students will develop lesson plans during classroom labs, will observe classroom workshops led by the instructor, and will then team-teach and, later, individually lead workshops in classrooms in the community. While the focus of this semester's course will be on the teaching of workshops in poetry writing, students will learn lesson planning strategies applicable to a variety of genres, including fiction and personal essay/memoir. Students will be trained in the evaluation of workshop participants' writing and in the editing and production of anthologies of their writing. The course will culminate in publication of an anthology and a public reading by workshop participants on the USC campus.

The course will require four hours of class time per week, at least one hour of which will be spent in a community classroom. The course is open to any creative writing student already working in the community, either under the auspices of USC programs such as J.E.P. or on his or her own, as well as to any student who has completed at least one creative writing workshop course in poetry or fiction.

405 (Fiction Writing) 32680R 2-4:20 TH Segal

An intermediate workshop for fiction writers who have completed English 303. This course will focus on revision as the cornerstone of good writing. How can one become a good editor of one's own work? How does one differentiate and select from the criticism received in the workshop in order to improve one's own fiction? How can one best make use of workshop feedback to optimize the revision process? We will be concentrating on exploration of literary fiction both in our own work and in close readings of published short stories. Students will be expected to read, write comments on, and discuss in depth each story that passes through the workshop.

405 (Fiction Writing) 32679R 4:30-6:50 W Tervalon

This course will introduce students to writing of the longer narrative. The first few meetings we'll discuss structure and character development. By the third meeting of the course we'll begin meeting in workshop, with in-class discussion and evaluation of chapters, or longer stories, or the beginning of a short novella. (6000-8000 words);

Requirements: two chapters, or longer stories, or maybe even a short novella. (6000-8000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation. The WORKSHOP will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring a copy of your story the day it's to be work-shopped. DO NOT REVEAL YOUR NAME! We'll discuss how to blind e-mail fiction submissions. Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn't need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what. I will offer weekly themes, but you are free to write on themes of your own, but first discuss your intentions with me.

405 (Fiction Writing) 32681R 4:30-6:50 TH Johnson

This course is a fiction workshop, concentrating on understanding and implementing the various aspects of fiction. These aspects include craft issues such as characterization, point of view, narrative structure, style, and voice. Throughout workshop, you're expected to produce original fiction, read all stories and various materials closely, and comment thoroughly on your colleague's work. The point of this course is not to become a fabulous writer, but to read well and produce work that illustrates a broadening understanding of the craft of fiction.

406 (Poetry Writing) 32692R 2-4:20 M Bendall

In this course we will read and study a wide range of contemporary poetry in order to experiment with some various forms and approaches. For instance, we'll work with jargons and specialized lexicons, ekphrastic poems, and long meditation poems. The class is run as a workshop so participation and written critiques are expected. There is also substantial reading from various texts required. Poets include Charles Simic, Jorie Graham, Lois-Ann Yamanaka, Amy Gerstler, C.K. Williams, Harryette Mullen and others.

406 (Poetry Writing) 32686R 2-4:20 T Irwin

Using Robert Wallace's classic text, *Writing Poems*, we will study the craft of poetry from inspiration through final revision. Form, content, metaphor, and image will be discussed, and we will carefully examine diction, syntax, rhythm, meter, and the line. Students will set individual goals and new objectives for their own work. Memorability, imagination, and emotional amplitude will be stressed. In addition, we will read several essays on craft and form. Rewriting will play an integral part of this workshop, and revisions of well-known poems also will be used. A portfolio, numerous exercises, and a notebook for copying poems will be required for this course.

407 (Advanced Fiction Writing) 32694D 2-4:20 M Wiggins

Prerequisite: ENGL 405 and/or departmental approval.

407 (Advanced Fiction Writing) 32698D 2-4:20 F Boyle

The class, like 405, is run as a workshop, and each student will be required produce four original works of fiction during the semester. As with 405, two these will be published for class discussion. Written comments are required, well as readings from current novels.

408 (Advanced Poetry Writing) 32700D 2-4:20 T St. John

This advanced workshop is open only to those students who have taken 406, submitted work, and have been previously approved to register. We will consider student poems on a weekly basis; close readings and written comments will be required on all the poems considered. Five books of contemporary poetry will be discussed during the course of the term.

408 (Advanced Poetry Writing) 32703D 2-4:20 TH Muske-Dukes

In this advanced workshop we will read extensively as well as write extensively. Our book list will include the Nobel lectures of Czeslaw Milosz and Toni Morrison, (also Milosz's *A Treatise on Poetry*), the poems of Sappho and Mandelstam and a very funny yet instructive volume, *The Ode Less Travelled*, by Stephen Fry. Instructor approval necessary, manuscript submissions.

409 (The English Language) 32706R 2-4:20 T Dane

Versification

The principles of English versification are quite simply unknown. To illuminate them, this course will examine versification systems whose principles are known and were often second nature to English poets from the medieval period to at least the early twentieth century. The main emphasis will be practical. You won't be required to write papers, but you can expect to be asked to work in groups, to recognize and compose verse in the systems we discuss, and to give at least one class presentation.

All students welcome. No prerequisites and no expectations of any experience in creative writing, foreign languages, or music.

421 (Engl Lit of the 16th Century) 32710R 12:30-1:45 TTH Green

What determines the kinds of stories that a society tells to itself? why those stories, and not others? what do people want from the poetry of their time? How do poets try to satisfy those desires? The answers to these questions shift over time and place, and in many ways the Renaissance provides answers that seem very foreign to us today. Poetry was written to make sense of the public and private world, to order beliefs about the state or about the church, to provide passage from this world to the next. It helped guide people through the complexities of a very nasty political world, and through the nastiness of a very complex romantic world. It helped connect people to the glories of the past and to make sense of philosophies of the moment, and both philosophy and the past were used to make the present bearable. The Renaissance world was in upheaval, and their writers responded to that upheaval.

We will concentrate on the works of just a few poets who had the most impact in sixteenth-century England: Francesco Petrarch's /Canzoniere./ Sir Thomas Wyatt's lyrics, Sir Philip Sidney's /Astrophil and Stella, /Shakespeare's poetry, and all of Spenser's /Faerie Queene./ Spenser, in particular, will bring together romance, love and war, theology, philosophy, politics, fantasy, and lyricism. We take our cue from Sir Walter Raleigh who wrote "Me thought I saw the grave where Laura lay ... / All suddenly I saw the Faerie Queene, / At whose approach the soul of Petrarch wept." If Spenser indeed displaced the mighty Petrarch, then why, and what happened over the course of two hundred years? The course requirements are one short paper, one seminar paper, responses to readings, and an oral presentation.

422 (English Lit. of the 17th Century) 32711R 1-1:50 MWF Walling

Milton and Revolution

In the mid-seventeenth century, the English Parliament led a war against the English king; after decapitating both the king and the nation, Charles I's opponents spent a decade struggling to devise a lasting system of government to replace him. In the same period, John Milton begins his epic poem *Paradise Lost* with the story of a band of angels rebelling against God; forced out of Paradise, they build a new kingdom in Hell, while God creates his new world on Earth. We will approach the mid-seventeenth century as a time of literary and political revolutions, and as a moment when hope and desperation compelled the creation of new social structures and imagined worlds. Exploring the impact of the civil war and interregnum on poets and authors of the period, we will consider how social and economic upheaval altered the conditions in which poetry was written, read, and circulated, and we will examine how crisis and revolution shaped the language and preoccupations of poetry. While the revolution prompted Milton's reflections on authority, rebellion, and governance, it led other authors to channel their political anxieties into a poetry that yearned for love, sex, or true friendship, or for lost ideals of valor or pastoral harmony. In addition to an extensive study of Milton's work, we will read poetry by contemporaries such as Robert Herrick, Andrew Marvell, Richard Lovelace, Henry Vaughan, and Katherine Philips, and selected works of literary prose and polemic.

424 (English Lit. of the Romantic Age) 32713R 11-11:50 MWF Nickowitz
(1800-1832)

Selected studies in major writers, including Blake, Austen, Wordsworth, Coleridge, Byron, Mary Shelley, P.B. Shelley, and Keats. Prerequisite: ENGL 262

430 (Shakespeare) 32716R 9:30-10:45 TTH Green

The focus of this course will be historical, and we will seek to understand Shakespeare and his works in the contexts of his own time. There are limits to our abilities to do so, but we also have powerful resources that will help us. This is not a course in Shakespeare appreciation, or Shakespeare-Our-Friend, or Shakespeare the Eternal Philosopher, or the like, although any of these topics may be entertained in passing. For the most part, Shakespeare did not create his own materials; instead, he rewrote the materials of others. Those materials were known in common by both Shakespeare and his audience, and they provided a common body of shared attitudes, stories, and ways of thinking. We will look for where Shakespeare accepted what he found, and where he departed, and then explore why and how. We seek at all points to know how Shakespeare and his audience understood one another. Two papers (7-10 pages each), response papers and oral presentation.

441 (American Lit, 1865-1920) 32719R 11-11:50 MWF Wolfe

Readings in major writers of the period including Dickinson, Whitman, Twain, James, Howells, Crane, Dreiser, Wharton. Two papers (6-8 pp.), 2 mid-terms, & final.

442 (American Lit, 1920 to the Present) 32720R 10-10:50 MWF Kemp

Decadence is a falling, a sinking, a decline. As a literary movement, Decadence began in France in the late nineteenth century, and can be regarded as the second stage of Romanticism, proclaiming the exhaustion of Romanticism's naturalism and optimism. Decadence proclaimed both nature and the social to be worked out mines; they may once have provided satisfaction and meaning, but not any more; the present generation has been born too late. The only hope now is through transgression and perversion, questing for meaning in new, negative directions, in search of unprecedented, dangerous experiences and sensations, hoping to "break on through to the other side." We will look at the theory of decadence, as it developed in France, and its adoption and transformation by American writers. What happens when old world decadence is adopted by such a new and officially optimistic culture? What is the Decadent looking for: "my only friend, the end"?

Reading: J. K. Huysmans, *Against Nature*; F. Scott Fitzgerald, *The Great Gatsby*; Djuna Barnes, *Nightwood*; T. S. Eliot, *The Waste Land*; Flannery O'Connor, *Wise Blood*; Jack Kerouac, *On the Road*; Joyce Johnson, *Minor Characters*; Thomas Pynchon, *The Crying of Lot 49*; and Chuck Palahniuk, *Fight Club*.

444m (Native American Literature) 32724R 11-12:15 TTH Rowe

The course surveys the main traditions of Native American literature, including oral traditions influential in many tribal communities. No single survey course can, of course, represent effectively the enormous diversity of cultural and spiritual practices, languages, and social behaviors of the many peoples grouped under the heading "Native American." The eight different communities represented by the readings offer a good sample of different cultural practices and social organizations, as well as a reasonably broad variety of North American regions, including the Northwest, Southwest, Midwest, Northeast, and South, but these selections still cannot be said to be "representative" of Native American groups. One purpose of this course will be to help students understand some of the problems involved in the field of Native American Studies, especially with regard to the different communities included. The course focuses on post-Columbian Native American cultural expression, with the greatest emphasis placed on cultural works produced between 1800 and the present.

Readings:

Paul Lauter, ed., *The Heath Anthology of American Literature*. Vol. 1. Selections from "Native American Oral Narrative" and "Native American Oral Poetry" sections.

William Apess (Pequot), "An Indian's Looking Glass for the White Man" (1833), in *The Heath Anthology*.

Black Hawk (Sauk), *The Life of Ma-Ka-Tai-Me-She-Kia-Kiak, or Black Hawk* (1833).

Sarah Winnemucca (Paiute), *Life among the Paiutes: Their Wrongs and Claims* (1883).

Zitkala-Sa (Gertrude Bonnin) (Sioux), *American Indian Stories* (1921).

John Neihardt and Nicholas Black Elk (Sioux), *Black Elk Speaks* (1932).

Leslie Marmon Silko (Laguna Pueblo), *Storyteller* (1981)

Simon Ortiz (Acoma Pueblo), from *Sand Creek* (1981)

Louise Erdrich (Ojibwa), *Tracks* (1988)

Sherman Alexie (Spokane), *Lone Ranger and Tonto Fistfight in Heaven* (1993)

Colin Calloway, *First Peoples: A Documentary Survey of American Indian History* (1999)

447m (African-American Narrative) 32727R 2-3:15 TTH Johnson

This course will examine a range of texts that are central to the African-American tradition. Our emphasis will be intertextual and contextual as we seek to understand the elements that make this tradition distinct and the ways that specific cultural histories can determine new literary and cultural forms.

451 (Periods and Genres in American Lit) 32731R 12:30-1:45 TTH Berg

THIRTIES AMERICA, COMMUNISTS, SOCIALISTS AND THE RADICAL NOVEL

Thirties America was a time of radical upheaval. The depression had put a third of the nation out of work, into the streets, and on the road. The government responded with The New Deal, employing laborers and artists. Workers across the social spectrum organized, tenant farmers in the deep south, newspaper reporters, migrant laborers in California, longshoremen and waitress came together in unions and other organizations in response to the economic and social failures of the times. And novelists took on the limitations of the novel form in an attempt to give expression to this historical moment. But most of these books have disappeared from the canon of American letters. With the rare exception of books such as *The Grapes of Wrath* most of the novels from the 30s have fallen from grace. This course, with out apology for its leftward leanings, intends to return to the novels of this period in order to see how many of these writers challenged the form of the novel, pushed at aesthetic limitations and struggled to tell compelling stories that were engaged with politics, class, and history. Some of the authors the course will consider are: John Steinbeck, James Agee, Agnes Smedley, Mike Gold and Horace McCoy to name a few.

"Who?" you say.

"Exactly"

Such a question is the reason for the course.

463 (Contemporary Drama) 32738R 3:30-4:45 TTH Berg

What is contemporary drama? When did it start? Where is it found? And what does it look like? Is it just Modern Drama with a 'new' twist? Or is it just a post-modern commercial parody? Rhetorical questions all, but nonetheless with some import. This course will not attempt to answer any of them but these questions will set its stage. In order to begin the investigation we will say the contemporary began in 1960. We will read texts written in English, and we will ask how these contemporary theatrical texts confront and engage the political and historical aspects of these our contemporary time(s). We will be concerned not only with the ways the requirements of drama shape these issues but also how a concern with the political and historical might reshape the dramatic as well as the theatrical. Since this is a course dealing with contemporary works, and since most drama usually keeps away from the political, many of the texts we will read might not be as well known as some others. But while we will read works by Sarah Kane, Tracy Letts, Martin McDonagh and others, we will also read texts by Hansberry, Pinter, and Valdez

466 (The 19th Century English Novel) 32740R 9:30-10:45 TTH Freeman

How do novels from over a century ago—and from across the Atlantic—speak to us today? How do they address issues such as gender, class, family structure, and social conflicts? Some of the classic authors and texts of world literature can be found in this period: Jane Austen, Charles Dickens, the Brontes, etc. Our course will examine this century of the relatively new genre of the English novel from Austen to Stoker. We will use literary theory, social and historical context, and film adaptations to investigate, think about, discuss, and write about 19th century British fiction in its day and in ours. Likely texts include Jane Austen's *Pride and Prejudice*; Mary Shelley's *Frankenstein*; Charles Dickens' *Great Expectations*; Emily Bronte's *Wuthering Heights*; Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*; and Bram Stoker's *Dracula*.

467 (The English Novel) 32741R 2-3:15 MW Eggenschwiler

This course in "The Modern Novel" will be unabashedly that: a Great Books course in modernism through close study of four novels that are really great, really books, and really modern. We'll start where modernism starts, with Joyce's *Ulysses*, spending at least five weeks on it. Then we shall move in chronological order to Woolf's *Mrs. Dalloway*, Faulkner's *Absalom, Absalom!* and Garcia Marquez' *One Hundred Years of Solitude*. If we have any time left, I might add a short narrative as a postmodern treat to have with the brandy.

Much of the reading will be difficult, but, as an English major, not to have read these novels is to argue yourself illiterate. They are a four course meal, full of passion, charm, tragedy, fantasy, and writing like no other (except, at times, each other).

Class meetings will be in a semi-seminar format in which all of us will be responsible for initiating discussion (although I tend to talk a lot). There will be no exams, but there will be papers and daily submission of discussion topics. You must attend classes, having read the assignment for the day. As noted in the catalogue, the course will be "irregular," which I take to mean rowdy and given to digression. Unlike the catalogue description, there will be NO emphasis on gender, empire, and class (or race and sexual orientation, the rest of the English Studies Pentateuch), although there will of course be women and men, racial suppression, same-sex love, the rich and the poor, foreign domination, and Ireland. How could we get along without them?

470 (Women in English and American Literature after 1800) 32744R 12-12:50 MWF DuPlessis

This course will examine in detail the nature of women's authorship and authority through reading key texts by women writers from the mid-nineteenth to the late twentieth century. We will consider how questions about women and textual production have been posed in different ways since 1800. In addition, we will ask how women's desire has been represented and how women writers deal with questions about violence, whether it be the violence of a dominant social order against women or the violence of struggles for liberation. We will read the assigned texts closely in terms of meaning and form to investigate what "literature" means in relation to women writers, how canons of "great books" are formed, and in what ways and to what extent women work both within and against the constraints of a canon of literature that is still defined predominantly as male.

Of particular interest will be the question of women's literary experimentation and how breaking with established forms can be or can fail to be a break with established social convention and norm. We will concern ourselves in particular with institutions and female identity: how is female identity a creation of certain forms of social practice, including literature?

We will begin with Charlotte Brontë's *Jane Eyre* as a novel of female education or *Bildung*; we will then read Jean Rhys's *Wide Sargasso Sea* as a response to and rewriting of Brontë's work. We will read Christina Rossetti's poetry, especially her narrative poems such as *Goblin Market*, to see how constraint can itself be a condition for the production of female texts. Similarly, in Emily Dickinson's work, we will trace how form is allied to meaning, especially through ellipses and fragmentation. We will follow how women's writing deals with questions of colonization and colonialism, both "at home" and "abroad," however the works define these categories. We will see how notions of class, nationality, and race shape notions of gender, for example, in Gertrude Stein's *Three Lives*, which we will read in relation to work by Nella Larsen on race, gender, and selfhood. We will examine the context of place for modernism—Stein's Paris and Larsen's Harlem.

In the poetry of Sylvia Plath, we will trace the forms of self-writing and self-presentation of women. We will ask how women respond to and transform the institution of autobiography or confession and how women writers use forms of masking for disclosure and masking.

With Theresa Hak Kyung Cha, Jessica Hagedorn, and Michelle Cliff, we will see three very different contemporary responses to the interconnections of nationalism, colonialism, ethnicity, gender, sexuality, and identity, all mediated through and articulated in forms of writing that self-consciously reflect on their own statuses as literary artifacts. We will look at how women's aesthetic production has taken place in relation to visual culture, from Rossetti's involvement with the pre-Raphaelite movement to the role of cinema in Hagedorn and performance art in Cha. Throughout the course, we will draw on readings from Sandra Gilbert and Susan Gubar's anthology of feminist criticism and literary theory.

Requirements:

Students are expected to read all assigned readings and to participate in and contribute to class discussion. Three papers will be required: student writing will be an essential part of developing a framework for learning in the class. The first two papers should be 4-5 pages long or approximately 1,500 words and should be typed, double-spaced, with one-inch margins, and a 12 pt. font. The last paper should be 7-8 pages long or approximately 2,150 words and should be typed, double-spaced, with one-inch margins and a 12pt. font. There will be a final exam and unannounced in-class writing exercises.

472 (Literature and Related Arts) 32746R 2-3:15 MW Gambrell

What does it mean to make art by rearranging, repurposing, or rewriting prior texts? In this course, we will think about the theoretical and practical repercussions of artistic remixing -- a long-standing creative practice that has, over the course of the last two decades, become charged with new significances. While primary texts will be selected from an array of media, including painting, film, collage, photography, and music, our central focus will be upon print literature and its relationship to emerging digital artforms. Alongside these primary texts, we will read classic theoretical considerations of intertextuality, appropriation, and copyright, and throughout the semester we will situate our discussions within a broader analysis of the relationship between expressive tools (pencils, paper, keyboards, screens) and expressive possibilities.

Requirements: Weekly written responses, quizzes, essays, and class participation.

473 (Literature and Society) 32747R 2-3:15 TTH Kincaid

Knowing, Marking, and Catching Monsters

Why do we so badly need monsters (other, deviants, differents)? How do we know them when we see them, and what do we do about it? This course will explore how we construct ourselves (the sense we have of ourselves, our "identity") by reference to cultural stories that circulate in and through us. These stories, we'll postulate, are differential and oppositional: they define us by telling us what we are not. What we are, then, is desperately dependent on an opposition, an Outsider, those figures we manufacture and label as monstrous, unthinkable—most unlike us.

We will try to burrow into our culture and into our lives, testing the values of constructivist models, models which refuse to regard those marked as dramatically deviant—roughly, the criminal, the lunatic, and the perverted—as "natural" and see them instead as specific to our history and culture, to our needs. More formally, we will explore how certain stories of criminality, madness, and deviance function to construct feelings of denial, rejection, and repulsion that define, by contrast, the acceptable and the allowable, the normal.

These stories follow a set of cultural codings, a semiotic and conceptual system we all learn without knowing we are learning it. In studying the way our culture works and the most hysterical stories we tell ourselves, we will employ both literary and non-literary texts, great works of literature, and daily papers, movies, television, personal experiences, fantasies, rumors, and lies—whatever seems current, central, and fun. The texts at work will include *The Stranger*, *Deliverance*, *Among the Thugs*, *The Silence of the Lambs*, *Lolita*, *In the Belly of the Beast*, *Trainspotting*, *The White Hotel*, and some stuff in a reader put together with great care and sensitivity (by me) specially for you.

In addition, we'll work with the transcripts of several trials, viewing trials as one mode cultures use for isolating and demonizing outsiders. Among the trials we'll study: *The Scopes Trial* (the monkey trial), *Leopold and Loeb*, *The Trials of Oscar Wilde*, and one or more "war crimes" trials.

We are interested, you see, not so much in studying how we make scapegoats but in how we define ourselves and the normal by way of making monsters. The course will go beyond studies of scapegoats and scapegoating into the cultural work done by these processes to form moral, political, and epistemological centers.

These stories follow a set of cultural codings, a semiotic and conceptual system we all learn without knowing we are learning it. In studying the way our culture works. This will be a flexible, experiential course—a fancy way of saying it will be loose unto slovenly and will depend largely on your interests and participation. It’s your game. View below.

There will be group reports, a term project (if you like), maybe a midterm (yippee!), a final (sure!), group singing, fashion shows, service learning projects, and board games.

THE ABOVE COURSE IS NOT OPEN TO STUDENTS WHO HAVE TAKEN THE CORE 101 VERSION.

476m (Images of Women in Contemporary Culture) 32750R 2-4:20 TTHModleski

Finding a Voice

In this course we will be looking at film, fiction, poetry, and television to examine the ways in which women of various races, ethnicities and sexualities have found a voice to tell stories that have all too often been culturally repressed. In film, the rough equivalent of “voice” is “point of view.” From whose perspective is a story being told? How do women, who have traditionally been the object of the gaze, become its subject? In other words, how does the female director manage to use or circumvent the codes and conventions that Hollywood cinema has developed in telling stories that are primarily about men?

“Texts” for the course include works by Jeannette Winterson, *Writing on the Body*; Audre Lorde, *Zami*; Helen Fielding, *Bridget Jones’s Diary*, along with the film adaptation of Fielding’s novel; Sandra Cisneros, short stories; Maxine Hong Kingston, *The Woman Warrior*; and Adrienne Rich, selected poems. There will be a unit on Alice Walker’s *The Color Purple*, to be taught alongside Steven Spielberg’s adaptation of the novel, Jacquelyn Bobo’s analysis of African American women’s responses to the novel and to the film, and, finally (if it can be worked out), the musical of the novel at the Ahmanson. In moving to film and television, we will begin by looking at a couple of classic Hollywood films by Alfred Hitchcock (probably *Psycho* and *Rear Window*), not to condemn them as misogynist (as troubling as they may be in this regard), but to show the difficulty of silencing women altogether, even when the desire to do so may be evident. Hitchcock’s films, moreover, provide an excellent basis for understanding the way point of view is established in film. We will then focus on more recent films by women, including Kasi Lemmons’s *Eve’s Bayou*; Jane Campion’s *The Piano*; and Margaret Cho’s *I’m the One that I Want*. Finally, we will turn to a consideration of the hit television program, *Ugly Betty*.

Students will be required to write notes on the films and then formalize them in a one-page paper. It is particularly important to have notes on the films, as they are not as accessible as written texts when one is prepping for exams or writing papers. Two longer papers will be assigned, and there will be a midterm and a final.

478m (Sexual/Textual Diversities) 32752R 2-2:50 MWF Diaz

This course explores the multiple, sometimes contradictory, meanings “queerness” has accrued within U.S. and Transnational cultural productions. It explores the varied ways in which non-normative forms of affinities expand, complicate, and enrich already dominant categories of identity such as ethnicity, race, class, and gender. How might queer identity and subjectivity open up these categories? How might queerness be an effective lens for re-thinking global literature and the notions of diasporas within them? Can we map out various forms of queer diasporas? What are the competing definitions of “queer” within the dominant U.S. and international culture? Can these meanings further marginalize individuals rather than give them presence? Is “queer” a monolithic term? How is it experienced differently along various other axis of identification such as race or class? Is “queer” only circulated in the United States?

Alongside literary texts by Jessica Hagedorn, R. Zamora Linmark, Chay Yew, Cherrie Moraga, Hanif Kureishi, and Jackie Kay, we will also cover new critical work in Queer Studies by David Eng, Gayatri Gopinath, Martin Manalansan, and Juana Rodriguez among others. To complicate and problematize these questions, we will necessarily think about the ways in which “queer” gets sedimented geographically and historically. Aside from Literature, we will venture into other disciplinary fields such as Cultural Studies, Psychoanalysis, and Media Studies to equip ourselves with the needed tools to effectively pursue these concerns.

496 (Senior Honors Thesis) 32764D 2-4:20 M Nguyen

The purpose of this class is to help students with the research and writing of their Senior Honors Theses. It presumes successful completion of English 491. We will meet as a group to share ideas and workshop thesis drafts. The rest is up to you!

THE ENGLISH MAJOR REQUIREMENTS

Required Courses for the BA in English: (10 courses minimum for a total of 40 units)

Required Courses, Lower Division:

- 261 – English Literature to 1800
- 262 – English Literature since 1800
- 263 – American Literature

One of the courses may be a 100-300 level course that introduces students to a particular genre or to the study of literature generally. Students should take at least two introductory courses before enrolling in upper-division electives or creative writing workshops.

Seven Upper-Division Courses Required in English

At least two courses in Literature written before 1800 from:

- 420 - English Literature of the Middle Ages (1100-1500)
- 421 - English Literature of the 16 Century
- 422 - English Literature of the 17 Century
- 423 - English Literature of the 18 Century (1660-1780)
- 430 – Shakespeare
- 461 – English Drama to 1800
- 465 – The English Novel to 1800
- 469 – Women in English Literature before 1800

At least one course in Nineteenth-Century Literature from:

- 424 - English Literature of the Romantic Age (1780-1832)
- 425 – English Literature of the Victorian Age (1832-1890)
- 440 – American Literature to 1865
- 466 – The 19th Century English Novel

At least one course in American Literature from:

- 350 – Literature of California
- 440 – American Literature to 1865
- 441 – American Literature, 1865 to 1920
- 442 – American Literature, 1920 to the Present
- 445m – The Literatures of America: Cross-Cultural Perspectives
- 446 – African-American Poetry and Drama
- 447m – African-American Narrative
- 448m – Chicano and Latino Literature
- 449m – Asian-American Literature
- 451 - Periods and Genres in American Literature

Required Courses for BA in English with an Emphasis in Creative Writing (10 courses minimum for a total of 40 units)

Required Courses, Lower Division:

- 261 – English Literature to 1800
- 262 – English Literature since 1800
- 263 – American Literature

One of the courses may be a 100-300 level course that introduces students to a particular genre or to the study of literature generally. Students should take a least two introductory courses before enrolling in upper-division electives or creative writing workshops.

Seven Upper-Division Courses Required in English, including three but no more than four Creative Writing Workshops from the following list:

At least one course must be in Fiction from: At least one course must be in Poetry from:

- 303 – Introduction to Fiction Writing
- 304 – Introduction to Poetry Writing
- 405 – Fiction Writing
- 406 – Poetry Writing
- 407 – Advanced Fiction Writing
- 408 – Advanced Poetry Writing

At least one course in Literature written before 1900 from:

- 420 - English Literature of the Middle Ages (1100-1500)
- 421 - English Literature of the 16 Century
- 422 - English Literature of the 17 Century
- 423 - English Literature of the 18 Century (1660-1780)
- 424 - English Literature of the Romantic Age (1780-1832)
- 425 – English Literature of the Victorian Age (1832-1890)
- 430 - Shakespeare
- 440 – American Literature to 1865
- 461 – English Drama to 1800
- 465 – The English Novel to 1800
- 466 – The 19th Century English Novel
- 469 – Women in English Literature before 1800

At least one course in Literature written after 1900 from:

- 426 – Modern English Literature (1890-1945)
- 441 – American Literature, 1865 to 1920
- 442 – American Literature, 1920 to the Present
- 445m – The Literatures of America: Cross-Cultural Perspectives
- 446 – African-American Poetry and Drama
- 447m – African-American Narrative
- 448m – Chicano and Latino Literature
- 449m – Asian-American Literature
- 452 – Modern Poetry
- 455 – Contemporary Prose
- 456 - Contemporary Poetry
- 462 – British and American Drama 1800-1950
- 463 - Contemporary Drama
- 467 - The modern Novel