

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

FALL 2013 (20133)

Welcome to the Department of English. For fall semester 2013 we offer a rich selection of introductory and upper-division courses in English and American literature and culture, as well as Creative Writing workshops. Please feel free to talk to Lawrence Green (director of undergraduate studies), Rebecca Woods (departmental staff adviser), 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, 305, 407, and 490. 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).

Departmental clearance is required for all "D" class courses.

Be sure to check class numbers (e.g., 32734R) and class hours against the official Fall 2013 Schedule of Classes at www.usc.edu/academics/classes.

All students who want to major, double-major, or minor in English must take three lower-division courses in the 200 range, of which AT LEAST TWO must be from the 261, 262, 263 sequence. The third course may be from that sequence, OR from 290, 298, or 299.

Visit our web site and contact us:

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

105x (Creative Writing for Non-Majors) 32820R 2-4:20 M Solomon

This class introduces the craft and practice of three genres of creative writing: fiction, poetry, and creative non-fiction. We will investigate formal aspects of each genre through the close examination of published work and the creation of student work. Weekly reading assignments and responses, writing exercises, and lectures on narrative craft are meant to help students become more conscious of technique and more deft with its practice. Students will submit original work to the class workshop for peer review. Our goal is for students to better clarify their understanding of their own narrative and lyric pleasure, and to strengthen their insight and ability to create such pleasure. We aim to do this as a community of writers who enjoy and grow from sharing their work. Not for major credit.

105x (Creative Writing for Non-Majors) 32879R 2-4:20 T Bendall

In this introductory course we will practice writing and examine trends in three genres: non-fiction, poetry, and fiction. Students will complete written work in all of these genres. The work will be discussed in a workshop environment in which lively and constructive participation is expected. We will also read and discuss a variety of work by writers from the required texts. Revisions, reading assignments, written critiques, and a final portfolio are required. Not for major credit.

105x (Creative Writing for Non-Majors) 32821R 2-4:20 TH TBA

Introductory workshop in writing poetry, short fiction and nonfiction for love of the written and spoken word. Not for major credit.

105x (Creative Writing for Non-Majors) 32822R 2-4:20 F Falconer

English 105x is an introductory workshop in poetry, short fiction, and nonfiction. The course is open to anyone eager to explore the art of literature through practice and critique. Much of our time will be spent writing and discussing student work generated by writing prompts. As we read contemporary poems, short stories, and memoirs, we will consider various literary elements and devices. Students will write 3 poems, 3 “short-short” stories, and 3 brief essays during the semester. Student work will be discussed in a workshop environment. At the end of the semester, students will submit a final portfolio that will include all creative work, revisions, and a reflective essay. Not for major credit.

261 (English Lit to 1800) 32604R 9:30-10:45 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 and drama. 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. Major authors and works of poetry and drama will include Chaucer’s *Canterbury Tales*, Spenser’s *The Faerie Queene*, Marlowe’s *Dr. Faustus*, Shakespeare’s *King Lear*, and Milton’s *Paradise Lost* in the *Norton Anthology of English Literature*, plus handouts TBA. We will also look at important source texts and backgrounds that influenced these authors and their major works. There will be four papers, all 5-7 pages in length.

261 (English Lit to 1800) 32605R 2-3:20 TTH Cervone

See description above ENGL 261, Cervone

261 (English Lit to 1800) 32608R 12-1:50 MW James

This course will focus on a number of important poets of the Middle Ages and Renaissance. Although the interests of each writer differ as often as they overlap, we will focus throughout on the ways in which the poets use genre and rhetoric to address various political and social concerns of their times. The readings, which will be intensive, include Chaucer, Spenser, Milton, and lyric poets of the sixteenth and seventeenth centuries. Assignments include four short papers, two midterms, and a final.

262 (English Lit since 1800) 32619R 10-10:50 MWF Berg

English 262 is a survey of English Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with English writers of the past; (e.g., Jane Austin might be well known to you, but have you met Mary Shelley, etc., etc). As an introductory course, English 262 is wedded to breadth of study not depth. The course intends to move from the Romantics to the Post-Moderns, introducing students to a variety of texts and authors, periods and genres, and the many questions writers and texts raise about literature and its place in the world. We will even look at some of the answers. The course’s goals are many; for instance there is the sheer pleasure of the texts; secondly there is the desire to prepare a foundation for further studies in literature and art; and finally there is the simple celebration of literature’s challenge to doxa and all the uninformed opinions that rule and regulate our everyday.

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

***** “Being in Uncertainties”: Revolution/Reaction/Resistance in English Literature since 1800**

The title for this course comes from the Romantic poet John Keats and his notion of “negative capability”—how we live with uncertainty, how we move forward from it. That problem—or reality—is something that will come up for us throughout the term in various ways.

Can we cover two hundred years of British culture in fifteen weeks? Yes, especially if students take an active role in researching and presenting ideas and topics that help contextualize what we’re reading and discussing. 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 and technology; turn of the century texts dealing with the transition into a more urban and internationalized world and the demise of the British empire; poetry, fiction, and film 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.

The material in this class helps provide a solid foundation for further exploration of literature and culture, and it will definitely give students a real understanding of the development of British culture and society in the modern era. We will read novels by Dickens, Conrad, Woolf, and others, and a reasonable amount of prose, poetry, and drama to give us a strong sense of the literature and culture of this era.

Students will do one research project/presentation and will write two critical essays.

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

See description above for ENGL 262, Berg

263 (American Literature) 32633R 10-11:50 MW 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) 32634R 11-11:50 MWF TBA

Intensive reading of representative writers.

263 (American Literature) 32635R 11-12:15 TTH Roman

This course explores key themes and genres in the literature of the United States. 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) who will set us up for an extensive reading of John Steinbeck's *The Grapes of Wrath*. The rest of our twentieth century readings will move us away from the primacy of narrative and towards the performing arts. This section include Tennessee Williams, Arthur Miller, and Lorraine Hansberry, three extraordinary playwrights who changed the nature of American theatre; Rodgers and Hammerstein, the composer and lyricists of the revolutionary musical, *Oklahoma!*; and Joni Mitchell and Stephen Sondheim, two seminal musical composers whose emergence in the 1960s and 1970s radically altered American popular music. The course concludes with a unit on the contemporary novel. Works by Philip Roth, Sapphire, and Alison Bechdel will invite us to consider the status of American literature in the late twentieth century and early twenty-first century.

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.

In the past, some students wished that we had covered more classic American novels and spent less time on the performing arts. Fair enough. I, too, wanted to read tons of novels when I was in college. If you have no interest or patience for theatre and/or music, please consider enrolling in one of the other offerings of 263 this semester. However, if you are drawn to learning about an understudied component of American literary history—and also track the anti-theatrical sentiments that still permeate our culture—this is your class.

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*
 John Steinbeck, *The Grapes of Wrath*
 Tennessee Williams, *A Streetcar Named Desire*
 Arthur Miller, *Death of a Salesman*
 Rodgers and Hammerstein, *Oklahoma!*
 Lorraine Hansberry, *A Raisin in the Sun*
 Joni Mitchell, *Ladies of the Canyon*
 Stephen Sondheim, *Company*
 Sappho, *Push*
 Philip Roth, *Indignation*
 Alison Bechdel, *Fun Home*

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

This course seeks to help students read with insight and appreciation significant works of American literature, including short stories, novels, poems and essays by Fitzgerald, Hawthorne, Melville, Douglass, Whitman, Hemingway, Twain, Hurston, Hughes, Baldwin and Cisneros. Since these writers, like so many American authors, were preoccupied with the fate of America itself—or since their works can be read in part as commentaries upon the success or the failure of the country to fulfill its ideals as articulated in the Declaration of Independence and the Constitution—this course emphasizes the relationship of literary works to their political and cultural contexts. The United States is a country governed by the words of the founding fathers, but American writers have constituted another republic of words—a literary tradition—that will be studied for its perspective on American ideals and their contradiction.

299 (Intro to the Genre of Poetry) 32644R 11-12:15 TTH McCabe

*** Introduction to Poetry: From Shakespeare to Hip-Hop

This course is designed to train students in the close reading of poems and in the understanding of genre as an aesthetic, aural and historical phenomenon. It aims to introduce students to poetry's multiple forms and traditions. We will listen to recordings as well as have in-class readings of the poems under discussion. There will be both short creative and critical assignments as I reinforce a step-by-step analysis of how to read poems and find their unique constraints and ambiguities. The course format combines lecture and participation, including reading poems aloud. We will cover a range of texts, from Shakespeare through Romantic poetry to the present, including contemporary multicultural and popular forms. We will examine the crossover between lyric poetry and more popular forms, including the use of poems in DJ sampling. The class is well-suited for creative writing and literature majors as well as interested non-majors.

303 (Intro to Fiction Writing) 32645D 2-4:20 M Segal

How do you take the vision of the perfect story that you carry around in your head and get it out—intact—onto the page? This course begins to answer that question by introducing the novice writer to the craft of fiction writing, with an emphasis on the literary short story. We will also try to answer the "how do they do it?" question that plagues us when we read wonderful work. 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.

303 (Intro to Fiction Writing) 32647D 2-4:20 W Segal

See description above for ENGL 303, Segal.

303 (Intro to Fiction Writing) 32653D 2-4:20 F Dalton

This generative fiction-writing workshop cultivates inspiration and identification of one's personal writing style through the studies of fiction craft techniques, the history of fiction as a genre, and contemporary life as a fiction writer. In the course of our semester, we'll each workshop two short stories in depth, and will also write in-class or on field trips to generate material for several more. Additionally, we read and discuss a wide variety of fiction (primarily short story) to analyze narrative constructions and to consider revision tactics. During research-oriented collaborative activities and meetings with visiting guests to learn about independent and alternative publishing, we'll investigate fiction's relevance in contemporary media. By exposing participants to the rigors and history of fiction writing craft as well as to storytelling possibilities in new media, this course aims to encourage an author's activity in every stage of their practice—to consider broad definitions and possibilities for fiction as a potent, lively art form.

304 (Intro to Poetry Writing) 32657D 2-4:20 T Irwin

***** "Rag and Boneshop of the Heart": Intro to Poetry Writing**

Using the classic text, *Western Wind*, as a model, we will examine the craft of poetry writing 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 in the work of many modern and contemporary poets. Writers in this class will complete a number of formal exercises and will provide numerous revisions of their own work, which will become part of the final portfolio required for this course.

Texts:

Western Wind, 5th Edition. Mason & Nims, eds.

13 Younger Contemporary American Poets. Mark Irwin, ed.

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

***** Blow, Break, Burn: Misbehaving with Words**

In this course we will read and study a 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 lively and constructive participation is necessary. Hopefully, each person will discover ways to perfect and revise his or her own work. There will always be lots of room for misbehaving in poems and other adventurous pursuits. Written critiques are required. Poets include Frank O'Hara, Elizabeth Bishop, Alberto Rios, Laura Kasischke, Pablo Neruda, Matthew Dickman, Harryette Mullen, and others.

304 (Intro to Poetry Writing) 32663D 2-4:20 F Woloch

***** How Poetry Works: An Introductory Workshop for Poets**

William Carlos Williams said that a poem is "a machine made of words." A good poem is also a magical thing. In this introductory course for those who write or wish to write poetry, we'll explore both the mechanics and magic of poems.

The course is open to any student with a serious interest in reading and writing poetry, in learning how poems work and applying that knowledge to his or her own writing. The class will be run as a workshop, with a focus on writing assignments and exercises to help students generate their own creative work, using their own life experience and imagination to write original poetry. We'll read and discuss a wide variety of contemporary American poetry, from neo-formalist verse to spoken word; students will be encouraged to use these poems as models, to experiment with different styles and subject matter, and to incorporate elements of their other interests—music, science, theatre, history, filmmaking, etc ...—into the poems they write. Writing exercises will utilize free verse, traditional, non-traditional and invented forms, and will facilitate creative risk-taking. Class discussions are expected to be lively and constructive, with all students participating and offering feedback on one another's work. There will be no final exam; instead, each student will submit a final portfolio of poems written and revised over the course of the semester.

305 (Intro to Nonfiction Writing) 32830D 2-4:20 W Treuer

Life may very well be “one thing after another” and text “one word after another” but of the two, only texts are scripted—life is for better or worse a series of accidents. In the case of non-fiction: how do we shape the “real” into the miniature imaginary? When we write nonfiction where and when do we start? How do we control the tempo of scenes and ideas in non-fiction that, in life, stretch and slide and disobey many of the rules in place that make writing interesting (brevity, unity of action, unity of time, chronology, pace)? This workshop will explore different approaches to and types of creative nonfiction such as the memoir, travel, food, music, and essay writing.

375 (Science Fiction) 32666R 10-10:50 MWF DuPlessis

Mary Shelley’s 1818 novel, *Frankenstein, or The Modern Prometheus*, is often considered a novel that inaugurates the genre of science fiction. How have women writers articulated or transformed the conventions of science fiction? Students in this course will read a wide range of texts by women writers, from Mary E. Bradley Lane’s *Mizora: A World of Women* (1881), all the way to Margaret Atwood’s *Oryx and Crake* (2003). We will consider the history and development of the genre of science fiction as well as forms of women’s writing. Some of the movements and modes we will investigate will include feminist utopianism, dystopianism, pulp, and New Wave in science fiction. Themes and concerns in the fiction include reproductive technologies, technologies of sex and gender, transsexuality, ecology, nationalism, race, and globalization. This course will appeal to students who are interested in the literary study and history of science fiction and fantasy, gender studies, and queer studies. We will read the texts carefully and in detail and sharpen our appreciation for and skills in analyzing literary texts as we proceed.

We will read Lane, Perkins Gilman, James Tiptree Jr. (the pen name of Alice Sheldon), Angela Carter and Pamela Zoline, Ursula K. LeGuin, Octavia Butler, and Margaret Atwood.

Goals of the course:

- To understand genre and its literary effects
- To articulate the workings of genre in an individual text with persuasive reference to textual detail
- To articulate issues of authorship and identity (gender, race, sexuality, nationalism, class) in relation to particular literary texts
- To situate texts within their historical, social and cultural contexts

- To account for the relation between “popular” and “high” forms
- To become familiar with some key texts in the science fiction canon
- To become familiar with key terms in the study of science fiction, both as a literary form (“the conte philosophique,” for example, or the different movements within science fiction) and as a popular genre (“space opera,” for example)
- To articulate the workings of individual texts with persuasive reference to textual detail (such as imagery, syntax, rhetorical figures and devices)
- To deepen, refine, and sharpen skills of reading analysis
- To demonstrate your understanding in clear, well-organized, persuasively supported writing, whether in one of the essays, exams or exercises

Required Texts:

Atwood, Margaret. *Oryx and Crake*.
 Butler, Octavia. *Bloodchild and Other Stories*.
 Carter, Angela. *The Passion of New Eve*.
 Gilman, Charlotte Perkins. *Herland*.
 Lane, Mary E. Bradley. *Mizora: A World of Women*.
 LeGuin, Ursula K. *The Dispossessed*.
 Tiptree, James, Jr. (Alice Sheldon). *Her Smoke Rose up Forever*.
 Zoline, Pamela. “The Heat Death of the Universe.” In *New Worlds: An Anthology*. Ed. Michael Moorcock.

392 (Visual and Popular Culture) 32667R 12-1:50 MW Modleski

***** Masters of Hollywood Cinema**

The course will look at several important contemporary directors of Hollywood cinema. As background, we will begin with an examination of several films by Alfred Hitchcock, who is generally acknowledged as THE master not only of suspense but of Hollywood cinema more generally, and simultaneously read work on film art and authorship. Then we will proceed to examine the films of several of the most acclaimed directors working today. These may include: Quentin Tarantino (*Pulp Fiction*, *Kill Bill*; *Django Unchained*); Paul Thomas Anderson (*Boogie Nights*, *The Master*); Kathryn Bigelow (*Blue Steel*, *The Hurt Locker*, *Zero Dark Thirty*). Special emphasis will be placed on the interplay of race, gender, and sexuality (as applicable). Readings will focus on popular and scholarly criticism of individual directors and films as well as on the art of cinema. Requirements: several short papers, including a film review, one long final paper, and an exam.

401 (Rhetoric of Written Composition) 32672R 12:30-1:45 TTH Cervone

The History Channel, The Discovery Channel, The Learning Channel and others air programming about many aspects of the Middle Ages, and all of them aim to educate and entertain. There is, however, much controversy about the accuracy of the information on these shows. Scholars have long been critical of information presented in films such as *Braveheart*, *The Da Vinci Code*, and *King Arthur*. Many educators consider such shows and films to present ideal teaching materials, but this is a complex issue. This course is designed for students who intend to pursue advanced degrees in English and/or who are considering a career in academia or teaching. In this course students will construct arguments that will hone their writing and rhetorical skills. The course material will revolve around the theme of medievalism as an educational device in present-day American culture. By comparing authentic medieval and early modern sources to aspects of American culture that are based on or deeply affected by those sources, students will construct written arguments that provide analyses of this issue. This is more complex than it seems—students will discuss the fine line between education and entertainment, the phenomenon of commercialism, and the profound implications of the Hollywood ideal. Furthermore, students will discuss the role of the academic/teacher regarding how such material is presented, absorbed, and ultimately accepted or rejected by the American public. Course material will be broken up into units; for each unit, students will write a short argument (5-7 pages) that demonstrates their perspective of the issue. As this course is devoted to writing, I will place special focus on rhetorical skill and style concerning the extent to which the paper persuades. This course requires formal academic writing and will involve pedagogic and scholastic discussion of rhetorical and literary principles both ancient and modern. Texts will include [tentative] *The Norton Anthology of English Literature*, 8th ed. Vol A: The Middle Ages, and Malory's *Le Morte D'Arthur*. Also, Harris, Stephen, and Byron Grigsby, eds. *Misconceptions About the Middle Ages*, and handout material. Other texts TBA. This course will also employ various multimedia sources such as film, television, and Internet.

404 (The Writer in the Community) 32673R 2-4:20 TH Woloch

*** A Practical Guide to Leading Writing Workshops in Schools and Communities

This course is designed for students with an interest in both creative writing and community service, and with a desire to share their passion for poetry and imaginative language in school and community settings. Students will prepare to become workshop leaders via reading and study of resource materials and literary models, discussion of pedagogical approaches, and collaborative lesson planning sessions. Students will develop poetry-writing lesson plans in lab sessions, and will then have the opportunity to team-teach workshops in classrooms in a local school, via USC's Joint Education Program. Each student will keep a journal documenting his/her classroom experiences and incorporating lesson plans, model poems and poems written by participants in workshops. The course will also cover strategies for adapting the classroom model for use in other community settings, and for seeking sources of funding and support for community workshops. The course is open to any student who has completed at least one creative writing workshop course in poetry or fiction, and will provide students with an opportunity to gain practical experience valuable to any writer contemplating a career as an instructor of creative writing.

405 (Fiction Writing) 32676R 2-4:20 M Everett

A practical course in composition of prose fiction. Prerequisite: ENGL 303 or ENGL 305.

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

A practical course in composition of prose fiction. Prerequisite: ENGL 303 or 305.

405 (Fiction Writing) 32678R 4:30-6:50 W 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 does one become a good editor of one's own work? How does one resist the urge to put away a story that has been workshopped and never look at it again? To that end, we will focus on developing the skills to differentiate and select the most useful criticism received in the workshop in order to improve our own fiction. The goal, of course, is to best make use of workshop feedback in order to realize our creative vision. 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.

406 (Poetry Writing) 32690R 2-4:20 TH St. John

***** WALK THE LINE: Intermediate Poetry Writing**

This course will be run on a workshop basis with weekly discussions of student poems. Also, extensive reading of contemporary poetry will be assigned, including work by: Elizabeth Bishop, Adrienne Rich, Galway Kinnell, Philip Levine, Robert Hass, Louise Gluck, Larry Levis, Norman Dubie, Sylvia Plath, Marilyn Nelson, Frank O'Hara, W.S. Merwin, and others. Prerequisite: Introduction to Poetry Writing, English 304.

407 (Advanced Fiction Writing) 32696D 4:30-6:50 M Everett

Prerequisite: ENGL 405 and instructor permission.

420 (English Lit. of the Middle Ages) 32709R 12:30-1:45 TTH Rollo
(1100-1500)

***** The Legacy of Eve**

As a result of early Christian commentaries on the Book of Genesis, women were considered throughout the medieval period as sensual agents of deceit who scarcely deserved the privileges of education and social autonomy. By the High Middle Ages, however, a secular countercurrent to these views had developed:

Representatives of the male hierarchy that perpetuated this tradition and monopolized the prerogatives of knowledge and literacy themselves came to be seen as the true inheritors of the devil's gifts, demonic agents of falsehood who manipulated their superior (indeed, largely exclusive) erudition as a device of control. This course will be a detailed analysis of these two trends as they are manifested in 14th and 15th century English literature, with a particular emphasis on: Geoffrey Chaucer, *The Canterbury Tales*, *The Legend of Good Women*, and *Troilus and Criseide*; Thomas Malory, *Le Morte D'Arthur*; Margery Kempe et al., *The Book of Margery Kempe*; and the anonymous *Sir Gawain and The Green Knight*.

423 (English Lit of the 18th Century) 32712R 9:30-10:45 TTH Anderson
(1660-1780)

***** Literature and Performance in Eighteenth-Century England**

Alexander Pope, famous eighteenth-century poet, once wrote that "for the generality of men, a true Modern Life is like a true Modern Play." Eighteenth-century society often saw life in terms of the stage, while eighteenth-century literature recorded and interrogated these associations. This course thus approaches our survey of eighteenth-century English literature through the age's attachment to performance. We have three objectives: to understand what art historian Barbara Maria Stafford calls the "theatricalization of culture" in the eighteenth century; to study performance as a mimetic act and in relation to eighteenth-century debates over the imitative abilities of art (does art / performance imitate a pre-existing reality, or create a reality of its own?); and to understand the eighteenth-century concept of the "performing self" as manifested in the poetry, drama, and fiction of the period. Students' requirements include weekly discussion questions on the primary reading, a written precis of one of our assigned critical essays, and a final fifteen page paper that advances an original argument inspired by these two prior components of the course. Students will also engage in a collaborative research project on performance, in which they will work in small groups to research and present to the class an example of performed behavior—such as the spectacle of public executions, an eighteenth-century card game or puppet show, the eighteenth-century masquerade—that figures significantly in the literature we read.

425 (English Lit of the Victorian Age) 32714R 12-1:50 MW Griffiths (1832-1890)

The Victorians were recast by the twentieth century as stifled radical conservatives, afraid of everything from sex to leggy furniture. But the Victorians lived in an age of rapid social and cultural shift—they advanced an earth-shattering theory of evolution, perfected the modern serial, and responded to waves of social revolution with radical reforms. Most importantly, they worked out how to incorporate political radicalism into civic life through an expanded franchise and stable print ecology that coordinated the radical, conservative and moderate press. This class will explore the literary, scientific, and religious radicalism of the Victorian period and consider how it has shaped political and popular culture today. A key component of the course will be to connect readings for the class to digital forums including major print publications and blogs. Coursework will include weekly online blogging assignments and a final critical research project.

Readings will include works by William Godwin, Wordsworth and Coleridge, Elizabeth Braddon, George Eliot, Charles Dickens, Elizabeth Barrett Browning, Charles Darwin and Elizabeth Braddon. Critical readings may include selections from Anne Cvetkovich, Hayden White, Judith Butler, Peter Bürger, Thomas Kuhn, Bruno Latour and Joanna Drucker.

430 (Shakespeare) 32716R 10-11:50 WF Smith

Talk about instant celebrity. Shakespeare had been dead only seven years when his fellow poet and playwright Ben Jonson proclaimed, "He was not of an age but for all time." We shall test the truth of Jonson's claim by following the fortunes of a one of Shakespeare's most celebrated scripts, *King Lear*, across four hundred years of production history. Our study of seven additional scripts by Shakespeare will be determined in part by what plays are in production in LA during the fall. Group excursions to at least two of these productions will be arranged, and all students will write a 1500-word review of one of them. In addition, each member of the class will take part in a group presentation of a scene from one of the plays. A final paper will ask students to write 2500 words weighing the merits of Jonson's claim, using three or more plays as evidence.

440 (American Literature to 1865) 32718R 9:30-10:45 TTH Gustafson

This study of American literature from the Colonial era through the Civil War will focus on the interrelationship between politics and literature with a special attention given to issues of freedom, justice and civil rights. After studying the hopes, fears, and ideology of the Puritans and Revolutionaries, the course will consider how novelists and essayists such as Hawthorne, Melville, Emerson, Thoreau, Douglass and Stowe confronted problems arising from the contradictions of American democracy such as the the place of slavery in the land of freedom and the betrayal of visions of America as a "model of Christian charity" and "asylum for all mankind." Throughout the course, we will cross-examine how political leaders and writers sought to justify or critique Indian removal, revolution, slavery and secession, and we will judge the verdicts rendered against such figures as Nat Turner, Hester Prynne, Dred Scott, and John Brown in famous trials of fact and fiction.

442 (American Lit 1920 to Present) 32720R 3:30-4:45 MW Berg

***** Sites of Change: Modern American Literature & The American Century**

The twentieth century has been called The American Century. It was a period of momentous change. It was the time of world wars, technological innovation, and social transformation. There were economic booms and busts. It was the time of the Jazz Age and the Great Depression, the century of the Civil Rights Movement and the War in Viet Nam. The USA landed men on the moon and moved from the country to the cities. Airplanes and automobiles changed how we moved through the world. Mass media—movies, radio, and television—changed how Americans saw the world they moved through. As might be expected, culture changed as well. Our literature often seemed to revel in the change and just as often seemed to mourn what was lost and to dread what was to come even as it desired it. This course intends to look at some examples of this literature to see how it not only recorded the change but how it participated in the changing times. This course will deal in fiction. We will read prose works by various authors to see how they manifested the great changes of the American Century.

447m (African-American Narrative) 32727R 12:30-1:45 TTH Gordon

This course explores two genres central to the African American literary tradition, the slave narrative and the neo-slave narrative. We will examine slave narratives as literary texts, historical documents, and cultural records, considering the politics of this emerging literary tradition. We then will turn to 20th- and 21st-century narratives about slavery, examining the ways in which these texts engage issues of historical revision and imagination, resistance, self-determination, and the legacies of slavery in contemporary society. Students will engage issues of race, sexuality, gender, and socio-economic class through texts that historically contextualize these categories of experience and analysis. Writers in this course include Frederick Douglass, Harriett Jacobs, Arna Bontemps, Ishmael Reed, and Octavia Butler. We will examine an assortment of genres within the neo-slave narrative tradition, from historical novel to film, graphic novel, satire, and speculative fiction.

456 (Contemporary Poetry) 32734R 11-12:15 TTH Irwin

***** Major Contemporary Poets In Translation Beginning With Rilke**

Using Ilya Kaminsky's new Ecco Anthology of International Poetry, along with individual volumes by Rilke, Milosz, Amichai, and Szymborska, we will focus on the work of fifteen major poets. We will specifically focus on those poets whose work translates well into English, while discussing the issue of successful translation. Completion of this course will include a paper and presentation on the particular work of one author. We will also practice the art of translation through generating different versions of various works. Knowledge of a second language such as French, German, Italian, Polish, or Spanish would be helpful. Additional authors include Andrade, Borges, Bonnefoy, Cavafy, Celan, Bei Dao, Herbert, Juarroz, Lorca, Mandelstam, Ritsos, Neruda, Paz, Pilinsky, Stanescu, Zagajewski, and several others.

Books: (Partial list)

Selected Poetry of Rainer Maria Rilke

Ecco Anthology of International Poetry

Milosz, Czeslaw. *The Collected Poems*

Selected Poems of Yehuda Amichai

Szymborska, Wislawa. *Miracle Fair: Selected Poems.*

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

We shall read, discuss, and write about five very good novels that span the modern and postmodern periods from the early 20th to the early 21st centuries, using novels from England, the United States, Czechoslovakia, and Columbia (the latter two, of course, in translation) to study the breadth of forms, styles and subjects that have occurred in our general topic. The novels are all very good reads, or I wouldn't want to read them again. The course will be conducted as a large seminar, mainly by discussion in which we all contribute topics for each period. There will be several papers but no exams or quizzes. Enjoyment is required.

470 (Women in English and American) 32744R 3:30-4:50 MW Modleski
(Literature after 1800)

***** Female Gothic Imaginings**

Emphasis this semester will be placed primarily, but not exclusively, on female-authored genres such as the Gothic which have empowered women to express their darkest fears, forbidden emotions, and powerful passions. We will also look how these fears and emotions are played out in post-Gothic and related genres and will end by considering the enormous popularity of the *Twilight* phenomenon. We will examine short fiction and novels as well as some films. Possible texts include Ann Radcliffe's late 18th-century work *Sicilian Romance*; Mary Shelley's *Frankenstein*; Charlotte Brontë's *Jane Eyre* and the recent film adaptation; Jane Austen's *Northanger Abbey*; Louisa May Alcott's dark fictional stories; short stories of southern Gothic writers like William Faulkner and Carson McCullers; Bram Stoker's *Dracula*; and *Twilight*, both the novel by Stephenie Meyer and the film. Shorter works will be placed on Blackboard.

Requirements: two or three short papers and a 12 page final paper; two exams; class participation. Extra credit will be given to those students who wish to give an oral report.

473 (Literature and Society) 32747R 12-1:50 MW Werlin

***** Renaissance Literature and the Scientific Revolution**

In sixteenth-and seventeenth-century Europe, the tail end of the Renaissance coincided with the beginning of The Scientific Revolution. At first glance, the two movements seem to have divergent concerns: while the Renaissance was oriented toward the humanities and the arts, The Scientific Revolution brought a new understanding of the natural world. Yet the leading figures of each movement lived beside one another, were friends and fellow citizens—indeed, a few individuals even made their mark in both spheres. This course will consider the troubled but fruitful interactions between Renaissance literature and an emergent scientific culture through the examination of three categories: method, nature, and technology. Focusing on works by Montaigne, Bacon, Shakespeare, Kepler, Galileo, Descartes, Marvell, Hooke, Cavendish, and Swift, we will discuss the ways in which ideas about nature and art, truth and knowledge, were radically reformulated over the course of the Early Modern period across literary and scientific discourse. Assignments will include a midterm exam, two writing exercises of 4-5 pages, and a final paper of 10-12 pages.

491 (Senior Seminar in Literary Studies) 32759R 2-4:20 M Kemp

***** Decadence**

British and Anglo-American literature of the twentieth century, with particular emphasis on Decadence, Modernism, sexual, religious, and class transgression, world wars, retreat from empire, and return to myth. Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Djuna Barnes, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, John LeCarré, Ian McEwan. The goal of the course is that students will understand the authors and works studied in relation to the key cultural, intellectual, and aesthetic movements of the period: Romanticism, Decadence, Modernism.

491 (Senior Seminar in Literary Studies) 32758R 2-4:20 T Roman

***** Tragedy and Comedy**

How might we begin to understand what makes life so worthwhile for some and so difficult for others? Some of us might share a sense of optimism and imagine a future of possibility, survival, and renewal. Some of us might not be able to imagine a future at all. We might describe our lives---or the lives of others---as tragic. But what does this actually mean? What differentiates tragedy from comedy? This class sets out to examine the genres of tragedy and comedy from a historical perspective. We will begin in antiquity reading classics such as *Oedipus Rex* and *Medea*. We will also read some Shakespeare, most likely *Twelfth Night* and either *King Lear* or *Hamlet*. We will track the genres of comedy and tragedy side by side. Once we have built a foundation in classical and early modern literature, we will move toward the 20th and 21st centuries. Our primary 20th century readings will focus on mid-century American playwrights such as Tennessee Williams, Arthur Miller, and Lorraine Hansberry, but we'll also look at Elia Kazan's extraordinary 1954 film *On the Waterfront* starring Marlon Brando. Some of these texts I am considering for the late twentieth century include Sapphire's *Push*, Philip Roth's *Indignation*, and Jonathan Larson's musical *Rent*. We will end the course with a unit on contemporary film based on the new releases available at the end of the semester

491 (Senior Seminar in Literary Studies) 32760R 2-4:20 TH Treuer

***** Three Big Books: Proust, Mann, Joyce**

In THREE BIG BOOKS we will read three texts, and only three texts—*Ulysses* (James Joyce), *The Magic Mountain* (Thomas Mann), and *Remembrance of Things Past* (Marcel Proust). These masterpieces are considered by many to be the most important modernist novels of the 20th century—certainly they are among the most challenging and three of the most exhausting (each is well over 700pp). We will read them and reread them and take them apart and put them back together with a reader's delight, a critic's sense of justice, and a writer's imagination. When we are done we will be able to say that we read and understood and took pleasure and instruction from three of the most challenging books of our time and that no text, or genre, or author is, as a result, beyond our reach. This is a course for readers; for those who still take pleasure in the power the word and the meaning it makes.

499 (Special Topics - 2 units) 32877R 12:30-1:50 T Freeman

***** Joyce and Woolf: Life in a Day**

This course will focus on form and genre in the modernist novel. What makes a text “modern”? How do literary forms reflect concerns of their time? What is the relationship between fiction and nonfiction? Between modern and postmodern? How do the books we’re reading draw from tradition? Break from tradition? How do they speak to us today? How do we think about time, about the past/present/future, about consciousness in these works?

James Joyce’s *Ulysses* (1922) is the quintessential modern novel. One thing that makes it unique is its focus on one day in the life of its characters: Bloomsday, June 16, 1904. We will spend a good portion of the term carefully working our way through *Ulysses*, which we can think of as the “maximalist” approach to depicting a day in the life of its characters. Joyce’s earlier story, “The Dead,” from his collection *Dubliners*, is an important experiment in writing about marriage and about the city, which are also major subjects in *Ulysses*. After working with these texts, we’ll move to Virginia Woolf’s dazzling *Mrs. Dalloway* (1925), which was, in part, written in reaction against some of what Woolf did not appreciate about Joyce’s novel. Some of Woolf’s dairies reveal her reactions to Joyce’s novel and her struggles with her own manuscript, which she called “The Hours” when it was a work-in-progress. That title has come into print, in a postmodern adaptation by Michael Cunningham’s in his Pulitzer Prize-winning *The Hours* (1998; filmed by Stephen Daldry in 2002). Woolf’s essay “Modern Fiction” also gives her theoretical and historical views about the state of fiction in England by the 1920s. These issues and concerns will form the bulk of our conversations; we will, of course, cover many other aspects of modernism and the novel in reading and in student writing and research.

499 (Special Topics - 2 units) 32878R 12-1:50 W Rowe

***** Mark Twain’s Humor**

Twain is famous for his “humor,” but the majority of his “wit” is in fact satire, deeply invested in social criticism directed at modern racism, imperialism, religious hypocrisy, economic greed, and self-deception. In fact, these problems are the defining characteristics of the “modern age” for Twain, and they are still very much with us. As in other ENGL 499s I have taught and will teach, this 2-unit course focuses on a “classic” American writer whose ideas are still relevant. Why and how Mark Twain still speaks to us will be our work in this intensive course. We’ll focus on the classics, *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, and *A Connecticut Yankee in King Arthur’s Court*, then select some of Twain’s other writings according to the group’s interests. Midterm, final, and journal. The format will be British-style tutorial, class size permitting.

For current and upcoming events visit the Department of English website:
<http://dornsife.usc.edu/engl/>