

**530-32781D (Restoration and 18th Century British Literatures and Cultures)**

**Tuesday 2-4:20**

**Instructor: Braudy, Leo**

In the middle of the seventeenth century, England experienced the first modern revolution. It began with the beheading of Charles I and the reign of Oliver Cromwell but did not end with the Restoration of Charles II to the throne. This political upheaval set the stage for a host of cultural changes that indelibly marked the transition from the Elizabethan world of courts and courtiers to the modern world of politics and public opinion. Assumptions about class and gender that had hardly varied since the Middle Ages were abruptly, and very openly, up for discussion and change. In this course we will look at the period stretching roughly from the English Civil Wars to the death of Alexander Pope in an attempt to understand the complex interplay between its literature and its politics (public and private), its economics, and its cultural values.

We will begin with Marvell and Rochester, two poets who were not interested in being thought professional literary men but yet who clearly placed themselves in relation to a literary tradition. Dryden and Pope will be the other main poetic figures—with their comparatively new assertion that the poet is particularly equipped to tell his readers what to believe about the world and to help them deal with it. Another important focus of the course will be the theatre of the Restoration period, the birthplace of a new conception of acting, the actor, and the idea of performance in the plays of Aphra Behn, Dryden, Sir George Etherege, George Farquhar, Thomas Otway, and William Wycherley. In addition we will read poems and prose by Mary Astell, Behn, Daniel Defoe, Anne Finch, John Locke, and Jonathan Swift.

For the first few months, the course will be conducted in the second floor conference room of the William Andrews Clark Library on Adams Boulevard, so that we can draw upon the Clark's extensive and virtually unique collection of seventeenth- and eighteenth-century texts and thereby get a keener sense of what it was like to live in the cultural and material milieu where these works appeared. There will also be ample time to consider the visual culture of the period—paintings, sculpture, engravings, frontispieces --using the Clark's resources.

Three pieces of work will be required in the seminar: two papers approximately 12-15 pages in length on topics developed in consultation; and an oral report (including annotated bibliography) on a topic in political, economic, or social history relevant to the general reading for the week and drawing upon the Clark's resources.

Students interested in the course are encouraged to e-mail me <[braudy@usc.edu](mailto:braudy@usc.edu)> if they have any general questions. Our first class will include a tour of the Clark and its research facilities.

591-32788D (20th Century American Literatures and Cultures)

Tuesday 2-4:20

Instructor: Handley, William

#### \*\*\*\*Post-Western Representations

What do Sherman Alexie and Jerry Bruckheimer have in common? Not much -- and a lot. That question and its nonsensical answer speak to the difficulty and challenge of studying the U.S. West and its cultural representations in the past century. Haunted by imperial and settler-colonial history and popular cultural stereotypes and formulas, western U.S. fiction, historiography, and film exhibit a broad range of aesthetic and political responses to the questions of how and why the past and its ongoing legacies are represented.

The burden of writing about the U.S. West in the nineteenth century was to give readers what they wanted: something authentically real. Yet the West in the twentieth century inspired terms such as the “simulacrum” and the “hyperreal” in the work of European postmodernist theorists Jean Baudrillard and Umberto Eco. We will explore these seeming contradictions about representations of the West after the formula Western, along with such topics as “postindian simulations”, ecocritical literature, Los Angeles and postmodernist theory, *noir* as invisible history, and the ongoing frontiers of race and sexuality in the post-frontier West.

Writers we'll read include Raymond Chandler, Karen Yamashita, Cormac McCarthy, Mary Austin, Sherman Alexie, Joan Didion, Wallace Stegner, Percival Everett, James Welch, N. Scott Momaday, and Annie Proulx. Critics include Gerald Vizenor, Kerwin Lee Klein, Eco, Baudrillard, and Neil Campbell. Films include *Lone Star*, *The Lone Ranger*, and *Chinatown*.

620-32769D (Literature and Interdisciplinary Studies)  
Wednesday 4:30-6:50  
Instructor: Griffiths, Devin

\*\*\*\*Literature and Science\*\*

Can science be literature? Literature a science? These two questions bracket the field of “Literature and Science” as it has been explored over the course of the last three centuries. Our seminar will consider important works of literature (including Umberto Eco’s *In the Name of the Rose*, George Eliot’s **Middlemarch**, Thomas Pynchon’s *Gravity’s Rainbow*) as contributions to the understanding of science, and major scientific texts (including Charles Darwin’s *Origin of Species*) as examples of the power of literary forms to change our understanding. Our working thesis will be that literature and science furnish each other with powerful ways to engage the human and natural world. Though often described as members of “two cultures” with distinct aims and methods, we will explore how writers and scientists collaborate in describing the complexity of experience. By nature, this seminar is about forging new connections; I’m excited to collaborate with you in figuring out this works.

The course will include at least one trip to an archive off campus (the Huntington), and a guest seminar leader TBD. Over the course of the semester, our discussion will engage a range of secondary sources that take up the historical, cultural, and philosophical approaches to the relation between science and literature, including excerpts from works by Adrian Johns, Katherine Park, Loraine Daston, Peter Galison, Gillian Beer (a favorite), Elizabeth Grosz, W. E. B. Dubois, Thomas Kuhn, Neils Bohr, Alan Sokal, Bruno Latour and Franco Moretti. Topics will include the sociology of science, theories of sexuality, the material study of scientific texts, the culture of objectivity, the incommensurability of worldviews, literary Darwinism, scientific imperialism, and the Sokal Hoax.

As part of the course, seminar participants will contribute to weekly discussions, produce two short response papers, a 15-page term paper, and an annotated bibliography.

630-32797D (Studies in Gender)  
Thursday 4:30-6:50  
Instructor: Modleski, Tania

**\*\*\*\*Queer and Feminist Theory Through Hitchcock**

Some of the foremost feminist and queer studies scholars have formulated their theories around the films of Alfred Hitchcock. In this course we will test many of the theories proposed by D. A. Miller, Lee Edelman, Patricia White, Tania Modleski, Susan White, Alexander Doty, David Greven, Edward Schantz, Robert Allen, Rhona Berenstein, and many others, testing them by reading each alongside some Hitchcock's films. Thus, to paraphrase Slavoj Zizek paraphrasing Woody Allen paraphrasing Dr. David Reuben, this course will seek to provide "everything you wanted to know about queer theory (but were afraid to ask Alfred Hitchcock)" and "everything you wanted to know about feminist theory (but were afraid to ask Alfred Hitchcock)."

Readings include: Robin Wood, *Hitchcock's Films Revisited*; Lee Edelman's *No Future*; Jonathan Goldberg's *Strangers on a Train* (as well as the Highsmith novel on which Hitchcock's film was based), Tania Modleski's *The Women Who Knew Too Much*, Robert Allen's *Hitchcock's Romantic Irony*, D. A. Miller's *Jane Austen or the Secrets of Style* (possibly); and essays and book chapters by a host of critics. And of course we will be viewing many Hitchcock films at the same time. Requirements: one oral report and a final paper of 15-20 pages.

650-32799D (Multicultural Literary Studies)

Tuesday 4:30-6:50

Instructor: Nguyen, Viet

This course is a multidisciplinary overview of Asian American studies and what I will call its three phases of intellectual formation: essentialism, strategic essentialism, and post-essentialism. In the past forty years of Asian American studies, it's arguable that essentialism—the belief that there is such a thing as an Asian American—dominated and defined the field for two decades. Essentialism is hardly over, but still continues as a powerful force in the field of Asian American studies, in community politics, in new ethnic formations, in organizing, and so on. Strategic essentialism has dominated the academic field since the early 1990s, and arguably still does today, the principle that even if there is no such thing as an Asian American, the concept is crucial and useful as a mode of analysis and activism. In the last decade, post-essentialism has emerged through various attempts to criticize the necessity and utility of Asian American identity and formation. These attempts include poststructuralist critiques of the field and efforts to expand it transnationally and cross-racially, as well as efforts to foreground issues of ideology and political practice over identity, foregrounding pressing issues like war, violence, religion, queerness, imperialism and indigeneity.

Our task in the course is to survey the intellectual genealogy of the field of Asian American studies and understand the possibilities and limitations of these different structures. Hence, we will be reading both well-established and influential texts (mostly in excerpts) as well as more recent ones that argue for new directions in the field.

Reading list will include all or some of the following:

Kandice Chuh, *Imagine Otherwise*; Lisa Lowe, *Immigrant Acts*; David Eng, *Racial Castration/*, *The Feeling of Kinship*; Gayatri Gopinath, *Impossible Desires*; Jasbir Puar, *Terrorist Assemblages*; Inderpal Grewal, *Transnational America*; Mae Ngai, *Impossible Subjects*; Martin Manalansan, *Global Divas*; Edward Said, *Orientalism*; Mimi Nguyen, *Alien Encounters: Popular Culture in Asian America*; Rod Ferguson and Grace Hong, *Strange Affinities*; Jodi Kim, *Ends of Empire*; Celine Shimizu, *The Hypersexuality of Race*; R Zamora Linmark, *Rolling the R's*; Nguyen Tan Hoang, *A View from the Bottom*; Shajia Patel, *Migritude*; Rachel Lee, *The Exquisite Corpse of Asian America*.

660-32800D (Studies in Genre)  
Thursday 2-4:20  
Instructor: Anderson, Emily

**\*\*\*\*The Eighteenth-Century Shakespeare and Theatrical Time**

“at the uttermost consummation of performance...we are seeing what we have seen before”  
--Herbert Blau

Theatrical performance, as many scholars of the discipline have explored, bears a unique relationship to time. “Performance’s only life is in the present,” performance studies scholar Peggy Phelan asserts; “theater is...a function of remembrance,” contends the theorist Herbert Blau. On one hand, theatrical performance is of the moment—an experience of liveness, transience, and ephemerality. On the other hand, theatrical performance is of the past—a receptacle for history, memory, and tradition. Dramatic action thus involves actors and spectators alike in a temporal “telescoping,” as we oscillate constantly between an awareness of where we stand, where we have stood, and who else has stood there before.

Our seminar will explore these temporal oscillations by looking at the eighteenth-century reception of Shakespeare, at that time newly available in printed scholarly editions and newly adapted to the stage. Our first four weeks will treat the general attitude toward Shakespeare in the eighteenth century as indicative of how performance animates our conceptions of memory, history, and text. From week five onward our discussions will focus on the eighteenth-century reception of select Shakespearean plays (*Hamlet*, *Othello*, *The Winter’s Tale*, *The Merchant of Venice*) as paired with theoretical readings on performance (work by Peggy Phelan, Marvin Carlson, Joseph Roach, Herbert Blau) and framed by signal “keywords” in performance studies (re-enactment, surrogation, liveness, script). As structured, this course should appeal to students interested in early modern studies, Shakespeare, and adaptation, but it should also speak to scholars with a broader interest in performance studies, the relationship between literature and cultural memory, and time. While our class investigations will be guided by the general example of, and specific plays by, Shakespeare, students are invited for their final projects to explore the issues raised in our discussions via any text or performance event of their choice. During the course of the semester, too, students will be invited to animate our theoretical readings on individual “keywords” via response papers that record, say, an instance of “re-enactment,” or an example of “liveness,” they encountered in the preceding week.

**695-32802D (Graduate Fiction Form and Theory)**  
**Thursday 4:30-6:50**  
**Instructor: Everett, Percival**

**\*\*\*\*ENGL 695 Fiction Form and Theory:**

We will examine notions of form in fiction. What are the necessary and sufficient conditions that must be satisfied before we call a work of prose a work of fiction? Are there any? Is there such a thing as conventional fiction? Is experimental fiction possible and what does that mean? We will take stories apart and rebuild them, retell them by doing “violence” to the stories’ constituent elements.

696-32803D (Graduate Poetry Writing Workshop)  
Wednesday 4:30-6:50  
Instructor: Irwin, Mark

\*\*\*\*“Taking Risks & ‘Enlarging the Temple’”

“Reason forgets, the imagination never,” Peter Handke said. In this course we will chart the imagination and the notion that new content requires new form. Using contemporary models, including those of John Ashbery, Anne Carson, W.S. Merwin, Jorie Graham, Thomas Sayers Ellis, and many younger poets, we will engage new poetic strategies and risks in our own work. Critiques will focus on how subject finds form, and how surprise and tension are often found in both language and concept. We will set individual goals and new objectives by risking more of “the self” in the poem, and we will ask how artists distort the world in order to make it more vivid. Memorability, imagination, and emotional amplitude will be stressed, and several examples from contemporary painting and music will be applied. Numerous essays on craft and form will also be discussed, and rewriting will play an integral part of this workshop.

“If you find that you no longer believe,  
try enlarging the temple.” --W.S. Merwin

**Readings:**

John Ashbery. *Selected Poems*. New York: Random House, 1997. Paper ISBN 0-14-058 553-2

Anne Carson: *Plainwater*. NY: Vintage, 2000. ISBN: 0-679-43178-0 paper: new/used.

Timothy Donnelly. *The Cloud Corporation*. NY: Wave Books, 2010.

Angie Estes. *Enchantee*. Oberlin: Oberlin College Press, November 2013. Paperback. New book.

Tracy K. Smith. *Life on Mars*. Minneapolis: Graywolf Press, 2011. ISBN 13-978-1555975845

Jorie Graham: *Dream of the Unified Field: New & Selected Poems*. NY: Ecco, 1997.

ISBN-10: 0880014768. Paper: new/used

Robert Fernandez. *Crowns*. Canarium Press. Forthcoming, 2015.

Laura Kasischke. *Space, in Chains*. Port Townsend: Copper Canyon Press, 2011.

Mary Ruefle. *Selected Poems*. Seattle: Wave Books, 2010.

Mary Ruefle: *Madness, Rack, and Honey: Collected Lectures*. Wave Books, 2012.

Paisley Rekdal. *Animal Eye*. Pittsburg: Univ. Pittsburg Press, 2012.

David St. John. *The Auroras*. NY: Harper Collins, 2012

*13 Younger Contemporary American Poets*. Denver: Proem Press, 2011. Mark Irwin, ed.

**Course Requirements:**

5 Completed new poems; ten-minute presentation on a contemporary poem that you find innovative in its use of form and content, and emotionally moving; presentation of one chapter of a manuscript in progress; outline for a new work in progress; a weak poem with promise taken apart—hammer & tongs—and set sail again on faster waters; a translation exercise from English into *new English*; regular workshop & reading attendance, which will include the Mary Ruefle Magill Reading & Craft Lecture on March 26th.



698-32805D (Graduate Poetry Form and Theory)

Thursday 2:00 - 4:20 (Please note this is a new day and time)

Instructor: St. John

**\*\*\*\*TRANSGRESSION AND CONSOLATION IN RECENT AMERICAN POETRY**

This course will consider a variety of recent poetry collections which employ race, gender, disability, and non-normative issues of identity to construct both lyric and non-lyric speaking “selves.” Saeed Jones; Eduardo C. Corral; Claudia Rankine; Craig Santos Perez; Terrance Hayes; Douglas Kearney; Jillian Weise; and Brandon Som will be among the poets discussed.

**700x-32806D (Theories and Practices of Professional Development I)**

**Monday, Wednesday, Friday            TBA**

**Instructor:    Smith, Bruce**

**\*\*\*\*THEORIES AND PRACTICES OF PROFESSIONAL DEVELOPMENT I**

This course will operate as a workshop for students working on dissertation prospectuses. Weekly meetings toward the beginning of the term will challenge participants to work by stages through a series of questions. Answers and drafts will be shared at this weekly class meetings. Later in the term the class will meet less frequently, as participants move from the initial questions and actually begin to draft sections of their prospectuses. Again, the format of the class meetings will be intensive comments on work-in-progress. The day and time of subsequent class meetings will be determined at the first class meeting during the second week of the spring semester.