

# Undergraduate Course Descriptions

## Fall 2015



**USC**  
**Dornsife**

Dana and David Dornsife  
College of Letters, Arts  
and Sciences  
*Department of English*

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## **WELCOME**

Welcome to the Department of English. For the Fall 2015 semester, we offer a rich selection of introductory and upper-division coursework in English and American literature and culture, and creative writing workshops. Please feel free to speak with any faculty in the English Department, or with Tim Gotimer, our Student Services Assistant, or with Professor Lawrence D. Green, our Director of Undergraduate Studies, to help you select the courses that are right for you.

All Department of English courses are “R” (open registration) courses, except for the following “D” courses, which require departmental clearance: ENGL 302, 303, 304, 407, 408, 490, and 491. Departmental clearance 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 classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2015 Schedule of Classes at <http://classes.usc.edu/>.

***Bring a copy of your STARS report with you for advisement. You cannot be advised without your STARS report.***

## **REGISTRATION**

Online registration for the Fall 2015 semester will begin **Wednesday, April 1, 2015**. To check for your registration date and time, log on to OASIS via MyUSC and then click on “Permit to Register.” Registration times are assigned by the number of units completed. Students can and should be advised prior to their registration appointment times. Students should also check for any holds on their account that will prevent them from registering at their registration appointment time.

If you are in **Thematic Option**, follow the advising information in this posting. Clearance for registration in CORE classes will be handled by the TO office.

# ***Undergraduate Majors and Minors in the Department of English***

## **MAJOR IN ENGLISH**

There is only one English major, but within that major you can emphasize either **Literature (ENGL)** or **Creative Writing (CRWT)**. Students in both tracks take a range of courses in English, American, and Anglophone literature of all periods and genres, but also in related areas such as creative and expository writing, literature and visual arts, ethnic literature and cultural studies, the history of the English language and of literary criticism, and literary and cultural theory. We encourage intellectual curiosity, experimentation, and crossing between the two tracks of the English major.

## **MAJOR IN NARRATIVE STUDIES**

The major in **Narrative Studies (NARS)** prepares students for the development and evaluation of original content for novels, films, theatre and other narrative platforms, but recognizes that the range of professional opportunities in literature and the performing arts is much wider than the roles of author, screenwriter or playwright. To recognize a good story, to critique, to help shape, realize and transform it, requires a background in the history of narrative, cross-cultural and contemporary models, and an understanding of the broader context of popular culture. The Narrative Studies major allows students to study in many other departments, programs, and professional schools all across the USC campus, and concludes with an individual research or creative “capstone” project.

## ***MINOR IN ENGLISH***

Students with majors in other departments, especially the professional schools, often enhance their training with a minor in English. Exposure to great literature, training in the discipline of literary studies, and practice in various forms of writing enhance one’s personal and professional growth.

## ***INTERDISCIPLINARY MINOR IN EARLY MODERN STUDIES***

This minor brings together the resources of the Departments of English, History, and Art History to study the literatures and cultures of Europe and the Americas from the late medieval period to 1800. The minor focuses on the interplay of literary and historical methodologies while promoting an area study in a wide context.

## ***INTERDISCIPLINARY MINOR IN NARRATIVE STRUCTURE***

This interdisciplinary minor is intended for students with an interest in story-telling who are majoring in programs and disciplines other than Narrative Studies. The minor, based in the humanities, provides opportunities for undergraduates to study story structure from the perspective of several disciplines.

## ***ENGL Courses offered in Fall 2015 that Satisfy Major or Minor Requirements***

- Courses marked \* satisfy the requirement only for Fall 2015.
- Courses that do not satisfy category requirements usually qualify as electives.
- Check these courses against the major and minor requirements in the USC catalogue.
- Pay attention to pre-requisites, co-requisites, and special permissions.
- You cannot go “backwards” in sequences and get credit for courses taken out of order.

COURSE	Majors			Minors		
	ENGLISH LITERATURE	CREATIVE WRITING	NARRATIVE STUDIES	ENGLISH	NARRATIVE STRUCTURE	EARLY MODERN STUDIES
261	Introductory	Introductory	Introductory	Introductory		Introductory
262	Introductory	Introductory	Introductory	Introductory	Introductory	
263	Introductory	Introductory	Introductory	Introductory	Introductory	
302			Writing and Narrative Forms		Core Course	
303		Fiction workshop				
304		Poetry workshop				
405		Fiction workshop	Writing and Narrative Forms		Writing and Narrative Forms	
406		Poetry workshop				
407		Fiction workshop	Writing and Narrative Forms		Writing and Narrative Forms	
408		Poetry workshop				
420	Before 1800	Before 1900		Before 1900		Literary Studies
421	Before 1800	Before 1900		Before 1900		Literary Studies
423	Before 1800	Before 1900	Western Narrative	Before 1900		Literary Studies
425	19th Century	Before 1900	Western Narrative	Before 1900	European/American Narratives	
440	American Literature	Before 1900	Western Narrative	American Literature	European/American Narratives	
441	American Literature	After 1900	Western Narrative	American Literature	European/American Narratives	
456		After 1900				
462		After 1900				
491 Modleski	Senior Seminar	Senior Seminar				
491 Román	Senior Seminar	Senior Seminar				
491 Gambrell	Senior Seminar	Senior Seminar				

## Course Descriptions

### 105X, CREATIVE WRITING FOR NON-MAJORS

Irwin, Mark

#### “Finding a Passion & Art for Words”

English 105 is an introduction to the art and craft of creative writing (poetry, fiction, and creative nonfiction). During this semester we will read closely the work of established writers and then generate creative pieces of our own. This course is designed to introduce the basic elements of writing, therefore experience is not as necessary as an eagerness to learn and a passion to communicate with others. Requirements for this course, conducted in a workshop format, will include the writing of two poems, one 3-5 page lyric or creative essay, and one 5-7 page short story, along with various exercises in these genres. There are no prerequisites for this course and it does not count toward the English major in Literature or in Creative Writing. Regular attendance is mandatory. We offer several sections of this course on different days throughout the week.

### 172G, THE ART OF POETRY

Gioia, Dana

32872R

MW / 2-3:20p.m.

This course provides an introduction to the pleasures and insights of poetry. The course-work will be divided into two parts. In the first half, we will systematically explore the key elements of the poetic art (voice, image, suggestion, metaphor, and form) with examples drawn from both classic and contemporary poems. After this careful introduction, the second part of the course will briefly explore the lives and works of ten major American poets (Emily Dickinson, Robert Frost, E. A. Robinson, Edna St. Vincent Millay, E. E. Cummings, Wallace Stevens, T. S. Eliot, Robinson Jeffers, Elizabeth Bishop, and Langston Hughes). We offer several discussion sections throughout the week to accompany the lectures on Monday and Wednesday.

### 176G, LOS ANGELES: THE CITY, THE NOVEL, THE MOVIE 32876R

Gustafson, Thomas

TTh / 9:30-10:50a.m.

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise. The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past

two decades, Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose work address questions and concerns of special significance as we confront the problems of 21st century urban America including ethnic friction, environmental crises, social inequality, and problems associated with uprootedness and materialism. Study of the literature of this region can help perform one of the vital roles of education in a democracy and in this urban region famous for its fragmentation and the powerful allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the vox populi of Los Angeles, and thus perhaps help create a deeper, broader sense of our common ground. Writers to be read include: Anna Deavere Smith, Walter Mosley, James Cain, Karen Yamashita, Christopher Isherwood, Yxta Maya Murray, Nathanael West and Budd Schulberg.

### 261, ENGLISH LITERATURE TO 1800

Rollo, David

32603R

MWF / 9-9:50a.m.

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 LITERATURE TO 1800

Tomaini, Thea

32604R

TTh / 9:30-10:50a.m.

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 five papers, all 5-7 pages in length.

## 261, ENGLISH LITERATURE TO 1800

32610R

Smith, Bruce

MWF / 12-12:50p.m.

Documents left behind by real-life people—letters exchanged among members of the Paston family in the fifteenth century, an autobiography by the adventurer Robert Norwood in the seventeenth century, and James Boswell's reports on Samuel Johnson's conversation in the eighteenth century—will help us find our bearings in this read-through of *Sir Gawain and the Green Knight*, parts of Chaucer's *Canterbury Tales*, amorous/political poems from the court of Henry VIII, Christopher Marlowe's tragedy *Doctor Faustus*, excerpts from Edmund Spenser's epic *The Faerie Queene*, religious poems from the early seventeenth century, three books from John Milton's *Paradise Lost*, and Henry Fielding's novel *Joseph Andrews*. Each student will have a turn at setting up discussion and will produce two critical essays on topics and dates to be decided individually.

## 262, ENGLISH LITERATURE SINCE 1800

32618R

Freeman, Chris

TTh / 9:30-10:50a.m.

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

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

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 LITERATURE SINCE 1800

32619R

Griffiths, Devin

MWF / 10-10:50a.m.

### “Literatures of Memory”

Can books think? Can they remember? Our memory and our sense of the past is mediated by complicated neurological circuits, dispersed over millions of cells throughout the brain, generated through complex circuits of neurological impulse. And yet, when we are asked to describe our past, we tell simple stories and describe vivid scenes. This class will explore how English literature has shaped the stories we use to describe our selves, our past, and our environments. A key focus of this course will be to examine how insights drawn from cognitive science, psychology and sociology can help us to understand the British novel as a technology of memory—a tool that teaches how to make sense of what happened and how to remember it.

## 262, ENGLISH LITERATURE SINCE 1800

Berg, Richard

32622R

MWF / 1-1:50p.m.

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 William Morris, 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.

## 263, AMERICAN LITERATURE

Berg, Richard

32631R

MWF / 9-9:50a.m.

English 263 is a survey of American Literature. It is an introduction. The course intends to develop and extend the nodding acquaintance that most students have with American literature. Since it is an introductory course, English 263 is wedded to breath of study. The course is historically constructed moving from the time before the Republic to our own moment. Students will confront a variety of texts and authors, periods and genres. We will look at how American authors and their works define and re-define our national character; we will look at the many questions these works raise about America, about its sense of itself, about its place in the world, and about literature—American and otherwise. We will even look at some of the answers they give. 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.

## 263, AMERICAN LITERATURE

Román, David

32635R

TTh / 11-12:20p.m.

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*, for me, the most powerful novel of the 20th century. 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 and Lorraine Hansberry, two extraordinary playwrights who changed the nature of American theatre, 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 contemporary fiction, specifically works by Sapphire and Philip Roth, which will invite us to consider the status of American literature in the late twentieth century and the time of the now.

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.

## 263, AMERICAN LITERATURE

Kemp, Anthony

32637R

TTh / 12:30-1:50p.m

The collective myths and ideologies of most cultures precede historical self-consciousness; that of America, by contrast, arises in the very recent past, and comes into being simultaneously with European modernity. As such, it provides an extreme and simplified exemplar of all of the movements and conflicts of the modern. The course will introduce the student to the major themes and issues of American literature and culture from the seventeenth century to the present. We will concentrate particularly on attempts to find a new basis for community, divorced from the Old World (the continent of Europe and the continent of the past), and the dissatisfaction with and opposition to that community that comes with modern subjectivity. The journey will take us from raw Puritan colonies to the repressive sophistication of Henry James' and Kate Chopin's nineteenth-century salons—worlds of etiquette and porcelain in which nothing can be said—to the transgressive experiments of Decadents, Modernists and Postmodernists, all united by a restless desire to find some meaning beyond the obvious, some transcendence that will transfigure and explain the enigma of the self and of the unfinished errand, America.

The goals of the course are that students should understand the works studied, and their relations to the societal, intellectual, and aesthetic movements of the period covered by the course: Puritanism, Calvinism, theocracy, Enlightenment, Romanticism, Transcendentalism, slavery, Abolition, Decadence, Modernism, Postmodernism.

### 302, WRITING NARRATIVE

Solomon, Jeffrey

32852D

T / 2-4:20p.m.

*This class is reserved for students in the Narrative Studies major (NARS) and in the Narrative Structure minor; d-clearance must be granted by the Department of English.*

In this class, we write two kinds of narrative: fiction and literary non-fiction. We practice techniques that are common to both, such as dramatization, point-of-view, and characterization, and we experiment with the techniques and genres that are specific to each. For fiction, we create short stories, short-shorts, and part (a very small part) of a novel, and for creative non-fiction, we experience memoir, the essay, and travel writing, science writing, and food writing, among others. We wander into the quagmire that lies between fiction and non-fiction, as thorny and fertile on the page as it is in real life. (What happens when a novel is based on truth? What happens when a memoir lies?) To strengthen our own writing, we read published works of fiction and non-fiction, so that we may understand how and why they fail or succeed. We also submit our original work to the class workshop, so that we may experience readers in the flesh and understand what works and what does not. As we critique our peers' work, we fortify our own craft. Our goal is to deepen our understanding of narrative pleasure and to strengthen our ability to create such pleasure. We aim to do this as a community of writers who enjoy and grow from sharing their work.

### 303, INTRODUCTION TO FICTION WRITING

Ingram, Brian

32649D

W / 2-4:20p.m.

English 303 is a fiction workshop in which we practice the techniques of prose narratives. The emphasis is on writing first and analyzing next. Thoughts and feelings crafted into words become real objects in the world, gifts we can all share. Expect to exit the class with finished stories and to formulate specific ideas about craft for maintaining your personal momentum. Once you discover the right methods for you, beauty and meaning will follow.

### 303, INTRODUCTION TO FICTION WRITING

Johnson, Dana

32653D

F / 2-4:20p.m.

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 the stories and various materials closely, and comment thoroughly on your colleagues' work.

### 303, INTRODUCTION TO FICTION WRITING

Segal, Susan

32645D

M / 4:30-6:50p.m.

How do you take the vision of the perfect story that you carry around in your head and get it onto the page? This course addresses that question as well as 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.

### 304, INTRODUCTION TO POETRY WRITING

Bendall, Molly

32655D

M / 2-4:20p.m.

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. Several poems and written critiques are required. Poets include Frank O'Hara, Elizabeth Bishop, Alberto Rios, Matthew Dickman, Harryette Mullen, Susannah Nevison, Mary Ruefle, and others. Six poems, written critiques, class participation required.

### 304, INTRODUCTION TO POETRY WRITING

Bendall, Molly

32659D

W / 2-4:20p.m.

See description above for English 304.



### 304, INTRODUCTION TO POETRY WRITING

McCabe, Susan

32661D

Th / 2-4:20p.m.

This class will introduce students from across the disciplines to some basic principles in poetry writing. We begin with language and sound play, and go on to engage in a variety of experiments and exercises in form and free verse. Each class students will be assigned several “model” poems from a wide range of poets, working in various styles. Students will submit seven or eight “finished” poems over the course of the semester, and will offer peer criticism. The class is a “workshop” and we will aim to make it a nurturing, fun environment with “constructive criticism.” You will become familiar with the techniques of poetry, and begin to find your own and “other” voice(s). Along with poems, you will keep a “commonplace book” of quotations, “dream diary,” and other material that will serve as poetic inspiration.

### 310, EDITING FOR WRITERS

Segal, Susan

32832R

W / 5-7:20p.m.

#### **“Yes, There is Life After an English Degree: Editing for Writers”**

When working on a piece of writing, if you’ve ever selected one word over another, rephrased a question, erased a phrase or added a comma, you’ve done what professional editors do. The goal of this course is to harness the skills you already have to quantify and qualify the job of an editor in order to improve your own writing and help you become a better analyst of what makes an effective piece of writing. Anyone who is curious about editing as a profession and/or anyone who is truly invested in what they are writing will benefit from this hands-on approach. This course is designed for writers in all genres—fiction, poetry, journalism, expository, etc.

### 405, FICTION WRITING

Johnson, Dana

32675R

M / 4:30-6:50p.m.

In this workshop, you will broaden your understanding of the craft of fiction. In addition to the wide range of fiction we will be reading in this course, you will write two original short stories, one revision and several exercises. You will be expected to read and comment on your colleagues’ work thoroughly and ultimately develop your stylistic preferences and creative choices.

### 405, FICTION WRITING

Wiggins, Marianne

32679R

W / 5-7:20p.m.

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

### 406, POETRY WRITING

McCabe, Susan

32687R

T / 4:30-6:50p.m.

#### **“The Sonic Image”**

This class is primarily a workshop, with peer evaluations and discussions, which will further develop your poetic skills. As an important undercurrent, we will read and analyze poetic “models” where sound and image experiment are at their height. To that end, we will read poets as diverse as Sylvia Plath, Stevie Smith and Claudia Rankine, and others. We will survey a variety of techniques drawn from visual studies: painting, sculpture, photography and cinema. These readings will supplement the centerpiece of our discussions, your poems, with a focus on making them musically aware, whether for harmony or dissonance. The main requirements will be to keep a journal of responses to assigned reading and be willing to share these responses with the class; at least 6-7 new poems, turned in at the end as a revised portfolio; commentary on the work of your peers; and diligent attention and attendance.

### 406, POETRY WRITING

St. John, David

32691R

Th / 4:30-6:50p.m.

#### **Special section on song and ballad**

This poetry writing workshop will consider the song and ballad in the history of English poetry and American folk music. We will look at the influence of poetic songs and the tradition of ballad in both England and America. Some basic elements of prosody will be discussed. Students will also be asked to write poems that can be made into songs and to work collaboratively with musicians. The class will be made up students both from Creative Writing and the Thornton School of Music. Admission is by d-clearance only. For English and Creative Writing majors the prerequisite is English 304.

#### 407, ADVANCED FICTION WRITING

Everett, Percival

32844D

Th / 4:30-6:50p.m.

*Students accepted by application only.*

#### 408, ADVANCED POETRY WRITING

Journey, Anna

32849D

Th / 4:30-6:50p.m.

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. Additionally, all writers are readers. Their reading challenges their writing. In this reading and writing intensive advanced poetry workshop, you will read six collections of contemporary poetry, write and carefully revise four poems, and post weekly responses to the required texts on Blackboard. In my experience, talent and intelligence are naturally quite important in making a strong writer, but what may be even more important elements are desire, imagination, hard work, and plain old stubbornness. You have to want it to get it. And then there's luck, the whimsical intervention of the muse, over which no one has control. However, as Randall Jarrell said, if you want to be struck by lightning, you have to be there when the rain falls. So you plunge in, write with risk, revise with energy, and you keep on getting better if you keep at it. *Students accepted by application only.*

#### 420, ENGLISH LITERATURE OF THE MIDDLE AGES

(1100-1500)

Rollo, David

32709R

MWF / 1-1:50p.m.

This course will address many of the major works of middle English literature in terms of: chivalry and misogyny; individual identity and the community ethos; the development of English into a literary language. Texts studied will include: the *Lais* of Marie de France; Geoffrey Chaucer, *The Canterbury Tales* (selections) and *Troilus and Criseyde*; Margery Kempe et al., *The Book of Margery Kempe*; Sir Thomas Malory, *Le Morte D'Arthur*; anon. *Sir Gawain and the Green Knight*.

#### 421, ENGLISH LITERATURE OF THE 16TH CENTURY

Tomaini, Thea

32710R

TTh / 12:30-1:50p.m.

#### “Elizabethan Sex-Magick”

The literature of the Sixteenth Century is known for its sensuality, but this sensuality is linked to ideas that are uncanny and arcane. Images of love and sexuality are often juxtaposed with images of occultism and depravity. Relationships between lovers incorporate death as a necessary element rather than an imminent threat. Events on earth are reflected in the harmony (or disharmony) of the cosmos and the interference of gods and demons. In this course students will examine the literature of the Sixteenth Century and its connection to the concepts of magic, the occult, and sexuality. These three concepts are discussed in the course's central text, *Eros and Magic in the Renaissance* by Ioan P. Couliano. This book outlines the neo-Platonist theories of magic and loving upon which the major poets and playwrights of the Elizabethan era based their work, and it also provides background on the important Italian philosophers/occultists that influenced English poets: Marcilio Ficino, Pico della Mirandola, and Giordano Bruno. Other course material will include work by (but not limited to) Thomas Wyatt, Philip Sidney, Christopher Middleton, Edmund Spenser, William Shakespeare, John Donne, and Christopher Marlowe. Texts will include critical editions, various online texts accessible through USC's Homer catalog and JSTOR, and handout materials. There will be three papers, 8-10 pages in length. Papers will include secondary sources.

#### 423, ENGLISH LITERATURE OF THE 18TH CENTURY

(1660-1870)

Anderson, Emily

32712R

MWF / 11-11:50a.m.

#### “The Performing Century”

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, and 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 theatrical performance. We have three objectives: to understand the “theatricalization of culture” in the eighteenth century; to consider how writers deployed performance to define “Englishness” or nationhood; and to explore the emergent idea of “selfhood” as a performed category, manifested in the literature of the age. Students' requirements include a presentation on an assigned critical essay, two medium-length papers, and a take-home final exam.

425, ENGLISH LITERATURE OF THE VICTORIAN AGE 32714R  
(1832-1890)  
Griffiths, Devin MWF / 12-12:50p.m.

### “Victorian Radicalism”

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.

440, AMERICAN LITERATURE TO 1865 32718R  
Gustafson, Thomas TTh / 12:30-1:50p.m.

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 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.

441, AMERICAN LITERATURE, 1865 TO 1920 32719R  
Handley, William MWF / 11-11:50a.m.

### “Frontiers of Transformation”

The years 1865-1920 were among the most transformative in American history. We will explore how the literary genres of Realism and Naturalism represent social inequities and forced choices in American society, and how the rise of psychology and anthropology opened doors to new kinds of literature evident within both popular and “high” genres. The overarching rubric for the course will be that of frontiers: the geographical western frontier that white Americans became nostalgic for at the beginning of the twentieth century, the frontiers of new ways of understanding culture, and the frontiers among genders, classes, and ethnicities at a time of tremendous demographic and social change.

456, CONTEMPORARY POETRY 32734R  
Irwin, Mark TTh / 11-12:20p.m.

### “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, several of whom are Nobel laureates. 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 but not necessary. Additional authors include Andrade, Borges, Bonnefoy, Cavafy, Celan, Bei Dao, Herbert, Juarroz, Lorca, Mandelstam, Ritsos, Neruda, Paz, Pilinsky, Stanesco, Zagajewski, and several others.

462, BRITISH AND AMERICAN DRAMA 1800-1950 32737R  
Berg, Richard TTh / 11-12:20p.m.

### “Sites of Change: Modern British and American Drama”

Drama, like the future, is not what it once was. It has changed much since the mid 19th century. Those old funky melodramas have long since past. They were replaced and displaced with realist plays, expressionist plays, symbolist plays and a host of various avant-garde experiments. This course intends to look at the change that came over drama in the first half of the 20th century. We will begin with some examples of 19th century melodrama and then move on to some of the classics of Modern theater, reading texts by American, British and Irish playwrights, e.g., O’Neil, Miller and Williams, Synge, Shaw and Beckett.

473, LITERATURE AND SOCIETY 32747R  
Tongson, Karen MWF / 10-10:50a.m.

### “Literature and Culture in the Age of Copies”

In the nine years since I started teaching at USC, the one question undergraduates in the humanities have asked me most is: “how do we create anything new after all the great writers, artists and minds have already thought of everything?” These anxieties about originality and innovation have only been exacerbated by the proliferation of technologies and media platforms disseminating covers, copies and reenactments from all eras. In this media-saturated environment of copies, how do we make our mark, and make our voices heard? This course explores contemporary literature (fiction and non-fiction) in the age of samples, karaoke, mash-ups, vidding, fanfic and other styles of “copying,” so that we might think anew—think again—about literature, value and the status of “originality” in our aesthetic moment.

491, SENIOR SEMINAR IN LITERARY STUDIES 32759R  
Modleski, Tania T / 2-4:20p.m.

Since the early 19th century, readers of Jane Austen have been divided into two categories: Austenites (those who treat her as a serious novelist) and Janeites (fans). This division is striking even to this day, as witnessed, on the one hand, by the amount of scholarship on Austen’s novels and, on the other hand, by the proliferation of such cultural artifacts as the films *Lost in Austen*, *The Jane Austen Book Club*, *Becoming Jane*, and the recent P.D. James mystery novel, *Death Comes*

*to Pemberley*. Books and films loosely based on Austen novels like *Bridget Jones’s Diary* and *Clueless*, testify to the novels’ capacity to inspire some of the most inventive and popular works of literature and film in our own time. In this course we we will read most of the Austen’s novels, from *Northanger Abbey* to *Persuasion*, and look at the influence she has had on popular culture in our time. Thus in conjunction with the novels, we will explore some of the popular adaptations of these works in fiction, film and television. We will conclude by looking at two recent films that capture Jane Austen fan culture in our moment.

A number of critical texts will accompany the primary reading, introducing students to various methodologies in film and literary analysis. Students will be expected to give oral reports as well as write a final research paper.

491, SENIOR SEMINAR IN LITERARY STUDIES 32761R  
Román, Elda Maria Th / 2-4:20p.m.

### “The Ethnic Novel”

This course takes an in-depth look at the dynamic world of ethnic novels. The twentieth century witnessed radical changes in this genre as ethnic minorities gained greater access to education and publishing outlets and were able to produce literary works in ways that had not been previously possible. Focusing on the *Bildungsgroman* in particular, we will examine the resulting experiments in storytelling by Latina/os, Asian Americans, and African Americans. We will pay attention to the narrative strategies that enable authors to portray race, ethnicity, gender, sexuality, and social class. Students will gain a deeper understanding of the *Bildungsgroman* as a genre, theorizations of race and ethnicity, and the social and political contexts giving rise to the formal and thematic concerns of US ethnic literature in the past century.

## 491, SENIOR SEMINAR IN LITERARY STUDIES

Gambrell, Alice

32762R

F / 2-4:20p.m.

### “Visual Writing”

This is a course in multimedia authorship tailored specifically to the interests and prior training of Creative Writing and Literature majors. In it, we will combine more-or-less traditional discussion of literary texts with hands-on interactive design practice. (We will actually make things.) We will have chances to meet with LA-based innovators in the field of multimedia design, art, and scholarship, and to view a wide range of recent multimedia work by visual artists, interactive story-tellers, game designers, and more.

Our ongoing conversation will be grounded in the context of the English major, and in discussions of print-based literary texts; primary readings will include selections from Alice Bag (her wonderful LA punk memoir *Violence Girl*), Michael Chabon, Jennifer Egan, Rachel Kushner, Zadie Smith, and Chris Ware. We will also be viewing a wide range of language-based visual, cinematic, sonic, and interactive projects that encourage you to think about “writing” as an activity that transpires both upon and apart from the traditional printed page.

During the semester, each of you will produce a series of small creative and critical experiments in a range of media (print, photography, video, digital/interactive, audio, etc.) as well as a more substantial final project on a subject and in a medium of your own choosing. You will finish the course with a portfolio of work in multiple media that you can take out into the world with you after graduation.

This is important: no prior experience in digital authorship is expected, and there are no technical prerequisites for the course. We will start from scratch, work (and play) hard, and produce examples of scholarly and creative expression that are as informative and critically engaged as they are beautiful, affecting, and surprising. Please feel free to e-mail me or to stop by office hours (T/Th, 12:30-1:30) if you have any questions.

## 499, SPECIAL TOPICS

Bendall, Molly

32889

T / 9:30-10:50a.m.

### “Contemporary Poetry and Concrete Media: Recent poetry incorporating verbal and visual materials”

In this class we will look at examples of poetry which use verbal or visual materials in addition to the original writing of the poet. How do we read a poem if it uses “borrowed” language that is not the poet’s own? How might a document or a primary source or found text become a poem or part of a poem? How do we read a poem if it’s accompanied by a visual image? How do the two mediums (visual and verbal) converse with each other or inform each other? We will discuss and analyze poetry that interacts with and incorporates visual art, photography, documents, primary sources, digital work, and found materials.

We’ll consider closely recent books, such as Matthea Harvey’s *If the Tabloids Are True What are You?*, Jeff Griffin’s *Lost And*, Jody Gladding’s *Translations of Bark Beetle*, as well as works by Anne Carson, Claudia Rankine, Christian Hawkey, C.D. Wright, M. Nourbese Philip, and others. The class will also ponder questions about book design and presentation. We’ll visit Doheny Library’s Special Collections and examine some unique examples of book art. In addition we will consider how digital media has been utilized in poetry projects. Requirements: two papers, written responses, one class presentation with a creative component, a brief final exam, and lots of class participation.

## 499, SPECIAL TOPICS

Berg, Richard

32791

Th / 9:30-10:50a.m.

### “The Great War and the British Novel, 1920-1940”

A hundred years ago Europeans once again marched off to fight another ‘glorious war,’ one that some thought would be the ‘war to end all wars.’ But WW I did not end war, nor was it ‘the glorious adventure’ many imagined it would be. The Nations slaughtered their citizens and turned large swathes of European landscape into No-Man’s Land. By the time it ended, the First World War had changed much, including the ways in which writers wrote of war and combat. This course will look at some British novels written between the two wars to see the ways in which the “Art of War” and the diverse experiences of war and combat impacted and changed the “Art of the Novel.”

## ***ENGL Courses Requiring Departmental Clearance***

- Please see the information below regarding departmental clearance undergraduate courses in the English department.
- Contracts for ENGL-490x, MDA-490, and MDA-494 can be found under “[Documents](#)” on the English website.
- Contracts must be approved by Professor **Lawrence D. Green**, the Director of Undergraduate Studies.
- Please contact **Tim Gotimer** for questions regarding d-clearance.

<b>COURSE</b>	<b>TITLE</b>	<b>SECTION</b>	<b>HOUR</b>	<b>DAYS</b>	<b>INSTRUCTOR</b>	<b>REQUIREMENTS</b>
302	Writing Narrative	32852D	2-4:20p.m.	T	Solomon	<i>Priority registration to NARS majors and minors</i>
303	Introduction to Fiction Writing	32649D	2-4:20p.m.	W	Ingram	<i>Priority registration to CRWT and ENGL</i>
303	Introduction to Fiction Writing	32653D	2-4:20p.m.	F	Johnson	<i>Priority registration to CRWT and ENGL</i>
303	Introduction to Fiction Writing	32645D	4:30-6:50p.m.	M	Segal	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32655D	2-4:20p.m.	M	Bendall	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32659D	2-4:20p.m.	W	Bendall	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32661D	2-4:20p.m.	Th	McCabe	<i>Priority registration to CRWT and ENGL</i>
406	Poetry Writing	32691D	4:30-6:50p.m.	Th	St. John	<i>Clearance assigned by instructor only</i>
407	Advanced Fiction Writing	32844D	4:30-6:50p.m.	Th	Everett	<i>By application only</i>
408	Advanced Poetry Writing	32849D	4:30-6:50p.m.	Th	Journey	<i>By application only</i>
490x	Directed Research	32757D				<i>Requires approved contract</i>
491	Senior Seminar in Literary Studies	32759R	2-4:20p.m.	T	Modleski	<i>Registration restricted to second-semester juniors and seniors</i>
491	Senior Seminar in Literary Studies	32761R	2-4:20p.m.	Th	Román, E	<i>Registration restricted to second-semester juniors and seniors</i>
491	Senior Seminar in Literary Studies	32762R	2-4:20p.m.	F	Gambrell	<i>Registration restricted to second-semester juniors and seniors</i>
MDA-490	Directed Research Project					<i>Requires approved contract</i>
MDA-494	Directed Creative Project					<i>Requires approved contract</i>