

**DEPARTMENT OF ENGLISH  
COURSE DESCRIPTIONS  
FALL 2008 (20083)**

**REVISED  
8/18/2008**

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

All Department of English courses are “R” courses, except for the following “D” courses: Engl. 303, 304, 407, 408, 490, & 491. 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 on a drop/add form. (available in Taper 404). You must then register in person at the Registration office.

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

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

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

**Contact us or visit our web site:**

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

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

Intensive reading of major writers to 1800.

261 (English Lit to 1800) 32609R 12:30-1:45 TTH Rollo

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

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

Intensive reading of major writers to 1800.

262 (English Lit to 1800) 32620R 11-11:50 MWF Kincaid

We will be reading and discussing some English literature, written in a variety of forms over the last 200 years. This is not a survey course but an open investigation, emphasizing discussion, of various ways we might find to read this material and, more generally, read the past. How do we look backwards and find anything? How do we make what we think we find take on meaning? One particular focus of the course will be on nightmares of gothic literature, ways in which a culture understands itself in reference to its terror. There will be a writing project, a midterm and a final exam, along with one or two short papers and whatever other delights we agree upon.

262 (English Lit since 1800) 32820R MW 2-3:15 Freeman

Intensive reading of major writers, 1800-1950.

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

American Authors: Literature and Economics

This will be an intensive reading course in American literature from the 1860s to the 1930s. This period witnessed rapid industrialization, the rise of big business and finance capitalism, as well as a variety of reform movements, including populism, socialism, progressivism, and the New Deal. Throughout the semester, we will be asking the following questions of our course texts: What is the relationship between the individual subject and the social and economic circumstances in which she lives? What are the aesthetic tropes and literary devices used by these authors and how is their artistry connected with their political concerns? In what ways does an ethos of liberal individualism manifest itself in these texts? In what ways do these writers imaginatively present alternative political and economic worlds?

263 (American Literature) 32636R 12-12:50 MWF Handley

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

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

Intensive reading of representative writers.

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

This course is designed primarily a gateway course to the creative writing major (and can substitute for an historical survey, i.e. 260-263). As a genre class, it will train students in the close reading of poems and in the understanding of genre as an aesthetic and historical phenomenon. Step by step, we will explore “how” to read poems, what are the techniques, how does one understand “voice” and persona. It aims to introduce students to poetry’s multiple forms, methods as well as its historical traditions. The course will pay careful attention to the aural and visual dimensions of poetry as well as the cultural dimensions of contemporary poetry. We will listen to recordings as well as have in-class readings by students of the poems under discussion. The course format combines lecture and discussion, including breakout sessions of exercises and craft workshops that will prepare students for the major, whether or not they specialize in poetry or creative writing.

(McCabe continued)

**Texts:**

*The Norton Anthology of Poetry; From Totems to Hip Hop: A Multicultural Anthology of Poetry Across America*, ed. Ismael Reed; *Poetic Meter & Form*, Paul Fussell; Reader with “Experimental” Poems; Recordings provided by professor

**Requirements and Grade Breakdown:**

I require attendance and participation in breakout sessions; close attention to the sounds of poems as well as their visual presentation on the page. Two Analytical Essays, including an explication assignment, will be required 40% Four to five poems in forms explored in the class 20%, Several in-class exercises, including metrical scansion and poem memorization 20% Final Cumulative Exam 20%

303 (Intro to Fiction Writing) 32648D 4:30-6:50 T Tervalon

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

**Requirements:** four stories (1000-2000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation.

The **WORKSHOP** will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring copies of your story the day it is to be workshopped. **DO NOT REVEAL YOUR NAME!** Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn’t need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what.

303 (Intro to Fiction Writing) 32650D 4:30-6:50 W Tervalon

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

**Requirements:** four stories (1000-2000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation.

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The **WORKSHOP** will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring a copies of your story the day it is to be workshopped. **DO NOT REVEAL YOUR NAME!** Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn't need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what.

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

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

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

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

**304 (Intro to Poetry Writing) 32655D 2-4:20 M Woloch**

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

**304 (Intro to Poetry Writing) 32657D 2-4:20 T St John**

Basics of craft and technique. Extensive reading of poetry will be expected as well as writing assignments. The class will be run on a workshop basis.

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

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

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

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

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

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

**392 (Visual and Popular Culture) 32667R 11-12:15 TTH Gambrell**

What does language look like? What impact does the appearance of a text have upon the reader? In this course, we will begin to propose answers to these questions by looking at words not only as abstract conveyors of significance, but also as viewable objects that shape and are shaped by broader forces at work in our everyday lives. In addition to reading novels, literary criticism, design theory, and cultural history, we will also devote substantial attention to expressive forms (including graffiti, comics, artists' books, interactive media, and installation art) that will help us think about language as a richly embodied mode of communication. In the process, we will investigate and generate new possibilities for the design of information, stories, and scholarship.

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In addition to traditional written assignments, students in ENGL 392 will produce scholarly projects in alternative visual forms. The course includes regular class meetings as well as weekly workshops (supported by the College's "Multimedia in the Core" program) where students will learn about the theory and practice of multimedia authorship in a supportive, collaborative environment. No prior experience with multimedia design (web, video, image, or sound) is expected.

**Readings will include the following:**

- Bechdel, Alison. *Fun Home*  
 Chabon, Michael. *The Amazing Adventures of Kavalier and Clay*  
 Hayles, Katherine. *Writing Machines*  
 Holzer, Jenny. *Blacklist and Truisms*  
 Lupton, Ellen. *Thinking With Type*  
 Maeda, John. *Tap, Type, Write*  
 McCloud, Scott. *Making Comics*  
 Stoicheff, Peter and Andrew Taylor. *The Future of the Page* (selections)  
 Tufte, Edward. *Beautiful Evidence*  
 Zimmerman, Eric and Katie Salen. *The Rules of Play* (selections)

400 (Advanced Expository Writing) 32671R 2-3:15 MW Cervone

**CANCELLED**

404 (The Writer in the Community) 32673D 2-4:20 M Bender

This is a course for students interested in the teaching of fiction writing. The class time will include a 'lab', where we will work with JEP and go to a nearby elementary school and teach creative writing to classes there. In our course time, we will plan a curriculum for these visits, read a range of essays and stories on writing and the teaching of writing, discuss the writing of members of the USC class, and maybe, if time permits, even hold a small workshop as a kind of parallel. Students will be required to create their own teaching portfolio, including lesson plans, lead a course or two with the kids, keep a complex journal of teaching experiences, and write one story plus a personal narrative final paper, both as a response to the whole experience and as an exercise in creative non-fiction.

\*\*\*NOTE: Due to the scheduling, the class currently does not allow enough time for a group visit to a school that same day. Because of this, class will begin at 1pm, not 2pm. Students enrolled should incorporate this time change into their schedules, even though the listing is for 2. Class will end at 4:20.

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

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

405 (Fiction Writing) 32678R 2-4:20 W Tervalon

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

**Requirements:** two chapters, or longer stories, or maybe even a short novella. (6000-8000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation.

The **WORKSHOP** will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring copies of your story the day it's to be work-shopped. **DO NOT REVEAL YOUR NAME!** We'll discuss how to blind e-mail fiction submissions. Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn't need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what.

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

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

406 (Poetry Writing) 32684D 2-4:20 M St. John

Issues of advanced technique and formal questions will be addressed in this course. Extensive reading will be required. A mix of assignments and self-generated writing exercises. The class will be run on a workshop basis.

406 (Poetry Writing) 32688R 2-4:20 W Bendall

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

**407 (Advanced Fiction Writing) 32695D 2-4:20 T Bender**

Let's call it Advancing Fiction instead of Advanced; in this class, a group of 16 motivated students will push their writing and each other by investing in these areas: writing lively, polished fiction, participating in a rigorous, constructive workshop, and cultivating an openness to new styles and ideas including the understanding that whatever got them into the class in the first place should not be the fixed way they write from now on. The course will include readings from an anthology, and students will write three pieces of fiction, one significant rewrite, and a midterm, as well as attending a reading or two outside of class. Please include a short paragraph/cover sheet with your submission, explaining where you are with your work, and why you'd like to be in this class.

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

This class will focus solely on the fiction of the students. Outside readings will be assigned individually, according to direction and need. Students will be required to compose at least 75 pages of fiction, not counting revisions and assignments.

**408 (Advanced Poetry Writing) 32701D 2-4:20 T Irwin**

Using contemporary models of poetry, including those of John Ashbery, W.S. Merwin, Jorie Graham, and Anne Carson, four poets whose work has successfully evolved through numerous forms, students will hopefully engage new poetic strategies and risks in their own work. Critiques will focus on how form and new forms reinforce content. Students will set individual goals and new objectives for their own work. Memorability, imagination, and emotional amplitude will be stressed, and numerous examples from contemporary painting and music will be applied. Several essays on craft and form will also be discussed. Rewriting will play an integral part of this workshop, and revisions of well-known poems also will be discussed.

**TEXTS:**

- John Ashbery. *Selected Poems*. New York: Random House, 1997. Paperback ISBN 0-14-058 553-2
- *Twentieth Century American Poetics: Poets of the Art of Poetry*, Gioia, Mason, ed. New York: McGraw Hill. Paperback ISBN 0-07-241472-3

**423 (Engl Lit of the 18th Century) 32712R 11-12:15 TTH Anderson  
1660-1780**

Despite what our calendars may tell us, the eighteenth century isn't over yet. A century marked by its focus on novelty, and the evolution of many new forms of literature, practices of authorship, and types of authors, it will also seem oddly familiar to students: many of the forms of entertainment that we enjoy today have their precursors in this period. Much like contemporary readers and viewers, who turn to tabloids, memoirs, and musical parody for amusement, eighteenth-century readers enjoyed scandal magazines (The Tatler, The Spectator), vicious satirical attacks on contemporary political figures (*The Rape of the Lock*, *The Dunciad*), racy amorous fiction (*Love in Excess*, *The Virgin*

*in the Cloister*), and controversial ballad operas that appropriated classical melodies only to substitute their own crass or funny lyrics (The Beggar's Opera).

We will read a representative selection of these eighteenth-century texts, organized in units according to genre, and students will be responsible for traditional assignments (reading responses, two analytical papers). In addition, as we move from genre to genre, individual students will be required to choose a contemporary genre and text that bears similarities to that week's eighteenth-century form, and then to comment on the similarities and differences between the two. So, for example, one could pair an issue of *The Tatler* with a weekly installment of *Star*, compare the somewhat suspect "memoir" *Oroonoko* to James Frey's similarly suspect *A Million Little Pieces*, or juxtapose a satirical eighteenth-century play to a youtube political parody. These presentations should help us reflect upon our own culture, as well as an earlier one, especially as we discuss how these eighteenth-century texts treat issues of class, race, gender, and politics that remain provocative today. Can an earlier historical reflection on an issue such as gender difference shed light on our own, now very different, attitudes toward the same issue? If so, how? At bottom, this class will ask the most basic questions confronting any English major: why do we read the literary productions of past cultures? What can we learn by doing so, and what responsibility, as students and teachers, do we have to communicate this learning?

**424 (Engl Lit of the Romantic Age (1800-1832) 32713R 10-10:50 MWF Berg**

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

**425 (EngL Lit of the Victorian Age (1832-1890) 32714R 2-2:50 MWF Bruce**

Selected studies in the prose and poetry of such figures as Tennyson, Dickens, the Brontes, the Brownings, Hopkins, Arnold, Ruskin, and Newman. Prerequisite: ENGL-262

**430 (Shakespeare) 32716R 2-3:15 TTH Cervone**

Major history plays, comedies, and tragedies.

**441 (American Literature, 1865 to 1920) 32719R 2-3:15 MW Gustason**

American poetry and prose with special attention to Twain, James, Dickinson, Henry Adams, Crane, and Dreiser. Corequisite: ENGL-263

452 (Modern Poetry) 32732R 12:30-1:45 TTH McCabe

This course will be an introduction to the major modernist poets from c.1900-1945. We will look at various aesthetic movements, from Imagism to the Harlem Renaissance to Objectivism. Our readings will focus on American poets, both expatriates (to Paris or elsewhere) and those who stayed at home. Among the poets we will look at are Robert Frost, T.S. Eliot, Ezra Pound, H.D. (Hilda Doolittle), Mina Loy, Gertrude Stein, Countee Cullen, Jean Toomer, Langston Hughes, Wallace Stevens, Marianne Moore, William Carlos Williams, Hart Crane, Lorine Niedecker and George Oppen.

We focus primarily upon poetic formal experiments that is, how poems of this period stretch the limits of inherited forms or invent new ones. How does language, voice, persona alter with the emergence of free verse? We will also examine historical movements in modernity, including the cultural inventions within the other arts of painting and cinema, the dramatic changes wrought by technological war, psychoanalysis, as well as changing views of gender, race and sexuality.

Much of the course involves the ability to read poetry closely. We will discuss poems with meticulous care, with an eye to uncovering the multiple experiments that constitute what we now call modernism. Two papers (5-7 pages each), active participation, short response papers (1 page each) and a final exam are required.

455 (Contemporary Prose) 32733R 10-10:50 MWF Shoop

Study of prose written in English since 1945, principally fiction of the past two decades.

463 (Contemporary Drama) 32738R 12-12:50 MWF Berg

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

467 (The English Novel) 32741R 9:30-10:45 TTH Du Plessis

How did the novel change under pressure from the different manifestations of the modern? How did extended prose narratives present and dramatize multiple ways of being new? How can modernism be (among many other things) populist, elitist, queer, lesbian, heterosexist, Black, Irish, colonialist, anti-colonialist, imperialist, resistant, rightwing, leftwing, feminist, misogynist, nationalist, anti-nationalist, experimental and conservative? We will closely read texts that have been central to the formation of a critical canon of modernism in Anglo-American literature, alongside texts that are more marginal to that canon. We will trace the multiple meanings and strategies of textual innovation in British and American novels from approximately the 1880s to the late 1930s. We will read the shifting territories of the modern—from colonial farms and villages to urban metropolises and their various undergrounds, from the public and communal to the private and interior, from South Africa to India, from Paris to Dublin to Harlem. We will investigate the different selves of the modern—individualist, collective, divided, pathological, dispersed. We will follow some of the mobile relations of the modern—between center and periphery, power and resistance, the primitive and the sophisticated, the mass-produced and the rarefied. We will analyze the different and uneven temporalities of the modern in the way the modern paradoxically articulates the new with the old, the cyclical with the fragmentary or the instantaneous, and the archaic with the anachronistic or futurity.

**Required Texts:**

Barnes, Djuna. *Nightwood*. New Directions. ISBN 0811216713.  
Conrad, Joseph. *The Secret Agent*. Oxford University Press. ISBN 0192801694.  
Faulkner, William. *As I Lay Dying*. Modern Library. ISBN 0375550424.  
Foster, E. M. *A Passage to India*. Harvest Books. ISBN 0156711427.  
Hurston, Zora Neale. *Their Eyes Were Watching God*. Harper Perennial Modern Classics. ISBN 0061120065.  
Joyce, James. *A Portrait of the Artist as a Young Man*. Penguin Classics. ISBN 0142437344.  
Larsen, Nella. *Quicksands*. In *The Complete Fiction of Nella Larsen*. Anchor Books. ISBN 0385721005.  
Nugent, Bruce. *Gentleman Jigger*. Da Capo. ISBN 0786720638.  
Rao, Raja. *Kanthapura*. New Directions. ISBN 0811201686.  
Schreiner, Olive. *The Story of an African Farm*. Penguin Classics. ISBN 0140431845.  
Stein, Gertrude. *Three Lives*. In *Three Lives & Tender Buttons*. Signet Classics. ISBN 0451528727.  
Warner, Sylvia Townsend. *Mr. Fortune's Maggot*. NYRB Classics. ISBN 0940322838.  
Woolf, Virginia. *The Waves*. Harvest Books. ISBN 0156031574.

470 (Women in English and American Literature after 1800) 32744R 2-3:15 TTH Gambrell

The relatively recent emergence of the computer as an art-making machine with distinctive expressive capabilities has inspired a number of feminist theorists, critics, and artists to explore the relationship between gender and so-called “New Media”; this course is designed to introduce these scholarly debates and imaginative practices to students of literature and gender studies. We will begin by considering the relationship of “media-specific analysis” (Katherine Hayles’ term) to long-standing emphases in the field of Gender Studies upon language as a constituent of sexual difference. We will revisit key early debates about the computer as an instrument of sociability and a mechanism for the construction of identity: what does it mean, for example, to participate in an online community where words on a screen replace face-to-face contact? We will think about story-telling tactics that have emerged alongside the development of the personal computer as a multimedia machine capable of combining text with image, video, and sound, and will see how these tactics have been put to work by writers and text-based visual artists who are centrally concerned with configurations of gender and race. We will also discuss computer-based play, and will think about how interactive games such as “Zero Zero” and “The Sims” sought to extend conventional gaming practices into alternative domains. Throughout the semester, we will ground our investigations in readings of print-based literary and visual art as well as in screen-based (digital) art and story-telling.

**Readings will include the following:**

Bechdel, Alison. *Fun Home*  
Drucker, Johanna. *Figuring the Word* (selected essays)  
duCille, Ann. *Skin Trade* (selected essays)  
Fusco, Coco. *the bodies that were not ours* (selections)  
Garcia, Camille Rose. *The Magic Bottle*  
Jackson, Pamela and Shelley Jackson, *The Doll Games*  
Kilgallen, Margaret, *In the Sweet Bye & Bye*  
Lupton, Ellen. *Thinking With Type*  
Winterson, Jeanette. *Written on the Body*

471 (Literary Genres and Film) 32745R 2-3:15 MW Berg

From Those Who Brought You The Weekend: Radicals, Workers, & Revolutionaries

Film and literature have an ambiguous relationship with radicals. The recent film *The Chicago 10* shows us that. It is not so much that radicals and workers are invisible, but thanks to media magic, they often morph into something other. One need only look at what has happened to Che Guevara, to see how his image and its uses have changed our understanding of this man and his politics. This course wants to look at the representations of workers and radicals in media and literature to see how this transformation works. The object of the course is not to correct the ‘misrepresentations’ but to explore and examine the relation of representation to politics. The course will look at a number of texts from a variety of media (TV, film, documentaries and narrative features) and

genres (novels, poems, drama) in order to see how and in what ways radicals and revolutionaries haunt our popular imaginary. The course will include books by Steinbeck, Wright, Rivera and films such as *Salt of The Earth*, John Sayles’ *Matewan*, and Barbara Koppel’s *Harlen County U.S.A.*

472 (Literature and Related Arts) 32746R 2-3:15 TTH Echols

“It seemed like nothing happened” is a typical description of the 1970s. To many pundits, it remains an era of political quiescence and cultural regression, one encapsulated all too neatly in its polyester, platforms, hot tubs, and disco. This class, however, takes as its starting point the view that it was during the seventies that the part of the sixties canonized as “The Sixties”—the sexual revolution, feminism, and civil rights—actually had its greatest impact. We will explore the flux and the tensions of the 1970s through a number of key contemporary texts—among them *Rabbit Redux*, *Fear of Flying*, *Dancer from the Dance*, *Rubyfruit Jungle*, *for colored girls who have considered suicide*, *Dream of a Common Language*, and films such as *Jesus Christ Superstar*, *Klute*, *The Deer Hunter*, *Saturday Night Fever*, and *Shaft*--as well as recent fiction about the period--TC Boyle’s *Drop City* and Neil Gordon’s *The Company You Keep*. Finally, we will consider a number of musical texts, including work by Joni Mitchell, the Clash, Bruce Springsteen, and Donna Summer.

478m (Sexual/Textual Diversities) 32752R 12:30-1:45 Halberstam

**CANCELLED**

491 (Senior Seminar in Literary Studies) 32758D 2-4:20 T Anderson

“Self-Justifying Fictions”: This course will analyze “self-justifying fictions”—fictional texts concerned with the issues at stake in their own production—to prepare students for their own thesis research, writing, and revision. Our discussions will focus on the ideas of authorship, revision, and audience reception that are embedded in our primary texts and seek to apply these ideas to the students’ own independent thesis projects. Supplemental texts will include essays on canon formation, the evolution of literary theory, and research methodologies.

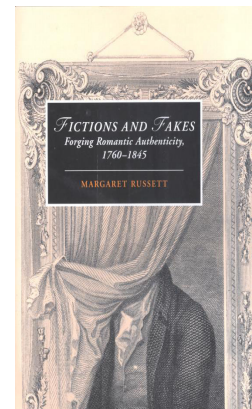
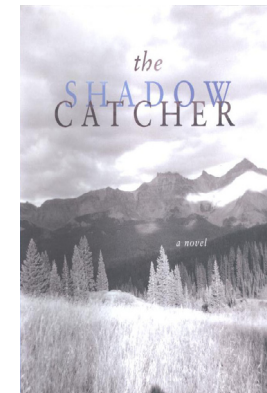
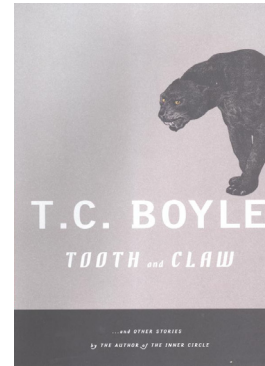
Primary texts may include *Shakespeare, Hamlet*; *Miguel Cervantes, Don Quixote* (excerpts); Laurence Sterne, *Tristram Shandy* (Vols. 1 and 2); Mary Shelley, *Frankenstein*; Luigi Pirandello, *Six Characters in Search of an Author*; Virginia Woolf, *A Room of One’s Own*; James Joyce, *A Portrait of the Artist as a Young Man*; and Ian McEwan, *Atonement* (accompanied by a screening of the film adaptation). Additional readings will include selections from *The Craft of Research* and *Falling into Theory*.

Requirements will include a series of response papers, a research exercise and essay review, an in-class presentation on a preliminary thesis topic, and a final thesis prospectus and annotated bibliography.

In this course we will look at popular film, both past and present, and perhaps some television as well, and read theory and criticism related to the issue of spectatorship. Students will be exposed to different methodologies (which are generally also of use in thinking about questions of literary reception), in particular psychoanalysis and ethnography. One focus will be to consider differences between the audience implied by the film and the actual audiences of the film. We will examine how spectatorship varies across gender, race, class, and sexuality. We will begin by examining several films by Alfred Hitchcock whose work has provided a testing ground for many theories of spectatorship--Marxist, feminist, queer, etc., and then we will move on to other approaches. One such approach will involve looking at a few literary works that have been adapted for film—for example, “*Rebecca*,” the novel written by Daphne du Maurier. Critics have debated the extent to which Hitchcock’s adaptation has been true to the intended and actual audience (i.e., women) for this classic female Gothic. A second example might include Steven Spielberg’s adaptation of Alice Walker’s novel “*The Color Purple*,” which has been controversial both in white liberal critical circles and among and between African American women and African American men. Another approach might be to construct other pairings of films and novels to understand the act of interpretation as it is practiced by different groups of people. Thus we might view the film “*The Cat People*,” directed by Jacques Tourneur, and then read Manuel Puig’s novel “*Kiss of the Spider Woman*,” which begins with two cell mates in an Argentinian prison--a Marxist and a gay man--arguing over the correct interpretation of the film.

Students will write a series of 1-2 page reaction papers, and, in addition, will either singly or in groups be responsible for presenting to the class an analysis of a critical or theoretical texts which will be designed to promote class discussion. A final paper, along with a bibliography of primary and secondary texts will be due the last day of class.

## Faculty Publications





## THE ENGLISH MAJOR REQUIREMENTS

### *Catalogue Requirements*

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

##### ***Required Courses, Lower Division:***

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

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

#### **Seven Upper-Division Courses Required in English**

##### ***At least two courses in Literature written before 1800 from:***

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

##### ***At least one course in Nineteenth-Century Literature from:***

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

##### ***At least one course in American Literature from:***

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

#### **Three Upper Division English Electives**

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

##### ***Required Courses, Lower Division:***

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

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

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

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

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

##### ***At least one course in Literature written before 1900 from:***

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

##### ***At least one course in Literature written after 1900 from:***

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

#### **Two Upper Division English Electives**