

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

FALL 2010 (20103)

Welcome to the Department of English. For fall semester 2010 we offer a rich selection of introductory and upper-division courses in English and American literature and culture, as well as Creative Writing workshops. Please feel free to talk to Lawrence Green (director of undergraduate studies), Rebecca Woods (departmental staff adviser), or other English faculty to help you select the menu of courses that is right for you.

All Department of English courses are “R” courses, except for the following “D” courses: Engl. 303, 304, 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 (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 2010 Schedule of Classes at www.usc.edu/academics/classes.

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

Visit our web site and contact us:

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

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

English 262 is a survey of English Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with English writers of the past. As an introductory course, English 261 is wedded to breath of study not depth. The course intends to move from the Anglo-Saxons to the Romantics, 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 they gave. 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.

261 (English Lit to 1800) 32605R 10-10:50 MWF Cervone

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

261 (English Lit to 1800) 32608R 12-12:50 MWF Cervone

English 261 is an introductory course that will familiarize students with medieval and renaissance literature. The course will follow the development of English poetry, drama and prose, and it will also examine the translation of the Bible into English during the Reformation. In addition to the study of aesthetic, the course will employ an examination of the various social, cultural, and political movements that influenced literature during the key centuries between the

Norman Conquest and the English Civil War. Authors will include Marie De France, Chaucer, Spenser, More, Marlowe, Shakespeare, and Milton. Texts will include the Norton Anthology of English Literature vol. A (edition to be announced), plus handouts. There will be five papers, all 5-7 pages in length.

262 (English Lit since 1800) 32623R 12-1:45 TTH Tongson

This impressionistic survey of British literature since 1800 introduces English majors to certain representative authors of the nineteenth and twentieth centuries, while reflecting critically upon how and why these figures attained their fame—or in certain cases, their infamy—in literary studies. In particular, we will examine how Romantic and Victorian writers crystallized and exploited the idea of the representative artist in culture, while attempting to come to terms with the role authors should play in the rapidly changing British Empire (which included Ireland, India, the Caribbean and Africa), as well as the nation’s dramatically shifting social, political and technological imperatives. We will also consider how our own critical imaginaries have transformed the 19th Century as a correlative for more contemporary experiments in sensation and sexuality. Thus we will begin with a decidedly fictional and fantastic take on literary “heroes” from the 19th Century in Alan Moore’s *The League of Extraordinary Gentlemen*. This sensational gesture of creative criticism will be followed with an exploration of how these effects and affects informed a range of British literary texts from 1800 to our contemporary moment—including poetry, non fiction prose and the novel.

NOTE: This course is not a “lecture style” survey, but a mixture of seminar style discussions, reading workshops, and occasional lectures. In short, I will not be carrying the conversation but expect each of you to contribute substantially to our exploration of these themes and texts. To facilitate the seminar atmosphere, students will be required to form reading and discussion groups of approx. 5 students each by the end of the second week. These groups will be assigned responsibility for in class discussion of scheduled readings on a rotating basis throughout the semester.

Required Texts

note: Please purchase the appropriate editions listed on our Blackboard site (including ISBNs) and ordered at the USC bookstore. You needn’t purchase the books on campus, as long as you order the same editions. We need to be—literally—on the same page.

Stephen Greenblatt and MH Abrahms, eds. *The Norton Anthology of English Literature*, Vol. II (2005 paperback edition)
Wilkie Collins, *The Woman in White* (Penguin)
Thomas Hardy, *Jude the Obscure* (Random House)
Alan Moore, *The League of Extraordinary Gentlemen*, Vol. 1 (America’s Best Comics)
Oscar Wilde, *De Profundis* (Random House)
Sarah Waters, *Fingersmith* (Penguin)

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

English 262 is a survey of English Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with English writers of the past. As an introductory course, English 262 is wedded to breath 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 they gave. The course’s goals are many; for instance there is the sheer pleasure of the texts; secondly there is the desire to prepare a foundation for further studies in literature and art; and finally there is the simple celebration of literature’s challenge to doxa and all the uninformed opinions that rule and regulate our everyday.

262 (English Lit since 1800) 32624R 1-1:50 MWF Freeman

This course traces various literary movements and historical and social contexts for British literature since 1800. That means we’ll be reading Romantic poetry and talking about the role of the poet in society; Victorian poetry and fiction and thinking about the rise of the middle class, anxieties about gender, family, and modern science and technology; turn of the century texts dealing with the transition into a more urban and internationalized world and the demise of the British empire; poetry, fiction, and film about the devastation of World War I and II and the rise of modernism, feminism, and postmodernism, and closing with texts of the last twenty-five or so years, including music, film, and other aspects of British popular and literary culture.

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

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

263 (American Literature) 32632R 9:30-10:45 TTH Handley

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

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

Intensive reading of representative writers

263 (American Literature) 32836R 12-12:50 MWF TBA

Intensive reading of representative writers.

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

Register for lecture (32644R) TTH 11-12:15 as well as one discussion section, either T 2 (32825R) or W 2 (32826R)

This course is designed as a gateway to the creative writing or literature track, and can substitute for another historical survey or other introductory course requirements (i.e. 100-300 level). As a genre class, the course will train students in the close reading of poems and in the understanding of genre as an aesthetic, aural and historical phenomenon. It aims to introduce poetry's multiple forms and traditions. We will listen to recordings as well as have in-class readings 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, creative writing or literature more broadly. We will cover a range of texts, from Shakespeare through Romantic poetry to the present. We will examine the crossover between lyric poetry and more popular forms, including the use of poems in DJ sampling. There will be two short papers, several creative assignments, a mid-term and a final exam.

If you have any questions, please contact Professor McCabe at mccabe@usc.edu.

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

“The most essential gift for a good writer is a built-in shockproof s**t detector. This is the writer’s radar, and all great writers have it.” Ernest Hemingway. In *Paris Review* Spring 1958, from the *Oxford Dictionary of Quotations*, 369:14.

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

The WORKSHOP will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring a copy of your story the day it’s to be workshopped. DO NOT REVEAL YOUR NAME! Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn’t need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise.

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

How do you take the vision of the perfect story that you carry around in your head and get it out—intact—onto the page? This course begins to answer that question by introducing the novice writer to the craft of fiction writing, with an emphasis on the literary short story. We will also try to answer the “how do they do it?” question that plagues us when we read wonderful work. By studying a combination of student-generated stories and many published works, we will examine and learn to integrate the elements of fiction into our own work. We will also wrestle with the eternal question of how to show rather than tell what we want to say. Everyone is expected to read, write comments on, and discuss in depth each story that passes through the workshop.

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

Introduction to the techniques and practice of writing prose fiction.

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

How do you take the vision of the perfect story that you carry around in your head and get it out—intact—onto the page? This course begins to answer that question by introducing the novice writer to the craft of fiction writing, with an emphasis on the literary short story. We will also try to answer the “how do they do it?” question that plagues us when we read wonderful work. By studying a combination of student-generated stories and many published works, we will examine and learn to integrate the elements of fiction into our own work. We will also wrestle with the eternal question of how to show rather than tell what we want to say. Everyone is expected to read, write comments on, and discuss in depth each story that passes through the workshop.

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

Using the classic text *Western Wind* as a model, we will examine the craft of poetry writing from inspiration through final revision. Form, content, metaphor, and image will be discussed, and we will carefully examine diction, syntax, rhythm, meter, and the line in the work of many modern and contemporary poets. Writers in this class will complete a number of formal exercises and will provide numerous revisions of their own work, which will become part of the final portfolio required for this course.

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

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. And written critiques are required. Poets include Frank O’Hara, Elizabeth Bishop, Amy Gerstler, Pablo Neruda, Lois-Ann Yamanaka, Harryette Mullen, and others.

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

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

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

Permutations of the Book

What does language look like? What impact does the physical 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, malleable 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, film, 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.

In addition to traditional written assignments, students in ENGL 392 will produce scholarly projects in alternative forms. During the course of the semester, 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:

Bechdel, Alison. *Fun Home*
Chabon, Michael. *The Amazing Adventures of Kavalier and Clay*
Hayles, Katherine. *Writing Machines*
Holzer, Jenny. *Blacklist* (installation)

Hustwit, Gary. *Helvetica* (documentary)
 Lupton, Ellen. *Thinking With Type*
 Maeda, John. *Tap, Type, Write*
 McCloud, Scott. *Understanding Comics*
 Stewart, Susan. "Graffiti as Crime and Art"
 Tufte, Edward. "The Cognitive Style of PowerPoint"
 Winterson, Jeanette. *Written on the Body*

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

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

404 (The Writer in the Community) 32673R 2-4:20 T Woloch
Register for lecture and discussion 32830R T 1-1:50

This course is designed to offer a hands-on learning experience for students with an interest in both creative writing and community service, providing them with both an opportunity to share their passion for imaginative language and a training ground for leading creative writing workshops in community settings.

Students will prepare to become workshop leaders via reading and study of resource materials, discussion of pedagogical approaches, and collaborative lesson planning sessions. Students will develop their own lesson plans during classroom labs, observe classroom workshops led by the instructor and guest instructors, and will then team-teach and, later, individually lead workshops in classrooms in a local school.

While the focus of this semester's course will be on the teaching of poetry writing, students will learn lesson planning strategies applicable to a variety of genres,

including fiction and creative non-fiction. At the end of the semester, students will collaborate on the editing and production of an anthology of workshop participants' writing. The course will culminate in a publication reading by workshop participants on the USC campus, organized and hosted by the students in the course and open to the public. The course will also cover strategies for publicizing the program in the community and the media, adapting the classroom model for use in other community settings, and seeking out other venues and sources of funding for community workshops in creative writing.

Each student will keep a journal documenting his/her experiences throughout the course, to be submitted at the end of the semester in lieu of a final exam. The course will require approximately four hours of class time per week, one hour of which will be spent in a community classroom.

The course is open to any student who has completed at least one creative writing workshop course in poetry or fiction.

405 (Fiction Writing) 32676R 2-4:20 T Bender

Continuation of workshop. In this class, students will: bring in two stories for workshop, read stories from an anthology, comment on peer work, discuss the art of fiction, write a midterm on a short story collection, do a series of writing exercises, and write a final story. Students will be encouraged to take leaps and risks as they continue to develop their work.

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

This is an intermediate workshop in fiction. In addition to writing two short stories that will be discussed or "workshopped" in class, you will be expected to read and comment on each other's work during each workshop. Throughout the semester, you will be reading several short stories and completing exercises to experiment with the craft of fiction.

406 (Poetry Writing) 32685R 2-4:20 M Bendall

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

406 (Poetry Writing) 32689R 5-7:20 W Irwin

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

407 (Advanced Fiction Writing) 32817D 4:30-6:50 M Everett

Prerequisite: ENGL 405. Submission and instructor approval.

408 (Advanced Poetry Writing) 32703D 2-4:20 TH St. John

This course will be conducted on a workshop basis and will consider new student writing each week. Reading assignments will also be given. Admission is by submission only. Prerequisite: English 406 or permission of instructor.

409 (The English Language) 32706R 2-4:20 W Segal

(Editing for Writers)

This course is designed for writers in all genres—fiction, poetry, journalism, expository, etc. 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 literature. Along with practical guidance on how to implement the various levels of editing—shaping and sculpting, cutting and condensing, copyediting and fact checking—we will be considering the role of editors in the creative process by examining their function across various genres of writing. In what ways is an editor a partner in the creative act? Is there such a thing as too much of a good thing? Everyone who is truly invested in what they are writing will benefit from this hands-on approach to acquiring more skills that help a writer achieve his or her artistic vision.

421 (Engl Lit of the 16th Century) 32710R 10-11:50 WF Lemon

Spirits in Early Modern England

This course offers an in-depth introduction to the literature of the sixteenth century. We will read works by More, Marlowe, Shakespeare and Donne, concentrating on the theme of "spirits." Specifically, we will explore three forms of the spirit: as God, as the devil and or/witches, and as drink.

In the first unit, we will trace various engagements with the divine spirit, through Bible translations (Tyndale, Cranmer, Coverdale), prose (Thomas More, Anne Askew, John Foxe) and poetic expression (Donne). The second unit explores writers, readers, and characters overcome with the spirit of the devil, in playtexts (Kyd, Marlowe, Shakespeare), in prose (Nashe) and in contemporary polemics (Reginald Scot, King James). Finally, in unit three we turn to alcohol as spirit, examining dramatic depictions of drinking in the period (Shakespeare, Jonson).

In each of these units, we will explore the relationship between character, agency, and the spirit, asking what happens to the notion of human will and the material body once the spirit has taken over? We will also read recent literary criticism to help frame our readings and discussion. Course requirements include a 5 page essay, an 8-10 page essay, article review assignments, participation, and a final exam.

423 (English Lit. of the 18th Century) 32712R 11-11:50 MWF Freeman (1660-1780)

This course will investigate the late-17th and early-18th century origins and precursors of the English novel. We will use a new study, *Making the Novel*, to analyze the work of Jonathan Swift, Daniel Defoe, Equiano, John Cleland, and Henry Fielding to trace the emergence of a major new literary form, which in British literature evolved into the 19th century novel. Romance, parody, memoir, history, drama, and poetry are all part of this genealogy.

Texts will include *Gulliver's Travels*; the memoir of Equiano; *Shamela*; *Moll Flanders*; *Fanny Hill*; and we will conclude with Jane Austen's parody of the gothic and her send-up of novel reading, *Northanger Abbey*.

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

425 (English Lit. of the Victorian Age) 32714R 12-12:50 MWF DuPlessis
(1832-1890)

In this course, we will read investigate the long Victorian period (1837-1901), as it ranges from Romanticism through realism to anticipations of modernism. We will study selected representative Victorian works in depth. We will read prose, particularly the Victorian novel, as one key form in Victorian culture, and we will also read Victorian verse across a range of genres, such as the lyric, the extended narrative, the dramatic monologue. We will examine Victorian stylistic eclecticism and historicism, and ask questions about Victorian relations to history as we examine the impact of the shifting sense of human time brought about by scientific changes in the understanding of geology and with the emergence of evolutionary theories. We will analyze the impact of science on literature, in particular in the role that meticulous observation plays—which can both account for the rise of realism as a form, as well as for the elaboration of forms of fantasy, such as the fairytale and the Gothic, in Victorian literature. We will scrutinize changing social structures to ask about class, gender, nationalism, and sexuality in relation to the works we read and, since the British Empire is consolidated under Victoria, we will also read texts that deal centrally as well as indirectly with colonialism and imperialism. Concepts of selfhood and education will be central in our reading of forms like the novel of education and as we consider Victorian understandings of childhood. We will also examine in depth notions of control and of the beautiful and the useful in Victorian culture. Moreover, we will consider Victorian visual culture very centrally in terms of key visual forms, such as narrative pictures and illustrated books, as well as in terms of changes in modes of visual representation (the work of the Pre-Raphaelite Brotherhood, for example) and visual technologies (such as modes of reproduction). Students will write 2 short papers (5 pages each), a final longer paper (12 pages), a mid-term exam, and a final exam. These will be open book exams.

Required Texts: (Note: I have provided full ISBN information so that students can make sure they have the right edition for the class.)

Browning, Robert. *Selected Poems*. New York: Penguin, 2001. ISBN-10: 0140437266.
Dickens, Charles. *Hard Times*. Oxford World's Classics. Oxford: Oxford University Press, 2008. ISBN-10: 0199536279.
Gaskell, Elizabeth. *Tales of Mystery and the Macabre*. Ware, Hertfordshire: Wordsworth, 2008. ISBN-10: 1840220953.
Kipling, Rudyard. *War Stories and Poems*. Oxford World's Classics. Oxford: Oxford University Press, 2009. ISBN-10: 0199555508.
Rossetti, Christina. *Poems and Prose*. Oxford World's Classics. Oxford: Oxford University Press, 2008. ISBN-10: 0192807153.
Schreiner, Olive. *The Story of an African Farm*. Penguin Classics. New York: Penguin, 1983. ISBN-10: 01400431845.
Tennyson, Alfred. *The Major Works*. Oxford: Oxford University Press, 2009. ISBN-10: 0199572763.
Wilde, Oscar. *The Picture of Dorian Gray*. 2nd edition. New York: W.W. Norton, 2006. ISBN-10: 0393927547.

426 (Modern English Lit) 32715R 3:30-4:45 MW Freeman
(1890-1945)

This course will be a seminar on the modern British novel, focusing primarily on the work of E.M. Forster, Virginia Woolf, and D.H. Lawrence. We will read several major texts (fiction and nonfiction) by each author as well as theoretical and critical work about the writers and their work—and about modernism.

These writers were aware of one another's work; they were colleagues and rivals; they responded to the world around them; they were visionaries and pioneers. In depth discussion of their work and careful reading of the material for this course will give students a good understanding of modernism and the modern novel.

Texts:

Woolf—Orlando; To The Lighthouse; Moments of Being

Forster—Howards End; Maurice

Lawrence—Women in Love; Lady Chatterley's Lover

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

430 (Shakespeare) 32716R 12:30-1:45 TTH Green

From where did Shakespeare get his stories and his ideas? What did he do with that material? What did he choose to keep, what to discard, and why? How did he put his plays together? How would his audiences have understood his plays? What was common knowledge for his London audiences, and how did he use that knowledge?

These are some of the questions we will explore in this course. Sometimes he re-wrote published novels, poems, or short stories (both "ladies' fiction" and "manly adventure stories"). Sometimes he rewrote government propaganda and official history. Sometimes he refashioned current events. And he even rewrote plays by other dramatists. It would be an overstatement to call Shakespeare a plagiarist, but to our modern way of thinking he sometimes comes very close. Our task is to leave behind our modern ways and try to understand Shakespeare and his works in the contexts of his own time. We will study his plays as well as the materials on which he drew, and our approach may invite you to rethink some plays you thought you already knew, such as Romeo and Juliet, Much Ado About Nothing, Richard III, Othello, King Lear, Macbeth, and The Tempest. You can expect to write two papers of research and interpretation, two essays in class, and exercises that will help you understand how Shakespeare and his audiences together learned how to read, write, listen, and watch.

440 (American Lit to 1865) 32718R 9-9:50 MWF Gustafson

This study of American literature between the Revolution and the Civil War will focus on the interrelationship between law and literature. After studying the arguments for declaring independence and adopting the Constitution by the founding fathers, the course will consider how novelists and essayists such as Brockden Brown, Susannah Rowson, Hawthorne, Melville, Emerson, Thoreau, Douglass and Stowe confronted problems arising from the contradictions of American democracy such as the justifications given to slavery, the denial of civil rights to women and fears about the “tyranny of the majority.” We will also examine the verdicts rendered in fiction or fact on Hester Prynne, Nat Turner, Dred Scott, and John Brown and consider how (or whether) writers in this era provided cross-examinations of the state of the union that were less fictional or more complex than political rhetoric. As a combination of cultural and historical study, the course also hopes to provide perspective on the various ways writers envisioned the role of the author and the purpose of art in the first era of the American republic.

442 (American Lit 1920 to the Present) 32720R 12:30-1:45 TTH Berg

The 20th Century was a period of momentous change. It was the time of world wars, technological innovation, and social transformation. There were economic booms and busts. It was the time of the Jazz Age and the Great Depression, the century of the Civil Rights Movement and the War in Viet Nam. The USA landed men on the moon and moved from the country to the cities. Airplanes and automobiles changed how we moved through the world. Mass media --- movies, radio, and television --- changed how Americans saw it. As might be expected, culture changed as well. Our literature often seemed to revel in the change and just as often seemed to mourn what was lost and to dread what was to come. This course intends to look at some examples of this literature to see how it not only recorded the change but how it participated in the changing times. This course will deal in fiction. We will read prose works by various authors to see how they manifested the great changes of the 20th Century. Some of the writers we will be looking at will be Hemingway, Faulkner, Dorothy Parker, Wright, Nella Larsen, and Thomas Pynchon.

445m (The Lit of America) 32725R 11-12:15 TTH McKenna
Cross-Cultural Perspectives

Introduction to African-American, Chicano, Asian American and Native-American literatures--and to the literary diversity of American cultures.

451 (Periods and Genres in American Lit) 32731R 12-1:50 MW Roman

The Golden Age of Broadway

This course examines the Golden Age of Broadway, a period in American history when theatre was at the heart of the national culture. We will study key figures from the 1930s through the 1950s, including major playwrights such as Eugene O’Neill, Tennessee Williams, and Arthur Miller. We will also study major musicals from these decades including such classics as Oklahoma! West Side Story, and Gypsy. We will consider how American theatre emerged as one of the most significant literary achievements of the mid century and address its critical role in the popular culture and national imaginary. Finally, we will consider the current revivals of these seminal works in our contemporary period.

*please note that we will attend the critically acclaimed production of Tennessee Williams’s The Glass Menagerie scheduled this fall at the Mark Taper Forum.

Thornton Wilder, Our Town
Tennessee Williams. The Glass Menagerie
Tennessee Williams, A Streetcar Named Desire
Eugene O’Neill, Long Day’s Journey into Night
Arthur Miller, Death of A Salesman
Lorraine Hansberry, A Raisin in the Sun
Clifford Odets, The Country Girl
Rodgers and Hammerstein, Oklahoma!
Rodgers and Hammerstein. South Pacific
Arthur Laurents, West Side Story
Arthur Laurents, Gypsy

455 (Contemporary Prose) 32733R 11-11:50 MWF TBA

Study of poetry written in English since 1945, with special emphasis on the last-two decades.

456 (Contemporary Poetry) 32734R 3:30-4:45 TTH McCabe

This course will explore the poems of some of the major poets writing today, and some of the most significant poets of the twentieth-century. Throughout, we will be questioning the relationship between identity, epistemology, culture and poetic tradition. Another important preoccupation of this class will be upon poetic methods and techniques, how poets use language, rhythm and line to fashion experience. We will examine the various incarnations of the lyric poem—from the “traditional” to the “experimental”—as it has transmuted across the latter half of the century and into the 21st century. The goal of this class is to help you gain a greater understanding of a variety of poetic practices as well as to provide you with a resource for your own writing and analytic thinking. The course will require short writing assignments (every other week) and two short papers along with a final exam.

Contact me at mccabe@usc.edu with any questions.

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

The Modern Novel. First what the course will not be: the catalogue description of it. We shall not limit ourselves to “modernist” novels, banishing realism to the olden days, and we shall not emphasize “gender, empire and class,” an already archaic trinity of literary sociology and politics.

Now, what it will be, sort of. We shall read, discuss and write about a great variety of twentieth century novels written in English in England and its former colonies, including the United States, South Africa and India. The novels will vary from a charming Edwardian social comedy by E.M. Forster to a strange, postmodern semi political novel by Vladimir Nabokov.

I have chosen seven novels that are quite different from each other in many ways, including style, structure and thematic issues. They are all, however, very good reads; the reading lists are usually considered the best part of my courses, by the students and by me. I teach nothing any more out of duty.

The course will be conducted primarily by real discussion in which we all determine what we shall discuss, although I shall give occasional mini lectures. There will be three or four papers but no exams or quizzes. You will turn in discussion topics for each class meeting, and I’ll have some too.

You will be required to enjoy the course and to help me to enjoy it, and we should all learn more about ways of reading different kinds of modern novels. I hope to.

The reading list should be available online on the schedule of classes. Click the icon on the English 467 listing.

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

Time and the Novel

This seminar will explore how English and American novelists of the twentieth century experiment with narrative form in order to plumb the entanglement of the past and the present; to represent the moment or the “eventness” of being; and to explore how the past is made, mourned, and remembered. Novelists will include Virginia Woolf, Toni Morrison, Willa Cather, David Mitchell, William Faulkner, Christopher Isherwood, Joan Didion, and others. We will also read narrative theory by Peter Brooks, Mikhail Bakhtin, Georg Lukács, and others.

491 (Senior Seminar in Literary Studies) 32759R 2-4:20 TH Gordon

We will explore various aspects of African-American Literature and their relations to culture, history, and the larger society. The research methodologies tested here will foster skills that are transferable to other research subjects and prepare seminar members for individual thesis work in the English Honors Program. Our research materials will include literary criticism, primary historical documents, personal letters, newspapers, pamphlets, and interviews with writers. We will make extensive use of archival resources online at USC and incorporate a wide range of media into our seminar discussions. Students can expect to lead one discussion, offer an oral presentation, submit one short paper and a substantial seminar paper.