

# DEPARTMENT OF ENGLISH

## COURSE DESCRIPTIONS

### FALL 2011 (20113)

Welcome to the Department of English. For fall semester 2011 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, 404, 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 2011 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 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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213-740-2808

**105 (Creative Writing for Non-Majors) 32825R 2-4:20 TH Journey**

ENGL 105 is designed to introduce you to the basic elements of writing poetry, fiction, and creative nonfiction. During the next few months you will be writing several poems, one short story, one personal essay, and various exercises in all of these genres. You will also take several quizzes based on material covered in the readings and lectures. You’ll post on Blackboard a thoughtful, analytical, two-paragraph response to the readings every week. Some of you will have arrived in ENGL 105 having already written a good number of stories, essays, and poems; others of you will have had no experience writing in any of the genres. But don’t worry about lack of experience. The main things you’ll need to bring to ENGL 105 are an eagerness to learn, a willingness to work hard on your writing, and a similar willingness to read with care the assignments in your texts. There are no prerequisites for this course and it does not count toward the English major in Literature or in Creative Writing.

**261 (English Lit to 1800) 32601R 10-11:50 MW 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) 32607R 11-12:15 TTH Green**

Writers and readers need each other, and what we sometimes call “literature” is in fact the history of “creative writing.” Those who wish to write will always need to increase the number of tools at their disposal, and our long English history is a writer’s toolbox – a story of developing and testing the skills and crafts that finally can create for readers their windows into other lives and the human soul. We will explore this interplay of readers and writers in a number of genres such as narrative poetry, lyric poetry, drama, and fiction, by drawing upon writers such as Chaucer, Spenser, Shakespeare, Donne, Milton, Pope and Swift. What kinds of stories did they write, and why? How did they put them together, and why in those ways? And finally, can we do better? Writers have always become better writers by being better readers, and readers finally know what they are reading when they try to be writer.

**261 (English Lit to 1800) 32602R 12-1:50 WF 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) 32618R 9:30-10:45 TTH Freeman**

Two hundred years of British culture in fifteen weeks? It can be done, especially when 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 material in this class helps provide a solid foundation for further exploration of literature and culture, and it will definitely give students a real understanding of the development of British culture and society in the modern era. We will read novels by Dickens, Conrad, Woolf, and others, and a reasonable amount of prose, poetry, and drama to give us a strong sense of the literature and culture of this era.

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

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

To what extent does the advent of the “modern,” that is, a radical break with the past and tradition, transform our ability to make sense of what happens to us? Simply put: what happens to “experience” in modernity? This class will frame answers to this question by intensive readings of representative authors and texts from British literature from the period of approximately 1800 to 1950. We will consider the transformed sense of self, the possibilities for a community or a group, the implication of changes in experience for communication and education, the role of text-making and art production in relation to events and spaces that appear to be in constant flux. (For example, we will examine William Blake’s illustrations for his works as well as his writing, for example, and we will analyze illustrations for Christina Rossetti’s poetry.)

Three key literary periods, namely, Romanticism, Victorianism, and modernism, and different genres and modes, such as the epigram, the novel of education, the short story, and the literary fairy tale, will make up our focus for the semester. For specific texts, we will read Mary Shelley’s *Frankenstein* and William Blake’s *Marriage of Heaven and Hell*, *Songs of Innocence*, and *Songs of Experience* as representing Romanticism, Christina Rossetti’s fairy tales in verse and prose, particularly *Goblin Market*, George Eliot’s novel of education and social change, *The Mill on the Floss*, and Oscar Wilde’s short fiction as representing Victorianism, and we will conclude with a selection from T.S. Eliot’s poetry, including *The Waste Land*, and Virginia Woolf’s novel, *Mrs. Dalloway*, as modernism. We will study verse as well as prose and familiarize ourselves with forms variations in rhyme, free verse, and questions of meter. Throughout the semester, we will work together in the course of the semester to build skills and strategies for analyzing literary texts both in detail and in context.

Requirements:

Students are expected to read all assigned readings and participate in and contribute to class discussion. Three papers (4 pages each) will be required: student writing is an essential part of learning in this class. Students may choose to revise and resubmit a paper for a different grade. We will have a mid-term as well as a final exam.

Grades:

Three papers: 20% each  
Mid-term exam: 15%  
Final exam: 20%  
Class work: 5%

**262 (English Lit since 1800) 32615R 12-1:50 MW Wright**

This course surveys over 200 years of thinking and writing, examining various literary responses to some of the key events in British history since 1800. While it is impossible to make a single claim about the diverse authors and texts we will encounter over the semester, we will use the concept of “Progress” to help shape our investigation. The texts we will study either depict progress or are themselves progressive. They ask us to consider not only what it means to improve—to move forward as an individual and as a society—but also what it means when advancement leads to stasis or, worse, decline. Whether we are talking about a bloody revolution, artistic innovation, personal ambition, or social and political reform, we will consider how the formal properties of a given work enhance or undercut such content.

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

English 263 is a survey of American Literature. As an introduction, the course intends to develop and extend the nodding acquaintance that most students have with American writers and their works. 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; first, there is the simple celebration of literature’s challenge to doxa and all the uninformed opinions that rule and regulate our everyday; secondly there is the desire to offer a foundation for further studies not only in literature and art, but also in other fields; thirdly, there is the wish to recognize and indulge the pleasure one takes from these works: and finally ... the list goes on.

**263 (American Literature) 32629R 10-11:50 MW Handley**

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

**263 (American Literature) 32630R 12-1:50 WF Shoop**

This course offers an introduction to some of the major themes of American literature and culture from the Puritan period to the present. We will explore questions of national character and civil religion, the tension between the individual self and the demands of the group, and the role of race, class and gender in the construction of American identity. As we examine some of these recurrent issues and themes, we will be particularly concerned with the form of their articulation in various genres: essay, political speech, novel, short story and poem. These literary genres offer a diverse means of access to the continuities and discontinuities informing American cultural history. Additionally, we will develop critical reading and writing skills to facilitate our encounters with these texts. By understanding and analyzing elements in interpretation such as context, audience, figural language, and narrative structure, we will consider not only how American literature informs and responds to the its cultural moment, but also how we might draw upon this literature to think critically and historically about our own contemporary moment.

**290 (Cultural Studies) 32820R 10-11:50 MW Lloyd  
Theories and Methods**

This course is designed to introduce students to the concept of culture. We will begin with a look at the history and evolution of its various usages from the late 18<sup>th</sup> to the mid 20<sup>th</sup> century. Commencing with readings that track the emergence of the idea of a distinct field or object, “culture”, principally in aesthetic philosophy, it will introduce students to the differentiated use of the term in anthropology, sociology, including mass culture and media, and critical theory. We will reflect both on the term and its various usages and will provide a self critical history of the origins

of the discipline of cultural studies. In light of this historical background, we will then explore some examples of the theory, methods and practice of contemporary cultural studies, focusing on some of the main approaches to cultural analysis. The course will consider the principal strands of influence on each “school”, the typical modes and assumptions of its practice, and some examples of the kind of analysis it produces. The specific approaches considered will be selected from short readings in the Birmingham School, French cultural criticism, Latin American cultural critique, U.S. critical race theory, and postcolonialism.

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

In this course, students will be introduced to fiction and get to know fiction a bit, though of course by this time I assume the students have already met fiction, and like it enough to be interested in finding out more. The course will be split into two parts: the first half will be readings, writing exercises and studies of the elements that make up good stories, and the second half will be a workshop, where students bring in their own stories for discussion. Weekly writing exercises, regular readings and responses, attendance at a reading, a midterm, and responses to peer work are some of the requirements for this course.

**303 (Intro to Fiction Writing) 32647D 2-4:20 T Dalton**

As much as writing is a discipline requiring commitment, it is often difficult to generate initial story drafts that compel one to pursue revision. This generative fiction writing workshop will revolve equally around inspiring a personal writing style and learning craft techniques to aid the re write. Students will submit new drafts of their prose for verbal comment and written peer critiques. To complement this workshop process we will read, write about, and discuss short stories, craft essays and literary criticism from a variety of periods and cultures, as well as do in class writing exercises. With emphasis on the short story, we will read canonized authors and those who challenge tradition. Ideally, students enrolled here will be exposed to some fundamental, historical fiction writing conventions and to the limitless possibilities contemporary prose writing has to offer. We'll also examine fiction's relevance to contemporary art, film, print media and culture at large as we hold “library” sessions about independent and alternative printed matter. Students will be graded on class participation and a final portfolio of their stories and critiques.

**303 (Intro to Fiction Writing) 32649D 2-4:20 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.

**304 (Intro to Poetry Writing) 32655D 2-4:20 M 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) 32659D 2-4:20 T Woloch**

This course is an introductory-level workshop for students who have a genuine interest in writing and exploring poetry. Students will read and discuss a wide range of modern and contemporary poetry, poems which will serve as inspiration and models for students to use in generating their own creative work. Writing exercises will utilize free verse, traditional, non-traditional and invented forms. Students will be encouraged to experiment with different styles and subject matter, and to incorporate their life experience and perceptions into the poems they write. The main focus of class meetings will be on presenting and critiquing students’ poems, so class discussions are expected to be lively, constructive and supportive of creative risk-taking. All students are expected to participate in discussions and offer feedback on one another’s poems. 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.

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

**305 (Introduction to Creative Nonfiction) 32830D 2-4:20 F Forman-Kamida**

Introduction to Nonfiction Writing introduces the creative writing student to the art of the personal essay and memoir. In a workshop setting, students learn how to employ standard literary techniques such as characterization, dramatization, conflict, dialogue, setting and symbolic language to tell stories that are true on a small scale and connect as well to larger, more enduring themes. By reading a variety of texts that use literary devices to tell a story, through the use of writing exercises, and by writing personal essays themselves, students will be encouraged to broaden their stylistic methods, their choices for the stories they tell, and their approaches to structuring their own lived experiences. It is the aim of the course for these strategies to inform the students' writing of both fiction and poetry as they continue on to other creative writing classes.

**350 (Literature of California) 32895R 11-12:15 TTH McKenna**

Novels, stories, essays, poems, and plays written in and about California from the Gold Rush to the present.

**375 (Science Fiction) 32665R 2-3:15 WF DuPlessis**

Mary Shelley's 1818 novel, *Frankenstein, or The Modern Prometheus*, is often considered a novel that inaugurates the genre of science fiction. How have women writers articulated or transformed the conventions of science fiction? Students in this course will read a wide range of texts by women writers, from Mary Shelley's lesser-known apocalyptic novel, *The Last Man* (1826), to Mary E. Bradley Lane's *Mizora: A World of Women* (1881), all the way to Margaret Atwood's *Oryx and Crake* (2003). We will consider the history and development of the genre of science fiction as well as forms of women's writing. Some of the movements and modes we will investigate will include feminist utopianism, dystopianism, pulp, and New Wave in science fiction. Themes and concerns in the fiction include reproductive technologies, technologies of sex and gender, transsexuality, ecology, nationalism, race, and globalization. This course will appeal to students who are interested in the literary study and history of science fiction and fantasy, gender studies, and queer studies. We will read the texts carefully and in detail and sharpen our appreciation for and skills in analyzing literary texts as we proceed.

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

**392 (Visual and Popular Culture) 32667R 10-11:50 WF Echols**  
**Register for lecture (32667R) as well as one discussion section either W 12 (32871R) or F 12 (32892R)**

"Man, he's the real thing!" "Aw, she's fronting!" "Hey, they're keeping it real!" We've all heard these sorts of comments about musicians. Authenticity looms large in discussions of culture—high and low. Readers often assume that works of literature embody the authentic, unmediated experience of their authors' social identities. Much the same logic is frequently at work in discussions of popular music. In the last half century, listeners have grown ever more invested in the "realness" of their favorite musicians. In rap and punk, and now even in pop, no sin is greater or more career deflating than faking it, or being perceived as faking it. And yet as this course demonstrates, purist investments in musical authenticity run up against the very hybridity that is so fundamental to music making today.

This class investigates our culture's investment in the notion of musical authenticity, and examines the ways that this has shifted over time. It explores the ways that musicians, who, after all, are performers, have negotiated the demands of "realness," and how their negotiations have varied according to genre, gender, and race. To that end, we will focus on fifteen artists: Robert Johnson, Bob Dylan, Diana Ross, the Beatles, Billie Holiday, Jimi Hendrix, Janis Joplin, James Brown, Bruce Springsteen, Jay Z, Sister Rosetta Tharpe, Kurt Cobain, Donna Summer, the Sex Pistols, and Lady Gaga whose careers enrich our understanding of the ways in which authenticity operates.

English 392 familiarizes students with the ever growing scholarship about popular music in cultural studies, literary studies, History, American Studies, Anthropology, Musicology, and Gender Studies. This course is meant to sharpen students' critical ability through the practice of close reading of musical texts, biography and autobiography, critical reviews, cultural histories, as well as films and videos. Students can expect to develop practical skills, including the ability to read and analyze both primary sources and secondary sources, to analyze information effectively, and to write more persuasively. Not incidentally, you will also learn a great deal about the history of popular music in 20th and 21st century America.

**404 (The Writer in the Community) 32673R 2-4:20 TH Woloch**  
**Register for lecture and discussion 32873R TH 1-1:50**

This is an exciting, challenging “hands on” course for students with an interest in both poetry and community service. The course provides an opportunity for students to share their passion for imaginative language and creative self-expression by becoming workshop leaders in elementary and middle school classrooms in the USC community. Students will increase their familiarity with the literature and further develop their own creative writing skills, while gaining confidence and real-world experience teaching the craft of writing to others. They will read and study a variety of resource materials, observe workshops led by the instructor, and collaboratively develop classroom lesson plans based on literary models and techniques they’ve first explored in their own writing. Students will then team-teach and, later, individually lead workshops in classrooms in a local school. At the end of the semester, they will edit and publish an anthology of workshop participants’ writing. The course will culminate in a gala publication event on the USC campus, organized and hosted by the students in the course and open to the entire USC community and the public.

Each student will keep a journal documenting his/her experiences throughout the course, including lesson plans and poems, 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) 32674R 2-4:20 M Everett**

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

**405 (Fiction Writing) 32679R 4:30-6:50 W Segal**

An intermediate workshop for fiction writers who have completed English 303. This course will focus on revision as the cornerstone of good writing. How does one become a good editor of one’s own work? How does one resist the urge to put away a story that has been workshopped and never look at it again? To that end, we will focus on developing the skills to differentiate and select the most useful criticism received in the workshop in order to improve our own fiction. The goal, of course, is to best make use of workshop feedback in order to realize our creative vision. We will be concentrating on exploration of literary fiction both in our own work and in close readings of published short stories. Students will be expected to read, write comments on, and discuss in depth each story that passes through the workshop.

**406 (Poetry Writing) 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.

**406 (Poetry Writing) 32687R 4:30-6:50 T Woloch**

This course will be run as an intensive workshop for students with a serious interest in practicing the craft of poetry and deepening their understanding of the writing process. We’ll read and discuss selections from The Norton Anthology of Modern & Contemporary Poetry, as well as recent poems by diverse contemporary poets, with an eye toward exploring the ways poets have influenced and inspired one another, and in order that students may discover new sources and techniques for their own creative work. Students will generate poetry using the reading assignments as springboards, and will be encouraged to experiment and expand their notions of subject matter and style. All students will be expected to offer constructive criticism of one another’s work in class, and to incorporate feedback from the class in the revision of their poems. A final portfolio comprised of poems written and revised over the course of the semester and a brief personal essay on the influence on their work of one of the assigned poets will be required in lieu of a final exam.

**407 (Advanced Fiction Writing) 32697D 2-4:20 TH Treuer**

There is life—which often seems confusing and poorly ordered and we, as we live it, try and avoid conflict, generally. And there is fiction: where there is supreme order AND supreme misbehavior and disorder. Fiction is where bad things happen, where we want them to happen, if only to better see our way around them. Bad deeds in fiction are where the meaning is. In this course we will make virtues of our vices—misbehavior, extreme obsession, soul errors, errors in judgment, willful disobedience, and the unforeseen effects of noble sentiments—these are at the heart of great fiction. In this course we will do four things as we work our way toward the great goal of thrilling prose. We will read and we will write and we will edit and we will discuss. Most of the work we will discuss will be your own, though there are some outside readings (some craft based, some creative) that we will use as ways into various issues of the “writing process.” We will workshop each other’s work with an eye toward perfecting them. At times we will focus on specific elements of the craft (pace, structure, characterization). Ideally, our work here will

lead us not to the perfection of a piece or pieces of writing (which is one thing) but to the development of a certain skill set that will help you as grow as a writer.

Class time will be divided between discussion of assigned reading and workshops of student work, with the lion's share of attention directed at student stories. Participants will receive at least two formal workshops over the course of the semester—the first time the work should be new or in progress, the second may be either a new story or a revised version of the first one submitted.

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

This is an advanced writing workshop, typically (but not necessarily) following English 406, etc. Entrance by instructor permission. Our focus will be on assembling a comprehensive writing portfolio - emphasis on editing, revision and reading. Each workshop member will be expected to research and “present” a major poet to the workshop - presentations scheduled over the course of the semester.

**421 (Engl Lit of the 16th Century) 32710R 11-12:15 TTH Cervone**

The Sixteenth Century is a time which has been thoroughly romanticized and mythologized by Twenty-First Century popular culture. In this course students will discuss this phenomenon and look to the voices of the authors and personages of the period for their understanding of American fascination with Tudor England. This course will examine English literature from the onset of the Reformation to the death of Elizabeth I. Course material will include polemical writing of the Reformation period, translation theories of the English Bible, the development of the English sonnet, and also the development of drama. Authors will include (but are not limited to) Thomas Wyatt, Thomas More, John Bale, Edmund Spenser, William Shakespeare, and Christopher Marlowe. The course will also discuss the translation of the Bible into English by William Tyndale, Miles Coverdale, and others. Furthermore, students will examine multimedia sources that address the commodification of the English Renaissance in terms of online role playing games, television shows and movies, Renaissance Faires, and the culture of collecting. Students will also discuss the issue of literary tourism. Texts will include critical editions, various online texts accessible through USC's Homer catalog, and handout materials. There will be three papers, 8-10 pages in length. Papers will include secondary sources.

**423 (English Lit. of the 18th Century) 32712R 10-11:50 WF Freeman (1660-1780)**

**A Genealogy of the English Novel**

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, Henry Fielding and others 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 likely include selections from *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 project/presentation.

**425 (English Lit. of the Victorian Age) 32714R 3:30-4:45 MW Wright (1832-1890)**

**“Keeping Secrets in Victorian Fiction”**

Secrets—especially really juicy ones—can be difficult to keep. Or not. The desire to tell and the desire to remain a trusted confidante are equally powerful. The pleasure of disclosure often competes with the pleasure that comes from deferral, from withholding, and from knowing what others do not. The most compelling secrets involve broken hearts, broken promises, and broken laws. We will examine a variety of secrets and how keeping them, or threatening not to, drives the plots of Victorian novels and short fiction. Among the questions we will ask are: How and why are secrets formed? What social, political, legal, and aesthetic uses do they have? Are secrets acts of rebellion or signs of conformity? Drawing on narrative theory, feminist theory, and psychoanalytic theory, we will consider how our contemporary notions of privacy—privileged information and confidentiality—have their roots in the nineteenth century. And we will consider, through student presentations on popular culture, the extent to which privacy still exists. We will read works by Charlotte Bronte, Charles Dickens, Elizabeth Gaskell, George Eliot, and Oscar Wilde.

**426 (Modern English Lit) 32715R 12-1:50 MW Kemp  
(1890-1945)**

British literature of the twentieth century, with particular emphasis on Decadence, Modernism, sexual, religious, and class transgression, world wars, retreat from empire, and return to myth. Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, Ian McEwan. This is only a partial list, and also negotiable. I will be happy to add authors and subjects in which students express a particular interest. The goal of the course is that students will understand the authors and works studied in relation to the key cultural, intellectual, and aesthetic movements of the period: Romanticism, Decadence, Modernism.

**430 (Shakespeare) 32716R 12-1:50 MW Smith**

Shakespeare had a way with words—his “facetious grace in writing,” “fine filed phrase,” “gentle expressions,” and wit that didn’t always know when to stop were famous in his own time—but what Shakespeare made out of words were collages of bodies, space, time, and sound. Performances of Shakespeare’s words will provide the focus for this course. The *Tempest*, the first script printed in the 1623 folio of Shakespeare’s collected plays, will give us occasion for investigating bodies, space, time, and sound: how people imagined those entities in 1600, how Shakespeare cued them in his scripts, how they figure in live performances, films, and videos of Shakespeare’s plays in 2011. Class excursions to at least two Shakespeare productions on stage in LA during fall 2011 will dictate two of the seven scripts that we shall consider. The other scripts will include *Richard II*, *Measure for Measure*, and *King Lear*. Each student will undertake four projects: (1) a review of one of the live performances, (2) an analytical essay that takes one of the four elements (bodies, space, time, sound) as a departure point, (3) performance of a speech, beat, or scene from one of the scripts, either solo as part of a group, and (4) a final paper that takes up a concern of each student’s own choosing (politics, ethics, gender, sexuality, cognition, ecology, etc.) and uses the four elements to study how that concern can be played out in performance.

Recommended text: William Shakespeare, *The Norton Shakespeare*, ed. Stephen Greenblatt, 2nd ed. (New York: Norton, 2008).

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

This study of American literature from the Colonial era through the Civil War will focus on the interrelationship between politics and literature with a special attention given to issues of freedom, justice and civil rights. After studying the hopes, fears, and ideology of the Puritans and Revolutionaries, the course will consider how novelists and essayists such as Hawthorne, Melville, Emerson, Thoreau, Douglass and Stowe confronted problems arising from the contradictions of American democracy such as the 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.

**444m (Native American Literature) 32724R 12:30-1:45 TTH Shoop**

“Our very existence consists in our imagination of ourselves. Our best destiny is to imagine, at least, completely, who and what, and that we are. The greatest tragedy that can befall us is to go unimagined.” This course offers a broad survey of how Native Americans have, in N. Scott Momaday’s words, imagined themselves in myriad literary forms, from the oral traditions extending well back before the first Columbian contacts to the novels and poetry of contemporary “Native American Renaissance” writers. Far from a single “destiny,” our syllabus will explore how the Native American literary imagination is multifaceted and expansive in both its past and its present. We will be particularly interested in how distinct writers and tribal cultures have used literature to engage with the complex issues of national sovereignty and colonial subjugation, cultural change and survival, community and individualism, authenticity and assimilation. The question of how Native American narrative forms reflect and respond to these issues will be central to the task of our reading. In the process of exploring how Native American writing emerges from particular cultures and contexts, we will also consider how these experiences speak critically and insightfully to a range of contemporary concerns with ecology, U.S. imperialism and historical catastrophe. Critical work from the burgeoning field of Native American studies will supplement our engagement with the primary literature and introduce us to some of the lively and pertinent debates happening in the field.



**451 (Periods and Genres in American Lit) 32731R 3:30-4:45 TTH Berg**

“Ain’t Got No Class”: The American Novel and the 1930s

The 1930s was a tumultuous time for Americans. The stock market crashed in 1929; three years later nearly a third of the nation was unemployed. Breadlines became the order of the day. Few had any faith in the old verities. The turbulent times, for many, called for other responses, a New Deal, as it were. Like the rest of the country, artists and writers sought other ways to come to terms with these hard times. Many called for an ‘engaged art’, a literature self consciously reflective and responsive to its moment. This course intends to look at some of the novels written at this time in order to see and understand how this ‘engaged art’ represents this period in American history. Since many of the works written then were seriously political and class conscious, they are usually neglected. We will look at some of these ‘forgotten’ works in order to see the ways in which this engaged literature challenged the dominant aesthetic, portrayed the American worker and represented the drama of their time. We will look at works by John Steinbeck, Agnes Smedley, Mike Gold, and William Attaway, to name a few.

**455 (Contemporary Prose) 32733R 12:30-1:45 TTH Freeman**

Better Reading/Better Writing

Does reading good writing make us better readers and better writers? I believe it does. This is a perfect course for upper-level English majors, whether your primary interest is in literary studies or creative writing. We will read—very carefully—and discuss—in close detail—works by novelists, memoirists, journalists, and others writers. Our primary goals will be to investigate the power and the limitations of words, of language. What can we say in prose? In what different ways can we say it? How can analyzing and discussing some of the best writing of our time help us improve our own skills as readers and writers?

We will work on several important topics—looking at some of the best writing about those issues and ideas. The topics I’ve chosen—race and place; loss and love; and intimate selves in public life—will give us a range of subjects and authors. Students will do projects on other writers of interest of the past half-century (including poets). Students will also keep a running narrative of the course—responses to the works as well as your own efforts to write in the styles and forms that we are reading. You will also write one longer essay. Much of your work will be shared with your classmates in a sort of workshop format.

Likely Texts:

Stephen King, ON WRITING: A MEMOIR OF THE CRAFT

William Zinsser, ON WRITING WELL

Race & Place:

Isabel Wilkerson, THE WARMTH OF OTHER SUNS

James Baldwin, NOBODY KNOWS MY NAME

Michelle Cliff, NO TELEPHONE TO HEAVEN

Love & Loss:

Joan Didion, THE YEAR OF MAGICAL THINKING

Andrew Holleran, GRIEF

Intimate Selves in Public Life:

Patti Smith, JUST KIDS

Roseanne Cash, COMPOSED

**456 (Contemporary Poetry) 32734R 9:30-10:45 TTH St. John**

We will read and discuss a broad spectrum of post-WWII American poets, including: Adrienne Rich, Philip Levine, Cole Swensen, Michael Harper, Adrian C. Louis, W. S. Merwin, Galway Kinnell, Louise Gluck, Mark Strand, John Ashbery, Jorie Graham, Larry Levis, Lynn Emanuel, and Norman Dubie. Keeping current with the reading will be considered essential. In-class reports, and one significant paper will be required.

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

“The Modern Novel” will be a reading and discussing of six twentieth century novels chosen for their variety and literary excellence. (They are also novels that I dearly want to read once again before I die, which I expect will be sometime after the course ends).

It will begin and end with two very different novels of social realism, the first by Henry James, known in his time as “the master” (it is on my short list for the great American novel) and the second by Nobel Prize winner, Nadine Gordimer. It is a novel set during South African apartheid and is a mixture of racist politics, family relations, and adulterous love.

In between come a British novel narrated by a brilliantly befuddled character narrator (hi, John), followed by Faulkner’s most entertaining semi comic novel, which includes country con jobs, wild horses and an idiot’s romantic love for a cow. Then come a bizarrely structured novel that is second only to “Lolita” among Nabokov’s novels and a fully post modern novel by an extraordinarily intelligent Czech French author. The book list should be linked on the Schedule of Courses.

The course will have no exams or quizzes, but you will be asked to write four papers during the term, as well as discussion questions for each class meeting. Apart from my occasional rants and performances, the course will be conducted by real discussion in which students join me in determining what we talk about. Pleasure is strongly encouraged, and only those who love reading good fiction need apply.

**470 (Women in English and American Lit after 1800) 32744R 11-12:15 TTH Modleski**

#### Female Gothic Imaginings

Emphasis this semester will be placed primarily, but not exclusively, on female-authored genres such as the Gothic which have empowered women to express their darkest fears, forbidden emotions, and powerful passions. We will also look how these fears and emotions are played out in post-Gothic and related genres and will end by considering the enormous popularity of the Twilight phenomenon. We will examine short fiction and novels as well as some films. Possible texts include Ann Radcliffe's late 18th century work *The Mysteries of Udolpho*; Mary Shelley's *Frankenstein*; Charlotte Brontë's *Jane Eyre* (and the recent film adaptation if available); Jane Austen's *Northanger Abbey* and either *Pride and Prejudice* (along with Helen Fielding's *Bridget Jones's Diary* and the film adaptation) or *Emma* (and Amy Heckerling's loose film adaptation, *Clueless*); Louisa May Alcott's dark fictional stories; Jewel Gomez's *The Gilda Stories*; Toni Morrison's *Sula*; Bram Stoker's *Dracula*; and *Twilight*, both the novel by Stephenie Meyer and the film. Shorter works will be placed on Blackboard.

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

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

"The mystery you're investigating may be your own." This course explores a range of literature and film in which protagonists, narrators, and even readers/viewers find themselves caught up in plots beyond their understanding. If an older convention of the detective genre entailed a central character who solved the mystery through the sheer power of his/her reason to order the clues into a coherent account of 'whodunit,' the texts in this course offer no such clear resolution nor any agent capable of standing outside of the mystery and verifying its final meaning. On the contrary, these characters and protagonists inhabit uncertain worlds, negotiate abstract systems of power, and experience unstable relationships to both their own identities and the larger realities around them. This is not,

strictly speaking, a course on the detective genre and/or film noir, but they will serve us as an analytic lens through which to frame broader questions about the literature and film of the postwar period. Our motivating question will be: what kinds of knowledge, if any, do we gain from the plot that fails, from the unsolved mystery, from the spy whose information is useless, from the police procedural that produces no suspect? We will be interested in how the epistemological uncertainties that disrupt these plots speak to some of the larger issues at the heart of debates about postmodernism and globalization. A corollary set of questions will be posed by our status as readers and viewers: does our own act of reading/viewing reduplicate the experience of the protagonists at the center of these plots? Are we caught in the plot as well? If so, what is the meaning of our own capture by these elusive narratives? Along the way, we will also be interested in the formal matter of adaptation between literature and film: what kinds of formal and thematic issues arise from the translation of one medium to another? Possible writers may include Edgar Allen Poe, Arthur Conan Doyle, Dashiell Hammett, Raymond Chandler, Agatha Christie, Patricia Highsmith, Thomas Pynchon, John Le Carre, Philip K. Dick, Walter Mosley and Haruki Murakami among many others. Possible filmmakers may include Billy Wilder, John Huston, Howard Hawks, Alfred Hitchcock, Sidney Lumet, Robert Altman, Michelangelo Antonioni, and David Lynch among many others.

**472 (Literature and Related Arts) 32746R 9:30-10:45 TTH Gambrell**

#### Digital Art and Literary Expression: the art of the remix

The broad purpose of ENGL 472 is to explore the relationship between emerging digital artistic practices and (print-based) literary expression, and to consider the place occupied by scholarly analysis within this far-reaching conversation. Rather than insisting upon stark distinctions between "new" and "old" media, we will read contemporary electronic texts alongside earlier (as well as recent) literary texts in an effort to establish a dialogue between them. We will read about and discuss changing notions of literary authorship and intellectual "ownership," and we will think hard about what our primary texts (including novels, poems, comics, performances, installations, games, and digital artworks) can tell us about what "creativity" means.

Readings will include the following:

Alison Bechdel, *Fun Home*  
T.S. Eliot, *The Annotated "Waste Land"* with Eliot's Contemporary Prose  
James Joyce, *A Portrait of the Artist as a Young Man*  
George Legrady, *Pockets Full of Memories*  
Lawrence Lessig, *Free Culture*  
Golan Levin, *The Dumpster*  
Paul A. Miller AKA DJ Spooky, *Rhythm Science*  
Walt Whitman, *Leaves of Grass* (1855 edition)

**480 (Modern Literary Criticism) 32754R 12:30-1:45 TTH Berg  
Theory and Practice**

"I Know It when I See It": Sexuality and Violence, Theory and Criticism

Is there an aesthetics of porn? Is art violent? Hardly unreasonable or even merely rhetorical questions, but questions none the less that might stimulate thought to move beyond the usual all too banal answers about sexuality, violence and their place within art, literature and popular culture. We are all aware that the spectacle of violence and the exploitation of sexuality litter our cultural and social landscape. The porn of violence is everywhere; the aesthetics of rutting sells just about everything. How we perceive and understand, conceive and comprehend all this 'bad taste' or 'good fun' as with most things, is shaped by the range, scale and wealth of other cultural representations theories, as it were. This course wants to explore the ways in which contemporary theory and criticism affords us a means for looking at this ecstasy of violence, the banality of sexuality, and the many ways we have learned to explain all this to ourselves. In short it is a course about thinking our way through texts and representations, in this case the many representations of violence and sexuality that litter our cultural landscape. The course means to challenge, to question, and to explore; comfortable answers will be hard come by. In short the course might ask more questions than it answers. We will deal with a variety of texts, some recent, some old, e.g., John Wilmot, Hubert Selby, Jr., and Sarah Kane. There will also be a number of readings from theorists and thinkers like Foucault, Macherey, Agamben, and Zizek to name a few.

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

This course will analyze "self-justifying fictions"—fictional texts that reflect on the rationale for reading and writing fiction—to prepare seniors to reflect on their own career as English majors. The self-conscious, self-justifying texts featured here urge us to ask crucial questions such as: in what ways can fiction, either in the craft or criticism of it, impact the real world? What are the ethical implications of constructing, consuming, or revising a purely imaginative text? Why, and when, do fictional narratives speak in their own defense? Our discussions will focus on the ideas of authorship, revision, and audience reception embedded in our primary texts and use these ideas to reflect on current debates about the pursuit of literary studies. Our framework will allow us to approach canonical works—Cervantes' classic meta-fictional text *Don Quixote* (selections, in translation), the eighteenth and nineteenth-century novels *Tristram Shandy* and *Frankenstein*—from a contemporary perspective, and more contemporary works—Vladimir Nabokov's *Pale Fire*, Ian McEwan's *Atonement* and David Mitchell's *Cloud Atlas*—from a particularly personal one. Supplemental texts will include essays on canon formation, the evolution of literary theory, and the role of the humanities in academia today.

**491 (Senior Seminar in Literary Studies) 32759D 2-4:20 T Modleski**

The Power of Popular Culture

This course will explode the idea that popular film and fiction are mere escapism; rather they tap into a culture's fears, desires, and biases, which, to be understood, require a grounding in the study of interpretation, readership and spectatorship. Students will be exposed to a variety of methodologies that will enable them to understand the appeal and power of popular culture, both novels and films. Because of their enduring popularity, and because so many methodologies have been applied to them, the works of Alfred Hitchcock will provide the major case study. Other works include Alice Walker's *The Color Purple* and Stephen Spielberg's adaptation of the novel as well as Manuel Puig's *Kiss of the Spider Woman*. Critical and theoretical essays and book chapters will be placed on Blackboard.

Requirements: Class participation, one oral report, 1-2 page papers on most weeks, and a final research paper 15-20 pages in length.

# NEW AND RETURNING FACULTY

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

William Blake—poet, painter, maker, visionary—was the original intermedia genius, and his “illuminated” books a literally unique synthesis of verbal and visual art. His were heady times, and his heady response to them gave rise to some of the most astonishing, as well as demanding, works in all of English literature. As “composite” works, in a genre he invented, Blake’s illuminated books also raise fundamental questions about how meaning is created and communicated. There could be no more propitious subject for interdisciplinary study, and this—to explore the relationship between verbal and visual media in Blake’s oeuvre—will be our goal in this capstone seminar.

We will not read everything Blake ever wrote, but we will read most of his major illuminated books, including *Songs of Innocence and of Experience*, *The Book of Thel*, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America: A Prophecy*, *The First Book of Urizen*, *Milton: A Poem*, and *Jerusalem the Emanation of the Giant Albion*, as well as some of his shorter lyrics and his unpublished prose satire *An Island in the Moon*. Because Blake was by profession an illustrator and engraver, and because his responses to other literary works were often expressed visually, we will also study his prints and paintings inspired by *Paradise Lost*, *The Divine Comedy*, and the Bible. We will have two major resources to draw upon for access to these texts: the online Blake Archive and the extraordinary collection of Blake’s books and prints at the Huntington Library in San Marino.

Any class on Blake is by definition interdisciplinary, but this course is specifically designed to give seminar members practice in several kinds of interdisciplinary research and methods of interpretation. Each week we will read, in addition to the primary texts, a chapter of Blake’s biography and one classic critical essay that introduces tools and perspectives we will develop further in discussion. Students will also be individually responsible for researching and writing about a lesser-known work in Blake’s oeuvre, a relevant topic in the cultural and social history of the times, and a significant literary, philosophical or artistic influence on his work. These assignments, along with shorter exercises in interpretation and textual scholarship, will constitute the major written requirements for the class.

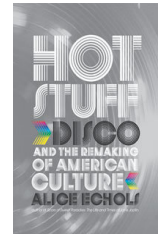
## Trinie Dalton - [www.sweettomb.com](http://www.sweettomb.com)

Trinie Dalton is the author of the story collection *Wide Eyed*, an installment in Dennis Cooper’s Little House on the Bowery series for Akashic Books, and of the novella *A Unicorn is Born*. In *Sweet Tomb*, Trinie Dalton tells the story of Candy, a candy-addicted witch who resents her inherited lifestyle. After a fire burns down her gingerbread house, she leaves the forest and ventures out in search of the excitement of a more urban environment. Along the way she encounters a self-mutilating puppet, tastes meat for the first time, and falls in love with Death, a skeletal woman with a shoe fetish.



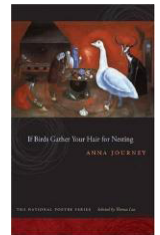
## Alice Echols - <http://dornsife.usc.edu/>

Alice Echols is Professor of English, and the Barbra Streisand Chair of Contemporary Gender Studies at USC. She is the author of four books that have shifted our understanding of the “long Sixties.” Her most recent book, *Hot Stuff: Disco and the Remaking of American Culture*, probes disco’s “hotness,” which Echols locates in disco’s upending of America’s racial rules and gender and sexual conventions.



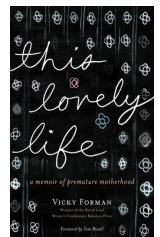
## Anna Journey - <http://www.latimes.com/entertainment/news/la-ca-anna-journey24-2009may24,0,2099609.story>

In this debut collection, which has been selected for the National Poetry Series, Anna Journey invites the reader into her peculiar, noir universe nourished with sex and mortality. Her poems are haunted by demons, ghosts, and even the living who wander exotic landscapes that appear at once threatening and seductive.



## Vicki Forman Kamida - [www.vickiforman.com](http://www.vickiforman.com)

I’m a writer, a teacher, a mother and an advocate for people with disabilities. My work has appeared in the *Seneca Review* and the *Santa Monica Review* as well as the anthologies, *Love You To Pieces: Creative Writers on Raising a Child With Special Needs*, and *Literary Mama: Reading for the Maternally Inclined*. My memoir, *This Lovely Life*, received the 2008 Bakeless Prize in Creative Nonfiction, appeared in July, 2009 from Houghton Mifflin Harcourt



## David Treuer - <http://www.davidtreuer.com/>

David Treuer is an Ojibwe Indian from Leech Lake Reservation in northern Minnesota. He is the recipient of a Pushcart Prize, and fellowships from the NEH, Bush Foundation, and the Guggenheim Foundation. He divides his time between his home on the Leech Lake Reservation and Minneapolis. He is the author of three novels and a book of criticism.

