

# DEPARTMENT OF ENGLISH

## COURSE DESCRIPTIONS

### SPRING 2009 (20091)

Welcome to the Department of English. For spring semester 2009 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 & 496. 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 Spring 2009 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 200-300 range, of which AT LEAST TWO must be from the 261, 262, 263 sequence. The third course may be from that sequence, OR from other specified courses in 200-300 range.

**Visit our web site and contact us:**

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213-740-2808

**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 11-11:50 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) 32607R 11-12:15 TTH Braudy**

After a brief glimpse at the origins of English literature and the beginnings of England as a country, we will look closely at a selection of poetry, plays, and prose fiction written from the end of the fourteenth to the end of the eighteenth century. Along the way we will explore how English literature developed some of its characteristic themes, including the nature of individuality, the relations between men and women, and the proper (or improper) role of government in regulating human behavior. One of the most significant cultural developments in these centuries was also the growth of literacy and the subsequent expansion of

the reading audience, which strongly affected both the idea of the writer and the writer's sense of who he or she was writing for, as well as the concept of what literature was and what it ought to do. In counterpoint to our concentration on the artistic use of words, we will in addition take into account the visual art of these centuries, how it influenced and was influenced by the writers. Among the authors considered will be are Geoffrey Chaucer, Margery Kempe, William Shakespeare, John Donne, George Herbert, Andrew Marvell, John Milton, the Earl of Rochester, Aphra Behn, William Wycherley, William Congreve, Mary Astell, Alexander Pope, and Daniel Defoe. Requirements are 4 short papers, occasional quizzes, and a final examination.

**262 (English Lit since 1800) 32621R 11-12:15 TTH Bruce**

In this course, we are faced with the challenge of "surveying" more than 200 years of literature—no easy task. To unite what might otherwise seem an arbitrary selection of readings, I have organized our syllabus thematically. Many of the themes overlap, and while some topics may temporarily drop from our radar, they often return or transform later in the semester. For example, we will examine social and political revolutions in the Romantic period and formal revolution in the twentieth century, while the Victorian theme of "Empire" will make way in the twentieth century for issues of Post-Colonialism. Although we will read from all of the major genres, we will focus on poetry, non-fiction prose, and the novel. The novels and novellas I have selected (Mary Wollstonecraft's *Maria*, Charles Dickens's *A Christmas Carol*, Jean Rhys's *Good Morning Midnight*, and Barry Unsworth's *Morality Play*) will allow us to examine the changing fictional representations of individuals under extreme stress throughout the period. Finally, we will read both canonical authors (e.g., William Wordsworth, Charles Dickens, and James Joyce) and those who traditionally have been marginalized (such as Margaret Oliphant and Olauda Equiano) in order to question the process of canonization and to better appreciate the rich diversity of this long period.

**262 (English Lit since 1800) 32622R 12-12:50 MWF Berg**

This course is a survey of British Literature. It will provide an introduction to a variety of literary works running from the Romantics to a number of contemporary texts. We will read the usual suspects and few of the not so usual suspects. We will look at a number of genres, and we will explore the relation of these works to their historical moment. Along the way we will also ask a variety of questions about the 'literary' about the idea of a 'literary canon' and about the notion of a literary history. We will look at the ways these notions create a set of classic texts that not only define how we think about 'literature' but also how they shape a national identity.

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

This course is a survey of British Literature. It will provide an introduction to a variety of literary works running from the Romantics to a number of contemporary texts. We will read the usual suspects and few of the not so usual suspects. We will look at a number of genres, and we will explore the relation of these works to their historical moment. Along the way we will also ask a variety of questions about the 'literary' about the idea of a 'literary canon' and about the notion of a literary history. We will look at the ways these notions create a set of classic texts that not only define how we think about 'literature' but also how they shape a national identity.

**263 (American Literature) 32632R 9:30-10:45 TTH Gustafson**  
Register for lecture and one discussion 32825R 11-11:50 T or 32826R 12:30-1:20 TH

This course seeks to help students read with insight and appreciation significant works of American literature, including short stories, novels, or essays by Fitzgerald, Hawthorne, Melville, Douglass, Hemingway, Twain, Hurston, Baldwin and Cisneros. Since these writers, like so many American authors, were preoccupied with the fate of America itself--or since their works can be read in part as commentaries upon the success or the failure of the country to fulfill its ideals as articulated in the Declaration of Independence and the Constitution--this course emphasizes the relationship of literary works to their political and cultural contexts. The United States is a country governed by the words of the founding fathers, but American writers have constituted another republic of words--a literary tradition--that will be studied for its perspective on American ideals and their contradiction.

**263 (American Literature) 32635R 11-12:15 TTH Shoop**

This course offers an introduction to some of the major themes of American life and culture from the Puritan period to the present. We will explore the 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 themes and issues, we will be particularly concerned with the form of their articulation in various literary genres: essay, autobiography, novel, short story and poem. These genres offer a diverse means of access to the continuities and discontinuities informing American cultural history. Additionally, we will aim to develop critical reading and writing skills to facilitate our encounters with these texts. By understanding and analyzing elements in interpretation as context, audience, figural language, and narrative structure, we will explore how literature acts in and on culture and society, and how narratives shape and influence how Americans have lived and continue to live.

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

Designed for majors, this course introduces students to a variety of important American writers and developments in literary studies. Students will engage a range of genres – including poetry, drama, autobiography, essay, novel, and film – while developing critical knowledge of the scope and variety of American literature’s political, cultural, and aesthetic concerns. At the same time, we will explore the politics and processes of canon formation and literary criticism. Additionally, students will build their skills in writing, analysis, argumentation, and scholarly research through regular participation in class discussion and formal essay assignments, including one archival research project. Writers studied will likely include Benjamin Franklin, Phillis Wheatley, William Apess, Ralph Waldo Emerson, Margaret Fuller, Henry David Thoreau, Herman Melville, Frederick Douglass, Emily Dickinson, Mark Twain, Claude McKay, Langston Hughes, Gwendolyn Brooks, Kurt Vonnegut, Adrienne Rich, Hisaye Yamamoto DeSoto, John Steinbeck, Alfredo VŽa, Jr., Richard Wright, Wendy Rose, and June Jordan.

**290 (Cultural Studies: Theories and Methods) 32899R 12:30-1:45 TTH Halberstam**

What is culture now? How should we think about culture in an age of reality TV, graphic novels and virtual worlds? Shifts in technology in the last thirty years have engendered widespread discussions about the meaning of culture in the age of digital technology. In this class we will read a variety of novels and essays, watch films and look at visual texts that span the divide between art, culture and technology. We will ask why we tend to study these areas separately, and what can be gained from observing their overlapping concerns and practices. The texts we will read and the films we will watch will allow us to think about the role of culture in politics, the meaning of culture within globalized markets and the relation of print culture to mass media. We will also watch lots of fun films and TV shows and we will talk extensively and excessively about animated films like Finding Nemo and seemingly meaningless and aimless films like Beverly Hills Chihuahua.

Films include: The Matrix, Finding Nemo, Seed of Chucky  
Reading include: Fun Home by Alison Bechdel; Persepolis by Marjane Satrapi; From A to B and Back Again by Andy Warhol; Men, Women and Chainsaws by Carol Clover; Audiotopia by Josh Kun.  
Requirements include: One 5 page paper; three short papers; a midterm and final exam; presentations and participation.

**298 (Intro to the Genre of Fiction) 32643R 9:30-10:45 TTH Johnson**

Who tells a story and what are the means of creating engaging forms of fiction? How does fiction in its beginnings link to contemporary writing? 298: Introduction to the Genre of Fiction will prepare students for either the Creative Writing or Literature track in the major (and can substitute for another 200 level requirement). Students will be asked to study the history of narrative, story-telling, character and plot development and experiment across a range of stories and novels, [from the novel’s beginning to the present day.] The class will be primarily lecture but will be accompanied by a discussion section that requires both critical analysis and creative writing. Thus, students will get a chance to engage in both creative writing exercises and close analysis of texts. This particular course will focus upon the genre’s development of narrative voices and personae.

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

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

Requirements: four stories (1000-2000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation. 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. The shroud of anonymity is a wonderful tool to engender risk in the workshop and we shall use it. Please email me your story the following day so that I can be astonished at my poor assumptions of who wrote what. I will offer weekly themes, but you are free to write on themes of your own, but first discuss your intentions with me.

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

**See course description for 32649D**

**303 (Intro to Fiction Writing) 32651D 2-4:20 TH Segal**

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

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

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

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

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

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

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

**304 (Intro to Poetry Writing) 32656D 4:30-6:50 M Woloch**

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

**304 (Intro to Poetry Writing) 32660D 4:30-6:50 W Woloch**

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



375 (Science Fiction) 32665R 1-1:50 MWF Du Plessis

Science fiction, as a genre, overtly intertwines “technology” with “fiction” and “knowledge” with “imagination” to mark its genre as distinct. This course will consider the generic specificity of science fiction via the range and scope of science fiction’s designs on reality. We will analyze selected texts from more than a century’s worth of science fiction, both British and U.S., to ask questions about the different stories that we tell ourselves about space (both outer and inner), desire, identity, and otherness. We will read writers who have been strongly identified with the genre (Wells, Dick, Ballard, Delany, Butler, Gibson), as well as writers who only work intermittently with the genre (Ghosh, Vandermeer). We will examine different periods, modes, genres and styles (Cold War, pulp, utopian/dystopian, New Wave, feminist, cyberpunk, steampunk), along with different sub-genres (space opera, post-apocalypse, parallel history, time travel). The working assumption of this course maintains that science fiction constitutes an especially rich literary genre, not only in its verbal and formal innovations but also in its imaginings of temporality, geopolitics, ecology, gender, race, nationality, culture, society, and the nuclear.

**Required Texts:**

Ballard, J. G. *The Best Stories*. Ed. By Anthony Burgess. Picador, ISBN: 0312278446.  
Butler, Octavia. *Fledgling*. Grand Central Publishing, ISBN: 0446696161.  
Delany, Samuel. *Nova*. Vintage, ISBN: 0375706704.  
Dick, Philip K. *The Three Stigmata of Palmer Eldritch*. Vintage, ISBN: 0679736662.  
Ghosh, Amitav. *The Calcutta Chromosome*. Harper Perennial, ISBN: 0380813947.  
Gibson, William. *Neuromancer*. Ace, ISBN: 0441012035.  
Gilman, Charlotte Perkins. *Herland*. Dover, ISBN: 0486404293.  
Russ, Joanna. *We Who Are About To...* Wesleyan, ISBN 0819567590.  
Vandermeer, Anna and Jeff, eds. *Steampunk*. Tachyon Publications, ISBN: 1892391759 .  
Wells, H. G. *The Time Machine*. Penguin, 0141439971128

**Requirements:**

Students will write two 6-8-page essays, some unannounced in-class exercises, a mid-term exam, and a final exam.  
Determination of final grade: Preparation and participation: 5%; Unannounced in-class writing exercises 5%; First paper: 25%; Second paper: 25%; Midterm exam: 20%; Final exam: 20%.

392 (Visual and Popular Culture) 32667R 12:30-1:45 TTH Echols

Popular music—here broadly defined to include everything from the frothiest pop through Broadway musicals to obscure underground sounds—not only forms the soundtrack of our lives, it’s also often critical to our self-presentation, our affiliations, even our identities. In this class we will explore the uses to which we put popular music as well as the ways that pop music works on us, and on culture more generally. Along the way you’ll become acquainted with a range of theoretical writing on pop culture and critical writing on pop music. All music mavens are welcome, but be advised that this is not a music theory class. Requirements include active participation in class discussion (including helping, with others, to lead on such discussion), a short paper, an in-class midterm, and one oral presentation tied to your final paper.

**Requirements**

This is a discussion class, and its success depends upon everyone coming to class prepared to discuss the readings. I would advise you to spend some time with the course readings. Read the assigned material once, taking note of inconsistencies or less than persuasive arguments, or any questions the reading generates. Before we meet, go back over your notes and make sure that you can answer the questions I’ve posed in my Blackboard postings to you. Always try to relate what you’re reading to other relevant course material. Finally, missing four classes (without valid excuse) will result in a failing grade.

In addition to attendance and participation, which will account for 10% of your grade, you will be expected to complete the following:

- One short paper (25%)
- In-class Midterm (30%)
- Final Paper & one 10-minute Presentation (10-15 pp.) (35%)

**Required Texts will include:**

Maureen Mahon, *Right to Rock: The Black Rock Coalition & the Cultural Politics of Race*  
Chuck Klosterman, *Fargo Rock City: A Heavy Metal Odyssey in Rural North Dakota*  
Lavinia Greenlaw, *The Importance of Music to Girls*  
Carol Brightman, *Sweet Chaos: The Grateful Dead’s American Adventure*  
Sarah Thornton, *Club Cultures*  
D.A. Miller, *Place for Us*  
Nick Hornby, *Songbook*  
Course reader of relevant articles

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

This course is designed to provide a training ground for creative writing students who wish to learn to lead writing workshops in schools and community settings. The course will provide students with a pedagogical framework for teaching creative writing via lectures, class discussions, reading and study of available resource material, and workshops on lesson planning. Students will also gain practical experiencing leading workshops under the guidance of the instructor and in conjunction with USC's Joint Education Program. Students will develop lesson plans during classroom labs, will observe classroom workshops led by the instructor, and will then team-teach and, later, individually lead workshops in classrooms in the community. While the focus of this semester's course will be on the teaching of workshops in poetry writing, students will learn lesson planning strategies applicable to a variety of genres, including fiction and personal essay/memoir. Students will be trained in the evaluation of workshop participants' writing and in the editing and production of anthologies of their writing. The course will culminate in publication of an anthology and a public reading by workshop participants on the USC campus.

The course will require four hours of class time per week, at least one hour of which will be spent in a community classroom. The course is open to any creative writing student already working in the community, either under the auspices of USC programs such as J.E.P. or on his or her own, as well as 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

By reading fiction, assigned and student written, we will study how stories work, what makes a story a story and the essential crafts required to make work of fiction. We will consider narrative theory, notions of language and the nature of truth and lies.

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

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

406 (Poetry Writing) 32684R 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) 32686R 2-4:20 T Irwin

Using Robert Wallace's classic text, *Writing Poems*, as a model, 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) 32695D 2-4:20 M Bender

Let's call it *Advancing Fiction* instead of *Advanced*; in this class, a group of 12-16 motivated students will push their writing and one another by investing in these areas: writing lively, polished fiction, participating in a rigorous, constructive workshop, and cultivating an openness to new styles and ideas including the understanding that whatever got them into the class in the first place should not be the fixed way they write from now on. The course will include: readings from an anthology or two, responses to readings, three pieces of original fiction, one significant rewrite and a midterm, as well as attendance at a reading or two outside of class.

\*Please include a short paragraph/cover sheet with your submission explaining where you are with your work and why you'd like to be in this class.

408 (Advanced Poetry Writing) 32703D 2-4:20 TH Muske-Dukes

This is an advanced poetry writing workshop – students will be selected by the instructor. Interested students should have (with occasional exceptions) completed English 304 and 406 with a high grade and must also submit four to eight poems in application to the workshop. Each student will concentrate on putting together a portfolio of poems, a semester’s challenging work. We will read extensively in contemporary poetry and poetry of the past – and each student will “present” a favorite poet during the course of the semester.

409 (The English Language) 32706R 2-4:20 T Dane

### Versification

The principles of English versification are quite simply unknown. To illuminate them, this course will examine versification systems whose principles are known and were often second nature to English poets from the medieval period to at least the early twentieth century. The main emphasis will be practical. You won’t be required to write papers, but you can expect to be asked to work in groups, to recognize and compose verse in the systems we discuss, and to give at least one class presentation.

All students welcome. No prerequisites and no expectations of any experience in creative writing, foreign languages, or music.

420 (Engl Lit of the Middle Ages) 32709R 11-11:50 MWF Rollo  
(1100-1500)

### The Legacy of Eve

As a result of early Christian commentaries on the Book of Genesis, women were considered throughout the medieval period as sensual agents of deceit who scarcely deserved the privileges of education and social autonomy. By the High Middle Ages, however, a secular countercurrent to these views had developed:

representatives of the male hierarchy that perpetuated this tradition and monopolized the prerogatives of knowledge and literacy themselves came to be seen as the true inheritors of the devil’s gifts, demonic agents of falsehood who manipulated their superior (indeed, largely exclusive) erudition as a device of control. This course will be a detailed analysis of these two trends as they are manifested in 14<sup>th</sup> and 15<sup>th</sup> century English literature, with a particular emphasis on: Geoffrey Chaucer, *The Canterbury Tales*, *The Legend of Good Women*, and *Troilus and Criseide*; Thomas Malory, *Le Morte D’Arthur*; Margery Kempe et al., *The Book of Margery Kempe*; and the anonymous *Sir Gawain and The Green Knight*.

421 (Engl Lit of the 16th Century) 32710R 11-12:15 TTH James  
Poetry of Sixteenth-Century England

### And ’tis a pretty toy to be a poet Christopher Marlowe

Most early modern writers, readers, and theorists agreed that poetry develops in response to the so-called real worlds of economics, trade, and politics at least as much as to the worlds of nature, ideals, and philosophy. Yet there was little consensus about whether poetry aims to represent, alter, or escape, the “real” world. To unpack these options: does poetry or fiction serve best as a record of the times, a means of change and reform, or an escape from the prison-house of reality? Early modern writers and readers invoked all of these options, as they mulled over, and often argued about, the nature and scope of poetry and fiction. The question of poetry will serve as our point of entry into a range of songs, sonnets, and narrative poems written in sixteenth-century England.

The short and the long of this course are lyric poems by Wyatt, Sidney, Spenser, and Shakespeare, among others, and the first three books of Edmund Spenser’s romance epic, *The Faerie Queene*. Since we have the advantage of reading both very short lyrics and long narratives, we will pay particular attention to the often devious relationship between playful, short, small poems (poetic “toys” and “games”) and the great, epic narratives that we think of as public poems or “poems of state.”

422 (English Lit. of the 17th Century) 32711R 12-12:50 MWF Cervone

This course will focus on four of the most influential authors of the 17th century: Francis Bacon, John Donne, Samuel Pepys, and John Milton (editions to be announced). In studying each author’s work, we will discuss his contribution to society and his influence on present-day attitudes toward the Self, science, poetry, religion, politics, and work. In addition, we will study the development of the King James version of the Bible as a major contribution to literature of the period. We will relate its history and text to the works of these authors through Adam Nicolson’s book *God’s Secretaries: The Making of the King James Bible*. New York: Harper Collins, 2003. Students will write two research papers, of 15pps each.

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

Bodies, space, time, and sound—the four components present in every dramatic performance—will provide the coordinates for our study of Shakespeare’s work for the stage. We’ll begin by analyzing and discussing each of the elements in turn, paying attention to what philosophers said about them in Shakespeare’s time, how they were deployed in the physical spaces Shakespeare wrote for, what changes have overtaken them in modern production practices and in the media of film and video, and where they stand in relation to contemporary critical theory. Among the plays we will consider are *The Tempest* (including a viewing of Peter Greenaway’s film *Prospero’s Books*), *Richard II* (including a videotaped performance at Shakespeare’s Globe in London), *The Taming of the Shrew* (including a class trip to a performance at *A Noise Within* in Glendale), and *King Lear*, plus an additional play or two that might be in production in LA during spring 2009. Each student will be asked to develop four projects for the course, one devoted to bodies, one to space, one to time, and one to sound. One of the projects will take the form of a performance (either individual or collaborative), another will take the form of a review of a videotaped or live performance, and two will take the form of critical essays.

**444m (Native American Literature) 32724R 11-12:15 TTH Berliner**

This course will provide a survey of Native American literature from traditional folklore to contemporary fiction and poetry. Throughout the semester, we will be asking the following questions of our course texts: In what ways do writers represent themselves as Native Americans? What literary tropes and patterns of imagery does each text employ? What is the audience for a given text and how does this shape the work in question? What is the relationship between the artistic concerns of each writer and the political, social, and economic situation that writer inhabits? Finally, in what ways do our course texts present social, political, and economic concerns as well as visions of reform?

**445m (The Lit of America: Cross-Cultural Perspectives) 32725R 12:30-1:45 TTH McKenna**

In this course we will examine texts written by people of color, including the work of Chicano/Latino/as, African Americans, Native Americans and Asian Americans. Special critical attention will be given to women writers. The comparative analysis will focus on the intersections of race, class, gender and sexuality, which are integrally represented in each of the texts we will read this semester. We will explore the now generalized notion of the border and borderlands in order to assess its usefulness for understanding the interconnections between diverse cultural and literary expressions. In this examination we will begin by reading several representations of origins and historical processes as interpreted by diverse “American” writers. Then we will move on to how different writers understand their relationship to origins, culture and history.

We will read a selection of literary genres including the chronicle, the essay, the novel, the short story and the memoir. We will also read critical essays to guide us in our reading and writing. There will be significant interaction, class discussion and critical writing. Consistent participation is key to having a successful experience this semester.

**447m (African-American Narrative) 32727R 1-1:50 MWF Gordon  
Slave & Neo-Slave Narratives**

This course explores two genres central to the African American literary tradition, the slave narrative and the neo-slave narrative. Students will garner an understanding of slave narratives as literary texts, historical documents, and cultural records, as well as of the genre’s roles within the abolitionist movement. The course will then turn to twentieth- and twenty-first-century narratives about American slavery, with a particular emphasis on those that emerged in the wake of the Civil Rights and Black Power eras. We will explore the ways in which these neo-slave narratives engage issues of historical revision and imagination, resistance to oppression, and social movements toward self-determination. Through these texts, we will also investigate the intersections of gender, race and sexuality within African American experience and artistic expression, as well as questions of slavery’s existence and its legacy in the modern world. Slave narratives will likely include *Narrative of the Life of Frederick Douglass*, Harriet Jacobs’s *Incidents in the Life of a Slave Girl*, the testimonies of ex-slaves collected by the Works Progress Administration, and *Running a Thousand Miles for Freedom* by William and Ellen Craft. Neo-slave narratives might include Octavia Butler’s *Kindred*, Ishmael Reed’s *Flight to Canada*, Sherley Anne Williams’s *Dessa Rose*, Toni Morrison’s *Beloved*, and Edward P. Jones’s *The Known World*.



451 (Periods and Genres in American Lit) 32731R 2-3:15 TTH Roman

This course will examine what is generally referred to as “the American Songbook,” a set of popular songs penned during the golden age of the Broadway musical. Beginning with the Rodgers and Hart songbook, from the 1920s and 1930s, and culminating in the works of Stephen Sondheim, undoubtedly the musical theatre’s most accomplished living figure, we’ll pay close attention to the formative years of the American songbook and its relation to the larger culture of the period in which it is embedded. Throughout the semester, we’ll listen to some of the expected songwriters associated with the American songbook writing for Broadway and Hollywood, including Cole Porter, Rodgers and Hammerstein, and Harold Arlen.

The course will also challenge our understanding of the American songbook by including the work of popular artists not associated with musical theatre, but whose music nonetheless helped shape American history and culture, especially in the later half of the twentieth century. This group of artists will include figures such as Bob Dylan, Stevie Wonder, Marvin Gaye, Laura Nyro, and Joni Mitchell. Along the way, we’ll study a few of the major interpreters of the American songbook including Ella Fitzgerald, Frank Sinatra, Billie Holiday, Barbra Streisand, Barbara Cook, Aretha Franklin, and Audra McDonald.

**Requirements:** a series of short research papers, weekly in-class presentations, a midterm, and a final.

**Course Discography:**

Ella Fitzgerald Sings the Rodgers and Hart Songbook  
Ella Fitzgerald Sings the Cole Porter Songbook  
Ella Fitzgerald Sings the Harold Arlen Songbook  
Rodgers and Hammerstein, South Pacific  
Frank Sinatra, In the Wee Small Hours  
Billie Holiday, Lady in Satin  
Judy Garland, Judy at Carnegie Hall  
Barbra Streisand, the Barbra Streisand Album  
Stephen Sondheim, Company  
Barbara Cook Sings Mostly Sondheim  
Bob Dylan, The Freewheelin’ Bob Dylan  
Laura Nyro, Eli and the Thirteenth Confession  
Marvin Gaye, What’s Going On?  
Stevie Wonder, Talking Book  
Aretha Franklin, Amazing Grace  
Joni Mitchell, Court and Spark  
Audra McDonald, Build a Bridge

456 (Contemporary Poetry) 32734R 2-4:20 T 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.

466 (The 19th Century English Novel) 32740R 2-3:15 TTH Boone

What television shows like “Lost” and “24” do for contemporary audiences, via extended, complexly intertwined story lines that whet our anticipation and make us crave more, very much resembles the effect that the multiform, page-turning Victorian novel had on its readers. Yet the novel did not win over such a huge audience without a cultural and literary upheaval along the way: indeed, the eighteenth-century novel was originally considered something of a renegade, an upstart and lowbrow genre, and only in the nineteenth-century did it gradually emerge as the triumphant genre of the middle-class. This course will examine the rise and maturation of this literary genre across the century, beginning with the comedic plots of Austen and ending with the tragic ones of Hardy. In between, we will see the rich variety of fictional modes that novelists take up and develop--historical fiction, comedy of manners, the gothic, realistic fiction, the romance--in order to express social messages as often resist as much as they reinforce dominant values. For despite its outward imprimatur of respectability by mid-century, the genre retains its radical edge, its ability to resist the values of the status quo. In this light, we’ll be looking at the degree to which the novel was particularly embraced by women writers, and the degree to which its very format made it a vehicle for addressing issues of gender and identity. Among likely readings are Jane Austen’s *Pride and Prejudice*, Sir Walter Scott’s *Waverley*, Emily Bronte’s *Wuthering Heights*, Charlotte Bronte’s *Jane Eyre*, Charles Dickens’ *Great Expectations*, George Eliot’s *Middlemarch*, and Thomas Hardy’s *Tess of the D’Urbervilles*. The course will involve essay writing as well as exams.

474m (Literature, Nationality and Otherness) 32748R 2-3:15 MW Eggenschwiler

First, ignore the title of the course. I co-created the course, but not the title. No sirree! We won't muck about with trendy national politics or the jargon of "theory."

So, what remains? Why Literature, of course. We shall read and discuss novels written in English in various parts of the world and novels written in England and the U.S. by people from various parts of the world. The novels, as literature, will also be various. We shall be various. A various time will be had by all.

Our authors shall include East Indians, Africans (a black one and a white one), a Mexican American, Caribbeans, a British colonial, and the American wife of an Iranian immigrant, writing about Iranian immigrants. Since I am officially retired, I teach the course for pleasure and so teach only literature that is a very good read. The course has no ulterior purposes beyond the joy of discovering authors and novels that you have likely not read and that I would find joy in reading yet again. Of course you will find out some stuff about other cultures, nations, and ideologies as they serve the literature, but not the other way around.

Class meetings will be conducted almost entirely by discussion, mainly on topics that you all initiate. There will be no exams (they are so 20th century!). There will be four papers and daily (OK, twice weekly) creation of discussion topics on the readings du jour. I'll talk a lot with you, but will lecture very little at you. Warning: I have been described by students as being psychotic, but I don't think that I deserve that much praise.

479 (History of Literary Criticism) 32753R 9:30-10:45 TTH Dane

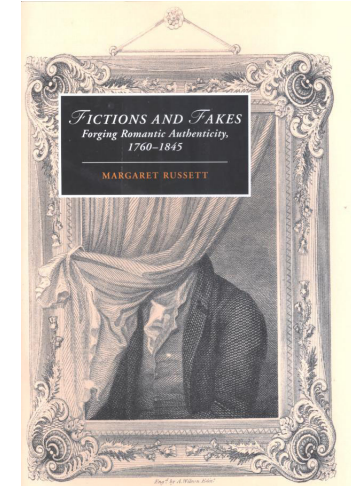
The course will cover a variety of readings in literary criticism from Plato to the early twentieth century. Readings will include such presumably canonical works as Plato's "Ion," Aristotle's "Poetics," the Preface to Lyrical Ballads, Nietzsche's Birth of Tragedy. In addition, we will look at works that not only take literature as a subject, but use the literary forms they critique, for example Dante's Purgatorio and Mann's "Death in Venice." Basic requirements will include two or three short papers, one in-class presentation, and at least one exam.

496 (Senior Honors Thesis) 32764D 2-4:20 TH Green

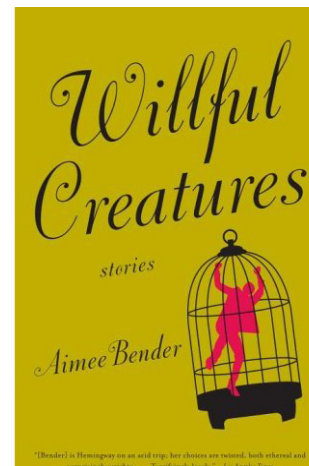
The purpose of this class is to help students with the research and writing of their Senior Honors Theses. It presumes successful completion of English 491. We will meet as a group to share ideas, explore research methods, and work on thesis drafts. The rest is up to you.



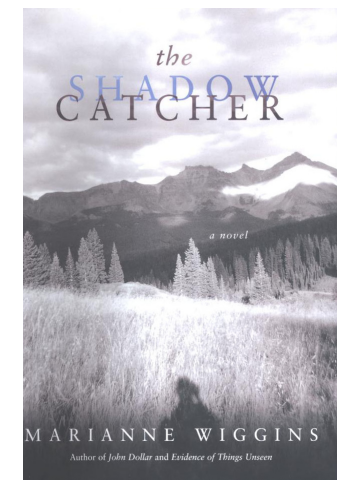
Mark Irwin, *Tall If*. Western Michigan University Press. Fall 2008



Margaret Russett, *Fictions and Fakes: Forging Romantic Authenticity, 1760-1845*. April 2008



Aimee Bender, *Willful Creatures*, Japanese edition. Paperback, New York: Anchor, 2006



Marianne Wiggins, *The Shadow Catcher* Simon & Schuster, June 2007

## THE ENGLISH MAJOR REQUIREMENTS

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

Required Courses, Lower Division:

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

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

Seven Upper-Division Courses Required in English

At least two courses in Literature written before 1800 from:

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

At least one course in Nineteenth-Century Literature from:

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

At least one course in American Literature from:

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

Three Upper Division English Electives

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

Required Courses, Lower Division:

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

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

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

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

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

At least one course in Literature written before 1900 from:

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

At least one course in Literature written after 1900 from:

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