

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

SPRING 2010 (20101)

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

All Department of English courses are “R” courses, except for the following “D” courses: Engl. 303, 304, 407, 408, 490 & 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 2010 Schedule of Classes at www.usc.edu/academics/classes.

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

Visit our web site and contact us:

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

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

This course will focus on a number of important poets of the Middle Ages and Renaissance. Although the interests of each writer differ as often as they overlap, we will focus throughout on the ways in which the poets use genre and rhetoric to address various political and social concerns of their times. The readings, which will be intensive, include Chaucer, Spenser, Milton, and lyric poets of the sixteenth and seventeenth centuries. Assignments include four short papers, two midterms, and a final.

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

This course will consist of readings in various genres, literary and critical. Readings will include works by Chaucer, Margery Kempe, Shakespeare, Donne, Milton, and Johnson. Basic requirements: four short papers, midterm, and final.

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.

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.

262 (English Lit since 1800) 32620R 11-11:50 MWF 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 arranged our texts primarily into two groupings: “earnest” texts, which aim to reform a culture using traditional or respectable rhetoric, and “cautionary tales,” which aim to edify readers via fear and the fantastic. There are no neat demarcations between these categories (I’ve imposed them); my hope is that reading the respectable texts of a literary period next to the era’s gothic poetry, ghost stories, and children’s fantasies, for example, may enrich our understanding of these eras. 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 (Charlotte Smith’s *Desmond*, Grace Aguilar’s *The Perez Family*, and Colm Tóibín’s *Brooklyn*) will allow us to examine representations of family life—both “earnest” and sensational—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 Mary Prince) in order to question the process of canonization and to better appreciate the rich diversity of this long period.

262 (English Lit since 1800) 32624R 1-1:50 MWF 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 arranged our texts primarily into two groupings: “earnest” texts, which aim to reform a culture using traditional or respectable rhetoric, and “cautionary tales,” which aim to edify readers via fear and the fantastic. There are no neat demarcations between these categories (I’ve imposed them); my hope is that reading the respectable texts of a literary period next to the era’s gothic poetry, ghost stories, and children’s fantasies, for example, may enrich our understanding of these eras. 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 (Charlotte Smith’s *Desmond*, Grace Aguilar’s *The Perez Family*, and Colm Tóibín’s *Brooklyn*) will allow us to examine representations of family life—both “earnest” and sensational—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 Mary Prince) in order to question the process of canonization and to better appreciate the rich diversity of this long period.

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. 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 and about its place in the world. 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 humanist foundation for further studies not only in literature and art, but also in other fields; and finally there is the wish to recognize and indulge the pleasure one takes from these works.

This course will study key US writers and texts. We will trace and examine in depth the idea of “America” in US writing, literary as well as political. We will begin with the question of “origins” by reading transcriptions and translations of Native American oral narratives, such as stories of creation and trickster tales (available on Blackboard) (1 week). Following this, we will read key texts that articulate the idea and image of “America”— Puritan sermons, the Declaration of Independence, Abraham Lincoln’s Gettysburg Address, poems by Langston Hughes, speeches by President Barack Obama, among others (available on Blackboard) (1 week). Then we will then follow the give and take between “America” as a promise of freedom and “America” as an experience of captivity by reading Nathaniel Hawthorne’s novel *The Scarlet Letter* (2 weeks) and representative slave narratives in Henry Louis Gates Jr.’s anthology *The Classic Slave Narratives* (2 weeks). We will conclude this section by reading Herman Melville’s short novels, *Billy Budd* and *Benito Cereno* (2 weeks). This section will move somewhat historically, from the beginnings of “America” though the nineteenth century.

In the second part of the course, we will consider the role of place and region in America, alongside ethnicity, immigration and race. We will read Willa Cather’s novel of German immigrants in Nebraska, *O Pioneers!* (1 week), Gertrude Stein’s modernist exploration of working –class German immigrant women and biracial outsiders in *Three Lives* (2 weeks) and Zora Neale Hurston’s collection of regional African-American tales, *Mules and Men* (1 week). We will then read George Herriman’s comic strip fantasy of place and regional identity, *Krazy Kat* (1 week).

The course will end with a detailed reading of Toni Morrison’s novel *Beloved* (2 weeks) as a survey and summary of the concerns of the semester.

Three 3-4-page papers (20% each) and two exams (a mid-term [15%] and a final [20%]), as well as class participation and attendance (5%) will constitute students’ grades for the class.

This course explores key themes and genres in the literature of the United States. The course begins in the 19th century with the foundational writings of Emerson and Thoreau. It then turns to three classic 19th century authors (Walt Whitman, Frederick Douglass, and Kate Chopin) who will set us up for an extensive reading of John Steinbeck’s *The Grapes of Wrath*, for me, the most powerful novel of the 20th century. The rest of our twentieth century readings will move us away from the primacy of narrative and towards the performing arts. This section include Tennessee Williams and Lorraine Hansberry, two extraordinary playwrights who changed the nature of American theatre; Richard Rodgers and Oscar Hammerstein, the composer and lyricists of the revolutionary musical, *Oklahoma!* ; and Joni Mitchell and Stephen Sondheim, two seminal musical composers whose emergence in the 1960s and 1970s radically altered American popular music. The course concludes with a unit on contemporary literature. Works by Philip Roth, Sapphire, Rebecca Brown, and Lin Manuel Miranda will invite us to consider the status of American literature in the late twentieth century and the time of the now.

Most of our readings identify and address sites of social struggle. Many of our readings dwell in the tragic undercurrents of American culture. Rather than obscure this social reality, this course foregrounds the tragic and its distinct American contexts.

And yet there is music. In the past, some students wished that we had covered more classic American novels and spent less time on the performing arts. Fair enough. I, too, wanted to read tons of novels when I was in college. If you have no interest or patience for theatre and/or music, please consider enrolling in one of the other offerings of 263 this semester. However, if you are drawn to learning about an understudied component of American literary history--and track the anti-theatricality that still permeates our culture-- this is your class.

The course is designed as an introduction to literary and cultural studies. Course requirements include two 7-9 page papers, in-class presentations, and exams.

Reading List:

Ralph Waldo Emerson, “The American Scholar”
 Henry David Thoreau, “Resistance to Civil Government”
 Walt Whitman, *Song of Myself*
 Frederick Douglass, *Narrative of the Life of Frederick Douglass*
 Kate Chopin, *The Awakening*
 John Steinbeck, *The Grapes of Wrath*
 Tennessee Williams, *A Streetcar Named Desire*

Rodgers and Hammerstein, Oklahoma!
Lorraine Hansberry, A Raisin in the Sun
Joni Mitchell, Ladies of the Canyon
Stephen Sondheim, Company
Sapphire, Push
Rebecca Brown, The Gifts of the Body
Philip Roth, Indignation
Lin Manuel Miranda, In the Heights

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

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

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

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

work. By the third meeting of the course we’ll begin meeting in workshop, with in-class discussion and evaluation of student writing.

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

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

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

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

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

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

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

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 W Bendall

In this course we will read and study a wide range of contemporary poetry in order to become acquainted with many styles, trends, forms, and other elements of poetry. Students will write poems exploring some particular strategies. The class is run as a workshop so lively and constructive participation is necessary. Hopefully, each person will discover ways to perfect and revise his or her own work. And written critiques are required. Poets include Frank O'Hara, Elizabeth Bishop, Amy Gerstler, Pablo Neruda, Lois-Ann Yamanaka, Harryette Mullen, and others.

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

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

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

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

350 (Literature of California) 32664R 12-12:50 MWF Handley

Wallace Stegner wrote that California "is America, only more so." If he is right, then to read California's literature is to read "America" writ large, in all of its meanings. This course will take us through 150 years of literary history, in which we'll explore the diverse cultural, historical, geographic, and social materials that make up the "Golden State"--its ethnically diverse population from its beginning after the U.S.-Mexican War and the Gold Rush; its natural landscapes and environments and the economic boosterism that mystified them; the roiling 1960s; and Hollywood's junkyard of dreams, among them. The course will explore the contradictions within the California idea: its promise, violence, liberalism, intolerance, wealth, and deprivations. As the purported land of both paradise and apocalypse, California speaks to ambivalent dreams and fears. But the polarized and paranoia-inducing extremes of this myth hides what Thomas Pynchon calls "excluded middles": that which lies within California's complex realities and ambiguous legacies -- and within the richness of literary interpretation.

376 (Comics and Graphic Novel) 32666R 10-11:50 MF Johnson

In this course we'll look at 15 graphic novels with widely varied themes and literary styles. Through these novels we will explore the writer and artists' personal, cultural, psychological, social and political agendas while we also explore and analyze how this increasingly popular literary form has evolved. We will consider what common (or uncommon) elements comprise the most effective novels, as well as the uses of exposition, plot, character, conflict, and dialogue in this graphic and literary art form.

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

Imagining an Other: Popular Culture and Indigenous Peoples

For good or ill, popular culture saturates our society. It comes to us through the air onto our computers, our television screens, and our cell phones. We are its targets. Its products are ubiquitous, encountered everywhere all the time. Popular culture fills our leisure time with its 'innocent' entertainment and consumes our expendable income. We revel in its visual pleasures and take joy in the tunes that stay in our heads. Etc., Etc. Pop cult also shapes, confirms and validates what we know, what we believe and on occasion what we wish and desire. And like a mirror it reflects our image of ourselves. Too often we confuse all this wealth of images with all there is. Too often we confuse the reflections with the real. Since popular culture is all this, it calls out to be 'looked at'. This course will do just that: Look at it. ENGL 392 proposes to examine popular culture in its many incarnations (or at least as many as a semester can handle) in order to see how it functions as a conveyer of knowledge, a site of cultural imagination, a place of entertainment, a marketed commodity, and finally as a space of contestation. In order to do this successfully we will confine our attention to works of popular culture that represent indigenous peoples, e.g., Native Americans, First Nations, and Pacific Islanders. We will study various mainstream texts that have presented indigenous peoples, and then we will turn to those texts, which contest these 'innocent' works of entertainment.

400 (Advanced Expository Writing) 32671R 2-4:20 W Forman

Introduction to Creative Nonfiction

Introduction to Creative Nonfiction 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 relate 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.

404 (The Writer in the Community) 32673R 2-4:20 TH Bender

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

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

405 (Fiction Writing) 32674R 2-4:20 M Johnson

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

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

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

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

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

406 (Poetry Writing) 32688R 2-4:20 W 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 poet's 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, but primarily as a way for students to discover new sources and techniques for their own creative work. Students will generate poetry using the reading assignments as springboards, will offer constructive criticism of one another's work in class, and will use feedback from the class in revision of their poems. A final portfolio comprised of poems written and revised over the course of the semester and a short critical paper on the work of one of the assigned poets will be required in lieu of a final exam.

406 (Poetry Writing) 32690D 2-4:20 TH St. John

(Special section on song and ballad)

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

407 (Advanced Fiction Writing) 32698D 2-4:20 F Boyle

The class, like 405, is run as a workshop, and each student will be required produce four original works of fiction during the semester. As with 405, two of these will be published for class discussion. Written comments are required, as well as readings from current novels.

407 (Advanced Fiction Writing) 32880D 4:30-6:50 W Segal

In this workshop we will focus on rigorous, vigorous examination of student work, as well as discussion of assigned stories and occasional writing exercises. A minimum of 70 pages of original fiction is required, along with revisions. Admission is by submission only. Prerequisite: English 405 and permission of instructor.

408 (Advanced Poetry Writing) 32701D 2-4:20 T 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. Reading – American Alphabets, 25 Contemporary Poets and selected books of poems.

409 (The English Language) 32706R 11-12:15 TTH Cervone

This course will trace the history of the English language from the Anglo-Saxon era to the present day by using a single source text: The Bible. We will use this compelling and timeless text to study the structure of the English language, and we will also focus on how England's social, religious, and political history has affected its development and translation. From excerpts of Anglo-Saxon Gospels to Middle English Psalters, students will learn how to conjugate, decline, and translate Anglo-Saxon and Early Middle English. Later dialects of Middle English and Early Modern English will include an intensive study of vocabulary and colloquialisms. The course will also feature the immense changes of the Reformation period, with a focus on translation theory as it relates to the development of Early Modern English. The King James Version will be featured as a phenomenon of this period. Finally, contemporary language will be examined, as students will read comic book and manga versions of Biblical books, along with a version of the Bible expressly for American teens. These contemporary examples will emphasize the emerging and important role of colloquialism and popular culture in Biblical text—something which was considered taboo for centuries. Part language course, part literature course, and part history course, English 409 will offer an intensive look at a text which continues to affect the English speaking world profoundly. There will be grammar and vocabulary quizzes, a midterm and a final. The final will consist of a paper of 10 pages in length. Course texts will include The History of the Bible in English by Frederick Fyvie Bruce; The Manga Bible by Siku; The Book of Genesis by R. Crumb; The Extreme Teen Bible; The King James Version, and various handouts.

420 (Engl Lit of the Middle Ages) 32709R 12-12:50 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 14th and 15th 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*.

423 (English Lit. of the 18th Century) 32832R 10-11:50 MW Anderson
(1660-1780)

Jane Austen—Now and Then

This spring, English 423 will depart from the traditional, chronological rubric of the eighteenth-century survey course. Instead, we will focus on an author whose career ended one century and ushered in the next: Jane Austen. What may seem like a narrow historical focus should quickly expand; Austen will give us a way to look both backwards and forwards in literary time.

To begin, we will consider Austen in her own historical moment and in dialogue with the major eighteenth-century authors who came before. To conclude, we will discuss Austen as a contemporary phenomenon and consider the artistic, often monstrous (yes, think zombies!) results that our ongoing dialogue with her has produced. Students should come prepared to read a lot, as we will cover all her major novels, as well as her juvenilia, later fragments, and excerpts from her influential precursors. Assignments will include close readings of novels and assessments of Austen criticism. In its final weeks, the class will become more student-directed, as individuals work up a presentation and final research paper on some aspect of Austen's contemporary appeal.

425 (English Lit. of the Victorian Age) 32714R 9:30-10:45 TTH Kincaid
(1832-1890)

A study of Victorian culture and literature, with emphasis on Victorian "deviance": what went on outside what we might take to be the center, the policed and regulated forms of the culture and its literature? What did Victorians fear? What did they make monstrous? What did they desire and also flee? We'll read a mixture of canonical and odd material and spend some time on "topics" (gender, sexuality, class, colonialism, God). We'll also talk about grades, assignments, and the like tedium, trying to open up new possibilities. (I know that's vague--but the authorities may be peeking, so I have to be careful.) Feel free to contact me with questions: kincaid@usc.edu.

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

This class will read a wide range of Shakespearean plays alongside Shakespeare's very favorite book, Ovid's *Metamorphoses*, a classical poem devoted to myths about change and especially bodily change. We will pay careful attention to the plays as witnesses to the ways in which Shakespeare (and his contemporaries) read, as well as the ways in which Shakespeare adapted and translated Ovid's poem into dramatic scenes, genres, characters, and themes. Plays include *Taming of the Shrew*, *A Midsummer Night's Dream*, *Twelfth Night*, *The Tempest*, *Othello*, *Titus Andronicus*, *Antony and Cleopatra*, *Coriolanus*, and *The Winter's Tale*. Two papers, one short and one long, are required. A midterm and a final as well as spot quizzes are also required.

440 (American Lit to 1865) 32718R 12:30-1:45 TTH Gustafson

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

442 (American Lit 1920 to the Present) 32720R 9:30-10:45 TTH Shoop

This course examines major works in American poetry, fiction and drama since World War I. The 20th-century has been called the American century, but we will consider critically how American literature imagines and responds to the complex processes of modernization that inform the period. Issues such as mechanized warfare and historical trauma, urbanization and immigration, consumerism and mass culture, regionalism and imperialism all pose profound questions for 20th-century American literature. What is the relationship between literary form and the sweeping changes in culture and technology that mark the last century? From the avant-garde imperative to “make it new” to acts of cultural recovery and preservation, we will explore how American literature responds to the centrifugal forces of modern life. Readings will likely include the works of T.S. Eliot, Gertrude Stein, Ezra Pound, Marianne Moore, Ernest Hemingway, F. Scott Fitzgerald, Djuna Barnes, Zora Neale Hurston, William Faulkner, Eugene O’Neill, Tennessee Williams, Willa Cather, Richard Wright, Don DeLillo, Leslie Marmon Silko, and Toni Morrison, among others.

444m (Native American Literature) 32724R 11-11:50 MWF 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? Readings will include works by Sherman Alexie, Charles Eastman, Louise Erdrich, John Joseph Matthews, Simon Pokagon, Leslie Marmon Silko, Sarah Winnemucca, and Zitkala-Sa.

447m (African-American Narrative) 32727R 11-12:15 TTH Gordon

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 position within the abolitionist movement. The course will then turn to 20th- and 21st-century narratives about slavery – in the form of novels, film, and graphic novel – that examine the ways in which these neo-slave narratives engage issues of historical revision and imagination, resistance to oppression, social movements towards self-determination, and contemporary society.

In its focus on how slavery is lived out, represented, and remembered, this course also investigates the intersections of gender, race, class, sexuality, violence and labor within American experience and artistic expression, as well as questions of slavery’s existence and legacy in the modern world. Students will engage issues of race, sexuality, gender, and socio-economic class through texts that historically contextualize these categories of experience and analysis. Key black writers studied in this course include Frederick Douglass, Harriet Jacobs, Ishmael Reed, Octavia Butler, and Arna Bontemps.

451 (Periods and Genres in American Lit) 32734R 10-11:50 MW Roman

This course will examine what is generally referred to as “the American Songbook,” a set of classic 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, 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, 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, *Oklahoma!*; Frank Sinatra, *In the Wee Small Hours*; Billie Holiday, *Lady in Satin*; Judy Garland, *Judy at Carnegie Hall*; Stephen Sondheim, *Company*; Bob Dylan, *The Freewheelin’ Bob Dylan*; Laura Nyro, *Eli and the Thirteenth Confession*; Joni Mitchell, *Ladies of the Canyon*; Stevie Wonder, *Talking Book*.

456 (Contemporary Poetry) 32736R 12-1:50 MW Bendall

In this course we will look at some of the trends, schools, and movements present in contemporary American poetry in the last 50 years, such as confessionalism, the Beat movement, the New York school, Black Arts movement, neo-surrealism, LANGUAGE poetry, conceptual poetry, performance poetry, and we will also look at work that defies any category. We will focus on close readings of individual poems and read both well-known and not so well-known poets. Lively discussion and participation, 3 short papers, class presentation, and attend poetry readings.

467 (The Modern Novel) 32741R 10-11:40 WF Freeman

Surely one of the best examples of the modern novel is James Joyce's ULYSSES. One thing that makes it unique is its focus on ONE day in the life of its characters: June 16, 1904. From that date toward the present, this course will cover about a hundred years, focusing on fiction and prose that covers ONE DAY. So, after spending several weeks carefully working our way through ULYSSES, which we can think of as the "maximalist" approach to ONE DAY, we'll move to Virginia Woolf's dazzling MRS. DALLOWAY, which was a reaction against some of what Woolf did not appreciate about Joyce's novel. We'll take a detour to Michael Cunningham's THE HOURS to see how Woolf's novel inspired that experiment before coming to the 1960s and Christopher Isherwood's masterpiece, the minimalist A SINGLE MAN. Isherwood was inspired by Woolf, but his focus is relentlessly individual, whereas Woolf's covers multiple characters.

Our final two texts will come from the last decade: Ian McEwan's brilliant SATURDAY, which seems to be a rewriting of A SINGLE MAN but which never acknowledges the existence of Isherwood, and a modest example of a memoir that covers one day, the spare, poignant LIFE IN A DAY by the American writer Doris Grumbach. The nonfictional text, by a woman primarily known as a novelist, will allow us to discuss some difference between fiction and nonfiction.

We will spend time discussing and writing about the novel as a form/genre; about uses of time and narrative strategies for dealing with time and consciousness; and we'll read various theoretical essays on the texts we're studying. Student will write two critical essays and do one research project, which they will present to the class. Likely topics for the projects will be modern novels/novelists that we are not studying in the course.

469 (Women in English Lit before 1800) 32743R 2-3:15 TTH Cervone

This course will examine the many and varied roles that women have played in the development of English literature. We will read many works produced by women writers, including Showings by Julian of Norwich, The Book of Margery Kempe, and the Lais of Marie de France. The many female poets and prose writers of the Renaissance will follow. The Text for that material will be The Longman Anthology of Women Writers in Renaissance England. We will also read Oroonoko by Aphra Behn. Students can expect a surprising assortment of material, ranging from chivalric romances to sonnets, from arguments about rhetoric and politics, to pieces of mystic religious devotion. We will read pieces by nuns, queens, prophets, wives, and anchoresses. In addition, we will take a critical, but necessary look at pieces written by men for and about women. We will read excerpts from various treatises, and we will read Shakespeare's The Taming of the Shrew. These pieces will provide opportunities for students to understand the atmosphere in which women writers tried to establish their voices. We will also discuss the book culture of the Early Modern period and examine women's roles in book collecting, education, and the development of important private libraries in England. Students will write three papers of 10 pages in length.

474m (Literature, Nationality and Otherness) 32838R 2-3:15 MW Eggenschwiler

Ignore the course title, which is archaic and misleading. We shall not concentrate on nationalism or the overly used "otherness." We shall, though, concentrate on "literature" written by and about people in diverse cultures (so the "m" for "multicultural" in the course number).

We shall begin with novels set in South Asia and Africa: one by an Englishman about India during British colonialism, another by an Indian (the first major Indian writer of novels in English), and a third by a Nobel prize winning South African.

Then we shall switch to the United States as the Diversity Requirement encourages and read novels by and about "hyphenated Americans": two very different novels by contemporary American Indians, one by a Caribbean American, one by an East Indian American, and one by a Jewish American, centered on second and third generation American Jews.

Obviously, we shall be somewhat concerned with cultural issues (interactions, conflicts, assimilations, ambivalences and the like), but above all we shall attend to the novels as literature rather than sociology. They are all very good reads by very

good authors. Students usually find my reading lists one of the best things about my courses. So do I. I teach for pleasure and expect students to read for it. Our authors comprise E. M. Forster, R. K. Narayan, Nadine Gordimer, Louise Erdrich, Sherman Alexie, Jumpa Lahiri, and Philip Roth.

Classes will be conducted mainly by discussion (although I talk a lot) with students initiating much of what we discuss. There will be no exams. There will be four papers, which are to be exploratory, not argumentative. I discourage theses and conclusions, but encourage complex thinking and interesting writing.

476m (Images of Women in Contemporary Culture) 32750R 2-3:15 MW Modleski

This course, eligible for diversity credit, will examine how women in contemporary culture have represented themselves in popular fiction and film as well as in literary fiction, experimental fiction, and independent film. We will focus on three main categories: female friendship, romance, and sexuality as these are depicted and experienced by women across categories of race and sexuality. Books and films will be selected from the following lists:

Books: A Harlequin Romance; Indigo, a popular African American romance by Beverly Jenkins; two books marketed as “chick lit”: Confessions of a Shopoholic, by Sophie Kinsella, and Flyover States by Alison Umminger and Dana Johnson (professor in USC’s English Department); Margaret Atwood, The Edible Woman (or Fay Weldon, The Lives and Loves of a She-Devil); Dorothy Allison Bastard Out of Carolina; Audre Lorde’s Zami: A New Spelling of My Name; Jeanette Winterson’s Writing on the Body; and possibly some short stories

Films: Eve’s Bayou (Kasi Lemmons, director); Mississippi Masala (Mira Nair); The Piano (Jane Campion) Thelma and Louise (screenwriter Callie Khouri); Frozen River (Courtney Hunt); Boys Don’t Cry; I’m the One That I Want (Margaret Cho); Saving Face (Alice Wu); Watermelon Woman (Cheryl Dunye).

We will also read some articles on women and film and on certain of the films we will be looking at.

Requirements: Student presentations; one paper 5-7 pp.; a final paper, 12-15 pages; a midterm and a final.

479 (History of Literary Criticism) 32753R 2-4:20 M Dane

The course will cover a variety of readings in literary criticism and aesthetics from Plato to the early twentieth century, among them Aristotle’s “Poetics,” Plato’s “Ion” and “Protagoras,” Johnson’s Preface to Shakespeare, Kant’s Critique of Judgment, Nietzsche, Birth of Tragedy. Of particular concern will be works that not only take literature as a subject, but have some pretense to be literary in form, e.g., Dante’s Purgatorio, Mann’s “Death in Venice.” Basic requirements will include two or three short papers, one in class presentation, mid term, and final.

496 (Senior Honors Thesis) 32764D 2-4:20 T 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.