

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

SPRING 2011 (20111)

Welcome to the Department of English. For spring semester 2011 we offer a rich selection of introductory and upper-division courses in English and American literature and culture, as well as Creative Writing workshops. Please feel free to talk to Lawrence Green (director of undergraduate studies), Rebecca Woods (departmental staff adviser), or other English faculty to help you select the menu of courses that is right for you.

All Department of English courses are “R” courses, except for the following “D” courses: Engl. 303, 304, 407, 408, 490, 496 & 497. 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 Lemon

This course offers a survey of English literature from the medieval period through the Renaissance to the late seventeenth century. We will focus on two works of epic scope (Chaucer’s *Canterbury Tales*, and Milton’s *Paradise Lost*), as well as studying two Shakespeare plays, Petrarchan and Cavalier lyrics, and an early novel by Aphra Behn. Assignments will include three papers, a midterm, a final, and a short recitation in Middle English from Chaucer’s “General Prologue.”

Texts

- Geoffrey Chaucer, *The Canterbury Tales* (Norton edition in the bookstore; Everyman or Riverside editions would also be fine. No modern English editions, however).
- Shakespeare, *Othello*
- Shakespeare, *Twelfth Night*
- Marlowe, *Dr. Faustus*
- Penguin Book of Renaissance Verse, ed. David Norbrook
- John Milton, *Paradise Lost*
- Aphra Behn, *Oroonoko*

Course Requirements

Assignments:

Three essays of 5-6 double spaced pages

A midterm and final exam.

Participation in class.

261 (English Lit to 1800) 32819R 10-11:50 MW Dane

The course will cover a selection of English authors from medieval to the eighteenth century. We will include selections from all genres (narrative, lyric, drama), and all levels of seriousness. Readings will include selections from Chaucer’s *Canterbury Tales*, Shakespeare’s *King Lear*, Milton’s *Paradise Lost*, Pope’s “*Rape of the Lock*”, and a healthy dose of lyric poetry by Shakespeare and John Donne. Basic requirements: three short papers, two major quizzes, participation in class discussion.

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

It is not just representations of love that will occupy us in this survey of fictions imagined between 1350 and 1750—the Wife of Bath in love with love, Mars in love with Venus, atoms in love with each other, the poet of Shakespeare’s sonnets in love with a fair young man, George Herbert in love with God, Fanny Hill in love with one of her first customers—but love as a mode of reading. Is it possible to love the text one reads? And what would that mean for interpretation? Bringing these questions to acknowledged masterpieces by Chaucer, Spenser, Shakespeare, Donne, Milton, Cleland, and other writers will involve two writing projects: an objective philosophical analysis of love in a text of each student’s own choosing and a subjective investigation of the reader’s relationship to a text, again a text of each student’s own choosing.

Required texts: Stephen Greenblatt et al., eds., *The Norton Anthology of English Literature, Vol. 1*, 8th ed. (Norton, 2006); William Shakespeare, *Measure for Measure: Texts and Contexts*, ed. Ivor Kamps and Karen Raber (Bedford St. Martins, 2004); John Cleland, *The Memoirs of Fanny Hill, a Woman of Pleasure*, ed. Peter Sabor (Oxford University Press, 2008).

262 (English Lit since 1800) 32620R 11:11:50 MWF Freeman

Two hundred years of British literature and 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 prose, 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. We will be 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 an understanding of the development of British culture and society in the modern era. We will read novels by Charles Dickens, Joseph Conrad, Virginia Woolf, Mohsin Hamid, and Alan Bennett. We will also read a reasonable amount of prose, poetry, and drama

to give us a strong sense of the literature and culture of this era.

Students will do one research project/presentation and will write two critical essays. Active engagement with and contributions to our conversation will be expected, so be ready to read, think, and talk for this class.

262 (English Lit since 1800) 32817R 12:00-1:50 WF Boone

This course introduces majors and interested students to the rich heritage of the past 200 years of English literary culture by focusing on a series of genres (fiction, poetry, drama, film) that address with passion, urgency, and criticism the problems and crises of personal, social, and national life that (1) arose in the heyday of the British empire, (2) were drastically shattered by the advent of the “modern” and the world wars in the first half of the century, and (3) are being redefined by contemporary postmodern developments including globalization. Special attention will be paid to the dissenting perspectives that contribute to the complexity of this “national literature.” Among the authors and texts we will read are Jane Austen’s *Pride and Prejudice*, William Wordsworth’s poetry, Emily Bronte’s *Wuthering Heights*, John Keats’ poetry, E. M. Forster’s *Howards End*, George Bernard Shaw’s “Heartbreak House,” T.S. Eliot’s “The Waste Land,” Samuel Beckett’s “Waiting for Godot,” Hanif Kureishi’s “Sammy & Rosie Get Laid” (along with Stephen Frear’s film), and Zadie Smith’s *On Beauty*.

262 (English Lit since 1800) 32623R 12:30-1:45 TTH Wright

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

Required Texts

Jane Austen *Northanger Abbey*

Charles Dickens *Great Expectations*

Kazuo Ishiguro *An Artist of the Floating World*

Norton Anthology of English Literature 8th ed. vols. D, E, F

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

Designed for majors and minors, this course introduces students to a variety of important American writers and literary traditions. Students will encounter a range of genres – including poetry, autobiography, speeches, novel, short fiction, and film – while developing knowledge of the scope and variety of American literature’s artistic, cultural, and political concerns. The syllabus is divided into two units, “The Ways and Means of Freedom” and “Geographies of Home,” which lay out overarching themes of the course: the meaning and practice of freedom and oppression, the formation of national identity and social order(s), the role of place in literature, metaphors of travel, and the realms of imagination. With these themes, the class will engage deeply issues of race, class, gender, sexuality, and how they play out in literature and American culture. Throughout this discussion-based course, students will sharpen their skills in critical reading, writing, and argumentation, and be expected to take active part in the class. Two formal essays, midterm, and final exam. Writers studied likely will include Thomas Jefferson, Phillis Wheatley, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, June Jordan, Malcolm X, Walt Whitman, Langston Hughes, Richard Wright, Flannery O’Connor, Sherman Alexie, and Kurt Vonnegut, Jr.

263 (American Literature) 32633R 10:00-10:50 MWF 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.

263 (American Literature) 32635R 11:00-12:15 TTH Kemp

The collective myths and ideologies of most cultures precede historical self consciousness; that of America, by contrast, arises in the very recent past, and comes into being simultaneously with European modernity. As such, it provides an extreme and simplified exemplar of all of the movements and conflicts of the modern. The course will introduce the student to the major themes and issues of American literature and culture from the seventeenth century to the present. We will concentrate particularly on attempts to find a new basis for community, divorced from the Old World (the continent of Europe and the continent of the past), and the dissatisfaction with and opposition to that community that comes with modern subjectivity. The journey will take us from raw Puritan colonies to the repressive sophistication of Henry James’ and Kate Chopin’s nineteenth century salons worlds of etiquette and porcelain in which nothing can be said to the transgressive experiments of decadents, modernists and postmodernists, all united by a restless desire to find some meaning beyond the obvious, some transcendence that will transfigure and explain the enigma of the self and of the unfinished errand, America.

263 (American Literature) 163-32852R 9-12:00 MTWTh TBA

English 263 (10347): American Literature, Block Format: February 7 – March 2, 2011 (Must sign up also for AMST 200; HIST 240; AMST 350 in the Block Format); Professor John Carlos Rowe

English 263: American Literature is the second course in the “block format” of AMST 200, ENGL 263, HIST 240, and AMST 350. Registration will be done through the American Studies Department, and not the English Department.

The purpose of ENGL 263 in the English Curriculum is to provide undergraduates with a survey of American Literature. AMST 200 focuses on “Diversity in the West” and ENGL 263 will compare and contrast “Diversity in the West” with “Diversity in the Northeast and South.” We will read and discuss three nineteenth-century classics of American literature: Hawthorne’s *The Scarlet Letter*; Frederick Douglass’ *Narrative*, and a selection of Walt Whitman’s poetry. All three tell us something about cultural and ethnic diversity, and each speaks to the expanding borders of the U.S. in the nineteenth century. Of interest will be the way we read and discuss representative “classics” of American literature *after* having considered “Diversity in the West,” especially by way of more recent literature and culture (Kingston and Baca) and nineteenth-century “popular literature” about California (Dana and Ridge).

Another dimension of the two courses in this part of the block will be a consideration of “regionalism in American culture.” We will also watch an excellent docudramatic PBS film, *Last Stand at Little Big Horn* (1992), which will give us a chance to talk about the war between the U.S. government and the Plains’ Indians between 1869 and 1890, in which another West – what is now the Middle West (South Dakota and North Dakota) and Rocky Mountain states (Montana, Idaho, Wyoming) – was contested militarily, politically, economically, and culturally.

This course will involve a variety of other activities – film screenings, museum visits, and site visits – in addition to readings and discussions in class. The requirements will include weekly papers of about 3 pages each, designed to build into a longer project that in the best possible world might be used later in AMST 350 as the bases for the Junior Seminar research project.

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

This course will introduce writers to the basics techniques and practice of writing prose fiction. Students will read a variety of contemporary fiction, write several exercises and write two longer pieces that will be workshopped.

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

Introduction to the techniques and practices of writing prose fiction.

303 (Intro to Fiction Writing) 32649D 2-4:20 W 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) 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 NON MAJORS to the methods and practice of fiction writing. During the first few weeks of the semester 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: 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. 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 taking in the workshop and we shall use it.

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) 32658D 4:30-6:50 T Woloch

This course is a workshop — hands-on and participatory— for any student, from any discipline, with a genuine interest in writing and exploring poetry. The focus will be on reading and writing assignments to help students generate their own creative work, and on class discussions of that work in a lively, constructive and supportive environment. Students will be exposed to a wide variety of contemporary American poetry, from neo-formalist verse to spoken word, and 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 as well as their own life experience and perceptions into the poems they write. Writing exercises will utilize free verse, traditional, non-traditional and invented forms, and will encourage creative risk-taking. All students are expected to participate in workshop sessions and offer 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.

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

NON-MAJOR WORKSHOP

This course is an introductory-level workshop for non-majors who have a genuine interest in writing and exploring poetry. Students will read and discuss a wide range of modern and contemporary poetry, from spoken-word to neo-formalist texts, and will draw inspiration from those models to generate their own creative work. Writing exercises will utilize free verse, traditional, non-traditional and invented forms. Students will be encouraged to experiment with different styles and subject matter, and to incorporate elements of their other interests as well as their own life experience and perceptions into the poems they write. The main focus of class meetings will be on presenting and critiquing students’ poems, so class discussions are expected to be lively, constructive and supportive of creative risk-taking. All students are expected to participate and offer feedback on one another’s poems. There will be no final exam; instead, each student will submit a final portfolio of poems written and revised over the course of the semester.

375 (Science Fiction) 32665R 1:00-1:50 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 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, 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. London: Picador, 2001. ISBN: 0312278446.

Bradbury, Ray. *The Martian Chronicles*. Spectra, ISBN: 0553278223.

Butler, Octavia. *The Parable of the Sower*. Grand Central Publishing/Warner Books, 0446675504.

Delany, Samuel. *Babel 17*/Empire Star. Vintage, 0375706690.

Dick, Philip K. *The Three Stigmata of Palmer Eldritch*. Vintage, 0679736662.

Gibson, William. *Neuromancer*. Ace, 0441012035.

Gilman, Charlotte Perkins. *Herland*. Dover, 0486404293.

Russ, Joanna. *We Who Are About To . . .*. Middletown, CT: Wesleyan, 2005. ISBN 0819567590.

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%

400 (Advanced Expository Writing) 32671R 2-4:20 T Treuer

The Art of Lying with the Truth

Life may very well be “one thing after another” and text “one word after another” but of the two only texts are scripted—life is for better or worse a series of accidents. Creative non-fiction is a vast genre and a tricky practice. Ranging from scholarly essays to travel writing and personal reflection creative non-fiction takes the elements of the “truth” (stated fact, event, conflict, narrative arc, the plot of “life,” the evolution of a thought or thoughts, the quote, the word, the utterance) and recombines them—sometimes carefully and with premeditation and other times in ignorance and “from the gut”—into written narrative. These “true” narratives are meant to move, educate, convince, sway, and transport us. This workshop will focus on how narratives of non-fiction persuade and seduce us. Our time will be spent analyzing different approaches to the practice of non-fiction, isolating the working parts, the gears, of those approaches, and then trying them out in our own attempts at the genre(s). This combined reading and workshop course is designed to investigate the ways in which we take the raw material of life and turn it into text. How do we shape the “real” into the miniature imaginary?

Course requirements: Students are expected to read a great deal, prepare and present class presentations, have their own creative work workshoped, and to provide written and verbal feedback on their peer’s work. The pieces that students will write for the course will be “attempts in the style of.” That is, each of the five pieces or essays the student writes will try to function within the constraints (but with the liberties, too) of a specific approach to creative non-fiction as evidenced in the readings. Rather than try and distill our own style we will, instead, try and give ourselves the advantage of expertise in a handful of voices and styles.

Grading Breakdown: Workshop grade (each student will submit 5 different short attempts or essays, 5-10pp, at different kinds of creative non-fiction—a few of these short pieces will be read by the rest of the class and discussed in class twice) = 50%; class discussion and in-class presentations = 30%, peer critique = 20%.

Required Texts: Vladimir Nabokov—*Speak, Memory*, Ian Frazier—*Dating Your Mom*, Phillip Roth -- *Patrimony*, David Foster Wallace -- *A Supposedly Fun Thing I'll Never Do Again*, Joan Didion -- *Slouching Toward Bethlehem*, George Saunders—*The Braindead Megaphone*, Nicholson Baker -- *The Size of Thoughts*, Susan Sontag -- *Against Interpretation and other essays*, Ralph Waldo Emerson -- *Essays and Lectures*, Greil Marcus -- *Lipstick Traces*, Dorothy Parker -- *The Portable Dorothy Parker*, Roland Barthes – *Mythologies*, Marcus and Sollors—*The New Literary History of America*, and selected book reviews and essays by Curtis White, Daniel Mendelsohn, and James Woods. Note: we will read the entirety of some of these texts—Nabokov, for example. Other texts will be cherry-picked; an essay or chapter or two.

404 (The Writer in the Community) 32673D 2-4:20 TH Bender
Discussion 32830R TH 1:00-1:50

This course is designed for writers who are interested in exploring the combination of writing and teaching elementary school students. It is a course of many facets: we will plan a curriculum and take it to the third and fourth graders at the 32nd street school; students will do some of their own creative writing, possibly including a brief workshop; we will discuss readings/books related to teaching, writing in the community, and relevant short stories; we will plan an event for the kids, culminating in a 'gala' at the end of the semester; students will write a final paper/memoir about their experience, and more. **Students need to be free from 1-2, for the 'lab', when we will go to the school and teach.** Readings include essays and memoir by Lynda Barry, Frederick Douglass, Kenneth Koch, Mark Salzman, and more. Limit 12.

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

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

405 (Fiction Writing) 32675R 4:30-6:50 M Segal

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

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

This course will be run as an intensive workshop for students with a serious interest in practicing the craft of poetry and deepening their understanding of the writing process. We'll read and discuss selections from The Norton Anthology of Modern & Contemporary Poetry, as well as recent poems by diverse contemporary poets, with an eye toward exploring the ways poets have influenced and inspired one another, and so that students may discover new sources and techniques for their own creative work. Students will generate poetry using the reading assignments

as springboards, and will be encouraged to experiment and take all manner of creative risks — from exploring and adapting traditional verse forms to channeling Gertrude Stein. Students will be expected to offer constructive criticism of one another's work in class, and to incorporate that feedback in the 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) 32690R 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 Thorton Songwriting minor. Admission is by D clearance only. For English and Creative Writing majors the prerequisite is English 304.

406 (Poetry Writing)

The Poet in Paris

English 406: Intermediate Poetry Writing Workshop
Maymester 2011: May 16 through June 10, 2011

Instructor: Cecilia Woloch

Special Course, to be taught during "Maymester." This course will count as one of your regular USC Spring Semester registrations, and count as a regular ENGL 406.

"The Poet in Paris" will offer an intermediate-level course in poetry-writing to undergraduate creative-writing majors (and non-majors with the approval of the instructor) in Paris, France, over the month-long Maymester term (May 16 through June 10, 2011).

Students will participate in intensive workshops, meeting three mornings each week for three hours, as well as afternoon craft talks and discussions with French and expatriate poets living and working in Paris. Students will read extensively from French poetry (in translation or in French), as well as the work of American poets whose time in Paris has influenced their creative work. Writing assignments will draw inspiration from those readings and from students' experiences in Paris. Immersion in a different culture and landscape should serve as a catalyst for students

to broaden their vision and range as writers. They will meet with poets who have crossed borders—both creative and geographic—and whose work reflects an international sensibility. Fluency in French is not a requirement, but living daily in the milieu of another language can re-invigorate and transform the students' relation to language—the poet's primary material. They will “inhabit history” in the city that has inspired so many writers and artists, and explore how that experience can impact a writer's work.

Additional creative stimulation from excursions to literary cafes, bookshops, museums, public gardens, and weekend excursions to the French countryside. Students will join the literary scene in Paris, attending readings and evening events. The capstone of the course will be a public reading by the students at Shakespeare and Company Bookshop on the Left Bank. Students will submit a final portfolio of 8-10 original poems. The course will be fully commensurate with ENGL 406 currently taught at USC.

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.

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 10:00-10:50 MWF 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 12-15 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 12:00-1:50 MW 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*.

424 (English Lit of the Romantic Age) 32713R 10-11:50 MW Russett
(1800-1832)

Bliss was it in that dawn to be alive,
But to be young was very heaven!
William Wordsworth, The Prelude

“Romantic” literature was the artistic expression of an “Age or Revolution.” The revolutions of the time included not only the American war of independence and the overthrow of the French monarchy, but also the first organized social movements on behalf of women and people of color, as well as the dramatic technological and sociological changes we now refer to as the industrial and commercial revolutions. Perhaps it should come as no surprise that the literary and art worlds were revolutionized at the same time. Romantic literature was simultaneously a mode of sociopolitical action, and a radical experiment in the nature and purpose of literary form. Everything was up for grabs: to whom should works of literature be addressed? How did they act upon their readers and their worlds? What could, or should, they try to say? What should they even look like?

This course will examine the relationship between social and aesthetic transformation. It follows that we will pay particular attention to texts that either portray or enact revolutions, whether in the world or in the minds of their readers. Not all of these works were written with explicit political aims, but all were intended to be something new, and to do something important. They include two novels, William Godwin’s *Caleb Williams* and Mary Shelley’s *Frankenstein*; William Blake’s “illuminated” books *Songs of Innocence and of Experience*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, and *America: A Prophecy*; Lord Byron’s *Turkish Tales* and his verse play *Manfred*; Percy Shelley’s activist lyrics and his “lyrical drama” *Prometheus Unbound*; John Keats’s narrative poems *Hyperion*, *The Fall of Hyperion*, and *Lamia*; and William Wordsworth’s poetic autobiography *The Prelude*. These primary texts will be read against the background of shorter selections by the leading social thinkers of the time, including Mary Wollstonecraft, Thomas Paine, Edmund Burke, Immanuel Kant, and Benjamin Constant. Students will be responsible for one group presentation on a major social movement or historical event (and the texts by which we know it), and about 15-20 pages of writing in addition to a final exam.

426 (Modern English Literature) 32715R 3:30-4:45 TTH Kemp
(1890-1945)

British literature of the twentieth century, with particular emphasis on decadence, modernism, sexual, religious, and class transgression, world wars, retreat from

empire, and return to myth. Major writers to be considered: Joseph Conrad, W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Wilfred Owen, Isaac Rosenberg, Virginia Woolf, C. S. Lewis, W. H. Auden, Ian McEwan. This is only a partial list, and also negotiable. I will be happy to add authors and subjects in which students express a particular interest.

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

This course will offer a close study of several of Shakespeare’s plays and poems in order to introduce you to Shakespeare’s language, his stagecraft, and his legacy. After an opening unit on Shakespeare’s sonnets, we will turn for the rest of the course to a few of Shakespeare’s major plays: *The Merchant of Venice*, *Twelfth Night*, *Othello*, *Macbeth*, *Hamlet*, and *King Lear*. We will examine these plays both as literary texts and as theatrical performances. Some key questions include: how was Shakespeare himself a rewriter, taking literary or historical texts and adapting them for the stage? How have Shakespeare’s plays been adapted for film by modern directors and actors? Each unit may start with Shakespeare’s adaptation of his source text for the stage, examining how he revised his source material. We will then spend two weeks on each Shakespeare play. Each unit might end by discussing a film adaptation of the play. The class may include a visit to a local Shakespeare theatre production, if I can find anything good on offer!

Texts:

The *Norton Shakespeare*, or individual copies of *The Merchant of Venice*, *Twelfth Night*, *Othello*, *Macbeth*, *Hamlet*, *King Lear* and the sonnets.

Films, for viewing outside of class:

Macbeth (1978), directed by Philip Casson, and starring Ian McKellen and Judi Dench
Macbeth (1948), directed by and starring Orson Welles
Othello (1995), directed by Oliver Parker, and starring Laurence Fishburne
The Tragedy of Othello (1952), directed by and starring Orson Welles
King Lear (1984), directed by Michael Elliot, and starring Laurence Olivier
King Lear (1975), directed by Grigori Kozintsev, and starring Yuri Yarvet
Ran (1985), directed by Akira Kurosawa, starring Tatsuya Nakadai
Twelfth Night (1996), directed by Trevor Nunn, starring Imogen Stubbes
The Merchant of Venice (2004), directed by Michael Radford, starring Al Pacino
Hamlet (2000), directed by Michael Almereyda, starring Ethan Hawke

Requirements:

Attendance/participation
Two essays (one 5-7 page essay; one 10 page research essay)
Two exams (midterm; final)
Film viewing (you will need to view the films outside of classtime)
Class presentation/performance

441 (American Lit to 1865-1920) 32719R 9:30-10:45 TTH Gustafson

Mocked as a city 500 miles wide and two inches deep, Los Angeles has a remarkably rich literary heritage, going back to the 1920s, and over the past two decades, it has become a pre eminent center of literary creativity in the United States and the home of a new generation of writers whose work engages key developments in modern and post modern American literary history. This course will study the literature of Los Angeles as a case history of these developments, with a particular focus on F. Scott Fitzgerald's lament in the 1930s that the novel was being supplanted by film as the pre eminent medium of American art. This course will argue instead that Fitzgerald's fear that Los Angeles would be the death of the word is just another false apocalyptic scenario for the city. Los Angeles has long been the home of a rich verbal culture, a place where the classics of Western culture have been continually resurrected and reconfigured to tell parables, satires, epics, tragedies and pastorals for a new day and age. Special consideration will be given to writers who have created narrative forms that seek to map Los Angeles in its particularity or encompass its wholeness, e.g., Upton Sinclair, *Oil!*; Karen Yamashita, *Tropic of Orange*; Anna Deavere Smith, *Twilight: Los Angeles, 1992*; John Rechy, *Bodies and Souls*; Christopher Isherwood, *A Single Man*; and Steve Abee, *The Bus*.

455 (Contemporary Prose) 32733R 10-11:50 MF Johnson

Ancestry and Identity

This course will focus on the importance of identity and ancestry through writers of various cultures, ancestry, and experience: Art Spiegelman is a Jewish graphic artist whose graphic art illustrates the long term affect and damage of the Holocaust. Chinua Achebe is a Nigerian novelist who explores what happens to an African tribe when white settlers come in to convert them to Christianity. Louise Erdrich explores the Chippewa Native American culture through a love story and bingo. John Fante explores what it means to be a recent Italian immigrant. These writers are among a larger group of writers this course will examine. Through studying these writers and their approaches to writing about family, ancestors, community and self, we will better understand how all of the elements come together to form identity.

There will be three critical papers, several quizzes and two creative essays for this course.

456 (Contemporary Poetry) 32734R 11:00-12:15 TTH Irwin

Major Contemporary Poets in Translation Beginning with Rilke

Using Ilya Kaminsky's new *Ecco Anthology of International Poetry*, along with individual volumes by Rilke, Milosz, Amichai, and Szymborska, we will focus on the work of fifteen major poets. We will specifically focus on those poets whose work translates well into English, while discussing the issue of *successful* translation. Completion of this course will include a paper and presentation on the particular work of one author. We will also practice the art of translation through generating different versions of various works. Knowledge of a second language such as French, German, Italian, Polish, or Spanish would be helpful for this course. Additional authors include Andrade, Borges, Bonnefoy, Cavafy, Celan, Bei Dao, Herbert, Juarroz, Lorca, Mandelstam, Ritsos, Neruda, Paz, Pilinsky, Stanesco, Zagajewski, and several others.

Books:

Selected Poetry of Rainer Maria Rilke. Stephen Mitchell, trans. NY: Vintage. ISBN:0679-72201-7 \$15.00 paper Required
Ecco Anthology of International Poetry. Kaminsky & Harris, eds. NY: Harper, Collins. Paperback, \$19.99. (Used OK) ISBN: 978-006 1583 247 Required
Milosz, Czeslaw. *The Collected Poems*. NY: The Ecco Press Paper, \$19.99 Used OK ISBN 13-978-006 0514 448 Required
Selected Poems of Yehuda Amichai (New & Revised edition) Bloch & Mitchell trans. Univ. California Press, 1996. 19.00 Required
Szymborska, Wislawa. *Miracle Fair: Selected Poems*. NY: WW Norton Paperback 15.00 (used OK) ISBN 978-0393049398 Recommended.

463 (Contemporary Drama) 32738R 3:30-4:45 MW Berg

What is contemporary drama? When did it start? Where is it found? And what does it look like? Is it different from the drama that preceded it? Is it just Modern Drama with a 'new' twist? Or is it only a post-modern commercial parody of all that came before? Rhetorical questions all, but nonetheless with some import. This course will not attempt to answer any of them, but these questions help set the stage for the course. They remind us that contemporary drama draws from the past even as it speaks about our present moment. In order to investigate this drama, the course will focus on theatrical texts that confront and engage the political and historical aspects of these current times. We will not only be concerned with the ways that dramatic performance shapes these issues, but we will also concern ourselves with the ways in which the political and historical reshape drama and theater.

466 (The 19th Century English Novel) 32740R 9:30-10:45 TTH Kincaid

This course will take a roller coaster ride through some of the most celebrated (and oddest) English novels of the century. An open course that's the polite word where you design your own assignments and whatnot.

469 (Women in English Lit before 1800) 32743R 12-12:50 MWF 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 two papers of 12-15 pages in length.

472 (Literature and Related Arts) 32746R 12:00-1:50 MW Gambrell

Digital Art and Literary Expression: the art of the remix

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

Readings will include the following:

Alison Bechdel, *Fun Home*

T.S. Eliot, *The Annotated "Waste Land"* with Eliot's *Contemporary Prose*

James Joyce, *A Portrait of the Artist as a Young Man*

George Legrady, *Pockets Full of Memories*

Lawrence Lessig, *Free Culture*

Golan Levin, *The Dumpster*

Paul A. Miller AKA DJ Spooky, *Rhythm Science*

Walt Whitman, *Leaves of Grass* (1855 edition)

473 (Literature and Society) 32647R 2:00-3:15 MW Eggenschwiler

About five years ago, a student in one of my courses asked to substitute a novel for an assigned one that she found offensive. I replied, "But the author intended it to be offensive, at least to some readers." That gave me the idea of developing a course subtitled "The Literature of Offense," to be offered as a course that I had earlier created, "Literature and Society," because offending seemed to be an interesting relation between the two. Here 'tis.

The novels we shall read and discuss will have offended various groups, including one of about a billion and a half people, and responses to the novels have varied from indignation to a sentence of death. Objections have been moral, ethnic, political, religious and even literary (the latter I often consider good grounds for assassination).

But you should have no literary objections to these novels (and one memoir). They are all very good texts and good reads. I assign no texts that I do not really want to read again before I die or become senile. The text list should be online under the list of courses for the spring term.

The course will be conducted mainly by real discussion in which we all make up the discussion topics for each meeting, and by my occasional highly touted mini lectures (earn your salary, prof!) We shall have no exams or quizzes, but you shall submit to me discussion topics before each class meeting, and you shall write four papers that are exploratory and not argumentative, thesis driven or any other of those dull academic exercises.

In my latter years I teach only for pleasure, and I expect that to be one of the main reasons that you would take the course. You probably would learn some stuff too.

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 "Poetics," Plato "Ion," Nietzsche, Birth of Tragedy. Of particular concern will be works that not only take literature as a subject, but are themselves examples of literature: Dante's Inferno, Mann's "Death in Venice." Basic requirements will include weekly written work and one or two presentations.

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

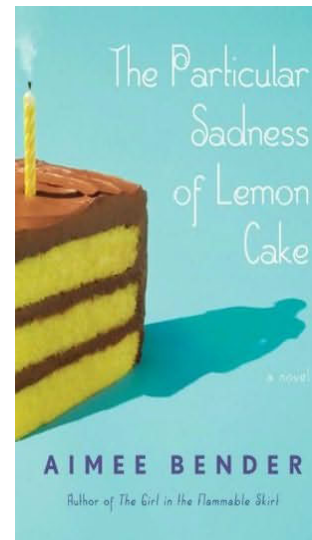
The purpose of this class is to help students with the research and writing of their Senior Honors Theses. It presumes successful completion of English 491. We will meet as a group to share ideas, explore research methods, and work on thesis drafts. The rest is up to you.

497 (Senior Seminar in Early Modern Studies) 32765D 2-4:50 W Marr

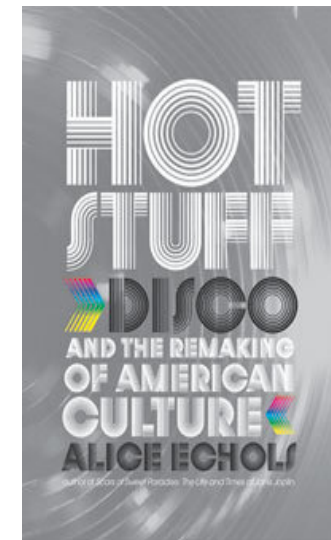
This seminar offers an unparalleled opportunity to experience cutting-edge research in Early Modern literature, art, and history. Through participation in events hosted by the USC/Huntington Library Early Modern Studies Institute, students will learn about the major issues currently being explored by leading scholars in the field. We will examine the relationship between the arts and society, religion and politics, culture and science, by studying the period 1500-1800 in an interdisciplinary manner. Topics we may consider this semester include: eroticism in seventeenth-century poetry; the material culture of slavery in pre-Civil War America; the idea of genius in the visual arts; gender in Early Modern London. Students will have ample opportunity to pursue their own particular interests through guided research projects that may focus on any aspect of the Early Modern world.

This course will count toward the English Department major requirement for literature before 1800.

New Faculty publications



Aimee Bender
*The Particular Sadness of
Lemon Cake,*
Doubleday, 2010



Alice Echols
*Hot Stuff: Disco and the Re-
making of American Culture,*
W.W. Norton, 2010