

Spring 2012 English Course Descriptions

and Courses that Satisfy Major or Minor Requirements

- Courses marked ** satisfy the requirement only for Spring 2012
- Courses that do not satisfy category requirements usually qualify as electives
- Check these courses against the major and minor requirements in the *USC Catalogue*
- Pay attention to pre-requisites, co-requisites, and special permissions
- You cannot go “backwards” in sequences and get credit for a course taken out of order

English Course	English Literature Major Track	Creative Writing Major Track	English Minor	Narrative Studies Major	Early Modern Studies Minor
105	Non-major	Non-major	Non-major		
261	Introductory	Introductory	Introductory	Introductory	Introductory
262	Introductory	Introductory	Introductory	Introductory	
263	Introductory	Introductory	Introductory	Introductory	
303		Fiction		Writing	
304		Poetry			
305		Fiction		Writing	
392				Popular Culture	
404					
405		Fiction		Writing	
406		Poetry			
407		Fiction		Writing**	
408		Poetry			
409	Before 1800**	Before 1900**	Before 1900**	Western historical**	Literary**
420	Before 1800	Before 1900	Before 1900		Literary
422	Before 1800	Before 1900	Before 1900		Literary

425	19 th century	Before 1900	Before 1900	Western historical	
430	Before 1800	Before 1900	Before 1900	Western historical	Case studies
441	American	After 1900	American	Western historical	
442	American	After 1900	American	Contemporary	
447m	American	After 1900	American	Contemporary	
451	American		American	Contemporary**	
461	Before 1800	Before 1900	Before 1900	Western historical**	Case studies
463		After 1900		Contemporary	
466	19 th century	Before 1900	Before 1900	Western historical**	
473					
475					
481	19 th century**	Before 1900**	Before 1900**	Introductory	Case studies**
491 Melville	American**	Before 1900**	Before 1900**	Western historical**	
491 Decadence	American**	After 1900**	After 1900**	Cross-Cultural**	
491 Irish		After 1900**	After 1900**	Western historical**	
496	Honors	Honors			
497	Before 1800	Before 1900	Before 1900	Western historical**	EMS Senior seminar
499 Blake ***	19 th century**	Before 1900**	Before 1900**	Western historical**	Case studies**

*** Note: ENGL 499 on William Blake is a two (2)-unit course, and each of the major and minor category requirements can only be satisfied by at least four (4) units. You will satisfy the category requirement only if you combine ENGL 499 with another 2-unit course in the same category. The English Department will be offering many 2-unit courses like this, so you will have another way to satisfy requirements. You may, of course, simply take the course as an elective (possibly accumulating 2-unit courses along the way).

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

SPRING 2012 (20121)

Welcome to the Department of English. For spring semester 2012 we offer a rich selection of introductory and upper-division courses in English and American literature and culture, as well as Creative Writing workshops. Please feel free to talk to Lawrence Green (director of undergraduate studies), Rebecca Woods (departmental staff adviser), or other English faculty to help you select the menu of courses that is right for you.

All Department of English courses are “R” courses, except for the following “D” courses: ENGL 303, 304, 407, 408, 490 & 491. A Department stamp is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all courses will be closed—admission is granted only by the instructor’s signature and the Department stamp (available in Taper 404). You must then register in person at the Registration office.

Departmental clearance is required for all “D” class courses.

Be sure to check class numbers (e.g., 32734R) and class hours against the official Spring 2012 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

105 (Creative Writing for Non-Majors) 32820R 2-4:20 W Woloch

*****Creative Writing for the Not-Yet-Literary/Writing Across Genres**

Language is a tool for creative self-expression that’s available and accessible to all. In that spirit, this course offers an introductory-level workshop in the writing of poetry, short fiction and nonfiction, open to students not majoring in English/Creative Writing but enthusiastic about the potential of the written and spoken word. The only prerequisite is a serious desire to explore the literary arts via immersion in the study and practice of creative writing. The primary emphasis will be on work produced by students, generated by weekly writing exercises and an ongoing exploration of diverse forms, genres, themes and writing techniques. While some students may come to the course having written poems and stories, students without such experience are also welcome. All that you need to bring to ENGL 105 are an eagerness to learn, a willingness to work hard on your writing, and a similar willingness to read with care the assignments in your texts.

We’ll read and discuss the work of a variety of published writers for inspiration and in order to facilitate our own experimentation. Students will write and revise 4-5 poems, 2 “short-short” stories, and 1-2 brief personal essays over the course of the semester. Students’ work will be discussed in a workshop environment that is expected to be lively and collaborative, to encourage creative risk-taking as well as rigorous attention to craft. Participation in workshop discussions is of prime importance, so attendance and contribution to class discussions will be a significant component of final grades. There will be no final exam; instead, students will submit a final portfolio of original and revised creative work. There are no prerequisites for this course and it does not count toward the English major in Literature or in Creative Writing. Not a prerequisite for other Creative Writing courses.

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 17th 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 and Assignments:
Three essays of 5-6 double spaced pages
A midterm and final exam.
Participation in class.

261 (English Lit to 1800) 32601R 10-11:50 MW Cervone

English 261 is an introductory course that will familiarize students with medieval and Renaissance literature. The course will follow the development of English poetry, drama and prose, and it will also examine the translation of the Bible into English during the Reformation. In addition to the study of aesthetic, the course will employ an examination of the various social, cultural, and political movements that influenced literature during the key centuries between the Norman Conquest and the English Civil War. Authors will include Marie De France, Chaucer, Spenser, More, Marlowe, Shakespeare, and Milton. Texts will include the *Norton Anthology of English Literature* vol. A (edition to be announced), plus handouts. There will be four papers, all 6-8 pages in length.

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

The course will cover a selection of English authors from medieval to the 18th 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.

262 (English Lit since 1800) 32618R 9:30-10:45 TTH Freeman

***"Being in Uncertainties": Revolution/Reaction/Resistance in English Literature since 1800

The working title for this course comes from the Romantic poet John Keats and his notion of "negative capability"—how we live with uncertainty, how we move forward from it. That problem—or reality—is something that will come up for us throughout the term in various ways.

Can we cover two hundred years of British culture in fifteen weeks? Yes, especially if students take an active role in researching and presenting ideas and topics that help contextualize what we're reading and thinking and talking about.

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

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

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

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

This impressionistic survey of British literature since 1800 introduces English majors to certain representative authors of the 19th and 20th centuries, while reflecting critically upon how and why these figures attained their fame—or in certain cases, their infamy—in literary studies. In particular, we will examine how Romantic and Victorian writers crystallized and exploited the idea of the representative artist in culture, while attempting to come to terms with the role authors played in the rapidly changing British Empire (which included Ireland, India, the Caribbean and Africa), as well as the nation’s dramatically shifting social, political and technological imperatives. We will also consider how our own critical imaginaries have transformed the 19th century as a correlative for our own experiments in sensation and sexuality. Thus we will begin with a decidedly fictional and fantastic take on literary “heroes” from the 19th century in Alan Moore’s *The League of Extraordinary Gentlemen*. This sensational gesture of creative criticism will be followed with an exploration of how these effects and affects informed a range of British literary texts from 1800 to our contemporary moment—including poetry, non-fiction prose and the novel.

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

Required Texts

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

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

262 (English Lit since 1800) 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.

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

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

263 (American Literature) 32635R 11-12:15 TTH 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 17th 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 19th century salons—worlds

of etiquette and porcelain in which nothing can be said—to the mad transgressive road trips of the Beats and of Pynchon, 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) 32641R 3:30-4:45 MW Berg

English 263 is a survey of American Literature. As an introduction, the course intends to develop and extend the nodding acquaintance that most students have with American writers and their works. Since it is an introductory course, English 263 is wedded to breath of study. The course is historically constructed moving from the time before the Republic to our own moment. Students will confront a variety of texts and authors, periods and genres. We will look at how American authors and their works define and re define our national character; we will look at the many questions these works raise about America, about its sense of itself, about its place in the world, and about literature—American and otherwise. We will even look at some of the answers they give. The course’s goals are many; first, there is the simple celebration of literature’s challenge to *doxa* and all the uninformed opinions that rule and regulate our everyday; secondly there is the desire to offer a foundation for further studies not only in literature and art, but also in other fields; thirdly, there is the wish to recognize and indulge the pleasure one takes from these works: and finally ... the list goes on.

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

Introduction to the techniques and practice of writing prose fiction.

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 4:30-6:50 TH Forman-Kamida

*****Everything You Always Wanted to Know about Writing Short Fiction but were Afraid to Ask**

Introduction to writing fiction teaches the beginning creative writer those critical elements that are part of inventive, effective short story writing (i.e., characterization, dramatization, point of view, etc.) The class is taught in a workshop format, with students submitting stories on a weekly basis for peer review. Outside reading in a short story anthology complements the workshop process, as do weekly assignments and exercises in matters of technique. There will be additional readings from a textbook that address issues relevant to narrative craft.

304 (Intro to Poetry Writing) 32655D 2-4:20 M Bendall

*****Blow, Break, Burn: Misbehaving with Words**

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. There will always be lots of room for misbehaving in poems and other adventurous pursuits. Written critiques are required. Poets include Frank O’Hara, Elizabeth Bishop, Alberto Rios, Laura Kasischke, Pablo Neruda, Matthew Dickman, Harryette Mullen, and others.

304 (Intro to Poetry Writing) 32658D 2-4:20 T Journey

*****Nights in the Constellation of the Tree Stepping from Its Robe: Memory and Imagination in the Contemporary Poem, an Introduction to Poetry Writing**

In this reading and writing intensive introductory poetry workshop, we will defy the limits imposed by that old, well-meaning adage, “Write what you know.” We will explode any such limit on our creativity through prioritizing invention over fact, through fabulating, tall-tale-spinning, yarn-weaving, outright lying, and various other risky imaginative adventures. You’ll write a variety of poems in this course, such as an elegy for a stranger whom you discover in the pages of an obituary, a persona poem, a poem about a dream or waking vision, and a poem that contemporizes a fairytale or fable. Because all good writers are also good readers, you’ll read copiously from an anthology, a craft manual, and three single collections of contemporary poetry. Weekly Blackboard participation is required.

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

*****Blow, Break, Burn: Misbehaving with Words**

See description above for ENGL 304, Bendall

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

*****Blow, Break, Burn: Misbehaving with Words**

See description above for ENGL 304, Bendall

305 (Intro to Nonfiction Writing) 32830R 2-4:20 F Dalton

*****The Sly Little Prefix: Investigating the Non- in Nonfiction**

Nonfiction in its very word construction, built with that “sly little prefix” non-, is an umbrella term that begs investigation. What exactly is nonfiction—prose that is not fiction, prose that seeks veracity? As a genre, nonfiction is engaging in part for its mutability and hybridization; some nonfiction writing styles, especially that “fourth genre” creative nonfiction, transgress boundaries between truth and invention. Yet at its core, nonfiction examines its subject with precision, analysis, aims to record or document, and aims towards persuasive discourse. Michel de Montaigne named the essay after his effort to try or attempt, implying rhetorical debate and conversation. In this generative nonfiction-writing workshop, students develop personal nonfiction writing styles while we explore historical nonfiction sub-genres such as: the lyric essay, memoir/personal essay, science/nature writing, and journalistic forms including the biographical profile and critical review. Learn to identify the key components and compositional strategies of various nonfiction styles through close reading and practicing craft techniques inherent to the abovementioned forms. Fact-gather through interview and research, hone figurative language skills, and study standard literary and narrative techniques. Students will write and submit drafts of two essays (personal and reflective), a critical review, and a biographical profile for verbal comment and written peer critiques. To complement the workshop process we will do collaborative “lab” projects in which students learn to devise and incorporate pertinent preparatory tactics into their practice. Students will be graded on a final portfolio of their collected prose and participation in labs.

Including texts borrowed from:

The Art of the Personal Essay, Ed. Philip Lopate

Touchstone Anthology of Contemporary Creative Nonfiction, Ed. Lex Williford and Michael Martone

American Earth: Environmental Writing Since Thoreau, ed. Bill McKibben

A Cultural Resistance Reader (Verso)

392 (Visual and Popular Culture) 32667R 10-11:50 MW Gambrell

*****Visible Language: Transformations of the Book**

The enshrinement of “new media” at the center of discussions about the meanings of contemporary culture has had a pair of striking but not necessarily compatible effects upon current modes of literary analysis and evaluation. On one hand, it has drawn renewed attention among literary scholars to concerns about the work entailed in the making of texts, the physical form of the text, and the raucous history of print technology vis-à-vis competing expressive strategies (performance, film, radio, etc.). In other words, it has thoroughly reinvigorated the most traditional specialties within the field of literary-textual analysis. On the other hand, however, it has also generated a series of near-apocalyptic assertions about the significance of play – in particular, about computer gaming and other advanced modes of interactivity -- which many have described as the site of the most important innovations in 21st-century narrative production and reception. This second set of claims, when pitched in its most extravagant form, seems to presage the end of print culture.

We will enter into this discussion by asking a pair of deceptively simple questions: (1) what does language look like?; and, (2) what kind of impact does the appearance of language have upon the creation and reception of meaning? In this course, we will begin to propose answers to these questions by looking at words not only as abstract conveyors of significance, but also as physical objects that shape and are shaped by broader forces at work in our everyday lives. In addition to reading novels, literary criticism, and cultural history, we will also devote substantial attention to expressive forms (including graffiti, comics, interactive media, and installation art) that will help us to generate new ways of understanding language as a richly embodied mode of communication. In the process, we will investigate and generate new possibilities for the design of information, stories, and scholarship.

Readings will include the following:

Chabon, Michael. *The Amazing Adventures of Kavalier and Clay*
Clowes, Daniel. *Ghost World*
Drucker, Johanna. **Selections from Figuring the Word**
Exit Through the Gift Shop (A Banksy Film)
Hayles, N. Katherine. *Writing Machines*
Lupton, Ellen. *Thinking With Type*
McCloud, Scott. Selections from *Understanding Comics and Making Comics*
Stewart, Susan. "Graffiti as Crime and Art"
Tufte, Edward. "The Cognitive Style of Powerpoint"
Winterson, Jeanette. *Written on the Body*

404 (The Writer in the Community) 32673R 2-4:20 TH Bender
Register for lecture and discussion 32874R TH 1-1:50

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) 32677R 4:30-6:50 T Segal

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

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

See description above for 405, Segal

405 (Fiction Writing) 32682R 2-4:20 F Johnson

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

405 (Fiction Writing) Maymester Treuer

*****Maymester in Minnesota: Writing on the "Rez"**

Special Course, to be taught during "Maymester" from May 15 to June 15, 2012. This course will count as one of your regular USC Spring Semester registrations, and count as a regular ENGL 405.

The course will bring twelve USC students to Leech Lake Reservation for a month-long immersion writing experience where they will study and work with Native American students from local universities. All students will spend 1/3 of their time reading everything from treaties to Native American fiction and nonfiction and traveling to Leech Lake, White Earth, and Red Lake Reservations for first-hand immersion experiences. All students will spend 1/3 of their time writing nonfiction essays and articles based on those experiences, and 1/3 shooting, editing, and creating collaboratively a feature-length documentary about contemporary Native American life to be screened on Leech Lake Reservation and again at USC.

The class will meet every day of the workweek for at least six hours. Typically we will present and discuss the readings on Monday and Tuesday. Students will focus on their writing on Wednesday and Thursday, and Fridays and evenings will be spent out in the community. In addition to the classroom work and nonfiction writing the students—in pairs and small groups—will shoot video documentary footage on and around the reservations, at their discretion and based on the relationships and experiences they forge with the place and people over the month of study. This footage will be edited and assembled into a feature-length documentary film about contemporary Native American lives to be screened at the end of

the Maymester at the American Indian Resource Center and once again at USC in the fall.

Course Goals and Expectations:

This course is designed to collapse the distance between what we all imagine about Native American lives and how those lives are expressed on the ground, to bring USC students into direct contact with their Native peers and vice versa, to collectively and productively question the assumptions we share about culture and communication, and to, with the final documentary project, share our discoveries with a wider audience. This is not a study of Native life; rather, it is a study with Native peoples. Students will have a chance to socialize with and interview tribal members, attend cultural events (such as powwows), examine tribal structures and government, schools, and engage in cultural activities (subsistence gathering and fishing, etc).

Students are expected to read a great deal (over 300pp a week), write daily (about 20pp a week), and interact socially and professionally with a great number of people of all ages in the broader Native community. Students are also expected to be able to work and travel independently as they document their experiences and exhibit the motivation and self-direction necessary for independent work.

406 (Poetry Writing) 32690R 2-4:20 TH Muske-Dukes

*****Heartbreaking Poems of Staggering Genius—by the Greats and You**

Our focus in this intermediate writing workshop will be on putting together a portfolio of original poems. Each poem will demonstrate its ongoing development, from first draft through several revisions to the “final” masterpiece. The “final” poem will be a re-typed “clean” copy – each of the revisions included in the portfolio will be commented on by the instructor and all class members. Thus we will “track” the poem’s growth. Portfolios will include handouts, comments, copies of memorized poems, illustrations and a copy of individual poet presentations. (Each workshop member will “present” a canonical or contemporary poet. As well, each student will memorize a poem for recitation.) Reading, reports.

American Alphabets, 25 Contemporary Poets, ed. David Walker

Optional –

The Ode Less Traveled, ed. Frye

Crossing State Lines: an American Renga

406 (Poetry Writing) 32685R 4:30-6:50 M McCabe

*****The School of Dreams: Reflections, Memories and Writing from the Unconscious”**

In this course you will be asked to explore multiple avenues of the creative process, including journal writing, fragment jotting, imagist revelations, hypnopompic (moment just after you awaken) or other altered states or derived from transcriptions of dreams, nightmares, day-dreaming, or looking closely at a painting or film, for instance. The question we will be asking is what makes a poem a finished poem? Is it ever finished? In your “final drafts,” we will (as a group) look to what make poems appear energetic, vibrant, melancholy etc., —or driven or even slack etc.,- --or that express how the process of writing poems often goes through multiple states. You need not feel that we will be writing “autobiography” (unless you want to) but rather what aspects of what we call the unconscious might contribute to poems. Another important topic (and others will arise) will be the relationship of your subject matter and the form in which it finds itself. We will read a number of poets, from Ashbery to Bishop to O’Hara (and many others) to look at what makes a poem that may intentionally look imperfect and yet draw us in. What are the sources for our poems, external and internal?

You will be keeping a writer’s journal which you will submit (1-2 pages of writing per week at least), and will submit “final drafts” culled from various sources of about 5 poems in draft forms, as well as engage in specific exercises. The class is run as a workshop so absolutely requires your participation and response.

406 (Poetry Writing) Maymester Woloch

*****Maymester in France: The Poet in Paris**

Special Course, to be taught during “Maymester.” from May 15 to June 15, 2012. This course will count as one of your regular USC Spring Semester registrations, and count as a regular ENGL 406.

“The Poet in Paris” offers an intensive, challenging, 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). 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. They will meet with poets who have crossed borders—both creative and geographic—and whose work reflects an international sensibility. Students will read extensively from French poetry (in

translation and/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, as well as from an excursion to the beaches and war memorial at Normandy.

Immersion in a different culture and landscape will serve as a catalyst for students to broaden their vision and range as writers. Fluency in French is not a requirement, but living daily in the milieu of another language has the potential to 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. Students will join the literary scene in Paris, attending readings and other cultural events, in addition to visiting literary cafes, bookshops, museums, and public gardens. 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.

406 (Poetry Writing) 32689R 4:30-6:50 W Woloch

*****Inspiration, Influence & Outright Theft: Stealing Fire from Great Poetry**

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 extensive selections from The Norton Anthology of Modern & Contemporary Poetry, as well as recent poems by diverse contemporary poets, with an eye toward exploring the ways poets have influenced and inspired one another, and in order that students may discover new sources and techniques for their own creative work. Students will generate poetry using the reading assignments as springboards, and will be encouraged to experiment, to expand their notions of subject matter and style, and to join the ongoing conversation poets have engaged in over the centuries. All students will be expected to offer constructive criticism of one another's work in class, and to incorporate feedback from the class in the revision of their poems. A final portfolio comprised of poems written and revised over the course of the semester and a brief personal essay on the one of the assigned poets will be required in lieu of a final exam.

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) 32703D 2-4:20 TH St. John

*****DON'T BACK DOWN: Keats, Yeats, The Beats, and Bruce Springsteen's Darkness On the Edge of Town**

This advanced 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. We will also look at contemporary songs and poetry. 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 admission is by application only, with the prerequisite is English 304 and permission of instructor.

408 (Advanced Poetry Writing) 32701D 2-4:20 T McCabe

*****The School of Revision: Reading Drafts, Fragments, and Published Poems**

This workshop course will examine how the poems we believe are done need revision--or don't. What is a finished poem? What does it feel like to finish a fragment or a whole poem? We will look at various poems by well-known poets as they worked in drafts, fragments, whole poems and examine what crucial choices were made in various revisions. How might you have intervened and why? We will operate in a workshop format and engage in questions of aesthetics, process, and the various forms available to us through a variety of published poems--both listening to them and reading them.

It is mandatory to comment on the writing your peers and to be in class regularly. At the end of class, you will submit a portfolio of poems revised throughout the semester.

409 (The English Language) 32706R 2-3:15 MW Cervone

*****History of the English Language: The Bible in English**

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, and midterm exam. The will also be a research paper of 10-12 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 Jefferson Bible*; *The Bible for Teens*, and various handouts.

420 (English Lit of the Middle Age) 32709R 12-1:50 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*.

422 (English Lit. of the 17th Century) 32711R 11-12:15 TTH Green

*****John Milton and the Greatest Poem on Earth**

John Milton (1608-1674) lived in dangerous times—and somehow lived to tell the tale. He was regarded in his own time as a political radical, a licentious sexual libertine, and an obnoxious rabble-rouser. He argued in favor of beheading his own king, joined the new revolutionary government of paradise-on-earth, and when that government collapsed he ran for his life. Even after his death he was troublesome, and scholars today are arguing whether his version of Samson and Delilah endorses terrorism in the name of religion.

John Milton is our earliest Creative Writing Major. He went to Cambridge University with the intention of becoming a great poet and bent his studies to that end. He experimented with (and apparently “workshopped”) poetic forms and topics that prepared him for his great epic *Paradise Lost* with its opulent language and breathtaking explorations of heaven and hell, God and Satan, man and woman, the origins of evil, sex, violence, and the redemptive power of love. These and others are our topics for this course, with a concentration on *Paradise Lost*. The course will require one brief interpretive essay, one review of recent critical thinking, a longer final paper, and daily participation. Our texts will be *The Complete Poetry and Essential Prose of John Milton* (ed. Kerrigan) and *The Cambridge Companion to Milton* (ed. Danielson).

425 (English Lit of the Victorian Age) 32714R 12-1:50 MW Lee
(1832-1890)

*****The Victorian Novel and The Wire**

“No other program has ever done anything remotely like what [*The Wire*] does, namely to portray the social, political, and economic life of an American city with the scope, observational precision, and moral vision of great literature.” Jacob Weisberg, *Slate*

When critics compare the HBO series, *The Wire*, to a great Victorian novel, what do they mean? This course looks at how novels by Wilkie Collins, Elizabeth Gaskell, Charles Dickens, Charlotte Brontë, and Anthony Trollope wrestle with the social, political, and economic problems of the Victorian period to create a sweeping picture of “the condition of England.” Following the series structure of *The Wire*, this course is divided into five sections, each representing an institutional cross-section of Victorian England. We will see how anxieties about urbanization, crime, education, class warfare, and government are not unique to 21st-century

Baltimore but also plagued 19th-century London and its inhabitants. Each week, we will read part of a Victorian novel in conjunction with an episode from *The Wire*. The course will culminate in a discussion of *The Wire* as a realist depiction of “the condition of America.”

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

This course is designed as a sustained examination of a body of dramatic literature that has had a profound and lasting effect on the English-speaking cultures of the modern world. We will ask what has made Shakespeare such an enduring influence in the cultures of the West and in the larger global community surrounding us. In investigating this question, this course will focus attention on both stagecraft and form, as well on the conditions of life in Shakespeare’s early modern London, which are still relevant to us today—namely, conditions relating to gender, economics, politics, religion, philosophy, power, class, race, sexuality, and social performance.

441 (American Lit to 1865-1920) 32719R 12:30-1:50 TTH Handley

The six decades after the Civil War were among the most transformative in U.S. history. This course will trace the formal and thematic ways that writers addressed a rapidly changing society that included unprecedented numbers of new immigrants, the rise of the New Woman, the passing of “the frontier,” Reconstruction, and industrialization. We will explore how the genres of Realism and Naturalism addressed limited freedoms, social inequities, and forced choices in American society, and how the rise of disciplines such as psychology and anthropology opened the door to a new kind of literature. Authors included will be Mark Twain, Emily Dickinson, Charlotte Perkins Gilman, Owen Wister, Willa Cather, Stephen Crane, Edith Wharton, and Henry James.

442 (American Lit 1920 to Present) 32720R 10-11:50 MF Berliner

In this course, we will investigate American fiction and poetry from the end of the First World War to the present day. A period of unprecedented global power for the United States, it witnessed multiple stages in the development of industrial and post-industrial capitalism, wide-ranging campaigns for social and political rights, as well as diverse movements in the arts. The central question this course asks is what can literary art tell us about this period that we didn’t already know before reading the course texts? Our method of answering this question will be to analyze the texts closely, paying careful attention to literary elements, including imagery, symbolism, and poetic language. By reading these texts as artworks operating on multiple frequencies we will strive to understand them both on their own terms and with regard to what they can show us about the political and social unconscious of

this complex period. The course is divided into four units. We will begin by considering works published in the 1920s and ‘30s, including fiction by Ernest Hemingway, F. Scott Fitzgerald, Zora Neale Hurston, and William Faulkner, and poetry by T.S. Eliot, Ezra Pound, Edna St. Vincent Millay, Langston Hughes, Marianne Moore, Claude McKay, and William Carlos Williams. Our second unit considers midcentury works by Elizabeth Bishop, John Cheever, Flannery O’Connor, Robert Lowell, Saul Bellow, and Gwendolyn Brooks. Fiction and poetry from the late 20th century will include works by Allen Ginsberg, Robert Creeley, John Ashbery, Anne Sexton, Toni Morrison, Sylvia Plath, N. Scott Momaday, Maxine Hong Kingston, Gloria Anzaldúa, William T. Vollmann, and Sherman Alexie. Our final course unit considers 21st-century literature. Students should expect to write a midterm essay, final research paper, and frequent journal entries on Blackboard practicing skills of close reading analysis.

447m (African-American Narrative) 32727R 12-1:50 MW Gordon

*****Slave and Neo-Slave Narratives**

This course explores two genres central to the African American literary tradition, the slave narrative and the neo-slave narrative. Students will garner an understanding of slave narratives as literary texts, historical documents, and cultural records, as well as of the genre’s 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) 32731R 2-3:15 MW Eggenschwiler

*****The Magical Mystery Tour of Modern America through Fiction—the South, East Coast, Midwest and Mexican-U.S. Border**

We shall read, discuss and write about (i.e. you will write about) six very good and enjoyable fictional works written in and about 20th-century America. They are some of my favorites, and, of course, I have very good taste. They were written and set in five sections of the country and center variously on white folk, African Americans, American Indians, and Mexican Americans. By chance, four of the six authors are women, although this is not especially a course in gender. It is somewhat a course in the literature of regional places and the fictional people who have lived in them.

The class meetings will be conducted mainly by discussion in which you will have a large part in determining what we discuss. There will be no exams or quizzes, but you will write three or four papers and will be required to contribute discussion questions to each class meeting. I teach for pleasure and expect you to read, discuss and write for pleasure. If not, take organic chemistry instead.

461 (English Drama to 1800) 32736R 10-11:50 MW Anderson

*****Rewriting Shakespeare: 18th-Century Adaptations of Shakespeare**

Today, we think of Shakespeare's words as sacrosanct and Shakespeare himself as beyond criticism. But this was not always the case. In the 18th century, playwrights felt compelled to rectify (among other things) "what was wanting in the regularity and probability" of Shakespeare's tales, his violation of the dramatic unities, and the rhetorical language that they saw as a threat to verbal clarity. The results are a *King Lear* with a happy ending, an operatic *Tempest* that approaches bedroom comedy, and *A Winter's Tale* that removes three acts from Shakespeare's play.

The 18th century, in other words, was devoted to rewriting Shakespeare. At the same time, 18th-century playwrights, actors, and adaptations helped raise Shakespeare and his reputation to the level they now occupy: in rewriting Shakespeare, the century ushered in the "national poet" we know today. To explore this trajectory, we will divide our time in class between detailed studies of five of Shakespeare's plays, and an analysis of these plays' 18th-century adaptations. As opposed to making value judgments about the historical re-imaginings of Shakespeare, we will use these adaptations to reflect on 18th-century culture writ-large: how do we account for the indisputable popularity of these productions? What particular aspects of Shakespeare come up for revision, and how do these revi-

sions reinterpret the original text? We will also examine the effect of famous 18th-century actors on Shakespearean productions and the influence of performance practices on textual adaptation. Most broadly, we will consider how an emerging 18th-century quest for an "authentic" Shakespeare paired paradoxically with the century's attraction to novelty and revision.

Requirements will include two shorter written assignments, a formal presentation, and a longer final paper or creative project.

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

*****Solo Performance and Plays that Break the Rules**

This class explores writing for the stage including solo performance, one-act plays, and full-length plays. Our aim is to read deeply in representative texts, and to look at how what happens on-stage is different from what happens in film or on television. With this distinction in mind we'll also view plays and we'll attend one live performance, to be determined. We'll begin by discussing fundamental Aristotelian principles and how they are still applied as well as subverted in contemporary theatre practice. We'll also read excerpts from Brecht's *Short Organum*, Artaud's *Theatre and Its Double*, and from other notations and essays by playwrights, actors, designers and directors. Theatre is a collaborative form, and draws upon many existing energies. We'll consider dramaturgical approaches, and the different manifestations of contemporary theatre practice. We'll read and view short texts by Beckett and we'll move on to short comic plays by Christopher Durang and Richard Greenberg. We'll look at texts and performance pieces by Laurie Anderson, Holly Hughes, Spalding Gray, John Leguizamo, and others. We'll also read manifestos and critical essays by the playwrights, including Tony Kushner's "Notes on Political Theatre" in addition to reading and viewing his magnum opus *Angels in America*. Other plays under consideration will include *Twilight: Los Angeles* by Anna Deavere Smith; *Venus* by Suzan-Lori Parks; *Doubt* by John Patrick Shanley; *The Skriker* by Caryl Churchill, and *Nocturne* by Adam Rapp. Our aim is to develop an understanding of the breadth of contemporary theatrical forms, and to develop informed and intuitive responses to these forms.

Requirements: Students are expected to be prepared for each class meeting by having read each play closely, and by participating in class discussion. Student writing is an essential part of the experience of this class. During the early weeks of the semester we will do in class writing and you will develop topics and ideas for your papers. You must complete all of the assignments and the exams in

order to pass the course. You'll write three papers, each to be 3 pages long or approximately 850 words, typed, double-spaced, with one-inch margins, and a 12 pt. font. We will also have one creative response that can be either a monologue or a short scene.

Texts:

Aristotle's *Poetics* (Francis Fergusson translation)

Beckett's Short Plays

Extreme Exposure: Texts by Performance Artists, ed. Jo Bonney

Out From Under: Texts by Women Performance Artists, ed. Lenora Champagne

Telling Tales, ed. Eric Lane

Twilight: Los Angeles by Anna Deavere Smith

Angels in America, Parts 1 and 2 by Tony Kushner

Venus, by Suzan-Lori Parks

Doubt, by John Patrick Shanley

The Skriker, by Caryl Churchill

Nocturne, by Adam Rapp

Hand-outs: from Brecht, Artaud, Peter Brook, Tony Kushner, and others.

466 (The 19th Century English Novel) 32740R 12-1:50 WF Boone

What television shows like "True Blood," "Dexter," and "The Tudors" do for contemporary audiences, via extended, complexly intertwined story lines that whet our anticipation and make us crave more, very much resembles the effect that the multiform, page-turning Victorian novel had on its readers. Yet the novel did not win over such a huge audience without a cultural and literary upheaval along the way: indeed, the 18th-century novel was originally considered something of a renegade, an upstart and lowbrow genre, and only in the 19th-century did it gradually emerge as the triumphant genre of the middle-class. This course will examine the rise and maturation of this literary genre across the century, beginning with the comedic plots of Austen and ending with the more somber ones of Eliot. In between, we will see the rich variety of fictional modes that novelists take up and develop—historical fiction, comedy of manners, the gothic, realistic fiction, the romance—in order to express social messages as often resist as much as they reinforce dominant values. For despite its outward imprimatur of respectability by mid-century, the genre retains its radical edge, its ability to resist the values of the status quo.

In this light, we'll be looking at the degree to which the novel was particularly embraced by women writers, and the degree to which its format made it a vehicle for addressing issues of gender and identity. Among likely readings are Jane Aus-

ten's *Pride and Prejudice*, Mary Shelley's *Frankenstein*, Emily Bronte's *Wuthering Heights*, Charlotte Bronte's *Jane Eyre*, Thackeray's *Vanity Fair*, Charles Dickens' *Great Expectations*, and George Eliot's *Daniel Deronda*. The course will involve essay writing as well as exams. Beforewarned: some of these novels are HUGE—so need to commit yourself to the reading requirements ahead of time—but I guarantee the rewards are equally great!

473 (Literature and Society) 32747R 9:30-10:45 TTH Kincaid

*****Constructions of Deviance—Criminality, Lunacy, and Perversion**

A free-wheeling investigation of how we go about making monsters, why we do it, and what cultural functions these beings serve. What do these creatures—so different from us, opposite to us, we think and hope—DO for us? Our main categories will be the criminal, the lunatic, and the pervert. A do-something-mind-stretching course, it's also a suit-yourself, have-fun, scare-yourself course. Please contact me if you have questions—

475 (Politics and the Novel) 22964R 11-12:20 TTH Schor
Register for COLT 475

*****From Year One to Year Zero: The Uses of Time in the Invention of the Modern World**

"Bliss was it in that dawn to be alive,/But to be young was very heaven!" Or so William Wordsworth thought, until the blood began to run in the gutters of the streets of Paris. This class begins with the reinvention of the world in 1789: the guillotine; the committee for public safety, which judged, as it believed it could, the passion of every citizen for the revolution; and of course a new beginning to time itself, new months, new holidays, year one, start the clock again. No one today dates her letters "13 Fructaire 220" or "18 Brumaire," but the shock of that vision, the amazing "pathos of novelty," as Hannah Arendt once described it, stays with us. Are we new yet? Have we ever been modern? What is the difference between civil wars, revolts, revolutions, and a bloodbath?

In this seminar we will read a range of 19th- and 20th-century literature in the light of amazing, rapid, and soul-shocking historical change, from the French Revolution to the Anarchists, from the Russian Revolution to the fall of the Berlin Wall; from the Cold War to Nuclear War to the killing fields of Cambodia. How do we assimilate change, how do novels (as well a revolutionaries) play with our sense of time and order, and what is the role of "fiction" in making (and unmaking) a new world order? Texts will include Charles Dickens, *A Tale of Two Cities*, Joseph Conrad, *The Secret Agent*, John le Carre, *Tinker, Tailor, Soldier, Spy*, Jiri Weil, *Men-*

delssohn is *On the Roof*, Christa Wolf, *Accident: A Day's News*, Timothy Garton Ash, *The File*, Anna Fundler, *Stasiland*, Doris Lessing, *The Grass is Singing*, Helen Dunmore, *The Siege*, Timothy Snyder, *Bloodlands: Europe Between Hitler and Stalin*. Theoretical texts will include Karl Marx, *The Eighteenth Brumaire*, Hannah Arendt, *On Revolution*, Adorno and Horkheimer, *The Dialectic of Enlightenment*, and Ellen Willis, *Beginning to See the Light: Sex, Hope and rock-and-roll*. Films will include *The Lives of Others*, *The Legend of Rita*, *Germany Year Zero*, *Good-bye Lenin* and *The Three Days of the Condor*.

481 (Narrative Forms in Lit & Film) 32755R 10-11:50 MW Modleski

***Jane Austen's Novels and Contemporary Spin-Offs in Fiction and Film

In this course we will read most of the novels of Jane Austen, from *Northanger Abbey* to *Persuasion*, and look at the astonishing influence she has had on popular culture in our time—to the point where novels of so-called “chick lit” authors may well be rejected by publishers on the grounds that they don't conform closely enough to the romance formula developed in Austen's *Pride and Prejudice*. In conjunction with the novels, we will explore some of the popular works they have spawned: *The Diary of Bridget Jones* (novel and movie), film adaptations of *Pride and Prejudice* and *Sense and Sensibility*, and one of the most magnificent transformations of an Austen novel-into-film, the splendid *Clueless*, directed by Amy Heckerling and based on *Emma*.

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

***Multimedia Melville—From His Novels to Contemporary Adaptations

Herman Melville was one of the most innovative and forward-thinking writers of the 19th century. The primary goal of this senior seminar will be to focus on a wide selection of Melville's novels, including one of the early “exotic travel” narratives (probably *Typee*), the genre-defying *Moby-Dick*, the incestuous and altogether weird *Pierre*, the proto-postmodern riverboat novel *The Confidence-Man*, and the elegiac and posthumous *Billy Budd*, among some of the short fiction and possible excerpts from *Clarel*, Melville's poetic epic documenting a journey to the Holy Land. The secondary goal of the seminar will be to assess the degree to which Melville has served as inspiration for a number of 20th-century artists, from symphonic to operatic composers, from best-selling novelists to avant-garde filmmakers, from staged drama to po-mo performance artists.

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

***Decadence

Decadence is a falling, a sinking, a decline. As a literary movement, Decadence began in France in the late 19th century with Baudelaire's translations of Poe, and with his own invention of the urban poetry of the flâneur. It can be regarded as the second stage of Romanticism, defining the exhaustion of Romanticism's naturalism and optimism. Decadence proclaimed both the natural and the social to be worked-out mines; they may once have provided satisfaction and meaning, but not any more; the present generation has been born too late. The only hope now is through transgression and perversion, questing for meaning in new, negative directions, in search of unprecedented, dangerous experiences and sensations, hoping to “break on through to the other side.” We will look at the theory and practice of Decadence, as it developed in France, and its adoption and transformation by German, English and American writers, and its relations to sexuality, intoxication, transgression and religion. What is the Decadent looking for: new possibilities of “alternative” vitality beyond a belated culture of sterility and fragments, or “my only friend, the end”?

491 (Senior Seminar in Literary Studies) 32760D 2-4:20 TH Lloyd

***Irish Theatre & Film

In this seminar we will combine readings of Irish drama (primarily—there will be some fictional texts and memoirs also) and history in conjunction with watching Irish and Irish-related films. We will consider the representation of a number of significant and often overlapping themes in Irish history and culture in both media: nationalism and the struggle for decolonization; labor and migration; gender and sexuality; terrorism and the law; economic changes and society, including films of the recent “Celtic Tiger” era that consider prosperity and poverty, immigration and displacement, and popular culture. No extensive prior knowledge of Irish history is required.

Films will include (but may not be limited to): *Mise Eire*, *The Wind that Shakes the Barley*, *Michael Collins*, *Kings*, *The Proposition*, *The Informer*, *I Could Read the Sky*, *Garage*, *Adam and Paul*, *Anne Devlin*, and *Hunger*.

Plays will include: J.M. Synge, *Playboy of the Western World*, Samuel Beckett, *Footfalls* and *Not I*; Brendan Behan, *The Hostage*.

There will also be a reader of critical and historical essays for background and debate.

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

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

497 (Senior Seminar in Early Modern Studies) 32765R 2-4:20 W Bleichmar

Have you ever read Shakespeare, and then wondered what was going on at the same time in France or Italy or Spain or the Americas? Or how literature connected to other arts, to science, to politics, to music? Have you studied the paintings of the Renaissance, and wanted to know more about the history or poetry of the time? Do you know what Baroque music sounds like? Here is your chance to truly become a Renaissance man or woman!

This interdisciplinary seminar is designed to bring together majors and minors in English, History, and Art History for an exciting exploration of the culture, history, and arts of the early modern period (ca. 1500–1800). Our goal will be to push your studies to the next level, bridging disciplinary boundaries and studying cutting-edge scholarship. The seminar will include the study of important works on the period, participation in special events organized at the Huntington Library and USC, and conversations with early modern scholars in order to examine current research, problems, and methodologies. Topics studied include the history of books, art and visual culture, literature, race, gender, and travel. Students will have an opportunity to conduct original research on a subject of their choosing using original sources from the early modern period. Considerable emphasis is placed upon student participation: careful reading, attentive listening to presentations, and thorough engagement in class discussion are of paramount importance. This capstone course is required for the Interdepartmental Minor in Early Modern Studies.

499 (Special Topics) 11-12:30 T Russett

*****The World in a Grain of Sand: William Blake, Text and Image**

William Blake—poet, painter, all-around genius—was one of the most complete artists who ever lived, so much so that he had to invent his own medium to express the multiple dimensions of his vision. His handmade, lavishly illustrated, “illuminated” books combined image and text in a wholly original way; there had been nothing like them before, and they have never been equaled since. In this class, we will simply attempt to “read” these books in all their dimensions—as visual compositions, as stories, as poems, as prophecies, and as all these things together. Beginning with Blake’s first experiment in this form, *There Is No Natural Religion*, we will see how his craft developed and his vision deepened in other works including *Songs of Innocence and of Experience*, *The Book of Thel*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, *America: A Prophecy*, and *Milton, a Poem*. Our course text will be *The Complete Illuminated Works*, a facsimile edition in full color, and we will also avail ourselves of the astonishing web archive at www.blakearchive.org. The writing required for this course will consist of several short responses and one longer essay; there will be no exam.

This is an experiment in a new kind of English course, credited at two units rather than four—it is intended to be half the work, and to meet half as often, as the other courses offered this term. You can take it as an elective, with the extra two units you have left after you have registered for four 4-unit classes, but it will also count toward the 40 course units required for the major.