

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

SPRING 2013 (20131)

Welcome to the Department of English. For spring semester 2013 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, 305, 407, 408, 490, & 496. A Department stamp is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all courses will be closed—admission is granted only by the instructor’s signature and the Department stamp (available in Taper 404). You must then register in person at the Registration office.

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

Be sure to check class numbers (e.g., 32734R) and class hours against the official Spring 2013 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:

Lawrence Green, Director of Undergraduate Studies,
lgreen@usc.edu
Rebecca Woods, Staff Adviser, rrwoods@usc.edu
<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 Bendall

In this introductory course we will practice writing and examine trends in three genres: non-fiction, poetry, and fiction. Students will complete written work in all of these genres. The work will be discussed in a workshop environment in which lively and constructive participation is expected. We will also read and discuss a variety of work by writers from the required texts. Revisions, reading assignments, written critiques, and a final portfolio are required.

105 (Creative Writing for Non-Majors) 32821R 2-4:20 TH Solomon

Introductory workshop in writing poetry, short fiction and nonfiction for love of the written and spoken word. Not for English major or English (Creative Writing) major credit.

105 (Creative Writing for Non-Majors) 32822R 2-4:20 F Falconer

Introductory workshop in writing poetry, short fiction and nonfiction for love of the written and spoken word. Not for English major or English (Creative Writing) major credit.

261 (English Lit to 1800) 32604R 9:30-10:45 TTH 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, quizzes, participation in class discussion.

261 (English Lit to 1800) 32602R 10-11:50 WF Cervone

*****A Thousand Years of Literature in Fifteen Weeks**

English 261 is an introductory course that will familiarize students with medieval and renaissance literature. The course will follow the development of English poetry and drama. 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 Chaucer's *Canterbury Tales*, Spenser's *The Faerie Queene*, Marlowe's *Dr. Faustus*, Shakespeare's *King Lear*, and Milton's *Paradise Lost* in Norton Critical Editions, plus handouts TBA. We will also look at important source texts that influenced these authors and their major works. There will be five papers, all 5-7 pages in length.

261 (English Lit to 1800) 32601R 2-3:20 MW Cervone

*****A Thousand Years of Literature in Fifteen Weeks**

See discription above for ENGL 261, Cervone

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

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

The 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 discussing. 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 10-11:50 MW Russett

"British Literature, 1800-present": a pretty tall order if we take that description literally! In this highly selective survey, we will therefore focus on the animating questions of literary study, beginning with the most fundamental. What is literature? Who makes it, for what reasons, and how is it consumed? What are its national and temporal borders? How do we recognize it, and how does it recognize us? Far from being abstract academic concerns, these are the questions that motivated the writers we will study: indeed, to study the history of literature since 1800 is to study the question of what "literature" means—and of what it has to do with "history." More specifically, then, we will explore various forms of expression, including lyric and narrative poetry, drama, nonfiction, and the novel; we will discuss the usefulness and limits of different organizing rubrics, such as period and genre; we will consider how literary texts address and intersect with the social movements of their times; and we will attempt to develop both creativity and self-consciousness as readers. Finally, because active reading is inextricable from writing, we will do a lot of that too: formal requirements include three 5-7 page papers, a mid-term, and a final exam; informal requirements include written discussion questions, short in-class exercises, and the occasional pop quiz. Texts: *The Longman Anthology of British Literature*, Vol. 2; novels by Jane Austen, Emily Bronte, Charles Dickens, Virginia Woolf, and Ian McEwan.

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

*****The Social Network: Memory and Society in English Literature**

Can books think? Can they remember? Our sense of the past is mediated by complicated neurological circuits, dispersed over millions of cells throughout the brain, generated through complex networks of neural impulse. And yet, when we are asked to describe our history, we tell simple stories and describe vivid scenes. This class will explore how English literature has shaped the stories we use to describe our selves, our past, and our environments. We will read a range of authors who explore how the mind works through imaginative fiction. A key focus of this course will be to examine how insights drawn from philosophy, psychology and sociology can help us to understand English fiction and poetry as technologies of memory – tools to make sense of what happened and remember it. Readings will include works by Anne Radcliffe, William Wordsworth, Percy Bysshe Shelley, Jane Austen, Thomas Carlyle, Emily Brontë, Alfred Tennyson, Elizabeth Barrett Browning, Robert Browning, Wilkie Collins, Virginia Woolf, Gertrude Stein, and Malcolm Lowry.

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 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.

The goals of the course are that students should understand the works studied, and their relations to the societal, intellectual, and aesthetic movements of the period covered by the course: Puritanism, Calvinism, theocracy, Enlightenment, Romanticism, Transcendentalism, slavery, Abolition, Decadence, Modernism, Postmodernism.

263 (American Literature) 32630R 10-11:50 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. 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) 32636R 12-1:50 WF Lee

This course offers an introduction to American literature from the colonial period through the twentieth century. We will cover a range of genres, including novels, short stories, plays, and poems, and explore a number of themes, from the friction between democratic ideals and slavery to the question of what constitutes “American” identity. Authors include Douglass, Whitman, Dickinson, Twain, Wharton, and others.

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

In this introductory fiction workshop, we will be focused on understanding and creating fiction. We will be concerned with craft issues such as characterization, point of view, narrative structure, style, and voice. Throughout workshop, you’re expected to produce original fiction, read all stories and various materials closely, and comment thoroughly on your colleague’s work. We we will also be doing several creative writing exercises throughout the semester, designed to help writers get a good sense of the craft.

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) 32653D 2-4:20 F Dalton

Introduction to Fiction: This generative fiction-writing workshop will revolve equally around inspiring a personal writing style in new story drafts and learning craft techniques to aid revision. We’ll also glance into fiction’s relevance to contemporary art, film, and print media during collaborative and/or research-oriented “library” breakout sessions about independent and alternative publishing, or contemporary literary topics. By exposing participants to the rigors of fiction writing craft as well as to the consideration of a text’s endurance in alternative media, this course aims to encourage an author’s activity in every stage of their practice—to consider broad definitions and possibilities for fiction as a potent, lively art form.

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) 32657D 2-4:20 T Woloch

***How Poetry Works: An Introductory Workshop for Poets

See description 304-32659D, Woloch

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

***How Poetry Works: An Introductory Workshop for Poets

William Carlos Williams said that a poem is “a machine made of words.” A good poem is also a magical thing. In this introductory course for those who write or wish to write poetry, we’ll explore both the mechanics and magic of poems.

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

305 (Intro to Nonfiction Writing) 32830D 2-4:20 TH Forman-Kamida

*****Everything You Always Wanted to Know about Memoir but were Afraid to Ask**

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

376 (Comics and Graphic Novels) 32666R 12-1:50 WF DuPlessis

This course will begin by reading the three groundbreaking texts that established the notion of the "graphic novel" in the English-speaking world, all of which had appeared by the mid-1980s: Frank Miller's *Batman: The Dark Knight Returns*, Alan Moore and Dave Gibbons' *Watchmen*, and Art Spiegelman's *Maus I and II*. We will then follow different trajectories posed by these three—the tradition of so-called mainstream comics, both represented and critiqued by Miller's *Batman* and Moore and Gibbons' *Watchmen* versus the tradition of independent comics with its focus on a much more artisanal production and an emphasis on memoir and self-writing, exemplified by *Maus*.

We will then consider issues of the "novelistic" (narrative density and texture) as we read Will Eisner's *The Contract with God trilogy*. We will read a volume of Neil Gaiman's Sandman epic (*A Game of You*) and then continuing the interweaving of fantasy and realism that has come to define variations within the tradition of longer visual sequential narrative: we will read Phoebe Gloeckner's *The Diary of a Teenage Girl*, Lynda Barry's *Cruddy*, Jessica Abel's *La perdida*, and Gene Luen Yang's *American Born Chinese*. In following fantasy, we will read Linda Medley's *Castle Waiting* and Bill Willingham's *Fables: 1001 Nights of Snowfall*. The semester will conclude with Grant Morrison's *WE3*.

Course Goals:

to grasp basic concepts in the formal study of words and images,
to account for both the verbal and the verbal components of the comic and the interrelatedness of the verbal and visual,

to articulate what is specific to the comic as a medium,
to become familiar with some of the critical vocabularies in the formal analysis of images, signs, and popular culture,
to become familiar with and be able to apply critically theoretical models of sign and medium of the comic book,
to discover some of the many genres of comic forms—the single panel, strip, the book, the novel, etc.,
to understand the history of comics as a medium in relation to the history of culture industries and traditional cultures,
to articulate and demonstrate our own understandings and analyses in clear, cogently organized, well-supported college-level writing.

Grades:

1st 3-page paper:	20%
2nd 3-page paper:	20%
3rd 3-page paper:	20%
Final 10-page paper:	30%
Unannounced in-class exercises:	10%

404 (The Writer in the Community) 32673R 2-4:20 TH Bender
Register for lecture and discussion 32873R 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) 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 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) 32851R 4:30-6:50 T Wiggins

A practical course in composition of prose fiction. Prerequisite: ENGL 303 or 305.

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

*****Inspiration, Influence & The Magic of Craft**

This course will be run as an intensive workshop for students with a serious interest in practicing the craft of poetry and in deepening their understanding of the literature as well as of the writing process. We'll read and discuss extensive selections from The Norton Anthology of Modern & Contemporary Poetry, alongside 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 territory, as writers, in terms 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 informed and 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.

406 (Poetry Writing) 163-32855D Maymester TBA Woloch

*****The Poet in Paris: Special Course, to be taught during Maymester**

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" 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 geographical—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. Students will "inhabit history" in a city that has inspired many writers and artists, and will explore how that experience can impact a writer's work. The class 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 poetry reading by the students of work produced over the month-long course. Each student will submit a final portfolio of 8-10 original poems. The course will be fully commensurate with ENGL 406.

For application and video visit our website at <http://dornsife.usc.edu/engl/undergrad-maymester/>

407 (Advanced Fiction Writing) 32853D 4:30-6:50 TH Wiggins

Prerequisite: ENGL 405 and instructor permission.

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

*****The Famous Dream Poem**

This is an advanced poetry workshop for students who have had previous writing course experience. Besides focusing on individual writing, we will read and attempt to imitate several well-known canonical poems that are “dreams” - or inspired by an idea of a dream. From Sappho to Keats to Langston Hughes to Elizabeth Bishop, the “Famous Dream Poem” will be our focus and inspiration. Again, our inquiry here will be into the process of “translation” of dreams and the image of the dream - including Coleridge, “Kubla Khan”, Langston Hughes, “A Dream Deferred”, Elizabeth Bishop, “A Summer’s Dream” and “The Dream”, Louise Gluck, “Siren”, Adrienne Rich, “I Dream in the Darkness,” “The Dream of a Common Language” and “Diving Into the Wreck”, Sylvia Plath, “Death & Co.,” “Riddle in Nine Syllables,” and “The Yew Tree”, Gwendolyn Brooks, “The Mother”, John Keats, “La Belle Dame Sans Merci,” “The Fall of Hyperion” and “On a Dream”, Louise Bogan, “The Dream”. Add your dream poems here. Each student will keep a portfolio of semester writings as well as provide a presentation of a poet of choice. Instructor permission.

409 (The English Language) 32706R 4:30-6:50 W Segal

*****Yes, There is Life After an English Degree: Editing for Writers**

This course is designed for writers in all genres—fiction, poetry, journalism, expository, etc. When working on a piece of writing, if you’ve ever selected one word over another, rephrased a question, erased a phrase or added a comma, you’ve done what professional editors do. The goal of this course is to harness the skills you already have to quantify and qualify the job of an editor in order to improve your own writing and help you become a better analyst of what makes an effective piece of literature. Along with practical guidance on how to implement the various levels of editing—shaping and sculpting, cutting and condensing, copyediting and fact checking—we will be considering the role of editors in the creative process by examining their function across various genres of writing. In what ways is an editor a partner in the creative act? Is there such a thing as too much of a good thing? Anyone who is curious about editing as a profession and/or anyone who is truly invested in what they are writing will benefit from this hands-on approach to acquiring more skills that help a writer achieve his or her artistic vision.

421 (English Lit. of the 16th Century) 32710R 12-1:50 MW James

*****”And ’tis a pretty toy to be a poet”-- Christopher Marlowe**

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

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

425 (English Lit of the Victorian Age) 32714R 10-11:50 WF Lee
(1832-1890)

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

When critics compare the HBO series, “The Wire,” to a great realist 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, technology, crime, education, class warfare, and government are not unique to 21st-century Baltimore but also plagued 19th-century London and its inhabitants. During the semester, we will read several Victorian novels in conjunction with episodes from “The Wire.” The course will culminate in a discussion of “The Wire” as a realist depiction of “the condition of America.”

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

British and Anglo-American literature of the twentieth century, with particular emphasis on Decadence, Modernism, sexual, religious, and class transgression, world wars, retreat from empire, and return to myth. Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Djuna Barnes, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, John LeCarré, Ian McEwan. The goal of the course is that students will understand the authors and works studied in relation to the key cultural, intellectual, and aesthetic movements of the period: Romanticism, Decadence, Modernism.

430 (Shakespeare) 32716R 11-12:15 TTH Green

*****Shakespeare the Plagiarist**

From where did Shakespeare get his stories and his ideas? What did he do with that material? What did he choose to keep, what to discard, and why? How did he put his plays together? How would his audiences have understood his plays? What was common knowledge for his London audiences, and how did he use that knowledge? These are some of the questions we will explore in this course. Sometimes he rewrote published novels, poems, or short stories (both “ladies’ fiction” and “manly adventure stories”). Sometimes he rewrote government propaganda and official history. Sometimes he refashioned current events. And he even rewrote plays by other dramatists. We will study Shakespeare’s plays as well as the materials on which he drew, and our approach may invite you to rethink some plays you thought you already knew, such as *Romeo and Juliet*, *Much Ado About Nothing*, *Richard III*, *Othello*, *King Lear*, *Macbeth*, and *The Tempest*. Two papers of research and interpretation, two essays in class, and exercises that will help you understand how Shakespeare and his audiences together learned how to read, write, listen, and watch.

442 (American Lit 1920 to Present) 32720R 10-11:50 MW Gambrell

Over the last 15 years, digital tools for creating and distributing texts have become so widely available and easy to use that anyone who has time, Internet access, and a certain degree of obsessiveness can publish a book. Old-school impediments to making one’s work public -- editorial review by the seasoned staff of a publishing house, large fees charged by conventional “vanity” publishers, and the like – are now routinely bypassed by writers who operate at a distance from a traditional literary marketplace whose gate-keeping practices seemed relatively solid and familiar as recently as a generation ago.

The technology might be new, but the larger cultural conversation about independent literary and artistic production is not, and our task in ENGL 442 is to consider the mixed meanings of creative and intellectual self-reliance, largely (though not exclusively) in a post-1920 U.S. context. For a writer or artist, what exactly does it mean to “do it yourself”?

We will start by briefly examining key 19th-century predecessors of contemporary debates about independent cultural production, including works by Douglass, Emerson, and Whitman. Moving into the 20th century, we will observe the “indie” impulse at work across a range of verbal, visual, and sonic contexts. Our central texts will be four very recent novels by mid-career writers who engage in provocative ways with questions about forms of knowledge, creativity, and expression as they emerge within or apart from sanctioned contexts like the university or the creative industries (Jennifer Egan’s *A Visit From the Goon Squad*, Jeffrey Eugenides’ *The Marriage Plot*, Zadie Smith’s *NW*, and Chris Ware’s *Building Stories*). We will also read non-fictional writings and view documentaries about historical flashpoints in the development of post-1968 “DIY” or “self-taught” cultural production (Alice Bag’s *Violence Girl*, Aaron Rose’s *Beautiful Losers*, V. Vale’s collections of interviews with zine-writers, and Jessica Yu’s *In the Realms of the Unreal*). Finally, throughout the course I will be introducing you to current literary and artistic experiments published on the Web.

444m (Native American Literature) 32724D Maymester TBA Treuer

*****Writing on the Rez; Special Course, to be taught during Maymester**

Writing on the Rez will bring USC students to study and work on and around the Leech Lake Reservation in northern Minnesota. This is a hybrid course—emphasizing reading, writing, and documentary film work.

Writing On the Rez is a month-long course offered in the USC Maymester program between May 15 and June 15, 2013. The course will bring up to 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 Bemidji State University and the surrounding area. 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, 1/3 writing nonfiction essays and articles based on those experiences, and 1/3 shooting, editing, and creating collaboratively a documentary about contemporary Native American life.

For application and video visit our website at
<http://dornsife.usc.edu/engl/undergrad-maymester/>

447m (African-American Narrative) 32727R 12:30-1:45 TTH 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. We will examine slave narratives as literary texts, historical documents, and cultural records, considering the politics of this emerging literary tradition. We then will turn to 20th- and 21st-century narratives about slavery, examining the ways in which these texts engage issues of historical revision and imagination, resistance, self-determination, and the legacies of slavery in contemporary society. Students will engage issues of race, sexuality, gender, and socio-economic class through texts that historically contextualize these categories of experience and analysis. Writers in this course include Frederick Douglass, Harriett Jacobs, Arna Bontemps, Ishmael Reed, and Octavia Butler. We will examine an assortment of genres within the neo-slave narrative tradition, from historical novel to film, graphic novel, satire, and speculative fiction.

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

*****Better Reading/Better Writing**

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

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

Likely Texts:

Stephen King, *On Writing: A Memoir of The Craft*

War & Survival & Trauma: Laura Hillenbrand, *Unbroken*; Kurt Vonnegut, *Slaughterhouse Five*; and Tim O'Brien, *The Things They Carry*

Race & Place & Home: Harper Lee, *To Kill A Mockingbird* and Isabel Wilkerson, *The Warmth Of Other Suns*

Love & Loss & Coping (or not): Joan Didion, *The Year Of Magical Thinking* and Joan Didion, *Play It As It Lays*

467 (The Modern Novel) 32741R 11-12:15 TTH Boone

This course focuses on the challenging narrative experiments and formal innovations in English and American fiction that followed the heyday of nineteenth-century realism, tracing the transition from proto-modernist impressionism and lyricism to the more radically non-linear, interiorized experimentations of “high modernist” fictions. At the same time, the course’s emphases on issues of gender, empire, and class will emphasize the plurality of modernisms at work in the early twentieth-century English-language novel.

Likely texts to be studied include Kate Chopin’s *The Awakening*, Joseph Conrad’s *Heart of Darkness*, Ford Maddox Ford’s *The Good Soldier*, James Joyce’s *Ulysses* (excerpts), Virginia Woolf’s *Mrs. Dalloway*, Jean Rhys’s *Good Morning Midnight*, Jean Toomer’s *Cane*, William Faulkner’s *Absalom Absalom!*, Willa Cather’s *A Lost Lady*, and Zora Neale Hurston’s *Their Eyes Were Watching God*.

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

*****Fiction, Films and Music of the 1970s**

“It seemed like nothing happened” is a typical description of the 1970s. But while the period may have seemed quiescent, scholars are discovering that with all those platforms, polyester and disco music came substantial change. In English 472 we will explore the complexities and distinctiveness of the period through its films, literature, and music. Films include: *Klute*, *Shaft*, *Coming Home*, *Saturday Night Fever*, *Blue Collar*, and *Dog Day Afternoon*; featured albums are Joni Mitchell’s *Hejira*, Bruce Springsteen’s *Darkness on the Edge of Town*, and Donna Summer’s *Bad Girls*.

473 (Literature and Society) 32747R 3:30-4:45 MW Eggenschwiler

*****“The Literature of Offense”**

This semester’s offering of the course will be subtitled, “The Literature of Offense,” not only literature that deals with offensive subjects, but literature that has caused widespread offense among readers and even nonreaders. The varieties of offenses will be as wide as the variety of novels that cause them, except that all of the novels are very good reads. In my twilight years I assign no others. The first novel has offended some sexually prudish and some Jews (although the author is himself a regular Jewish comedian). Then come a novel about a pedophile by one of the greatest novelists of the 20th century, a novel about Russian communism under Stalin and about a victim of the purges and show trials (written by an ex-communist), then a novel that put the author in hiding for more than a decade because of a death order by an Iranian Ayatollah, and finally the most respected satire of war and the military by an American author. The specific list of texts is available in detail in the 2013 Spring schedule of classes, under, of course, English 473.

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

***** Body ← Poem → Self**

Through reading, discussion, attendance at a poetry reading and a dance performance, and some creative group experiments of our own with movement and gesture, we shall explore the proposition that first-person poems give us unique access to what it feels like to inhabit another person’s body and how that person experiences being a “self.” That proposition becomes all the more interesting when the poem in question was written several hundred years ago. The poems that we shall be considering range in date from 1520 to right now. We shall get our bearings from Raymond Martin and John Barresi’s recent book *The Rise and Fall of Soul and Self*, which provides historical reference points for changing ideas of selfhood from the pre-Socratics to Derrida and from videos of social dances since the fifteenth century. In the process we shall consider first-person poems as forms of choreography that make designs on our bodies as readers. Participants in the course will be asked to write a 1500-word response to one of the chapters from *Soul and Self*, to attend one poetry reading and one dance performance and write a 1500-word review of one of the two events, and to work throughout the semester toward a final 3500- to 5000-word project, which can take the form of original first-person poems as well as or in addition to a critical essay.

Required textbooks: Margaret Ferguson, Jon Stallworthy, and Mary Jo Salter, eds., *The Norton Anthology of Poetry*, shorter 5th ed. (Norton, 2005), and Raymond Martin and John Barresi, *The Rise and Fall of Soul and Self: An intellectual history of personal identity* (Columbia University Press, 2008). Also required will be attendance at a poetry reading and a dance performance, both tba.

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

***Directions and Innovations in Contemporary Fiction

This seminar will investigate continuing evolutions and revolutions in the contemporary novel, looking at fictional narratives written over roughly the past two decades that challenge the parameters of the genre, putting pressure on both its form and content to reflect or respond to an increasingly complex world. Some of these texts may be postmodern, some apocalyptic, some adaptations of prior novels or literary histories, some works of pastiche.

Two of the novels we will definitely read, Ian McEwan's *Atonement* and Doug Mitchell's *Cloud Atlas*, recapitulate the history of the English-language novel within their very forms. Other likely candidates include Zadie Smith's *On Beauty* (a revision of Forster's *Howards End*), Edward Jones' *The Known World* (a revision of what you thought you knew about the slave-owning American south), Sarah Waters' *The Night Watch* (a reverse-narration of events during WWII), Monique Truong's *The Book of Salt* (in which the future Ho Chi Minh meets Gertrude Stein's chef), Cormac McCarthy's dystopic *The Road*, Joseph O'Neill's *Netherland* (a kind of retelling of *The Great Gatsby*), Jeffrey Eugenides's cross-generational, cross-gendered *Middlesex*, Chad Harbach's *The Art of Fielding* (an homage to Melville and baseball, among other things), and two novels by USC creative writing professors: Dana Johnson's *Elsewhere, California* and Marianne Wiggins' *The Shadow-Catcher*.

496 (Senior Honors Thesis) 32764R 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) 32765R 2-4:20 W Anderson

This interdisciplinary seminar explores current research, problems, and methodologies in the study of the early modern period, ca. 1500-1800. It is a "capstone" course required for the Interdepartmental Minor in Early Modern Studies. The seminar is based on current research by specialists in the early modern period, including public scholarly events organized by the USC-Huntington Early Modern Studies Institute (EMSI). This coming spring, the capstone course will consider the broader issues in early modern scholarship via the topic: "Shakespeare through the Ages." The first part of the course will consider the textual history and critical reception of *Hamlet* from the sixteenth century onwards. The second part of the class will reflect on the more general phenomenon of "Bardolatry" in the early modern period and beyond. Our class discussions will be augmented by readings keyed to specific EMSI events on these topics and meetings with guest scholars. We will also have two archival field trips (during class time) to the Williams Andrews Clark Memorial Library to look at early modern adaptations and editions of Shakespeare's plays.

499 (Special Topics - 2 units) 32861R 11-12:15 T Roman

***Contemporary Theatre and Performance

Let's spend the semester exploring live performance throughout greater Los Angeles. Students will be required to attend theatre, dance, and music performances and discuss these events in class. There's plenty of great events to choose from including the Joffrey Ballet's groundbreaking recreation of the original Ballets Russes production of Stravinsky and Nijinsky's 1913 production of *Rite of Spring* at the Music Center; MacArthur "genius" award recipient, David Cromer's production of Nina Raine's new play *Tribes* at the Mark Taper Forum; Tracie Bennett's Tony-nominated performance as Judy Garland in *End of the Rainbow* at the Ahmanson Theatre; the infamous Wooster Group's production of Eugene O'Neill's early Glencairn plays at Redcat; NEA 4 artist Holly Hughes in the LA premiere of her new solo performance *The Dog and Pony Show* at *Visions and Voices*; the revival of August Wilson's celebrated play *Joe Turner's Come and Gone* at the Mark Taper Forum, Neil LaBute's translation and adaptation of Strindberg's *Miss Julie* at the Geffen Playhouse, and the list goes on and on. Don't let anyone tell you that LA is not a great town for theatre and performance. Its time to get off campus and explore the exciting live arts in this city!

Students will be required to write short response papers. Students should also expect to pay a percentage of their ticket fees.

499 (Special Topics - 2 units) 32863R 11-12:15 TH Rowe

*****Henry James**

Why do we keep reading Henry James? Or, for that matter, any “classic” writer, like Shakespeare, Faulkner, Mark Twain, long after his or her particular time has passed? This course is about what makes “classic literature,” and the answers will surprise us all. The special focus will be Henry James, the late nineteenth- and early twentieth-century novelist who lived his main subject - the international theme - as a cosmopolitan writer who was born an American and died a British subject. Why have so many films been made of his densely written novels? Why do recent novelists, like Philip Roth, return to his works for inspiration and commentary? We will discuss five major works by James, screen four film adaptations of his work (screenings will be done at home), read one short novel by Philip Roth, and screen (at home) one modern film by Hitchcock influenced by James. Requirements: Journal, paper, tutorial, and final exam.

**For current and upcoming events visit the Department of English website:
<http://dornsife.usc.edu/engl/>**