

UNIVERSITY OF SOUTHERN CALIFORNIA
DEPARTMENT OF ENGLISH
SPRING 2013 COURSE DESCRIPTIONS

ENGL 510: MEDIEVAL ENGLISH LITERATURE AND CULTURES: Chaucer and his Reception

Joseph Dane (dane@usc.edu), Thursday, 2:00-4:20 p.m. Special Collections, Doheny Library; William Andrews Clark Mem. Library. Number 32778D

The course will consider Chaucer in terms of his reception from the 15th through the 21st century. That reception can be seen in terms of a number of topics, and how these topics are chosen will be largely up to the students in the course; among the most prominent--the history of books and bibliography, manuscript studies, creation of a national literature, mythologies of authorship, textual criticism, critical myths such as 'the gothic' and 'the medieval' itself. I will expect students to give occasional presentations, and I would be surprised if no one wants to work on a critical paper. But there are no requirements, and no prerequisites. Any student who wants to use the course simply as a reading course in medieval literature or as an introduction to book history is welcome. Meetings will be held at Doheny Special Collections, and at the Clark Library (Adams and Cimmaron). I can provide transportation for anyone needing it.

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ENGL 530: RESTORATION AND 18TH CENTURY BRITISH LITERATURES AND CULTURES

Leo Braudy (braudy@usc.edu), Monday, 2:00-4:30 p.m. Number 32781D

In the middle of the seventeenth century, England experienced the first modern revolution. It began with the beheading of Charles I and the reign of Oliver Cromwell but did not end with the Restoration of Charles II to the throne. This political upheaval set the stage for a host of cultural changes that marked indelibly the transition from the Elizabethan world of courts and courtiers to the modern world of politics and public opinion. Assumptions about class and gender that had hardly varied since the Middle Ages were abruptly, and very openly, up for discussion and change. In this course we will look at the period stretching roughly from the English Civil Wars to the death of Alexander Pope in an attempt to understand the complex interplay between its literature and its politics (public and private), its economics, and its cultural values.

We will begin with Marvell and Rochester, two poets who were not interested in being thought professional literary men but yet who clearly placed themselves in relation to a literary tradition. Dryden and Pope will be the other main poetic figures--representing a new assertion that the poet is particularly equipped to tell his audience what to believe about the world and to help them deal with it. Another important focus of the course will be the theatre of the Restoration period, the birthplace of a new conception of acting, the actor, and the idea of performance in the plays of Aphra Behn, Dryden, Sir George Etherege, George Farquhar, Thomas Otway, and William Wycherley. In addition we will read poems and prose by Mary Astell, Behn, Daniel Defoe, Anne Finch, John Locke, and Jonathan Swift.

The course will be conducted in the second floor conference room of the William Andrews Clark Library on Adams Boulevard, so that we can draw upon the Clark's extensive and virtually unique collection of seventeenth- and eighteenth-century texts and thereby get a keener sense of what it was like to live in the cultural and material milieu where these works appeared. There will also be ample time to consider the visual culture of the period--paintings, sculpture, engravings, frontispieces--using the Clark's resources.

Three pieces of work will be required in the seminar: two papers approximately 12-15 pages in length on topics developed in consultation; and an oral report (including annotated bibliography) on a topic in political, economic, or social history relevant to the general reading for the week.

Students interested in the course are encouraged to e-mail me <braudy@usc.edu> if they have any general questions. Our first class will include a tour of the Clark and its research facilities.

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ENGL 595: LITERARY STUDIES ACROSS CULTURES: “War and Memory”
Viet Nguyen (vnguyen@usc.edu), Tuesday, 4:30-6:50 p.m. Number 32790D

This course surveys theories of memory and problems in the relation of memory to war. On memory in general, the course traces the arc of memory studies, which gained momentum after the 1960s and has culminated in what some critics call a “memory boom” and a “memory industry.” We begin with Chris Marker’s premise, that “the function of remembering is not the opposite of forgetting, but rather its lining,” and consider the ethical, political, and aesthetic challenges for remembering and forgetting, both of which are necessary to confront war and its related traumas. Along the way, we will read some of the most important and influential books and essays in memory studies, with readings from Paul Ricoeur’s monumental *Memory, History, Forgetting* and *The Collective Memory Reader* dispersed throughout the semester. On memory and war, some of the case studies will come from World War I, the Holocaust, Japanese American internment, World War II, the Cold War, and the Vietnam War. Syllabus subject to change at instructor’s discretion.

Requirements: a seminar presentation (30%), a book review (20%) and a 10 page paper (50%).

Reading List

1. Paul Connerton, *How Societies Remember*
2. Paul Connerton, *How Modernity Forgets*
3. Paul Fussell, *The Great War and Modern Memory*
4. Charles Griswold, *Forgiveness: A Philosophical Exploration*
5. Milan Kundera, *The Book of Laughter and Forgetting*
6. Chris Marker, *Sans Soleil* (film screening)
7. Jeffrey Olick, Vered Vinitzky-Seroussi, Daniel Levy, eds. *The Collective Memory Reader*
8. Julie Otsuka, *The Buddha in the Attic*
9. Paul Ricoeur, *Memory, History, Forgetting*
10. Art Spiegelman, *Maus I and II*
11. Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*
12. WG Sebald, *Austerlitz*
13. Marita Sturken, *Tangled Memories : The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*
14. Susan Rubin Suleiman, *Crises of Memory and the Second World War*
15. Barbie Zelizer, *Remembering to Forget: Holocaust Memory Through the Camera’s Eye*

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**ENGL 600x: PREPARING ARTICLES FOR PUBLICATION IN SCHOLARLY
JOURNALS**

Susan Green, Wednesday, 4:30-6:50 p.m. Number 32888D

Enrollment restriction: 10 students

Participants in the seminar should begin by submitting, at the first session, an essay that they expect to reshape as a publishable article. A detailed project outline may also work as a starting point, but a completed essay will be required no later than halfway through the term, about March 1. In seminar sessions we will begin by critiquing published articles in the fields in which class members are working; participants should expect to identify at least five journals that are likely “targets” for publication. In discussion, we will identify the dialogues in our fields in which both individual articles and particular journals engage. We will develop strategies for entering that conversation, focusing on structure, language, and documentation.

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**ENGL 660: STUDIES IN GENRE: Contemporary Theatre and Performance
David Roman, Tuesday, 2:00- 4:20 p.m. Course Number 32800D**

We'll spend the semester considering the contemporary theatre and performance scene in the United States. The class will primarily be composed of seeing live events throughout greater Los Angeles and writing performance reviews for publication. The goals of the class are several. First, we will interrogate the concept of the "contemporary;" second, we will familiarize ourselves with the leading playwrights and performers in the field; third, we will consider the politics of performance, especially the role that performance plays in local, regional, and national publics; and fourth, we will learn to write about performance for publication. (Students from past semesters have published their reviews in various journals in the field.) To get a better sense of what performances I am considering, please see ENGL 499. Students will be expected to cover some of the costs of the tickets. The members of the class will help determine what events we attend.

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ENGL 695: GRADUATE FICTION FORM AND THEORY
David Treuer, Thursday, 2:00-4:20 p.m. Course Number 32802D

This course will resemble more a gathering of detectives than a workshop. That is, it will be our job to peel back the different layers of *Pale Fire* – from the initial reading of “plot” and “character” to deeper levels that include a host of literary references. Step 1: Our first task is to read the novel as it was given—from beginning to end and from cover to cover. This reading is our first pass. On this pass we will collect as many of the literary references and clues we recognize immediately and make a master list as we discuss the plot and characters and story. We will then retreat from *Pale Fire* in order to read everything on that master list of obvious references (like Boswell’s *Life of Johnson* mentioned in the epigraph, the title *Pale Fire* drawn from both *Hamlet* and *Timon of Athens*, for example). Then we reread *Pale Fire*. Step 2: go back to the book and make a second list of texts/references that might not be so obvious (“The Adventure of the Empty House” and “Murders at the Rue Morgue” and “Four Quartets”). Step 3 repeat steps 1 and 2: *Pale Fire* and make a final list of buried, obscure, cleverly-hidden references (*Egil’s Saga*, *The Kalevala*, *Song of Igor’s Campaign*). Our final step will be to reread *Pale Fire* and reassemble the text using all the texts, clues, and traditions we’ve collected and collated. In doing so we will come into contact with a rich literary tradition from which Nabokov has cobbled his novel. Students will be expected to make regular presentations, engage in creative assignments (map-making, seating charts, etc), and to write critically.

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ENGL 697: GRADUATE FICTION WRITING WORKSHOP

Dana Johnson, Tuesday, 2:00-4:20 p.m. Course Number 32804D

This course is an intense practicum in advanced-level fiction writing and a traditional graduate fiction workshop. Writers will be required to hand in two to three submissions of 20-30 pages (novel or short story) during the semester. In addition, there will be revisions of a scene or scenes from one of each writer's workshopped submissions at the end of the semester. We will also be reading a novel, *Veronica*, by Mary Gaitskill and a short story collection, *Whose Song?*, by Thomas Glave

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ENGL 698: GRADUATE POETRY FORM AND THEORY: *Forms of seeing, Ways of listening*

Mark Irwin, Tuesday, 4:30-6:50 p.m. Course Number 32805D

Beginning with Rilke's "Archaic Torso of Apollo," we will explore poems, visual works of art, and a few symphonies that provide unique ways of seeing or perceiving the world. Often inspired through concept, or crises in belief, these poets, painters, and composers create new boundaries in art through vision or the distortion of form. From Rimbaud's "The Drunken Boat" to Rilke's *Duino Elegies*, Frances Bacon's *Triptychs*, Ashbery's "Self Portrait in a Convex Mirror," Jorie Graham's "Pollock & Canvas," and the work of many younger poets, we will discuss works of art that arc, distort, and create new forms. Each student will write one paper, give a presentation, and produce a draft for a longer creative work in poetry.

Reading/ Viewing/ Listening Formats

John Ashbery: *Selected Poems*

Anne Carson: *Plainwater*

Italo Calvino. *Invisible Cities*. NY: Harcourt Brace, 1978.

Jorie Graham. *The End of Beauty*. NY: Ecco, 1987

Laura Kasischke: *Space in Chains*

Mary Ruefle: *Madness, Rack, and Honey: Collected Lectures*

Mary Ruefle: *Selected Poems*. NY: Wave Books.

Arthur Rimbaud: "Le Bateau Ivre" (handout)

Rainer Maria Rilke: *The Selected Poems*, Stephen Mitchell, trans.

James Tate: *The Eternal Ones of the Dream: New & Selected Poems (1990-2010)*. NY: Ecco/Harper Collins, 2012

13 Younger Contemporary Poets, Mark Irwin, ed.

Numerous Slides of Visual Works of Art

Selected recordings of Philip Glass, Arvo Part, Christopher Rouse, Joan Tower and others.