

DEPARTMENT OF ENGLISH

COURSE DESCRIPTIONS

SPRING 2014 (20141)

Welcome to the Department of English. For spring semester 2014 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 David Roman (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, 406, 407, 408, 490, 496, 497 and 499. 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).

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 2014 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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213-740-2808

105x (Creative Writing for Non-Majors) 32821R 2-4:20 T Khanna

Many aspire to write creatively but few know how to get started. ENGL 105 is an introductory level writing workshop in poetry, fiction and nonfiction. This course provides a supportive workshop environment for those who wish to write creatively, focusing on the fundamental techniques of all three genres. Over the course of the semester, students will write and revise 3 poems, 2 “short-short” stories and 1 personal essay. In addition to weekly writing exercises, there will be quizzes based on material covered in the readings and lectures. We will focus our time on writing, reading, and discussion with a special eye towards motivating the beginning creative writer. All three components are equally important and need equal attention. There are no prerequisites for this course and it does not count toward the English major in Literature or in Creative Writing.

105x (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. Not for major credit.

105x (Creative Writing for Non-Majors) 32822R 2-4:20 TH Bendall

See description above for ENGL 105, Bendall

105x (Creative Writing for Non-Majors) 32823R 2-4:20 F Falconer

English 105x is an introductory workshop in poetry, short fiction, and nonfiction. The course is open to anyone eager to explore the art of literature through practice and critique. Much of our time will be spent writing and discussing student work generated by writing prompts. As we read contemporary poems, short stories, and memoirs, we will consider various literary elements and devices. Students will write 3 poems, 3 “short-short” stories, and 3 brief essays during the semester. Student work will be discussed in a workshop environment. At the end of the semester, students will submit a final portfolio that will include all creative work, revisions, and a reflective essay. Not for 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, two major quizzes, participation in class discussion.

261 (English Lit to 1800) 32605R 10-11:50 MW Lemon

Course Goals

- To introduce you to three key periods of English Literature: Medieval, Renaissance and Restoration
- To teach you about the range of literary genres of these periods, including epic, prose travel writings, drama, lyric poetry and political theory
- To foster skills of close reading and analysis through deep engagement with texts
- To develop skills of argumentation and comparison by encouraging cross-textual analysis
- To encourage skills of written and spoken communication through class participation, Blackboard posts and papers

Text

Norton Anthology of English Literature, ed. Stephen Greenblatt (ISBN: 0393913007). Please purchase for the first day of class, either at the bookstore or online (which might be cheaper). Readings will likely include Geoffrey Chaucer, *Canterbury Tales*; Thomas More, *Utopia*; Christopher Marlowe, *Dr. Faustus*; Marlowe, *Hero and Leander*; William Shakespeare, Sonnets *Twelfth Night*, *King*

Lear; Metaphysical verse; Country House poetry; Cavalier poetry; Thomas Hobbes, *Leviathan*; John Bunyan, *Pilgrim’s Progress*; John Locke, *Essay Concerning Human Understanding*; Aphra Behn, *Oroonoko*; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*; Alexander Pope, “*Rape of the Lock*.”

Course Requirements

- Three essays
- A mandatory midterm exam
- Three 1 page postings on readings
- Attendance and class participation

261 (English Lit to 1800) 32601R 10-11:50 WF Green

Writers and readers need each other, and what we sometimes call “literature” is in fact the history of “creative writing.” Those who wish to write will always need to increase the number of tools at their disposal, and our long English history is a writer’s toolbox – a story of developing and testing the skills and crafts that finally can create for readers their windows into other lives and the human soul. We will explore this interplay of readers and writers in a number of genres such as narrative poetry, lyric poetry, drama, and fiction, by drawing upon writers such as Chaucer, Spenser, Shakespeare, Donne, Milton, Pope and Swift. What kinds of stories did they write, and why? How did they put them together, and why in those ways? And finally, can we do better? Writers have always become better writers by being better readers, and readers finally know what they are reading when they try to be writer.

262 (English Lit since 1800) 32615R 10-11:50 MW Boone

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

262 (English Lit since 1800) 32619R 10-10:50 MWF Du Plessis

To what extent does the advent of the “modern,” that is, a radical break with the past and tradition, transform our ability to make sense of what happens to us? Simply put: what happens to “experience” in modernity? This class will frame answers to this question by intensive readings of representative authors and texts from British literature from the period of approximately 1800 to 1950. We will consider the transformed sense of self, the possibilities for a community or a group, the implication of changes in experience for communication and education, the role of text-making and art production in relation to events and spaces that appear to be in constant flux. (For example, we will examine William Blake’s illustrations for his works as well as his writing, for example, and we will analyze illustrations for Christina Rossetti’s poetry.)

Three key literary periods, namely, Romanticism, Victorianism, and modernism, and different genres and modes, such as the epigram, the novel of education, the short story, and the literary fairy tale, will make up our focus for the semester. For specific texts, we will read Mary Shelley’s *Frankenstein* and William Blake’s *Marriage of Heaven and Hell*, *Songs of Innocence*, and *Songs of Experience* as representing Romanticism, Christina Rossetti’s fairy tales in verse and prose, particularly *Goblin Market*, George Eliot’s novel of education and social change, *The Mill on the Floss*, and Oscar Wilde’s short fiction as representing Victorianism, and we will conclude with a selection from T.S. Eliot’s poetry, including *The Waste Land*, and Virginia Woolf’s novel, *Mrs. Dalloway*, as modernism. We will study verse as well as prose and familiarize ourselves with forms variations in rhyme, free verse, and questions of meter. Throughout the semester, we will work together in the course of the semester to build skills and strategies for analyzing literary texts both in detail and in context.

Requirements:

Students are expected to read all assigned readings and participate in and contribute to class discussion. Three papers (4 pages each) will be required: student writing is an essential part of learning in this class. Students may choose to revise and resubmit a paper for a different grade. We will have a mid-term as well as a final exam.

Grades:

Three papers: 20% each
Mid-term exam: 15%
Final exam: 20%
Class work: 5%

Required Texts:

Blake, William. *The Marriage of Heaven and Hell*. New York: Dover, 1984.
---. *Songs of Innocence*. New York: Dover, 1984.
---. *Songs of Experience*. New York: Dover, 1984
Eliot, George. *The Mill on the Floss*. New York: Penguin, 2003.
Eliot, T.S. *The Waste Land, Prufrock, and Other Poems*. New York: Dover, 1995.
Rossetti, Christina. *Goblin Market*, selected poems and short stories.*
Shelley, Mary. *Frankenstein, or the Modern Prometheus*. 1818 edition. Oxford: Oxford UP, 2009.
Wilde, Oscar. *Complete Shorter Fiction*. Oxford: Oxford World’s Classics, 1982.
Woolf, Virginia. *Mrs. Dalloway*. Annotated edition. Orlando, FLA: Harcourt, 2005.

*The selections from Rossetti will be available on Blackboard as PDF files.

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

This course focuses on British literature from the Romantics to the present, and in particular on the way these texts ponder the relationship between individuals, society and literature. The class will encompass the two central goals of any introductory course: we will read through a kind of “survey” of major British authors, but we will also concentrate on developing the skills of reading and writing necessary to understand and to analyze the complexities of any work of literature. Our focus throughout will be on the problem of ‘the self’—is there a moment when “the self” came into being; how is subjectivity depicted in literature; does “the self” have a gender (or does the self get to have sex?) and what kind of “place” (imaginative as well as literal) does the self occupy? We will wander from the banks of the River Derwent to the slums of London to the prisons of the Marshalsea and the suburbs of Toronto; but our focus, throughout, will be on individual acts of perceiving and creating meaning, and the language through which these self-creating activities take literary form. Texts will include Jane Austen’s *Sense and Sensibility*, Elizabeth Gaskell’s *Cousin Phillis*, Dickens’s *Little Dorrit*, Virginia Woolf’s *Mrs Dalloway* and new Nobel Laureate Alice Munro’s classic collection, *Something I’ve Been Meaning to Tell You*, as well as the poetry of Wordsworth, Coleridge, Browning, Tennyson and Yeats.

263 (American Literature) 32632R 9:30-10:45 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) 32636R 10-11:50 MW Elda Maria Roman

How has literature shaped our understanding of “America” and the “American” self? How do creative writers and intellectuals represent the relationship between the self and the community, whether that community is imagined as the nation, experienced as the family, or organized for social and political purposes? As an introduction to the tradition of American literature, this course examines a wide range of literary genres including autobiographies, short stories, poetry, essays, and novels, alongside their cultural contexts. Students will gain a deeper understanding of the political and social issues (such as nation-building, civil rights struggles, and feminist movements) that informed the thematic, rhetorical, and stylistic choices of American writers. Authors include: Benjamin Franklin, Frederick Douglass, Kate Chopin, Walt Whitman, Emily Dickinson, Langston Hughes, Zora Neale Hurston, Ralph Ellison, Américo Paredes, Sandra Cisneros, Maxine Hong Kingston, Toni Morrison, Chang Rae Lee, Sherman Alexie, and Junot Díaz.

263 (American Literature) 32635R 11-12:20 TTH Gordon

Designed for majors, this class introduces students to key figures, periods, texts, and issues in American literature, history, and culture. Students will engage a range of genres (including poetry, short story, the novel, film, political essay, and autobiography) to develop a critical understanding of some of the aesthetic, cultural, social, and political concerns taken up by many American writers. While developing a working knowledge of important literary forms, strategies, and movements, we will explore the politics and processes of canon formation and literary criticism. As a group, we also will investigate important elements and strategies of academic writing and literary analysis, including argumentation, close reading, organization, and of course, revision. Some central themes and questions will help us explore literary approaches to the conflicts and contradictions embodied in the so-called “American Experience.” Key themes and categories of analysis will include, but are not limited to: democracy and freedom, violence and self-expression, dissent and repression, home and (im)migration, dreams and creativity, labor and power, justice and the ethics of Americanization. Authors will range from Frederick Douglass to Margaret Fuller, Kurt Vonnegut, and Gloria Anzaldua.

263 (American Literature) 32629R 12-1:50 MW 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.

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

How do you take the vision of the perfect story that you carry around in your head and get it out—intact—onto the page? This course begins to answer that question by introducing the novice writer to the craft of fiction writing, with an emphasis on the literary short story. We will also try to answer the “how do they do it?” question that plagues us when we read wonderful work. By studying a combination of student-generated stories and many published works, we will examine and learn to integrate the elements of fiction into our own work. We will also wrestle with the eternal question of how to show rather than tell what we want to say. Everyone is expected to read, write comments on, and discuss in depth each story that passes through the workshop.

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

This class introduces the craft and practice of writing fiction. We will investigate the genre through the close examination of published work and the creation of student work. To that end, we will examine various aspects of the creative process, from inspiration to revision.

The heart of the class is the workshop, where students submit original work for peer review. Weekly reading assignments and responses, writing exercises, and lectures on narrative craft are meant to help students become more conscious of technique and defter with its practice. At the end of the semester, students will turn in a portfolio of revised work, along with a brief self-assessment examining their personal aesthetic, interests, and progress. Our goal is for students to better clarify their understanding of their own narrative and lyric pleasure, and to strengthen their insight and ability to create such pleasure. We aim to do this as a community of writers who enjoy and grow from sharing our work.

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

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 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.

Required Textbook: *The Making of A Story: A Norton Guide to Creative Writing*, by Alice LaPlante.

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

Introduction to the techniques and practice of writing poetry.

304 (Intro to Poetry Writing) 32657D 2-4:20 T 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) 32659D 2-4:20 W TBA

Introduction to the techniques and practice of writing poetry.

305 (Intro to Nonfiction Writing) 32830D 2-4:20 T Muske-Dukes

***** In Search of the Story in Science & Beyond**

Our focus in this course will be on narrative – the “story” --as it emerges from the texts of science and medical writing. We will borrow an approach from crime detection and investigate how a narrative is “built” from a series of facts. A required text is Rebecca Skloot's *The Immortal Life of Henrietta Lacks*, the “biography” of Henrietta Lacks, a poor African-American woman in 1940's Baltimore, whose tissues (after death) were preserved at Johns Hopkins Medical Center and produced an “immortal” strain of “hela” (for Henrietta Lacks) cells, reproduced endlessly in laboratories and experiments everywhere throughout the world. We will also investigate approaches to science writing – and thoughts on how to tell a “science story” – examples may include Lawrence Krauss' “The Lies of Science Writing” (WSJournal) and “Autistic and Seeking a Place in an Adult World” (NYT) by Amy Harmon. A glance at a recent NYTimes “Science Times” section provides

further examples: “The Mystery of Earth’s Oxygen” (Carl Zimmer) and Cornelia Dean’s “Plenty of Water, but Little to Drink”. We will familiarize ourselves with contemporary science writing, as well as “brain & creativity” research (reading USC’s own Antonio Damasio). Several science (or medical) writing “narratives” will be due over the course of the semester, plus an article-length “paper” by the course’s end.

310 (Editing for Writers) 32832R 12-1:50 MW Segal

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? Everyone 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.

376 (Comics and Graphic Novels) 32666R 9:30-10:50 TTH Johnson

In this course we’ll look at 13-14 graphic novels with widely varied themes and literary styles. Through these novels we will explore the writer and artists’ cultural, psychological, social and political agendas while we also explore and analyze how this increasingly popular literary form has evolved. We will consider what common (or uncommon) elements comprise the most effective novels.

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

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

405 (Fiction Writing) 32676R 2-4:20 T Johnson

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

406 (Poetry Writing) 32684R 2-4:20 M McCabe

***** The Sonic Image**

This class is primarily a workshop, with peer evaluations and discussions, which will further develop your poetic skills. As an important undercurrent, we will explore poetic “models” where sound and image experiment are at their height. To that end, we will read poets like Sylvia Plath and Stevie Smith (whose poems are often accompanied by drawings) who both play with image and sound on a very intense level. I want to tie these 20th century poets with Brenda Hillman’s recent book on “fire” (which has little snapshots included in her book) to offer another possibility of combining sound and image. The *Poetics of Hip-Hop* will be a craft book that will open other doors for sound play. These readings will supplement the centerpiece of our discussions, your poems, with a focus on making them musically aware, whether for harmony or dissonance.

The main requirements will be to keep a journal of responses to assigned reading and be willing to share these responses with the class; at least 6-7 new poems, turned in at the end as a revised portfolio; commentary on the work of your peers; and diligent attention and attendance.

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

***** Special Section on Song and Ballad**

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

407 (Advanced Fiction Writing) 32696D 2-4:20 W Wiggins

Prerequisite: ENGL 405 and instructor permission.

408 (Advanced Poetry Writing) 32702D 2-4:20 W Irwin

***** Enlarging The Temple/Advanced Poetry Writing Workshop**

Using contemporary models of poetry, including those of John Ashbery, W.S. Merwin, and Jorie Graham, three poets whose work has successfully evolved through numerous forms, students will hopefully engage new poetic strategies and risks in their own work. Critiques will focus on how form and new forms reinforce content. Students will set individual goals and new objectives for their own work. Memorability, imagination, and emotional amplitude will be stressed, and numerous examples from contemporary painting and music will be applied. Several essays on craft and form will also be discussed. Rewriting will play an integral part of this workshop, and revisions of well-known poems also will be discussed. Additionally, we will examine the work of several award-winning, younger poets.

BOOKS:

Angie Estes. *Enchantee*. Oberlin: Oberlin College Press, November 2013.
Peter Campion. *El Dorado*. Chicago: U of Chicago Press Phoenix Poets, 2013.
W.S. Merwin. *Migration: New & Selected Poems*. Port Townsend: Copper Canyon Press
13 Younger Contemporary American Poets. Denver: Proem Press, 2011. Mark Irwin, ed.
Mary Ruefle: *Madness, Rack, and Honey: Collected Lectures*. NY: Wave Books.

422 (English Lit. of the 17th Century) 32711R 12-1:50 WF 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).

424 (English Lit of the Romantic Age) 32713R 11-12:20 TTH Russett (1800-1832)

***** Romantic Revolutions**

Bliss was it in that dawn to be alive,
But to be young was very heaven!

William Wordsworth, *The Prelude*

“Romantic” literature was the artistic expression of an “Age of Revolution.” Those revolutions included the American war of independence and the overthrow of the French monarchy, the first reform movements for women and slaves, and the dramatic technological and sociological changes we now call the industrial and commercial revolutions. Perhaps it should come as no surprise that the literary and art worlds were revolutionized at the same time. Romantic literature was both a mode of political action, and a radical experiment in the nature and purposes of verbal art. Everything was up for grabs: to whom should works of literature be addressed, and what should they be about? How could they effect change in the world and in their readers? What should they even look like?

This course will examine the relationship between social and aesthetic innovation. In it we will pay special attention to texts that portray or enact revolutions, whether in the external world or in the minds of their readers. Not all of these were written with explicit political aims, but all were intended to be something new, and to do something important. They include two novels, William Godwin’s *Caleb Williams* and Mary Shelley’s *Frankenstein*; William Blake’s “illuminated” books *Songs of Innocence and of Experience*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, and *America*; Lord Byron’s “Turkish Tales” and his verse play *Manfred*; Percy Shelley’s activist lyrics and his “lyrical drama” *Prometheus Unbound*; John Keats’s fragmentary epics *Hyperion* and *The Fall of Hyperion*; William Wordsworth’s poetic autobiography *The Prelude*; and Wordsworth’s collaboration with Samuel Taylor Coleridge on the 1798 *Lyrical Ballads*. These primary texts will be read against the background of shorter selections by the leading social thinkers of the time, including Mary Wollstonecraft, Thomas Paine, Edmund Burke, and Immanuel Kant.

426 (Modern English Literature) 32715R 12:30-1:50 TTH Kemp
(1890-1945)

British literature of the twentieth century, with particular emphasis on Decadence, Modernism, sexual, religious, and class transgression, world wars, retreat from empire, and return to myth. Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, Ian McEwan. This is only a partial list, and also negotiable. I will be happy to add authors and subjects in which students express a particular interest. 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 9:30-10:50 TTH James

***** Poetic inspiration in Shakespeare's England: pagan revival in the age of reform**

William Shakespeare knew at least two textual authorities by heart. One was his Bible, which had undergone many transformations in Tudor England, and focused on the incarnate Christian God. The other was his Ovid, the great love poet of ancient Rome, who was most famous for his *Metamorphoses*, an epic poem about the transformation of human bodies to stone, tree, mineral, bird, beast, flower, and star—and every other element of the physical world. Although medieval thinkers solved the problem of Biblical and pagan forms of knowledge and truth, English men and women of Shakespeare's day grew up in a world that doubted and debated the viability of pagan inspiration. And yet they found themselves, time and again, unable to give up the extraordinary powers of inspiration to be found in Ovid. This course focuses on the struggle of Shakespeare and two of his contemporaries—Sir Philip Sidney and Christopher Marlowe—as they decided how, precisely, they were to account for the pagan sources of poetic inspiration and found themselves torn between competing models and modes of knowing the world and the word.

We will place our texts in a variety of contexts: history (ancient and early modern), religion, political philosophy, education, art, and history of the book.

The required texts for this course are as follows:

Ovid, *Metamorphoses*, trans. Arthur Golding, ed. Madeleine Forey (Penguin Classics)

1560 Geneva Bible, selections

Christopher Marlowe, *Doctor Faustus* and *Other Plays* (Oxford World Classics)

----- Hero and Leander, with the continuation by George Chapman

Sir Philip Sidney, Sidney's *The Defence of Poesy* and *Selected Renaissance Literary Criticism*, ed. Gavin Alexander (Penguin Classics)

William Shakespeare, *Norton Shakespeare*

441 (American Literature, 1865 to 1920) 32719R 3:30-4:50 MW Gustafson

This study of American literature between 1865 and 1920 will focus on the emergence of the American West as a vital literary region. The course begins with the gold rush, its literary outpourings, and the emergence of Bret Harte and Mark Twain as America's two most popular writers, and it ends with Upton Sinclair's scathing portrayal of the "black gold" rush in *Oil!*. Along the way we will study such topics as: the legend of Joaquin Murieta; some of the first published work by American Indian writers (John Rollin Ridge and Zitkala-Sa); the literature of social protest and California myth-making (Helen Hunt Jackson's *Ramona*); the writings of Mary Austin and other feminist challenges to a mythopoeic and male-centered view of the West; the emergence of Asian American literature (Sui Sin Far) and early Sinophobia; the career of Jack London and the transformation of the literary marketplace in the late 19th century; and the closing of the frontier and the opening of the age of film. The course seeks to amplify so students can analyze the wide range of voices that have composed the literature of the American West, and it will present the literary history of this region as a drama: a story that needs to be told from conflicting perspectives. The course offers an opportunity to examine myths, images and values long associated with the frontier, California, and Los Angeles as we counterpoint the rhetoric of this region as a space of freedom and mobility with a literary mapping of this borderland place as a site also of conquest and limitation.

451 (Periods and Genres in Amer. Lit) 32731R 2-3:20 MW Eggenschwiler

We shall study fiction written in the twentieth century by major prize winning American novelists, most of whom are Nobel Prize winners. This is a course in the best, written by the best: Hemingway, Faulkner, Bellow, Morrison, Roth and Erdrich. Not to know these authors is to argue yourself unknown and to have missed great pleasure.

As usual for me now, classes will be conducted mainly by real discussion in which we all pose discussion topics--no fake discussion in which you try to guess what the instructor wants you to say. There will be several papers in addition to the discussion topics that you will submit for each class meeting.

In my dotage I teach now purely for esthetic, intellectual and congenial pleasure, and I expect you to study and participate for the same. Why else do it when you could major in accounting instead?

461 (English Drama to 1800) 3 2736R 11-12:20 TTH Cervone

***** Drama Before 1800**

This course will examine the long and rich history of drama before 1800. Students will first study medieval drama, namely the cycle plays and morality plays, and will become familiar with the deep cultural traditions that produced lasting dramatic themes and stage characters. Then students will study drama of the Elizabethan and Jacobean eras (exclusive of Shakespeare) and learn about the developments of the 5-act format, the early modern audience, and the acting profession. Playwrights will include Christopher Marlowe, Thomas Kyd, John Lyly, Thomas Dekker, Ben Jonson, Thomas Middleton, John Webster, Francis Beaumont, Phillip Massinger, and John Ford, among others. Texts are the Broadview Anthology of Medieval Drama and the Norton Anthology of Renaissance Drama. Students will write three papers of 10 pages minimum, and a short final paper of 5 pages.

462 (British and American Drama) 32737R 12:30-1:50 TTH Berg
(1800-1950)

***** Sites of Change: Modern Drama**

Drama, like the future, is not what it once was. It has changed much since the mid 19th century. Those old funky melodramas have long since past. They were replaced and displaced with realist plays, expressionist plays, symbolist plays and a host of various avant-garde experiments. This course intends to look at the change that came over drama in the first half of the 20th century. We will begin with some examples of 19th century melodrama and then move on to some of the classics of Modern theater, reading texts by American, British and Irish playwrights, e.g., O’Neil, Miller and Williams, Synge, Shaw and Coward.

465 (The English Novel to 1800) 32739R 12-1:50 MW Anderson

***** The Foundations of the Novel**

In this course, we will study the development of a now-beloved genre of literature: the novel. Focusing on its emergence in eighteenth-century England, we will look at, among other things, how and why the novel’s subject matter shifted from fantastic tales (featuring knights and dragons) to realistic ones (featuring everyday people whom readers could conceivably encounter in their everyday lives); how the seduction stories of the beginning of the century evolved into moralistic ones depicting proper conduct; and how both metafictional novels such as *Tristram Shandy* and gothic “ghost” stories such as *The Castle of Otranto* chal-

lenged readers to question the boundary between reality and illusion. Readings will range from Aphra Behn’s *Oroonoko* and Daniel Defoe’s *Robinson Crusoe* to Jane Austen’s *Northanger Abbey*. We will end the course by looking at how a twentieth-century author, J.M. Coetzee, appropriates and analyzes these same questions in his novel *Foe*. Course requirements will include student presentations on a relevant cultural topic or academic article, regular discussion questions, and two substantial papers.

469 (Women in English Lit before 1800) 32743R 11-12:20 TTH Rollo

The following will be analyzed: medieval misogyny and its continued existence – in varied guises – in later periods; female mysticism; the moderate progress in women’s rights and liberty of self-expression occasioned by the Renaissance; the rise of the novel in the late seventeenth and eighteenth centuries and the participation of women therein; women playwrights from the Restoration onward. Authors will include Marie de France, Margery Kempe, Aemilia Lanyer, Margaret Cavendish, Aphra Behn, Mary Astell, Mary Wollstonecraft and Eliza Haywood. Some attention will be devoted to the presentation of women in the works of male authors, including Chaucer, Milton and Fielding.

471 (Literary Genres and Film) 32745R 12-1:50 MW Modleski

***** Gender and Hollywood Genres**

Genres seem to provide us with a sense of stability—hence their popularity over time—but in order to remain viable they have had to change with the times, sometimes expanding upon and challenging limited notions of gender identity. In this course we will look at several genres, including Westerns, cop films, road films, melodrama, and romantic comedy, to examine examples from various periods in Hollywood history to understand how the narrative codes and conventions of popular genres sometimes serve to shore up conventional understandings of gender identity and sometimes function to call them into question. Some of the more recent films to be analyzed are *Unforgiven*, *Brokeback Mountain*, *Million Dollar Baby*, *When Harry Met Sally*, *I Love You, Man*, *Bridesmaids*, and others. Readings will consist of essays and chapters from books that will be placed on Blackboard, as well as short books published by the British Film Institute and written by scholars who analyze a few of the individual films in detail. Students will give short presentations introducing the film, write several 4-5 page papers and a final comprehensive research paper.

491 (Senior Seminar in Literary Studies) 32758R 2-4:20 M Werlin

***** English Literature and the Scientific Revolution**

In sixteenth- and seventeenth-century Europe, the tail end of the Renaissance coincided with the beginning of The Scientific Revolution. At first glance, the two movements seem to have divergent concerns: while the Renaissance was oriented toward the humanities and the arts, The Scientific Revolution brought a new understanding of the natural world. Yet the leading figures of each movement lived beside one another, were friends and fellow citizens—indeed, a few individuals even made their mark in both spheres. This course will consider the troubled but fruitful interactions between Renaissance literature and an emergent scientific culture through the examination of three categories: method, nature, and technology. Focusing on works by Montaigne, Bacon, Shakespeare, Kepler, Galileo, Descartes, Marvell, Hooke, Cavendish, and Swift, we will discuss the ways in which ideas about nature and art, truth and knowledge, were radically reformulated over the course of the Early Modern period across literary and scientific discourse. Assignments will include a midterm exam, two writing exercises of 4-5 pages, and a final paper of 10-12 pages.

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

***** Directions and Innovations in Contemporary Fiction: Questions of Post-Postmodernism”**

This seminar investigates the continuing evolutions and revolutions in very contemporary novels (primarily written since 2000) that challenge the parameters of the genre, putting pressure on both its form and content to reflect and respond to an increasingly complex world. Some of these texts may be postmodern (or post-postmodern, a term we will investigate), some apocalyptic, some adaptations of prior novels, some historical fictions, some works of pastiche that blend genres. Throughout our emphasis will be on (a) the desires that propel these acts of storytelling; (b) the ways in which these fictions challenge or add to our knowledge of the work that the novel as genre can accomplish; and (c) on the ways in which their forms help encapsulate or revise the ideological forces that shape contemporary constructions of identity, life, and community. Probable texts to be included: David Mitchell, *Cloud Atlas*; Ian McEwan, *Atonement*; Edward Jones, *The Known World*; Monique Truong, *The Book of Salt*; Chad Harback, *The Art of Fielding*; Sarah Waters, *The Night Watch*; Marianne Wiggins, *The Shadow Catcher*; Zadie Smith, *On Beauty*; Dana Johnson, *Elsewhere California*. Attendance and participation are mandatory, as these classes will be run as discussions.

491 (Senior Seminar in Literary Studies) 32760R 2-4:20 TH Handley

***** Time and the Novel**

This seminar will explore how English and American novelists of the twentieth century experiment with narrative form in order to plumb the entanglement of the past and the present; to represent the moment or the “eventness” of being; and to explore how the past is made, mourned, and remembered, particularly in the contexts of American and British modernism and southern and western American history. In addition to novels by Willa Cather, William Faulkner, Joan Didion, Toni Morrison, Virginia Woolf, Christopher Isherwood, and others, we will read selections of literary criticism and theory.

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

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 in Early Modern Studies) 32765D 2-4:20 WF Smith

This course will be the first in the world to use the resources of Cambridge World Shakespeare, a comprehensive reference resource in early modern studies that is slated for public release online in late 2014. (Bruce Smith is the general editor of the project.) The seminar will be tailored to the majors and the particular interests of participants. CWS will facilitate that plan, since the resources are interdisciplinary, with contributions by major scholars in social, political, and economic history, art history, cultural studies, the history of medicine, musicology, philosophy, the history of science, and theology, as well as Shakespeare studies. Majors in English, History, Art History, and early-music performance are invited to join the seminar. Class discussion and individual reports on readings from CWS will begin the semester by giving participants an overview of the field of early modern studies and a chance to try out a particular field; presentations of a major research and/or performance project by each participant will conclude the semester. Two external events will be required: attendance at a lecture on “Early Modern Sex Acts” by Prof. Valerie Traub of the University of Michigan at the Huntington Library in San Marino on Saturday morning, January 18, and attendance at a half-day session of a conference on “Living English Broadside Ballads, 1550-1750: Song, Art, Dance, Culture” at the Huntington on Saturday, April 5.

499 (Special Topics - 2 units) 32852R 9:30-10:50 TH Freeman

***** Forster and Isherwood: Master and Student**

This class will focus on two 20th century masters of English prose, E. M. Forster (1879-1970) and Christopher Isherwood (1904-1986). These two men knew each other well—they met in the early 1930s and remained friends until Forster’s death. Forster was a peripheral member of the Bloomsbury Group; Isherwood’s first two books were published by Virginia and Leonard Woolf’s Hogarth Press. Forster became known for his liberalism, his humanism, and his clean, precise writing. As a young writer, Isherwood saw Forster as a role model, but then, as he grew and matured as a man and a writer, there was a shift, as the younger man became a kind of role model for the older one. Isherwood moved to the United States in 1939 and lived the second half of his life in Los Angeles, much of that time in a relationship with a much younger man, the artist Don Bachardy. Forster admired Isherwood’s ability to be open in his life and, eventually, in his writing; Forster himself was never really able to live that way. He did write that way, but only secretly.

After publishing *A Passage to India* (1924), Forster published no more fiction. However, he wrote plenty and he had a literary secret, a gay novel he had written just before the outbreak of World War I. He allowed Isherwood and a few other close friends to read the manuscript. Isherwood was especially moved by the book, and this forged such a strong bond between the two writers that Forster left Isherwood the manuscript, which Isherwood saw it into publication in 1971. It nearly ruined Forster’s reputation. How that happened will be part of our course.

We will cover a representative sample of both writers’ work—fiction and nonfiction—as well as critical and biographical scholarship about them. Both men wrote about the writing process, so that will also be a concern in this class. Students will also present projects and research papers on other writers of their choice from this era. These projects will allow our course to cover the breadth of the period while also going in depth on these two important, masterful writers.

499 (Special Topics - 2 units) 32850D 12:30-1:50 T Cervone

***** Exercises in Imitatio**

Courses for university students in sixteenth/seventeenth century England weren’t anything like the ones offered at USC, or any university in the 21st century. Students studied Aristotelian logic, theology, law, and medicine, but they did not study literature as students do today. Many students intended to pursue social careers at court after graduation. Yet, obtaining a degree was only one step in becoming a respected courtier in London. One was expected to have well-honed skills in composing poetry, essays, and (sometimes) drama. How was one expected to do that without formal literary study? Students were expected to learn the poetic and literary skills of “the masters” (such as Terence, Aristotle, Dante or Boccaccio) and imitate their styles and themes in their own work. Such work could be original, but often graduates produced adaptations and rewritings of existing works. In this course you will do as the Renaissance poets did, but with an updated process: you will read poetry, essays, and drama by Renaissance authors like Erasmus, Sidney, Shakespeare and Milton, and imitate them in works of your own. For each class meeting students will turn in a piece of “imitated” work: a series of sonnets, an essay, a longer narrative or allegorical poem, or a short dramatic piece. These assignments will be graded on their ability to reflect the form, tone, and theme of the original piece and adapt them to reflect 21st century issues, themes, and literary tastes. I want you to bring your game and produce poems, essays, and short dialogues that communicate a sophisticated understanding of life, love, language, and mind. Don’t be afraid to add irony or cynicism that comes from a beautiful, dark place. And be prepared to perform your work: each student will present a piece of their work to the class for enjoyment, discussion, and analysis. The presentation will consist of a performance/recitation of the piece, accompanied by a 3-5 page description of your inspiration, motives, and creative process concerning your adaptation of the original piece. Prerequisite: ENGL 261 or equivalent

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