

**USC**  
**Dornsife**  
*Department of  
English*

# *Course Descriptions*

**UNDERGRADUATE COURSES (100-499)**

**SPRING 2017**



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# Welcome

Welcome to the Department of English. For the Spring 2017 semester, we offer a rich selection of introductory and upper-division coursework in English and American literature and culture, and creative writing workshops. Please feel free to speak with any faculty in the English department, with one of our undergraduate program coordinators, or with Professor Lawrence D. Green, our Director of Undergraduate Studies, to help you select the courses that are right for you.

All Department of English courses are “R” (open registration) courses, except for the following “D” courses, which require departmental clearance: ENGL 302, 303, 304, 305, 407, 490, 491, and 492. Departmental clearance 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 classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Spring 2017 Schedule of Classes at [classes.usc.edu](http://classes.usc.edu).

Bring a copy of your STARS report with you for advisement. You cannot be advised without your STARS report.

Online registration for the Spring 2017 semester will begin **Wednesday, October 27, 2016**. To check for your registration date and time, log on to OASIS via MyUSC and then click on “Permit to Register.” Registration times are assigned by the number of units completed. Students can and should be advised prior to their registration appointment times. Students should also check for any holds on their account that will prevent them from registering at their registration appointment time.

If you are in **Thematic Option**, follow the advising information from both the Department of English and your TO advisers. Clearance for registration in CORE classes will be handled by the TO office.

All courses for the Spring 2017 semester in the ENGL department are 4.0 units.

## MAJOR PROGRAMS

- BA English (Literature)
- BA English (Creative Writing)
- BA Narrative Studies

## MINOR PROGRAMS

- English
- Narrative Structure
- Early Modern Studies

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## ONLINE RESOURCES

Additional resources you will find online include:

- **Frequently asked questions**
- **ENGL-407 “Advanced Fiction Writing” application**
- **Sample course plans\***
- **Advisement record forms**
- **Step-by-step guide for capstone projects\***
- **Proposal template for capstone projects\***

Items with an asterisk (\*) will be available on the Department of English website soon, but are not yet available.

# General Education

## ENGL-174g

### Reading the Heart: Emotional Intelligence and the Humanities

GUSTAFSON, THOMAS  
MW | 10a.m.-11:50a.m.

SECTION: TBA

The university upholds itself as a place devoted to the study of critical thinking, and college curriculums always give a pre-eminent place to courses on the history of Western thought. But where in our education do we study and develop emotional intelligence? Can emotional intelligence even be taught? What if the university offered a course where we had the chance to study not just the head but the heart, not critical thinking but emotional intelligence, and where love of knowledge was combined with knowledge about love? ENGL-174 will be such a course: It will draw upon literature ranging from the writings of Epicurus and Montaigne to stories by James Baldwin and Sandra Cisneros and films such as *Groundhog Day* to study such emotions as love, jealousy, anger, fear, hate, compassion, joy and happiness. It will also consider the place of emotional intelligence in such fields as medicine and business and how concepts such as empathy and our responses to anger can help us study moments of crisis in politics and international relations from the Peloponnesian War through the American Revolution and Civil War and 9/11. At the heart of the course will be an attempt to study how and where we learn forms of intelligence not measured by a SAT test but significant for your life including what one author calls such “essential human competencies” as “self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation.”

## ENGL-230g

### Shakespeare and His Times

LEMON, REBECCA  
TTh | 11a.m.-12:20p.m.

SECTION: 32607

This course examines a body of dramatic literature that has had a profound and lasting effect on the English-speaking cultures of the modern world. We will ask what has made Shakespeare such an enduring influence in the cultures of the West and in the larger global community surrounding us. In investigating this question, this course will focus on Shakespeare’s language, his stagecraft, his literary “genius,” and his legacy, exploring his plays through two major themes: villainy and marriage. In both units we will examine how Shakespeare introduces a theme in an early play and reworks it later in his career. We will then see how Shakespeare condenses both themes of villainy and marriage in *Hamlet*.

## ENGL-299g

### Introduction to the Genre of Poetry

FREEMAN, CHRISTOPHER  
TTh | 12:30p.m.-1:50p.m.

SECTION: 32644

What can we learn from poetry as we learn about it? That will be the motivating question of this course. The English poet William Blake wrote of “the Bard, who Present, Past, & Future sees”—our work will take us to poets of the past and the present, poets whose work continues to speak to us across centuries. Over two hundred years ago, William Wordsworth warned his readers that “The world is too much with us; late and soon,/Getting and spending, we lay waste our powers:/Little we see in Nature that is ours”—these lines are from the earliest years of industrialization and urbanization, two centuries before the Internet, and now we lament the time we spend distracted, the shorthand of text messaging and Tweeting. We have the privilege and pleasure of savoring poetry, contemplating it, discovering it anew.

We will do all we can in this course to turn it into a conversation about poetry—how it works, how its forms have changed, how to read it, how to write it and write about it. In lecture, we will cover important poets, movements, forms, theories, and larger questions about poetry’s relevance, its connections to and comments about the world. My job is to get you more interested in what poetry is and what it does; your job, in the words of the contemporary American poet Mary Oliver, “is to pay attention, this is our endless and proper work.” I will ask for your engagement; you need to read our material, to think about it, and to come to lecture prepared to discuss it, to read it out loud, and to try to interpret it. We don’t “read into” poetry; we read out from it.



# Introductory seminars

ENGL-261

English Literature to 1800

DANE, JOSEPH  
TTh | 9:30a.m.-10:50a.m.

SECTION: 32604

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.

ENGL-261

English Literature to 1800

JAMES, HEATHER  
TTh | 11a.m.-12:20p.m.

SECTION: 32609

This is a course in “hard poets”: “hard” in the sense that you cannot just walk into a bookstore, pick up a book of their poems, and browse at will. The language barriers alone make that hard. And then there is their delight in fruitful ambiguity: they play with words, refuse easy formulas, and take pleasure in using language, meter, and poetic “special effects” to think through hard questions about love, society, religion, politics, and art. This course is also about a kind of reading that takes time, and makes you think about the role of time, experience, and re-vision (seeing things again and anew) in the making and reading of poetry. This course is also on four amazing poets: Geoffrey Chaucer, Edmund Spenser, William Shakespeare and John Milton.

The goals of this course include—but are not limited to—placing poetry in historical context while also seeing them as vital media of thought, experience, and communication; learning to do a knockout close reading; and becoming an even better writer.

ENGL-261

English Literature to 1800

“The Monstrous Other in Medieval and Early Modern Literature”  
TOMAINI, THEA  
MWF | 10a.m.-10:50a.m.

SECTION: 32603

ENGL-261 follows the development of English poetry and drama during the centuries between the First Millennium and the English Civil War. Specifically, this course will focus on the Monstrous Other in these works of literature. Students will learn the basics of Monster Theory by reading work by Jeffrey Jerome Cohen and others, and will then discuss how the various types of monstrosity reflect the major social, political, and religious issues of the time. There will be ghosts, faeries, witches, dragons, hybrid creatures, and demons; but we will also discuss how monster theory of the medieval and early modern periods became persecutory and included women, immigrants, the disabled, Christian sectarians, and non-Christians. Major authors and works of poetry and drama will include Chaucer’s *Canterbury Tales*, Spenser’s *The Faerie Queene*, Marlowe’s *Dr. Faustus*, Shakespeare’s *King Lear*, and Milton’s *Paradise Lost*. Course texts include the *Norton Anthology of English Literature*, plus handouts TBA. We will also look at important source texts and backgrounds that influenced these authors and their major works. There will be four papers, all 6-8 pages in length.

ENGL-262  
*English Literature since 1800*

BOONE, JOSEPH  
MWF | 10a.m.-10:50a.m.

SECTION: 32621

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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*.

ENGL-262  
*English Literature since 1800*

RUSSETT, MARGARET  
MWF | 11a.m.-11:50a.m.

SECTION: 32617

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“British Literature, 1800-present”: a pretty tall order if we take that description literally! In this highly selective survey, we will stress representativeness rather than coverage, focusing on the animating questions of literary study. Beginning with the fundamental, these include: What is literature? By whom is it produced and consumed? How do we shape it, and it us? How does literature intersect with social and historical concepts such as time, place, culture, ethnicity, class, gender? 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 encounter again and again 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 interpretive rubrics, such as period and genre; we will consider how literary texts address and respond to the social movements of their times; and we will attempt to develop both creativity and self-awareness as readers. Above all, we will be concerned with modes of representation: how texts mean, and how we give meaning to them. On the assumption that meaning is a process rather than a product, we will treat writing as a way of reading, and reading as a form of creative engagement.

ENGL-262  
*English Literature since 1800*

BERG, RICHARD  
TTh | 9:30a.m.-10:50a.m.

SECTION: 32622

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ENGL-262 is a survey of English Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with English writers of the past; (e.g., Jane Austen might be well known to you, but have you met Elizabeth Gaskell, etc., etc). As an introductory course, ENGL-262 is wedded to breadth of study not depth. The course intends to move from the Romantics to the Post-Moderns, introducing students to a variety of texts and authors, periods and genres, and the many questions writers and texts raise about literature and its place in the world. We will even look at some of the answers. The course’s goals are many; for instance there is the sheer pleasure of the texts; secondly there is the desire to prepare a foundation for further studies in literature and art; and finally there is the simple celebration of literature’s challenge to doxa and all the uninformed opinions that rule and regulate our everyday.

ENGL-263  
*American Literature*

INGRAM, BRIAN  
TTh | 12:30p.m.-1:50p.m.

SECTION: 32632

ENGL-263 covers selected works of American writers from the Colonial period to the present day, with an emphasis on major representative writers. In this course, we will interpret the aesthetic and thematic aspects of these works, relate the works to their historical and literary contexts, and understand relevant criticism. What notions of self and identity do we find when studying the diverse range of American texts that explore ideas on religion, government, philosophy, and narrative genre? Where do you find the “truth” articulated in a shared American literature?

ENGL-263  
*American Literature*

KEMP, ANTHONY  
MWF | 1p.m.-1:50p.m.

SECTION: 32631

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.

ENGL-263  
*American Literature*

BERG, RICHARD  
TTh | 11a.m.-12:20p.m.

SECTION: 32634

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



# Creative writing workshops

**ENGL-105**  
*Creative Writing for Non-Majors*

LORD, M.G.  
T | 2p.m.-4:20p.m.

**SECTIONS: 32821**

ENGL-105 is an introduction to the art and craft of creative writing. We will address three genres: fiction, creative nonfiction, and the narrative component of the graphic novel. During the semester, we will closely read the work of established writers and generate creative pieces of our own. These activities will be supplemented by weekly assigned readings, weekly written responses to these assigned readings, and written feedback for your colleagues on both their exercises and the creative pieces that they submit to workshop. The course is designed to introduce the basic elements of writing. You don't need to be an experienced writer to do well in ENGL-105. But you do need to be eager to learn and to communicate with people.

→ **Other sections will be available during the Spring 2017 semester on different days.**

**ENGL-302**  
*Writing Narrative*

“To See a World In a Grain of Sand, or  
How to Knit Your Memoir Into a Larger  
Story”

LORD, M.G.  
F | 2p.m.-4:20p.m.

**SECTION: 32852**

This workshop course will explore the ways in which writers use their personal stories to comment on aspects of the wider world. “Creative nonfiction” is an evolving genre that combines recollection with reporting--a linkage beneficial to both reader and writer. Readers can relate more easily to, say, the emblematic struggles of one family than to a dry, abstract account of a social trend or historic period. Writers can focus on a subject of endless fascination--themselves--while still generating the fact-filled narratives that publishers crave.

Students will examine the work of nonfiction masters to see how they achieved their results. They will then attempt to incorporate these devices or approaches in short exercises and a long piece of original nonfiction.

→ **D-clearance required.**

**ENGL-302**  
*Writing Narrative*

“Everything I Tell You is (Sorta) True”  
SEGAL, SUSAN  
W | 2p.m.-4:20p.m.

**SECTION: 32868**

We have been telling ourselves stories since we have been able to communicate--some of them “true,” some of them “imagined.” Those words are in quotes because the question of what is true and what is fabricated haunts many works of both fiction and non-fiction. In this class we will build upon students’ basic knowledge of narrative structure and the uses of narrative to foster a deeper understanding of how narrative frames our concept of the human condition. We will look at short and excerpted works of fiction and non-fiction and explore how writers of these two genres, both implicitly and explicitly, manipulate the reader’s desire for “literal” truth. We will examine the techniques common to both genres (use of character, POV, setting, plot, tension, etc.) and consider how each genre both suits and enhances the subject matter. We will look at the sub-genres of each, such as narrative, memoir and essay in literary non-fiction and short-short, experimental and POV-bending in fiction. We will also explore the limitations of both genres and consider how a writer selects the most appropriate narrative form for any given work. Finally, we will look at and consider work that has blurred the line (successfully or un-) between literary non-fiction and fiction.

→ **D-clearance required.**



ENGL-303

Introduction to Fiction Writing

SEGAL, SUSAN

W | 4:30p.m-6:50p.m.

SECTION: 32647

How do you take the vision of the perfect story that you carry around in your head and get it onto the page? This course addresses that question as well as 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.

→ D-clearance required.

ENGL-303

Introduction to Fiction Writing

INGRAM, BRIAN

F | 2p.m.-4:20p.m.

SECTION: 32653

ENGL-303 is a fiction workshop in which we practice the techniques of prose narratives. The emphasis is on writing first and analyzing next. Thoughts and feelings crafted into words become real objects in the world, gifts we can all share. Expect to exit the class with finished stories and to formulate specific ideas about craft for maintaining your personal momentum. Once you discover the right methods for you, beauty and meaning will follow.

→ D-clearance required.

ENGL-303

Introduction to Fiction Writing

EVERETT, PERCIVAL

M | 4:30p.m-6:50p.m.

SECTION: 32652

Introduction to the techniques and practice of writing prose fiction.

→ D-clearance required.

ENGL-304

Introduction to Poetry Writing

“The Image, Poetry & Painting”

MUSKE-DUKES, CAROL

M | 2p.m.-4:20p.m.

SECTION: 32663

This is an introductory course in poetry writing, which will focus on “the image”—in particular, the poetic image in paintings and photographs. Students will read ekphrastic poems and write original poetry in response. Presentations and a portfolio of work.

→ D-clearance required.

ENGL-304

Introduction to Poetry Writing

“Rag and Boneshop of the Heart”

IRWIN, MARK

Th | 2p.m.-4:20p.m.

SECTION: 32655

Using the classic text, *Western Wind*, as a model, we will examine the craft of poetry writing from inspiration through final revision. Form, content, metaphor, and image will be discussed, and we will carefully examine diction, syntax, rhythm, meter, and the line in the work of many modern and contemporary poets. Writers in this class will complete a number of formal exercises and will provide numerous revisions of their own work, which will become part of the final portfolio required for this course.

Texts:

*Western Wind*, 5th Edition. Mason & Nims, eds.  
*13 Younger Contemporary American Poets*. Mark Irwin, ed.

→ D-clearance required.

ENGL-304

Introduction to Poetry Writing

BENDALL, MOLLY

F | 2p.m.-4:20p.m.

SECTION: 32657

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 with attention to analytical and critical skills. 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. Several poems and written critiques are required. Poets include Frank O’Hara, Elizabeth Bishop, Alberto Rios, Matthew Dickman, Harryette Mullen, Natalie Diaz, Jane Wong, and others. 6 poems, written critiques, class participation required.

→ D-clearance required.



ENGL-305

Introduction to Nonfiction Writing

“The Impersonal Art of the Personal Essay—and Vice-Versa”

DYER, GEOFF  
T | 2p.m.-4:20p.m.

SECTION: 32830

Primarily a workshop, we use a number of classic examples of the essay to help guide us through the pitfalls and possibilities of the form. How to avoid crossing the line from the personal to the willfully self-indulgent? We know that you are interesting to you but how to make that ‘you’ interesting to everyone else? Conversely, how to imbue essays with the stamp of personal testimony without the support of a participating authorial personality? To help us navigate this potentially slippery terrain we will enlist the support of work by William Hazlitt, George Orwell, Joan Didion, James Baldwin, Nicholson Baker, Annie Dillard, Meghan Daum and others.

→ D-clearance required.

ENGL-305

Introduction to Nonfiction Writing

“Creative Nonfiction”

LORD, M.G.  
W | 4:30p.m-6:30p.m.

SECTION: 32832

Creative nonfiction is an evolving discipline that combines recollection with reporting—a linkage beneficial to both reader and writer. This workshop course will introduce students to a variety of techniques in creative nonfiction that can be applied to a range of genres, including travel writing, writing about people, writing opinion pieces, and writing about popular culture. Students will study fact-gathering techniques, including the personal interview, to learn how to ferret out information that powerful people don’t want you to know. We will examine work by nonfiction masters—Joan Didion, James Baldwin, David Foster Wallace, Alain de Botton, and others—to see how they achieved their results. Then students will attempt to incorporate these devices or approaches in short exercises and a long piece of original nonfiction.

→ D-clearance required.

ENGL-310

Editing for Writers

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

SEGAL, SUSAN  
F | 2p.m.-4:20p.m.

SECTION: 32833

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 writing. 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. This course is designed for writers in all genres—fiction, poetry, journalism, expository, etc.

**ENGL-405**  
*Fiction Writing*  
TREUER, DAVID  
Th | 4:30p.m-6:50p.m.

SECTION: 32675

Our primary reason for coming together, our purpose, is to focus on your writing. This course could be titled: Your Writing and You. To this we will, primarily, workshop each other’s work with an eye toward making you better writers. At times we will focus on specific elements of the craft (pace, structure, characterization), at other times we will work more broadly on your story or chapter. During this class we will engage in four principle activities. We will read and we will write and we will edit and we will discuss. Most of the work we will discuss will be your own, though there are some outside readings (some craft-based, some creative) that we will use as ways into various issues of the “writing process.” We will workshop each other’s work with an eye toward perfecting them. At times we will focus on specific elements of the craft (pace, structure, characterization). Ideally, you will develop a skill-set that will help you as grow as a writer.

→ **Prerequisite: ENGL-303 or ENGL-305**

**ENGL-405**  
*Fiction Writing*  
BENDER, AIMEE  
W | 6p.m.-8:20p.m.

SECTION: 32677

Continuation of workshop. In this class, students will: bring in two stories for workshop, read stories from an anthology, comment on peer work, discuss the art of fiction, write a midterm on a short story collection, do a series of writing exercises, and write a final story. Students will be encouraged to take leaps and risks as they continue to develop their work.

→ **Prerequisite: ENGL-303 or ENGL-305**

**ENGL-406**  
*Poetry Writing*  
BENDALL, MOLLY  
T | 2p.m.-4:20p.m.

SECTION: 32695

In this poetry workshop we will focus on poetic sequences. We will read poems that are grouped together because they share a common theme, strategy, form, or voice. We’ll ponder what happens as the poems progress and accumulate. What tensions develop stylistically and inside the language when elements keep recurring and evolving? How do poems talk back to one another? Students will work on their own sequences over the course of the semester.

We will be reading poems by Cynthia Cruz, Cornelius Eady, Alyse Knorr, Simone Muench, Paisley Rekdal, and many others. 7-10 Poems, written critiques, much reading, and class participation required.

→ **Prerequisite: ENGL-304**



ENGL-406

Poetry Writing

“Special Section on Song and Ballad”

ST. JOHN, DAVID

T | 4:30p.m.-6:50p.m.

SECTION: 32691

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 Thorton School of Music.

- Prerequisite: ENGL-304
- D-clearance required.

ENGL-407

Advanced Fiction Writing

EVERETT, PERCIVAL

T | 4:30p.m.-6:50p.m.

SECTION: 32844

In this advanced fiction workshop we will explore the lines, the limits, the boundaries of what makes a story work and what makes a story a story. We will begin with an examination of what we mean when we refer to a conventional story. After dismantling accepted criteria for a “standard” story, you will make versions of one story until you have created that same story in a completely different literary manifestation.

- Prerequisite: ENGL-405
- Application required.

ENGL-407 “ADVANCED FICTION WRITING” APPLICATION

The application cover sheet for ENGL-407 “Advanced Fiction Writing” with Professor Percival Everett is available on the Department of English website, on the Documents page.

# Upper-division seminars

**ENGL-392**  
*Visual and Popular Culture*

GAMBRELL, ALICE  
MWF | 12p.m.-12:50p.m.

**SECTION: 32667**

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In a 2010 exhibition titled *The Dissolve*, curators Sarah Lewis and Daniel Belasco drew attention to work by artists whose “hybrid practice of homespun plus high-tech” had recently emerged in a range forms including print literature, live performance, 2-dimensional visual art, and animation. Taking a close look at work by artists whose traditional practice has been invigorated by experimental encounters with digital media, we will develop our awareness of digital/analog mixtures as they have appeared in print-based literature, cinema (including animation), painting, photography, and interactive design. This course also serves as an exploratory introduction to the emerging field of the “Digital Humanities.” As such, we will consider at length the complicated interrelationships between “the digital” and “the humanities,” rather than viewing one as a mere supplement to (or opponent of) the other.

Readings will include: Annie Baker, *The Flick*; Tim Burton, *The Nightmare Before Christmas*; Jennifer Egan, *A Visit from the Goon Squad*; Dave Eggers, *The Circle*; Phoebe Gloeckner, *I Live Here*; Aaron Rose, *Beautiful Losers and Art in the Streets* (selections); Jeanette Winterson, *The PowerBook*; Alejandro Zambra, *My Documents*; selected digital artworks by Leah Buechley, Peter Cho, Joshua Davis, Amy Franceschini, George Legrady, Golan Levin, and John Maeda; plus a range of shorter critical and theoretical texts addressing productive tensions among older and newer expressive media. Requirements: a series of short papers and design exercises, a midterm, a final project and paper developed over the course of the semester, and project presentations.

**ENGL-409**  
*The English Language*

“Old English”  
DANE, JOSEPH  
TTh | 12:30p.m.-1:50p.m.

**SECTION: 32756**

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We will study the history of the language from a purely practical standpoint: by learning as much of the grammar and structure of Old English as is necessary to read what are now considered basic literary texts. We should get through *The Wanderer*, *Dream of the Rood*, selections from the *Anglo-Saxon Chronicle*, and some of the more salacious passages from *Beowulf*. Basic requirements: three quizzes/exams, weekly reading assignments and comments.

**ENGL-420**  
*English Literature of the Middle Ages (1100–1500)*

“The Legacy of Eve”  
ROLLO, DAVID  
MWF | 11a.m.-11:50a.m.

**SECTION: 32709**

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As a result of early Christian commentaries on the Book of Genesis, women were considered throughout the medieval period as sensual agents of deceit who scarcely deserved the privileges of education and social autonomy. By the High Middle Ages, however, a secular countercurrent to these views had developed: Representatives of the male hierarchy that perpetuated this tradition and monopolized the prerogatives of knowledge and literacy themselves came to be seen as the true inheritors of the devil’s gifts, demonic agents of falsehood who manipulated their superior (indeed, largely exclusive) erudition as a device of control. This course will be a detailed analysis of these two trends as they are manifested in 14th and 15th century English literature, with a particular emphasis on: Geoffrey Chaucer, *The Canterbury Tales*, *The Legend of Good Women*, and *Troilus and Criseide*; Thomas Malory, *Le Morte D’Arthur*; Margery Kempe et al., *The Book of Margery Kempe*; and the anonymous *Sir Gawain and The Green Knight*.

➔ **Prerequisite: ENGL-261**



ENGL-422

English Literature of the 17th Century

LEMON, REBECCA

TTh | 2p.m.-3:20p.m.

SECTION: 32711

ENGL-422 examines literature produced in a time of political crisis. Some authors addressed the period’s political upheaval directly, participating in the civil war. Others writers found solace in love, God, drink or travel. We will examine all of these responses. In doing so we will read compelling and influential poetry, prose and drama by writers such as Shakespeare, Donne, Jonson, Lanyer, Marvell, Herrick, and Milton, as well as the scholarly debates surrounding their works. The course features some flexibility in writing assignments: you will have the option to write one long paper (in stages) rather than multiple essays—I highly encourage you to take this option if you are interested in writing an honors thesis or applying to graduate school. You will also have the option to produce, in your response to each unit, a piece of creative or critical writing, depending on your own inclinations.

→ Prerequisite: ENGL-261

ENGL-424

English Literature of the Romantic Age (1780–1832)

“Romantic Revolution”

RUSSETT, MARGARET

MWF | 1p.m.-1:50p.m.

SECTION: 32713

“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.

→ Prerequisite: ENGL-262

ENGL-426

Modern English Literature (1890–1945)

KEMP, ANTHONY  
MWF | 11a.m.-11:50a.m.

SECTION: 32715

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, Symbolism, Modernism.

→ Prerequisite: ENGL-262

ENGL-430

Shakespeare

SMITH, BRUCE  
TTh | 9:30a.m.-10:50a.m.

SECTION: 32716

One of the reasons for Shakespeare’s staying power across the past four hundred plus years is his willingness to tackle most of life’s enduring big issues: ambition, love, ethics, money, politics, death. This course will be organized thematically around the big issues. Participants in the course will write a 750-word response paper on one play, a review of a live performance, and a final paper tracing one theme through at least three plays.

ENGL-441

American Literature, 1865 to 1920

“Frontiers of Transformation”  
HANDLEY, WILLIAM  
TTh | 12:30p.m.-1:50p.m.

SECTION: 32719

The years 1865-1920 were among the most transformative in American history. We will explore how the literary genres of Realism and Naturalism represent social inequities and forced choices in American society, and how the rise of psychology and anthropology opened doors to new kinds of literature evident within both popular and “high” genres. The overarching rubric for the course will be that of frontiers: the geographical western frontier that white Americans became nostalgic for at the beginning of the twentieth century, the frontiers of new ways of understanding culture, and the frontiers among genders, classes, and ethnicities at a time of tremendous demographic and social change.

→ Prerequisite: ENGL-263

ENGL-451

Periods and Genres in American Literature

“The Golden Age of Broadway”

ROMÁN, DAVID

MW | 5p.m.-6:20p.m.

SECTION: 32731

This course examines what’s referred to as “the Golden Age of Broadway,” a period in American history when theatre was at the heart of the national culture. We will study key figures from the 1930s through the 1950s, including major playwrights such as Tennessee Williams and Arthur Miller. We will also study major musicals from these decades including such classics as South Pacific, West Side Story, and Gypsy. We will consider how American theatre emerged as one of the most significant literary achievements of the mid century and address its critical role in the popular culture and national imaginary. Finally, we will consider the current revivals of these seminal works in our contemporary period.

ENGL-456

Contemporary Poetry

“Contemporary American Poetry”

BENDALL, MOLLY

TTh | 12:30p.m.-1:50p.m.

SECTION: 32736

In this course we will look at some of the trends, schools, and movements present in contemporary American poetry in the last 50 years. We will consider how inspiration and “materials” for a poem are used and where they come from. We’ll consider sources, such as autobiography, social conditions, history, current events, other art forms, and archives. We will focus on close readings of individual poems and read both well-known poets and new poets with recent books. Poets include Anne Sexton, Sylvia Plath, Allen Ginsberg, Frank O’Hara, Etheridge Knight, Adrienne Rich, Jorie Graham, Yusef Komunyakaa, C.D. Wright, Mary Ruefle, Julianna Spahr, Jane Wong, Ocean Vuong, Phillip B. Williams.

Participation: 3 papers, written responses/quizzes, creative assignments, class presentation.

ENGL-467

The Modern Novel

BOONE, JOSEPH

MWF | 12p.m.-12:50p.m.

SECTION: 32749

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*.



# Senior Seminars

ENGL-491

Senior Seminar in Literary Studies

“The Art of Subtext: Lolita”

TREUER, DAVID

T | 2p.m.-4:20p.m.

SECTION: 32859

What makes a book “literature” rather than simply story? What meanings can be made from a work of literature and how are they made? What are the limits and limitations of interpretation? We will look closely at Vladimir Nabokov’s *Lolita*—and the texts that inform it, including but not limited to Edgar Allan Poe, *Sherlock Holmes*, Charles Baxter, *King Lear*, *The Shining*—in an attempt to understand it and, by extension, to understand how to read literature more generally.

→ **D-clearance required.**

ENGL-491

Senior Seminar in Literary Studies

“Life, Death, and Liminality in Early Modern England”

TOMAINI, THEA

M | 2p.m.-4:20p.m.

SECTION: 32761

This course will examine the issue of death fascination in sixteenth and seventeenth century literature. During the Tudor and Stuart eras English society developed a complex relationship with death, based on several factors that were distinctly different from those of previous generations: attitudes toward belief in ghost lore, religious faith, the Afterlife, funerary rites and burial, anatomy, wills and inheritance, criminal prosecution of murder, torture, and capital punishment changed profoundly from what they had been during the Middle Ages. By studying poems, tracts, broadsides, and plays, students will familiarize themselves with Early Modern death culture and look deeply into the subject to examine the allegories that worked themselves into the very foundations of Early Modern artistic expression, dramatic interpretation, entertainment, law, family life, and culture. Students will read material by a wide variety of Early Modern poets and playwrights, including (but not limited to), Shakespeare, Marlowe, Kyd, Jonson, Marvell, and Donne, along with several anonymous plays, broadsides, and tracts. In addition, students will read *Hamlet in Purgatory*, Stephen Greenblatt’s influential study of Early Modern England’s complex and difficult relationship with the Afterlife.

Students will write one research paper of 20 pages minimum that addresses one of the subjects studies in the course. Students will attend conferences with the professor that detail their progress in the writing of the paper. Also,

each student will make a 20-minute presentation based on his or her paper, in which the student will explain the paper’s thesis and open the subject to their fellow students for comments and questions.

→ **D-clearance required.**

**ENGL-491**  
*Senior Seminar in Literary Studies*  
“Metamorphosis in Worlds of Change”

JAMES, HEATHER  
Th | 2p.m.-4:20p.m.

**SECTION: 32858**

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This course focuses on the idea of metamorphosis and the astonishing influence of an ancient poem about the transformation of human bodies to stone, tree, mineral, bird, beast, flower, and star—and every other element of the physical world—in the literature, art, and imagination of early modern England and beyond. The course begins with engaged readings of Ovid’s *Metamorphoses*, an epic poem about bodily change, alongside Ovid’s later poems from exile. We will then explore the impact of Ovid’s poetry and fables of bodily change on early modern writers from Edmund Spenser, Christopher Marlowe, William Shakespeare, and Ben Jonson to women writers, including Isabella Whitney, Lady Mary Wroth, and Hester Pulter. In addition to sustained readings of early modern English drama and poetry, we will consider the theme of bodily metamorphosis and the practice of creative adaptation in the modern world. Modern texts include poems, stories, and film. We will also engage key pieces of literary and cultural criticism, both on the texts and the broader concerns with the changing status and interpretation of bodies across time.

Requirements include a weekly journal; a 20-minute presentation (in a panel of three papers); and a final research paper of 20-pages.

➔ **D-clearance required.**

# Special courses

ENGL-496

Senior Honors Thesis

GREEN, LAWRENCE

W | 2p.m.-4:20p.m.

SECTION: 32764

The English Honors Thesis Program is offered every year. Selected students will write a substantial literary critical thesis of their own design, supervised by two research professors in English, with a public defense of their thesis. The final thesis is read by a jury of professors in English, and successful students will graduate with departmental honors. ENGL-496 during Spring semester provides the time to research and write the thesis. Full details for application to this prestigious program are available on the English Department website.

- Prerequisite: ENGL-491
- D-clearance required.

ENGL-499

Special Topics

“Bookpackers”

CHATER, ANDREW

SECTION: TBA

Taking books on the road, discovering each in its regional and historical context, inspires a fresh understanding of America, past and present. BOOKPACKERS will use classic and contemporary fiction to unpack America’s story, and it will show how fictional narratives, seen through a local lens, offer empathetic roadmaps into America’s varied regional cultures, helping us understand the political, ethical, and cultural tapestry of the nation.

Application information will be released soon. Find out more information at [bookpackers.com](http://bookpackers.com).

- D-clearance required.

TRAVEL WITH OUR  
“BOOKPACKING” CLASS  
THIS SUMMER

There will be an information session about the Bookpacking class soon, as well as more information about the application, registration, and travel location and dates. Keep an eye on your email and our social media pages for this information.



# Courses that satisfy major and minor requirements

Courses not listed here may not satisfy category requirements, but usually qualify as upper-division electives for English Literature and Creative Writing.

\*

Pay attention to pre-requisites, co-requisites, and special permissions.

\*

You cannot go “backwards” in sequences and get credit for courses taken out of order, per the USC Catalogue.

\*

Check these requirements against your STARS report and the information in the USC Catalogue.

#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
105			Writing		Lower-division	
261	Introductory	Introductory		Introductory		Lower-division
262	Introductory	Introductory		Introductory	Lower-division	
263	Introductory	Introductory		Introductory	Lower-division	
302			Writing		Core course	
303		Prose workshop				
304		Poetry workshop				
305		Prose workshop				
392			Pop. Culture/Ethnicity			
405		400-level workshop	Writing			
406		400-level workshop				
407		400-level workshop				
420	Before 1800	Before 1900		Before 1800		Literary
422	Before 1800	Before 1900		Before 1800		Literary
424	19th-century	Before 1900	Western Historical			
426		After 1900	Western Historical		European/American	
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
441	American	After 1900	Western Historical	American	European/American	
451	American			American		
456		After 1900				
467		After 1900				
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			
496	Honors Thesis	Honors Thesis				

# Courses that require departmental clearance

- \* It is your responsibility to request d-clearance.
- \* D-clearance is not automatically granted to all English and Narrative Studies majors for ENGL classes. It is granted on a per-student, per-section basis.
- \* Spaces are assigned to students prior to registration. It may appear that there are spaces available on the Schedule of Classes, even though those spaces have already been assigned.
- \* Be sure to indicate which section (this is the five-digit number ending in “D”) you’d like d-clearance for during advisement.

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
302	Writing Narrative	Lord	32852	F	2p.m.-4:20p.m.	Priority registration to NARS majors and minors
302	Writing Narrative	Segal	32868	W	2p.m.-4:20p.m.	Priority registration to NARS majors and minors
303	Introduction to Fiction Writing	Segal	32647	W	4:30p.m-6:50p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram	32653	F	2p.m.-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Everett	32652	M	4:30p.m-6:50p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Muske-Dukes	32663	M	2p.m.-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Irwin	32655	Th	2p.m.-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32657	F	2p.m.-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Dyer	32830	T	2p.m.-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Lord	32832	W	4:30p.m-6:30p.m.	Priority registration to CRWT and ENGL
407	Advanced Fiction Writing	Everett	32844	T	4:30p.m.-6:50p.m.	By application only
491	Senior Seminar in Literary Studies	James	32858	Th	2p.m.-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Treuer	32859	T	2p.m.-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Tomaini	32761	M	2p.m.-4:20p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Johnson		T	2p.m.-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Freeman		M	2p.m.-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Green		Th	2p.m.-4:20p.m.	Requires approved proposal and senior status
496	Senior Honors Thesis	Green	32764	W	2p.m.-4:20p.m.	By application only

# Contact us

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