



# USC Dornsife

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College of Letters, Arts  
and Sciences  
*Department of English*

MARK TAPER HALL OF

3501

## Undergraduate Course Descriptions *Fall 2016*

### TABLE OF CONTENTS

<i>Welcome</i> .....	2
<i>Undergraduate Majors and Minors</i> .....	3
<i>ENGL Courses that Satisfy Major and Minor Requirements</i> .....	4
<i>Course Descriptions</i> .....	5
<i>Booklists</i> .....	17
<i>ENGL Courses Requiring D-Clearance</i> .....	18

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<http://dornsife.usc.edu/engl/undergraduate-faq/>

**Office hours:** Staff work regular business hours Monday through Friday, except for university holidays. Emails sent outside of business hours will not be received until the next business day.

# WELCOME

Welcome to the Department of English. For the Fall 2016 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, or with Tim Gotimer, our staff undergraduate adviser, 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, 408, 490, and 491. 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) on a Course Schedule Change form (also called an “add/drop form”) available at <http://www.usc.edu/dept/ARR/forms/>.

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2016 Schedule of Classes at <http://classes.usc.edu/>.

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

## REGISTRATION

Online registration for the Fall 2016 semester will begin **Wednesday, March 30, 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 in this posting. Clearance for registration in CORE classes will be handled by the TO office.

## D-CLEARANCE

Please note that departmental clearance is not automatically granted to all English majors for ENGL courses. Courses that require d-clearance are listed on the last page of this document. Students will be assigned d-clearance for these classes prior to their registration time. Because of this, it may appear that there are spaces available on the Schedule of Classes, even though these spaces have already been assigned.

## WEBSITE RESOURCES

### FREQUENTLY ASKED QUESTIONS

You may find the answers to many of your questions about advisement procedures, registration policies, and degree requirements at our new Undergraduate Frequently Asked Questions page on our website at <http://dornsife.usc.edu/engl/undergraduate-faq>.

### DOCUMENTS

Applications and forms are available to download from the “Documents” widget on our website at <http://dornsife.usc.edu/engl/documents>.

# ***Undergraduate Majors and Minors in the Department of English***

## **MAJOR IN ENGLISH**

There is only one English major, but within that major you can emphasize either **Literature (ENGL)** or **Creative Writing (CRWT)**. Students in both tracks take a range of courses in English, American, and Anglophone literature of all periods and genres, but also in related areas such as creative and expository writing, literature and visual arts, ethnic literature and cultural studies, the history of the English language and of literary criticism, and literary and cultural theory. We encourage intellectual curiosity, experimentation, and crossing between the two tracks of the English major.

## **MAJOR IN NARRATIVE STUDIES**

The major in **Narrative Studies (NARS)** prepares students for the development and evaluation of original content for novels, films, theatre and other narrative platforms, but recognizes that the range of professional opportunities in literature and the performing arts is much wider than the roles of author, screenwriter or playwright. To recognize a good story, to critique, to help shape, realize and transform it, requires a background in the history of narrative, cross-cultural and contemporary models, and an understanding of the broader context of popular culture. The Narrative Studies major allows students to study in many other departments, programs, and professional schools all across the USC campus, and concludes with an individual research or creative “capstone” project.

## **MINOR IN ENGLISH**

Students with majors in other departments, especially the professional schools, often enhance their training with a minor in English. Exposure to great literature, training in the discipline of literary studies, and practice in various forms of writing enhance one’s personal and professional growth.

## **INTERDISCIPLINARY MINOR IN EARLY MODERN STUDIES**

This minor brings together the resources of the Departments of English, History, and Art History to study the literatures and cultures of Europe and the Americas from the late medieval period to 1800. The minor focuses on the interplay of literary and historical methodologies while promoting an area study in a wide context.

## **INTERDISCIPLINARY MINOR IN NARRATIVE STRUCTURE**

This interdisciplinary minor is intended for students with an interest in story-telling who are majoring in programs and disciplines other than Narrative Studies. The minor, based in the humanities, provides opportunities for undergraduates to study story structure from the perspective of several disciplines.

# ENGL Courses offered in Fall 2016 that Satisfy Major or Minor Requirements

- Check these courses against the major and minor requirements in the USC Catalogue.
- Courses that do not satisfy category requirements usually qualify as electives.
- 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.

COURSE	<b><u>Majors</u></b>			<b><u>Minors</u></b>		
	ENGLISH LITERATURE	CREATIVE WRITING	NARRATIVE STUDIES	ENGLISH	NARRATIVE STRUCTURE	EARLY MODERN STUDIES
105x	<i>Not for credit</i>	<i>Not for credit</i>	Writing and Narrative Forms	<i>Not for credit</i>	Lower-Division	
261	Introductory	Introductory	Introduction to Narrative	Introductory		Lower-Division
262	Introductory	Introductory	Introduction to Narrative	Introductory	Lower-Division	
263	Introductory	Introductory	Introduction to Narrative	Introductory	Lower-Division	
302			Writing and Narrative Forms		Core Course	
303		Prose workshop				
304		Poetry workshop				
305		Prose workshop				
405		400-level workshop	Writing and Narrative Forms			
406		400-level workshop				
407		400-level workshop				
408		400-level workshop				
421	Before 1800	Before 1900		Pre-1900		Literary Studies
423	Before 1800	Before 1900	Western Narrative	Pre-1900		Literary Studies
425	19th-Century	Before 1900	Western Narrative	Pre-1900	European/American Narratives	
430	Before 1800	Before 1900	Western Narrative	Pre-1900	Visual Media	Case Studies
440	19th-Century	Before 1900	Western Narrative	American literature	European/American Narratives	
442	American literature	After 1900	Contemporary Fiction and Drama	American literature	European/American Narratives	
449	American literature	After 1900	Contemporary Fiction and Drama	American literature		
455		After 1900	Contemporary Fiction and Drama		European/American Narratives	
456		After 1900				
461	Before 1800	Before 1900		Pre-1900		Case Studies
463		After 1900	Contemporary Fiction and Drama		Visual Media	
469	Before 1800	Before 1900		Pre-1900		Case Studies
481			Introduction to Narrative		Visual Media	
491	Senior Seminar	Senior Seminar				



## Course Descriptions

### 105, Creative Writing for Non-Majors

Mullins, Brighde

“I could not bear to be here without leaving a stain upon the silence,” Beckett answered when asked why he wrote. This introductory class will help students to break their own silences and generate their own creative texts. We will explore poetry, fiction, nonfiction and dramatic writing, and we will also study practical models in all of these forms. Over the course of the semester, students will write and revise five poems, three “short-short” stories, one personal essay, and two short scripts: one for stage and one for screen. We will focus our time on writing, reading, and discussion with a special eye towards motivating the beginning creative writer. Writers under consideration will include: Jamaica Kincaid, Chekhov, Gwendolyn Brooks, filmmaker Jane Campion, and many others. There are no prerequisites for this course and it does not count toward the English major in Literature or in Creative Writing.

### 172g, The Art of Poetry

Gioia, Dana

This course provides an introduction to the pleasures and insights of poetry. The course is divided into two parts. In the first half, we explore the key elements of the poetic art (voice, image, suggestion, metaphor, and form) with examples drawn from the high points of English-language poetry. In the second part we will consider the lives and works of ten major poets in depth (Emily Dickinson, Robert Frost, E. A. Robinson, Edna St. Vincent Millay, T. S. Eliot, E. E. Cummings, Wallace Stevens, Robinson Jeffers, Elizabeth Bishop, and Langston Hughes).

This course rests on the conviction that poetry is not a remote or specialized art. It is one of the irreplaceable human arts whose power and pleasure are open to any alert and intelligent person with an inclination to savor them.

The aim of the course is not only to develop your skill in critical reading and writing but to enhance — through poetry — your general mastery of language.

**GE-B: Humanistic Inquiry**

**GE Category V: Arts and Letters**

### 32821R

Th / 2-4:20p.m.

### 176g, Los Angeles: the City, the Novel, the Movie 32876R

Gustafson, Thomas

MW / 10-11:50a.m.

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise. The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past two decades, Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose work address questions and concerns of special significance as we confront the problems of 21st century urbana.m.erica including environmental crises, social inequality, and problems associated with uprootedness, materialism and racism and ethnic conflict. Study of the history and the storytelling through literature and film of this region can help perform one of the vital roles of education in a democracy and in this city famous for its fragmentation and the seductive allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the vox populi of Los Angeles, and thus it can help create a deeper, broader sense of our common ground. Texts for the course will include literature by such writers as Anna Deavere Smith, Budd Schulberg, Nathanael West, Karen Yamashita, Christopher Isherwood, Yxta Maya Murray, Luis Rodriguez, Walter Mosley and Joan Didion and such films as *Chinatown*, *Sullivan's Travels*, *Singin' in the Rain*, and *Quinceanera*.

**GE-B: Humanistic Inquiry**

**GE Category V: Arts and Letters**

### Not sure which programs you'd like to pursue?

Interested in declaring a major or minor in the Department of English but not sure which program you'd like to pursue? The introductory courses **ENGL-261**, **ENGL-262**, and **ENGL-263** count toward many of the undergraduate programs in English and allow you to explore the department's offerings!

See the chart on page 4 for information about courses that satisfy major and minor requirements in English.

## 261, English Literature to 1800

Tomaini, Thea

32603R

TTh / 11a.m.-12:20p.m.

English 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.

## 261, English Literature to 1800

Tomaini, Thea

32610R

MWF / 12-12:50p.m.

*See description for English 261, section 32603 above.*

## 261, English Literature to 1800

Instructor TBA

32604R

TTh / 9:30-10:50a.m.

Intensive reading of major writers to 1800.

(Check back later for updated description.)

## 262, English Literature since 1800

Griffiths, Devin

32618R

TTh / 9:30-10:50a.m.

Intensive reading of major writers, 1800-1950.

(Check back later for updated description.)

## 262, English Literature since 1800

Freeman, Chris

32619R

MWF / 10-10:50a.m.

### “Being in Uncertainties’: Revolution/Reaction/Resistance in English Literature since 1800”

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

Can we cover two hundred years of British culture in fifteen weeks? Yes, especially if students take an active role in researching and presenting ideas and topics that help contextualize what we’re reading and thinking and talking about. This course traces various literary movements and historical and social contexts for British literature since 1800. That means we’ll be reading Romantic poetry and talking about the role of the poet in society; Victorian poetry, drama, and fiction and thinking about the rise of the middle class, anxieties about gender, family, and modern science and technology; turn of the century texts dealing with the transition into a more urban and internationalized world and the demise of the British empire; poetry, fiction, and film about the devastation of World War I and II and the rise of modernism, feminism, and postmodernism, and closing with texts and concerns of the last twenty-five or so years, including music, film, and other aspects of British popular and literary culture.

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

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

## **262, English Literature since 1800**

Berg, Richard

**32622R**

MWF / 1-1:50p.m.

English 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 Austin might be well known to you, but have you met Elizabeth Gaskell, etc., etc.). As an introductory course, English 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.

## **263, American Literature**

Berg, Richard

**32631R**

MWF / 11-11:50a.m.

English 263 is a survey of American Literature. As an introduction, the course intends to develop and extend the nodding acquaintance that most students have with American writers and their works. Since it is an introductory course, English 263 is wedded to 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.

## **263, American Literature**

Handley, William

**32635R**

TTh / 9:30-10:50a.m.

Intensive reading of representative writers.

(Check back later for updated description.)

## **263, American Literature**

Ingram, Brian

**32637R**

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

English 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?

### 302, Writing Narrative

Nguyen, Viet

32852D

Th / 4:30-6:50p.m.

This course takes as its premise that art and politics can co-exist. The writers that we will read grapple with what it means to be an “other” and how to write about it. Frequently this involves dealing with the history that has produced one’s otherness; with the task of translation that often falls on the other; with the burden of representing the marginalized community from which one comes; with crossing borders of all kinds — linguistic, sexual, geographical, generic. All the writers we will read are hard to classify, because they rebel against classification itself, which seeks to pin the other down into a manageable category (race, class, gender, sexuality, nationality, religion, etc.). As writers, students will have the chance to experiment with narrative, to disregard generic boundaries, to take on difficult subjects, to be critical in their creative writing, or to be creative in their critical writing. The form of what will be written is secondary to the story that needs narration.

Class meetings will be devoted to the assigned readings. Students will write at least 20 and up to 50 pages, depending on the nature of their project. Writers will work one-on-one with the professor in tutorials. Students will also work with each other in small, rotating teams where they will give feedback on each other’s work through Blackboard.

See page 17 for booklist.

### 302, Writing Narrative

Instructor TBA

32868D

F / 2-4:20p.m.

Introduction to the techniques and practice of writing narrative in fiction and literary non-fiction.

(Check back later for updated description.)

### 303, Introduction to Fiction Writing

Wiggins, Marianne

32645D

W / 2-4:20p.m.

Introduction to the techniques and practice of writing prose fiction.

(Check back later for updated description.)

### 303, Introduction to Fiction Writing

Segal, Susan

32649D

Th / 4:30-6:50p.m.

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.

### 303, Introduction to Fiction Writing

Ingram, Brian

32653D

F / 2-4:20p.m.

English 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.

### 304, Introduction to Poetry Writing

Bendall, Molly

32655D

M / 2-4:20p.m.

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. Several poems and written critiques are required. Poets include Frank O’Hara, Elizabeth Bishop, Alberto Rios, Matthew Dickman, Harryette Mullen, Natalie Diaz, Vandana Khanna, and others. 6 poems, written critiques, class participation required.



### 304, Introduction to Poetry Writing

Journey, Anna

32659D

T / 2-4:20p.m.

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. Additionally, all writers are readers. Their reading challenges their writing. In this reading and writing intensive beginning poetry workshop, you'll write a variety of poems, such as a portrait of a family member, an elegy, a dramatic monologue, and a poem that contemporizes a fairy tale or fable. You'll read copiously from an anthology, a craft manual, and four single collections of contemporary poetry, and post weekly responses to the required texts on Blackboard. In my experience, talent and intelligence are naturally quite important in making a strong writer, but what may be even more important elements are desire, imagination, hard work, and plain old stubbornness. You have to want it to get it. And then there's luck, the whimsical intervention of the muse, over which no one has control. However, as Randall Jarrell said, if you want to be struck by lightning, you have to be there when the rain falls. So you plunge in, write with risk, revise with energy, and you keep on getting better if you keep at it.

### 304, Introduction to Poetry Writing

Instructor TBA

32661D

Th / 2-4:20p.m.

Introduction to the techniques and practice of writing poetry.

(Check back later for updated description.)

### 305, Introduction to Nonfiction Writing

Treuer, David

32680D

M / 2-4:20p.m.

Life may very well be “one thing after another” and text “one word after another” but of the two only texts are scripted — life is for better or worse a series of accidents. In the case of non-fiction: how do we shape the “real” into the miniature imaginary? When we write nonfiction where and when do we start? How do we control the tempo of scenes and ideas in non-fiction that, in life, stretch and slide and disobey many of the rules in place that make writing interesting (brevity, unity of action, unity of time, chronology, pace)? This workshop will explore different approaches to and types of creative nonfiction such as the memoir, travel, food, music, reviews, humor, and essay writing.

### 305, Introduction to Nonfiction Writing

Muske-Dukes, Carol

32771D

T / 2-4:20p.m.

#### “Creative Nonfiction: Science Writing”

Do you think that “time travel” is possible? Read science writer Dennis Overbye's New York Times essay, “Remembrance of Things Future: the Mystery of Time”, in which he notes, among other observations, that “the laws of physics do not prevent time travel”, as per Stephen Hawking & others. This course will explore “thought experiments” — peculiarities of physics — and science writing “translations” of these amazing ideas. Students will write essays, research a science writer, read several texts, including *Best American Science Writing*. Portfolios, discussion of film, “Contact”.

### 310, Editing for Writers

Instructor TBA

32832R

W / 2-4:20p.m.

Practical course in relations between editing and the creative process in fiction, poetry, and exposition.

(Check back later for updated description.)

### 405, Intermediate Fiction Writing

Segal, Susan

32675R

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

An intermediate workshop for writers who have completed English 303. This course will focus on revision as the cornerstone of good writing. How does one resist the urge to put away a story that has been workshopped and never look at it again? To that end, we will focus on developing the skills to differentiate and select the most useful criticism received in the workshop in order to improve our own fiction. We will be concentrating on exploration of literary fiction both in our own work and in close readings of published short stories.

*Prerequisite: English 303 or 305*

### 405, Intermediate Fiction Writing

Wiggins, Marianne

A practical course in composition of prose fiction.

(Check back later for updated description.)

*Prerequisite: English 303 or 305*

### 406, Intermediate Poetry Writing

Bendall, Molly

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 texts by Cynthia Cruz, Tyehimba Jess, Paisley Rekdal, Cornelius Eady, Solmaz Sharif, and many others. 7-10 Poems, written critiques, much reading, and class participation required.

*Prerequisite: English 304*

### 407, Advanced Fiction Writing

Bender, Aimee

This course will be run as a workshop, focusing on student work as well as regular readings of short stories by authors such as Lydia Davis, Denis Johnson, George Saunders, Helen Oyeyemi, Haruki Murakami, and more. Students will be expected to turn in four pieces over the course of the semester, as well as comments on assigned readings and peer work. Although the course is called 'advanced' and admission is by selection only, a sense of play and openness is vital; the class will hopefully be a place where writers can take risks, experiment, try new voices and forms, and muck around in the vast sea of possibilities offered by the writing of fiction.

*Prerequisite: English 405*

**32679R**

W / 5-7:20p.m.

**32687R**

W / 2-4:20p.m.

**32844D**

W / 6-8:20p.m.

### 408, Advanced Poetry Writing

Irwin, Mark

#### "Enlarging the Temple"

Using contemporary models of poetry, including those of John Ashbery, W.S. Merwin, Anne Carson, and Jorie Graham, four 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 award-winning poets such as Thomas Sayers Ellis, Laura Kasischke, Peter Gizzi, Angie Estes, Mary Ruefle, and Yusef Komunyakaa.

"If you find that you no longer believe,  
try enlarging the temple."

– W.S. Merwin

*Prerequisite: English 406*

See page 17 for booklist.

### 421, English Literature of 16th Century

Smith, Bruce

"Renaissance" or "Early Modern"? A golden age long vanished or the beginnings of the Late Modernity we now inhabit? This question will guide us as we explore the incredibly rich terrain of sixteenth-century British culture. We shall begin with the year 1599 (opening of the Globe Theater, *Julius Caesar*, *As You Like It*) and work our way backwards chronologically along the roots/routes that converge in these end-of-century achievements, including Edmund Spenser's *The Faerie Queene* (1596), Shakespeare's *Venus and Adonis* (1594), Sir Philip Sidney's *The Defense of Poesy* (1595), Christopher Marlowe's *Dr. Faustus* and *Edward II* (1595), *The Book of Common Prayer* (1549 and later revisions), John Foxe's *Book of Martyrs* (1563), Tottell's *Songs and Sonnets* (1557), Castiglione's *The Courtier* (1528), and Sir Thomas More's

**32849D**

M / 2-4:20p.m.

**32710R**

M / 4:30-7:20p.m.

*Utopia* (1516). The emphasis will be on sustained encounters with a few key texts and authors rather than a rapid survey of many texts and authors. Each weekly meeting of the class will include attention to social and political history as well as to the arts of music, visual representation, and building.

*Prerequisite: English 261*

## **423, English Literature of 18th Century (1660-1780) 32712R**

Anderson, Emily

MWF / 11-11:50a.m.

### **“Literature and Performance in Eighteenth-Century England”**

“For the generality of men, a true Modern Life is like a true  
Modern Play”

– Alexander Pope to Henry Cromwell, 29 August 1709

What is performance? When are we doing it, when are we not, and why might we need or want to differentiate between these behaviors? This course will attempt to answer such questions through a survey of eighteenth-century English literature. As indicated by my epigraph, eighteenth-century writers were hyper-aware of links between theatrical performance and life, and they often used their writing to reflect on these connections. This seminar will then consider the risks and advantages of living in a culture so self-conscious about “performing.” How does this obsession manifest in the literature of the time? How is this interest in performance used to define or destabilize “Englishness”? How is it used to define or destabilize ideas about gender, selfhood, race? While these questions will be posed within a specific historical context and illustrated by specific eighteenth-century literary texts, students should find these questions connecting suggestively with contemporary concerns. Readings will include drama, poetry, and novels by authors such as William Wycherley, Aphra Behn, Alexander Pope, Jonathan Swift, Frances Burney, and Oliver Goldsmith. Assignments include a in-class presentation, two medium-length papers, a midterm, and a final take-home exam.

*Prerequisite: English 261*

## **425, English Literature of Victorian Age (1832-1890) 32714R**

Griffiths, Devin

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

Selected studies in the prose and poetry of such figures as Tennyson, Dickens, the Brontes, the Brownings, Hopkins, Arnold, Ruskin, and Newman.

(Check back later for updated description.)

*Prerequisite: English 261*

### 430, Shakespeare

Green, Lawrence

32847R

MWF / 12-12:50p.m.

#### “Shakespeare the Plagiarist”

From where did Shakespeare get his stories and his ideas? What did he do with that material? What did he choose to keep, what to discard, and why? How did he put his plays together? How would his audiences have understood his plays? What was common knowledge for his London audiences, and how did he take advantage of that knowledge? These are some of the questions we will explore in this course.

Sometimes Shakespeare rewrote published novels, poems, or short stories (both “ladies’ fiction” and “manly adventure stories”). Sometimes he rewrote government propaganda and official history. Sometimes he refashioned reports of current events.

And he even rewrote plays by other dramatists. We will study Shakespeare’s plays as well as the materials on which he drew, and our approach may invite you to rethink some plays you thought you already knew, such as *Romeo and Juliet*, *Much Ado About Nothing*, *Richard III*, *Othello*, *King Lear*, *Macbeth*, and *The Tempest*.

Two papers of research and interpretation, two essays in class, and exercises to help you understand how Shakespeare and his audiences together learned how to read, write, listen, and watch.

### 440, American Literature to 1865

Gustafson, Thomas

32718R

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

This study of American literature from the Colonial era through the Civil War will focus on the interrelationship between politics and literature with a special attention given to issues of freedom, justice and civil rights. After studying the hopes, fears, and ideology of the Puritans and Revolutionaries, the course will consider how novelists and essayists such as Hawthorne, Melville, Emerson, Thoreau, Douglass and Stowe confronted problems arising from the contradictions of American democracy such as the place of slavery in the land of freedom and the betrayal of visions of America as a “model of Christian charity” and “asylum for all mankind.” Throughout the course, we will cross-examine how political leaders and writers sought to justify or critique Indian removal, revolution, slavery and secession, and we will judge the verdicts rendered against such figures as Nat Turner, Hester Prynne, Dred Scott, and John Brown in famous trials of fact and fiction.

*Corequisite: English 263*

### 442, American Literature, 1920 to Present

Román, David

32848R

TTh / 11a.m.-12:20p.m.

American poetry, fiction, and drama since World War I with special attention to Eliot, Frost, Hemingway, Fitzgerald, O’Neill, Stevens, Faulkner, and Nabokov.

(Check back later for updated description.)

*Corequisite: English 263*



## 455, Contemporary Prose

Freeman, Chris

32733R

MWF / 1-1:50p.m.

### “Better Reading/Better Writing”

“If you want to be a writer, you must do two things above all others: read a lot and write a lot.”

– Stephen King, *On Writing: A Memoir of the Craft*

Does reading good writing make us better readers and better writers? Stephen King and I believe it does. This is an ideal course for upper-level English majors, whether your primary interest is in literature, narrative studies, or creative writing. We will read — very carefully — and discuss — in close detail — works by novelists, memoirists, journalists, artists, and others writers from the past fifty years or so. Our primary goals will be to investigate the power and the limitations of words, of language. What can we say in prose? In what different ways can we say it? How can analyzing and discussing some of the best writing of our time help us improve our own skills as readers and writers? Students will do projects on other writers of interest of the past half-century (including poets). Students will also keep a running narrative of the course — responses to the primary texts as well as your own efforts to write in the styles and forms that we are reading. You will write two formal essay essays (5-7 pages each) and you will keep, share, and submit a writing portfolio of at least 20 pages. As much of your work as possible (creative writing and scholarly writing, a distinction we will try to complicate) will be shared with your classmates in workshop format.

## 456, Contemporary Poetry

Irwin, Mark

32734R

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

### “Major Contemporary Poets in Translation (Beginning with Rilke)”

Using Ilya Kaminsky’s new Ecco Anthology of International Poetry, along with individual volumes by Rilke, Milosz, a.m.ichai, and Szymborska, we will focus on the work of fifteen major poets. We will specifically focus on those poets whose work translates well into English, while discussing the issue of successful translation. Completion of this course will include a paper and presentation on the particular work of one author. We will also practice the art of translation through generating different versions of various works in a workshop format. Knowledge of a second language such as French, German, Italian, Polish, or Spanish would be helpful for this course. Additional authors include Andrade, Borges, Bonnefoy, Cavafy, Celan, Bei Dao, Herbert, Juarroz, Lorca, Mandelstam, Ritsos, Neruda, Paz, Pilinsky, Stanesco, Transtromer, and Zagajewski.

**See page 17 for booklist.**

## 461, English Drama to 1800

Tomaini, Thea

32851R

MWF / 10-10:50a.m.

### “London and its Theatre: Elizabethan and Jacobean Drama”

In this course students will study drama of the Elizabethan and Jacobean eras. They will also learn about the context of those plays and their performances in London during that time. What was it like to be a playwright, an actor, a theatre owner, an audience member, or a patron in London? What were the relationships among these groups, and what was the relationship between these groups and the State? In the first week of the course students will learn about the background of medieval drama, such as the cycle plays and morality plays, and will become familiar with the deep cultural traditions that produced the lasting dramatic themes and stage characters of the late sixteenth and early seventeenth centuries. Students will then learn about the developments of the 5-act format and the era's major themes, studying comedy, tragedy, and history. Playwrights will include Christopher Marlowe, William Shakespeare, Thomas Kyd, John Lyly, Thomas Dekker, Ben Jonson, Thomas Middleton, John Webster, Francis Beaumont, Phillip Massinger, and John Ford, among others. Text is *The Norton Anthology of Renaissance Drama* and *Norton Critical Editions* (TBA). Students will write three papers of 8-10 pages. Papers will include secondary research.

*Corequisite: English 261*

## 463, Contemporary Drama

Mullins, Brighde

32746D

TTh / 9:30-10:50a.m.

This class explores writing for the stage. Our aim is to read deeply in representative texts, and to look at how what happens on-stage is different from what happens in film or on television. With this distinction in mind we'll also view plays and we'll attend live performances. We'll begin by discussing fundamental Aristotelian principles and how they are still applied as well as subverted in contemporary theatre practice. We will also read excerpts from Brecht's "Short Organum" as we study the playwrights influenced by Brecht's manifesto. Theatre is a collaborative form, and draws upon many existing energies. We'll consider dramaturgical approaches, and how they inflect the different manifestations of contemporary theatre practice. We'll also read critical essays by playwrights and critics, including Elinor Fuchs' "Visit to a Small Planet," Thornton Wilder's "Some Thoughts on Playwriting" and Tony Kushner's "Notes on Political Theatre." We will read and view plays by Beckett, Tennessee Williams, Caryl Churchill, Anna Deavere Smith, Suzan Lori Parks, Lisa Kron, Annie Baker, Lin Manuel Miranda, and many others. Our aim is to develop an understanding of the breadth of contemporary theatrical forms, and to develop informed and intuitive responses to these forms.

## 469, Women in English Lit before 1800

Rollo, David

32750R

TTh / 9:30-10:50a.m.

The course will be devoted to women as writing subjects and objects of writing between the twelfth and the eighteenth centuries. There will be a particular emphasis on: medieval misogyny and its continued existence — in varied guises — in later periods; the rise of the novel in the late seventeenth and eighteenth centuries and the participation of women therein; women playwrights from the Restoration onward; literary transvestitism.

**481, Narrative Forms in Literature & Film** **32760R**  
Modleski, Tania TTh / 11a.m.-12:20p.m.

**“Alfred Hitchcock and His Literary Sources”**

This course will examine the films of Alfred Hitchcock, once called the Master of Suspense, and now regarded simply as one of the greatest masters of cinema the world has known. In fact, in a recent poll conducted by the British Film Institute, 846 critics, scholars, programmers and distributors named Hitchcock's *Vertigo* the best film ever made. In the course, we will look at some of the works Hitchcock adapted, often very loosely, to make them truly his own. Beginning with a relatively late work by Hitchcock, “Rear Window,” based on a story by Cornell Woolrich, we will look at significant films from all periods, including the silent era. Novels such as *The Lodger* (about Jack the Ripper), *The Lady Vanishes*, *Rebecca*, *Strangers on a Train*, and *Marnie* will help us consider the art of adaptation and will simultaneously throw into relief Hitchcock's originality and stylistic daring. Much of the important critical work on this filmmaker has focused on gender and sexuality, and these will be emphasized in the course. In addition to reading a handful of novels and a couple of short stories, students will be asked to read critical essays posted on Blackboard. Requirements: 2 short papers, including a scene analysis, a final research paper and a final exam.

**491, Senior Seminar in Literary Studies** **32711R**  
Modleski, Tania Th / 2-4:20p.m.

**“Jane Austen and Her Contemporary Spinoffs”**

Since the early 19th century, readers of Jane Austen have been divided into two categories: Austenites (those who treat her as a serious novelist) and Janeites (fans). This division is striking even to this day, as witnessed, on the one hand, by the amount of scholarship on Austen's novels and, on the other hand, by the proliferation of such cultural artifacts as the films like “The Jane Austen Book Club” and “Pride and Prejudice and Zombies” and web series such as the Emmy winning “The Lizzie Bennet Diaries.” Books and films loosely based on Austen novels, such as “Bridget Jones's Diary” and “Clueless” testify to the novels' capacity to inspire some of the most inventive and popular works of literature and film in our own time. In this course we will read five of Austen's six novels and look at the influence she has had on contemporary popular culture. Thus in conjunction with the novels, we will explore some of the popular adaptations of these works in fiction, film, television, and web series. We will conclude by looking at a recent film that captures current Jane Austen fan culture.

**491, Senior Seminar in Literary Studies** **32759D**  
Handley, William T / 2-4:20p.m.

**“Time and the Novel”**

Selected problems in literary history and criticism.

(Check back later for updated description.)

## 491, Senior Seminar in Literary Studies

Journey, Anna

32761D

Th / 2-4:20p.m.

### “Sylvia Plath: Her Poetry and Literary Afterlife”

Sylvia Plath remains one of the most influential poets of the twentieth century. Due to the tabloid sensation surrounding her troubled marriage to the English poet Ted Hughes, her notorious suicide, in 1963, at age 30, and the posthumous impact of her groundbreaking second poetry collection *Ariel*, Plath also remains one of our most heavily mythologized — and misunderstood — authors. The enduring machinations of the Plath “industry,” comprised of competing scholarly and biographical perspectives, represent Plath variously as a feminist icon, a whiney “Confessional” navel-gazer, a despairing madwoman, a cheek-biting “nympho,” and a helpless victim driven to a fated early grave. In this reading and writing intensive single-author seminar, we will examine a range of critical perspectives on Plath’s work and explore her brief yet formidable oeuvre through discussions of her first book *The Colossus and Other Poems*, her novel *The Bell Jar*, both “versions” of her second poetry collection *Ariel*, and her Pulitzer Prize-winning *Collected Poems*. You will write one medium-length midterm paper on Plath’s early work (8-10 pages) and one longer final paper on her late work (12-15 pages) as well as post your two-paragraph responses to the assigned readings on Blackboard every week.

## 499, Special Topics

Mullins, Brighde

\*TBD

T / 11a.m.-12:20p.m.

### “SHORT FORM, Theory and Practice”

Mark Twain, like most writers, found it easier to write long than short. He received this telegram from a publisher: “NEED 2 PAGE SHORT STORY 2 DAYS.” Twain replied: “NO CAN DO 2 PAGES 2 DAYS. CAN DO 30 PAGES 2 DAYS. NEED 30 DAYS TO DO 2 PAGES.” With Twain’s telegram in mind, this seminar will consider the difficult artistry of the short form. We’ll start with the novella; we will move on to the short story, and then to flash fiction. From there we will move to the dramatic form, and we’ll consider the one act play and extremely short plays, which Beckett called *dramaticules*. We’ll also read short nonfiction texts, from Jamaica Kincaid’s meditation on her home, “A Small Place,” to her New Yorker “Talk of the Town” pieces. Our final weeks of the semester will be spent considering the prose poem. We will also consider how social media and technology (twitter, texting) have influenced our attention spans as audiences, as readers, and ultimately, as writers. We’ll cover a wide swath of styles and periods, moving associatively rather than chronologically. Under consideration: Dostoevsky, Kafka, Baudelaire, Beckett, Stein, Yeats, Ai, Hilton Als, Lorrie Moore, Maggie Nelson, Caryl Churchill, and many others. Writing exercises will give students a chance to try their hand at many of these forms, and the class will include both a creative and analytical writing component.

## 499, Special Topics

Russett, Margaret

\*TBD

Th / 11a.m.-12:20p.m.

Studies in the works of one or more authors, or in the development of a theme or genre.

(Check back later for updated description.)



## Booklists

After you've registered for your classes for the Fall 2016 semester, you might consider purchasing books early for classes with finalized booklists. You can find books for your English classes at stores like the **USC Bookstore**, **www.amazon.com**, **www.abebooks.com**, **www.bookrenter.com**, and **www.chegg.com**. Please be sure to review shipping and return policies for each store before making purchases. Check back later for more booklists.

### 302, Writing Narrative

Nguyen, Viet

Gloria Anzaldua, *Borderlands/La Frontera*

James Baldwin, *Notes of a Native Son*

Roland Barthes, *Camera Lucida*

Maxine Hong Kingston, *China Men*

Claudia Rankine, *Citizen: An American Lyric*

### 408, Advanced Poetry Writing

Irwin, Mark

Angie Estes. *Enchantee*. Oberlin: Oberlin College Press, November 2013. Paperback. (required)

Peter Gizzi. *In Defense of Nothing: Selected Poems (1987-2011)*. Middletown: Wesleyan University Press, 2015. Paper (required)

Jorie Graham. *From the New World (Poems 1976-2014)*. NY: Ecco Press, 2016. Paper. (required)

13 *Younger Contemporary American Poets*. Denver: Proem Press, 2011. Mark Irwin, ed. (required/supplied by instructor)

Mary Ruefle. *Madness, Rack, and Honey: Collected Lectures*. NY: Wave Books. ISBN 978-1-933517-57-5 (recommended)

32852D

Th / 4:30-6:50a.m.

### 456, Contemporary Poetry

Irwin, Mark

*Selected Poems of Yehuda Amichai (New & Revised edition)*. Bloch & Mitchell trans. Univ. California Press, 1996. (required)

Transtromer, Tomas. *The Great Enigma: New Collected Poems*. Robin Fulton, trans. NY: New Directions, 2006. ISBN-13: 978-0811216722.

*Ecco Anthology of International Poetry*. Kaminsky & Harris, eds. NY: Harper, Collins. Paperback, (Used OK) ISBN: 978-006-1583-247 (required)

*Selected Poetry of Rainer Maria Rilke*. Stephen Mitchell, trans. NY: Vintage. ISBN: 0679-72201-7 (required)

Milosz, Czeslaw. *The Collected Poems*. NY: The Ecco Press Paper, Used OK. ISBN: 13-978-006 0514 448 (required)

Szyborska, Wislawa. *Miracle Fair: Selected Poems*. NY: WW Norton Paperback (used OK) ISBN 978-0393049398 (recommended)

32849D

M / 2-4:20a.m.

32734R

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

## **ENGL Courses Requiring Departmental Clearance**

- Please see the information below regarding departmental clearance undergraduate courses in the English department.
- Contracts for ENGL-490x, MDA-490, and MDA-494 can be found under “[Documents](#)” on the English website.
- Applications for ENGL-407, ENGL-408, and ENGL-499 can be found under “[Documents](#)” on the English website.
- Contracts must be approved by Professor **Lawrence D. Green**, the Director of Undergraduate Studies.
- Be sure to indicate which section (this is the five-digit number ending in “D”) you’d like d-clearance for during advisement.
- 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.
- Please contact **Tim Gotimer** for questions regarding d-clearance.

COURSE	TITLE	SECTION	HOUR	DAYS	INSTRUCTOR	REQUIREMENTS
302	Writing Narrative	32852D	4:30-6:50p.m.	Th	Nguyen	<i>Priority registration to NARS majors and minors</i>
302	Writing Narrative	32868D	2-4:20p.m.	F	Ulin	<i>Priority registration to NARS majors and minors</i>
303	Introduction to Fiction Writing	32645D	2-4:20p.m.	W	Wiggins	<i>Priority registration to CRWT and ENGL</i>
303	Introduction to Fiction Writing	32649D	4:30-6:50p.m.	Th	Segal	<i>Priority registration to CRWT and ENGL</i>
303	Introduction to Fiction Writing	32653D	2-4:20p.m.	F	Ingram	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32655D	2-4:20p.m.	M	Bendall	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32659D	2-4:20p.m.	T	Journey	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32661D	2-4:20p.m.	Th	McCabe	<i>Priority registration to CRWT and ENGL</i>
305	Introduction to Nonfiction Writing	32680D	2-4:20p.m.	M	Treuer	<i>Priority registration to CRWT and ENGL</i>
305	Introduction to Nonfiction Writing	32771D	2-4:20p.m.	T	Muske-Dukes	<i>Priority registration to CRWT and ENGL</i>
407	Advanced Fiction Writing	32844D	6-8:20p.m.	W	Bender	<i>By application only</i>
408	Advanced Poetry Writing	32849D	2-4:20p.m.	M	Irwin	<i>By application only</i>
490x	Directed Research	32757D				<i>Requires approved contract and junior or senior status</i>
491	Senior Seminar in Literary Studies	32711D	2-4:20p.m.	Th	Modleski	<i>Registration restricted to second-semester juniors and seniors</i>
491	Senior Seminar in Literary Studies	32759D	2-4:20p.m.	T	Handley	<i>Registration restricted to second-semester juniors and seniors</i>
491	Senior Seminar in Literary Studies	32761D	2-4:20p.m.	Th	Journey	<i>Registration restricted to second-semester juniors and seniors</i>
MDA-490	Directed Research Project					<i>Requires approved contract</i>
MDA-494	Directed Creative Project					<i>Requires approved contract</i>