

USC
Dornsife
*Department of
English*

Course Descriptions

UNDERGRADUATE COURSES (100-499)

SUMMER 2017



Welcome

Welcome to the Department of English. For the Summer 2017 semester, we offer a select number of courses in English and American literature and culture and creative writing. 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” course, which requires departmental clearance: ENGL-302. 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 Summer 2017 Schedule of Classes at classes.usc.edu.

Online registration for the Summer 2017 semester will begin **Monday, March 6, 2017**. Students should check for any holds on their account that will prevent them from registering at this time.

All courses for the Summer 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

PROGRESSIVE DEGREE PROGRAM

- MA Literary Editing and Publishing

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ONLINE RESOURCES

Additional resources you will find online include:

- Frequently asked questions
- Sample course plans
- Advisement record forms
- Application for admission to the progressive degree program

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

Course Descriptions

ENGL-176g

Los Angeles: the City, the Novel, the Movie

GUSTAFSON, THOMAS

TTh | 9a.m.-12:20p.m.

SECTION: 32876

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 urban America 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*.

ENGL-302

Writing Narrative

ULIN, DAVID

TWTh | 1-3:50p.m.

SECTION: 32622

How do we write about the world? What is the balance between memory and imagination, between truth and the creativity required for art? These are the key questions faced by every writer of narrative, and they will be at the center of our work throughout this class. Although primarily a workshop—and it is the instructor’s intention that each student have the opportunity to be workshopped twice during the summer session—the class will also use select assigned readings to frame a discussion of the larger issues involved in narrative writing, from structure and point-of-view to empathy and betrayal, as well as the essential tension between facts and interpretation, and the inherent subjectivity of the stories we tell. Students will write one piece of fiction and one of nonfiction, each of 8-10 pages in length. Our discussions will include a consideration of genre and how (or whether) it is important, especially in regard to an imaginative sensibility. For this reason, we will also spend some time looking at narrative poetry, to get a sense of how the genres talk to one another, the ways in which they overlap.

➔ **D-clearance required.**

ENGL-430

Shakespeare

TOMAINI, THEA

TWTh | 9-11:50a.m.

SECTION: 32862

This course will focus on Shakespeare’s histories and tragedies. In our discussion of these plays we will pay special attention to the ideals of kingship and nobility, and of dynastic politics during the middle ages and/or Roman imperial era (when the plays take place) and the Elizabethan and Jacobean eras (when the plays were performed). Plays will include *King John*, *Richard II*, *Henry IV, Parts I and II*, *Henry V*, *Richard III*, *Macbeth*, *Hamlet*, *Julius Caesar*, *Antony and Cleopatra*, *Titus Andronicus*, and *King Lear*. In addition, we will discuss the legacy of Shakespeare in English and American culture from the 17th century to the present. Text: Greenblatt, et al., eds. *The Norton Shakespeare*, 2nd edition. New York: W.W. Norton & Co., 2008. Comparable editions to Shakespeare’s plays are also acceptable. Other texts TBA. Handouts: TBA. There will be three papers, 8-10 pps each.

Course Descriptions

ENGL-451
Periods and Genres in American Literature

“Wastelands and Apocalypses in Modern and Contemporary American Poetry”

BENDALL, MOLLY
TWTh | 1-3:50p.m.

SECTION: 32736

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Civilizations facing ruin from post-war destruction, environmental collapse, societal upheaval, and other catastrophic events are conditions we have seen in film, novels, visual art, and graphic novels. Modern poetry and contemporary books of poetry have also been compelled to depict these devastations. In this class we will discuss particular contemporary poetry texts, analyzing how a poetic consciousness navigates these particular worlds—both real and imagined ones—and how strategies, and formal constructs, such as fragmentation, appropriation, and multiple voices contribute to a poem’s vision. We’ll read poems by Eliot, Stevens, and Frost, as well as, contemporary books of poems: *The Black Ocean* by Brian Barker, *Cold Pastoral* by Rebecca Dunham, *If Tabloids are True then What Are You?* by Matthea Harvey, *Notes for the Last Days*, by Meghan Privitello, and other texts. 3 papers, short responses, a creative assignment, and much participation.

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.

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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
302			Writing		Core course	
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
451	American			American		

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	Ulin	32622	TWTh	1-3:50p.m.	Priority registration to NARS majors and NRST minors

Contact us

DEPARTMENT OF ENGLISH

USC Dana and David Dornsife
College of Letters, Arts and Sciences
University of Southern California
3501 Trousdale Parkway
Taper Hall of Humanities 404
Los Angeles, CA 90089-0354
t: (213) 740-2808
f: (213) 741-0377
e: english@usc.edu

CONNECT WITH US



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dornsife.usc.edu/engl

DEPARTMENT CHAIR

David St. John
dstjohn@usc.edu

DIRECTOR OF UNDERGRADUATE STUDIES

Lawrence D. Green
lgreen@usc.edu

STAFF ADVISER

Tim Gotimer
gotimer@usc.edu

STAFF ADVISER

Laura Hough
lhough@usc.edu