

USC Dornsife

Department of English

CHRLING "8

COURSE DESCRIPTIONS

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WELCOME

Welcome to the Department of English. For the Spring 2018 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, 408, 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 2018 Schedule of Classes at 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 2018 semester will begin **Wednesday, October 25, 2017**. 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 2018 semester in the ENGL department are 4.0 units.



MAJOR PROGRAMS

- B.A. English (Literature)**
- B.A. English (Creative Writing)**
- B.A. Narrative Studies**

MINOR PROGRAMS

- English**
- Narrative Structure**
- Early Modern Studies**

PROGRESSIVE DEGREE PROGRAM

- M.A. Literary Editing and Publishing**

Langston Hughes

Study the writer and activist in **ENGL-442 “American Literature, 1920 to the Present”** with Professor Melissa Daniels-Rauterkus. See description on page 25.

Photo: Gordon Parks, U.S. Office of War Information (1943)

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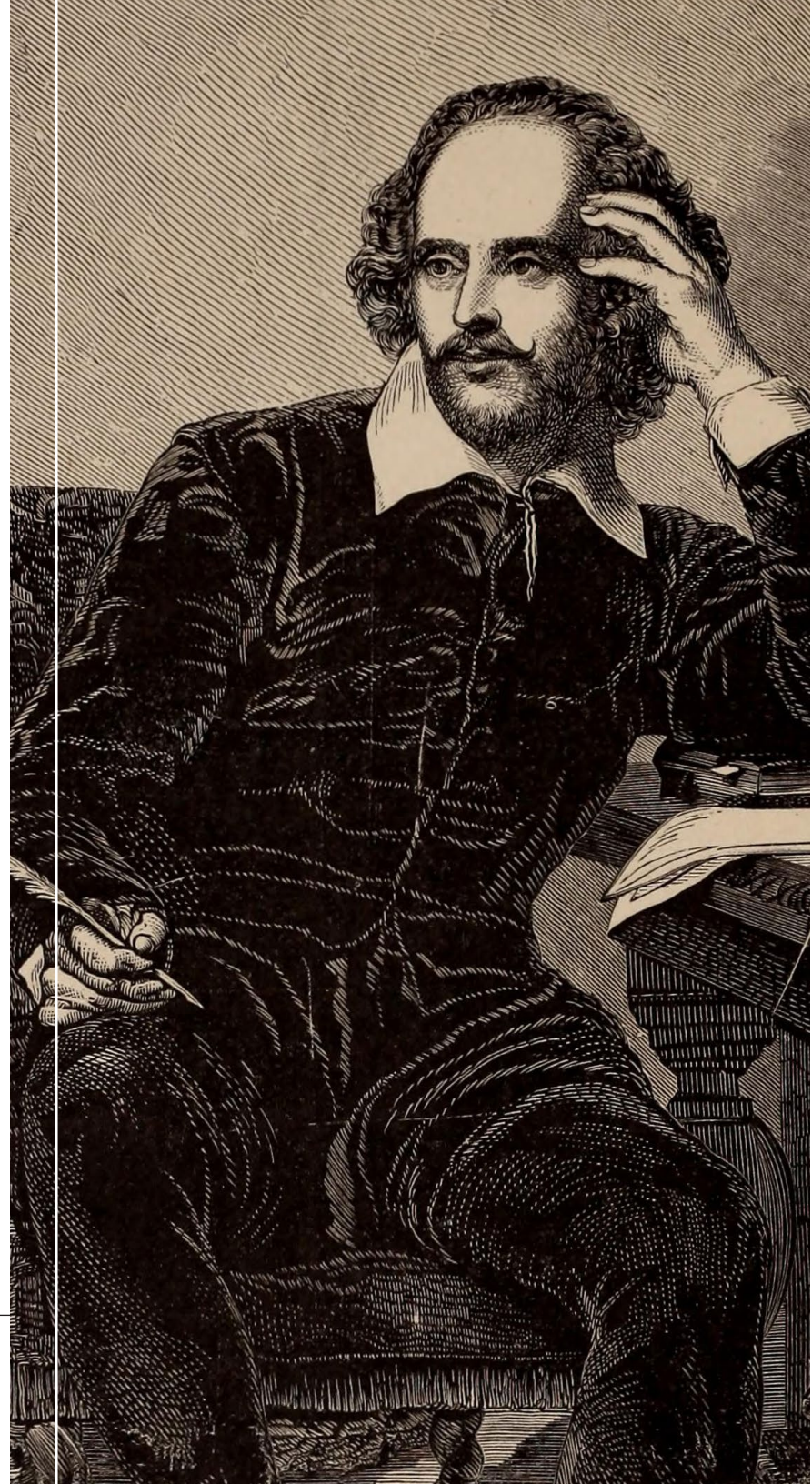
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“The Bard of Avon”

Analyze how William Shakespeare’s themes resonate today in **ENGL-430 “Shakespeare”** with Professor Bea Sanford Russell. See description on page 24.

Image: Illustration from front matter of printing of The Merchant of Venice, American Book Company (1898)



GENERAL EDUCATION

ENGL-174G

Reading the Heart: Emotional Intelligence and the Humanities

Gustafson, Thomas

MW | 10-11:50A.M.

SECTION: 32815

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 | 9:30-10:50A.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-280G

Introduction to Narrative Medicine

Wright, Erika

MWF | 1-1:50P.M.

SECTION: 32756

How a story gets told is as important as what gets told, and the practice of close reading teaches us to pay attention not just to a story's content and themes but also to its form. From literature we learn how metaphors contribute to complexity, how repetitions compete with silences, and how point of view and tone shape our reading expectations. From medicine we learn to appreciate what's at stake in telling and listening to stories, our responsibility to a given text, and the real-world social and political ramifications of the work we do in the humanities. The field of Narrative Medicine draws these disciplinary objectives together, demonstrating that the narrative competence and creativity expected of humanities students and artists is correlative with being an effective and humane healer, and exploring the oldest humanistic questions about the mind and the body.

In Narrative Medicine, we will examine clinical case studies, fiction (novels, films, short stories), and memoirs of health, for a deeper understanding of the relationship between narrative and identity, self and other, literature and medicine.

Each week we will coordinate a specific literary term or genre with a related medical concept or controversy:

- our focus on plot will challenge the ways that diagnostic certainty, treatment, and cure can shape our narrative expectations;
- our understanding of literary narrators and character development will inform our view of the power dynamics of the doctor-patient relationship;
- our emphasis on time and metaphor will teach us about the role that memory and imagination can play in defining and sustaining a meaningful life.

As we will see, the interplay between literary studies and life studies provides us with tools for better understanding ourselves and our place in the world.

Some of the texts we will study include: *The Road to Wellville* (film), *The Curious Incident of the Dog in the Night-Time* (Mark Haddon), *Never Let Me Go* (Kazuo Ishiguro), *The Man Who Mistook His Wife for a Hat* (Oliver Sacks), *Regeneration* (Pat Barker), *W;t* (Margret Edson), *Diving Bell and the Butterfly* (Jean-Dominique Bauby).

ENGL-299G

Introduction to the Genre of Poetry

Freeman, Christopher

TTH | 12:30-1:50P.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. In this course, we have the privilege and pleasure of savoring poetry, contemplating it, discovering it anew.

We will do all we can to have an ongoing 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. Near the end of the term, we will focus in depth on two poets. In section, your instructor will select two slim volumes of poetry which you'll work through slowly, for the whole semester, learning about those poets and reinforcing issues and topics from lecture.

Our 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 participation; you need to read

our material, to think about it, and to come to lecture and section 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. We expect attendance, attention, and full engagement.

FOUNDATION SEMINARS

ENGL-261G

English Literature to 1800

Berg, Rick

MWF | 12-12:50P.M.

SECTION: 32609

ENGL-261 is a survey of British Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with British writers of the past. As an introductory course, ENGL-261 is wedded to breadth of study not depth. The course intends to move from the Anglo-Saxons to the Romantics, 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-261G

English Literature to 1800

"Medieval and Renaissance English Literature"

Kemp, Anthony

TTH | 12:30-1:50P.M.

SECTION: 32603

A study of the development of English literature from its origins to the Renaissance. The course will examine the development of the language itself, and of literary forms, but will particularly emphasize an understanding of the cultures of the Middle Ages and the Renaissance, their material and intellectual conditions of existence. Through the literature and through art and other physical artifacts, we will attempt to comprehend (perhaps even empathetically) cultural worlds that are in many ways utterly estranged from modernity, and to respond to their brilliance, harshness, and strangeness. Rather than attempting a relatively superficial survey of many extracts, we will drill a limited number of deep cores into English medieval and early-modern culture.

ENGL-261G

English Literature to 1800

“The Monstrous Other in Medieval and Early Modern Literature”

Tomaini, Thea

TTH | 9:30-10:50A.M.

SECTION: 32604

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-262G

English Literature since 1800

Berg, Rick

MWF | 10-10:50A.M.

SECTION: 32622

ENGL-262 is a survey of British 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 familiar to you, but have you met Elizabeth Bowen, 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-262G

English Literature since 1800

“The Social Network: Memory and Society in English Literature”

Griffiths, Devin

TTH | 11-12:20P.M.

SECTION: 32621

Can books think? Can they remember? Our sense of the past is mediated by complicated neurological circuits, dispersed over millions of cells throughout the brain, generated through complex networks of neural impulse. And yet, when we are asked to describe our history, we tell simple stories and describe vivid scenes. This class will explore how English literature has shaped the stories we use to describe our selves, our past, and our environments. We will read a range of authors who explore how the mind works through imaginative fiction. A key focus of this course will be to examine how insights drawn from philosophy, psychology and sociology can help us to understand English fiction and poetry as technologies of memory – tools to make sense of what happened and remember it. Readings will include works by Anne Radcliffe, William Wordsworth, Percy Bysshe Shelley, Jane Austen, Thomas Carlyle, Emily Brontë, Alfred Tennyson, Elizabeth Barrett Browning, Robert Browning, Wilkie Collins, Virginia Woolf, Gertrude Stein, and Malcolm Lowry.

ENGL-262G

English Literature since 1800

“Progress in British Literature Since 1800”

Wright, Erika

MWF | 11-11:50A.M.

SECTION: 32617

This survey examines literary responses to momentous events, ongoing arguments, and hot topics in Britain from 1800 (and a bit before) to roughly the present day. Part one examines the revolutionary roots of Romantic poetry, theories about the poet’s political and social role, and the rise of the novel. Part Two focuses on the reforming impulses of Victorian writers as they responded to shifting attitudes about class, gender, sexuality, and Empire. Part Three builds on the issues raised throughout the 19th century, exploring how the uncertainty wrought by two Great Wars and developments in technology during the 20th and 21st centuries transformed (or not) individual and national identity.

The texts we study will introduce us to a range of viewpoints that seek to define what it means to be human—to live and love in a world that, depending on one’s experience, is changing too fast or not fast enough. In an effort to tease out these competing desires and perspectives about change, we will organize our close reading around the concept of progress. We will explore how key works define and depict progress or are progressive, as they ask us to consider what we gain and lose when seek to improve, to move forward on our own with or against a community. Does the text lament progress? Does it rebel against established

traditions and social codes? Does it do both? And how? What formal conventions help to shape the content of these stories? We will ask questions such as these throughout the semester, but ideally we will form new questions, as we seek to develop a more nuanced understanding of British literature and culture.

Required texts will include *Sense and Sensibility* (Jane Austen), *Great Expectations* (Charles Dickens), *Never Let Me Go* (Kazuo Ishiguro), and *The Norton Anthology of English Literature* (9th ed. vols. D, E, F).

ENGL-263G

American Literature

Berg, Rick

TTH | 9:30-10:50A.M.

SECTION: 32632

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 be introduced to 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.

ENGL-263G

American Literature

Ingram, Kerry

MWF | 10-10:50A.M.

SECTION: 32634

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-263G

American Literature

Román, Elda María

MWF | 12-12:50P.M.

SECTION: 32631

As an introduction to the tradition of American literature, this course examines a wide range of literary genres alongside their cultural contexts. Students will gain a deeper understanding of the political and social issues (such as nation-building, civil rights struggles, and feminist movements) that informed the thematic, rhetorical, and stylistic choices of American writers.

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

“The Personal Impersonal’: Finding Voice(s) in Several Genres”

McCabe, Susan

M, T, W, TH, OR F | 2-4:20P.M.

SECTION: 32820-3, 32855

We will begin with a personal essay/lecture “Why I Write” (Karl Ove), and move on to several other genres that particularly address why one writes, and how the personal folds into the complex world we live in. We will read drama, poetry, memoir, and a novella as well as a longish non-fiction essay. You will write responses to all texts, and choose one as model for your own writing (at mid-term) and another genre for your final. You will write approximately 5-10 pages of creative work for both choices (so none of the writing you do will be the length of what you read). You will write two pages of analysis of each text we read and be ready to share your response with the class.

Participation, responding to the writing of your peers, and attendance are essential aspects of your performance.

Students will register for one section of this class only. Each section meets once per week.



Photo by Daniel McCullough at Unsplash.

ENGL-302 “Writing Narrative” is reserved for Narrative Studies majors and Narrative Structure minors, and ENGL-402 “Narrative Composition” is reserved for Narrative Studies majors.

ENGL-302

Writing Narrative

“Short Forms”

Mullins, Brighde

F | 2-4:20P.M.

SECTION: 32852

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. Under consideration: Dostoevsky, Kafka, Baudelaire, Beckett, Stein, Lydia Davis, Ai, Anne Carson, Jamaica Kincaid, Caryl Churchill, and 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.

ENGL-302

Writing Narrative

Ulin, David L.

W | 2-4:20P.M.

SECTION: 32868

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.

The following courses are reserved for English (ENGL and CRWT) majors and minors who have completed at least two of their three foundational seminars:

- ENGL-303 "Introduction to Fiction Writing"
- ENGL-304 "Introduction to Poetry Writing"
- ENGL-305 "Introduction to Nonfiction Writing"
- ENGL-405 "Fiction Writing"
- ENGL-406 "Poetry Writing"

ENGL-303

Introduction to Fiction Writing

Everett, Percival

M | 2-4:20P.M.

SECTION: 32652

Introduction to the techniques and practice of writing prose fiction.

ENGL-303

Introduction to Fiction Writing

Lord, M.G.

F | 2-4:20P.M.

SECTION: 32653

You are in this class because you want to write short fiction. You grasp the importance of word choice and sentence construction. You understand narration: why it matters who is telling the story that you are writing. You realize you can improve your stories by reading the work of accomplished fiction writers, examining how they achieved what they achieved, and using their techniques, when appropriate, in your own imaginative writing.

This course will have two components: We will read exemplary published stories and discuss why and how they work. At times we will do exercises that are suggested by what we have read. Then we will write—and revise—our own stories. You will be required to write two original stories. For your final submission at the end of the term, you

are required to rewrite these stories in response to your feedback in workshop.

We will also look at how one writes a graphic novel. You don't have to do any drawing. But understanding storytelling through sequential art (a form that is different from a screenplay because it has the interiority of a novel) may enrich your narrative writing skills.

ENGL-303

Introduction to Fiction Writing

Segal, Susan

W | 4:30-6:50P.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.

ENGL-304

Introduction to Poetry Writing

Bendall, Molly

F | 2-4:20P.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, and others. 6 poems, written critiques, class participation required.

ENGL-304

Introduction to Poetry Writing

Lewis, Robin Coste

TH | 2-4:20P.M.

SECTION: 32655

Introduction to the techniques and practice of writing poetry.

ENGL-305

Introduction to Nonfiction Writing

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

Dyer, Geoff

T | 2-4:20P.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.

ENGL-304

Introduction to Poetry Writing

“The Image, Poetry & Painting”

Muske-Dukes, Carol

M | 2-4:20P.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.

ENGL-305

Introduction to Nonfiction Writing

Treuer, David

W | 2-4:20P.M.

SECTION: 32832

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.

ENGL-310

Editing for Writers

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

Segal, Susan

F | 2-4:20P.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-402

Narrative Composition

“Sin and Sensibility”

Segal, Susan

W | 2-4:20P.M.

SECTION: 32840

This course is an intermediate workshop for writers who have completed ENGL-302 and who wish to continue their exploration of writing narrative in fiction and nonfiction, with a particular emphasis on narratives of transgression. We will build upon students’ understanding of what constitutes effective narrative—its structure, use and purpose—to delve deeper into the question of how narrative frames our concept of the human condition, especially as it relates to contravening societal conventions. We will look at works of fiction and nonfiction that focus on everything from outright crimes to the micro-betrayals of everyday life and we will explore the conversation between the two genres. How do the techniques of fiction intersect with those of nonfiction? What can writers of each genre learn from one another, and how do writers of both genres—implicitly and explicitly—manipulate the reader’s desire

for “literal” truth? Finally, we will investigate some of the dilemmas of narrative, including exploring the ethics of violence and mayhem in literature, and the question of how to contextualize sociological, political and cultural movements within a larger narrative.

ENGL-405

Fiction Writing

Bender, Aimee

TH | 6-8:20P.M.

SECTION: 32675

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.

ENGL-405

Fiction Writing

Senna, Danzy

T | 4:30-6:50P.M.

SECTION: 32791

A practical course in composition of prose fiction.

ENGL-406

Poetry Writing

Irwin, Mark

TH | 4:30-6:50P.M.

SECTION: 32691

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

ENGL-408

Advanced Poetry Writing

"Towards a Semi-Finished Manuscript"

McCabe, Susan

T | 4:30-6:50P.M.

SECTION: 32849

This class is open to students who have completed both ENGL-304 and ENGL-406, the introduction and intermediate workshops.

Here you will have the opportunity to refine a "chapbook" style selection of poems you will have drafted, and redrafted and redrafted for the class. I ask that you come with a central motif, obsession, "conceptual" notion, thematic or formal principle that will inspire 7 to 10 poems for the final "manuscript" of interlocking poems. I ask that you submit a draft of a new poem every other week, and a revised version the following. Depending on the size of the class will determine if every student will be "up" each workshop for scrutiny, or every other week.

Along with the writing of poems, I ask that there is a weekly reading of a poem from a number of published poems I will distribute, and

we will draw energy from several poets, including Plath, Ashbery, Bishop, Hillman and others. You will be required to participate in every class meeting, respond in writing to the writing of your peers, and be conscientious in your attendance. I also require you keep a commonplace notebook of materials that you are working with to "seed" your poems as they hone in on a particular "obsession," etc. You are also required to attend two readings, and be prepared to discuss.

An application is required for admission to this class.

UPPER-DIVISION SEMINARS

ENGL-352G

Bookpacking

“Exploring U.S. Regional Cultures through Contemporary Novels”

Chater, Andrew

MWF | 10-10:50A.M.

SECTION: 32611

This class is an exercise in “bookpacking,” an innovative form of literary adventure in which novels serve as portals through which to explore American regional history and culture.

Over the course of the semester, we will take a metaphorical ‘road trip’ across the USA—from the Appalachia to the Hispanic South West, and beyond—and we’ll use one contemporary novel per region to unpack the region’s culture, past and present.

The course promises a vibrant overview of the myriad facets of the American experience, whilst offering an important exercise in cultural empathy and understanding—all the more vital in this age of profound division.

Offered for both English and GE, the course offers a holistic approach to the humanities, combining elements of literature, history, geography, politics and social studies. If you’re interested in a course that celebrates literature with a ‘real world’ application, this course is for you.

The course is led by Andrew Chater, BBC TV historian and presenter. Please visit www.bookpackers.com for more information on the concept behind the class, and www.andrewchater.com for more information on the class instructor.

ENGL-355G

Anglo-American Law and Literature

“Tyranny and Slavery in Shakespeare and his Contemporaries”

Lemon, Rebecca

TTH | 12:30-1:50P.M.

SECTION: 32720

This course investigates the legal and political concepts of “tyranny” and “slavery” in the works of Shakespeare and his contemporaries. From *Richard III* to *Macbeth*, and from Shylock and Othello to Caliban, Shakespeare exposes the workings of the tyrant and interrogates the bondage of service and slavery. His portraits pose questions of agency, law and cultural normativity: when can political subjects rise against a tyrant? When form of resistance might slaves offer to tyrannical masters? Shakespeare’s answers resonate with vociferous debates on resistance and tyrannicide in the political writings by his contemporaries: we will read the works of French jurist Jean Bodin, English monarch King James I, and Italian political theorist Niccolò

Machiavelli next to Shakespeare’s plays with an eye to investigating how early modern writers imagined the categories of tyrant and slave, and how their writings deepen our understanding of the long history of these categories in Western legal thought. Readings include: Shakespeare, *Othello*, *Merchant of Venice*, *The Tempest*, *Richard III*, and *Macbeth*; Jean Bodin, *On Sovereignty*; Niccolò Machiavelli, *The Prince*; James VI and I, *Political Writings*; David Brion Davis, *Inhuman Bondage*; Mary Nyquist, *Arbitrary Rule: Slavery, Tyranny, and the Power of Life and Death*.

ENGL-362G

Contemporary Poetry

“Contemporary American Poetry”

Bendall, Molly

MWF | 11-11:50A.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, Mary Ruefle, Julianna Spahr, Joseph Rios, Felicia Zamora, Ocean Vuong, and Phillip B. Williams.

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

ENGL-364

The Modern Novel

Kemp, Anthony

TTH | 3:30-4:50P.M.

SECTION: 32749

When does the “modern” novel begin? One answer might be that the first modern, psychological novel is Madame de La Fayette’s *La Princesse de Cleves* of 1678. For the purpose of this course, I’m going to define the modern sensibility as beginning in the nineteenth century with the three intertwined artistic movements of Modernism, Decadence and Symbolism. Writers and visual artists became convinced that humanity was entering an experience of self and culture that was qualitatively different from what it had been throughout the historical past, and was perhaps entering a post-humanity or inhumanity. The human, as we were accustomed to thinking of it, was over, replaced by an unknown something else. Paul Verlaine wrote of the principal originator of Modernism, Decadence and Symbolism, “the profound originality of Charles Baudelaire is to represent powerfully and essentially modern man... modern man,

made what he is by the refinements of excessive civilization, modern man with his sharpened and vibrant senses, his painfully subtle mind, his brain saturated with tobacco, and his blood poisoned by alcohol.” In the words of Joyce’s protagonist in “The Dead,” the world was entering “a thoughttortured age.” We will trace this crisis of humanity from the fin de siècle, with its sense of exhaustion and foreboding, into the calamitous twentieth century, the cruelest in all of history. Throughout this period of unprecedented dislocations, writers sought new subjects, new feelings, new formal experiments, with which to interpret and challenge their unfamiliar and vertiginous new world. These novels are all adventures into strangeness, efforts to break with conventional worlds that are no longer tenable, to break through into some alternative intensity, knowledge, love, redemption.

ENGL-371G

Literary Genres and Film

“Literature into Film”

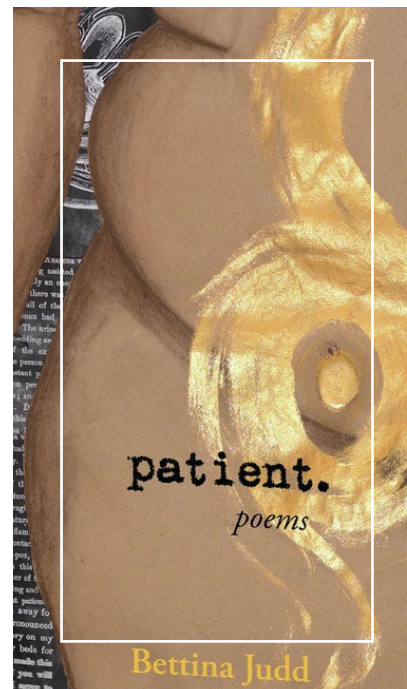
Mullins, Brighde

M | 4:30–6:50 P.M.

SECTION: 32715

This class will look at the art and craft of adaptation and how dramatic writers transform the narrative energy of fiction and nonfiction onto the big screen. We will approach adaptation as a form of translation, and we'll consider whether the film version reflects the spirit of the original. We'll read the original texts before we view the screenplay. Adaptations based on works of fiction may include Patricia Highsmith's *The Price of Salt* and the film *Carol*, screenplay by Phyllis Nagy; *Secretary*, based on the short story by Mary Gaitskill, screenplay by Erin Cressida Wilson; and *Babette's Feast*, based on the story by Isak Dinesen. Non-fiction and memoirs that have been adapted may include *The Motorcycle Diaries*, by Che Guevara and the film of the same name, screenplay by Jose Rivera; and *Persepolis*, based on the graphic novel of the same name by Marjane Satrapi. The class will be structured into discussion of texts

and films under consideration, student presentations, and class visits by writers and film-makers.



Patient

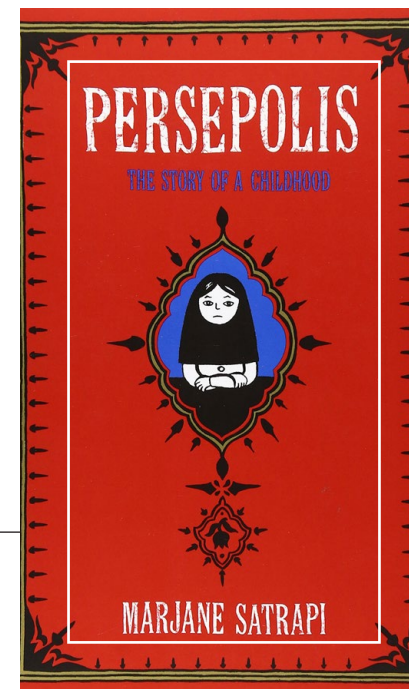
Read Bettina Judd's debut poetry collection, which draws on historical evidence of nineteenth-century medical experimentation on black women, in **ENGL-446 “African-American Poetry and Drama”** with Professor Zakiyyah Jackson. See description on page 25.

Image: Cover, *Black Lawrence Press* (2014)

Persepolis

Discuss Marjane Satrapi's graphic autobiography and its film adaptation in **ENGL-371g “Literary Genres and Film”** with Professor Brighde Mullins.

Image: Cover, *Pantheon Graphic Novels* (2004)



ENGL-372

Literature and Related Arts

“Painting and Poetry in the Age of Mechanical Reproduction”

Russett, Margaret

TTH | 11-12:20P.M.

SECTION: 32750

How is literary art like—and unlike—visual art? What are the particular capabilities and limitations of the two media? This class approaches these and other related questions by way of studying nineteenth-century writers who were also visual artists. The first third of the semester will be devoted to the multi-media work of William Blake: poet, painter, printer, prophet. The second two-thirds will address the “school” of painters and writers loosely affiliated under the name of the “Pre-Raphaelite Brotherhood,” although several members were female. The connection is a natural one, since Blake’s oeuvre, mainly produced between 1790 and 1820, provided an initial inspiration for the later artists, who worked mainly in the second half of the century. Blake was unique among the Romantic poets in designing, “illuminating” and printing his own books. The Pre-Raphaelites, for their part, wore many hats: some, like

Christina Rossetti, George Meredith, and Algernon Charles Swinburne, were exclusively writers; some, like John Everett Millais, William Holman Hunt, and Edward Burne-Jones, were painters who drew on literary themes; some, like Dante Gabriel Rossetti, Elizabeth Siddal, and William Morris, were painters and designers as well as poets. All were intensely concerned with the role of the artist in a rapidly industrializing society—concerns most trenchantly addressed by the critic John Ruskin, and in the utopian aspirations of Morris’s interior design firm. Our last few weeks, accordingly, will revolve around the problem of art and/as social criticism, with a focus on issues of commodification and gender (the models, especially Jane Morris and Elizabeth Siddal, will be of special interest here).

One goal of the class will be to develop a conceptual vocabulary for the different ways in which visual and verbal texts “mean.” To this end, we will introduce some specialized topics and terminology, including ekphrasis, the “sister arts,” narrative painting, fetishism, and iconology. Our main texts will be the Thames & Hudson full-color facsimile *William Blake: The Complete Illuminated Books*, and Carolyn Hares-Stryker, ed., *An Anthology of Pre-Raphaelite Writings*, supplemented by several shorter pieces circulated by the instructor. We will also be frequent visitors to two online resources, the William Blake Archive and the Rossetti Archive, and there will be at least one field trip (to the Clark Library). Class meetings will combine lecture-presentations on visual art and social history with focused discussion of literary and mixed-media works. Students will be responsible for five short (2-3 page) response papers, due

at roughly two-week intervals; at least one of these will take the form of an “illuminated” visual design piece. One response will be expanded into a longer (c. 10-page) research/critical essay, due at the end of the semester. There will be no final exam.

ENGL-376G

Comics and Graphic Novels

Lord, M.G.

TTH | 2-3:20P.M.

SECTION: 32612

Graphic novels have much in common with screenplays: they combine dialogue and scenes to tell a story. Once dismissed as “comic books,” they came into their own in 1992, when *Maus*, Art Spiegelman’s two-volume graphic novel, won the Pulitzer Prize. The graphic novel has since become a hot literary genre.

In this course, we will look at the history of storytelling that combines verbal and visual texts. The works of William Hogarth and William Blake are very much part of this tradition. The course will examine groundbreaking contemporary narratives, including *Watchmen*, a landmark re-thinking of the superhero genre by Alan Moore and Dave Gibbons. Students will also study nonfiction graphic narratives, such as Alison Bechdel’s tragicomic memoir, *Fun Home*. Scott McCloud’s *Understanding Comics* will help students gain a vocabulary for dealing with the structural components of sequential

art. The course will end with a glance at web comics, digital storytelling that isn’t constrained by the limitations of print.

ENGL-392

Visual and Popular Culture

Gambrell, Alice

MWF | 12-12:50P.M.

SECTION: 32667

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 of 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*; Ted Chiang, “Story of Your Life”; Dave Eggers, *The Circle*; Phoebe Gloeckner, *I Live Here*; Jeanette Winterson, *The PowerBook*; Alejandro Zambra, *My Documents*; selected digital artworks by Leah Buechley, Peter Cho, Joshua Davis, Amy Franceschini, George Legrady, Golan Levin, Erik Loyer, 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-420

English Literature of the Middle Ages (1100–1500)

“The Legacy of Eve”

Rollo, David

MWF | 11-11:50A.M.

SECTION: 32709

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*.

ENGL-421

English Literature of the 16th Century

“Elizabethan Sex-Magick”

Tomaini, Thea

TTH | 12:30-1:50P.M.

SECTION: 32712

The literature of the Sixteenth Century is known for its sensuality, but this sensuality is linked to ideas that are uncanny and arcane. Images of love and sexuality are often juxtaposed with images of occultism and depravity. Relationships between lovers incorporate death as a necessary element rather than an imminent threat. Events on earth are reflected in the harmony (or disharmony) of the cosmos and the interference of gods and demons. In this course students will examine the literature of the Sixteenth Century and its connection to the concepts of magic, the occult, and sexuality. These three concepts are discussed in the course's central text, *Eros and Magic in the Renaissance* by Ioan P. Couliano. This book outlines the neo-Platonist theories of magic and loving upon which the major poets

and playwrights of the Elizabethan era based their work, and it also provides background on the important Italian philosophers/occultists that influenced English poets: Marcilio Ficino, Pico della Mirandola, and Giordano Bruno. Other course material will include work by (but not limited to) Thomas Wyatt, Philip Sidney, Christopher Middleton, Edmund Spenser, William Shakespeare, John Donne, and Christopher Marlowe. Texts will include critical editions, various online texts accessible through USC's Homer catalog and JSTOR, and handout materials. There will be two research papers, 12-15 pages in length.

ENGL-430

Shakespeare

Sanford Russell, Bea

MWF | 1-1:50P.M.

SECTION: 32716

A king whose paranoia leads to the death of his entire family; a cross-dressing heroine who stumbles into an awkward love triangle; a politician who would sooner start a massacre than make a speech: these are among the characters we will meet in a semester-long exploration of Shakespeare's plays.

We will follow three intertwining themes: first, the power of language. How do words persuade? How do they create enduring imaginative worlds? Second, the power of passion. How do feelings of desire, love, rage, or grief shape our lives, sometimes even against our will? Third, political power. Is violence ever justified? What qualities are desirable for political governance?

Reading Shakespeare's plays alongside contemporary adaptations on film, we will try to perform the difficult task of understanding not only how Shakespeare's questions

resonated in Elizabethan England, but also how they resonate—in different ways—today.

Texts include *Othello*, *King Lear*, *The Merchant of Venice*, *Twelfth Night*, *The Tempest*, and *Coriolanus*.

ENGL-441

American Literature, 1865 to 1920

"Frontiers of Transformation"

Handley, William

TTH | 9:30-10:50A.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.

ENGL-442

American Literature, 1920 to the Present

“Transnational/Postnational Imaginings”

Daniels-Rauterkus, Melissa

TTH | 12:30-1:50P.M.

SECTION: 32669

Exile, expatriation, and homelessness are themes that dominate American writing after WWI. From the modernist works of Gertrude Stein, Ernest Hemingway, and Langston Hughes to the postmodern fiction of Don DeLillo, Thomas Pynchon, and Toni Morrison, twentieth- and twenty-first century American literature confronts and reflects a world in which war, capitalism, and increasing globalization have destabilized notions of identity rooted in citizenship and the nation-state. This course is a study of American literature beyond America. We'll read and discuss a diverse range of texts that: 1) interrogate who and what is American? and 2) view America, as Paul Lauter has described, as part of “a world system, in which the exchange of commodities, the flow of capital, and the iterations of cultures know no borders.” Using recent scholarship about the transnational and postnational turns in American studies as our framework, we will trace and analyze how ideas of Americanness are constructed and deconstructed, at home and abroad, (through the lenses of race, class, and gender and vis-à-vis aesthetic forms) across nearly a century of literary production. Texts include: Ernest Hemingway's, *The Sun Also Rises* (1926); Nella Larsen's,

Quicksand (1928); James Baldwin's, *Giovanni's Room* (1956); Toni Morrison's, *Tar Baby* (1981); Junot Diaz's, *Brief Wondrous Life of Oscar Wao* (2007); and Viet Nguyen's, *The Sympathizer* (2015). Students will be expected to deliver an in-class presentation, write a medium-length paper (5-7 pages), and submit a final research paper (10-12 pages).

ENGL-446

African-American Poetry and Drama

“Experimental Poetics, Drama, and Performance in African Diasporic Literature”

Jackson, Zakiyyah

TTH | 9:30-10:50A.M.

SECTION: 32613

Blackness, while commonly associated with fixity and transparency of meaning is in actuality a highly-contested metaphor shot through with paradoxes and indeterminacy, whose political valences simultaneously facilitate and confound meaning's possibility. Relatedly, the term “poetics” can denote either the theory of poetic form or the concept of theory itself. We will take advantage of this definitional ambiguity by examining reciprocal relations of structure and meaning in the poetics of blackness. In our reading of textual effects, we will alternate between hermeneutics (inquiry into meaning) and formal analysis (inquiry into structure and its effects) as horizontal and complementary reading practices rather than vertical and competing modes of reading poetry.

In this course we will read and critically engage with experimental African American literature as it is produced in multiple forms such as poetry, drama, and performance. We will consider how and why the texts in question are “experimental” in both form and content. This course will investigate how poetry, as a formal mode, might critically and inventively engage problematics

of representation on the register of content, form, and style through an exploration of the possibilities and limits of major genres of poetry. We will examine how the poetics of blackness shapes and is shaped by the historical evolution of poetic form and technique and the literary movements that facilitate dynamism in poetic practice, especially where “poetry” is contiguous with drama and performance.

ENGL-352G

Bookpacking “The Big Easy”: A Cultural & Literary Journey through New Orleans and Southern Louisiana

Chater, Andrew

MAYMESTER

SECTION: 32610

This four-unit Maymester course is an exercise in “bookpacking,” an innovative form of literary travel in which novels serve as portals through which to explore regional history and culture.

The course takes us to New Orleans and Southern Louisiana, a unique and extraordinary destination formed of a fusion of cultural strands: French, Creole, Cajun, and African-American.

We’ll spend four weeks traveling across this vibrant region. As we travel, we’ll read a range of classic and contemporary novels, including *Interview With The Vampire*, *A*

Confederacy of Dunces, and Michael Ondaatje’s novel of New Orleans in the Jazz Age, *Coming Through Slaughter*. We’ll use these novels almost as guidebooks, adopting a holistic approach to the humanities whereby literature, history, geography, politics and social studies combine into a unified course of study. It promises to be a rich and critically exciting cultural experience.

The course is led by Andrew Chater, BBC TV historian and presenter. Please visit www.bookpackers.com for more information on the concept behind the class, and www.andrewchater.com for more information on the class instructor.

MAYMESTERS

ENGL-406

The Poet in Paris

Irwin, Mark

MAYMESTER

SECTION: 32695

The Poet in Paris will offer an intermediate-level course in poetry writing to undergraduate creative writing majors (and non-majors with the approval of the instructor) in Paris, France, over the month-long Maymester term. This workshop is intended for mature undergraduates, with some travel experience, able to assimilate 9 other cultures and arts in a major metropolitan city, and who are able to make arrangements at their own expense for transportation, lodging, and meals. Students will participate in poetry workshops, three mornings each week for three hours, where we will critique poems written in English while we study as models the works of both French and American poets. Students with an intermediate knowledge of French will also be given translation exercises. Texts will include Paul Auster's *Random House Book of 20th Century French Poetry*, along with poems by

the French Symbolists, and books by contemporary American and French poets. Various writing assignments, including an ekphrastic exercise, will utilize the rich museum and gallery scene in Paris. Immersion into the Parisian culture and deep historical landscape should serve as a catalyst for students to broaden their vision and range as writers, and also to hear their own language more clearly. They will meet with other poets and artists, attend readings and art openings, and visit the Collège de France, and Paris American Academy, where some of our classes may be held. Fluency in French is not a requirement but a keen interest and desire to learn the language can heighten a writer's work.

Photo by Nil Castelli at Unsplash.

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Literature and Magic”

Anderson, Emily

TH | 2-4:20P.M.

SECTION: 32759

Focusing on texts that themselves include magical or supernatural elements, this senior seminar highlights parallels that exist between the stories we read and the often transformative or magical influence that these stories have on us. We will ask a series of thematic questions in the course of our study: what is the relationship articulated in these texts between religion and magic—when and how does magic stand in for the miraculous or the divine and what are the implications of this substitution? Are depictions of the magical or supernatural influenced by genre (if something is read versus seen or staged) and if so, how? How and when do these texts call attention to parallels between the reading or viewing experience and the magical or supernatural acts being described? Is there a target audience for these tales, or are they meant, on some level, to speak to audiences of all ages and demographics? More

generally, we will use these questions to query the larger rationale for reading stories about topics that purposefully strain the boundaries of our belief. What draws us as readers or viewers to stories that are overtly fantastical, in contrast to those which are more realistic? How do authors or readers defend, or attack, the inclusion of these elements, or the nature of their appeal? These latter questions undergird those that seniors should be asking themselves about the purpose and application of the English major and will familiarize students with broader criticisms and defenses of the humanities as a discipline of study.

Readings will include, but are not limited to, Christopher Marlowe, *Dr. Faustus*; William Shakespeare, *The Tempest*; Horace Walpole, *The Castle of Otranto*; George Gordon, Lord Byron, *Manfred*; Mary Shelley, *Frankenstein*; C.S. Lewis, *The Lion, the Witch, and the*

Wardrobe; J.K. Rowling, *Harry Potter and the Sorcerer’s Stone*; Lev Grossman, *The Magicians*. We will also read secondary works of criticism by theorists such as Samuel Taylor Coleridge, Catherine Gallagher, Simon During, and Rita Felski. There will be a few weeks at the end of the semester for students themselves to suggest primary and secondary readings. Assignments will include three short precis papers during the course of the semester, a substantial final presentation and accompanying annotated bibliography, and a final paper of roughly 15 pages in length.

“The Boy Who Lived”

Read *Harry Potter and the Sorcerer’s Stone* in Professor Emily Anderson’s ENGL-491 “Senior Seminar in Literary Studies.”

Image: Cover art for *Harry Potter and the Deathly Hallows*, Mary GrandPré (2007)



ENGL-491

Senior Seminar in Literary Studies

“Fringe Moderns and The Landscape of Disillusionment”

Martínez Celaya, Enrique

M | 2-4:20P.M.

SECTION: 32761

This course explores Modernist poetry and art through the similarities and differences among three American poets often considered to be at the fringe of Modernism—Robert Frost, Marianne Moore, and Robinson Jeffers—and three similarly outlying American Modernist painters—Marsden Hartley, Charles Burchfield, and Georgia O’Keeffe.

cultural transformations of modernity as well as in relation to the work of their contemporaries.

Our main effort will be a close reading of poems and careful viewing of paintings, but we will also look at other writings and media. Of particular interest to this course are the artists’ and writers’ view of nature, especially in connection with concepts of expressionism, abstraction, the sublime, conceptualism, and regionalism. The course will also explore the way these artists and writers positioned themselves in relation to the social, political and



“The Mother of American Modernism”

Study artist Georgia O’Keeffe’s work in relation to Modernist poetry in Provost Professor of Humanities and Arts Enrique Martínez Celaya’s **ENGL-491 “Senior Seminar in Literary Studies.”**

Photo: The Georgia O’Keeffe Foundation and Jennifer and Joseph Duke (1922)

Senior Seminar in Literary Studies

"The World in a Grain of Sand: William Blake, Word and Image"

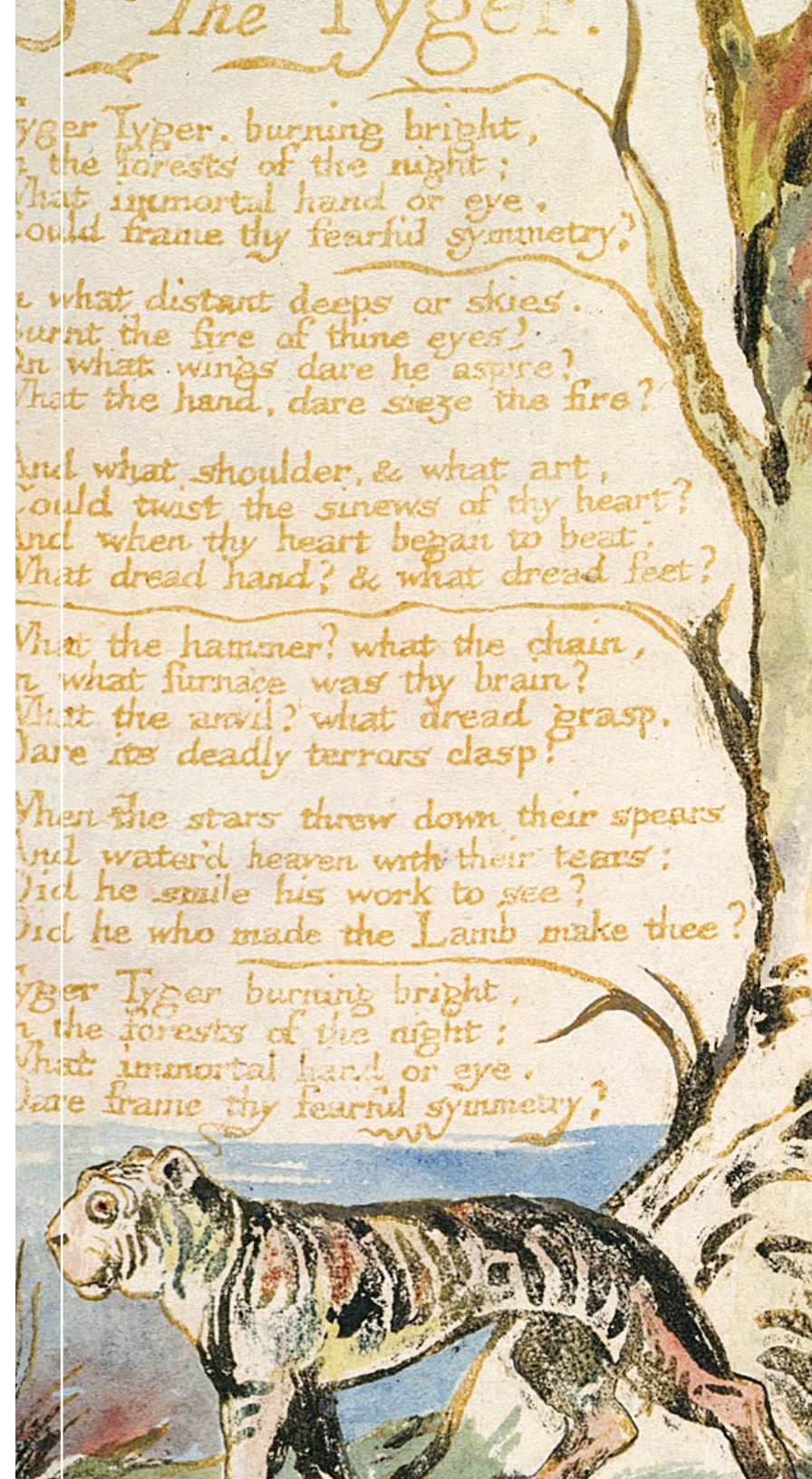
Russett, Margaret

T | 2-4:20P.M.

SECTION: 32858

Readers new to the multimedia works of William Blake may feel they're being asked to learn their ABCs all over again. Printed without the use of type, designed and "illuminated" by the poet himself, Blake's works combined poetry, philosophy, theology—and a great deal else—to "open the doors of perception," an often exhilarating, sometimes uncomfortable experience. This seminar asks what it means to read Blake's wildly original, generically hybrid works, and attempts to put several approaches into practice and mutual dialogue. This will be an interdisciplinary exercise in every sense: we will "read" images and designs as well as texts; acquaint ourselves with book history, art history, social history, political history; and become fluent in the various literary traditions that shaped Blake's work. So we have our work cut out for us, but what a ride it will be—Blake really does make the world appear "as it is, Infinite." Our primary text will be the Thames & Hudson full-color facsimile *William Blake: The Complete Illuminated Books*, supplemented by a few conventionally printed texts and the online William Blake Archive (www.blakearchive.org). More specifically, we will read

the *Songs of Innocence and of Experience*, *An Island in the Moon*, *The Book of Thel*, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America: A Prophecy*, *The Book of Urizen*, *Milton A Poem*, and (time permitting) *Jerusalem the Emanation of the Giant Albion*. Several of these are quite short, a couple book-length; all are demanding. Secondary readings, of which there will be not a few, have been chosen to illuminate the many contexts of Blake's work, and to exemplify a range of theoretical and practical modes of interpretation. Participants will be asked to write weekly short blog-style responses, do one oral presentation on a significant social-historical context, evaluate and critique a published critical essay, and produce a substantial (c. 15-20 page) seminar paper.



PROGRESSIVE M.A. COURSES

ENGL-602

Writers in the World: Text and Context

Ulin, David L.

M | 4:30-6:50P.M.

SECTION: 32790

We are the sum of our influences. Writing, reading, thinking... all exist as part of a conversation going back 10,000 years. Language itself is part of the process, the ocean in which we are swimming, inescapable and everywhere. But even more particularly, we are defined as writers from the beginning by what we read. "A writer," Saul Bellow has noted, "is a reader moved to emulation"—and yet, in this culture, we are often taught to play down, or even distrust, the role of influence. This class will offer a full-throated celebration of influence, without which it is impossible to write. We will work our way through a variety of assigned readings, beginning with Jonathan Lethem's Harper's essay "The Anxiety of Influence." (Links are provided throughout the syllabus; there will also be occasional handouts made available in class.) And, of course, we will write. Be prepared for in class

exercises around the themes staked out in our discussions, and for take home assignments that we will workshop. Each student will also be expected to produce one longer piece of writing: 10 pages, in any genre, that grow out of the idea of influence, on whatever terms. The hope is to open up the process by embracing writing as an interaction, not a solitary activity but our own small piece of a continuum. The class is multi-genre, and students are encouraged to experiment with forms outside their comfort zones, as a way of exploring new territory and thinking about this as a form of influence, as well.

This class is restricted to students admitted to the progressive degree program in Literary Editing and Publishing (M.A.).

Photo by Clem Onojeghuo at Unsplash.

COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

Courses numbered 300-499 not listed here usually meet the upper-division elective requirement for the English Literature or Creative Writing majors. 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.

#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
105			Writing		Lower-division	
261	Introductory	Introductory	Introductory	Introductory		Lower-division
262	Introductory	Introductory	Introductory	Introductory	Lower-division	
263	Introductory	Introductory	Introductory	Introductory	Lower-division	
302			Writing		Core course	
303		Prose workshop				
304		Poetry workshop				
305		Prose workshop				
362		After 1900				
364		After 1900				
371			Introductory		Visual Media	
392			Pop. Culture & Ethnicity			
402			Writing			
405		400-level workshop				
406		400-level workshop				
408		400-level workshop				
420	Before 1800	Before 1900		Before 1800		Literary
421	Before 1800	Before 1900		Before 1800		Literary
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
441	American	After 1900	Western Historical	American	European/American	
442	American	After 1900	Contemporary	American	European/American	
446	American	After 1900		American		
491	Senior Seminar	Senior Seminar				

COURSES THAT REQUIRE D-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	Mullins	32852	F	2-4:20p.m.	Priority registration to NARS and NRST
302	Writing Narrative	Ulin	32868	W	2-4:20p.m.	Priority registration to NARS and NRST
303	Introduction to Fiction Writing	Lord	32653	F	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Segal	32647	W	4:30-6:50p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Everett	32652	M	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Muske-Dukes	32663	M	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	32655	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32657	F	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Dyer	32830	T	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Treuer	32832	W	2-4:20p.m.	Priority registration to CRWT and ENGL
352g	Bookpacking (Maymester)	Chater	32610	-	-	By application only
406	Poetry Writing (Maymester)	Irwin	32695	-	-	By application only
408	Advanced Poetry Writing	McCabe	32849	T	4:30-6:50p.m.	By application only
491	Senior Seminar in Literary Studies	Martínez Celaya	32761	M	2-4:20p.m.	Restricted to advanced juniors and seniors
491	Senior Seminar in Literary Studies	Russett	32858	T	2-4:20p.m.	Restricted to advanced juniors and seniors
491	Senior Seminar in Literary Studies	Anderson	32759	Th	2-4:20p.m.	Restricted to advanced juniors and seniors
492	Narrative Studies Capstone Seminar	Freeman	32766	T	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Johnson	32762	M	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Green	32765	Th	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Irwin	32668	W	4:30-6:50p.m.	Requires approved proposal and senior status
496	Senior Honors Thesis	Green	32764	W	2-4:20p.m.	By application only

UPCOMING EVENTS & DEADLINES

OCTOBER

- 6** Last day to drop a course without receiving a "W"
- 6** Progressive degree open house
- 16-20** Faculty advisement week
- 25-11/16** Registration for Spring 2018

NOVEMBER

- 2** "Major 2 Career"
English alumni panel
- 10** Last day to drop a course with a mark of "W"
- *** Capstone Presentations
- 22-26** Thanksgiving holiday (no class)

DECEMBER

- 1** Last day of classes
- 2-5** Study days
- 8** Milton Marathon Reading
- 6-13** Final exams

JANUARY

- 8** First day of classes
- 15** Martin Luther King Day (no class)
- 26** Last day to add/drop classes and receive a refund

FEBRUARY

- 19** President's Day (no class)
- 23** Last day to drop a course without receiving a "W"

MARCH

- 11-18** Spring break (no class)
- 19-23** Faculty advisement week
- 22** Magill Poetry Reading
- *** Registration for Fall 2018
- *** Progressive degree application deadline

APRIL

- 6** Last day to drop a course with a mark of "W"
- TBA** Honors Thesis Presentations
- TBA** Capstone Presentations
- 27** Last day of classes

MAY

- 4/28-5/1** Study days
- 2-9** Final exams
- 11** Commencement

CONTACT US

rev. 10/11/17

USC DEPARTMENT OF ENGLISH

USC Dana and David Dornsife
College of Letters, Arts and Sciences
3501 Trousdale Parkway
Taper Hall of Humanities 404
Los Angeles, CA 90089-0354
(213) 740-3725
dornsife.usc.edu/engl

UNDERGRADUATE ADVISERS

Tim Gotimer
THH 406
gotimer@usc.edu

Laura Hough
THH 404
lhough@usc.edu

DIRECTOR OF UNDERGRADUATE STUDIES

Professor Lawrence D. Green
THH 426
lgreen@dornsife.usc.edu

DEPARTMENT CHAIR

Professor David St. John
THH 404A
dstjohn@usc.edu



FACULTY

Anderson, Emily
Bendall, Molly
Bender, Aimee
Berg, Rick
Boone, Joseph
Braudy, Leo
Chater, Andrew
Dane, Joseph A.
Daniels-Rauterkus, Melissa
Dyer, Geoff
Everett, Percival
Flint, Kate
Freeman, Chris
Gambrell, Alice
Gioia, Dana
Green, Lawrence D.
Griffiths, Devin
Gustafson, Thomas
Handley, William
Irwin, Mark
Jackson, Zakiyyah
James, Heather
Johnson, Dana
Journey, Anna
Kemp, Anthony
Lemon, Rebecca
Lewis, Robin Coste
Lord, M.G.
Martínez Celaya, Enrique
McCabe, Susan
Modleski, Tania

Mullins, Brighde
Muske-Dukes, Carol
Nelson, Maggie
Nguyen, Viet
Rollo, David
Román, David
Román, Elda Maria
Rowe, John Carlos
Russett, Margaret
Sanford Russell, Bea
Schor, Hilary
Segal, Susan
Senna, Danzy
Smith, Bruce
St. John, David
Stott, Andrew
Tiffany, Daniel
Tomaini, Thea
Tongson, Karen
Treuer, David
Ulin, David L.
Wiggins, Marianne

STAFF

Ayala-Reyes, Nellie
Bliss, Janalynn
Gotimer, Tim
Hough, Laura
Ruiz, Flora