

USC
Dornsife
*Department of
English*

Course Descriptions

UNDERGRADUATE & PROGRESSIVE MA COURSES

FALL 2017



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Welcome

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

All Department of English courses are “R” (open registration) courses, except for the following “D” courses, which require departmental clearance: ENGL 302, 303, 304, 305, 407, 490, 491, and 492. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2017 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 Fall 2017 semester will begin **Wednesday, March 29, 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 Fall 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
- Cover sheet for ENGL-407 submission
- 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.

General Education

ENGL-172g
The Art of Poetry
GIOIA, DANA

MW | 2-3:20p.m.

SECTION: 32872

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 seven major poets in depth (William Shakespeare, Emily Dickinson, Robert Frost, E. A. Robinson, T. S. Eliot, Langston Hughes, and Elizabeth Bishop).

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.

ENGL-176g
Los Angeles: the City, the Novel, the Movie

GUSTAFSON, THOMAS

TTh | 10-11:50a.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-298g
Introduction to the Genre of Fiction
Getting at the Truths of Fictions

FREEMAN, CHRISTOPHER

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

SECTION: 32659

What do we learn when we read fiction? We learn how people tell stories; we learn how plot, character, point-of-view, and other narrative devices work. And we learn about behavior and human nature. Think, for example, about the classic novel *Lord of the Flies* by Nobel laureate William Golding; he sets loose on a deserted island a group of kids and explores, in fiction, human psychology, power relationships, social structures, and the nature of ‘good’ and ‘evil.’ Or consider George Orwell’s dystopian novel *1984*, which is suddenly a best seller, nearly seventy years after its publication. What about current events has brought Winston Smith and his world back into relevance? Fiction can teach us about history, about human nature, about empathy, and about so many other things.

This course will involve reading a lot of short fiction (mostly short stories) and some essays about fiction as well as two novels, Virginia Woolf’s classic *Mrs. Dalloway* (1925) and Michael Cunningham’s contemporary, Pulitzer Prize-winning reimagining of Woolf’s fictional world, *The Hours* (1998). These two novels, along with Woolf’s important essay “Modern Fiction,” will serve as case studies in the final third of the semester, where we apply what we’ve learned in our survey of fiction as a genre (the first two-thirds of the term). Be prepared to read a lot; to discuss what you’re reading; and to write at least two critical essays. In section, you’ll work with your TA on collections of short stories and/or novels; in lecture, you’re expected to attend class all the time (likewise for section) and to participate as much as possible in our discussions.

Introductory seminars

ENGL-261g
English Literature to 1800

ROLLO, DAVID

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

SECTION: 32603

Through the close analysis of literary works written in English before 1800, the course will address: the implications of authorship at various times in English and Irish history, with a particular emphasis on the theme and practice of political exclusion; the development of literacy and its initially restrictive force; the rise of empire and the attendant questions of dynastic legitimacy, religious determinism, gender empowerment and colonial expansion; urban foppery. Texts studied will include: selections from the *Book of Margery Kempe* and Chaucer’s *Canterbury Tales*; Shakespeare’s *Macbeth*; lyric poetry by Donne, Marvell, and Aemelia Lanyer; Milton’s *Paradise Lost*; Congreve’s *The Way of the World*; Aphra Behn’s *The Rover* and *Oroonoko*; Defoe’s *Robinson Crusoe*; and Swift’s *Gulliver’s Travels*. Students will write three papers, take a final exam, attend class and participate in discussion.

ENGL-261g
English Literature to 1800

Medieval and Renaissance English Literature

KEMP, ANTHONY

TTh | 2-3:20p.m.

SECTION: 32604

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. By the end of the course, the student should be able to read Middle English (in Chaucer’s London dialect), and should understand and be able to give accounts of the following concepts: heroic culture, courtly love, chivalry, vengery, mysticism, the great vowel shift, Renaissance, Reformation, the Petrarchan, the sonnet, Petrarchan blazon, pastoral (or Arcadian) poetry, metaphysical poetry.

ENGL-261g
English Literature to 1800

The Monstrous Other in Medieval and Early Modern Literature

TOMAINI, THEA

MWF | 12-12:50p.m.

SECTION: 32610

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

The Social Network: Memory and Society
in English Literature

GRIFFITHS, DEVIN

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

SECTION: 32618

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 | 10-10:50a.m.

SECTION: 32619

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: Jane Austen, *Sense and Sensibility*; Charles Dickens, *Great Expectations*; Kazuo Ishiguro, *Never Let Me Go*; *Norton Anthology of English Literature*, 9th ed. vols. D, E, F.

ENGL-262g
English Literature since 1800

“Being in Uncertainties”:
Revolution/Reaction/Resistance in English Literature since 1800
FREEMAN, CHRISTOPHER

TTh | 3:30-4:50p.m.

SECTION: 32622

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.

ENGL-263g
American Literature

INGRAM, KERRY

MWF | 11-11:50a.m.

SECTION: 32631

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, DAVID

TTh | 11a.m.-12:30p.m.

SECTION: 32635

This course explores key themes and genres in the literature of the United States. The course begins in the 19th century with the foundational writings of Emerson and Thoreau. It then turns to three classic 19th century authors (Walt Whitman, Frederick Douglass, and Kate Chopin) who will set us up for an extensive reading of John Steinbeck’s *The Grapes of Wrath*, for me, the most powerful novel of the 20th century. The rest of our twentieth century readings will move us away from the primacy of narrative and towards the performing arts. This section include Tennessee Williams and Lorraine Hansberry, two extraordinary playwrights who changed the nature of American theatre, and Joni Mitchell and Stephen Sondheim, two seminal musical composers whose emergence in the 1960s and 1970s radically altered American popular music. The course concludes with a unit on contemporary fiction, specifically works by Sapphire and Philip Roth, which will invite us to consider the status of American literature in the late twentieth century and the time of the now.

Most of our readings identify and address sites of social struggle. Many of our readings dwell in the tragic undercurrents of American culture. Rather than obscure this social reality, this course foregrounds the tragic and its distinct American contexts. The course is designed as an introduction to literary and cultural studies. Course requirements include two 7-9 page papers, in-class presentations, and exams.

ENGL-263g
American Literature

BERG, RICHARD

MWF | 12-12:50p.m.

SECTION: 32637

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.

Creative writing workshops

ENGL-105x
Creative Writing for Non-Majors

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

SECTION: 32822

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

ENGL-302
Writing Narrative

To See a World In a Grain of Sand, or How
to Knit Your Memoir Into a Larger Story
LORD, M.G.
M | 2-4:20p.m.

SECTION: 32852

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

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

➔ *D-clearance required.*

ENGL-302
Writing Narrative

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

SECTION: 32868

In this class, we will write and examine two kinds of narrative: fiction and literary non-fiction. We will practice techniques that are common to both, such as dramatization, point of view and characterization. We will also look at short works of fiction and non-fiction and explore how writers of these two genres, both implicitly and explicitly, manipulate the reader's desire for "literal" truth. We will examine the techniques common to both genres and consider how each genre both suits and enhances the subject matter. We will look at the sub-genres of each, such as narrative, memoir and essay in literary non-fiction and short-short, experimental and POV-bending in fiction. We will also explore the limitations of both genres and consider how a writer selects the most appropriate narrative form for any given work. Finally, we will look at and consider work that has blurred the line (successfully or un-) between literary non-fiction and fiction.

➔ *D-clearance required.*

ENGL-303
Introduction to Fiction Writing

SENNA, DANZY

M | 2-4:20p.m.

SECTION: 32645

Introduction to the techniques and practice of writing prose fiction.

➔ *D-clearance required.*

ENGL-303
Introduction to Fiction Writing

LORD, M.G.

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

SECTION: 32649

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.

➔ *D-clearance required.*

ENGL-303
Introduction to Fiction Writing

INGRAM, BRIAN

F | 2-4:20p.m.

SECTION: 32653

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

➔ *D-clearance required.*

ENGL-304
Introduction to Poetry Writing

COSTE LEWIS, ROBIN

Day TBA | Time TBA

SECTION: TBA

Introduction to the techniques and practice of writing poetry.

➔ *D-clearance required.*

ENGL-304
Introduction to Poetry Writing

BENDALL, MOLLY

M | 2-4:20p.m.

SECTION: 32655

In this course we will read and study a wide range of contemporary poetry in order to become acquainted with many styles, trends, forms, and other elements of poetry. Students will write poems exploring some particular strategies. The class is run as a workshop so lively and constructive participation is necessary with attention to analytical and critical skills. Hopefully, each person will discover ways to perfect and revise his or her own work. There will always be lots of room for misbehaving in poems and other adventurous pursuits. Several poems and written critiques are required. Poets include Frank O’Hara, Elizabeth Bishop, Alberto Rios, Matthew Dickman, Harryette Mullen, Natalie Diaz, Jane Wong, and others. 6 poems, written critiques, class participation required.

➔ *D-clearance required.*

ENGL-304
Introduction to Poetry Writing

Rag and Boneshop of the Heart

IRWIN, MARK

Th | 2-4:20p.m.

SECTION: 32661

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

Required texts will include: *Western Wind*, 5th Edition. Mason & Nims, eds; *13 Younger Contemporary American Poets*. Mark Irwin, ed.

➔ *D-clearance required.*

ENGL-305
Introduction to Nonfiction Writing

SENNA, DANZY

T | 2-4:20p.m.

SECTION: 32682

Introduction to the techniques and practice of lyric essay, memoir, personal narrative, and scientific, medical, nature, culinary and travel writing.

➔ *D-clearance required.*

ENGL-305
Introduction to Nonfiction Writing

ULIN, DAVID

Th | 2-4:20p.m.

SECTION: 32680

Introduction to the techniques and practice of lyric essay, memoir, personal narrative, and scientific, medical, nature, culinary and travel writing.

➔ *D-clearance required.*

ENGL-310
Editing for Writers

GREEN, SUSAN

M | 4:30-7p.m.

SECTION: 32833

The purpose of this course is to amplify and hone your “inner editor.” Editing is both a perspective and an activity for fine-tuning a piece of writing for maximum effectiveness in reaching its intended audience. As writers, you have engaged in that activity implicitly; our goal is to make it more explicit and to develop it as a practice. Another objective is to make the editorial perspective habitual. For maximum leverage, not only in this course but in your “writing lives,” we will turn to examples of the verbal expression that surround us.

There will be three writing assignments of about 3,000 words that will be “workshopped”— that is, circulated among members of the class for their response, to be followed by a redraft. An ongoing assignment will be to record in an actual (not virtual) journal short pieces of writing that you admire (or wish to critique), with an accompanying analysis. Class sessions will include practice with line editing, while we consider the uses and limitations of style guides.

Materials we might consider include:

- *The Elements of Style* vs. *The Elephants of Style*
- *The Copyeditor’s Handbook* vs. *Between You and Me*
- *Go Set a Watchman* vs. *To Kill A Mockingbird*

ENGL-310
Editing for Writers

ULIN, DAVID

W | 2-4:20p.m.

SECTION: 32832

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

ENGL-405
Fiction Writing

SEGAL, SUSAN

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

SECTION: 32679

An intermediate workshop for writers who have completed ENGL-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.

➔ Prerequisites: ENGL-303 or ENGL-305

ENGL-405
Fiction Writing

JOHNSON, DANA

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

SECTION: 32675

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

➔ Prerequisites: ENGL-303 or ENGL-305

ENGL-406
Poetry Writing

MUSKE-DUKES, CAROL

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

SECTION: 32691

This is an intermediate workshop in poetry writing, with the goal of discovering exactly what a poem is—of what it is made. In our “laboratory” writing exercises and reading, we will be testing genre limits and checking out different ways of thinking about and writing poetry, including poetry as detective work and other exploration. Each workshop student will put together a presentation of a poet of choice and each student will be responsible for assembling a portfolio of work over the course of the semester—including all writing exercises, assignments and all revisions. Each student will also learn a poem by heart to share with the workshop—or to recite “privately.”

→ Prerequisites: ENGL-304

ENGL-407
Advanced Fiction Writing

TREUER, DAVID

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

SECTION: 32844

In this workshop-based class we will engage student writing in such a way as to 1—further advance your prose through analysis of style, structure, language, plot, character, and theme. And 2—help train your writerly “eye” by emphasizing the importance of editing and drafting. In order to accomplish these twin goals we will workshop your stories and novels (partial drafts) intensively and you will practice editing my reading, commenting on, and line-editing your peers’ work. We will, when necessary, bring in published work that helps illustrate aspects of craft that need further emphasis. By the time the semester ends students should have internalized the precepts of good writing to such an extent that they can, in effect, edit themselves for pleasure and profit.

- Prerequisites: ENGL-405
- D-clearance required.
- Application required.

Upper-division seminars

ENGL-361
Contemporary Prose
FREEMAN, CHRISTOPHER

TTh | 5-6:20p.m.

SECTION: 32728

Does reading good writing make us better readers and better writers? I believe it does. This is a perfect course for anyone interested in contemporary literature and ideas. We will read—very carefully—and discuss—in close detail—works by novelists, memoirists, journalists, and others. Our primary goals will be to investigate the power and the limitations of words, of language. What can we say in prose? What makes a work “contemporary”? How can analyzing, discussing, and writing about some of the best writing of our time help us improve our own skills as readers and writers?

We will work on several important topics by looking at some of the best writing about those issues and ideas. The topics I’ve chosen—race and self definition; grief and history; social class and Southern culture—will give us a range of subjects and authors to interrogate and investigate. Students will do projects on other writers/writing of interest of the past half-century. Students will also keep a running narrative of the course as their portfolio—responses to the works as well as your own efforts to write in the styles and forms that we are reading. You will also write two essays, about two of the three thematic parts of the course, as well as a project essay on the author you choose to focus on. Author choices: anyone whose career flourished since 1970. Because of our seminar format, much of your work will be shared with your classmates in a workshop format. Before week five, there will be a more detailed plan with a schedule for each student.

ENGL-362
Contemporary Poetry
ST. JOHN, DAVID

Th | 2-4:20p.m.

SECTION: 32729

Study of poetry written in English since 1945, with special emphasis on the last two decades.

ENGL-363
Contemporary Drama
MULLINS, BRIGHDE

MWF | 12-12:50p.m.

SECTION: 32730

We’ll focus on contemporary plays and the predecessors that have influenced the playwrights. We’ll be reading plays by Annie Baker, Sarah Ruhl, Branden Jacobs-Jenkins, Suzan Lori Parks, Tony Kushner, Lin Manuel Miranda and Lisa Kron. With an eye to looking at their influences we’ll also read plays by Caryl Churchill, Chekhov, Brecht, Thornton Wilder, and Beckett. Our aim is to read deeply in contemporary texts, and to look at how what happens on-stage is different from what happens—or what can happen—in film or on television. With this distinction in mind we’ll attend live performances. Because theatre is a deeply collaborative form, and draws upon many existing energies, we’ll take into account all aspects of the productions that we attend. We’ll also consider dramaturgical approaches, and how they inflect the different manifestations of contemporary theatre practice. We’ll 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” as well as what’s considered a foundational text in contemporary theatre practice, *Great Happenings in Little Rooms: On the Phenomenology of Theatre* by Bert O. States. Our aim is to develop an understanding of the breadth of contemporary theatrical forms, and to develop informed and intuitive responses to these forms. Students will have the chance to write creative as well as analytical responses and papers to the work that we study and encounter.

ENGL-373
Literature and Society
“Ain’t Got No Class”:
American Literature and the 1930s
BERG, RICHARD
MWF | 10-10:50a.m.
SECTION: 32731

The 1930s was a tumultuous time for Americans. The stock market crashed in 1929; three years later nearly a third of the nation was unemployed. Breadlines became the order of the day. Few had any faith in the old verities. Writers and artists responded. They sought new and often different ways to come to terms with these hard times. Many called for an “engaged art,” a literature self-consciously reflective and responsive to its moment. Others wanted to recognize the ‘politics of art,’ while still others saw political art as mere propaganda and an abdication of the artist’s social role. But in all instances, writers understood that their work and society were intertwined. In this course, we will look at some “forgotten” works in order to see the ways in which this literature challenged the dominant aesthetic, portrayed the ordinary American working-class, and represented the drama of the time. In short we will examine the relationship between literature and society in this time of change.

ENGL-375
Science Fiction
“Restored to Life”:
Medicine, Mortality, and Scientific Fiction
WRIGHT, ERIKA
MWF | 11-11:50a.m.
SECTION: 32719

Mary Shelley’s *Frankenstein* (1818), considered by most scholars to be the first serious work of science fiction, imagines the ultimate medical miracle: bringing the dead back to life. When Victor constructs his monster from the body parts of corpses, he stages a battle between science and nature, individual ambition and moral responsibility, ethics and empathy, man and God. Not only does the novel grapple with questions about what can and should be known (or done) by humans, but it depicts storytelling and re-telling as integral to these debates and to processes of self-discovery and self-deception. Science Fiction, particularly in the field of medicine, provides writers with unique ways to tell stories about themselves and the society in which they live.

This course explores the interplay between medical science and literature, paying particular attention to the ways that Science Fiction and science in fiction define the human condition. In addition to Shelley’s *Frankenstein*, we will read H.G. Well’s *The Island of Doctor Moreau*, selections from James White’s *Sector General* series, Kazuo Ishiguro’s *Never Let Me Go*, Andrew Niccol’s *Gattaca*, the *Black Mirror* series, the new *Handmaid’s Tale* series, and more. These texts and others invite us to ask: What makes us human? How do we know? To what extent does science contribute to or hinder our definition? To answer these questions and pose new ones, we will examine how these stories present familiar aspects of the medical encounter—the doctor-patient relationship, the operating and exam room experience, the researcher

and her subjects—in unfamiliar ways. Whether they seek to create a speculative world unlike the one we inhabit, or they endeavor to replicate what they believe to be true or possible, the texts we will study expose a culture’s fears and fantasies about scientific medicine’s capacity to define, prolong, perfect, and transform life as we know it.

ENGL-381
Narrative Forms in Literature and Film
African American Narrative and Gender
and Sexuality Theory
JACKSON, ZAKIYYAH
T | 4:30-6:50p.m.
SECTION: TBA

In this course, we will read narrative for theory and foreground how theory is articulated in and as narrative form, genre, and style.

Through an exploration of contemporary black literary and filmic narrative, this course provides an overview of important tendencies and controversies in black gender and sexuality studies, emphasizing emerging directions in scholarship as well as path breaking foundational readings. We will focus on key issues in feminist theory and literary criticism such as the sex/gender debate, sexual desire and the body, the politics of sexual pleasure and orgasm, the political economy of gender, the creation of “queer,” “trans,” and “intersex” as subjects, body-subjects in relation to power, the co-constitution of sexism and racism, and the construction of masculinity among others. Black gender and sexuality studies are interdisciplinary fields in conversation with feminist, queer, and trans theory as well as a host of academic disciplines. Drawing on readings from a variety of disciplines and sampling a range of methodologies, this interdisciplinary course works through some of the key movements and problems that have shaped and continue to shape contemporary thinking about narratives of blackness, gender, and sexuality.

ENGL-424
English Literature of the Romantic Age
(1780–1832)
Weathering Romanticism
SANFORD RUSSELL, B.
MWF | 11-11:50a.m.
SECTION: 32845

The years 1780 to 1832 saw two of the greatest revolutions in human history, the Industrial Revolution and the French Revolution. They also saw an unprecedented revolution in art and literature. In this course we explore this period’s turbulence, and its interludes of calm, through Romantic writers’ fascination with weather. Romantic weather crossed between human and nonhuman worlds: William Wordsworth was menaced by the wind’s “low breathings”; William Blake portrayed the American Revolution as a massive weather event spreading across the Atlantic to engulf England; while the deathly cold of 1816, “the year without a summer,” ruined harvests and led to widespread famine. The Romantic period is also when humans began to change the weather, with industrial factories spewing coal into the air and with urban pollution creating a new weather phenomenon memorialized by Charles Lamb as “London fogs.”

Reading works by Jane Austen, Charlotte Smith, William Blake, William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, John Keats, and John Clare, we follow how Romantic weather engaged crucial philosophical, aesthetic, and social questions: What is the relationship between the mind and the external world? What role does chance play in human history? Why do we take pleasure in things that threaten our existence, such as floods, storms, or avalanches? How should we relate to a natural world imperiled by urbanization, industrial technology, and ecological destruction?

→ Prerequisites: ENGL-262

ENGL-426
Modern English Literature (1890–1945)
KEMP, ANTHONY
TTh | 11a.m.-12:20p.m.
SECTION: 32714

British and Anglo-American literature of the twentieth century, with particular emphasis on Decadence; Modernism; sexual, religious, and class transgression; world wars; retreat from empire; and return to myth. Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Djuna Barnes, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, John LeCarré, Ian McEwan. The goal of the course is that students will understand the authors and works studied in relation to the key cultural, intellectual, and aesthetic movements of the period: Romanticism, Decadence, Symbolism, Modernism.

→ Prerequisites: ENGL-262

ENGL-430
Shakespeare
Weird Shakespeare
TOMAINI, THEA
MWF | 10-10:50a.m.

SECTION: 32847

This course will focus on Shakespeare’s use of the supernatural and uncanny in his plays. Along with plays like *MacBeth*, *Hamlet*, *Richard III*, *The Tempest*, and a *Midsummer Night’s Dream*, in which Shakespeare famously employs the supernatural, students will read plays like *King John*, *Julius Caesar*, *Richard II*, and *Henry IV* part I, that draw on deeper notions of the uncanny, such as prophecies, omens, signs, and portents. There will be ghosts, witches, monsters, demons, prophets, walking trees, and men on fire; we’ll see the blood of the bier rite, good and bad magic, weird weather, visions and dreams, and wayward souls. Throughout the course, we will make connections between Shakespeare’s use of supernatural elements and his sources in folklore, mythology, and religion. We will frame the discussion of Shakespeare’s use of the supernatural in a larger discussion of the Witch Craze period in England.

Students will read excerpts from several texts contemporary to Shakespeare’s time, including *Of Ghosts and Spirits that Walk by Night*, by Ludwig Lavater, *Daemonologie*, by James I, and *The Discoverie of Witchcraft* by Reginald Scot, among others. We will also discuss how issues of the supernatural have become attached to Shakespeare himself over the centuries; from the curse of The Scottish Play to the curse on Shakespeare’s grave, from the Georgian desire to translate his genius, to the Victorian desire to speak with his spirit in séances. The primary text will be the *Norton Anthology of Shakespeare*, ed. Stephen Greenblatt et al. Other texts will be available to students electronically. Students will write two

research papers of 12-15 pages. In addition, students will attend conferences with the professor regarding their paper topics and progress on the papers.

ENGL-440
American Literature to 1865
GUSTAFSON, THOMAS
TTh | 12:30-1:50p.m.

SECTION: 32718

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.

➔ Prerequisites: ENGL-263

ENGL-442
American Literature, 1920 to the Present

GAMBRELL, ALICE

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

SECTION: 32848

Over the last 15 years, digital tools for creating and distributing texts have become so widely available and easy to use that anyone who has time, Internet access, and a certain degree of obsessiveness can publish a book. Old-school impediments to making one’s work public—editorial review by the seasoned staff of a publishing house, large fees charged by conventional “vanity” publishers, and the like—are now routinely bypassed by writers who operate at a distance from a traditional literary marketplace whose gate-keeping practices seemed relatively solid and familiar as recently as a generation ago.

The technology might be new, but the larger cultural conversation about independent literary and artistic production is not, and our task in ENGL-442 is to consider the mixed meanings of creative and intellectual self-reliance, largely (though not exclusively) in a post-1920 U.S. context. For a writer or artist, what exactly does it mean to “do it yourself”?

We will start by briefly examining key 19th-century predecessors of contemporary debates about independent cultural production, including works by Douglass, Emerson, and Whitman. Moving into the

20th century, we will observe the “indie” impulse at work across a range of verbal, visual, and sonic contexts. Our central texts will be four very recent novels by mid-career writers who engage in provocative ways with questions about forms of knowledge, creativity, and expression as they emerge within or apart from sanctioned contexts like the university or the creative industries (Jennifer Egan’s *A Visit From the Goon Squad*, Jeffrey Eugenides’ *The Marriage Plot*, Zadie Smith’s *NW*, and Chris Ware’s *Building Stories*). We will also read non-fictional writings and view documentaries about historical flashpoints in the development of post-1968 “DIY” or “self-taught” cultural production (Alice Bag’s *Violence Girl*, Aaron Rose’s *Beautiful Losers*, V. Vale’s collections of interviews with zine-writers, and Jessica Yu’s *In the Realms of the Unreal*). Finally, throughout the course I will be introducing you to current literary and artistic experiments published on the Web.

➔ Prerequisites: ENGL-263

ENGL-447m
African-American Narrative

The Slave Narrative & Its Contemporary Expressions

DANIELS-RAUTERKUS, MELISSA

MWF | 1-1:50p.m.

SECTION: TBA

The African American slave narrative is one of the most organic forms of expression in the American literary and cultural tradition. The outgrowth of autobiography and sentimental literature as well as antislavery and abolitionist discourses, the slave narrative chronicles the horrors of the black experience in bondage. Featuring scenes of brutal violence, sexual abuse, and emotional trauma, the slave narrative functions as an important critique of slavery’s innate perversity and inhumanity in addition to the implicit contradictions and failures of American democracy. This course examines the slave narrative as an artistic, intellectual, and political tool of agitation and resistance. We will trace the genre’s emergence and development in relationship to its aesthetic precursors, influences, and contemporary interpretations, while identifying the essential patterns and motifs that structure the form. Some of the dominant conventions and tropes that we will analyze include: the use of “authenticating documents,” the descent from innocence into the hell of slavery, the critical confrontation with the master, the quest for literacy, flight, fugitivity, and freedom. We will discuss how slave

narratives mobilize the discourses of realism and sentimentalism; the ways in which enslaved African Americans chart the transition from bondsman/woman to personhood; and finally, how issues of race, representation, and cultural ownership affect our understanding of the genre when it is adapted by a white director, as in the case in Quentin Tarantino’s film, *Django Unchained* (2012). Assignments will include two short essays, discussion posts, and a final seminar paper.

Required texts: Douglass, Frederick, *Narrative of the Life of Frederick Douglass, an American Slave*. Jacobs, Harriet, *Incidents in the Life of a Slave Girl*. Brown, William Wells, *Clotel; Or, The President’s Daughter*. Wilson, Harriet, *Our Nig: or, Sketches from the Life of a Free Black*. Morrison, Toni, *Beloved*. *Django Unchained*, Dir. by Quentin Tarantino.

ENGL-461
English Drama to 1800
Elizabethan and Jacobean Drama
JAMES, HEATHER
TTh | 12:30-1:50p.m.

SECTION: 32851

“All the world’s a stage, and all the men and women merely players.” – William Shakespeare, *As You Like It*

At the most general level, this course explores the fascination that English Renaissance drama had with bold and open speech, preferably on sensitive and even dangerous topics. The stage, as Renaissance dramatists and audiences quickly learned, proved to be a thrilling venue for experiments with the words and means by which individuals might communicate and achieve their will. The thrills in store for us, as modern readers, range from the creative pleasures of comic plots to the destructive terrors of the revenge plays. How, we will ask, do upstarts, foreigners, servants, and women go about the work of reinventing their social roles and prospects? How, in turn, do their oppressors or masters protect the status quo? What languages and institutions (legal and otherwise) are at the disposal of either group? What, finally, is the recourse of the malcontent, who sees no good in the status quo and no possibility for changing it?

We will also explore the dramatists’ development of the theater as a medium for representing and reshaping the world, the state or court, and the home, which they re-conceive as “stages” for the working out of political, sexual, and ethical conflicts.

Requirements include: questions for class discussion, to be done in pairs and precirculated on Blackboard; scenes, in groups of about four, choose one or two scenes to stage as readers’ theater for secondary schools and prepare them for

the last day of class; a short paper (6-7 pages) and a longer paper (12-15 pages), with a critical bibliography.

We will use the *Norton Anthology of Renaissance Drama*. Plays include Thomas Kyd, *The Spanish Tragedy*; Christopher Marlowe, *Doctor Faustus*, *Edward II*, and *Tamburlaine*, Part 1 and Part 2; *Arden of Faversham*; Christopher Marlowe, *The Jew of Malta*; Ben Jonson, *Epicene and Volpone*; Middleton and Rowley, *The Changeling*; John Webster, *The Duchess of Malfi*; John Ford, *’Tis Pity She’s A Whore*.

➔ *Prerequisites: ENGL-261*

ENGL-465
The English Novel to 1800
ANDERSON, EMILY
MWF | 1-1:50p.m.

SECTION: 32737

In this course, we will study the development of a now-beloved genre of literature: the novel. Focusing on its emergence in eighteenth-century England, we will look at, among other things, how and why the novel’s subject matter shifted from fantastic tales (featuring knights and dragons) to realistic ones (featuring everyday people whom readers could conceivably encounter in their everyday lives); how the seduction stories of the beginning of the century evolved into moralistic ones depicting proper conduct; and how both metafictional novels such as Tristram Shandy and gothic “ghost” stories such as *The Castle of Otranto* challenged readers to question the boundary between reality and illusion. Readings will range from Aphra Behn’s *Oroonoko* and Daniel Defoe’s *Robinson Crusoe* to Jane Austen’s *Northanger Abbey*. We will end the course by looking at how a twentieth-century author, J.M. Coetzee, appropriates and analyzes these same questions in his novel *Foe*. Course requirements will include student presentations on a relevant cultural topic or academic article, two substantial papers, and a final paper or final exam.

➔ *Prerequisites: ENGL-261*

ENGL-466
The 19th Century English Novel
Fiction/History/Culture
FREEMAN, CHRISTOPHER
TTh | 9:30-10:50p.m.
SECTION: 32750

“The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid.”

– Jane Austen, *Northanger Abbey*

How do novels from over a century ago—and from across the Atlantic—speak to us today? How do they address issues such as gender, class, family structure, work, the rise of capitalism, and social conflicts? Some of the classic authors and texts of world literature can be found in this period: Jane Austen, Charles Dickens, the Brontes, etc. Our course will examine this century of what was then the relatively new genre of the English novel from Austen to Stoker. We will use literary theory, social and historical context, and film adaptations to investigate, think about, discuss, and write about 19th century British fiction in its day and in ours. You will write several short reaction papers, one critical essay, and do one research project-presentation (including an essay), and you’ll complete a final exam.

➔ Prerequisites: ENGL-262

ENGL-470
Women in English and American Literature after 1800
Female Gothic Imaginings
MODLESKI, TANIA
TTh | 11a.m.-12:20p.m.
SECTION: 32760

Emphasis will be placed on female-authored (and a couple of male-authored examples of) Gothic fiction, which has empowered women to express their darkest fears, forbidden emotions, and powerful passions. Beginning with a novel by Anne Radcliffe, progenitor of the female Gothic, we will proceed to a parody of the novel in Jane Austen’s *Northanger Abbey* and then consider how the various artists have adapted the genre to their historical moment. The course will conclude by looking at examples of American Southern Gothic fiction, primarily short stories by William Faulkner, Carson McCullers, and Flannery O’Connor. Students will give short oral presentations to initiate discussions and will write several short papers throughout the semester.

ENGL-478m
Sexual/Textual Diversity
Gender, Sexuality and Desire in Times of War
TONGSON, KAREN
MWF | 11-11:50a.m.
SECTION: 32763

This course explores a range of cultural texts reflecting upon, or set during times of war, from epic global conflicts, to the civil war, to undeclared and metaphorical wars (e.g. “the cold war,” “the war on terror,” “the war on drugs,” or “the war on poverty”). How do literature, film, music, and other narratives reframe our relationship to conflict, its resolution or its failure to resolve? In what ways does a “war time mentality” result in the scarcity of desire as much as of resources or commodities? How does war incite or necessitate transformations to gender and sexual roles in broader cultural spheres? Texts include, but are not limited to Alex Gilvarry’s *From the Memoirs of a Non-Enemy Combatant*, Viet Nguyen’s *The Sympathizer*, Claudia Rankine’s *Citizen*, Michael Ondaatje’s *The English Patient* (the novel and film), Monique Wittig’s *Les Guerilleres*, Erica Fischer, *Aimee and Jaguar: A Love Story, Berlin 1943*, Christopher Isherwood’s *Berlin Stories*, Ebb and Masteroff’s musical, *Cabaret*, Lynn Notage’s play, *Ruined*, among others.

Senior Seminars

ENGL-491
Senior Seminar in Literary Studies
Jane Austen
MODLESKI, TANIA
Th | 2-4:20p.m.

SECTION: 32711

In this seminar will we analyze the writings of Jane Austen, one of the greatest stylists in English literature. We will start by looking at novels by Ann Radcliffe and Frances Burney in order to situate Austen in the British literary tradition and specifically in a female literary tradition. We will proceed to analyze in close detail 5 of the 6 novels. Along the way we will look at two visual adaptations of her works, the famous BBC mini-series of *Pride and Prejudice* (with Colin Firth as Mr. Darcy) and *Clueless*, loosely based on Austen’s masterpiece *Emma*. Students will be expected to read some literary criticism and to write occasional short pieces on the criticism. In addition each student will give one or two oral presentations to start the discussion. A final research paper will be due at the end of the semester.

➔ *D-clearance required.*

ENGL-491
Senior Seminar in Literary Studies
Contemporary Poetry and Other Materials and Media
BENDALL, MOLLY
W | 2-4:20p.m.

SECTION: 32759

In this class we will look at books of poetry which use verbal or visual materials in addition to the original writing of the poet. How do we read a poem if it’s accompanied by a visual image? Do we “read” the visual image as well as the poem? How do the two mediums (visual and verbal) converse with each other or inform each other? How do we read a poem if it uses “borrowed” language that is not the poet’s own? How might a document or found text become a poem or part of a poem? We will discuss and analyze poetry that interacts with and incorporates visual art, photography, documents, primary sources, digital work, and found materials.

We’ll consider closely recent books, such as Philip Metres’ *Sand Opera*, Matthea Harvey’s *If the Tabloids Are True What are You?*, Monica Ong’s *Silent Anatomies*, Paisley Rekdal’s *Imaginary Vessels* as well as works by Cynthia Hogue, Robin Coste Lewis, The Blunt Research Group, M. Nourbese Philip, Amaranth Borsuk and others. We will also look at some criticism by John Berger, WTJ Mitchell, Susan Sontag, and Johanna Drucker. The class will also ponder questions about book design and presentation. We’ll visit Doheny Library’s Special Collections and examine some unique examples of book art. In addition we will consider how digital media have been utilized in poetry projects. Requirements: three papers (2 shorter, one long), one creative project with a presentation, and lots of class participation.

➔ *D-clearance required.*

ENGL-491
Senior Seminar in Literary Studies
Nostalgia for a Far Away Future Utopia
BERG, RICHARD
F | 2-4:20p.m.

SECTION: 32761

Back in the day, the 21st Century promised to be the time of Utopia. Life would be better for all, or so said some writers. They imagined a time or a place where people lived the good life, with serious cities, flying cars and robots galore. Then it went sour. Utopias became Dystopias. Our futures, near and far, became bleaker. It is as if imagination failed. The closer we came to 21st Century the more dismal our collective imagination became. Has that imaginative impulse and gesture called “utopian” been lost or are we not paying attention? Was the imaginative inclination for Utopias just a 20th Century thing? This course intends to take up those questions and look seriously at the genre called Utopia. We will read some (e.g., Hilton, Le Guin, Robison), watch some, and look at what some of the foremost theorists and critics (e.g., Jameson, Atwood, Sargent) have to say in order to see what’s up with Utopias these days.

➔ *D-clearance required.*

Senior Seminars,
continued

ENGL-491
Senior Seminar in Literary Studies
Fringe Moderns and The Landscape of Disillusionment
MARTÍNEZ CELAYA, ENRIQUE
T | 2-4:20p.m.
SECTION: TBA

This course offers an introduction to modernist poetry and art through the exploration of the similarities and differences between three American modernist 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. 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 to 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 cultural transformations of modernity as well as in relation to the work of their contemporaries.

Selected bibliography: Cassidy, Donna. *Marsden Hartley: Race, Region, and Nation*; Eldredge, Charles. *Georgia O’Keeffe: American and Modern*; Karman, James. *Critical Essays on Robinson Jeffers*; Lentricchia, Frank. *Robert Frost: Modern Poetics and the Landscapes of Self*; Stapleton, Laurence. *Marianne Moore: The Poet’s Advance*; Townsend, Benjamin. *Charles Burchfields Journals: The Poetry of Place*.

Progressive degree

ENGL-601
Introduction to Literary Editing and Publishing
MULLINS, BRIGHDE
M | 4:30-6:50p.m.
SECTION: 32788

Introduction to the MA program in Literary Editing and Publishing, providing an overview of literary genres and publication practices in preparation for advanced study in later courses within the program. Materials will include representative works and a series of readings and conversations. Genres include fiction, nonfiction, poetry, and writing for stage and screen. Students will be introduced to the formal elements of these genres, and will practice writing short texts in each of these forms. Class time will be divided into lectures on the genres; seminar-style discussion of the texts; author visits; and workshop-style discussion of student work.

We will emphasize “documentation and imagination” as they interrelate across genres. We will begin by reading deeply in nonfiction genres (memoir, personal essay), and then move on to fiction, poetry, and drama, including stage plays and teleplays. Students will be expected to read deeply and to write boldly. Students will finish the class with a portfolio of short works in each of the genres that we will study, as well as an increased understanding of the relationship between the practice of writing and the path to publication or production. This class will include field trips and class visits with some of the writers we are studying.

Courses that satisfy major and minor requirements

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

*

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

*

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

*

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

#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
105			Writing		Lower-division	
261	Introductory	Introductory	Introductory	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				
361		After 1900	Contemporary		European/American	
362		After 1900				
363		After 1900	Contemporary		Visual Media	
375			Contemporary		European/American	
381			Introductory		Visual Media	
405		400-level workshop	Writing			
406		400-level workshop				
407		400-level workshop				
424	19th-century	Before 1900	Western Historical			
426		After 1900	Western Historical		European/American	
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
440	19th-century/American	Before 1900	Western Historical	American	European/American	
442	American	After 1900	Contemporary	American	European/American	
447	American	After 1900	Contemporary	American	European/American	
461	Before 1800	Before 1900		Before 1800		Case Studies
465	Before 1800	Before 1900		Before 1800		Case Studies
466	19th-century	Before 1900				
491	Senior Seminar	Senior Seminar				

Courses that require departmental clearance

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

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
302	Writing Narrative	Lord	32852	M	2-4:20p.m.	Priority registration to NARS majors and NRST minors
302	Writing Narrative	Segal	32868	T	2-4:20p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ingram	32653	F	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Senna	32645	M	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Lord	32649	T	4:30-6:50p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32655	M	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	TBA	TBA	TBA	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Irwin	32661	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Ulin	32680	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Senna	32682	T	2-4:20p.m.	Priority registration to CRWT and ENGL
407	Advanced Fiction Writing	Treuer	32844	M	4:30-6:50p.m.	By application only
491	Senior Seminar in Literary Studies	Bendall	32759	W	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Berg	32761	F	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Martínez Celaya	TBA	T	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Modleski	32711	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors

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