

FALL '18

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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WELCOME

Welcome to the Department of English. For the Fall 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, 407, 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).

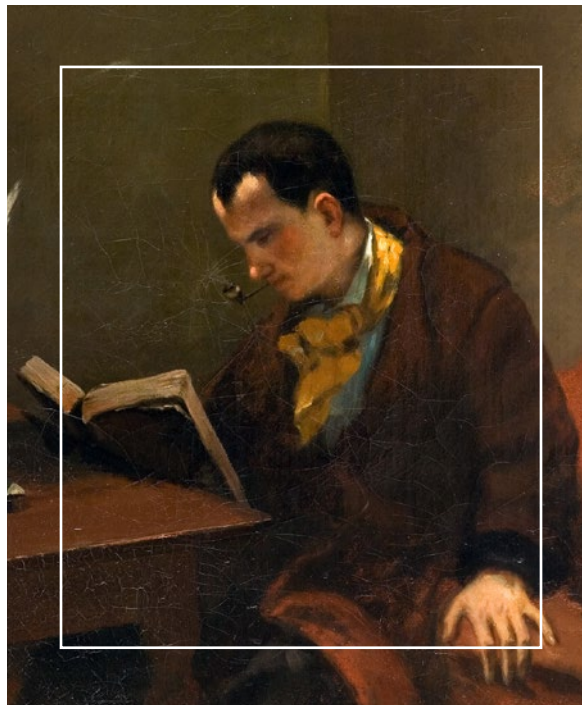
Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2018 Schedule of Classes at classes.usc.edu.

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

Online registration for the Fall 2018 semester will begin **Wednesday, March 28, 2018**. 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 undergraduate courses numbered 100-499 for the Fall 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**

Charles Baudelaire

Study the French poet and translator known for his translations of Edgar Allan Poe’s work in **ENGL-491 “Senior Seminar in Literary Studies”** with Professor Anthony Kemp. See description on page 30.

Image: Portrait by Gustave Courbet (1848).

CONTENTS

DESCRIPTIONS

General Education courses	4
Foundation seminars	6
Creative writing workshops	11
Upper-division seminars	18
Senior seminars	28
Progressive M.A. courses	31

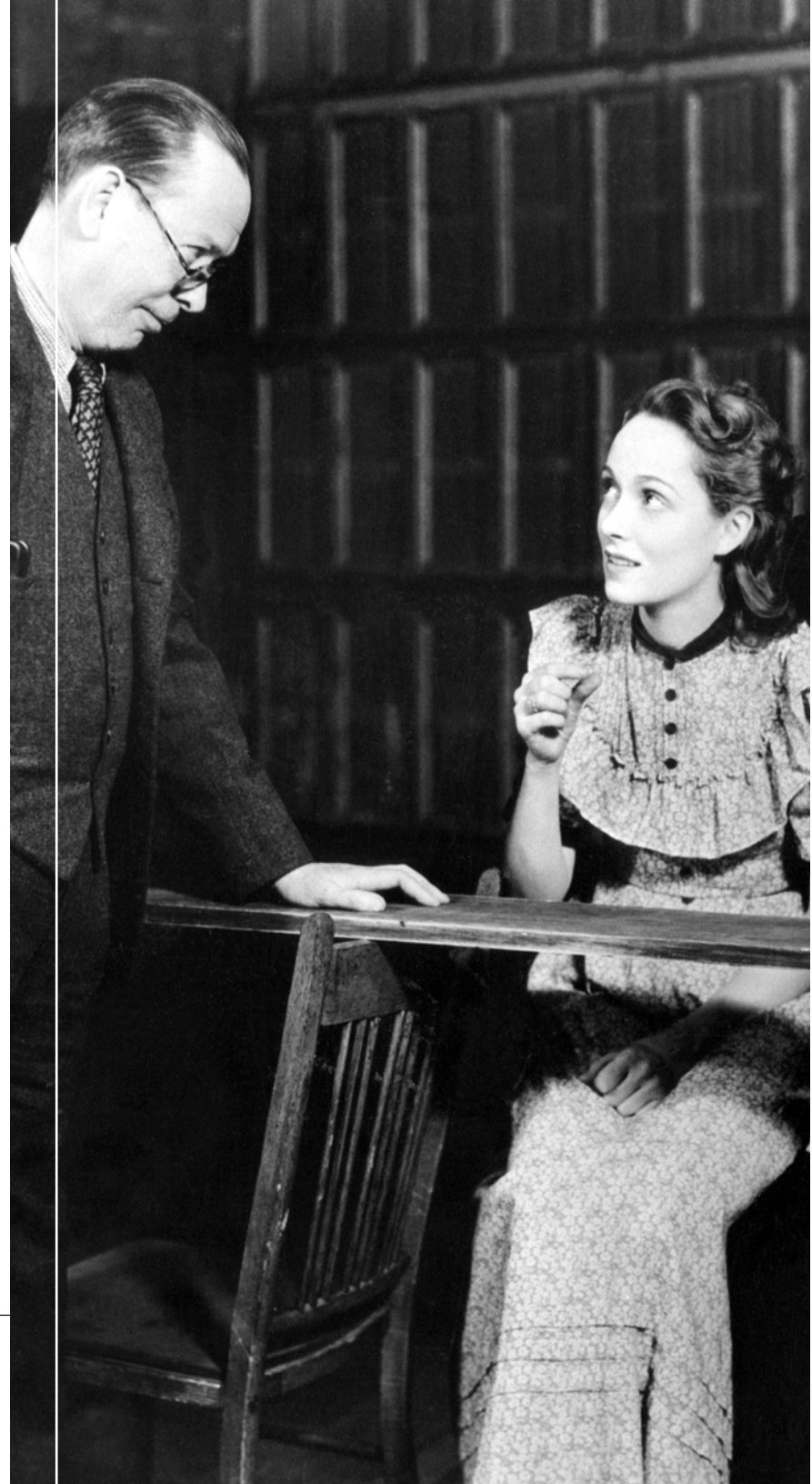
REGISTRATION RESOURCES

Courses that satisfy major and minor requirements	33
Courses that require departmental clearance	34
2018-2019 Academic Calendar	35
Contact information	36

“Do any human beings ever realize life while they live it?—every, every minute?”

Read works by Pulitzer Prize-winning American playwright and novelist Thornton Wilder in **ENGL-363g “Contemporary Drama”** with Professor Brighde Mullins. See description on page 21.

Photo: original Broadway production of Our Town (1938).



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

MW | 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*.

Introduction to the Genre of Fiction

“Getting at the Truths of Fictions”

Freeman, Christopher

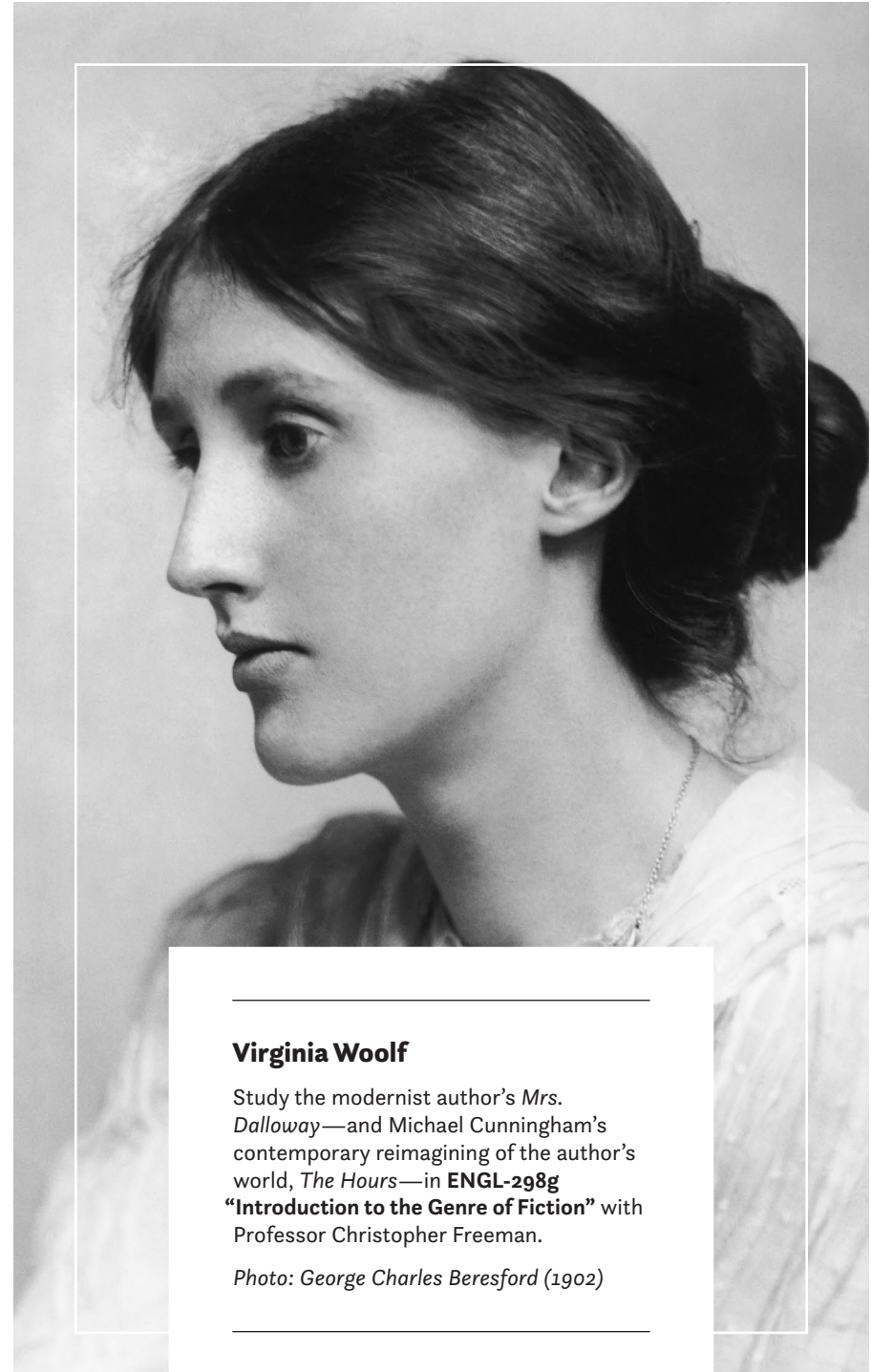
TTH | 11-12:30P.M.

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.



Virginia Woolf

Study the modernist author’s *Mrs. Dalloway*—and Michael Cunningham’s contemporary reimagining of the author’s world, *The Hours*—in **ENGL-298g “Introduction to the Genre of Fiction”** with Professor Christopher Freeman.

Photo: George Charles Beresford (1902)

FOUNDATION SEMINARS

ENGL-261G

English Literature to 1800

Rollo, David

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

Lemon, Rebecca

TTH | 11-12:20P.M.

SECTION: 32604

ENGL-261 will introduce you to the joyful variations of the English language and its literatures before 1800. This course moves from the playfulness of Chaucer's Middle English in *The Canterbury Tales* to the Thomas More's witty rhetorical games in *Utopia*; from the dazzling formal accomplishment of sonnets by Wyatt, Shakespeare and Donne, to the dramatic immediacy of plays by Marlowe and Shakespeare; from the coy flirtation of Cavalier poets to the moving chronicle of Behn's *Oroonoko*. In the process, we will study the formal properties of these texts (genre, rhetoric, form) as well as their engagements in the political, social, and religious conversations of their time. This course will feature: three papers designed to improve your skills as a close reader and sophisticated analyst of literature; an in-class midterm; and a take-home final exam. Our readings will be drawn from *The Norton Anthology of English Literature*, Package 1 (Volumes A, B, and C), ISBN 978-0-393-91300-2.

COURSE GOALS

- To introduce you to three key periods of English Literature: Medieval, Renaissance and Restoration
- To teach you about the range of literary genres of these periods, including epic, prose travel writings, drama, lyric poetry and political theory
- To foster skills of close reading and analysis through deep engagement with texts
- To develop skills of argumentation and comparison by encouraging cross-textual analysis
- To encourage skills of written and spoken communication through class participation, on Blackboard and through papers

ENGL-261G

English Literature to 1800

Green, Lawrence

MWF | 1-1:50P.M.

SECTION: 32607

Writers and readers need each other, and what we sometimes call “literature” is just the history of “creative writing.” We will explore the interplay of readers and writers in narrative and lyric poetry, drama, and fiction, by focusing on Chaucer, Shakespeare, Donne, Milton, Pope and Swift. What kinds of stories did they write, and why? How did they put them together, why in those ways, and can we do better? Writers become better writers by being better readers, and readers finally know what they are reading when they try to be writers. We will combine skill and craft exercises of the early period with critical literary papers of the present, and use *The Norton Anthology of English Literature*.

ENGL-262G

English Literature since 1800

“Progress in British Literature since 1800”

Wright, Erika

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

SECTION: 32618

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.

ENGL-262G

English Literature since 1800

Berg, Rick

MWF | 1-1:50P.M.

SECTION: 32619

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

"Progress in British Literature since 1800"

Wright, Erika

MWF | 12-12:50P.M.

SECTION: 32622

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.

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

Handley, William

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

SECTION: 32635

From the Puritan period to the present, writers have contemplated the rights of the individual vs. the demands of the group; the meaning and fashioning of the self; class, race and democracy; and myths of wilderness and of the American West. We will explore the artistic force and social meaning of literary genres such as autobiography, drama, essay, novel, short story, and poetry while developing literary critical skills. By understanding and analyzing such elements in interpretation as context, audience, figural language, and narrative structure, we will explore how literature acts in and on culture and society, how narratives shape and inform how diverse Americans live.

ENGL-263G

American Literature

Berg, Rick

MWF | 10-10:50A.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.

ENGL-263G

American Literature

Findeisen, Chris

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

SECTION: TBA

Intensive reading of representative writers.

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

Segal, Susan

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

SECTION: 32820-32823, 32855

This course is an introduction to the art and craft of creative writing, with a particular focus on short fiction and creative nonfiction. Students will be required to write two pieces in each genre, which will be workshopped over the course of the semester, as well as various exercises and responses. We will also look at published fiction and creative nonfiction for both inspiration and modeling. Previous creative writing and/or workshop experience is not required for this class; a drive to communicate with others and to learn how to turn experience into art are all that are needed.

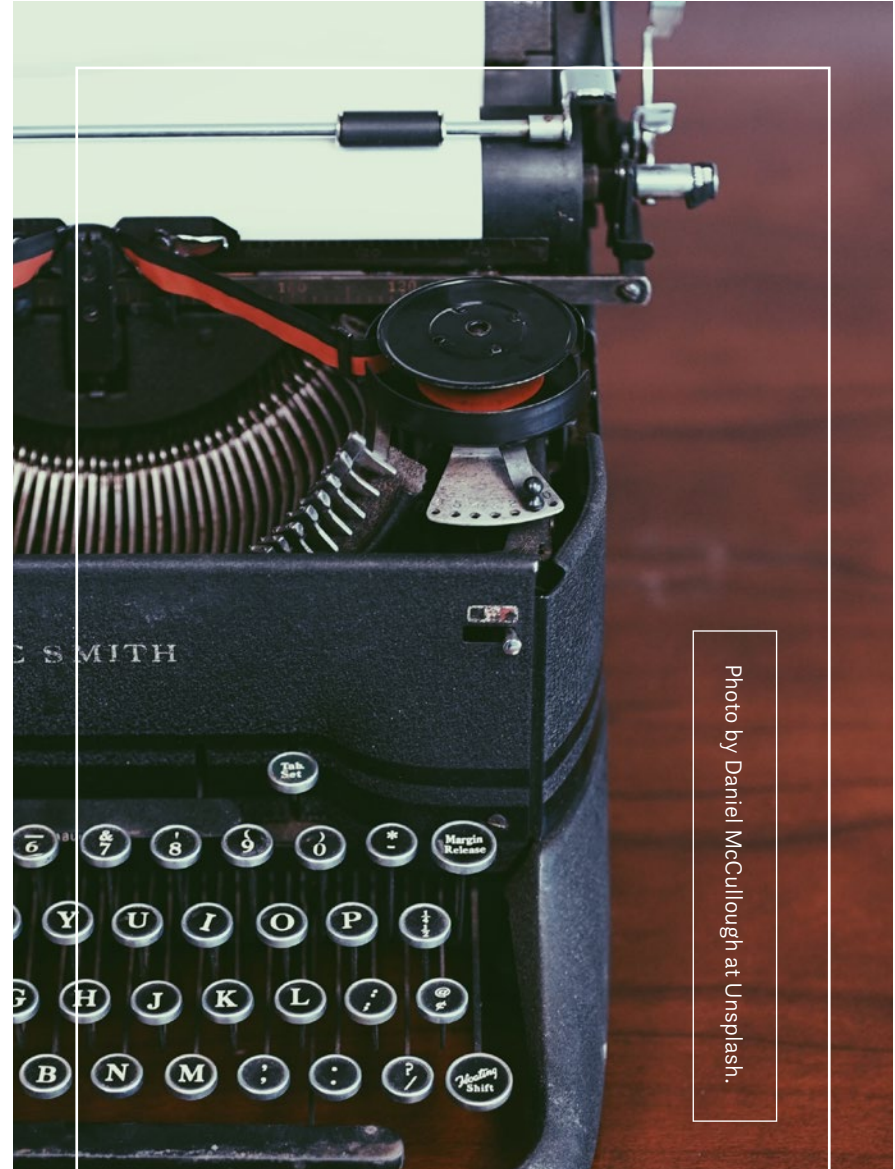


Photo by Daniel McCullough at Unsplash.

ENGL-105X

Creative Writing for Non-Majors

Muske-Dukes, Carol

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

SECTION: 32819

In a famous essay from her book entitled “The White Album”, Joan Didion states, “We tell ourselves stories in order to live,” then provides a few of the familiar narratives by which we “live”—focusing on the danger (or opportunity) of falling out of The Story. Didion is a master prose stylist, an essayist, but the “story” (or stories) in which we all live—resides in other genres besides Nonfiction.

In this course, we will examine essays by Didion but also travel essays by Martha Gellhorn and brilliant “un-diagnoses” by the late renowned neurologist, Oliver Sacks, including “The Man Who Mistook his Wife for a Hat”.

We’ll also travel with Zadie Smith in *Swing Time*, her novel about two young black girls growing up in London—along with other fiction masterpieces like *To the Lighthouse* by Virginia Woolf and short stories by Lorrie Moore.

In poetry, we will not only examine collections by Terrance Hayes, Rita Dove and others—but we will also look briefly at a new translation of *The Odyssey* by Emily Wilson.

Our focus will not be solely on The Story in all of these genres, but on how The Story changes and transforms, genre to genre, if it continues to exist at all!

This is course focused on reading deeply and with delight—and then writing in response to reading. Students will “keep” a portfolio of original work based on writing assignments—plus revisions. (Revision: the true “inspiration” in writing.)

A final writing assignment in one of these genres will be required—length assignment where appropriate.

ENGL-302

Writing Narrative

Wayland-Smith, Ellen

W | 2-4:20P.M.

SECTION: 32868

What makes for a good story? What is it in the arrangement of words on a page that draws a reader in, sparks a desire to turn the page, to find out “what happens next”? This course offers an introduction to the craft of narrative, including fiction and literary nonfiction. Among the genres we will study, and then practice ourselves, are “flash” (short) fiction; the short story; personal narrative and memoir; travel/nature/science writing; cultural criticism; and biography/profile. Students will complete five 5-8 page projects over the course of the semester: one short story; one biography/portrait; one personal narrative; one cultural analysis; and a final project in the genre of each student’s choosing.

While the class is primarily intended as a workshop for sharing and revising our own work, ample class time will also be devoted to discussions of craft centered on selected readings from each genre. Readings will range widely across history, and include such writers as Michel de Montaigne, Margery of Kempe, Virginia

Woolf, James Baldwin, E.B. White, Joan Didion, Annie Dillard, Maggie Nelson, and Ocean Vuong.

ENGL-303

Introduction to Fiction Writing

Treuer, David*T | 2-4:20P.M.**SECTION: 32645*

Introduction to the techniques and practice of writing prose fiction.

ENGL-303

Introduction to Fiction Writing

Ulin, David L.*TH | 2-4:20P.M.**SECTION: 32649*

What is fiction? It seems the most basic of questions to answer: Fiction tells a story that is made up. And yet, there is a lot of truth in fiction; there has to be, if it is to be believed, and to work. In this class, we will look at fiction as a form that grows out of a series of relationships—between memory and imagination, truth and emotion—and investigate the way they are transmogrified through the lens of art. These are the issues faced by every fiction writer, and they will be at the center of our work. Although primarily a workshop—and it is the instructor's intention that each student have the opportunity to be workshopped twice during the semester—the class will also use select assigned readings to frame a discussion of the larger issues involved in fiction writing, from structure

and point-of-view to empathy and revelation, as well as character development and conflict, and the inherent subjectivity of point-of-view. During the semester, students will write two short stories, each of 10-15 pages in length, and will be asked to experiment with different styles and approaches to narrative. At the end of the semester, students will be asked to choose one of their stories and turn in a revision as a final project.

ENGL-303

Introduction to Fiction Writing

Ingram, Kerry*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.

ENGL-304

Introduction to Poetry Writing

Lewis, Robin Coste*W | 2-4:20P.M.**SECTION: 32656*

Introduction to the techniques and practice of writing poetry.

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, and others. 6 poems, written critiques, class participation required.

ENGL-304

Introduction to Poetry Writing

Journey, Anna*TH | 2-4:20P.M.**SECTION: 32661*

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. Additionally, all writers are readers. Their reading challenges their writing. In this reading and writing intensive beginning poetry workshop, you'll write a variety of poems, such as a portrait of a family member, an elegy, a dramatic monologue, and a poem that contemporizes a fairy tale or fable. You'll read copiously from an anthology, a craft manual, and four single collections of contemporary poetry, and post weekly responses (two well-developed paragraphs or longer) to the required texts on

Blackboard. In my experience, talent and intelligence are naturally quite important in making a strong writer, but what may be even more important elements are desire, imagination, hard work, and plain old stubbornness. You have to want it to get it. And then there's luck, the whimsical intervention of the muse, over which no one has control. As Randall Jarrell said, however, if you want to be struck by lightning, you have to be there when the rain falls. So you plunge in, write with risk, revise with energy, and you keep on getting better if you keep at it.

ENGL-405

Fiction Writing

Ulin, David L.**F | 2-4:20P.M.****SECTION: 32675**

This is a class for students who have some experience in the writing of fiction, and in the aesthetic discussion of fiction as a literary art. Although designed primarily as a workshop—and it is the instructor’s intention that each student have the opportunity to be workshopped twice during the semester—the class will also use assigned readings to frame a conversation of the larger issues provoked by fiction, from the autobiographical lens to the use of the fantastic, from the interior to the exterior. Of particular interest will be fiction that blurs the lines into other genres, or questions our assumptions about fiction and how it operates in other ways. We will also pay attention to the issues of structure, point-of-view, empathy and character development and conflict, all of which are necessary components of every story, no matter its subject or its form.. During the semester, students will write two short stories, each of 10-15 pages in length, and will be asked to experiment with different styles and approaches.

At the end of the semester, students will choose one of their stories and turn in a revision as a final project.

Prerequisite(s): ENGL-303 or ENGL-305

ENGL-405

Fiction Writing

Segal, Susan**W | 5-7:20P.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.

Prerequisite(s): ENGL-303 or ENGL-305

ENGL-406

Poetry Writing

Special Section on Song and Ballad

St. John, David

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

SECTION: TBA

This poetry writing workshop will consider the song and ballad in the history of English poetry and American folk music. We will look at the influence of poetic songs and the tradition of ballad in both England and America. Some basic elements of prosody will be discussed. Students will also be asked to write poems that can be made into songs and perhaps to work collaboratively with musicians. The class will be made up students both from Creative Writing and the Thorton School of Music. Admission is by departmental clearance only.

Prerequisite(s): ENGL-304

ENGL-406

Poetry Writing

Lewis, Robin Coste

W | 5-7:20P.M.

SECTION: 32692

A practical course in poetry writing.

Prerequisite(s): ENGL-304

ENGL-407

Advanced Fiction Writing

Everett, Percival**M | 2-4:20P.M.****SECTION: 32844**

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

Prerequisite(s): ENGL-405

ENGL-408

Advanced Poetry Writing

Journey, Anna**TH | 5-7:20P.M.****SECTION: 32846**

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. Additionally, all writers are readers. Their reading challenges their writing. In this reading and writing intensive advanced poetry workshop, you will read six collections of contemporary poetry, write and carefully revise four to five poems, and post weekly responses (two well-developed paragraphs or longer) to the required texts on Blackboard. Admission by application only.

Prerequisite(s): ENGL-406

UPPER-DIVISION SEMINARS

ENGL-341

Women in English Literature before 1800

Rollo, David

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

SECTION: 32749

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

ENGL-351

Periods and Genres in American Literature

“Wastelands and Apocalypse in Modern and Contemporary American Poetry”

Bendall, Molly

MWF | 11-11:50A.M.

SECTION: 32755

Civilizations facing ruin from post-war destruction, environmental collapse, societal upheaval, and other catastrophic events are conditions we have seen in film, novels, visual art, and graphic novels. Modern and contemporary poetry have also been compelled to depict these devastations. In this class we will discuss particular poetry texts, analyzing how a poetic consciousness navigates these particular worlds—both real and imagined ones—and how strategies and formal constructs contribute to a poem’s vision. We will also look at texts that envision dystopic realms. We’ll read *The Waste Land* by T. S. Eliot and other modernist poems, contemporary collections of poems including: *The Black Ocean* by Brian Barker, *Cold Pastoral* by Rebecca Dunham, *If Tabloids are True then What Are You?* by Matthea Harvey, *Notes on*

the End of the World by Meghan Privitello, *Umbilical Hospital* by Vi Khi Nao, and poems by Shoda Shinoe, Cynthia Hogue, Simone Muench and others. 3 Papers, short responses, a creative assignment, and much participation.

ENGL-352G

Bookpacking

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

Chater, Andrew

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

SECTION: 32756

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 U.S.—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 General Education credit, 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.

ENGL-360

Modern Poetry

McCabe, Susan

MWF | 1-1:50P.M.

SECTION: 32727

Study of poetry written in English from 1900 to 1945, with special emphasis on American modernists of the first two decades.

ENGL-361

Contemporary Prose

Segal, Susan**W | 2-4:20P.M.****SECTION: 32728**

In this course we will look at works in the genre of True Crime: nonfiction narratives that use the techniques of fiction to tell the story of an act of criminality. The genre has become increasingly popular—particularly in America—over the last couple of decades, and we will explore the possible origins of our fascination with crimes of ever-increasing magnitude and horror. Is this fascination a result of our wish to escape the less lurid, if nonetheless horrible transgressions of our everyday life and our larger culture, or is it perhaps a reflection of what Professor Thomas Doeherty calls “a culture-wide loss of faith in psychological or sociological explanations for criminal deviance and a return to the old Puritan explanation for human evil”? By reading a number of true crime narratives, beginning with Puritan execution narratives and leading up to present-day books and articles, we will examine how a culture’s changing relationship to “real life” crime narratives can help us understand the complex role criminality plays in defining a culture.

ENGL-363G

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 also read critical essays by playwrights and critics, including Aristotle’s *Poetics*. Playwrights under consideration may include Thornton Wilder, Samuel Beckett, Caryl Churchill, Maria Irene Fornes, Suzan Lori Parks, David Henry Hwang and Annie Baker. Our aim is to develop an understanding of the breadth of contemporary theatrical forms, and to develop informed and intuitive responses to these forms. Because theatre is a deeply collaborative practice we will also attend at least one production at a local theatre. Students will have the chance to write creative as well as analytical responses to the work that we study and encounter.

Literature and Related Arts

“Rendering the Void: *Moby-Dick*, Words, and Images”

Martínez Celaya, Enrique

TTH | 11-12:20P.M.

SECTION: 32732

This seminar offers a close reading of *Moby-Dick*, or *The Whale* (1851) by Herman Melville, as well as an exploration of its re-occurrence in the work of 20th Century artists. *Moby-Dick*, regarded by many as the great American novel, weaves Biblical monumentality, insightful reflections on human nature, humor, and literary innovations into a story containing many stories that reads alternatively as an epic, a tragedy, a long poem, an encyclopedic treatise of whaling, a philosophical discourse, and a play. Before many of the authors usually credited with literary innovations were born, Melville’s masterpiece was already offering new ways of considering the role of author and narrator and questioning literature’s capacity to make sense of the world. Among other things, we will examine the mightiness and poetry of *Moby-Dick*, as well as how the novel anticipates America’s late 19th and 20th Century self-image and related issues of morality, race, religion, sexuality, colonialism, and displacement. We will broaden our understanding of Melville’s thought and aesthetics by reading *Billy Budd* and the long poem, *Clarel*, and writings by Walt Whitman, Ralph Waldo Emerson, Charles Olson, and others. We will explore the validity of Melville’s words, “the great Leviathan is that one creature in the world which must remain unpainted to the last,” by studying the influence of the novel and its themes on the work of visual artists and by reviewing many of its illustrated versions, taking our own by Rockwell Kent as a point of departure.

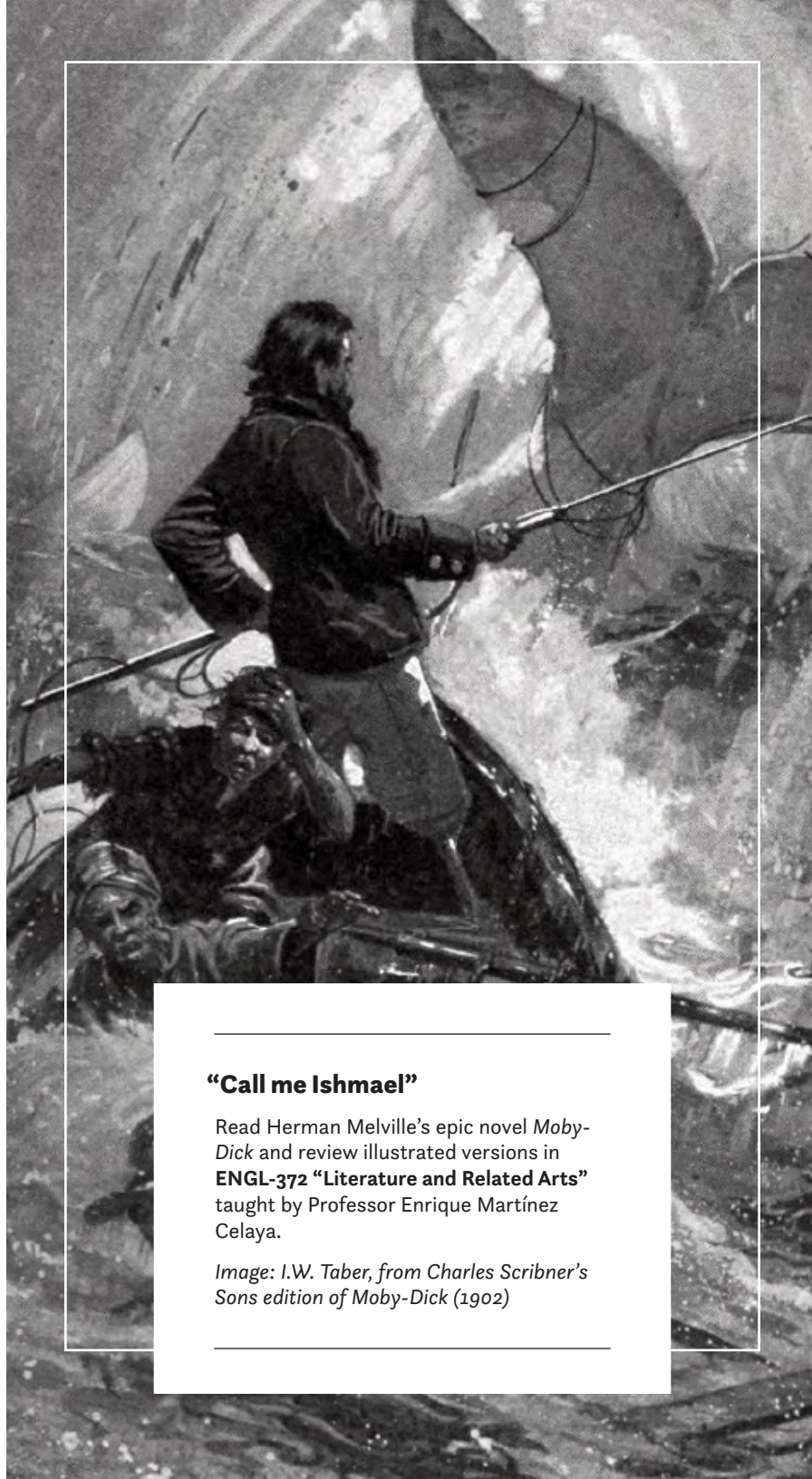
In the course of reading and discussing *Moby-Dick*, we will consider many questions, including, What is a novel? How does it map or distort the world of the 19th Century? What is the nature of artistic inspiration? What is the relationship between the world, the text, and the image? Do science and art clarify or obscure our understanding of reality? What is a narrator? Can nature be evil? Is there a justification for vengeance or murder? What is the use of self-delusion? Is there a limit to the usefulness of reason?

Requirements will include in-class presentations, including student-led discussions, creative responses, and analytical papers.

“Call me Ishmael”

Read Herman Melville’s epic novel *Moby-Dick* and review illustrated versions in ENGL-372 “Literature and Related Arts” taught by Professor Enrique Martínez Celaya.

Image: I.W. Taber, from Charles Scribner’s Sons edition of *Moby-Dick* (1902)



ENGL-380

Modern Literary Criticism: Theory and Practice

“Modern Literary Criticism: Narrative Theory”

Sanford Russell, Bea

MWF | 10-10:50A.M.

SECTION: 32765

People say that they “get lost” in a good story—as if a story were a maze, a wilderness, an unknown country. The metaphor of being lost describes how narratives transport us elsewhere: one minute we are sitting down with a novel or starting a movie, and the next we are suddenly penned up in a storm-exposed farmhouse on a Yorkshire moor in 1802, or trying to fight off an army of ice zombies in Westeros. But just how does this magic work? In this class we put together a basic guidebook for finding our way through narratives, analyzing major narrative features and techniques, and becoming familiar with some of the key theoretical approaches to narrative study.

Ranging across short stories, novels, narrative poems, essays, films, and musical albums, we will consider topics including: the fundamental building blocks of narrative (including narration, characterization, and plot); ethical questions about writing and reading stories; and recent experiments in narrative such as Beyoncé’s genre-bending visual album, *Lemonade*.

Lemonade

Analyze Beyoncé’s use of narrative in her Grammy Award-winning visual album *Lemonade* in ENGL-380 “Modern Literary Criticism: Theory and Practice” with Professor Bea Sanford Russell.

Photo: Promotional photo by Tidal (2016)

ENGL-422

English Literature of the 17th Century

“The English Witch”

Tomaini, Thea

MWF | 12-12:50P.M.

SECTION: 32713

This course will focus on the preoccupation with witches, sorcerers, and demonology during the seventeenth century in England. Special attention will be paid to the way the subject became politicized and was used during the English Civil War. We will read important background materials on the history of the witch craze period, which will include background about the deep misogyny, fear of intellectualism, and xenophobia inherent in the concept. We will read several “witch plays,” by playwrights such as Heywood, Jonson, Shakespeare, and others, and we will discuss the use of witchcraft and sorcery in important poetry of the seventeenth century. We will also read broadsides and discuss their influence on the public for a timely connection to memes and “fake news” used to stoke fears in unsettled times. Texts TBA; broadsides will be available via the online Arden Broadside Ballad Archive, and several plays will be available 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.

Prerequisite(s): ENGL-261

ENGL-423

English Literature of the 18th Century (1660–1780)

“Literature and Performance in Eighteenth-Century England”

Anderson, Emily

MWF | 1-1:50P.M.

SECTION: 32843

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

—Alexander Pope to Cromwell,
29 August 1709

What is performance? When are we doing it, when are we not, and why might we need or want to differentiate between these behaviors? This course will attempt to answer such questions through a survey of eighteenth-century English literature. As indicated by my epigraph, eighteenth-century writers were hyper-aware of the links between theatrical performance and life and often used their writing to reflect on these connections. This seminar will consider how this obsession manifests in the literature of the time: What cultural conditions contributed to this fascination with performance? How is this interest in performance used to define or destabilize “Englishness” or nationhood? How

is it used to define or destabilize ideas about gender, selfhood, race? While these questions will be posed within a specific historical context and illustrated by specific eighteenth-century literary texts, students should find these questions connecting suggestively with contemporary concerns. To aid in these connections, our eighteenth-century readings will be framed by brief readings on theoretical aspects of performance. Other readings will include drama, poetry, and novels by authors such as William Wycherley, Aphra Behn, Alexander Pope, Jonathan Swift, Frances Burney, and Oliver Goldsmith. Assignments include a series of reading quizzes, four short papers, a midterm, and a final, cumulative essay.

Prerequisite(s): ENGL-261

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, 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 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

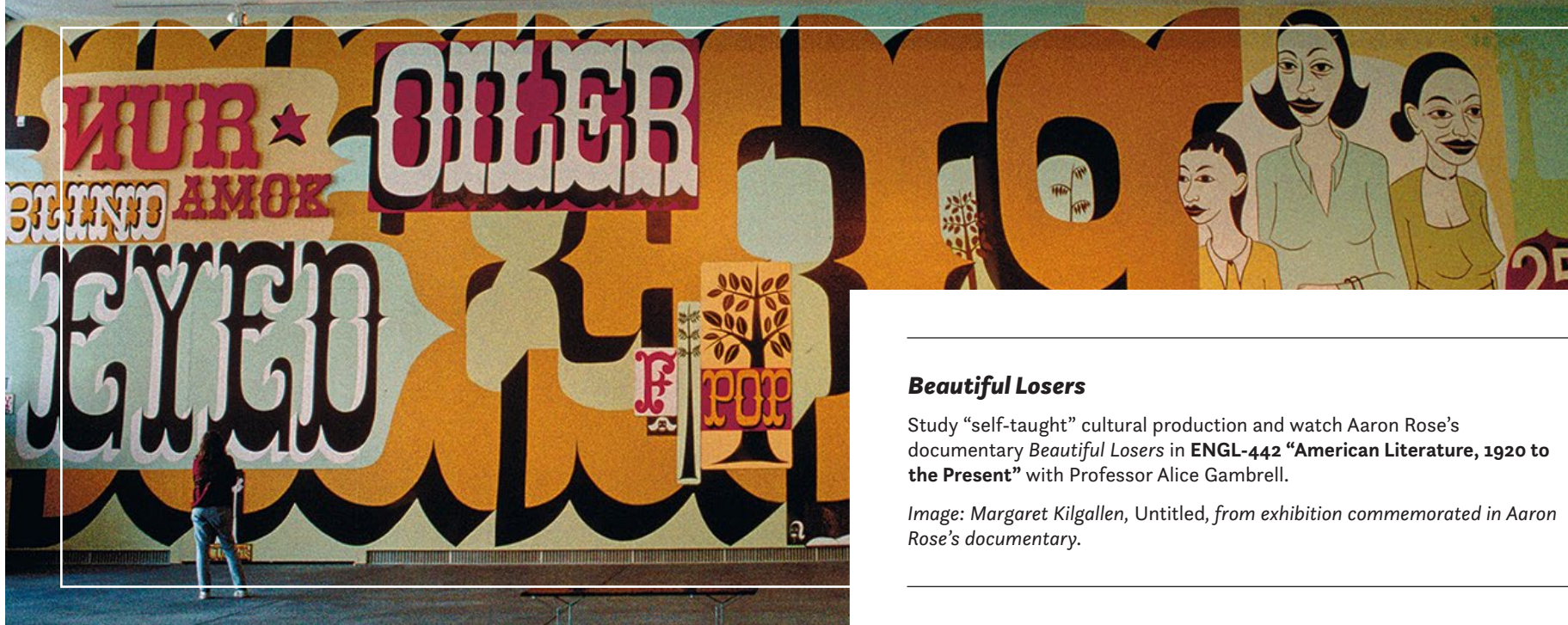
Gustafson, Thomas

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.

Prerequisite(s): ENGL-263



Beautiful Losers

Study “self-taught” cultural production and watch Aaron Rose’s documentary *Beautiful Losers* in **ENGL-442 “American Literature, 1920 to the Present”** with Professor Alice Gambrell.

Image: Margaret Kilgallen, Untitled, from exhibition commemorated in Aaron Rose’s documentary.

ENGL-442

American Literature, 1920 to the Present

Gambrell, Alice

TTH | 9:30-10:50A.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*, Dana Johnson’s *Elsewhere, California*, and Chris Ware’s *Jimmy Corrigan: the smartest kid on earth*. We will also read

nonfictional 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.

Prerequisite(s): ENGL-263

ENGL-444M

Native American Literature

Treuer, David

TTH | 11-12:20A.M.

SECTION: 32734

Survey of Native American literature, including oral traditions and print genres, such as short story, poetry, novel, and autobiography, from 1700 to the present.

ENGL-462

British and American Drama 1800–1950

“Sites of Change: Modern Drama”

Berg, Rick

MWF | 11-11:50A.M.

SECTION: 32851

Drama is not what it once was. It has changed much since the mid 19th century. Those old funky melodramas have long since past. They were replaced and displaced with realist plays, expressionist plays, symbolist plays and a host of various avant-garde experiments. This course intends to look at the change that came over drama in the first half of the 20th century. We will begin with some examples of 19th century melodrama and then move on to some of the classics of Modern theater, reading texts by American, British and Irish playwrights, e.g., O’Neill, Miller and Williams, Synge, Shaw and Beckett. In order to investigate modern drama, the course will look at theatrical texts that are entertaining and commercial, engaged and disinterested. We will look at how the space of theater shapes drama and how drama reflects its time and place even as history and politics reshape it.

Prerequisite(s): ENGL-262



To Walk Invisible

Study the legacy of the Victorian novel, including its representation in this film about the life of the Brontë sisters, in **ENGL-466 “The 19th Century English Novel”** with Professor Hilary Schor.

Photo: Promotional photo by BBC One (2016).

ENGL-466

The 19th Century English Novel

“Affinities and Adaptations: The After-Life of the Victorian Novel in Literature and Film”

Schor, Hilary

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

SECTION: 32750

Before the 19th century English novel was bound by Penguin Books into a volume with an author’s picture, notes and appendices, it was four children in Yorkshire playing with toy soldiers; or a young mother waking from a fever dream and seeing a medical student with a hideous creature; or an ironic spinster pushing her pages under the table when guests entered the parlour. Now, it is a world in which we get lost, day-dreaming and hoping and yearning—but it is also a

brightly-colored film in which a cheerful young heroine, dressed in plaid, plans her wardrobe with the aid of a computer and an irresistible soundtrack, or a modern-day TV adaptation made by another ironic Yorkshire woman, imagining a modern-day Heathcliff and Cathy, this Heathcliff a violent woman from a broken home wanting, wanting, wanting. Why did Sally Wainwright film *To Walk Invisible*, a life of the Brontës, for British TV, or Sarah Waters write *Fingersmith*, a novel of a

Victorian pick-pocket falling into a plot to deceive a fragile heiress—and for that matter, why did a Korean film-maker turn it into “Handmaiden” or the Australian novelist Peter Carey write *Jack Maggs*, an alternative life of Magwitch? What makes such texts as *Emma*, *Frankenstein*, *Jane Eyre* and *Wuthering Heights*, *Great Expectations* and *The Portrait of a Lady* haunt us to this day? And what can we learn from film adaptations like *Clueless*, modern revisions like *The Remains of*

the Day, ghost stories and shiny fantasies, and the dizzying dance of texts, authors and readers, about how and why we read fiction, and what the construction of the Victorian novel did to shape the modern subject?

Prerequisite(s): ENGL-262

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Gothic: Gender and Genre”

Russett, Margaret

TH | 2-4:20P.M.

SECTION: 32711

From its inception in the late eighteenth century, gothic fiction has been understood as a peculiarly feminine form: by, about, and for women. Why have horror and suspense, the hallmarks of gothic writing, been so attractive to women writers and readers over more than two centuries? This seminar is intended to test both the usefulness and the limits of “female gothic” as a classifying term. We’ll do this by reading a great deal of gothic and gothic-influenced writing—mostly British novels of the eighteenth and nineteenth centuries, but concluding with a unit on contemporary gothic writers including Angela Carter, Joyce Carol Oates, and Toni Morrison. A guiding thread will be the relationship between genre (literary subtype) and gender (writers, readers, protagonists, preoccupations). As such, the seminar is intended both as an introduction to genre theory and an approach to gender studies. But mostly, there will be lots of reading, both primary and

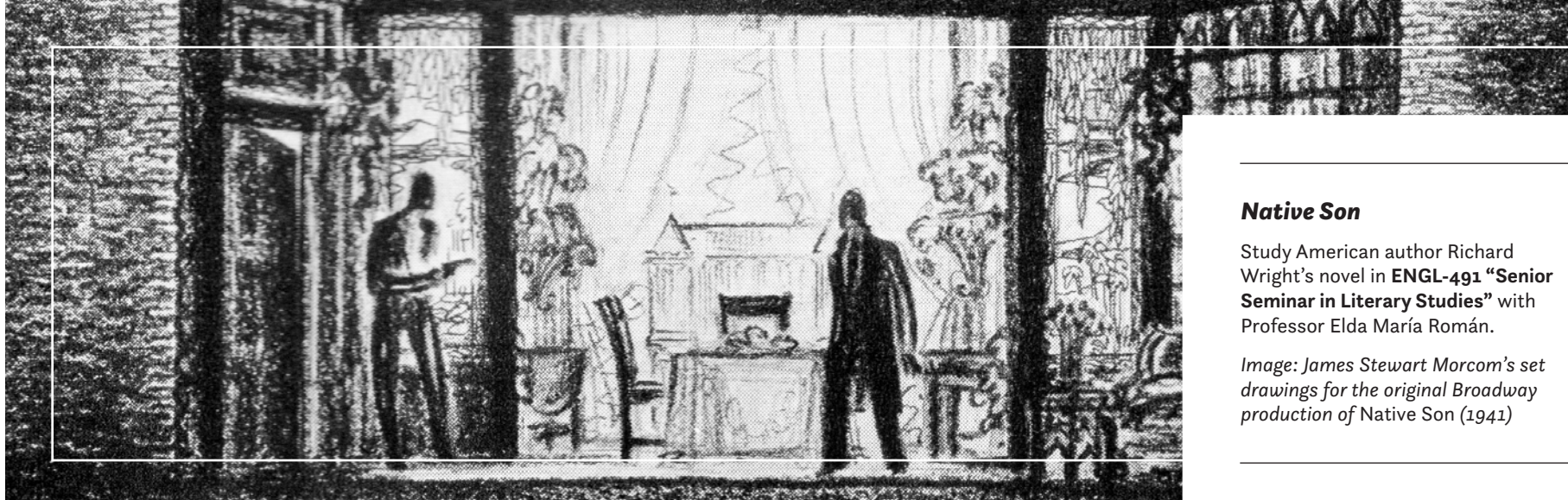
secondary (critical/theoretical). Literary texts will include Horace Walpole’s *The Castle of Otranto*; Anne Radcliffe’s *The Romance of the Forest*; Samuel Taylor Coleridge’s “Christabel”; Jane Austen’s *Northanger Abbey*; Charlotte Brontë’s *Jane Eyre*; Wilkie Collins’s *The Woman in White*; Daphne Du Maurier’s *Rebecca*; Jean Rhys’s *Wide Sargasso Sea*; Toni Morrison’s *Beloved*; Barbara Vine’s *The House of Stairs*; Angela Carter’s “The Bloody Chamber”; and Joyce Carol Oates’s *First Love*. Not all of these texts are by women, but many of them are; not all of them are long, but some of them sure are. Students planning to enroll in the seminar are advised to read at least two of the longer works over the summer. Requirements will include weekly short blog-style responses, a roughly five-page evaluative essay on a work of criticism or theory, and a seminar paper of about 15 pages, due at the end of term. There will be no midterm or final exam.

The Castle of Otranto

Study the gothic genre, including this 18th-century novel by Horace Walpole, in ENGL-491 “Senior Seminar in Literary Studies” with Professor Margaret Russett.

Image: Illustration from a German edition of *The Castle of Otranto* (1794)





Native Son

Study American author Richard Wright's novel in **ENGL-491 "Senior Seminar in Literary Studies"** with Professor Elda María Román.

Image: James Stewart Morcom's set drawings for the original Broadway production of Native Son (1941)

ENGL-491

Senior Seminar in Literary Studies

"The Ethnic Novel"

Román, Elda María

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

SECTION: 32759

This course takes an in-depth look at the dynamic world of ethnic novels. The twentieth century witnessed radical changes in this genre as ethnic minorities gained greater access to education and publishing outlets and were able to produce literary works in ways that had not been previously possible. Focusing on the *Bildungsroman* in particular, we will examine the resulting experiments in storytelling by Latinxs, Asian Americans, and African Americans. We will pay attention to the narrative strategies that enable authors to portray race, ethnicity, gender, sexuality, and social class. Students will gain a deeper

understanding of the *Bildungsroman* as a genre, theorizations of race and ethnicity, and the social and political contexts giving rise to the formal and thematic concerns of U.S. ethnic literature in the past century.

ENGL-491

Senior Seminar in Literary Studies

"Decadence"

Kemp, Anthony

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

SECTION: 32761

Decadence is a falling, a sinking, a decline. As a literary movement, Decadence began in France in the late 19th century with Baudelaire's translations of Poe, and with his own invention of the urban poetry of the *flâneur*. It can be regarded as the second stage of Romanticism, defining the exhaustion of Romanticism's naturalism and optimism. Decadence proclaimed both the natural and the social to be worked out mines; they may once have provided satisfaction and meaning, but not anymore; the present generation has been born too late. The only hope now is through transgression

and perversion, questing for meaning in new, negative directions, in search of unprecedented, dangerous experiences and sensations, hoping to "break on through to the other side." We will look at the theory and practice of Decadence, as it developed in France, and its adoption and transformation by German, English and American writers, and its relations to sexuality, intoxication, transgression and religion. What is the Decadent looking for: new possibilities of "alternative" vitality beyond a belated culture of sterility and fragments, or "my only friend, the end"?

ENGL-492

Narrative Studies Capstone Seminar

Sanford Russell, Bea

M | 2-4:20P.M.

SECTION: 32668

For seniors creating a Narrative Studies capstone project, this seminar offers a chance to produce and revise your projects through weekly workshops. Completing specific tasks will keep you on track to finish the project on time, and receiving peer feedback will challenge you to develop your ideas to their full potential. Although our focus will be on workshoping individual projects, we will also read excerpts from key theories of narrative and engage with experiments in poetry, prose, film, and music in order to analyze how and why certain narratives work. As a class, our goal will be to develop a collective body of knowledge that is influenced by both creative and critical approaches to narrative.

ENGL-492

Narrative Studies Capstone Seminar

Boone, Joseph

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

SECTION: 32700

Individual research, reading, writing and project development as a senior capstone experience in the study of narrative.

PROGRESSIVE M.A. COURSES

ENGL-601

Introduction to Literary Editing and Publishing

Mullins, Brighde

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

SECTION: 32788

This seminar provides 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, literary 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.

ENGL-603

The Editorial Experience: The Craft of Publication

Green, Susan

F | 2-4:20P.M.

SECTION: 32784

This intensive workshop in applied English coordinates literary analysis with editing and publication, including relationships with authors; academic and trade presses; editing, and design. Practice editing as a craft, learning how to discover an author's rhetorical and structural preferences, and explore techniques for combining editing, design, and production.

ENGL-604

The Nonfiction Experience: A Literary-Editorial Focus

Lord, M.G.

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

SECTION: 32785

Examine in depth and put into practice the concepts and techniques unique to specific genres of nonfiction, including profile writing, science writing, memoir, food writing, place and travel writing, and personal essay. You will work intensively with one genre of nonfiction, and learn skills that are transferable to all forms of nonfiction writing and flexible to an evolving publishing landscape.

ENGL-609A

Internship in Editing and Publishing: Eloquence

Lord, M.G.

M | 4:30-5:50P.M.

SECTION: 32780

Work side-by-side with practicing writers in Los Angeles—in media outlets, in news bureaus, with web content creators, and literary agencies—and see how they transform the media landscape and react to its changes. Explore the real-life demands of your chosen industry and the effect of those demands on the direction of your own work.

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				
351	American			American		
361		After 1900	Contemporary		European/American	
363		After 1900	Contemporary		Visual Media	
405		400-level workshop	Writing			
406		400-level workshop				
407		400-level workshop				
408		400-level workshop				
422	Before 1800	Before 1900		Before 1800		Literary
423	Before 1800	Before 1900	Western Historical	Before 1800		Literary
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	
444			Cross-Cultural		Global	Case Studies
462		After 1900				
466	19th-century	Before 1900				
491	Senior Seminar	Senior Seminar				
492			Capstone 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	Wayland-Smith	32868	W	2-4:20p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ulin	32649	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram	32653	F	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Treuer	32645	T	2-4:20p.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	Journey	32661	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	32656	W	2-4:20p.m.	Priority registration to CRWT and ENGL
361	Contemporary Prose	Segal	32728	W	2-4:20p.m.	Priority registration to students in English department
363	Contemporary Drama	Mullins	32730	MWF	12-12:50p.m.	Priority registration to students in English department
406	Poetry Writing	St. John	TBA	Th	4:30-6:50p.m.	Priority registration to CRWT and ENGL
407	Advanced Fiction Writing	Everett	32844	M	2-4:20p.m.	By application only
408	Advanced Poetry Writing	Journey	32846	Th	5-7:20p.m.	By application only
491	Senior Seminar in Literary Studies	Russett	32711	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Kemp	32761	M	4:30-6:50p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Román	32759	T	4:30-6:50p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Sanford Russell	32668	M	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Boone	32700	M	4:30-6:50p.m.	Requires approved proposal and senior status

ACADEMIC CALENDAR & REGISTRATION DEADLINES

Fall 2018 Calendar

AUGUST 20	First day of Fall 2018 classes
SEPTEMBER 3	Labor Day
NOVEMBER 21-25	Thanksgiving break
NOVEMBER 30	Last day of Fall 2018 classes
DECEMBER 1-4	Study days
DECEMBER 5-12	Final exams
DECEMBER 13 - JANUARY 6	Winter break

Spring 2019 Calendar

JANUARY 7	First day of Spring 2019 classes
JANUARY 21	Martin Luther King's Birthday
FEBRUARY 18	President's Day
MARCH 10-17	Spring break
APRIL 26	Last day of Spring 2018 classes
APRIL 27-30	Study days
MAY 1-8	Final exams
MAY 10	Commencement 2019

Registration Deadlines

MARCH 26 - APRIL 18	Registration for continuing students
AUGUST 17	Last day to register and settle without late fee for Session 001
AUGUST 20	Fall semester classes begin in Session 001
SEPTEMBER 7	Last day to register and add classes for Session 001
SEPTEMBER 7	Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001
SEPTEMBER 7	Last day to change enrollment option to Pass/No Pass or Audit for Session 001
SEPTEMBER 7	Last day to purchase or waive tuition refund insurance for fall
OCTOBER 5	Last day to drop a course without a mark of "W" on the transcript
OCTOBER 5	Last day to change a Pass/No Pass course to letter grade
NOVEMBER 9	Last day to drop a class with a mark of "W" for Session 001

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