

**USC**  
**Dornsife**  
*Department of*  
*English*

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**SPRING '19**

**COURSE DESCRIPTIONS**

**UNDERGRADUATE & PROGRESSIVE M.A. COURSES**



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# WELCOME

Welcome to the Department of English. For the Spring 2019 semester, we offer a rich selection of introductory and upper-division coursework in English and American literature and culture, and creative writing workshops. Please feel free to speak with any faculty in the English department, with one of our undergraduate program coordinators, or with **Professor Lawrence D. Green**, our Director of Undergraduate Studies, to help you select the courses that are right for you.

All Department of English courses are “R” (open registration) courses, except for the following “D” courses, which require departmental clearance: ENGL 302, 303, 304, 305, 408, 490, 491, and 492. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Spring 2019 Schedule of Classes at [classes.usc.edu](http://classes.usc.edu).

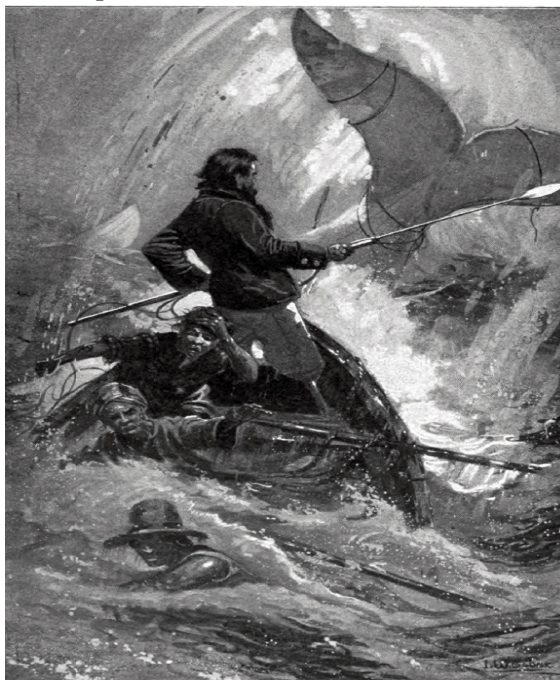
Bring a copy of your STARS report with you for advisement. You cannot be advised without your STARS report.

Online registration for the Spring 2019 semester will begin **Wednesday, October 24, 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 courses for the Spring 2019 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**

### “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. See Description on page 20.

Image: I.W. Taber, from Charles Scribner’s Sons

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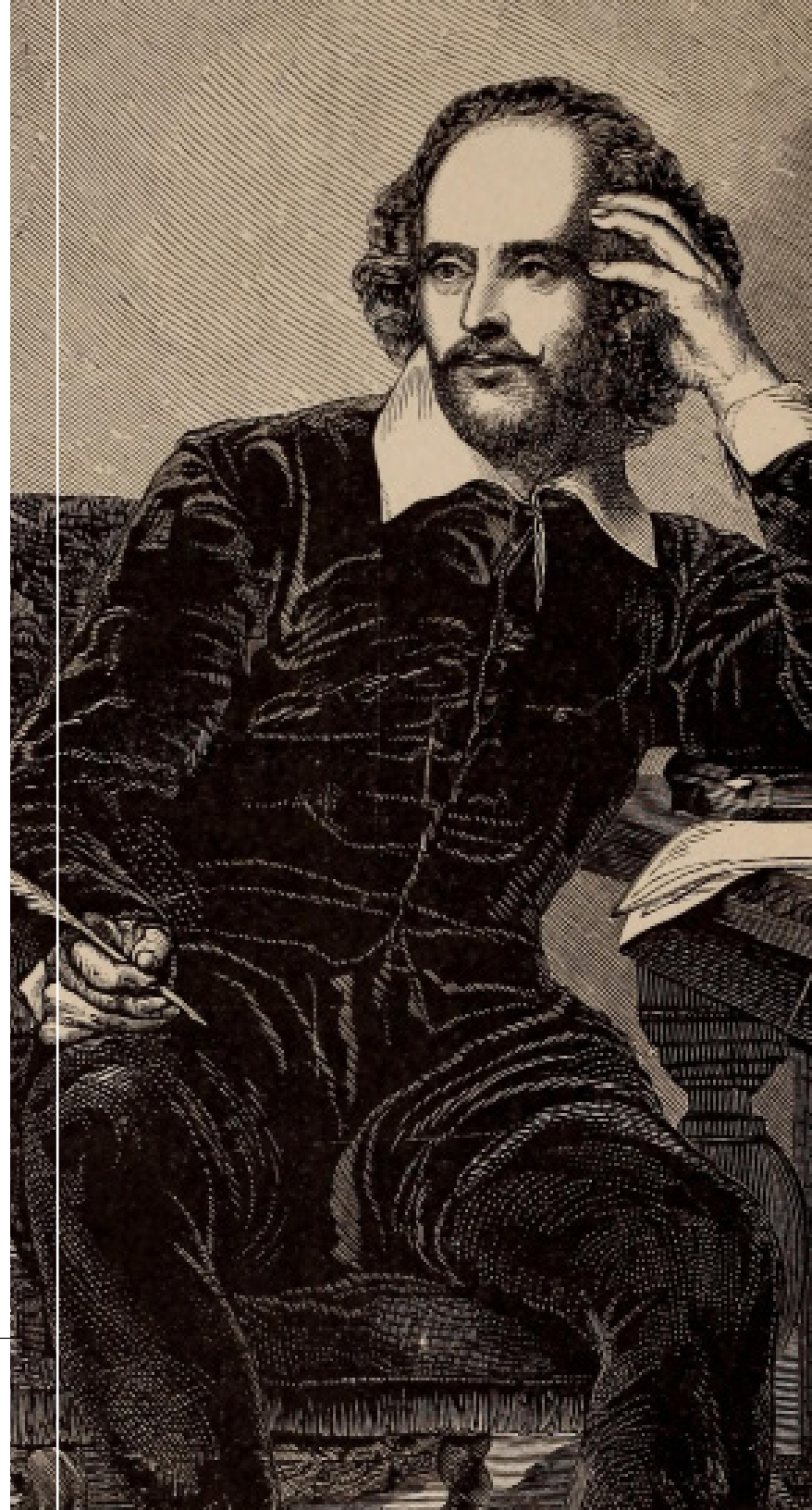
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### “The Bard of Avon”

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

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



# GENERAL EDUCATION

**ENGL-174G**

## Reading the Heart: Emotional Intelligence and the Humanities

**Gustafson, Thomas**

MW | 10-11:50A.M.

SECTION: 32815

The university upholds itself as a place devoted to the study of critical thinking, and college curriculums always give a pre-eminent place to courses on the history of Western thought. But where in our education do we study and develop emotional intelligence? Can emotional intelligence even be taught? What if the university offered a course where we had the chance to study not just the head but the heart, not critical thinking but emotional intelligence, and where love of knowledge was combined with knowledge about love? English 174 will be such a course: It will draw upon literature ranging from the writings of Epicurus and Montaigne to stories by James Baldwin and Sandra Cisneros and films such as "Groundhog Day" to study such emotions as love, jealousy, anger, fear, hate, compassion, joy and happiness. It will also

consider the place of emotional intelligence in such fields as medicine and business and how concepts such as empathy and our responses to anger can help us study moments of crisis in politics and international relations from the Peloponnesian War through the American Revolution and Civil War and 9/11. At the heart of the course will be an attempt to study how and where we learn forms of intelligence not measured by a SAT test but significant for your life including what one author calls such "essential human competencies" as "self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation."

**ENGL-230G**

## Shakespeare and His Times

**Lemon, Rebecca**

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

SECTION: 32607

This course examines a body of dramatic literature that has had a profound and lasting effect on the English-speaking cultures of the modern world. We will ask what has made Shakespeare such an enduring influence in the cultures of the West and in the larger global community surrounding us. In investigating this question, this course will focus on Shakespeare's language, his stagecraft, his literary "genius," and his legacy, exploring his plays through two major themes: villainy and marriage. In both units we will examine how Shakespeare introduces a theme in an early play and reworks it later in his career. We will then see how Shakespeare condenses both themes of villainy and marriage in Hamlet.

## ENGL-280G

# Introduction to Narrative Medicine

Wright, Erika

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

SECTION: 32756

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

In Narrative Medicine, we will examine clinical case studies, fiction (novels, films, short stories), and memoirs of health, for a deeper understanding of the relationship between narrative and identity, self and other, literature and medicine. We will also spend time writing and commenting on each other's creative writing.

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

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

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

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

## ENGL-299G

# Introduction to the Genre of Poetry

Freeman, Christopher

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

SECTION: 32644

What can we learn from poetry as we learn about it? That will be the motivating question of this course. The English poet William Blake wrote of "the Bard, who Present, Past, & Future sees"—our work will take us to poets of the past and the present, poets whose work continues to speak to us across centuries. In this course, we have the privilege and pleasure of savoring poetry, contemplating it, discovering it anew.

We will do all we can to have an ongoing conversation about poetry—how it works, how its forms have changed, how to read it, how to write it and write about it. In lecture, we will cover important poets, movements, forms, theories, and larger questions about poetry's relevance, its connections to and comments about the world. Near the end of the term, we will focus in depth on two poets. In section, your instructor will select two slim volumes of poetry which you'll work through slowly, for the whole semester, learning about those poets and reinforcing issues and topics from lecture.

Our job is to get you more interested in what poetry is and what it does; your job, in the words of the contemporary American poet Mary Oliver, "is to pay attention, this is our endless and proper work." I will ask for your participation; you need to read

our material, to think about it, and to come to lecture and section prepared to discuss it, to read it out loud, and to try to interpret it. We don't "read into" poetry; we read out from it. We expect attendance, attention, and full engagement. In lecture, we will use an anthology for the first 3/4 of the term and then will focus on one or two single volumes of poetry at the end of the term. In section, you'll work on one or two poets' work all semester long. Please note that attendance is required at lecture and section. This is not a drop-in course.

# FOUNDATION SEMINARS

ENGL-261G

## English Literature to 1800

*“The Monstrous Other in Medieval and Early Modern Literature”*

Tomaini, Thea

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

SECTION: 32604

English 261 follows the development of English poetry and drama during the centuries between the First Millennium and the English Civil War. Specifically, this course will focus on the Monstrous Other in these works of literature. Students will learn the basics of Monster Theory by reading work by Jeffrey Jerome Cohen and others, and will then discuss how the various types of monstrosity reflect the major social, political, and religious issues of the time. There will be ghosts, faeries, witches, dragons, hybrid creatures, and demons; but we will also discuss how monster theory of the medieval and early modern periods became persecutory and included women, immigrants, the disabled, Christian sectarians, and non-Christians. Major authors and works of poetry and drama will include Chaucer’s *Canterbury Tales*, Spenser’s *The Faerie Queene*, Marlowe’s *Dr. Faustus*, Shakespeare’s *King Lear*, and Milton’s *Paradise Lost*. Course texts include the Norton

Anthology of English Literature, plus handouts TBA. We will also look at important source texts and backgrounds that influenced these authors and their major works. There will be four papers, all 6-8 pages in length.

ENGL-261G

## English Literature to 1800

Sanford Russell, Bea

MWF | 10-10:50A.M.

SECTION: 32609

In this class we will travel together through the strange, rich, and at times intimidating terrain of English literature written from roughly 1400 to 1800. Our emphasis will be not on mastering the entire territory, but on familiarizing ourselves with landmarks—and on experiencing the challenges and pleasures of repeatedly getting lost and then found again. (Not incidentally, this is also a major theme of the texts we read.) We will track certain signposts along the way. Among them, how religion shapes almost every aspect of literature and life, producing ecstatic experiences of conversion and communion, spreading mistrust among neighbors, and fomenting a civil war; how erotic love appears as both liberating and imprisoning from the Middle English lyric to the triple-decker marriage plot novel; and how new forms of psychological interiority emerge in tandem with a growing sense of Britain’s vast exteriority—the barely-explored lands to east, west, and south.

By the end of class, you should be able to:

- Identify and provide examples of key literary forms, rhetorical figures, and features of major genres and periods in English Literature from 1400–1800.
- Analyze how literary meaning is shaped by choices of form, diction, and figures of speech.
- Make an argument about literary texts that engages with counterarguments and counterevidence.
- Convince a skeptical audience of the value of reading a particular literary text by explaining its cultural importance and its relevance to their lives.
- Create a map of English Literature from 1400–1800 that draws on established literary landmarks and your own personal reading experiences.

ENGL-261G

# English Literature to 1800

Sanford Russell, Bea

MWF | 12-12:50P.M.

SECTION: 32603

In this class we will travel together through the strange, rich, and at times intimidating terrain of English literature written from roughly 1400 to 1800. Our emphasis will be not on mastering the entire territory, but on familiarizing ourselves with landmarks—and on experiencing the challenges and pleasures of repeatedly getting lost and then found again. (Not incidentally, this is also a major theme of the texts we read.) We will track certain signposts along the way. Among them, how religion shapes almost every aspect of literature and life, producing ecstatic experiences of conversion and communion, spreading mistrust among neighbors, and fomenting a civil war; how erotic love appears as both liberating and imprisoning from the Middle English lyric to the triple-decker marriage plot novel; and how new forms of psychological interiority emerge in tandem with a growing sense of Britain's vast exteriority—the barely-explored lands to east, west, and south.

By the end of class, you should be able to:

- Identify and provide examples of key literary forms, rhetorical figures, and features of major genres and periods in English Literature from 1400–1800.
- Analyze how literary meaning is shaped by choices of form, diction, and figures of speech.
- Make an argument about literary texts that engages with counterarguments and counterevidence.
- Convince a skeptical audience of the value of reading a particular literary text by explaining its cultural importance and its relevance to their lives.
- Create a map of English Literature from 1400–1800 that draws on established literary landmarks and your own personal reading experiences.

ENGL-262G

# English Literature since 1800

Russett, Margaret

TTH | 11-12:20P.M.

SECTION: 32622

“British Literature, 1800-present”: a pretty tall order if we take that description literally! In this highly selective survey, we will stress representativeness rather than coverage, focusing on the animating questions of literary study. Beginning with the fundamental, these include: What is literature? By whom is it produced and consumed? How do we shape it, and it us? How does literature intersect with social and historical concepts such as time, place, culture, ethnicity, class, gender? Far from being abstract academic concerns, these are the questions that motivated the writers we will study. Indeed, to study the history of literature since 1800 is to encounter again and again the question of what “literature” means—and of what it has to do with “history.” More specifically, then, we will explore various forms of expression, including lyric and narrative poetry, drama, nonfiction, and the novel; we will discuss the usefulness and limits of different interpretive rubrics, such as period and genre; we will consider how literary

texts address and respond to the social movements of their times; and we will attempt to develop both creativity and self-awareness as readers. Above all, we will be concerned with modes of representation: how texts mean, and how we give meaning to them. On the assumption that meaning is a process rather than a product, we will treat writing as a way of reading, and reading as a form of creative engagement. Formal assignments will include three papers, a midterm and a final, with various shorter exercises thrown in for good measure.

ENGL-262G

# English Literature since 1800

Schor, Hilary

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

SECTION: 32617

This course focuses on British literature from the Romantics to the present, and in particular on the way these texts ponder the relationship between individuals, society and literature, at a time of immense cultural change and profound self-doubt. What did it mean to be a person? And how does literature begin to answer so complicated a question? The class will encompass the two central goals of any introductory course: we will read through a kind of “survey” of major British authors, concentrating on developing the skills of reading and writing necessary to understand and to analyze the complexities of any work of literature, but we will focus throughout on the problem of “the self”—is there a moment when “the self” came into being; how is consciousness depicted in literature; does “the self” have a gender (or does the self get to have sex?) and what kind of “place” (imaginative as well as literal) does the self occupy? We will

wander from the banks of the River Derwent to the slums of London to the prisons of the Marshalsea and the suburbs of Toronto, but our focus throughout will be on individual acts of perceiving and creating meaning. Who sees; who speaks; whose heart breaks; and who gets to write about it? Texts will include Jane Austen’s *Sense and Sensibility*, Charles Dickens’s *Little Dorrit*, Virginia Woolf’s *Mrs Dalloway* and recent Nobel Laureate Alice Munro’s classic collection, *Something I’ve Been Meaning to Tell You*, as well as the poetry of Wordsworth, Coleridge, Browning, Tennyson and Yeats.

ENGL-262G

# English Literature since 1800

Boone, Joseph

MWF | 11-11:50A.M.

SECTION: 32621

This course introduces majors and interested students to the rich heritage of the past 200 years of English literary culture by focusing on a series of genres (fiction, poetry, drama, film) that address with passion, urgency, and criticism the problems and crises of personal, social, and national life that (1) arose in the heyday of the British empire, (2) were drastically shattered by the advent of the “modern” and the world wars in the first half of the century, and (3) are being redefined by contemporary postmodern developments including globalization. Special attention will be paid to the dissenting perspectives that contribute to the complexity of this “national literature.” Among the authors and texts we will read are Jane Austen’s *Pride and Prejudice*, William Wordsworth’s poetry, Emily Bronte’s *Wuthering Heights*, John Keats’ poetry, E. M. Forster’s *Howards End*, George Bernard Shaw’s “Heartbreak House,” T.S. Eliot’s “The Waste

Land,” Samuel Beckett’s “Waiting for Godot,” Hanif Kureishi’s “Sammy & Rosie Get Laid” (along with Stephen Frear’s film), and Zadie Smith’s *On Beauty*.

**ENGL-263G**

# American Literature

**Kemp, Anthony**

TTH | 11-12:20P.M.

SECTION: 32633

The collective myths and ideologies of most cultures precede historical self-consciousness; that of America, by contrast, arises in the very recent past, and comes into being simultaneously with European modernity. As such, it provides an extreme and simplified exemplar of all of the movements and conflicts of the modern. The course will introduce the student to the major themes and issues of American literature and culture from the seventeenth century to the present. We will concentrate particularly on attempts to find a new basis for community, divorced from the Old World (the continent of Europe and the continent of the past), and the dissatisfaction with and opposition to that community that comes with modern subjectivity. The journey will take us from raw Puritan colonies to the repressive sophistication of Henry James' and Kate Chopin's nineteenth-century salons—worlds of etiquette and porcelain in which

nothing can be said—to the transgressive experiments of Decadents, Modernists and Postmodernists, all united by a restless desire to find some meaning beyond the obvious, some transcendence that will transfigure and explain the enigma of the self and of the unfinished errand, America.

The goals of the course are that students should understand the works studied, and their relations to the societal, intellectual, and aesthetic movements of the period covered by the course: Puritanism, Calvinism, theocracy, Enlightenment, Romanticism, Transcendentalism, slavery, Abolition, Decadence, Modernism, Postmodernism.

**ENGL-263G**

# American Literature

**Román, Elda María**

MWF | 12-12:50P.M.

SECTION: 32631

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

ENGL-263G

# American Literature

Berg, Rick

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

SECTION: 32632

English 263 is a survey of American Literature. As an introduction, the course intends to develop and extend the nodding acquaintance that most students have with American writers and their works. Since it is an introductory course, English 263 is wedded to breadth of study. The course is historically constructed moving from the time before the Republic to our own moment. Students will 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.

Photo by Patrick Tomasso at Unsplash.



# CREATIVE WRITING WORKSHOPS

ENGL-105X

## Creative Writing for Non-Majors

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

McCabe, Susan

T | 2-4:20P.M.

SECTION: 32856

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

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

ENGL-302

## Writing Narrative

Ulin, David L.

W | 4:30-7P.M.

SECTION: TBA

How do we write about the world? What is the balance between memory and imagination, between truth and the creativity required for art? These are the key questions faced by every writer of narrative, and they will be at the center of our work throughout this class. Although primarily a workshop — and it is the instructor’s intention that each student have the opportunity to be workshopped twice during the semester — the class will also use select assigned readings to frame a discussion of the larger issues involved in narrative writing, from structure and point-of-view to empathy and betrayal, as well as the essential tension between facts and interpretation, and the inherent subjectivity of the stories we tell. During the semester, students will write one piece of fiction and one of nonfiction, each of 10-15 pages in length. Our discussions will include a consideration of genre and how (or whether) it is important, especially in regard

to an imaginative sensibility. For this reason, we will also spend some time looking at narrative poetry, to get a sense of how the genres talk to one another, the ways in which they overlap.

**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 non-fiction. Among the genres we will study, and then practice ourselves, are the short story; personal narrative and memoir; travel/nature/science writing; and biography/profile. Students will complete five page projects over the course of the semester: two short stories; one biography/portrait; and two personal essays.

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 Katherine Mansfield,

Virginia Woolf, James Baldwin, Joan Didion, Annie Dillard, Maggie Nelson, and Ocean Vuong.

**ENGL-303**

## Introduction to Fiction Writing

**Ingram, Kerry**

F | 2-4:20P.M.

SECTION: 32653

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

ENGL-303

# Introduction to Fiction Writing

Ingram, Kerry

M | 2-4:20P.M.

SECTION: 32647

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

ENGL-303

# Introduction to Fiction Writing

Lord, M.G.

T | 2-4:20P.M.

SECTION: 32652

You are in this class because you want to learn how to write short fiction. You grasp the importance of word choice and sentence construction. You want to understand narration: why it matters who is telling the story that you are writing. You want to learn how to write scenes that reveal character. You want to know the difference between strong dialogue and inept dialogue. You are already sensitive to details and gestures. But you want to improve these aspects of your writing—which can often be achieved by reading the work of accomplished storytellers, examining how they realized what they realized, and using their techniques, when appropriate, in your own work.

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—one that is 5 to 10 pages, one that is 7 to 12 pages. For your final submission,

you are required to rewrite at least one in response to your feedback in workshop.

Although this is not a course specifically on structure, we will look carefully at structure, which can be as important in a short story as it is in a screenplay. We will look at how one constructs a graphic novel. You don't have to do any drawing. But understanding storytelling through sequential art may enrich your narrative writing skills. By the end of this course, you will have expanded your literary skillset through mandatory exercises and getting your head around a different genre (the graphic novel).

ENGL-304

## Introduction to Poetry Writing

Journey, Anna

T | 2-4:20P.M.

SECTION: 32655

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 several anthologies 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-304

## Introduction to Poetry Writing

Bendall, Molly

M | 2-4:20P.M.

SECTION: 32663

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-305

## Introduction to Nonfiction Writing

W | 2-4:20P.M.

SECTION: 32832

TBA

ENGL-305

## Introduction to Nonfiction Writing

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

**Dyer, Geoff**

T | 2-4:20P.M.

SECTION: 32830

Primarily a workshop, we use a number of classic examples of the essay to help guide us through the pitfalls and possibilities of the form. How to avoid crossing the line from the personal to the willfully self-indulgent? We know that you are interesting to you but how to make that ‘you’ interesting to everyone else? Conversely, how to imbue essays with the stamp of personal testimony without the support of a participating authorial personality? To help us navigate this potentially slippery terrain we will enlist the support of work by William Hazlitt, George Orwell, Joan Didion, James Baldwin, Nicholson Baker, Annie Dillard, Meghan Daum and others.

**ENGL-310**

# Editing for Writers

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

**Segal, Susan**

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

SECTION: 32836

When working on a piece of writing, if you’ve ever selected one word over another, rephrased a question, erased a phrase or added a comma, you’ve done what professional editors do. The goal of this course is to harness the skills you already have to quantify and qualify the job of an editor in order to improve your own writing and help you become a better analyst of what makes an effective piece of writing. Anyone who is curious about editing as a profession and/or anyone who is truly invested in what they are writing will benefit from this hands-on approach. This course is designed for writers in all genres—fiction, poetry, journalism, expository, etc.

**ENGL-402**

# Narrative Composition

**Dyer, Geoff**

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

SECTION: 32840

This is an intermediate course for writers who have completed Engl-302 or Engl-305.

Our starting point will be E. M. Forster’s famous response to his own question in *Aspects of the Novel*: “Yes – oh dear yes – the novel tells a story.” How does this stand up all these years later? And what about other forms of writing? To what extent does Forster’s lament apply to non-fiction (when facts can sometimes get in the way of a good story)? These questions will lead to others, to considerations of the difference between narrative and story. What are the other ways, besides, story-telling, of keeping readers glued to the page while doing justice to the material? How do narratives gain traction? If you can’t come up with stories but want to write how can story-less writing be made gripping? How can readers be dissuaded from noticing the lack of the very thing that most of us want from books? Finally, since books are not cars, can wheel-spinning itself – i.e. an apparent inability to gain traction -- become compelling?

The course will be a combination of workshop and survey. Students will have their own writing vigorously examined while a wide range of

writing -- fiction and non-fiction, “journalism” and “memoir”, documentary and other forms -- will provide historical and generic context and inspirational guidance.

Writing requirements: A paper of 12-20 pages either on one or more of the authors read, or on one or more of the issues raised in the course, or a piece of narrative composition demonstrating a way of resolving the above questions.

In addition, each student will be expected to present on – or lead the discussion about – the featured book or books and then to submit any notes for this used in a revised form the

following week so that it constitutes a short paper in its own right (3-5 pages).

\* *Prerequisite(s): ENGL-302 or ENGL-305*

**ENGL-405**

# Fiction Writing

**Segal, Susan**

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

SECTION: 32791

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

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

**ENGL-405**

# Fiction Writing

**Bender, Aimee**

TH | 6-8:20P.M.

SECTION: 32675

Continuation of workshop. In this class, students will: bring in two stories for workshop, read stories from an anthology, comment on peer work, discuss the art of fiction, write a midterm on a short story collection, do a series of writing exercises, and write a final story. Students will be encouraged to take leaps and risks as they continue to develop their work.

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

**ENGL-406**

## Poetry Writing

**Bendall, Molly**

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

SECTION: 32691

In this poetry workshop we will focus on poetic sequences. We will read poems that are grouped together because they share a common theme, strategy, form, or voice. We'll ponder what happens as the poems progress and accumulate. What tensions develop stylistically and inside the language when elements keep recurring and evolving? How do poems talk back to one another? Students will work on their own sequences over the course of the semester.

We will be reading poems by Cornelius Eady, Natasha Trethewey, Diana Khoi Nguyen, Claire Wahmanholm, and many others. 7-10 Poems, written critiques, much reading, and class participation required.

\* *Prerequisite(s): ENGL-304*

**ENGL-407**

## Advanced Fiction Writing

**Senna, Danzy**

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

SECTION: 32844

This is an advanced fiction workshop for students who have already had experience in a workshop setting and who are familiar with the basic elements of craft, such as dialogue, significant details, point of view and plot. Students will be expected to write, present and revise at least three original short stories. We will continue to address the fundamentals of craft, as well as style and revision, through in-class exercises. Along with the workshop stories, students are required to read and respond to assigned readings by contemporary authors.

\* *Prerequisite(s): ENGL-405*

# UPPER-DIVISION SEMINARS

ENGL-362G

## Contemporary Poetry

*“The Grotesque in Contemporary American Poetry”*

Journey, Anna

TH | 2-4:20P.M.

SECTION: 32736

Grotesquerie abounds in our literature. What specific characteristics, however, qualify as “grotesque,” or is the aesthetic category subject to Justice Potter Stewart’s murky definition of obscenity: “I know it when I see it”? Perhaps most problematic of all, due to the grotesque’s contrastive structure, the term asks that we accept a false binary: that we go about separating the “normal” from the “abnormal.” This binary logic often reinforces the biases of dominant institutions—the patriarchal, the colonial, the heteronormative, the bourgeois. The sanctioning of so-called “normalcy” thus comes at the expense or exclusion of others who are deemed “abnormal” or positioned as inferior. How, then, may readers, writers, and thinkers approach the grotesque without naively using it as a tool of oppression or condescension, reinforcing the normativity of some dominant cultural order? In this reading and

writing intensive seminar, we will explore the diverse ways in which contemporary poets employ grotesquerie as a powerful creative force. We will examine aspects of grotesquerie in recent American literature through reading, discussing, and responding—both creatively and critically—to four volumes of poetry published during the twenty-first or late twentieth centuries. The coursework consists of two-paragraph reading responses posted to Blackboard each week, two poems (minimum length: 20 lines; maximum length: 2 pages), and three analytical papers (4-5 pages each).

ENGL-371G

## Literary Genres and Film

*“Literature into Film”*

Mullins, Brighde

TTH | 5-6:20P.M.

SECTION: 32715

This class will look at the art and craft of adaptation and how dramatic writers transform the narrative energy of fiction and nonfiction from the page onto the screen. We will approach adaptation as a form of translation, and we’ll consider whether the film version reflects the spirit of the original. We’ll read the original texts before we view the films. Adaptations based on works of fiction may include Murakami’s *Norwegian Wood* and the film by Tran Anh Hung; Uzodinmo Iweala’s *Beasts of No Nation* and the film by Cary Fukinaga; Patricia Highsmith’s *The Price of Salt* and the film *Carol*, screenplay by Phyllis Nagy. Non-fiction and memoir adaptations may include Raoul Peck’s film *I Am Not Your Negro*, based on James Baldwin’s work; and the graphic novel-turned-to film *Persepolis* by Marjane Satrapi. Students will be required to spend time outside of class viewing the complete films,

although we will discuss specific clips in class. Our time in class will be divided into lecture, discussion, and class visits by practitioners. Students will be expected to complete weekly reading, viewing and writing assignments and to complete a final project of 10-15 pp. of creative or critical writing.

ENGL-372

## Literature and Related Arts

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

**Martínez Celaya, Enrique**

TTH | 11-12:20P.M.

SECTION: 32750

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.

ENGL-373G

## Literature and Society

*“‘Ain’t Got No Class”: American Literature and the 1930s”*

**Berg, Rick**

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

SECTION: 32730

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

*“Being Human: Medicine, Mortality, and Scientific Fiction”*

Wright, Erika

MWF | 1-1:50P.M.

SECTION: 32732

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. Wells’s *The Island of Doctor Moreau*, 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

ENGL-376G

## Comics and Graphic Novels

Lord, M.G.

TTH | 11-12:20P.M.

SECTION: 32733

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

Webcomics, digital storytelling that isn’t constrained by the limitations of print.

In this course, we will look at storytelling that combines verbal and visual texts. Most of the course will deal with contemporary graphic novels. Students will look at the elements that are common to successful narratives as well as elements that make certain narratives unique or groundbreaking. The class will begin by looking at early conventions in visual narration, including work by William Hogarth (1697-1794). Students will have an opportunity to create a short original sequence of verbal/visual narration. (The exercise will not be graded on quality of artwork but on the degree to which the finished exercise reflects an understanding of narrative in sequential art. Participation is required.) The course will end with an overview of

ENGL-392

# Visual and Popular Culture

*“On Beauty: Race, Gender, and Aesthetics in Literature and Visual Culture”*

Jackson, Zakiyyah

TTH | 5-6:20P.M.

SECTION: 32829

One of the liveliest debates in literary aesthetics in the last few decades concerns the legitimacy of criticizing literary art on ethical grounds. Without a doubt, aesthetic paradigms and economies have far-reaching political ramifications, and taste is an evaluative aesthetic judgment that may make injustice difficult to detect and dismantle. Our aim with this interdisciplinary course is to bring together formalism in literary and visual art, philosophical aesthetics, and socially-engaged critique by asking how our tastes are not merely symptoms of the dominant order, but are constitutive to alternately or simultaneously maintaining, promoting, or disrupting existing systems of domination and power—based on race, gender, ability, sexuality, and class—in ways that are often surprising, contradictory, and counter-intuitive.

This interdisciplinary course will teach the arts of interpretation by developing techniques of close reading, an appreciation of the relations between literary, popular, and visual artistic works and the contexts in which they are written and read, and an ability to write critically about the interplay among text, image, and context. This course is designed to hone your skills in visual and textual analysis as well as written and oral argumentation.

The following overarching questions guide this course:

- How do we come to apprehend the world through our senses? How does sensorial and embodied experience shape our knowledge of our world?
- Are there implicit biases that affect assessments of aesthetic virtues, such as creativity and attractiveness? What is the significance of such biases for assessments of aesthetic evaluation?
- It is commonly assumed that racialized aesthetic preferences, for people and for artifacts, are immune to moral criticism because they are “merely aesthetic.” Should we critically ask whether our taste supports or undermines social justice?
- How can we bend our tastes in aesthetic forms, including bodies, in the direction of social justice? How can we change taste for the better?
- Are imagination, empathy, and engagement with popular/visual artistic/literary representations effective methods for reducing or eliminating structural inequalities?

ENGL-421

# English Literature of the 16th Century

*“Elizabethan Sex-Magick”*

Tomaini, Thea

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

SECTION: 32712

The literature of the Sixteenth Century is known for its sensuality, but this sensuality is linked to ideas that are uncanny and arcane. Images of love and sexuality are often juxtaposed with images of occultism and depravity. Relationships between lovers incorporate death as a necessary element rather than an imminent threat. Events on earth are reflected in the harmony (or disharmony) of the cosmos and the interference of gods and demons. In this course students will examine the literature of the Sixteenth Century and its connection to the concepts of magic, the occult, and sexuality. These three concepts are discussed in the course’s central text, *Eros and Magic in the Renaissance* by Ioan P. Couliano. This book outlines the neo-Platonist theories of magic and loving upon which the major poets and playwrights of the Elizabethan era based their work, and it also provides background on the important Italian philosophers/occultists that influenced English poets: Marcilio Ficino, Pico della Mirandola, and Giordano Bruno. Other course material will include work by (but not limited to) Thomas Wyatt, Philip Sidney, Christopher Middleton, Edmund Spenser, William Shakespeare, John Donne, and Christopher Marlowe. Texts will include critical

editions, various online texts accessible through USC’s Homer catalog and JSTOR, and handout materials. There will be two research papers, 12-15 pages in length.

\* *Prerequisite(s): ENGL-261*

## ENGL-424

# English Literature of the Romantic Age (1780–1832)

Russett, Margaret

TTH | 2-3:20P.M.

SECTION: 32713

“Bliss was it in that dawn to be alive,  
But to be young was very heaven!”

—William Wordsworth,

The Prelude

Romantic literature was the artistic expression of an Age of Revolution. The revolutions included the American war of independence and the overthrow of the French monarchy, the first reform movements for women and slaves, and the dramatic technological and sociological changes we now call the Industrial and Commercial revolutions. It should come as no surprise that the literary and art worlds were revolutionized at the same time. Romanticism was both a mode of political action and a radical aesthetic experiment. Everything was up for grabs: to whom should works of literature be addressed, and what should they be about? How could they effect change in the world and in their readers? What should they even look like?

This course will examine the relationship between social and aesthetic innovation. In it we will pay special attention to texts that either portray or enact revolutions, whether in the external world or in the minds

of their readers. Not all of them were written with explicit political aims, but all were intended to be something new, and to do something important. They include two novels, William Godwin’s *Caleb Williams* and Mary Shelley’s *Frankenstein*; William Blake’s “illuminated” books *Songs of Innocence and of Experience*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, and *America: A Prophecy*; Lord Byron’s “*Turkish Tales*” and his verse play *Manfred*; Percy Shelley’s activist lyrics and his “lyrical drama” *Prometheus Unbound*; John Keats’s narrative poems *Hyperion* and *The Fall of Hyperion*; William Wordsworth’s poetic autobiography *The Prelude*; and Wordsworth’s collaboration with Samuel Taylor Coleridge on the 1798 *Lyrical Ballads*. These primary texts will be read against the background of shorter selections by the leading social thinkers of the time, including Mary Wollstonecraft, Thomas Paine, and Edmund Burke.

\* *Prerequisite(s): ENGL-262*

## ENGL-426

# Modern English Literature (1890–1945)

Kemp, Anthony

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

\* *Prerequisite(s): ENGL-262*

## ENGL-430

## Shakespeare

Smith, Bruce

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

SECTION: 32716

One of the reasons for Shakespeare's staying power across the past four hundred plus years is his willingness to tackle most of life's enduring big issues: ambition, love, ethics, money, politics, death. This course will be organized thematically around the big issues. Participants in the course will write a 750-word response paper on one play, a review of a live performance, and a final paper tracing one theme through at least three plays.

## ENGL-445M

The Literatures of America:  
Cross-Cultural Perspectives

*"What Is 'Neoliberalism,' And Why Are They Saying  
Such Terrible Things About It?"*

Findeisen, Chris

MWF | 11-11:50A.M.

SECTION: 32718

In 2005, Kanye West released "Diamonds from Sierra Leone," the lead single for his second studio album. On a remix of that track, West's friend and collaborator Jay-Z boasts, "I'm not a businessman--I'm a business, man!" It's easy enough to interpret the meaning of that line—Jay-Z is a brand, not a person—but where did that idea come from, and is it significant that "personal branding" became the dominant mode of thinking about ourselves at the same time that income inequality, ecological catastrophe, mass incarceration, student debt, and the gig economy became normal as well?

This course uses writing by people of color to explore the social and aesthetic dimensions of

neoliberalism—a word that means much more than laissez-faire capitalism. How have people of color understood life under neoliberalism, and how have these authors imagined convergent and/or divergent paths out of it? Students will be responsible for leading discussion and choosing most of our literary texts. Possible authors include (but are not limited to): Claudia Rankine, Ta-Nehisi Coates, Viet Nguyen, Chang-Rae Lee, Tao Lin, Colston Whitehead, Toni Morrison, Amy Chua, Paul Beatty, Junot Diaz, Zadie Smith, Fred Moten, Ross Gay, Kevin Kwan, Agnie Thomas, and Jhumpa Lahiri.

## ENGL-447M

## African-American Narrative

*“The African American Novel & The Nadir”*

Daniels-Rauterkus, Melissa

TTH | 11-12:20P.M.

SECTION: 32734

In his 1954 book, *The Negro in American Life and Thought*, the celebrated African American historian and activist Rayford Logan dubbed the period from the end of Reconstruction through the early 20th century the “Nadir” because it was without a doubt one of the lowest moments in the history of American race relations since the Civil War. Having lost many of the civil rights acquired in the aftermath of emancipation, African Americans were introduced to a new form of racial oppression vis-à-vis Jim Crow. Predicated on the premise that segregation was necessary to preserve white supremacy and racial purity, Jim Crow found its most virulent expression in the landmark U.S. Supreme Court case, *Plessy v. Ferguson* (1896), which not only implemented the infamous “separate but equal” ruling, but also gave legal sanction to racial discrimination, violence, and disenfranchisement against blacks. This course will explore how African American writers responded to and transformed these events through the imaginative and politicized space of the novel. In the course of reading a selection of representative work, we will consider many questions, including, What did it mean to be a black American at the turn of the century? What is the relationship between literature and society? And can literature affect social change? Required texts

include: Sutton E. Griggs, *Imperium in Imperio* (1899); Pauline Hopkins, *Contending Forces* (1900); Charles W. Chesnutt, *The Marrow of Tradition* (1901); Paul Laurence Dunbar, *The Sport of the Gods* (1901); and James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912). Assignments will consist of an oral presentation, short reaction essays, and a final seminar paper.

## ENGL-461

## English Drama to 1800

*“Elizabethan and Jacobean Drama”*

James, Heather

MWF | 10-10:50A.M.

SECTION: 32735

“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*.

\* Prerequisite(s): ENGL-261

ENGL-352G

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

Chater, Andrew

MAYMESTER

SECTION: 32615

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

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

We’ll spend four weeks traveling across this vibrant region. As we travel, we’ll read a range of classic and contemporary novels, including ‘Interview With The Vampire’, ‘A Confederacy of Dunces’, and Michael Ondaatje’s novel of New Orleans in the Jazz Age, ‘Coming Through

Slaughter’. We’ll use these novels almost as guidebooks, adopting a holistic approach to the humanities whereby literature, history, geography, politics and social studies combine into a unified course of study. It promises to be a rich and critically exciting cultural experience.

The course is led by Andrew Chater, BBC TV historian and presenter.

Please visit [www.bookpackers.com](http://www.bookpackers.com) for more information on the concept behind the class, and [www.andrew-chater.com](http://www.andrew-chater.com) for more information on the class instructor.

The class is accredited for General Education.

# SENIOR SEMINARS

ENGL-491

## Senior Seminar in Literary Studies

*“Narrative Transformations, Translations, and the Art of Adaptation: Shakespeare’s The Tempest as Case-Study”*

Boone, Joseph

M | 2-4:20P.M.

SECTION: 32761

To “suffer a sea-change into something rich and strange”: so sings the spirit Ariel to the shipwrecked Prince Ferdinand in Shakespeare’s magical final play, *The Tempest*. These evocative lines sum up this seminar’s goal of exploring how stories transform across time periods, genres, and media. Beginning with Shakespeare’s script as our Ur-text (itself a cribbing of prior tellings), we will trace various “translations” of its story up to the present-day, dipping into theories of narrative, storytelling, and adaptation along the way. Some of the texts we will study include Dryden’s eighteenth-century reworking of Shakespeare’s play (adding female characters, love interests, song and spectacle), Aimé

Césaire’s racially charged, postcolonial response *Une Tempête*, W.H. Auden’s Caliban poem *The Mirror and the Sea*, Margaret Atwood’s novel *Hagseed* (involving a production in a prison of the play), Peter Greenwood’s merging of film and textuality in *Prospero’s Books*, and Julie Traymor’s film version with a female Prospero (Helen Mirren). Written assignments include one critical essay midway through the course and a final project that may be a critical research paper or a creative adaptation involving tools learned throughout the semester.

ENGL-491

## Senior Seminar in Literary Studies

*“Contemporary American Theatre and Performance”*

Román, David

T | 2-4:20P.M.

SECTION: 32858

This seminar will examine the contemporary American theatre and performance. We will read plays--and attend theatre---written by living playwrights addressing the major issues of our times. The course’s major thesis, which will we debate throughout the semester, argues for the relevance of theatre in American culture. We will decide together as a group what we consider the major issues of our day, and we will consider as a group how the theatre enlivens and embodies these debates. How does theatre engage the socio-political contexts of contemporary American politics and culture? How does theatre, which relies on “liveness” for its main impact, differ from other literary genres? We will consider theatre in all its various components---text, actor, and audience, for example. We will also

consider theatre as a social phenomenon---who goes to the theatre and for what reasons? We will also attend several productions throughout Los Angeles and explore the city’s dynamic theatre and performance scene.

The plays we will read include works by major award-winning playwrights such as Lynn Nottage, Stephen Adly Guirgis, and Lin Manuel Miranda. The course requires no previous experience with the theatre. It is designed for students interested in learning about contemporary American culture, the performing arts, and the city of Los Angeles.

**ENGL-491**

## Senior Seminar in Literary Studies

*“Shakespeare and the pleasures of tragedy”*

**Lemon, Rebecca**

TH | 2-4:20P.M.

SECTION: 32759

Why do we enjoy tragedy? What are the ethical implications of watching a tragedy unfold from the comfort of a cinema or theatre seat? Are we cold-hearted in paying to see tragic events onstage or onscreen? Or, alternatively, are we ostrich-like when we ignore tragedy in favor of sitcoms and rom-coms? This class takes up questions posed by the art of tragedy. We do so by reading classic theories of tragedy by Aristotle, Hegel, Freud, and Nietzsche; and by encountering Shakespearean tragedy in its various forms. In addition to studying Shakespeare's four great tragedies (Hamlet, Othello, Macbeth and King Lear) we will also read plays – such as *Measure for Measure* and *The Winter's Tale* – that follow a tragic trajectory, only to take a radical and arguably problematic turn in the end.

**ENGL-492**

## Narrative Studies Capstone Seminar

*“What is a Story?”*

**Johnson, Dana**

M | 2-4:20P.M.

SECTION: 32762

In this section, students propose a project, which they will work on throughout the semester, and will meet weekly to workshop their projects, which will be critiqued by the workshop. Students will be required to workshop their project three times throughout the semester and will be graded on each workshop presentation. These projects should draw upon their prior studies in narrative, bringing those varied studies into a whole and individualized vision.

**ENGL-492**

## Narrative Studies Capstone Seminar

**Freeman, Christopher**

T | 2-4:20P.M.

SECTION: 32767

The Narrative Studies Capstone course has one primary purpose: it is a workshop for the development and completion of the final project for students of Narrative Studies. To that end, this section will operate mostly as a workshop. We will work together on your projects from day one; we will also read and analyze one primary text, the new essay collection by Alexander Chee called “How to Write an Autobiographical Novel.” Chee is a novelist and essayist; his book is elegantly written and is concerned with the craft and the work of writing. It will facilitate discussions for us and will provide a model of style and discipline for your own projects.

**ENGL-492**

## Narrative Studies Capstone Seminar

*“Research in Narrative Studies”*

**Green, Lawrence**

TH | 2-4:20P.M.

SECTION: 32765

In this section, students may work independently with a faculty supervisor in the English department, and then meet in seminar to present their ongoing research and critique one another's work. During the course of the seminar students will have specific tasks to perform to keep them on track for successful completion of their research. The capstone research may result in either a thesis or a project.

**ENGL-492**

## Narrative Studies Capstone Seminar

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

SECTION: 32768

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

\*Instructor: TBA

**ENGL-496**

## Senior Honors Thesis

**Green, Lawrence**

W | 2-4:20P.M.

SECTION: 32764

The English Honors Thesis Program is offered every year. Selected students will write a substantial literary critical thesis of their own design, supervised by two research professors in English, with a public defense of their thesis. The final thesis is read by a jury of professors in English, and successful students will graduate with departmental honors. ENGL 496 during Spring semester provides the time to research and write the thesis. Full details for application to this prestigious program are available on the English Department website. <http://dornsife.usc.edu/engl/honors-program/>

\* *Prerequisite(s): ENGL-491*

# PROGRESSIVE M.A. COURSES

ENGL-602

## Writers in the World: Text and Context

Ulin, David L.

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

SECTION: 32790

We are the sum of our influences. Writing, reading, thinking ... all exist as part of a conversation going back 10,000 years. Language itself is part of the process, the ocean in which we are swimming, incapable and everywhere. But even more particularly, we are defined as writers from the beginning by what we read. "A writer," Saul Bellow has noted, "is a reader moved to emulation" – and yet, in this culture, we are often taught to play down, or even distrust, the role of influence. This class will offer a full-throated celebration of influence, without which it is impossible to write. We will work our way through a variety of assigned readings. And, of course, we will write. Be prepared for in class exercises around the themes of our discussions, and for take home assignments that we will workshop. Each student will also be expected to produce one longer piece of writing: 10 pages, in any genre, that grow out of the idea of influence, on whatever

terms. The hope is to open up the process by embracing writing as an interaction, not a solitary activity but our own small piece of a continuum. The class is multi-genre, and students are encouraged to experiment with forms outside their comfort zones, as a way of exploring new territory and thinking about this as a form of influence, as well.



Photo by Clem Onojeghuo at Unsplash.

ENGL-607

# Digital Publishing and Literary Writing for New Media

*“Permutations of the Book”*

Gambrell, Alice

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

SECTION: 32796

This is a course in digital authorship and publishing tailored to the interests and prior training of Creative Writing, Literature, and Narrative Studies students who are nearing completion of USC’s progressive MA in Literary Editing and Publishing. In the class, we will combine more-or-less traditional discussion of literary texts with hands-on digital design practice. (We will actually compose, design, and fabricate electronic texts, prepare them for publication, and put them out into the world.) No prior experience in digital authorship or editing is expected. We will start from scratch, work (and play) hard, and produce and assess examples of literary expression that are as informative

and critically engaged as they are beautiful, affecting, and provocative. The experience of doing it ourselves will prepare us for the kinds of obstacles and opportunities we might encounter in future work.

The larger questions framing the course involve a variety of formal, technical, and philosophical debates that have arisen over the last two decades, as tools for the design and making of digital texts have become cheaper, easier to use, and more familiar, and as the World Wide Web has evolved into an expressive medium and publication venue offering as many obvious possibilities as it does limitations. The physical book has not (as many had

earlier predicted) been displaced by the digital screen; instead, books and screens are undergoing a process of expressive cross-pollination, making this an especially volatile transformational moment that is as exciting as it is fraught with difficulty.

More narrowly, we will read and discuss literary texts (print, digital, and hybrid) in contexts that encourage exploration of the impact of publication medium upon meanings that are or might be communicated. Along the way, we will encounter a range of issues that, while not exactly “new,” have nonetheless assumed a new kind of centrality in recent years. These include (among others): (1) typography and text design as tools in the hands of the public at large, not just the province of expert designers; (2) interaction with a variety of reading interfaces including but not limited to the printed page; (3) reader attention: how to engage and sustain it; (4) audiences, communities, and public conversation: how they are shaped, and how they should (or should not) be moderated; (5) ownership, sharing, theft, and intellectual property.

During the semester, we will produce small creative and critical experiments encompassing a range of media (print, photography, video,

digital/interactive, audio, etc.) as well as a more substantial final project created on a subject and a digital platform of our own choosing. At the end of the course, each of us will have will have a small portfolio of work in multiple media.

**ENGL-608**

## Publishing on Both Sides of the Transom

**Green, Susan**

F | 2-4:20P.M.

SECTION: 32795

Editorial and publishing workshop focusing on the progress of manuscripts into print, by authors and in publications selected by class members and by the instructor.

**ENGL-609B**

## Internship in Editing and Publishing: Eloquence and Ethics

**Lord, M.G.**

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

SECTION: 32792

This course provides an opportunity for you to discuss your internship experiences with your colleagues in the LEAP program. You will periodically write observations about your internship. We're also going to consider the ethics of nonfiction writing. The assigned readings will address ethical conundrums that writers face now and have faced in the past, though not always in an ideal fashion. We will also look at how publishers deal with these ethical concerns. I will bring in some working writers and publishers to talk with you about ethics, as well as about your careers in literature.

# 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
<b>105</b>			Writing		Lower-division	
<b>261</b>	Introductory	Introductory	Introductory	Introductory		Lower-division
<b>262</b>	Introductory	Introductory	Introductory	Introductory	Lower-division	
<b>263</b>	Introductory	Introductory	Introductory	Introductory	Lower-division	
<b>302</b>			Writing		Core course	
<b>303</b>		Prose workshop				
<b>304</b>		Poetry workshop				
<b>305</b>		Prose workshop				
<b>362</b>		After 1900				
<b>371</b>			Introductory		Visual Media	
<b>375</b>			Contemporary		European/American	
<b>392</b>			Pop. Culture & Ethnicity			
<b>402</b>			Writing			
<b>405</b>		400-level workshop				
<b>406</b>		400-level workshop				
<b>407</b>		400-level workshop				
<b>421</b>	Before 1800	Before 1900		Before 1800		Literary
<b>424</b>	19th-century	Before 1900	Western Historical			
<b>426</b>		After 1900	Western Historical		European/American	
<b>430</b>	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
<b>445</b>	American	After 1900	Cross-Cultural	American	Global	
<b>447</b>	American	After 1900	Contemporary	American	European/American	
<b>461</b>	Before 1800	Before 1900		Before 1800		Case Studies
<b>491</b>	Senior Seminar	Senior Seminar				
<b>492</b>			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
302	Writing Narrative	Ulin	TBA	W	4:30-7p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ingram	32647	M	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Lord	32652	T	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
304	Introduction to Poetry Writing	Bendall	32663	M	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Journey	32655	T	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Dyer	32830	T	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	TBA	32832	W	2-4:20p.m.	Priority registration to CRWT and ENGL
402	Narrative Composition	Dyer	32840	M	4:30-6:50p.m.	Priority registration to NARS majors and NRST minors
407	Advanced Fiction Writing	Senna	32844	T	4:30-6:30p.m.	By application only
491	Senior Seminar in Literary Studies	Boone	32761	M	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Román	32858	T	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Lemon	32759	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Johnson	32762	M	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Freeman	32767	T	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Green	32765	Th	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	TBA	32768	W	4:30-6:50p.m.	Requires approved proposal and senior status
496	Senior Honors Thesis	Green	32764	W	2-4:20p.m.	By application only

# CONTACT US

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