

The background of the entire page is a close-up photograph of pink cherry blossoms in full bloom, with some buds still visible. The flowers are delicate with five petals each and yellow stamens.

USCDornsife

Dana and David Dornsife
College of Letters, Arts and Sciences
Department of English

SPRING '20

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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WELCOME

Welcome to the Department of English. For the Spring 2020 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 2020 Schedule of Classes at classes.usc.edu.

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

Online registration for the Spring 2020 semester will begin **Wednesday, October 30th, 2020**. 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 2020 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**

“Whereof what's past is prologue”

Read Shakespeare's *The Tempest* in ENGL-491 “English Senior Seminar - Literature and Magic” taught by Professor Emily Anderson. See Description on page 33.

Image: George Romney (1797)

CONTENTS

DESCRIPTIONS

General Education courses	4
Foundation seminars	7
Creative writing workshops	12
Upper-division seminars	20
Maymesters	30
Senior seminars	32
Progressive M.A. courses	37

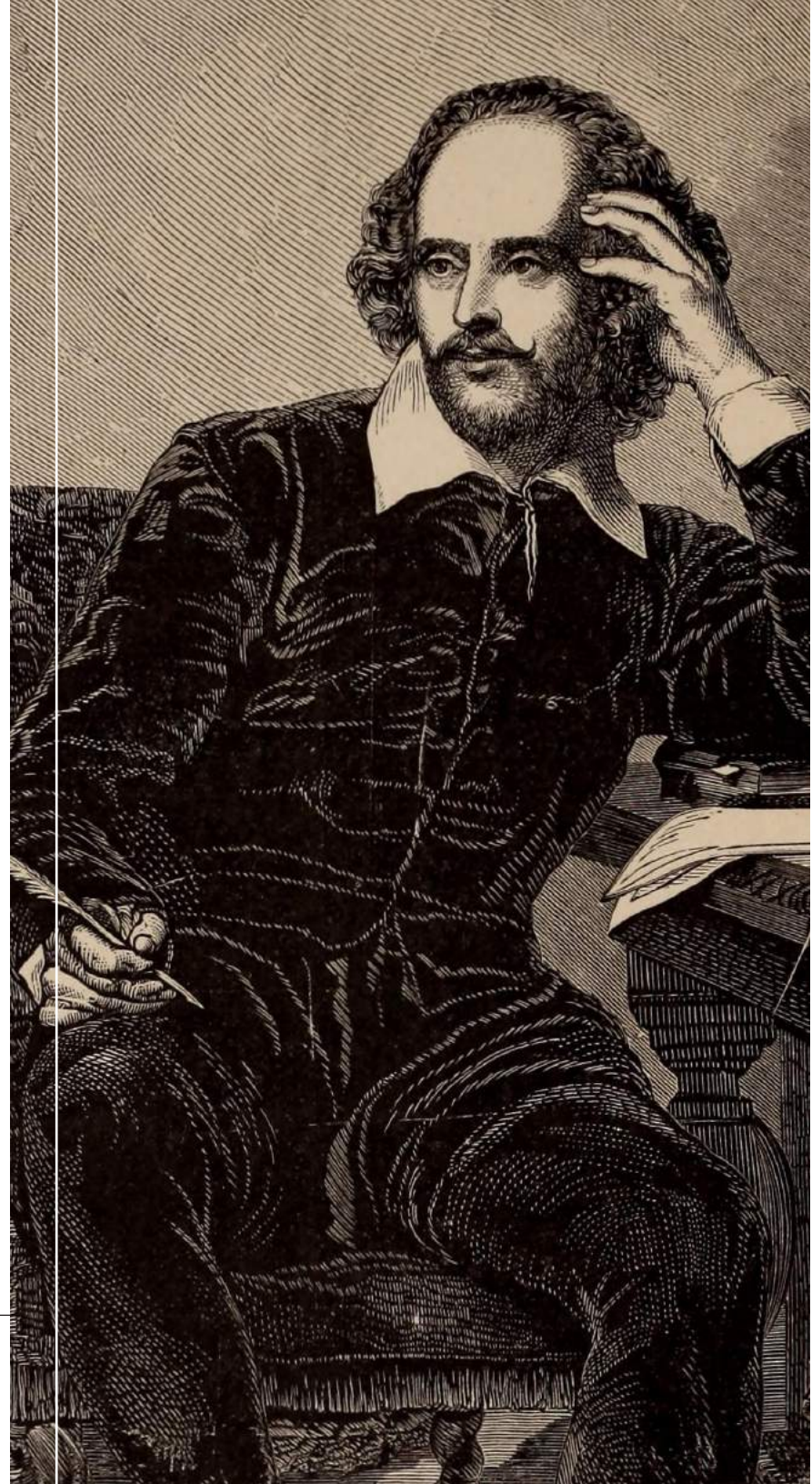
REGISTRATION RESOURCES

Courses that satisfy major and minor requirements	40
Courses that require departmental clearance	42
Contact information	43

“The Bard of Avon”

Analyze how William Shakespeare’s themes resonate today in **ENGL-430 “Shakespeare”** with Professor Rebecca Lemon. See description on page 27.

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: 32817

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

Green, Lawrence

TTH | 11-12:20P.M.

SECTION: 32607

From where did Shakespeare get his stories and his ideas? What did he do with that material? What did he choose to keep, what to discard, and why? How did he put his plays together? How would his audiences have understood his plays? What was common knowledge for his London audiences, and how did he use that knowledge?

These are some of the questions we will explore in this course. Shakespeare sometimes rewrote published novels, poems, or short stories (both “ladies’ fiction” and “manly adventure stories”). Sometimes he rewrote government propaganda and official history. Sometimes he refashioned current events. And he even rewrote plays by other dramatists. It may be an overstatement to call Shakespeare a plagiarist, but to our modern way of thinking he sometimes comes very close.

We will study Shakespeare’s plays as well as the materials on which he drew, and our approach may invite you to rethink some plays you

thought you already knew. Our task is to leave behind our modern ways and try to understand how Shakespeare and his audiences together learned how to read, write, listen, and watch.

ENGL-270G

Studying Narrative

Sanford Russell, Bea

MWF | 11-11:50P.M.

SECTION: 32644

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-270 “Studying Narrative” with Professor Bea Sanford Russell.

Photo: Promotional photo by Tidal (2016)

ENGL-297G

Introduction to the Genre of Nonfiction

Freeman, Christopher

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

SECTION: 32645

Nonfiction is writing that's true. Well, sort of. It takes many forms—essays, reviews, histories, biographies, memoirs, scientific and sociological studies. But of course, it is also crafted. In this course, we will work through many genres, many forms of nonfiction writing; we will study the craft and the process, starting with the end product, the published work. When you read for this class, read as a reader and as a writer. Craft, style, form, and content will all figure into our work.

We will do all we can to make this class a conversation about nonfiction writing—how it works, how its forms have changed, how research is involved, how to read it, how to write it and write about it. In lecture, we will cover important writers, movements, forms, theories, and larger questions about the medium and the messages. How do texts connect to their historical moment? To the past? The future? Whose voices are included? Whose are absent? My job is to get you more interested in what nonfiction writing is and what it does; your job, is to be fully engaged with our material; to read our material, to think about it, and to come to lecture prepared to discuss it, to read it out loud, and to try to interpret it.

In your discussion sections, your instructors will elaborate on lecture material, but at the same time, they will pursue their own passions about writing by working with you on work by a few of their favorite authors. The idea is that you'll get introduction and intermediate take on nonfiction in lecture and an advanced immersion in section.

ENGL-299G

Introduction to the Genre of Poetry

Freeman, Christopher

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

SECTION: 32880

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. Over two hundred years ago, William Wordsworth warned his readers that “The world is too much with us; late and soon,/ Getting and spending, we lay waste our powers:/Little we see in Nature that is ours”—these lines are from the earliest years of industrialization and urbanization, two centuries before the Internet, and now we lament the time we spend distracted, the shorthand of text messaging and Tweeting. In this course, we have the privilege and pleasure of savoring poetry, contemplating it, discovering it anew. We will use an anthology in lecture for the first ten weeks or so; after that, we will all be reading the same two single volumes of poetry. In discussion section, you'll work on two books of poetry for the first ten weeks, and your writing will be essays and poems based on the readings from lecture and section.

FOUNDATION SEMINARS

ENGL-261G

English Literature to 1800

“Stages of Power”

Stott, Andrew

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

SECTION: 32608

This course will study the interdependent and interacting realms of art, commerce, culture politics and power in British literature prior to 1800. Looking specifically at works by William Shakespeare, Christopher Marlowe and their contemporaries, the course will take early modern theater as its point of departure using the “Reacting to the Past” methodology. Reacting to the Past is an active learning technique that will be familiar to those who have ever played a role-playing game in person or online. Students will adopt the roles of key historical figures for the duration of the course, working in teams to develop arguments, write speeches, revise and perform key scenes, and persuade their classmates of the aesthetic value of the work they represent within the historical context provided by literary and supplemental texts readings. Class sessions will be run entirely by students, with the professor advising, guiding, and grading assignments.

The aim of this class is not just to survey British literature, but to draw us as deeply into the past as possible in order to animate the ideas that informed the early modern world view, and to develop a richer understanding of the literary and cultural strangeness of this historically and geographically distant period.

ENGL-261G

English Literature to 1800

“The Monstrous Other in Medieval and Early Modern Literature”

Tomaini, Thea

MWF | 10-10:50A.M.

SECTION: 32609

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 and how the concept is defined, and will then discuss how 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 ideas of monstrosity in the medieval and early modern periods were 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 *Richard III*, 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

“The Monstrous Other in Medieval and Early Modern Literature”

Tomaini, Thea

MWF | 12-12:50P.M.

SECTION: 32610

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 and how the concept is defined, and will then discuss how 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 ideas of monstrosity in the medieval and early modern periods were 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 *Richard III*, and Milton’s *Paradise Lost*. Course texts include the Norton Anthology of English Literature, plus handouts TBA. We will also look at important source texts and backgrounds that influenced these authors and their major works. There will be four papers, all 6-8 pages in length.

ENGL-262G

English Literature since 1800

Cohen, Ashley

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

SECTION: 32617

What is the difference between Romantic and Victorian Literature? What distinguishes Modernism from Postmodernism? English 262 will equip you to confidently answer these questions. In this course we will survey major developments in English literary history from 1800 to the present, reading multiple masterpieces in a number of genres and forms along the way. An organizing theme for our readings will be the class system, which represents a key feature of British social organization and culture. Authors on the syllabus may include: Jane Austen, George Eliot, William Makepeace Thackeray, George Bernard Shaw, Bram Stoker, Oscar Wilde, T.S. Eliot, Virginia Woolf, W.B. Yeats, W.H. Auden, James Joyce, E.M. Forster, Claude McKay, Kazuo Ishiguro, Philip Pullman, and Andrea Levy

ENGL-262G

English Literature since 1800

Findeisen, Chris

MWF | 10-10:50A.M.

SECTION: 32621

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This course is a survey of significant debates about English literature from 1800 until the present day. We will interpret the meaning of imaginative texts, paying close attention to the formal techniques that writers use to represent, shape, and respond to the world around them. Topics covered will include (among others): race, gender, and social class; romanticism and the “invention” of literature; the rise of the novel; colonialism; the aesthetic differences between realism, modernism, and postmodernism; and some conjectures about the state contemporary art.

ENGL-262G

English Literature since 1800

Green, Susan

TTH | 11-12:20P.M.

SECTION: 32622

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This is a survey course in which we will dip our toes into a vast reservoir of highly diverse verbal and artistic activity produced in Britain over the course of two centuries. We will read literary works that engage vividly with their social and political environments—including a look at the circumstances of their publication and the nature of their contemporary audiences—from George Eliot to Ian McEwan, from Wordsworth to Paul Muldoon. We will also look at paintings and photographs to widen our understanding of the ways in which artists address their contemporary circumstances.

Students will read about 200 pages per week, write seven short response papers, and develop two essays of about 10 pages each.

All literatures are written for their own time and not for ours, a gap we cannot close but will deploy in this course as a prompt for investigation. We will treat their works as time capsules through which we can both understand our position as modern readers and enhance our interpretive skills.

ENGL-263G

American Literature

Roman, David

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

SECTION: 32634

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

the status of American literature in the late twentieth century and the time of the now.

Most of our readings identify and address sites of social struggle. Many of our readings dwell in the tragic undercurrents of American culture. Rather than obscure this social reality, this course foregrounds the tragic and its distinct American contexts.

The course is designed as an introduction to literary and cultural studies. Course requirements include one 7-9 page paper, in-class presentations, and midterm and final exams.

ENGL-263G

American Literature

Jackson, Zakiyya

MWF | 1-1:50P.M.

SECTION: 32632

Dualisms play a key role in the organization of relations of meaning, value, and significance in the American literary tradition. This course will trace the development, and complex nature, of dualist representational frameworks in the history of American narrative form and literary contexts. In particular, we will explore the evolving role of color and form as elemental forces in the American literary imagination from the 1830s to the turn of the 21st century. In doing so, we will investigate their dynamic relation with historical relational hierarchies in American society pertaining to race, gender, sexuality, and ability. Course thematics will include the interrelation of light and dark, absence and presence, and part and whole.

This course in American literature will teach the arts of literary interpretation by developing techniques of close reading, an appreciation of the relations among literary works

and the contexts in which they are written and read, and an ability to write critically about the interplay between text and context. This course is designed to hone your skills in textual analysis as well as written and oral argumentation. Through a close examination of major works of American literature, you will develop confidence in your ability to interpret and analyze texts, by examining the subtleties of the texts themselves, which stand, of course, at the center of our investigation.

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

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.

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

Lord, M.G.

M | 2-4:20P.M.

SECTION: 32600

ENGL 105 is an introduction to the art and craft of creative writing. We will address three genres: fiction, creative nonfiction, and the narrative component of the graphic novel. During the semester, we will closely read the work of established writers and generate creative pieces of our own. These activities will be supplemented by weekly assigned readings, weekly written responses to these assigned readings, and written feedback for your colleagues on both their exercises and the creative pieces that they submit to workshop. The course is designed to introduce the basic elements of writing. At the end of the semester, students will submit a portfolio of work that will include revised versions of a short story and a nonfiction piece.

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; and biography/profile. Students will complete four projects over the course of the semester: one short story; one biography/profile; one personal essay; and a final open-genre essay of the student’s choice.

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 ZZ Packer, Flannery

O’Connor, Joan Didion, Annie Dillard, Maggie Nelson, and Ocean Vuong.

ENGL-303

Introduction to Fiction Writing

Segal, Susan

W | 5-7:20P.M.

SECTION: 32647

How do you take the vision of the perfect story that you carry around in your head and get it onto the page? This course addresses that conundrum, as well as the “how do they do it?” question that plagues us when we read wonderful work. We will be studying and practicing literary fiction—that is, character-centered stories that do not fit easily into genres and that do not adhere to formulaic plot tropes. By studying a combination of student-generated stories and published works, we will examine and learn to integrate the elements of fiction into our own work. We will also wrestle with the eternal question of how to show rather than tell what we want to say.

ENGL-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

Lord, M.G.

W | 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

Mccabe, Susan

T | 2-4:20P.M.

SECTION: 32663

This class will introduce students to some basic principles in poetry writing. We will engage in a variety of experiments and exercises in form and free verse. Each class students will be assigned “model” poems from poetry from the 20th to through the 21st century. Students will submit seven or eight “finished” poems over the course of the semester, and will offer peer criticism. The class is a “workshop”: we will aim to make it a nurturing environment. You will become familiar with the techniques of poetry, and begin to find your own voice(s). Along with the poems you write and submit, you will keep a journal for quotations, dreams, walk-diary, and other material that will serve as poetic inspiration.

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, Mary Ruefle, Harryette Mullen, Michelle Rosado, Natalie Diaz, and others. 6 poems, written critiques, class participation required.

ENGL-305

Introduction to Nonfiction Writing

"The Impersonal Art of the Personal Essay – and Vice-Versa"

Dyer, Geoff

M | 2-4:20P.M.

SECTION: 32830

Both a workshop and a survey of the history of the essay, this course will use a number of classic examples 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

W | 2-4:20P.M.

SECTION: 32831

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

T | 2-4:20P.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

TH | 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

"The Magical Work of Fiction"

Vogel, Marci

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

SECTION: 32675

The English word fiction comes from a Latin word of action, *figere*, meaning to fashion, shape, or form. In this advanced fiction writing course, we'll study and write both short and long(er)-form fiction, which is to say we'll practice making carefully-shaped inventions out of words. As an apprentice workshop, we'll begin with the words of others, reading to discover how particular stories cast their fictive spells, what author David Lodge calls "that rapt immersion in an imagined reality." We'll attend to the fiction writer's established techniques of magic-casting—characterization, point-of-view, conflict, plot, setting—while exploring a wild field of possibilities for narrative structure and style. Our focus will be generative, participatory, and collaborative, with regular writing exercises folded into vigorous discussion of craft and thoughtful response to the work of peers. We'll bring good faith and generous spirit to our own risks and the risks of others. We'll experiment and fail; revise and fail better. Throughout the quarter, we'll consider those

questions and consequences of fiction that haunt and stay with us: What does it mean to make a literary work of art? Where does truth fit in? What is the role of empathy? Of ethics? What is the responsibility (if any) of being a literary (and literate) citizen in a fraught/complex/wondrous/insert-your-own-modifier-here world? If feign and figment share fiction's etymological root (and they do), what life stays with us after the spell of the story is finished?

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

ENGL-407

Advanced Fiction Writing

Bender, Aimee

T | 6-8:20P.M.

SECTION: 32844

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This course will be run as a workshop, focusing on student work as well as regular readings of short stories by authors such as Helen Oyeyemi, Denis Johnson, George Saunders, Bryan Washington, Jenny Zhang, Rebecca Lee, and more. Students will be expected to turn in four pieces over the course of the semester, as well as comments on assigned readings and peer work. Although the course is called 'advanced' and admission is by selection only, a sense of play and openness is vital; the class will hopefully be a place where writers take risks, experiment, try new voices and forms, and muck around in the vast sea of possibilities offered by the writing of fiction.

* *Prerequisite(s): ENGL-405*

ENGL-408

Advanced Poetry Writing

Journey, Anna

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

SECTION: 32845

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In this reading and writing intensive advanced poetry workshop, students will read six collections of contemporary American poetry, with an emphasis on books by younger authors, queer writers, and poets of color; write and carefully revise five to six poems for inclusion in a final portfolio; and post weekly Blackboard responses (two paragraphs or longer) to the required texts. Admission by application only. Prerequisites: ENGL 304 and 406.

* *Prerequisite(s): ENGL-406*

UPPER-DIVISION SEMINARS

ENGL-350G

Literature of California

Ulin, David

MWF | 12-12:50P.M.

SECTION: 32613

Novels, stories, essays, poems, and plays written in and about California from the Gold Rush to the present.

ENGL-351

Periods and Genres in American Literature

“Critical Conversations in Contemporary Fiction”

Findeisen, Chris

MWF | 11-11:50A.M.

SECTION: 32614

This course will introduce students to significant critical conversations within contemporary literature, broadly conceived. For example, how do we understand the coherence of national literatures in a globalized world? What is the best way to describe the relationship between racialization and class formation? What meaningful distinctions exist between “high” and “low” art, if any? What are our ethical responsibilities as readers toward “bad” artists that make “good” art?

This will be a student-centered class, which means students will select the majority of texts under consideration (i.e. we democratically choose the assigned reading). As a group of peers, you will agree upon the objectives, assessments, and modes of participation that are most valuable in pursuing your inquiries.

ENGL-352G

Bookpacking

*"BOOKPACKING L.A."***Chater, Andrew**

S | 10-4P.M.

SECTION: 32616

BOOKPACKING L.A. is a 4-unit class held on Saturdays in the Spring Semester. The course explores Los Angeles through a series of great L.A. novels. We read the novels during the week, meet for a seminar on Saturday mornings, and then, in the afternoon, we head off-campus to explore that part of L.A. where the novel is set - from Hollywood to South L.A., from Downtown to the Hills, from Boyle Heights to the beaches. We'll walk in the footsteps of fictional characters, and reflect on the intersection between literary landscapes and the contemporary culture of L.A.. It's a great way, week by week, to explore the rich variety of this extraordinary city.

The class is lead by Andrew Chater, a BBC historian and filmmaker who leads a variety of 'Bookpacking' classes for USC Dornsife - see www.bookpackers.com for more information.

The class is accredited for General Education - all majors welcome.



ENGL-362G

Contemporary Poetry

Lewis, Robin

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

SECTION: 32712

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

ENGL-363G

Contemporary Drama

*"The Other English Plays"***Berg, Rick**

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

SECTION: 32713

This course will look at contemporary drama in English... not English drama. The class intends to move beyond the confines of current British theater and to introduce students to plays from elsewhere in the English-speaking world. We will read these works in order to gain a sense of how other people in places often missed in literature courses, all those elewheres, are creating drama, performing themselves, presenting their interests, and revealing their understanding of their history and our world. In this instance of contemporary anglophone drama, we will read texts from former British colonies in the Pacific and Southeast Asia. We will read texts from New Zealand and Australia, indigenous and otherwise, plays from Singapore and Hong Kong and, if possible, Fiji and Samoa. The object of the course is clear: to expand our horizons. The goal is even clearer: to move the

margins to the center and to engage with the experiences of other peoples. (When possible, the course will include films to help enhance understanding.)

ENGL-364

The Modern Novel

Kemp, Anthony

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

SECTION: 32714

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

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

ENGL-371G

Literary Genres and Film

Mullins, Brighde

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

SECTION: 32715

This class will examine the adaptation of literary texts into films. We will read short stories (by Haruki Murakami, Annie Proulx and Daphne Du Maurier); a graphic memoir (by Marjane Satrapi); several essays (by James Baldwin); and two plays (by Garcia Lorca and Shakespeare). Directors we’ll examine will include Lee Chang-dong, Ang Lee, Hitchcock, Marjane Satrapi, Raoul Peck, Paula Ortiz and Julie Taymor. We’ll begin by reading the original texts within their cultural and historical contexts. Then we’ll apply what we’ve learned to our close viewing of the films, taking into account such considerations as the director’s vision, the soundtrack, the visual design, and the actors’ performances. The coursework will encourage students to think about the transformation of the written text onto the screen. What is lost, what is gained, when texts are

re-interpreted and re-imagined? Class time will be divided into lecture, discussion, and viewing the films.

Students will be expected to complete weekly reading and writing assignments and to complete a final project of 10-15 pp. of creative or critical writing.

ENGL-380

Modern Literary Criticism: Theory and Practice

TBA

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

SECTION: 32722

Analysis of philosophies and methods of modern schools of criticism; writing critical essays.

ENGL-381

Narrative Forms in Literature and Film

“What Comes After A War or Peace Now?”

Berg, Rick

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

SECTION: 32723

Peace was once all the rage. In the 1960s students demanded ‘peace now’ and even sang songs asking, ‘to give peace a chance.’ These days, after almost 18 years of war, it feels like we have forgotten about peace or what comes after war, or even if wars end. Perpetual war, as Orwell taught, is an aspect of the totalitarian state, a nightmare society where no one imagines peace. This course intends to be then, in a time of war, a reminder, or possibly a memorial. It will look at the way others in the past, during war, imagined what would come after. We will look at how they imagined what they were fighting for and not merely what they were fighting about. We will read the stories that they wrote telling themselves how it would be when the combat ended. We will watch some films that presented

what they hoped it would be like when the troops came home. We will read and watch texts that show what combat troops told themselves about how they imagined ‘home’ after the shooting stopped? In short, this course intends to look at diverse narratives from film and literature, texts from across the globe and time, in order to see what others told themselves about what comes after all the fear and hate, killing and dying of war.

ENGL-421

English Literature of the 16th Century

“Elizabethan Sex-Magick”

Tomaini, Thea

MWF | 1-1:50P.M.

SECTION: 32811

The literature of the Sixteenth Century is known for its eroticism, which is linked to ideas that are uncanny and occult. Images of love and sexuality are juxtaposed with a philosophy of magic. Events on earth are reflected in the harmony (or disharmony) of the cosmos and the interference of sorcerers, gods, and demons. In this course students will examine the literature of the Sixteenth Century and its connection to neo-Platonist magic and human sexuality. These 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 sexuality 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, Archive.org, and JSTOR, and also handout materials. There will be one short paper of 6-8 pps, and one research paper, of 15 pages minimum length.

* *Prerequisite(s): ENGL-261*

ENGL-422

English Literature of the 17th Century

Lemon, Rebecca

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

SECTION: 32812

English 422 (English Literature of the 17th century) examines literature produced in a time of political crisis. Some authors addressed the period's political upheaval directly, participating in the civil war. Others writers found solace in love, God, drink or travel. We will examine all of these responses. In doing so we will read compelling and influential poetry, prose and drama by writers such as Shakespeare, Donne, Jonson, Lanyer, Marvell, Herrick, and Milton, as well as the scholarly debates surrounding their works. The course features some flexibility in writing assignments: you will have the option to write one long paper (in stages) rather than multiple essays – I highly encourage you to take this option if you are interested in writing an honors thesis or applying to graduate school. You will also have the option to produce, in your response to each

unit, a piece of creative or critical writing, depending on your own inclinations.

* *Prerequisite(s): ENGL-261*

ENGL-424

English Literature of the Romantic Age (1780–1832)

Russett, Margaret

TTH | 11-12:20P.M.

SECTION: 32814

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-425

English Literature of the Victorian Age (1832–1890)

"Keeping Secrets in Victorian Fiction"

Wright, Erika

MWF | 1-1:50P.M.

SECTION: 32815

Secrets—especially really juicy ones—can be difficult to keep. Or not. The desire to tell and the desire to remain a trusted confidante are equally powerful. The pleasure of disclosure often competes with the pleasure that comes from deferral, from withholding, and from knowing what others do not. The most compelling secrets involve broken hearts, broken promises, and broken laws. We will examine a variety of secrets and how keeping them, or threatening not to, drives the plots of Victorian fiction and informs cultural attitudes, laws, and social norms. Among the questions we will ask are: How and why are secrets formed? What social, political, legal, and aesthetic uses do they have? Are secrets acts of rebellion or signs of conformity? Drawing on narrative theory, feminist theory, and psychoanalytic theory, we will consider how our current notions of privacy—privileged information and confidentiality—have their roots in the nineteenth century.

* *Prerequisite(s): ENGL-262*

ENGL-430

Shakespeare

Lemon, Rebecca

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

SECTION: 32736

This course will offer a close study of Shakespeare's plays and poems in order to introduce you to Shakespeare's language, his stagecraft, his literary "genius," and his legacy. After an opening unit on close reading Shakespeare's sonnets, we will turn to four major themes from Shakespeare's time (and our own): villainy, property, chastity, and magic. In each unit we will examine how Shakespeare introduces a theme in an early play and reworks it in a later one, in all cases approaching Shakespeare's drama as literary text and as theatrical performance. Some key questions include: how was Shakespeare himself a rewriter, taking literary or historical texts and adapting them for the stage? How did Shakespeare develop his stagecraft from one play to the next? How have Shakespeare's plays been adapted for film by modern directors and actors? The course requirements will likely include two papers (or one long research paper), a midterm exam, and a take home final (with a creative option).

ENGL-441

American Literature, 1865 to 1920

"Frontiers of Transformation"

Handley, William

MWF | 10-10:50P.M.

SECTION: 32741

The years 1865-1920 were among the most transformative in American history. We will explore how the literary genres of Realism and Naturalism represent social inequities and forced choices in American society, and how the rise of psychology and anthropology opened doors to new kinds of literature evident within both popular and "high" genres. The overarching rubric for the course will be that of frontiers: the geographical western frontier that white Americans became nostalgic for at the beginning of the twentieth century, the frontiers of new ways of understanding culture, and the frontiers among genders, classes, and ethnicities at a time of tremendous demographic and social change.

* Prerequisite(s): ENGL-263

ENGL-446

African-American Poetry and Drama

“Language and Body: Black Diasporic Poetry”

Jackson, Zakiyya

MW | 5-6:20P.M.

SECTION: 32746

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

In this course we will read and critically engage with African diasporic poetry as it is produced in multiple forms such as literature, drama, music, film, and performance. This course will investigate how poetry,

as a formal mode, might critically and inventively engage problematics of identity, embodiment, feeling, and representation on the register of content, form, and style through an exploration of the possibilities and limits of major genres of poetry. We will examine how the poetics of blackness shapes and is shaped by the historical evolution of poetic form and technique and the literary movements that facilitate dynamism in poetic practice, especially where “poetry” overlaps with drama, music, film, and performance.

ENGL-448M

Chicano and Latino Literature

Roman, Elda Maria

TTH | 11-12:20 P.M.

SECTION: 10437

What can reading Latina/o/x literature teach us about race, ethnicity, class, gender, and sexuality? This course is designed to give students an opportunity to study the diverse ways that Latinas/o/xs have narrated these intersecting experiences in literature, art, and film. Paying attention to the historical commonalities and differences among the various national origin groups, we will analyze the literary and aesthetic strategies that writers and artists employ in their texts. In focusing on *how* texts convey meaning, we will explore the ways in which cultural texts have shaped political consciousness, contested power dynamics through feminist and queer representations, interpreted the process of racialization, and narrated histories set across the Americas.

Cross listed in American Studies, please enroll in AMST-448.

ENGL-499

Special Topics

“Practical Humanities and the Art of Medicine”

Wright, Erika

W | 2-4:20P.M.

SECTION: 32763

This advanced seminar in Narrative Medicine and the Health Humanities invites students from all disciplines to consider the importance of artistic expression and literary study to medical practice and health care. At the same time that we examine the humanities’ vital role in training health care professionals, we will explore how the world of medicine and medical education allows humanities scholars and students to put their skills of close reading, curiosity, and creative writing to use in their community and in the world.

In order to demonstrate the reciprocal relationship between these two geographically separate campuses—to more fully integrate the study of medicine and the humanities—this seminar will feature a range of guest speakers from Keck and other medical and professional schools. A portion of the seminar

will take place at Keck School of Medicine, where students will attend various co-curricular events offered by the HEAL (Humanities, Ethics/Economics, Art and the Law) Program to medical students at KSOM. Students will choose among 1) Live and archived HEAL Lunch and Learn series events, 2) Hoyt Gallery Art Shows, 3) Music and Medicine concerts, and 4) HEAL-sponsored Visions and Voices events. From these immersive experiences, students will witness firsthand how medicine and the humanities are connected through their focus on the human condition and their commitment to social justice, human rights, and community engagement.

ENGL-499

Special Topics

“Alice through the Looking Glass”

Griffiths, Devin

F | 2-4:20P.M.

SECTION: 32769

This course will follow Alice through the looking-glass and into Lewis Carroll’s world. Meeting in Doheny library, it will work directly with the Cassady collection of materials that deal with Lewis Carroll, including the original looking-glass, or mirror, that sat on his desk. It is both an imaginative and practical class. On the one hand, we’ll study how to play with Carroll’s creations, imitating his art and exploring his world. On the other, we’ll learn from methods in the history of books, rare book handling, and literary studies, in order to explore the collection’s materials and Carroll’s influence on popular culture. We will also periodically host guests who are experts in handling rare materials or in Lewis Carroll and his writings, and, as appropriate, field trips to visit creative productions inspired by Alice.

As an advanced English seminar, the course will meet weekly, for two and a half hours, in Doheny library’s special collections. Readings will include most of Carroll’s major works, including, *Alice and Wonderland*, *Through the Looking Glass*, and *The Hunting of the Snark*. We will study adaptations of these works in fiction and film, including the 1951 Disney film and Tim Burton’s 2010 adaptation, as well as more creative adaptations, including Tad William’s *City of Golden Shadow* and Douglas Hoffstadter’s *Gödel, Escher, Bach*. And we will draw approaches from a range of critical materials, including *The Cambridge Companion to Book History* and selections from *The Book History Reader*.

MAYMESTERS

ENGL-352G

Bookpacking

"BOOKPACKING THE BIG EASY"

Chater, Andrew

MAYMESTER

SECTION: 32615

A cultural and literary journey through New Orleans and Southern Louisiana

Maymester 2020 (May 16th to June 10th 2020)

BOOKPACKING THE BIG EASY is a 4-unit class held in on location in New Orleans in the four weeks after Spring Commencement. The class explores the rich and varied cultures of Southern Louisiana through a range of classic and contemporary novels, which we read as we travel. The idea is to use the novels as guide-books, adopting a holistic approach to the humanities whereby literature, history, geography, politics and social studies combine into a unified course of study. It's a rich and critically exciting cultural experience.

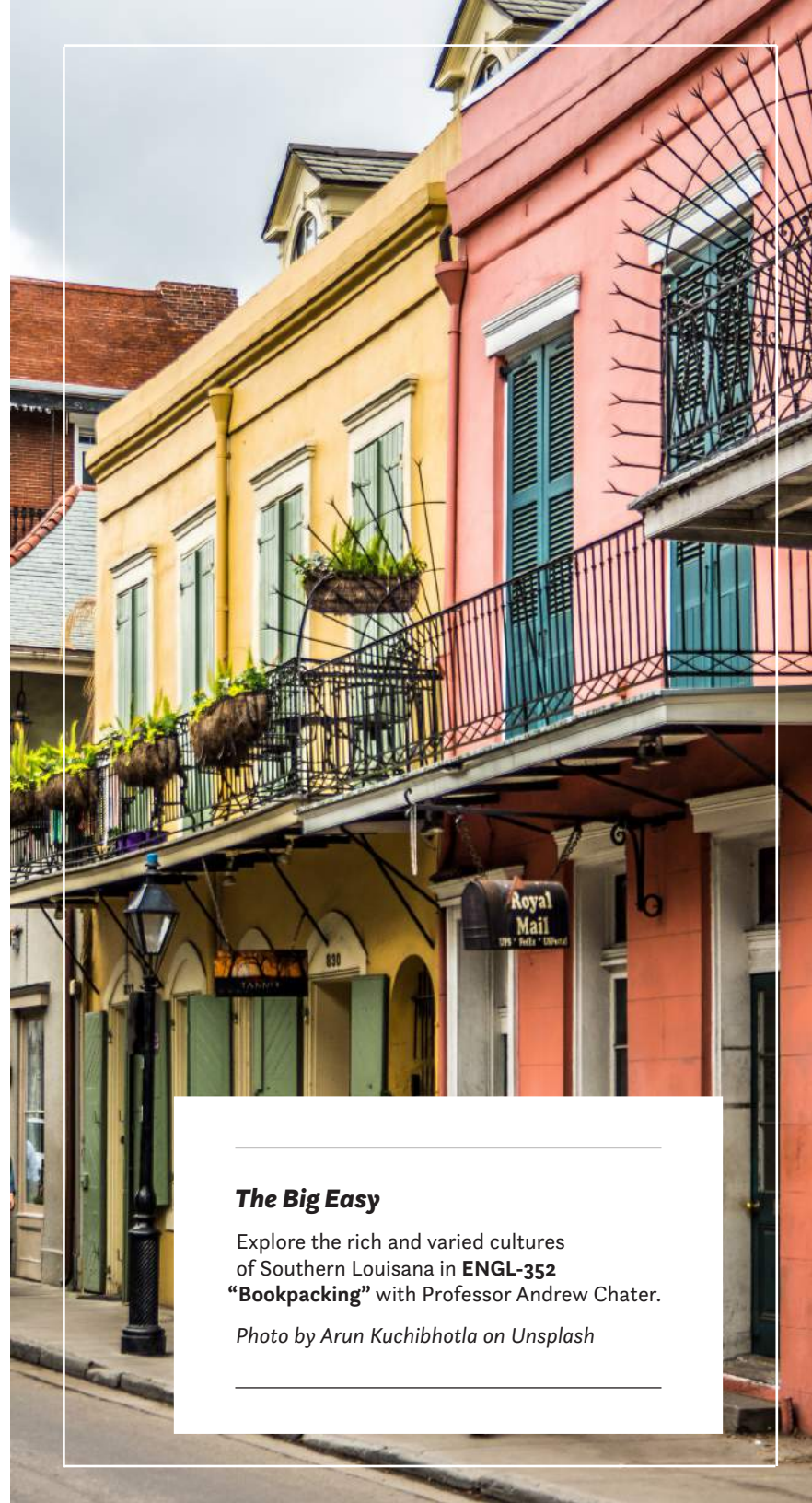
The class is lead by Andrew Chater, a BBC historian and filmmaker who leads a variety of 'Bookpacking'

classes for USC Dornsife - see www.bookpackers.com for more information.

The class is accredited for General Education - all majors welcome.

(Other info included on the flyer for the NOLA course:)

- Tuition is covered in your Spring allocation; you pay only for flights and accommodation (approx. \$1800), plus food.
- For administrative or logistical questions, contact Jose Perez Guerrero, Undergraduate Studies Coordinator for the Department of English, on jperezgu@usc.edu.
- To find out more, come to an invitational meeting from 3.30 to 5pm on October 15th, THH-420.



The Big Easy

Explore the rich and varied cultures of Southern Louisiana in **ENGL-352** "Bookpacking" with Professor Andrew Chater.

Photo by Arun Kuchibhotla on Unsplash

MAYMESTERS

ENGL-406

Poetry Writing

"The Poet in Paris"

Irwin, Mark

MAYMESTER

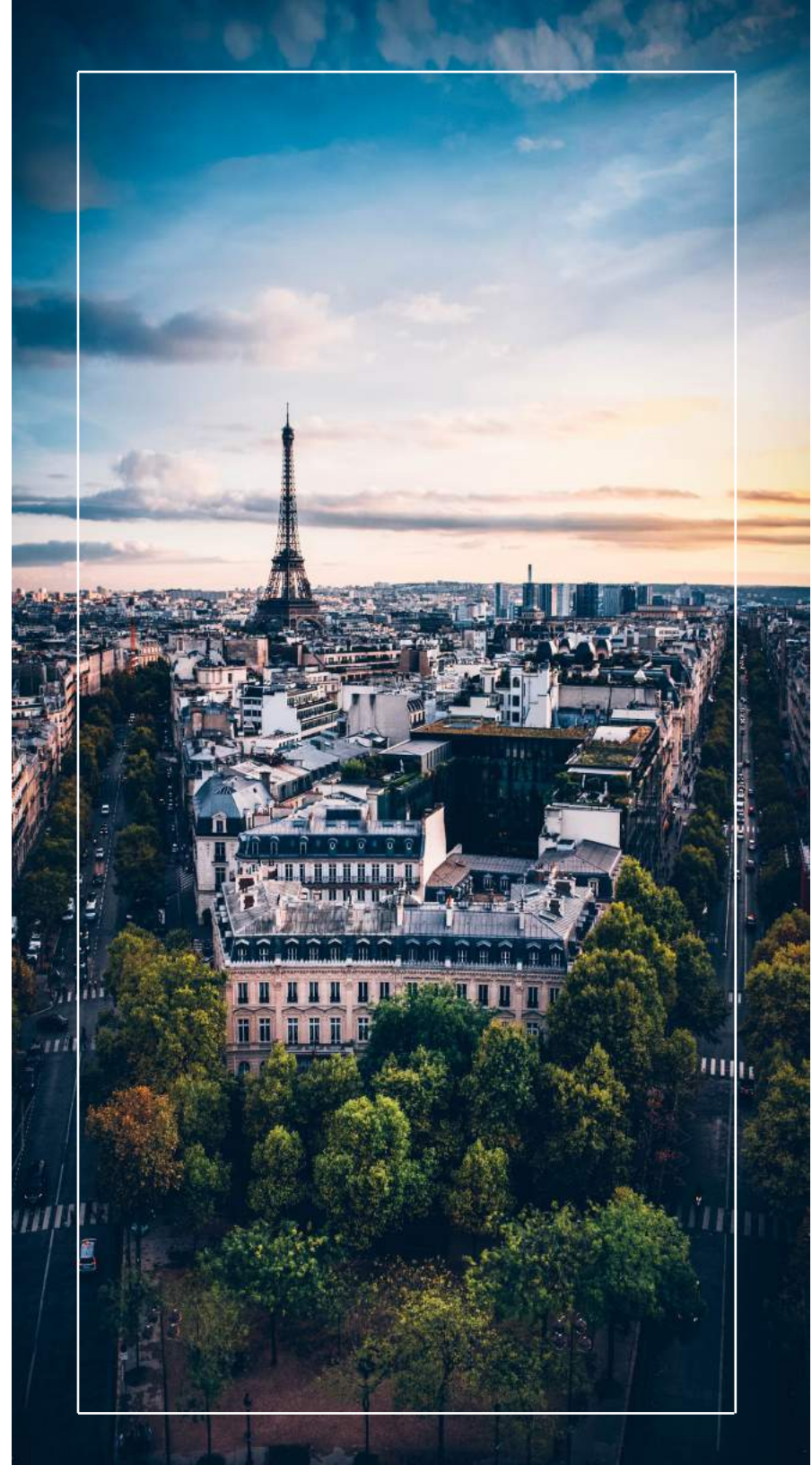
SECTION: 32692

The Poet in Paris will offer an intermediate-level course (ENGL 406) in poetry writing for undergraduate creative-writing majors (and nonmajors with the approval of the instructor) in Paris, France, over the month-long Maymester 2020 term. This workshop is intended for mature undergraduates, with some travel experience, able to assimilate other cultures and arts in a major metropolitan city, and who are able to make arrangements at their own expense for transportation, lodging, and meals. More information will be distributed to those interested.

Students will participate in poetry workshops, three mornings each week for three hours, where we will critique poems written in English while we study as models the works of both American and French poets. Students with an intermediate knowledge of French will also be given translation exercises. Texts will include Paul Auster's *Random House Book of 20th Century French*

Poetry, along with poems by the French Symbolists, and books by contemporary American and French poets. Various writing assignments, including an ekphrastic exercise, will utilize the rich museum and gallery scene in Paris. Immersion into the Parisian culture and deep historical landscape should serve as a catalyst for students to broaden their vision and range as writers, and also to hear their own language more clearly. They will meet with other poets and artists, attend readings and art openings, while studying at the Paris American Academy, where our classes will be held. Fluency in French is not a requirement but a keen interest and desire to learn the language can heighten a writer's work. This course provides a wonderful immersion into French culture interspersed with communal dinners, picnics, visits to galleries, bike rides, and walks along the Seine.

* *Prerequisite(s): ENGL-304*



SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

"Poetry Across Media"

Smith, Bruce

T | 2-4:20P.M.

SECTION: 32858

People write poems, people read poems, and the assumed medium is writing on a page. In workshops and in poetry readings the human voice is sometimes added to the page as a medium, but poetry still seems page-dependent. This seminar is designed to challenge such assumptions. We will first get our bearings by reading and discussing two theoretical texts: one on inner voice and another on intermediality. From there we will stage encounters with a range of landmark poems from the fourteenth century to the present, paying particular to the media in which those poems have been realized. The solitary human voice will loom large in our encounters, but we will also approach poetry via painted images, musical settings, dramatic performance, dance, sound art, physical scenes of writing, and internet presences like Instagram. Among the landmark poems will be the fourteenth-century narrative poem *Sir Gawain and the Green Knight*, William Shakespeare's *The Rape of Lucrece* and selected sonnets,

Milton's *A Masque Presented at Ludlow Castle*, Blake's *Songs of Innocence and Experience*, Browning's *Dramatic Lyrics*, Emily Dickinson's manuscript poems, selected poems by Gertrude Stein, and various realizations of poetry on the internet. For each meeting of the seminar you will be asked to come with a short 500-word response paper on one of the readings for that day. These response papers will define the agenda and the direction of class discussion. In addition, you will be required to participate in one or both of the Visions and Voices events "Cartography of Poets: Maps, Archives, and Locating the Poetic" on April 4 (a 4:00 pm workshop, followed by a 6:00 pm lecture/demonstration). A 1000-word write-up of your experiences at these events will be due at the next meeting of the seminar. Finally, you will be invited to devise your own final project for the course. That could be a creative project that engages with the media concerns of the seminar, or it could be a research paper on a topic of special interest to you.

ENGL-491

Senior Seminar in Literary Studies

"Contemporary Poetry and Other Materials"

Bendall, Molly

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

SECTION: 32761

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

We'll consider closely recent books, such as Monica Ong's *Silent Anatomies*, Phillip Metres Sand Opera, L. Ann Wheeler's *Abandoners*, The Blunt Research Group *The Work Shy*, Matthea Harvey's *If Tabloids Are True What are You?* as well as works by Muriel Rukeyser, Cynthia Hogue, Jody Gladding, C.D. Wright,

M. Nourbese Philip, Jeff Griffin, and others. We will also look at some criticism by John Berger, WTJ Mitchell, Susan Sontag, and Johanna Drucker. The class will also ponder questions about book design and presentation. We'll visit Doheny Library's Special Collections and examine some unique examples of book art. We will also consider how digital media have been utilized in poetry projects. Requirements: 3 papers (2 shorter, one long), and one creative project with a presentation, and lots of class participation.

“The Boy Who Lived”

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

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

**ENGL-491**

Senior Seminar in Literary Studies

“Literature and Magic”

Anderson, Emily

TH | 2-4:20P.M.

SECTION: 32759

Focusing on texts that themselves include magical or supernatural elements, this senior seminar highlights parallels that exist between the stories we read and the often transformative or magical influence that these stories have on us. How, and to what end, do these texts call attention to parallels between the reading or viewing experience and the magical or supernatural acts being described? In addition to this foundational question, we will track a series of thematic issues in the course of our study: what is the relationship articulated in these texts between religion and magic—when and how does magic displace the miraculous or the divine and what are the implications of this substitution? Are depictions of the magical or supernatural influenced by genre

(if something is read versus seen or staged) and if so, how? Is there a target audience for these tales, or are they meant, on some level, to speak to audiences of all ages and demographics? More generally, we will use these questions to query the larger rationale for reading stories about topics that purposefully strain the boundaries of our belief: what are we supposed to learn from reading these stories? And, for that matter, why does education—from Prospero’s magical study to Harry Potter’s Hogwarts—feature so prominently in these tales? We will consider what draws us as readers or viewers to stories that are overtly fantastical, in contrast to those which are more realistic, and how authors and readers defend, or attack, the inclusion of these elements and the nature of

their appeal. These latter considerations undergird those that seniors should bring to the English major and will familiarize students with broader criticisms and defenses of the humanities as a discipline of study.

Readings will include, but are not limited to, Christopher Marlowe, *Dr. Faustus*; William Shakespeare, *The Tempest*; Mary Shelley, *Frankenstein*; C.S. Lewis, *The Lion, the Witch, and the Wardrobe*; J.K. Rowling, *Harry Potter and the Sorcerer’s Stone*; Lev Grossman, *The Magicians*. We will also read secondary works of criticism by theorists such as Samuel Taylor Coleridge, Catherine Gallagher, Simon During, and Rita Felski. There will be a few weeks at the end of the semester for students themselves to suggest primary and

secondary readings. Assignments will include a passage analysis, a keyword paper, a substantial final presentation and accompanying annotated bibliography, and a final paper of roughly 10-12 pages in length.

ENGL-492

Narrative Studies Capstone Seminar

Marcus, Sara

M | 2-4:20P.M.

SECTION: 32762

The Narrative Studies Capstone course is a writing workshop and research practicum for students working on their final project in Narrative Studies. As a workshop, the course will involve regularly sharing work and providing constructive critical feedback on one another's projects as they progress. As a research practicum, the course will explore how research can shape and enrich creative and critical endeavors, and how excursions in narrative can benefit from a deep awareness of the conversations in which our work participates. As we work together this semester to produce original capstone projects, we will draw on resources in a variety of media, investigating what libraries, archives, databases, online spaces, sonic and visual phenomena, physical movement, civic and political action, and reflection on personal experience can offer our creative and critical work. Occasional short readings will complement our creative and critical processes.

ENGL-492

Narrative Studies Capstone Seminar

Sanford Russell, Bea

W | 2-4:20P.M.

SECTION: 32768

This seminar will help you create and complete your narrative capstone project. We will go step by step through the process, from defining and refining your capstone plan, to undertaking the necessary research and integrating that research into the final product, to practicing your culminating capstone presentation. The seminar will be highly interactive and workshop based, and you will develop the components of your project in conversation and collaboration with your classmates. Requirements include completing three workshops of your own project along the way.

ENGL-492

Narrative Studies Capstone Seminar

“TELLING STORIES, TELLING LIVES”

Freeman, Christopher

TH | 5-7:20P.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 recent 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. We will also read occasional texts from Blackboard. But this class is a workshop in which you will complete your Capstone project.

ENGL-492

Narrative Studies Capstone Seminar

Irwin, Mark

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

SECTION: 32765

The interdisciplinary major in Narrative Studies (NARS) requires a senior capstone project, either a research project or creative project. Each student designs an individual project that brings together what the student has learned about narrative through coursework available in many departments and programs across the entire university. The NARS capstone seminar provides a way to fulfill the required individual capstone in the context of a seminar, in which students benefit from weekly encounter with peers who are also working on individual capstones.

You have proposed a project, which you will work on throughout the semester, and we will meet weekly to workshop these projects, which will be critiqued by the workshop. You will be required to workshop your project three times throughout the semester and will be graded on each workshop presentation. These

projects should draw upon your prior studies in narrative, bringing those varied studies into a whole and individualized vision.

Specifically, in this class we will explore innovative narrations in poetry, fiction, and painting.

We will discuss different types of narrative, and determine how these authors and artists depart from them. These innovative variations on narrative will hopefully act as guide posts and catalysts that will benefit your project. We will continually ask ourselves: What particular uses of form and content create a compelling story or narrative?

ENGL-496

Senior Honors Thesis

Green, Lawrence

TH | 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

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

SECTION: 32802

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

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



Photo by Clem Onojeghuo at Unsplash.

ENGL-607

Digital Publishing and Literary Writing for New Media

“Permutations of the Book”

Gambrell, Alice

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

SECTION: 32807

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

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

SECTION: 32808

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

ENGL-609B

Internship in Editing and Publishing: Eloquence and Ethics

Ulin, David

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

SECTION: 32809

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				
305		Prose workshop				
350	American					
351	American			American		
362		After 1900				
363		After 1900	Contemporary		Visual Media	
364		After 1900				
371			Introductory		Visual Media	
381			Introductory		Visual Media	
402			Writing			
405		400-level workshop				
406		400-level workshop				
407		400-level workshop				
408		400-level workshop				
421	Before 1800	Before 1900		Before 1800		Literary
422	Before 1800	Before 1900		Before 1800		Literary
424	19th-century	Before 1900	Western Historical			
425	19th-century	Before 1900	Western Historical		European/American	
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
441	American	After 1900	Western Historical	American	European/American	

COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

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#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
446	American	After 1900		American		
448	American	After 1900		American		
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			
496	Honors Thesis	Honors Thesis				

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	Lord	32652	T	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram	32653	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Segal	32647	F	5-7:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32655	T	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Mccabe	32663	W	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
402	Narrative Composition	Dyer	32840	M	2-4:20p.m.	Priority registration to NARS majors and NRST minors
407	Advanced Fiction Writing	Bender	32844		6-8:20p.m.	By application only
408	Advanced Poetry Writing	Journey	32845		4:30-6:50p.m.	By application only
491	Senior Seminar in Literary Studies	Smith	32858	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Anderson	32759	F	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Bendall	32761	Th	4:30-6:50p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Sanford Russell	32768	M	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Irwin	32765	M	4:30-6:50p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Freeman	32767	M	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Marcus	32762	M	2-4:20p.m.	Requires approved proposal and senior status
496	Senior Honors Thesis	Green	32764	Th	2-4:20p.m.	By application only

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