

USCDornsife

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

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FALL '19

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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WELCOME

Welcome to the Department of English. For the Fall 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 Fall 2019 Schedule of Classes at classes.usc.edu.

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

Online registration for the Fall 2019 semester will begin **Wednesday, April 3rd, 2019**. To check for your registration date and time, log on to OASIS via MyUSC and then click on “Permit to Register.” Registration times are assigned by the number

of units completed. Students can and should be advised prior to their registration appointment times. Students should also check for any holds on their account that will prevent them from registering at their registration appointment time.

If you are in Thematic Option, follow the advising information from both the Department of English and your TO advisers. Clearance for registration in CORE classes will be handled by the TO office.

All courses for the Fall 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**

“Whereof what's past is prologue”

Read Shakespeare's *The Tempest* in ENGL-355 “Anglo-American Law and Literature” taught by Professor Rebecca Lemon. See Description on page 21.

Image: George Romney (1797)

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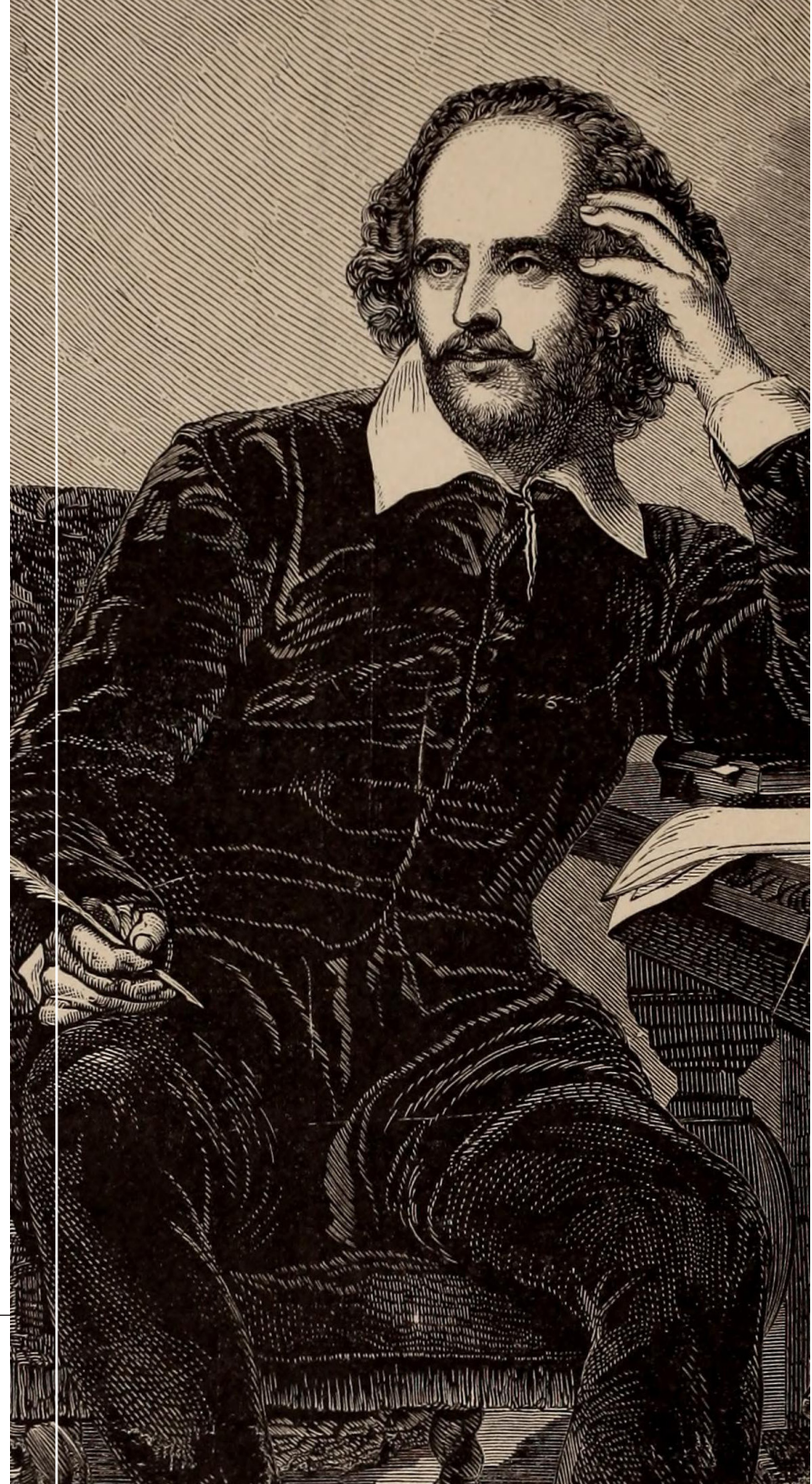
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“The Bard of Avon”

Analyze how William Shakespeare’s themes resonate today in **ENGL-430 “Shakespeare”** with Professor Bruce Smith. See description on page 25.

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



GENERAL EDUCATION

ENGL-170G

The Monster and the Detective

Findeisen, Chris

MWF | 10-10:50A.M.

SECTION: 32850

When we think about great works of art, we tend to think of work that cannot be reduced to a single sentence or description. Perhaps that is why the categories of “literature” and “genre” are so often opposed—the former is unique, while the latter is same. But if this were true, why have our best, most creative authors returned to the same genres over and over again? This course will use two kinds of fiction—stories about monsters and detectives—to ask fundamental questions about what literature is and what it can accomplish.

ENGL-172G

The Art of Poetry

Freeman, Christopher

MW | 2-3:20P.M.

SECTION: 32872

“The Art of Poetry” will explore the craft of poetry, the work of poetry, the beauty of poetry, and the complexity of poetry. We will read about the history and the uses of poetry, and we will write our own poems—if we get inside the forms, we understand them differently. This course will use one brand new anthology of poetry as the fundamental textbook; it will provide us the foundational material we need to explore further and deeper the work a few individual poets, such as Lucille Clifton, Mary Oliver, Langston Hughes, Robert Frost, Natasha Trethewey, Elizabeth Bishop, and others.

Students will be expected to attend lecture and section every week and to participate actively in both. Your work will include reading, thinking about, and discussing poetry and its challenges and rewards; you will also write a few essays and a few poems, some of which you’ll share with lecture and/or section.

This general education course will help you understand and appreciate poetry and will remind you of the pleasures inherent in the art of poetry.

ENGL-176G

Los Angeles: the City, the Novel, the Movie

Gustafson, Thomas

MW | 10-11:50A.M.

SECTION: 32876

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise. The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past two decades, Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose work address questions and concerns of special significance as we confront the problems of 21st century urban America including environmental crises, social inequality, and problems associated with uprootedness, materialism and racism and ethnic conflict. Study of the history and the storytelling through literature and film of this region can help perform one of the vital roles of education in a democracy and in this city famous for its fragmentation and the seductive allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the vox

populi of Los Angeles, and thus it can help create a deeper, broader sense of our common ground. Texts for the course will include literature by such writers as Anna Deavere Smith, Budd Schulberg, Nathanael West, Karen Yamashita, Christopher Isherwood, Yxta Maya Murray, Luis Rodriguez, Walter Mosley and Joan Didion and such films as "Chinatown," "Sullivan's Travels," "Singin' in the Rain," and "Quinceanera."

ENGL-230G

Shakespeare and His Times

"Shakespeare and the Stage"

James, Heather

MWF | 11-11:50A.M.

SECTION: 32889

Shakespeare now sums up an entire era of Renaissance poetry and drama both in England and beyond it, and his art still gives authority and adds energy to any number of artistic, cultural, political, and economic enterprises. This course attends Shakespeare's drama the ideas of the theatrical or performative self and models of social change, viewed as both exciting and dangerous in Shakespeare's own day. We will study a range of Shakespeare's dramatic genres, including history, comedy, and tragedy. We will also consider the ways in which writers and artists habitually ask questions about their own society, where it has come from, and where it is going.

ENGL-280G

Introduction to Narrative Medicine

Wright, Erika

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

SECTION: 32755

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: *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-298G

Introduction to the Genre of Fiction

"Getting at the Truths of Fictions"

Freeman, Christopher

MW | 10-11:50A.M.

SECTION: 32659

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

This course will involve reading a lot of short fiction (mostly short stories) and some essays about fiction as well as two novels, Virginia Woolf's classic *Mrs. Dalloway* (1925) and Michael Cunningham's contemporary, Pulitzer Prize-winning reimagining of Woolf's fictional world, *The Hours* (1998). These two novels, along with Woolf's important essay "Modern Fiction," will serve as case studies in the final third of the semester, where

we apply what we've learned in our survey of fiction as a genre (the first two-thirds of the term). Be prepared to read a lot; to discuss what you're reading; and to write at least two critical essays. In section, you'll work with your TA on collections of short stories and/or novels; in lecture, you're expected to attend class all the time (likewise for section) and to participate as much as possible in our discussions.

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: 32603

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

Lemon, Rebecca

MWF | 11-11:50A.M.

SECTION: 32604

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

Course Goals

- To introduce you to three key periods of English Literature: Medieval, Renaissance and

Restoration

- To teach you about the range of literary genres of these periods, including epic, prose travel

writings, drama, lyric poetry and political theory

- To foster skills of close reading and analysis through deep engagement with texts
- To develop skills of argumentation and comparison by encouraging cross-textual analysis
- To encourage skills of written and spoken communication through class participation, on

Blackboard and through papers

ENGL-261G

English Literature to 1800

Berg, Rick

MWF | 12-12:50P.M.

SECTION: 32608

English 261 is a survey of British Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with British writers of the past. As an introductory course, English 261 is wedded to breadth of study not depth. The course intends to move from the Anglo-Saxons to the Romantics, introducing students to a variety of texts and authors, periods and genres, and the many questions writers and texts raise about literature and its place in the world. We will even look at some of the answers. The course's goals are many. For instance, there is the sheer pleasure of the texts; secondly, there is the desire to prepare a foundation for further studies in literature and art; and finally, there is the simple celebration of literature's challenge to doxa and all the uninformed opinions that rule and regulate our everyday.

ENGL-262G

English Literature since 1800

"Progress in British Literature Since 1800"

Wright, Erika

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

SECTION: 32618

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

The texts we study will introduce us to a range of viewpoints that seek to define what it means to be human—to live and love in a world that,

depending on one's experience, is changing too fast or not fast enough. In an effort to tease out these competing desires and perspectives about change, we will organize our close reading around the concept of progress. We will explore how key works define and depict progress or are progressive, as they ask us to consider what we gain and lose when seek to improve, to move forward on our own with or against a community. Does the text lament progress? Does it rebel against established traditions and social codes? Does it do both? And how? What formal conventions help to shape the content of these stories? We will ask questions such as these throughout the semester, but ideally we will form new questions, as we seek to develop a more nuanced understanding of British literature and culture.

ENGL-262G

English Literature since 1800

Berg, Rick

MWF | 10-10:50A.M.

SECTION: 32619

English 262 is a survey of British Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with English writers of the past, (e.g., Jane Austin might be familiar to you, but have you met Elizabeth Bowen, etc., etc.). As an introductory course, English 262 is wedded to breadth of study not depth. The course intends to move from the Romantics to the Post-Moderns, introducing students to a variety of texts and authors, periods and genres, and the many questions writers and texts raise about literature and its place in the world. We will even look at some of the answers. The course's goals are many; for instance, there is the sheer pleasure of the texts; secondly there is the desire to prepare a foundation for further studies in literature and art; and finally, there is the simple celebration of literature's challenge

to doxa and all the uninformed opinions that rule and regulate our everyday.

ENGL-262G

English Literature since 1800

Findeisen, Chris

MWF | 12-12:50P.M.

SECTION: 32622

Intensive reading of major writers, 1800–1950.

ENGL-263G

American Literature

Roman, David

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

SECTION: 32636

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

Handley, William

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

SECTION: 32635

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

ENGL-263G

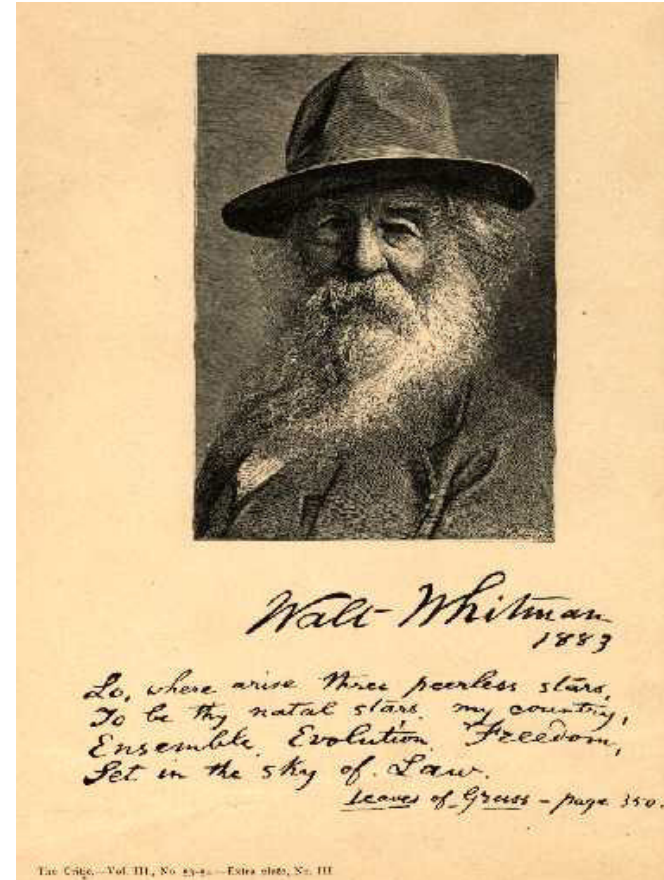
American Literature

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?



CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

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

McCabe, Susan

M | 2-4:20P.M.

SECTION: 32820

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 from across the genres, with an emphasis upon poetry, drama and personal 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-300

Advanced Expository Writing

Green, Susan

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

SECTION: 32852

An intensive writing course focused on rhetorical structure and syntax, with emphasis on revision. We will analyze and practice a range of non-fiction forms, including critical and argumentative writing intended for publication.

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

Treuer, David

TH | 2-4:20P.M.

SECTION: 32649

Introduction to the techniques and practice of writing prose fiction.

ENGL-303

Introduction to Fiction Writing

Vogel, Marci

T | 2-4:20P.M.

SECTION: 32645

Introduction to the techniques and practice of writing prose fiction.



Photo by Janko Ferlič on Unsplash

ENGL-304

Introduction to Poetry Writing

Bendall, Molly

T | 2-4:20P.M.

SECTION: 32655

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

ENGL-304

Introduction to Poetry Writing

Lewis, Robin Coste

W | 2-4:20P.M.

SECTION: 32656

Introduction to the techniques and practice of writing poetry.

ENGL-305

Introduction to Nonfiction Writing

“Tell It Slant: Fact and Imagination in Literary Nonfiction”

Journey, Anna

T | 2-4:20P.M.

SECTION: 32661

“Tell all the Truth but tell it Slant,” writes Emily Dickinson. This line doubles as advice for writers in a nonfiction workshop: to engage with fact but to do so through the “slanted” perspective of one’s own unique vision and voice. Literary nonfiction (also called “creative nonfiction”) makes use of all of the literary devices available to poets and fiction writers—vivid images, metaphors and similes, scenes, dialogue, sound and rhythm, and more. In this reading and writing intensive introductory nonfiction workshop, you’ll write a variety of prose pieces representative of literary nonfiction’s diverse subgenres, including personal essay, lyric essay, and braided or collage essay, among others. You’ll read copiously from a craft book and 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-310

Editing for Writers

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

Segal, Susan

M | 2-4:20P.M.

SECTION: 32749

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

Ulin, David

M | 2-4:20P.M.

SECTION: 32693

At the beginning of her essay “The White Album,” Joan Didion lays out something of a template for both the necessity and the contradictions of narrative. “We tell ourselves stories in order to live,” she tells us, famously — although almost immediately, she undercuts her statement, adding: “Or at least we do for a while.” It is in the space between those twinned observations that this class will live. ENGL 402 is an intermediate workshop focusing on fiction and creative nonfiction. (Prerequisites are ENGL 302 or ENGL 305.) Over the course of the semester, students will be expected to write, and also to read, in fiction and nonfiction. But it is also a class about the ways in which genres blur together, revealing their possibilities and their limitations all at once. We human beings, after all, are narrative making animals; we rely on stories to make meaning, and sense, out of our lives. At the same time, the stories we tell only go so far; they cannot, for instance, protect us from the unpredictability of life. Although designed primarily as a workshop — and it is the instructor’s intention that each student have

the opportunity to be workshopped twice during the semester — the class will also use assigned readings and in class discussion to frame a conversation about the larger issues provoked by narrative. How do we construct a story that feels real in an emotional sense? How do we use our own experience? When should a narrative be open-ended? When should it be tightly resolved? Of particular interest will be work that leads us to question our assumptions about genre and how it operates. We will also pay close attention to issues of structure, point-of-view, empathy and character development and conflict, all of which are necessary components of every story, no matter its subject or its form. During the semester, students will be expected to write one essay and one short story, each of 10-15 pages in length. Students will also be asked to experiment with different styles and approaches to their work. At the end of the semester, students will revise one of these pieces as a final project.

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

ENGL-405

Fiction Writing

Everett, Percival

W | 2-4:20P.M.

SECTION: 32675

This is an intermediate workshop in fiction. The course assumes a basic understanding of the language of fiction writing. During the workshop we will discuss student manuscripts and outside readings. Also, there will be a push toward more experimental work. The class will asked to challenge and perhaps corrupt perceived notions of form and presentation.

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

ENGL-405

Fiction Writing

Bender, Aimee

M | 2-4:20P.M.

SECTION: 32679

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

Irwin, Mark

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

SECTION: 32694

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

* Prerequisite(s): ENGL-304

ENGL-406

Poetry Writing

Lewis, Robin Coste

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

SECTION: 32692

A practical course in poetry writing.

* Prerequisite(s): ENGL-304



Photo by Pixabay obtained on Pexels.com

UPPER-DIVISION SEMINARS

ENGL-344MG

Sexual/Textual Diversity

“Gender, Sexuality and Desire in Times of War”

Tongson, Karen

TTH | 11-12:20P.M.

SECTION: 32754

This course explores a range of cultural texts reflecting upon, or set during times of war, from epic global conflicts, to civil wars, to undeclared and metaphorical wars (e.g. “the cold war,” “the war on terror,” or “the war on drugs,”), as well as the battles yet to come. How do literature, film, music, and other narratives reframe our relationship to conflict, its resolution or its failure to resolve? Does a “war time mentality” result in the scarcity of desire as much as a dearth of resources or commodities? How does war necessitate transformations to gender and sexual roles in broader cultural spheres, and how are zones of conflict eroticized, pathologized or both?

Texts may include, but are not limited to: Parable of the Sower, and Parable of the Talents - Octavia Butler, From the Memoirs of a Non-Enemy Combatant - Alex Gilvarry, The Berlin Stories - Christopher Isherwood, The Sympathizer - Viet Nguyen, Ruined - Lynn Nottage, The English Patient - Michael Ondaatje, Persepolis - Marjan Satrapi, The Night Watch - Sarah Waters

MEDIA

The Americans – TV Series (selected episodes), Apocalypse Now – Film, Coppola, Cabaret – Film/Musical, Ebb and Masteroff, The Making of Miss Saigon (documentary), Miss Saigon 25th Anniversary– Filmed Musical, Schoenberg & Boublil

ENGL-352G

Bookpacking

“Exploring US regional cultures through contemporary novels”

Chater, Andrew

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

SECTION: 32756

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

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

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

Offered for both English and GE, the course offers a holistic approach to the humanities, combining elements of literature, history, geography, politics and social studies. If you’re

interested in a course that celebrates literature with a ‘real world’ application, this course is for you.

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

Please note - this class is the ‘on campus’ version of ‘Bookpacking’, taught in a classroom context in the Fall Semester. It is not to be confused with the Bookpacking New Orleans Maymester, which shares the same ENGL-352 scheduling number.

ENGL-355G

Anglo-American Law and Literature

“Tyranny, Service, and Slavery in Shakespeare and his Contemporaries”

Lemon, Rebecca

MWF | 1-1:50P.M.

SECTION: 32758

This course investigates the legal and political concepts of “tyranny,” “service,” and “slavery” in the works of Shakespeare and his contemporaries. From Richard III to Macbeth, and from Shylock and Othello to Caliban, Shakespeare exposes the workings of the tyrant and interrogates the bondage of service and slavery. His portraits pose questions of agency and law: when can political subjects rise against a tyrant? How do slaves and servants rise against tyrannical masters? Shakespeare’s answers resonate with vociferous debates on resistance and tyrannicide in the political writings by his contemporaries: we will read selections from the works of French jurist Jean Bodin, English monarch King James I, and Italian political theorist Niccolò Machiavelli next to Shakespeare’s plays with an eye to investigating how early modern writers imagined the categories of tyrant, slave, and servant; and how their

writings deepen our understanding of the long history of these categories in Western legal thought.

Readings will likely include: Shakespeare, Othello, Merchant of Venice, The Tempest, Richard III, The Comedy of Errors, and Macbeth; and selections from Jean Bodin, On Sovereignty; Niccolò Machiavelli, The Prince; James VI and I, Political Writings; David Brion Davis, Inhuman Bondage; Mary Nyquist, Arbitrary Rule: Slavery, Tyranny, and the Power of Life and Death. Writing requirements include two essays (6-8 pages) or one longer paper (15-20 pages) and a few short responses to our course units.

ENGL-361G

Contemporary Prose

“Crime and Punishment”

Segal, Susan

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

SECTION: 32728

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

ENGL-362G

Contemporary Poetry

Bendall, Molly

TTH | 11-12:20P.M.

SECTION: 32729

The contemporary poems we read for this class will emphasize narrative strategies. We will consider how recent poetry constructs “stories.” We’ll discover how narrative and story-telling techniques are incorporated, manipulated, and often subverted. We’ll read many types of narratives, such as quests, family sagas, historical events, and fantastic fables. There will be a focus on close readings of individual poems as well as book-length narratives. and we will read both well-known poets and new poets with recent books.. Poets include Natasha Trethewey, Cornelius Eady, Mary Ruefle, Shivani Mehta, C.K. Williams, Ocean Vuong, Jorie Graham, Matthea Harvey, Layli Long Soldier, and others.

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

ENGL-363G

Contemporary Drama

Mullins, Brighde

TTH | 5-6:20P.M.

SECTION: 32730

This class explores contemporary writing for the stage. Our aim is to develop an understanding of the breadth of contemporary theatrical forms, and to develop informed and intuitive responses. Playwrights under consideration may include Caryl Churchill, Suzan Lori Parks, Lin Manuel Miranda, and Qui Nguyen. Because theatre is a collaborative form, and draws upon many existing energies, we’ll also consider the contributions of designers, actors and directors. Our time in class will be divided into lecture, discussion, and class visits by theatre 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

*“Poetry, Art, and the Narrative of Exile”***Martínez Celaya, Enrique**

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

SECTION: 32732

This course will explore the various dimensions of the notion of exile and their relevance to poetry and art. Rather than focus solely on exile as a theoretical idea, this course will investigate the concept in and through specific poems and works of art as well as the practices from which they arise. We will examine the diverse ways in which the irreducibly personal and distinctive experience of exile have produced literature and art that investigates, challenges, and often redeems the trauma of dislocation.

*This course may change to ENGL 499. Refer to Web Registration for most up to date changes.

ENGL-376G

Comics and Graphic Novels

Lord, M.G.

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

SECTION: 32720

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.

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

ENGL-392

Visual and Popular Culture

Gambrell, Alice

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

SECTION: 32829

In a 2010 exhibition titled *The Dissolve*, curators Sarah Lewis and Daniel Belasco drew attention to work by artists whose “hybrid practice of homespun plus high-tech” had recently emerged in a range of forms including print literature, live performance, 2-dimensional visual art, and animation. Taking a close look at work by artists whose traditional practice has been invigorated by experimental encounters with digital media, we will develop our awareness of digital/analog mixtures as they have appeared in print-based literature, cinema (including animation), painting, photography, and interactive design. This course also serves as an exploratory introduction to the emerging field of the “Digital Humanities.” As such, we will consider at length the complicated interrelationships between “the digital” and “the humanities,” rather than viewing one as a mere supplement to (or opponent of) the other.

Readings will include: Annie Baker, *The Flick*; Ted Chiang, *Story of Your Life*; Dave Eggers, *The Circle*; Phoebe Gloeckner, *I Live Here*; Jeanette Winterson, *The PowerBook*; Alejandro Zambra, *My Documents*; selected digital artworks by Leah Buechley, Peter Cho, Joshua Davis, Amy Franceschini, George Legrady, Golan Levin, Erik Loyer, and John Maeda; plus a range of shorter critical and theoretical texts addressing productive tensions among older and newer expressive media.

Requirements: a series of short papers and design exercises, a midterm, a final project and paper developed over the course of the semester, and project presentations.

ENGL-422

English Literature of the 17th Century

“The English Witch”

Tomaini, Thea

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

SECTION: 32713

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

times. Texts TBA; broadsides will be available via the online Arden Broadside Ballad Archive, and several plays will be available electronically. Students will write two research papers of 12-15 pages. In addition, students will attend conferences with the professor regarding their paper topics and progress on the papers.

* Prerequisite(s): ENGL-261

ENGL-426

Modern English Literature (1890–1945)

Kemp, Anthony

MWF | 1-1:50P.M.

SECTION: 32846

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 | 11-12:20P.M.

SECTION: 32847

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-440

American Literature to 1865

Gustafson, Thomas

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

SECTION: 32718

This study of American literature from the Colonial era through the Civil War will focus on the inter-relationship between politics and literature with a special attention given to issues of freedom, justice and civil rights. After studying the hopes, fears, and ideology of the Puritans and Revolutionaries, the course will consider how novelists and essayists such as Hawthorne, Melville, Emerson, Thoreau, Douglass and Stowe confronted problems arising from the contradictions of American democracy such as the place of slavery in the land of freedom and the betrayal of visions of America as a “model of Christian charity” and “asylum for all mankind.” Throughout the course, we will cross-examine how political leaders and writers sought to justify or critique Indian removal, revolution, slavery and secession, and we will judge the verdicts rendered against such figures as Nat Turner,

Hester Prynne, Dred Scott, and John Brown in famous trials of fact and fiction.

* Prerequisite(s): ENGL-263

ENGL-442

American Literature, 1920 to the Present

Román, David

TTH | 5-6:20P.M.

SECTION: 32848

This course focuses on American literature of the past 100 years. We will read novels, plays, poems, memoirs, and essays by a wide range of writers---some famous, some obscure. We will consider questions of genre and form, and how these writers use the literary and performing arts to address the social and political issues of their times. We will reflect on how these works are specific to the historical moment in which they are embedded, and wonder how relevant these works remain in our contemporary moment. We will also consider the idea of “American Literature” itself as a coherent set of themes and ideas, and debate what is gained and what is lost by organizing these readings accordingly. In short we will trouble the key terms of our course title: “American,” “Literature,” and “Present.” That said, I have selected a set of readings that

are important and worthwhile. These are all works that I look forward to rereading with you this semester.

* Prerequisite(s): ENGL-263

ENGL-447

African-American Narrative

"The Slave Narrative & Its Contemporary Expressions"

Daniels-Rauterkus, Melissa

TTH | 11-12:20P.M.

SECTION: 32851

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

woman to personhood; and finally, how issues of race, representation, and cultural ownership affect our understanding of the genre when it is adapted by a white director, as in the case in Quentin Tarantino's film, *Django Unchained* (2012). Assignments will include two short essays, discussion posts, and a final seminar paper.

Texts:

Jacobs, Harriet. *Incidents in the Life of a Slave Girl*.

Brown, William Wells. *Clotel; Or, The President's Daughter*.

Wilson, Harriet. *Our Nig; or, Sketches from the Life of a Free Black*.

Morrison, Toni. *Beloved*.

Django Unchained, Dir. by Quentin Tarantino.

ENGL-461

English Drama to 1800

"Elizabethan and Jacobean Drama"

James, Heather

MWF | 1-1:50P.M.

SECTION: 32865

"All the world's a stage, and all the men and women merely players" (*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

Politics and the Novel

“From Year One to Year Zero: The Time of the Law in the Invention of the Modern World”

Schor, Hilary

TBA | TBA

SECTION: TBA

“Bliss was it in that dawn to be alive,/But to be young was very heaven!” Or so William Wordsworth thought, until the blood began to run in the gutters of the streets of Paris. This class begins with the reinvention of the world in 1789: the guillotine; the committee for public safety, which judged, as it believed it could, the passion of every citizen for the revolution; and of course a new beginning to time itself, new months, new holidays, year one, start the clock again. No one today dates her letters “13 Fructaire 220” or “18 Brumaire,” but the shock of that vision, the amazing “pathos of novelty,” as Hannah Arendt once described it, stays with us. Are we new yet? Have we ever been modern? What is the difference between civil wars, revolts, revolutions, sleeping with the enemy, and a bloodbath?

In this seminar we will read a range of 19th and 20th century literature in the light of amazing, rapid, and soul-shocking historical change, from the American and French Revolutions to the Industrial Revolution to the Anarchists, from the Russian Revolution to the fall of the Berlin Wall; from the Cold War to Nuclear War to the killing fields of Cambodia; from the Suffragists to the sexual revolution to #metoo. How do we assimilate change, how do novels

(as well a revolutionaries) play with our sense of time and order, how do changes in gender roles and sexual freedom (and violence) transform the grounds of the traditional novel? And what are the roles of “fiction” and “law” in making (and unmaking) a new world order? Texts will include Charles Dickens, *A Tale of Two Cities*, Joseph Conrad, *The Secret Agent*, John le Carre, *Tinker, Tailor, Soldier, Spy*, Jiri Weil, *Mendelssohn is On the Roof*, Christa Wolf, *Accident: A Day’s News*, Timothy Garton Ash, *The File*, Anna Funder, *Stasiland*, Doris Lessing, *The Golden Notebook* and Anna Burns’ *Milkman*. Theoretical texts will include Karl Mark, *The Eighteenth Brumaire*, Hannah Arendt, *On Revolution*, Adorno and Horkheimer, *The Dialectic of Enlightenment*, and Ellen Willis, *Beginning to See the Light: Sex, Hope and rock-and-roll*. Films will include *The Lives of Others*, *The Legend of Rita*, *Germany Year Zero*, *The Missing Picture*, *Klute* and *Three Days of the Condor*. Assignments will include three papers and a final examination

*Enroll in COLT 475 (at the time of publication, COLT 476 was listed on the Schedule of Classes instead, however COLT 475 is the correct course--updates are in progress).



Image: *Tale of Two Cities*, Fred Barnard (1870)

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Sylvia Plath: Her Poetry and Literary Afterlife”

Journey, Anna

TH | 2-4:20P.M.

SECTION: 32761

Sylvia Plath remains one of the most influential poets of the twentieth century. Due to the tabloid sensation surrounding her troubled marriage to the English poet Ted Hughes; her notorious suicide, in 1963, at age 30; and the posthumous impact of her groundbreaking second poetry collection *Ariel*, Plath also remains one of our most heavily mythologized—and misunderstood—authors. The enduring machinations of the Plath “industry,” comprised of competing scholarly and biographical perspectives, represent Plath variously as a feminist icon, navel-gazer, madwoman, “nympho,” and victim driven to a fated early grave. In this reading and writing intensive single-author seminar, we will examine a range of critical perspectives on Plath’s work (provided in a course reader) and explore her brief yet

formidable oeuvre through discussions of her first book *The Colossus and Other Poems*, her novel *The Bell Jar*, both “versions” of her second poetry collection *Ariel*, and her Pulitzer Prize-winning *Collected Poems*. You will write one medium-length midterm paper on Plath’s early work (8-10 pages) and one longer final paper on her late work (12-15 pages) as well as post your two-paragraph responses to the assigned readings on Blackboard every week.

ENGL-491

Senior Seminar in Literary Studies

“Renaissance England and Islam”

Green, Lawrence

F | 2-4:20P.M.

SECTION: 32762

The Islamic world loomed larger in the European Renaissance consciousness than nearly any other external phenomenon—larger than America, exploration, colonization, or commerce—and there are obvious affinities with our own historical moment. In England this awareness challenged notions about identity, loyalty, fidelity, government, social organization, religion, godhead, and the afterlife. The responses to these challenges were literary. We will study documents such as pamphlets of war hysteria, newsletters of wonder and misinformation, romantic stories of Turks, swash-buckling adventure tales, religious prophecies, and slave narratives. Our sources include narratives of travelers, mercenaries, merchants and ambassadors. We will read narratives of slavery, of Christians who “turned Turk”;

and scholarly studies at Oxford. We will consider how these primary narratives were reshaped as popular novels or sensationalized fictions, and then reshaped again as London stage plays.

ENGL-491

Senior Seminar in Literary Studies

“The Vigilante in American Literature”

Sligar, Sara

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

SECTION: 32711

American audiences have long been fascinated by the character of the vigilante, an individual who takes the law into their own hands. Popular culture often paints these characters as heroes, moral individuals who perceive a failure of justice and violate the law in order to restore morality to a faulty system. But vigilantism also codes terrible epidemics of racist violence, in the form of mob justice, lynchings, and “Stand Your Ground” laws. This course will interrogate the representation of the vigilante in American literature, studying authors such as Faulkner, Wright, Baldwin, McCullery, Moore, O’Connor, and Spillane. Does the glorification of fictional vigilantes produce meaningful ethical challenges to state rule, or does it justify the abandonment of due process? Are there major structural differences between representations of vigilante superheroes and

representations of lynch mobs? How have racism and regionalism shaped the vigilante narrative tradition? What are the consequences for literature when violence breaks away from the law, and what are the consequences for the law when literature either endorses or critiques that violence?

ENGL-492

Narrative Studies Capstone Seminar

Wayland-Smith, Ellen

M | 2-4:20P.M.

SECTION: 32700

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

PROGRESSIVE M.A. COURSES

ENGL-601

Introduction to Literary Editing and Publishing

Mullins, Brighde

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

SECTION: 32788

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

ENGL-603

The Editorial Experience: The Craft of Publication

Green, Susan

F | 2-4:20P.M.

SECTION: 32784

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An intensive workshop in “applied English” requiring close analysis of many varieties of prose. Practice editing as a craft, learning how to discover an author’s rhetorical and structural preferences, and explore techniques for combining editing, design, and production.

ENGL-604

The Nonfiction Experience: A Literary-Editorial Focus

Lord, M.G.

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

SECTION: 32785

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This course will introduce students to some advanced techniques in nonfiction, including profile writing, argumentative writing, and immersion journalism. Students will also learn how to write a book proposal.

ENGL-609A

Internship in Editing and Publishing: Eloquence and Ethics

Ulin, David

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

SECTION: 32780

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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				
361		After 1900	Contemporary		European/American	
362		After 1900				
363		After 1900	Contemporary		Visual Media	
392			Pop. Culture & Ethnicity			
402			Writing			
405		400-level workshop				
406		400-level workshop				
422	Before 1800	Before 1900		Before 1800		Literary
426		After 1900	Western Historical		European/American	
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
440	19th-century or American	Before 1900	Western Historical	American	European/American	
442	American	After 1900	Contemporary	American	European/American	
447	American	After 1900	Contemporary	American	European/American	
461	Before 1800	Before 1900		Before 1800		Case Studies
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			

COURSES THAT REQUIRE D-CLEARANCE

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

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
302	Writing Narrative	Wayland-Smith	32868	W	2-4:20p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Vogel	32645	T	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Treuer	32649	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram	32653	F	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32655	T	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	32656	W	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Journey	32661	T	2-4:20p.m.	Priority registration to CRWT and ENGL
402	Narrative Composition	Ulin	32693	M	2-4:20p.m.	Priority registration to NARS majors and NRST minors
491	Senior Seminar in Literary Studies	Journey	32761	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Green	32762	F	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Sligar	32711	Th	4:30-6:50p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Wayland-Smith	32700	M	2-4:20p.m.	Requires approved proposal and senior status

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