

USCDornsife

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

FALL '20

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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WELCOME

Welcome to the Department of English. For the Fall 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 300, 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 2020 Schedule of Classes at classes.usc.edu.

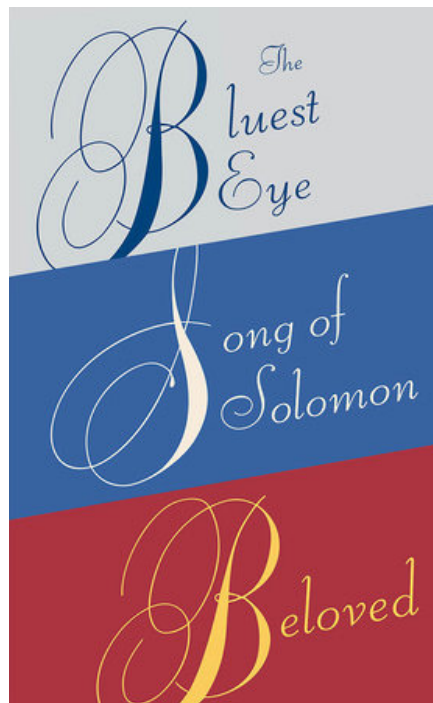
Bring a copy of your STARS report with you for advisement. You cannot be advised without your STARS report.

Online registration for the Fall 2020 semester will begin **Wednesday, April 1st, 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 Fall 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**

“Freeing yourself was one thing, claiming ownership of that freed self was another.”

Read Toni Morrison's *BeLoved* in ENGL-491 “English Senior Seminar - Toni Morrison: Her Life, Literature, and Legacy” taught by Professor Daniels-Rauterkus. See Description on page 25. (Graduating seniors receive priority.)

Image by Penguin Random House (2019)

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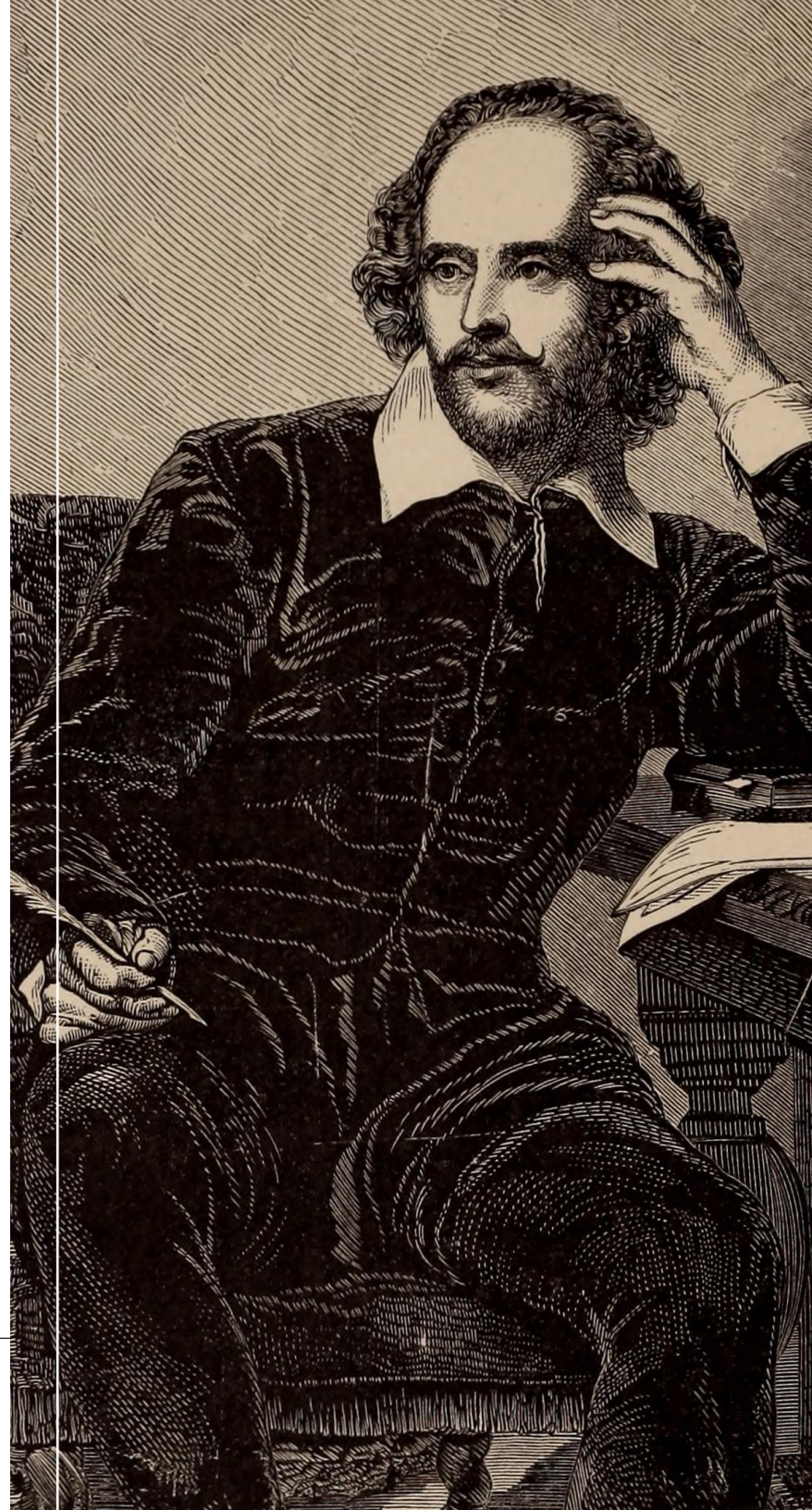
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“The Bard of Avon”

Analyze how William Shakespeare uses the supernatural and uncanny in **ENGL-430 “Shakespeare”** with Professor Thea Tomaini. See description on page 22.

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



GENERAL EDUCATION

ENGL-172G

The Art of Poetry

Freeman, Christopher

MW | 2-3:20P.M.

SECTION: 32606

“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 contemporary poetry as the fundamental textbook; it will provide us the foundational material we need to explore further and deeper the work of a few individual poets. We will spend a lot of time on the work of Mary Oliver, but we will also explore several other poets in depth. In section, you will work on different poets and on creative and critical writing.

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: 32620

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 “Quinceañera.”

ENGL-270G

Studying Narrative

Sanford Russell, Bea

MWF | 11-11:50P.M.

SECTION: 32650

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*.

ENGL-298G

Introduction to the Genre of Fiction

“Getting at the Truths of Fictions”

Freeman, Christopher

MW | 10-11:50A.M.

SECTION: 32663

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

Levine, Ben

MWF | 12-12:50P.M.

SECTION: 32637

Intensive reading of major writers to 1800.

ENGL-261G

English Literature to 1800

Lemon, Rebecca

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

SECTION: 32635

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

Green, Lawrence

TTH | 11-12:20P.M.

SECTION: 32636

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

ENGL-262G

English Literature since 1800

“Progress in British Literature Since 1800”

Wright, Erika

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

SECTION: 32642

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

Schor, Hilary

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

SECTION: 32640

This course focuses on British literature from the Romantics to the present, and in particular on the way these texts ponder the relationship between individuals, literature and an increasingly complex social order. The French Revolution, the Industrial Revolution, Chartism, Female Suffrage and Married Women's Separate Property, the Crimean War, the British Empire and World War One will cross our syllabus, leaving muddy footprints on our pristine texts. But our focus throughout will be on the power of individual words to create a vivid world of their own. The Oxford English Dictionary will be your best friend, as words pick up meaning, as the world becomes dense with new ideas – and throughout, we will witness the struggles of individual consciousness to come into existence through the power of language. And perhaps we can best take this as a question and not an answer: is there a moment when “the self” came into being; how is

subjectivity depicted in literature; what kind of “place” (imaginative as well as literal) does the self occupy? We will wander from the banks of the River Derwent to the slums of London, from the assembly balls of English society to the prisons of the Marshalsea and the docks of the Thames, but our focus, throughout, will be on individual acts of perceiving and creating meaning, and the language through which these self-creating activities take literary form. Texts will include Jane Austen's *Sense and Sensibility*, Charles Dickens's *Little Dorrit*, Virginia Woolf's *Mrs Dalloway* and *Penelope Fitzgerald's Offshore*, as well as the poetry of Wordsworth, Coleridge, Browning, Tennyson and Yeats.

ENGL-262G

English Literature since 1800

Cohen, Ashley

MWF | 1-1:50P.M.

SECTION: 32641

What is the difference between Victorian Literature and Modernism? What is free indirect discourse? What is the relationship between great literature and the historical context within which it was written? 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 by reading multiple masterpieces (primarily novels). Organizing themes for our readings include: the class system, patriarchy, psychoanalysis, empire, and the relationship between the individual and society. Authors on the syllabus will include: Jane Austen, Elizabeth Gaskell, Bram Stoker, Virginia Woolf, E.M. Forster, Beryl Gilroy, and Andrea Levy.

ENGL-263G

American Literature

Ingram, Kerry

MWF | 12-12:50P.M.

SECTION: 32647

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

Berg, Rick

MWF | 11-11:50A.M.

SECTION: 32648

English 263 is a survey of American Literature. As an introduction, the course intends to develop and extend the nodding acquaintance that most students have with American writers and their works. Since it is an introductory course, English 263 is wedded to breadth of study. The course is historically constructed moving from the time before the Republic to our own moment. Students will be introduced to a variety of texts and authors, periods and genres. We will look at how American authors and their works define and re-define our national character; we will look at the many questions these works raise about America, about its sense of itself, about its place in the world, and about literature. – American and otherwise. We will even look at some of the answers they give. The course’s goals are many; first, there is the simple celebration of literature’s challenge to doxa and all the uninformed opinions that rule and regulate our

everyday; secondly there is the desire to offer a foundation for further studies not only in literature and art, but also in other fields; thirdly, there is the wish to recognize and indulge the pleasure one takes from these works: and finally ... the list goes on.

ENGL-263G

American Literature

Winslow, Aaron

MWF | 10-10:50A.M.

SECTION: 32646

In this course we will study major American literary movements, from colonial-era poetry to 21st-century digital poetics. We'll also explore cultural histories involving race, slavery and abolition, immigration, class, gender, and sexuality. How does literature intersect with US history? How has literature been used as a site of social struggle and identity creation? Finally, alongside canonical classics, we'll also read marginal and "minor" literatures, including science fiction, fantasy, crime, comics, and the Western. How have marginal genres—and marginalized voices—helped construct the American imagination?

ENGL-263G

American Literature

Román, Elda María

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

SECTION: 32645

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

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: 32600

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

“The Art and Craft of the Essay”

Lord, M.G.

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

SECTION: 32677

This course will make you excited about essays again. It will also stress the importance of revision in the essay-writing process. The first part of the course will involve reading some superb practitioners of the form and discerning how they achieved what they achieved. Then you will apply techniques from the assigned texts in short creative exercises. The second part of the course will involve writing an original essay, workshopping it in class, revising it, and—yes—workshopping the revision. In real life, editors require more than one polish of a so-called finished version.

This course will be useful for students considering the Literary Editing and Publishing (LEAP) progressive degree program at USC.

The assigned texts will include essays by James Baldwin, Virginia Woolf, Joan Didion, E.B. White, Rebecca Solnit, Jia Tolentino, Nora Ephron, Ralph Waldo Emerson, Geoff Dyer, Jonathan Lethem, and others.

ENGL-302

Writing Narrative

Segal, Susan

W | 2-4:20P.M.

SECTION: 32680

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

ENGL-302

Writing Narrative

Wayland-Smith, Ellen

W | 2-4:20P.M.

SECTION: 32681

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

Bender, Aimee

T | 2-4:20P.M.

SECTION: 32684

For this course, we will work our way through the elements of fiction, reading short stories and doing writing exercises related to each facet of story writing. During the second half of the course, students will bring in a short story, and we will begin the process of “workshopping”—defining the term, talking about constructive criticism, considering how best to talk about someone else’s story together. There will be weekly readings and writing assignments, and a creative midterm.

ENGL-303

Introduction to Fiction Writing

Ingram, Kerry

F | 2-4:20P.M.

SECTION: 32686

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

Everett, Percival

TH | 2-4:20P.M.

SECTION: 32685

Introduction to the techniques and practice of writing prose fiction.

ENGL-304

Introduction to Poetry Writing

Bendall, Molly

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

SECTION: 32688

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-304

Introduction to Poetry Writing

Lewis, Robin

TH | 2-4:20P.M.

SECTION: 32689

Introduction to the techniques and practice of writing poetry.

ENGL-305

Introduction to Nonfiction Writing

Ulin, David

T | 2-4:20P.M.

SECTION: 32692

What is nonfiction? The strict definition is a piece of prose that is not a work of fiction. And yet, it is difficult, if not impossible, to define a genre through the filter of a negative. In this class, we will look at examples of contemporary nonfiction writing that challenge our expectations in terms of both content and form. Although primarily a workshop — and it is the instructor's intention that each student have the opportunity to be workshopped twice during the semester — the class will also use the assigned readings to get beneath the surface of the genre, examining issues of structure and point-of-view, empathy and revelation and betrayal, as well as the essential tension between facts and interpretation, and the inherent subjectivity of the stories we tell. During the semester, students will write two essays, each of 10-15 pages in length, and will be asked to experiment with different styles of essay writing, different approaches to narrative. At the end of the semester, students

will be asked to choose one of their two essays and turn in a revision as a final project.

ENGL-310

Editing for Writers

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

Segal, Susan

W | 2-4:20P.M.

SECTION: 32697

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

Treuer, David

M | 2-4:20P.M.

SECTION: 32727

In 18th-century France there was a popular joke: a group of printer’s apprentices, upset at their low wages and awful living conditions, imitated the yowling of their employer’s cats at night. This went on night after night until the printer, unable to take the pitiful cries of his cats, asked the apprentices to kill them all. They did. The French thought this was hilarious. We don’t. The moral: words make the world in which we live and those words and those worlds are always changing. Jokes, fictional narratives, essays, plays, even economics and politics, engage in robust and complicated (and often hidden) forms of storytelling, and those forms are always in flux, always changing.

402 is a hybrid reading/writing workshop designed to notice and engage in the changing landscape of narrative in the 21st century. Students will be expected to read and discuss published works of fiction and nonfiction and to try their own hand at writing in these styles. Students will produce at least three different written assignments in different genres. Along the way, we will learn to see and to replicate in our own writing different aspects of narrative including plot, story, character,

scene, setting, and rhetorical mode or style. The goal is more or less how to develop a kind of “x-ray” vision for the working parts of narrative and to then apply that vision to our own writing. One of these assignments will be read by the entire class and “workshopped” together. As a final assignment students will be expected to hand in a revised and expanded version of one of their previous writing assignments.

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

ENGL-405

Fiction Writing

Bender, Aimee

T | 6-8:20P.M.

SECTION: 32729

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-405

Fiction Writing

Sligar, Sara

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

SECTION: 32730

Fiction workshop. The course will emphasize the close analysis of other stories (both peers' work and published short stories) as a way of understanding and improving your own writing. We will work on refining story elements such as plot, character, voice, and setting. Creative assignments will be combined with written peer feedback, presentations, and developing an artist's statement to guide and accompany your creative work.

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

ENGL-406

Poetry Writing

“Enlarging the Temple / Intermediate Poetry Writing Workshop”

Irwin, Mark

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

SECTION: 32731

Using contemporary models of poetry, including those of John Ashbery, W.S. Merwin, Anne Carson, and Jorie Graham, four 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. Students will set individual goals and new objectives for their own work. 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 award-winning poets such as Arthur Sze, Thomas Sayers Ellis, Laura Kasischke, Peter Gizzi, Angie Estes, Mary Ruefle, and Yusef Komunyakaa.

“If you find that you no longer believe,

try enlarging the temple.”

--W.S. Merwin

* Prerequisite(s): ENGL-304

ENGL-407

Advanced Fiction Writing

Senna, Danzy

T | 2-4:20P.M.

SECTION: 32733

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

UPPER-DIVISION SEMINARS

ENGL-352G

Bookpacking

“Exploring US regional cultures through contemporary novels”

Chater, Andrew

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

SECTION: 32707

“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. “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.

ENGL-360

Modern Poetry

Martínez Celaya, Enrique

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

SECTION: 32710

Modernism has shaped many of our attitudes, sensibilities, and views of art and life. This course approaches Modernist poetry and art through the similarities and differences among three American poets often considered to be at the fringe of Modernism—Robert Frost, Marianne Moore, and Robinson Jeffers—and three similarly outlying American Modernist painters—Marsden Hartley, Charles Burchfield, and Georgia O’Keeffe.

The course offers an introduction to Modernism and its conceptual and temporal boundaries through an exploration of the ideas as well as the artists and writers usually associated with it. Of particular interest to this course are the artists’ and writers’ view of nature, especially in connection with concepts of expressionism, abstraction, the sublime, conceptualism, and regionalism. The course will also explore the way these artists and writers positioned themselves in relation to the social, political and cultural transformations of modernity as well as in relation to the work of their contemporaries.

ENGL-362G

Contemporary Poetry

Bendall, Molly

TTH | 11-12:20P.M.

SECTION: 32712

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-371G

Literary Genres and Film

*“Different Places. Other Texts. Same Old Genres?”***Berg, Rick**

MW | 4:30-6:50

SECTION: 32715

Tasmanian Gothic, Kenyan Sci-fi, Australian Westerns, Malaysian Noir, genres that we are all familiar with from places that most are not. This course wants to look at narratives from other places to see how different cultures employ these genres to tell their stories. The course will draw its materials –films, novels, short stories and graphic novels --- from Anglophone countries, for the most part. The class intends to move beyond the confines of current American films and novels in order to introduce students to texts from elsewhere in the English-speaking world. We will read and watch these works in order to gain a sense of how other people in places are often missed in literature courses, all those elsewheres, are drawing on these usual genres and transforming them to perform themselves, to present their interests, and to reveal their understanding of their history and our world. 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.

ENGL-392

Visual and Popular Culture

“Black Feminist Experimentalism”

Jackson, Zakiyyah

TTH | 11-12:20P.M.

SECTION: 32725

This course examines black feminist experimentation in theory, visual art, music, and literature. It seeks to investigate what is yielded from breaking out the confines of formal artistic and literary conventions and stereotypic depictions of black womanhood and femininity. What new forms emerge from the ruins of convention and the expected? What is left of gender and sexuality in the face of black feminist rule breaking? If standard protocols of narrative and “authentic” and “positive” representation are refused, what might be gained? This course is a laboratory for thought, for the exploration of the limits of literary and visual forms and what lies beyond the strictures of racialized notions of type and aesthetic taste.

ENGL-421

English Literature of the 16th Century

Lemon, Rebecca

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

SECTION: 32735

English 421 (English Literature of the 16th century) examines literary preoccupations over a century of seismic changes. Some authors address this change through utopia meditations on other worlds; some through firm articulations of faith; some through surrender to love; and some through attack on witches or necromancers. We will examine all of these responses through our units on Faith, Love, and Possession. In doing so we will read compelling and influential poetry, prose and drama by writers such as Shakespeare, Donne, Marlowe, More, Tydale, Foxe, and Askew, as well as reading through the scholarly debates surrounding these authors’ 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-426

Modern English Literature (1890–1945)

Kemp, Anthony

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

SECTION: 32741

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

“Weird Shakespeare”

Tomaini, Thea

MWF | 10-10:50A.M.

SECTION: 32742

This course will focus on Shakespeare’s use of the supernatural and uncanny in his plays. Along with plays like *MacBeth*, *Hamlet*, *Richard III*, *The Tempest*, and *A Midsummer Night’s Dream*, in which Shakespeare famously employs the supernatural, students will also read plays like *King John*, *Julius Caesar*, and *Richard II*, that draw on deeper notions of the uncanny, such as prophecies, omens, signs, and portents. There will be ghosts, witches, monsters, demons, prophets, walking trees, and men on fire; we’ll see the blood of the bier rite, weird weather, visions and dreams, and wayward souls. Throughout the course, we will make connections between Shakespeare’s use of supernatural elements and his sources in folklore, mythology, and religion. We will also discuss how issues of the supernatural have become attached to Shakespeare himself over the centuries; from the curse of “*The Scottish Play*” to the curse on Shakespeare’s grave, from the Georgian desire to translate his genius, to the Victorian desire to speak with his spirit in séances. The primary text will be the Norton

Anthology of Shakespeare, ed. Stephen Greenblatt et al. Other texts will be available to students electronically. Students will write two research papers of 12-15 pages. In addition, students will make in-class presentations based on the topic of one of their papers.

ENGL-440

American Literature to 1865

Gustafson, Thomas

MWF | 1-1:50P.M.

SECTION: 32743

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-441

American Literature, 1865 to 1920

“What Is American Literary Realism?”

Daniels-Rauterkus, Melissa

MWF | 12-12:50P.M.

SECTION: 32744

What is American literary realism? And whose “America” and “reality” does it reflect? There are few questions in American literary studies that are more vexing and politically fraught than how to define a genre whose claims of objectivity are implicated in a thorny knot of race, power, and privilege. In this course, we will take up these questions through a study of American fiction and criticism produced from the end of the Civil War to the beginning of the Modernist Movement and the Harlem Renaissance. We will consider the massive changes in the cultural, economic, and industrial infrastructure of the nation after the war and its effects on the literary imagination. We will discuss the influence of William Dean Howells on realism and his attacks on romantic and sentimental literature. We will examine the works of realist writers like Mark Twain and Kate Chopin in relationship to other concurrent genres like regionalism and local color fiction. We will read work by Henry James and Edith

Wharton, reflecting on the definition of realism that emerges from their novels about white life and high society, or what Phillip Barrish has called “cultural prestige.” We will trouble this vision of realism with the aesthetic innovations and political motivations of African American writers like Paul Laurence Dunbar, Charles W. Chesnutt, Frances E.W. Harper, Pauline Hopkins, and James Weldon Johnson who were not only missing from mainstream realism’s visual field of focus, but who needed a freer and more flexible mode for depicting the strange truths of black life. At the end of the class, it should be clear that far from being a discrete genre comprised of a set of unifying aesthetic principles, literary realism is a capacious and complex literary mode that does not merely reflect the social world but attempts to alter it by reimagining it.

* Prerequisite(s): ENGL-263

ENGL-461

English Drama to 1800

“Elizabethan and Jacobean Drama”

James, Heather

MW | 12-1:50P.M.

SECTION: 32750

“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 speech, especially 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:

Lively class participation

One-page responses to topics on, e.g., a keyword, a prop, a character type, rhyme schemes, framing devices, theatrical space

A short paper (6-7 pages)

A longer paper (15-16 pages), with a critical bibliography

A final examination

We will use the Norton Anthology of Renaissance Drama.

Plays include:

Thomas Kyd, *The Spanish Tragedy*

Christopher Marlowe, *Doctor Faustus* and *Tamburlaine*, Part 1

Anon, *Arden of Faversham*

Beaumont and Fletcher, *The Knight of the Burning Pestle*

Ben Jonson, *Epicene and Volpone*

Carey, *The Tragedy of Miriam*

Thomas Middleton, *Women Beware Women*

Middleton and Rowley, *The Changeling*

John Webster, *The Duchess of Malfi*

John Ford, *’Tis Pity She’s A Whore*

* Prerequisite(s): ENGL-261

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Toni Morrison: Her Life, Literature, and Legacy”

Daniels-Rauterkus, Melissa

M | 2-4:20P.M.

SECTION: 32759

Toni Morrison is an American treasure. No other author—black or white—has so thoroughly and bravely canvassed the American racial landscape and captivated the hearts and minds of readers everywhere. A Nobel laureate, a Pulitzer Prize winner, and a regular presence on the New York Times best-seller list, Morrison belongs to that special class of great American novelists whose books garnered both critical and commercial acclaim. Unlike her white contemporaries, Morrison wrote about black women—their lives, their loves, and their losses—and in this way, challenged the literary establishment’s ideas about “who” and “what” could be the focus of mainstream fiction. In the wake of her recent death, scholars and cultural commentators are returning to her formidable body of work to remember and pay tribute to a literary icon and “chronicler of the black experience”—to borrow a phrase from Tayari Jones. In this

single-author seminar, we will contribute to this project in our collective efforts to assess Morrison’s life, literature, and legacy. We will read and discuss some of Morrison’s most important novels such as *The Bluest Eye* (1970), *Song of Solomon* (1977), and *Beloved* (1987). We will study her celebrated works of critical non-fiction like *Playing in the Dark* (1992) and essays from *What Moves at the Margin* (2008) and *The Source of Self-Regard* (2019). We will also examine a range of scholarly responses to Morrison’s work to appreciate her impact on the field of literary studies. Assignments will consist of weekly Blackboard posts, a short paper (6-7 pages) at midterm, and a longer paper (12-15 pages) at the end of the semester.

ENGL-491

Senior Seminar in Literary Studies

“Life, Death, and Liminality in Early Modern England”

Tomaini, Thea

F | 2-4:20P.M.

SECTION: 32760

This course will examine the issue of death fascination in sixteenth and seventeenth century literature. During the Tudor and Stuart eras English society developed a complex relationship with death, based on several factors that were distinctly different from those of previous generations: attitudes toward belief in ghost lore, religious faith, the Afterlife, funerary rites and burial, anatomy, wills and inheritance, criminal prosecution of murder, torture, and capital punishment changed profoundly from what they had been during the Middle Ages. By studying poems, tracts, broadsides, and plays, students will familiarize themselves with Early Modern death culture and look deeply into the subject to examine the allegories that worked themselves into the very foundations of Early Modern artistic expression, dramatic interpretation, entertainment, law, family life, and culture. Students will read material by a wide variety of Early Modern

poets and playwrights, including (but not limited to), Shakespeare, Marlowe, Kyd, Jonson, Marvell, and Donne, along with several anonymous plays, broadsides, and tracts. In addition, students will read Hamlet in Purgatory, Stephen Greenblatt’s influential study of Early Modern England’s complex and difficult relationship with the Afterlife. Students will write one research paper of 20 pages minimum that addresses one of the subjects studied in the course. Students will attend conferences with the professor that detail their progress in the writing of the paper. Also, each student will make a 15-minute presentation based on his or her paper, in which the student will explain the paper’s thesis and open the subject to their fellow students for comments and questions.

ENGL-491

Senior Seminar in Literary Studies

“Alice through the Looking Glass”

Griffiths, Devin

TH | 2-4:20P.M.

SECTION: 32761

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 Cassidy 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.

ENGL-492

Narrative Studies Capstone Seminar

Román, David

TH | 2-4:20P.M.

SECTION: 32763

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

PROGRESSIVE M.A. COURSES

ENGL-600

Publication in Humanities Journals

Green, Susan

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

SECTION: 32800

Publishing an article in a refereed periodical is one of the best ways to engage with the research in your field – both intellectually and professionally. This seminar will focus on developing essays into successful submissions. Class members will send the instructor a draft of an essay they propose to submit to a periodical – ideally in December 2016 for the seminar beginning in January, or no later than the second session of the seminar.

One goal of the seminar will be to survey the current state of refereed periodical publishing in the humanities, including the shifting relations between print and digital publication. Not all refereed periodicals appear in print (some are “born digital”), and almost no surviving periodicals are “print only.” Digital technology has streamlined the production of periodicals and greatly improved access to them; the impact on refereeing and editing is less clear. The main objective of our work will be mastering the steps of

editorial review in the digital environment, while we will also consider the resources of “digital humanities” more broadly, as tools for research.

We will begin with a survey of about twenty periodicals to open discussion on current trends in method and approach. Class members will also introduce to the seminar several periodicals that interest them, accompanied by detailed analysis of particular articles. Readings in the seminar will chiefly include published articles introduced by class members and the instructor, as well as style guides treating the mechanics of preparing articles for refereeing. Because the fields and interests of class members will differ, discussion will focus on general strategies for argument, documentation, and style. The seminar will have some attributes of a workshop; class members will read each other's essays and offer comments, with the goal of helping to ready them for submission at the end of the term.

ENGL-601

Introduction to Literary Editing and Publishing

Mullins, Brighde

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

SECTION: 32801

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

“The Editorial Experience: The Craft of Publication”

Segal, Susan

M | 6-8:20P.M.

SECTION: 32803

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

ENGL-604

The Nonfiction Experience: A Literary-Editorial Focus

Lord, M.G.

W | 6-8:20P.M.

SECTION: 32804

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

W | 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.

ENGL-599

Special Topics

“The Literary Landscape”

Mullins, Brighde

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

SECTION: 32811

Every writer must accept and embrace the discipline of sitting down and putting words on paper. Solitude is essential to all writing practice, but so too are other people—readers, editors, marketers, designers, distributors. How does a manuscript of disparate pages become a book? What role do editors play? Why are some books adapted into films? What role does a translator play in bringing international attention to certain writers and making other cultures available to us through narrative? This course is an introduction to the behind the scenes elements that go into the creation of analogue objects (words on the page) as well as digital media (words that appear on blogs, e-books, and multitudes of screens of various sizes). The class will be organized according to genres and will include essays, creative nonfiction, poetry, and short stories in translation. Class sessions will feature visits by practitioners including writers, editors, publishers and translators. Students will read and discuss representative works either written, published,

translated, or edited by the guests in advance of their visits. Students will be prepared to interact meaningfully with the visitors by having read extensively as well as viewing videos and films and listening to podcasts and interviews outside of class time. Finally, students will experience the writer’s life by developing and committing to a daily writing practice.

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				
362		After 1900				
371			Introductory		Visual Media	
392			Popular Culture and Ethnicity			
402			Writing			
405		400-level workshop	Writing			
406		400-level workshop				
407		400-level workshop				
421	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	
441	American	After 1900	Western Historical	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
300	Advanced Expository Writing	Lord	32677	TTH	12:30-1:50	Priority to students accepted to LEAP
302	Writing Narrative	Segal	32680	W	2-4:20p.m.	Priority registration to NARS majors and NRST minors
302	Writing Narrative	Wayland-Smith	32681	W	2-4:20p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Bender	32684	T	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram	32686	F	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Everett	32685	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32688	T	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	32689	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Ulin	32692	T	2-4:20p.m.	Priority registration to CRWT and ENGL
402	Narrative Composition	Treuer	32727	M	2-4:20p.m.	Priority registration to NARS majors and NRST minors
407	Advanced Fiction Writing	Senna	32733	T	2-4:20p.m.	By application only
491	Senior Seminar in Literary Studies	Daniels-Rauterkus	32759	M	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Tomaini	32760	F	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Griffiths	32761	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Román	32763	Th	2-4:20p.m.	Requires approved proposal and senior status

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Martínez Celaya, Enrique
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Mullins, Brighde

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Román, Elda Maria
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