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**USC**Dornsife

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

**FALL '21**

**COURSE DESCRIPTIONS**

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



# WELCOME

Welcome to the Department of English. For the Fall 2021 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, 407, 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 2021 Schedule of Classes at [classes.usc.edu](https://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 2021 semester will begin **Monday, March 29th, 2021**. 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.

**\* Please note that instruction modality is subject to change based on university policy, and the online schedule of classes will have the most up-to-date information.**



## 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**

Explore one of the most influential poets of the twentieth century in ENGL 491 Senior Seminar “Sylvia Plath: Her Poetry and Literary Afterlife” taught by Professor Journey.

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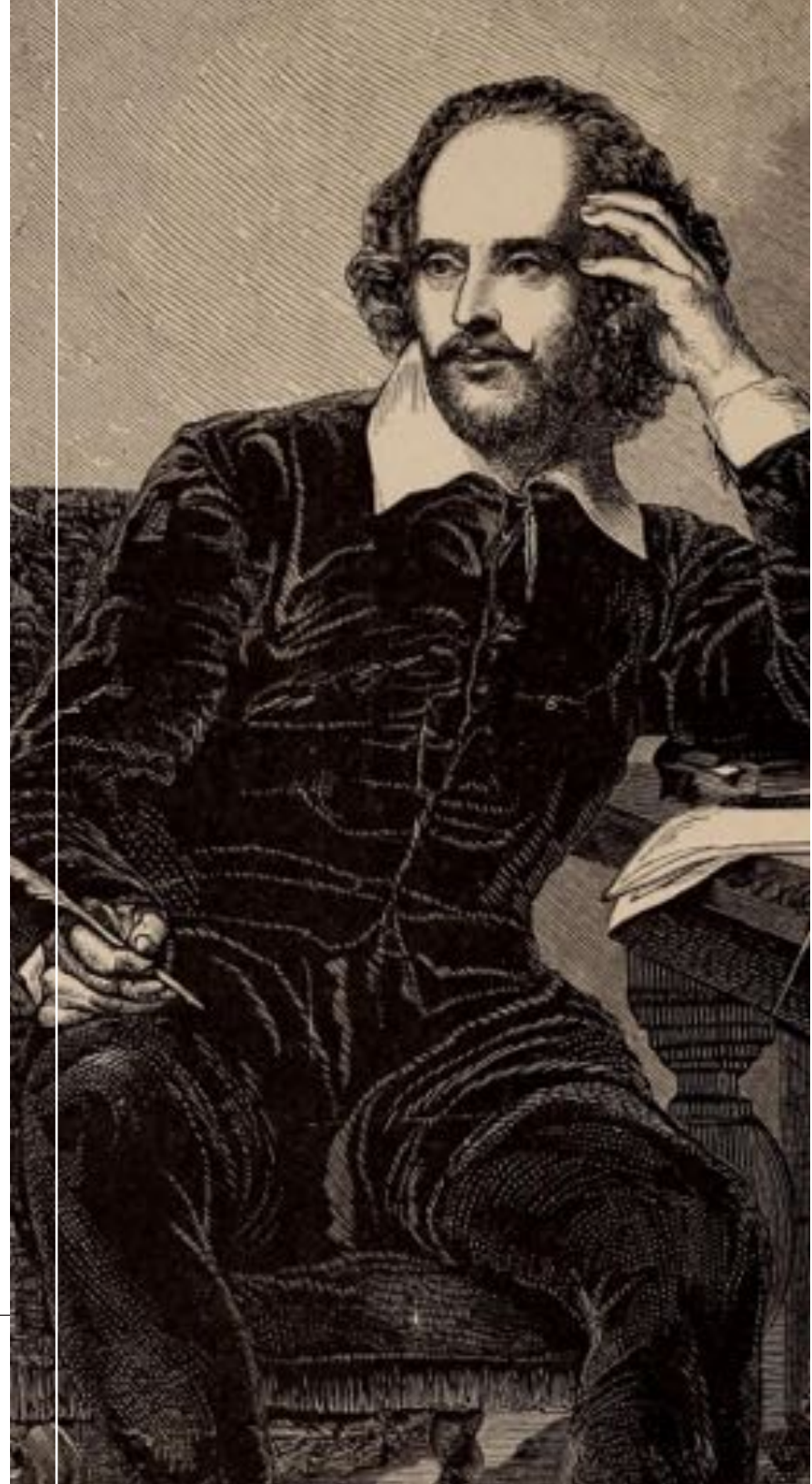
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### “The Bard of Avon”

Analyze how William Shakespeare uses the supernatural and uncanny in **ENGL-430 “Shakespeare”** with Professor Thea Tomaini. See description on page 24.

*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 a few individual poets. We will spend a lot of time on the work of Mary Oliver, Natasha Trethewey, and Lucille Clifton, but we will also explore several other poets in depth. In section, you will work on different poets and on both creative and critical writing.

**ENGL-176G**

## Los Angeles: the City, the Novel, the Movie

**Ulin, David**

MW | 10-11:50A.M.

SECTION: 32620

What is Los Angeles? This is a key question when it comes to a city that both exhilarates and confounds. Commonly derided as a landscape without history, Los Angeles is (as all cities are) part of a trajectory where past and future coalesce into the present. How can we make sense of a place so defined by tropes and clichés? One way is to examine what these visions say about the city as it exists today. In this class, we will look at Los Angeles through the lens of its stories, uncovering the role of narrative in the way the city considers itself. The enormous village, Lotusland, the voluptuous allure of Hollywood, the sunshine-noir dialectic – all have been popular ways of thinking about the city, but what do they mean for us today? How do we address questions and concerns about 21st century Los Angeles and its complex and contradictory

concerns? Art shows us who we are, so history and storytelling are intertwined. In this class, we will look at the narratives of Los Angeles — the books and music and films produced by and about the city—and consider the perspectives that have lingered and those that haven’t, and how this effects the city’s legibility.

# Shakespeare and His Times

## *“Shakespeare and the Stage”*

**James, Heather**

MW | 10-11:50A.M.

SECTION: 32627

Shakespeare sums up an entire era of Renaissance poetry and drama both in England and beyond it, and his art animates a wide range of artistic, cultural, political, and economic enterprises in the centuries after his life, continuing to today. This course attends the ideas of the theatrical or performative self in Shakespeare's day and to the models of social change — both now and in Shakespeare's own day — that his innovative theater suggests. 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 the possible futures which may succeed it.





# Studying Narrative

Sanford Russell, Bea

MWF | 12-12:50P.M.

SECTION: 32650

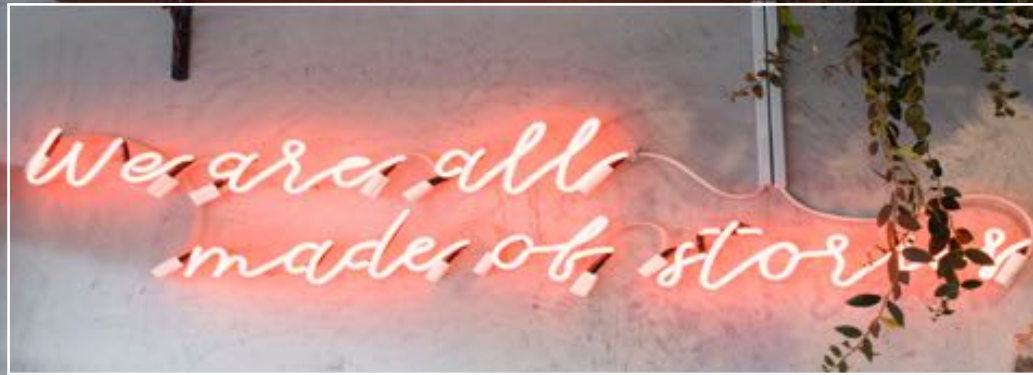
People say that they “get lost” in a good story—as if a story were a maze, a wilderness, an unknown country. The metaphor of being lost describes how narratives transport us elsewhere: one minute we are sitting down with a novel or starting a movie, and the next we are suddenly penned up in a storm-exposed 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*.

## *Lemonade*

Analyze Beyoncé’s use of narrative in her Grammy Award-winning visual album *Lemonade* in ENGL-270 “Studying Narrative” with Professor Bea Sanford Russell.

*Photo: Promotional photo by Tidal (2016)*



ENGL-280G

# Introduction to Narrative Medicine

Wright, Erika

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

SECTION: 32652

“[W]e lead our lives as stories, and our identity is constructed both by the stories we tell ourselves and others about ourselves.”

--Shlomith Rimmon-Kenan

How a story gets told is as important as what gets told, and the ability to “read” the stories of another is a foundational skill in the field of Narrative Medicine. Close reading, a method of reading developed by literary scholars, teaches readers to pay attention not just to a story’s content and themes but also to its form and structure. This type of reading, along with reflective writing, is a useful skill to have in all disciplines, fields, and contexts (personal and professional), and is the foundation upon which this course is built. Whether you are planning a career in healthcare or not, the narrative competence you develop will enhance your capacity to listen to, represent,

and act upon the stories of others. In order to develop these skills, we will examine a range of texts: clinical case studies, novels, films, short stories, poetry, and memoirs that provide us with a deeper understanding of the relationship between narrative and identity, self and other, literature and the wider world. Each week we will coordinate a literary concept with a related medical or health-related concept that contributes to individual, community, or professional identity:

- 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.

These areas of inquiry will demonstrate what interdisciplinary training looks like—what each discipline gains from this relationship. Medicine learns from literary studies how metaphors contribute to complexity, how repetitions compete with silences, and how point of view and tone shape our reading expectations. Literary scholars learn from medicine 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.

Some of the required texts we will study include: Barker, Pat, *Regeneration* (1991), Bauby, Jean-Dominique, *The Diving Bell and the Butterfly*

(1997), Edson, Margaret, *W;t [=Wit]*, play text (1995), Haddon, Mark, *The Curious Incident of the Dog in the Night-Time* (2003), Ishiguro, Kazuo, *Never Let Me Go* (2003), Lahiri, Jhumpa, *The Interpreter of Maladies* (1999), Peele, Jordan, *Get Out* (2017), Sacks, Oliver, *The Man Who Mistook His Wife for a Hat* (1985).

ENGL-290

# Cultural Studies: Theories and Methods

*“Culture Across Media”*

**Kessler, Sarah**

MWF | 12-12:50P.M.

SECTION: 32655

In recent years such terms as “cultural appropriation” and “cancel culture” have dominated popular discussions of film, television, literature, music, and various social media platforms. In order to understand the increased circulation and significance of these frequently discussed ideas, we must ask: what is this thing called “culture”? And how does culture intersect with gender, race, class, ethnicity, and sexuality—the very aspects of identity so often called “natural”? This course will introduce you to the theories, methods, and history of cultural studies scholarship and cultural criticism, while also taking up contemporary debates over public speech, censorship, and the politics of authorship, authenticity, and originality. Our reading list will include scholarly and critical writings by Hilton Als, Lauren Berlant, Stuart Hall, Hua Hsu, Lauren Michele Jackson, Fran Lebowitz, Marshall McLuhan, Jose Muñoz, Susan Sontag, Raymond Williams, and others. Alongside these textual

engagements we will watch, listen, and engage across a broad range of media from TV to TikTok, to discover what culture has to tell us—and how we might respond.

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 at least 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

Lemon, Rebecca

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

SECTION: 32636

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

*"The Monstrous in Medieval and Early Modern Literature"*

Tomaini, Thea

MWF | 11-11:50A.M.

SECTION: 32637

This section of English 261 traces the development of poetry and drama in England during the centuries between the First Millennium and the English Civil War. Specifically, this course will focus on the concept of *The Monstrous* in these works of literature. Students will learn the basics of Monster Theory, and will then discuss how the various types of monstrosity reflect the major social, political, cultural, and religious issues of the premodern era. 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 describes persecutory and prejudicial attitudes of race, class, and gender/sexuality, and targets women, immigrants, the disabled, Christian sectarians, non-Christians, and non-Europeans. Major authors and works of poetry and drama will include *Beowulf*, Chaucer's *Canterbury Tales*, Spenser's *The Faerie Queene*, Marlowe's *Dr. Faustus*, Shakespeare's *Richard III*, and Milton's *Paradise Lost*, among other texts. 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 three papers, all 8-10 pages in length.

ENGL-261G

# English Literature to 1800

*“Medieval and Renaissance English Literature”*

**Kemp, Anthony**

TTH | 11-12:20P.M.

SECTION: 32635

A study of the development of English literature from its origins to the Renaissance. The course will examine the development of the language itself, and of literary forms, but will particularly emphasize an understanding of the cultures of the Middle Ages and the Renaissance, their material and intellectual conditions of existence. Through the literature and through art and other physical artifacts, we will attempt to comprehend (perhaps even empathetically) cultural worlds that are in many ways utterly estranged from modernity, and to respond to their brilliance, harshness, and strangeness. Rather than attempting a relatively superficial survey of many extracts, we will drill a limited number of deep cores into English medieval and early-modern culture.

ENGL-262G

# English Literature since 1800

**Berg, Rick**

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

SECTION: 32640

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 Austen 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

**Sanford Russell, Bea**

MWF | 10-10:50A.M.

SECTION: 32642

“All that is solid melts into air.” This is how Marx described the experience of modernity as it exploded religious certainties, ate away at centuries’-old social formations, poured humans from rural areas into cities and across the globe, and above all, turned everything into money, money, money.

This class follows modernity’s melting as it shapes British literature since 1800. We will sketch a big-picture sense of literary history from Romanticism to Victorianism and Modernism to the 21st century. And engaging closely with writers including William Blake, William Wordsworth, Charles Dickens, Oscar Wilde, Virginia Woolf, T. S. Eliot, and Mohsin Hamid, we will try out a series of tentative answers to the question, “how did we get here?” That is, how did we get to the global, hyperconnected, capital-bloated world we live in today?

**ENGL-262G**

# English Literature since 1800

**Cohen, Ashley**

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

SECTION: 32641

What is Literary History and what does it mean to study it? In this class we will approach literary history as much more than simply a chronicle of who wrote what, when, why, and how. The foundational premise of this course is the idea that literature reveals aspects of history that otherwise remain profoundly difficult to grasp. An era’s preoccupations and anxieties – the “mood in the air” – is encoded in complex ways in the content and form of literary texts. In this class, we will learn how to decode literary texts to reveal their hidden historical content. Far from robbing literature of its magic, this approach will enable us to cultivate a greater appreciation for literary masterpieces. The novels of Jane Austen may have a “timeless” quality whereby they seem to float above the changing tides of history, but Austen’s true genius was her ability to capture and respond to the most pressing issues of her time.

Over the course of this survey we will become acquainted with several key literary and cultural movements, from the rise of the novel in Regency

England to the industrial protest literature of the early Victorian era, the birth of psychoanalysis and literary fragmentation in the modern era, and the rise of conceptual and procedural poetic techniques associated with postmodernism. Along the way we will become acquainted with many of the major developments in modern British (and world) history, including the rise of capitalism and industrialization, parliamentary reform, the woman question, imperialism and decolonization, immigration, and globalization.

We will read a diverse set of authors, including: Phillis Wheatley, William Blake, Jane Austen, Percy Bysshe Shelley, Mary Prince, Arthur Conan Doyle, Virginia Woolf, T.S. Eliot, Beryl Gilroy, M. NourbeSe Philip, and Mohsin Hamid.



**ENGL-263G**

# American Literature

**Ingram, Kerry**

MWF | 11-11:50A.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

**Levine, Ben**

MWF | 1-1:50P.M.

SECTION: 32645

Intensive reading of representative writers.

**ENGL-263G**

# American Literature

**Collins, Corrine**

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

SECTION: 32646

This course focuses on key movements and major themes in literature from across the Americas. Through a comparative approach, we will explore a wide range of literary genres from the 19th century to the 21st century in North America, Central America, South America, and the Caribbean. Throughout this class, we will examine the ways histories of enslavement, colonization, empire, revolution, diaspora, and migration shape, and are shaped by, literary formations and expressions. By looking at similarities and differences, we will study the ways that race, gender, sexuality, identity, class, culture, and democracy are articulated, and consider the limitations and possibilities of what American literature is, what it does, and who it's by. We will read texts written in, and translated to, English, and problematize our approach to a multilingual hemispheric American literary tradition in the English language.

**ENGL-263G**

# American Literature

**Román, David**

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

SECTION: 32648

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 include 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 more recent writings addressing issues of identity, citizenship, and community. What are our

obligations to each other? What does literature offer the nation that stands apart from the other arts?

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.



# CREATIVE WRITING WORKSHOPS

ENGL-105X

## Creative Writing for Non-Majors

Ingram, Kerry

M | 2-4:20P.M.

SECTION: 32600

Stephen King once said that if you want to be a writer, you must do two things above all others: read a lot and write a lot. That's what we'll do in this course. In the process, we'll explore methods and strategies for a daily writing habit in a safe space where you get to express and share. Broadly speaking, this class will allow for all the genres in any combination: prose and poetry, fiction and non-fiction narratives, journaling, and free-writing exercises in response. You will also be responding in a workshop setting to the writing of your peers. Often, we aren't super clear about even our own feelings and observations until we've revised and found the most effective forms of expression. Reading is an act of discovery; so is writing. The ambition of this course is to facilitate your journey as you explore your insights. We are living in interesting times. There is so much we need to write for each other. Do you want to join in?

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.

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.

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



**ENGL-302**

# Writing Narrative

**Segal, Susan**

M | 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**

M | 2-4:20P.M.

SECTION: TBA

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

Senna, Danzy

TH | 2-4:20P.M.

SECTION: 32686

This is a class for students who have not participated in a fiction workshop before. You will write short stories, present them for discussion, and learn to critically and constructively discuss the works of your peers. The focus will be on mastering the fundamentals of craft. Some questions we will address: Why is point of view so essential? How is fictional dialogue different from realistic dialogue? Does good fiction require leaning into anxiety, discomfort, conflict and trouble? (Hint: yes). How do you build a world out of significant details? Reading will include ZZ Packer, Amy Bloom, John Cheever, Reginald McKnight, Jhumpa Lahiri, Denis Johnson and James Alan McPherson.

**ENGL-303**

# Introduction to Fiction Writing

**Ingram, Kerry**

F | 2-4:20P.M.

SECTION: 32685

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-304**

# Introduction to Poetry Writing

**Bendall, Molly**

TH | 2-4:20P.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 Alberto Rios, Mary Ruefle, Harryette Mullen, Michelle Rosado, Evie Shockley, Natalie Diaz, W. Todd Kaneko, and others. 6 poems, written critiques, class participation required.



**ENGL-304**

# Introduction to Poetry Writing

**McCabe, Susan**

T | 2-4:20P.M.

SECTION: 32689

This class will introduce students to some basic principles in poetry writing. We will engage in a variety of experiments and exercises in form and free verse. Each class students will be assigned “model” poems from poetry from the 20th to through the 21st century. Students will submit seven or eight “finished” poems over the course of the semester, offering both oral and written peer criticism. You will each choose a poet assigned to lead one class discussion. The class is a “workshop,” with an emphasis on the creative process itself. The aim is to make it a nurturing environment. You will become familiar with the techniques of poems, and begin to discover your own voice(s). Along with the poems you write and submit, you will keep a journal for quotations, dreams, walk-diary, and other material that will serve as poetic inspiration. This journal is essential: it will reveal your efforts at revision as well as your grappling with various poems.

**ENGL-304**

# Introduction to Poetry Writing

**Bendall, Molly**

W | 2-4:20P.M.

SECTION: 32690

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 Alberto Rios, Mary Ruefle, Harryette Mullen, Michelle Rosado, Evie Shockley, Natalie Diaz, W. Todd Kaneko, and others. 6 poems, written critiques, class participation required.



ENGL-305

# Introduction to Nonfiction Writing

Winslow, Aaron

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. From the essays of Montaigne to the hot take think pieces of the present, we'll look at examples of 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 10-page essays, and will be asked to experiment with different styles of essay writing, and 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-402

# Narrative Composition

Segal, Susan

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

SECTION: 32727

An intermediate workshop for those who have completed ENGL 302, focusing on creative nonfiction and fiction.

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



ENGL-404

# The Writer in the Community

Hawthorne, Christopher

*"The Death and Life of Arts Criticism"*

TH | 6-8:20P.M.

SECTION: TBA

A longtime architecture critic and contributor to the Los Angeles Times, New York Times, New Yorker, Slate, and other publications, and now Chief Design Officer for the City of Los Angeles, will lead this seminar on the varied history of and potential futures for arts criticism. The focus will be on writing for online and print readers on music, art, literature, food, film and television, and architecture, among other subjects. The first half of each session will trace the history of modern arts criticism from the 19th century to the present, with particular attention to work by Oscar Wilde, Ada Louise Huxtable, James Baldwin, John Berger, Pauline Kael, Jonathan Gold, Teju Cole, and others. The second half will examine the opportunities and challenges posed by digital media as well as recent seismic shifts in the media landscape and feature working critics from a variety of publications and specialties. (Invited guests to include Tejal Rao, Deborah Treisman, Kate Wagner, Wesley Morris, Brett Martin, Carolina Miranda, Hua Hsu, Charles Mudede, A.O. Scott, Parul Sehgal, and others.)

Critical writing by students on contemporary cultural production of all kinds will be assessed by classmates, the instructor, and visiting critics.

ENGL-405

# Fiction Writing

Bender, Aimee

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

SECTION: 32732

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

## *“Enlarging the Temple”*

**Irwin, Mark**

M | 2-4:20P.M.

SECTION: 32734

Using contemporary models of poetry, including those of John Ashbery, Jorie Graham, W.S. Merwin, and Arthur Sze, 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 Rick Barot, Anne Carson, Laura Kasischke, Peter Gizzi, Angie Estes, Thomas Sayers Ellis, 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

**Everett, Percival**

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

SECTION: 32737

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

\* Prerequisite(s): ENGL-405

# UPPER-DIVISION SEMINARS

ENGL-344MG

## Sexual/Textual Diversity

*“Queer and Now”*

Kessler, Sarah

MWF | 10-10:50A.M.

SECTION: 32704

Initially used as a derogatory epithet, “queer” today acts as an umbrella descriptor for a host of gender and sexual identities and practices that exceed—and at times actively resist—what is often called “normal.” How did this shift come about? What does queerness currently indicate? And how does the reclamation of “queer,” as well as its recent rejections, suggest nonlinear ways of understanding gender and sexual “development,” to say nothing of the “his” in history? This course will address these questions by tracing queer expressions and (dis) identifications across a variety of archival and contemporary media. We will interrogate the politics of queerness through an intersectional lens, paying close attention to those moments when, for all its claims to inclusivity, “queer” fails to represent “us all.” We will ponder, too, the future of “queer” from our rapidly

shifting present. Our reading list will include scholarly and critical writings by Treva Ellison, David L. Eng, Jules Gill-Peterson, Gayatri Gopinath, Robert McRuer, Hoang Tan Nguyen, Jasbir Puar, Juana María Rodríguez Eve Kosofsky Sedgwick, Jane Ward, and others. All readings will be paired with interrelated cultural forms—photographs, films, works of performance, poetry, TV shows, Twitter feeds, Instagram Stories—to help us discern the complex significance of queer now.

ENGL-360

## Modern Poetry

Martínez Celaya, Enrique

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

SECTION: 32710

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

**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 Cornelius Eady, Todd Kaneko, Shivani Mehta, Ocean Vuong, Jorie Graham, Matthea Harvey, Layli Long Soldier, Diana Khoi Nguyen, Khadijah Queen, Divya Victor, and others. Participation, 3 papers, written responses/quizzes, creative assignments, class presentations.

**ENGL-363G**

# Contemporary Drama

*“The Other English Plays”***Berg, Rick**

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

SECTION: 32713

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

peoples. (When possible, the course will include films to help enhance understanding.)

## ENGL-430

## Shakespeare

*“Weird Shakespeare”*

Tomaini, Thea

MWF | 1-1:50P.M.

SECTION: 32747

This course will focus on Shakespeare’s use of the supernatural and uncanny in his plays. Along with plays like *MacBeth*, *Hamlet*, *Richard III*, and *A Midsummer Night’s Dream*, in which Shakespeare famously employs the supernatural, students will also read plays like *Julius Caesar*, *Antony and Cleopatra*, and *King Lear*, that draw on deeper notions of the uncanny and “high strangeness,” such as prophecies and omens. 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, politics, and religion and we will discuss how he relates supernatural elements to issues of race, class, and gender/sexuality. 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 Georgian obsession with Shakespeare’s grave, to the

British Imperial 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 a character of a Shakespeare play and their relationship to the preternatural.

## ENGL-441

## American Literature, 1865 to 1920

*“Realism to Modernism”*

Berg, Rick

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

SECTION: 32749

America went through major changes after the Civil War. It was a time of social and political transformation; it was the period of Reconstruction and its end. It was The Gilded Age and the start of the Jazz Age. There were economic booms and radical labor movements, technological innovation and the beginnings of ‘Mass Media’. It was a time of ‘Yellow Journalism’, the Muckrakers, and World War I. As might be expected, Art and Literature changed as well. Writers and artist moved away from Romanticism, embraced Realism, and then moved on to the radical possibilities of Modernism. This course intends to look at examples of this literature to see how it not only recorded the change but how it participated in the changing times. We will read works by various authors (e.g., James, Twain, Dunbar) to see how they manifested the great changes of this remarkable time.

\* Prerequisite(s): ENGL-263



ENGL-461

# English Drama to 1800

*“Elizabethan and Jacobean Drama”*

James, Heather

MWF | 1-1:50P.M.

SECTION: 32755

“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

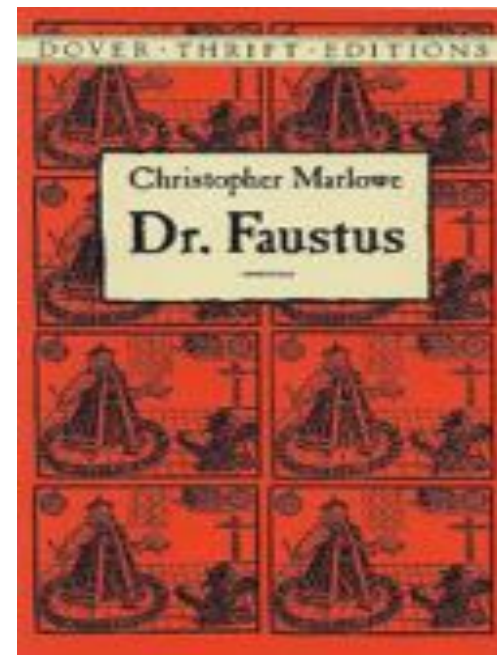
A final examination

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

*“Sylvia Plath: Her Poetry and Literary Afterlife”*

Journey, Anna

M | 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 (6-8 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. You’ll also write one poem in response to Plath’s work, which you’ll share with the class.

ENGL-491

## Senior Seminar in Literary Studies

*“Poetry across Media”*

Smith, Bruce

TH | 2-4:20P.M.

SECTION: 32762

Beginning with digital poetry on Instagram, Twitter, TikTok, and other social sites, we shall move backward in time to consider poems designed for pre-digital media, including books, manuscripts, and oral delivery. We shall also survey a variety of ways in which poems designed for these traditional media have been redesigned for other media, including visual arts, music, and dance. In the process we shall pay particular attention to relationships between media – to intermediality – and take stock of the particular affordances and challenges that poetry offers in these in-between states. Members of the seminar will write a series of short papers on different forms of media, on single poems, and on the realization of poems across media. One or more of these assignments can take the form of a creative project: a musical setting, a piece of visual art, a video, a choreography, or another variety of remediation.

**ENGL-491**

## Senior Seminar in Literary Studies

*“Decolonizing British literature”*

**Cohen, Ashley**

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

SECTION: 32760

At its height at the turn of the 20th century, the British empire stretched over 25% of the world's land surface. Yet a mere half century later, a process known as decolonization turned former colonies like India and Kenya into new independent nation states. How did these two historical phenomena—imperialism and decolonization—shape British literature? How were these historical events in turn shaped by literature? These are the central questions we will explore in this senior seminar, with a particular focus on the transatlantic trade in enslaved Africans and the colonization/decolonization of India.

**ENGL-492**

## Narrative Studies Capstone Seminar

**Sligar, Sara**

W | 2-4:20P.M.

SECTION: 32764

Capstone workshop in Narrative Studies. Through rigorous independent work and frequent peer workshops, students will create semester-long original independent projects, critical or creative, that mark the culmination of their Narrative Studies major.

# PROGRESSIVE M.A. COURSES

**ENGL-601**

## Introduction to Literary Editing and Publishing

**Ulin, David**

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

SECTION: 32801

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Comprehensive introduction to the MA degree and its range of study, focusing on elements of the craft of editing and the literary marketplace.

**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

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



**ENGL-604**

# The Nonfiction Experience: A Literary-Editorial Focus

**Lord, M.G.**

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

SECTION: 32804

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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****Winslow, Aaron**

W | 3-4:20P.M.

SECTION: 32809

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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.

## REGISTRATION RESOURCES | FALL 2021 COURSE DESCRIPTIONS

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.

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# 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	Segal	32680	M	2-4:20p.m.	Priority registration to NARS majors and NRST minors
302	Writing Narrative	Wayland-Smith		M	2-4:20p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ingram	32685	F	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Senna	32686	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Bender	32684	T	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32690	W	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32688	Th	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	McCabe	32689	T	2-4:20p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Winslow	32692	T	2-4:20p.m.	Priority registration to CRWT and ENGL
402	Narrative Composition	Segal	32727	W	4:30-6:50p.m.	Priority registration to NARS majors and NRST minors
407	Advanced Fiction Writing	Everett	32737	M	4:30-6:50p.m.	By application only
491	Senior Seminar in Literary Studies	Journey	32761	M	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Smith	32762	Th	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Cohen	32760	T	4:30-6:50p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Sligar	32764	W	2-4:20p.m.	Requires approved proposal and senior status

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