



FALL '22

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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USC Dornsife

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

WELCOME

Welcome to the Department of English. For the Fall 2022 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 William Handley**, 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 our GE-B courses that begin as “R” and then switch to “D,” and the following “D” courses, which always require departmental clearance: ENGL 300, 302, 303, 304, 310, 407, 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 ENGL classes besides large GEs will be closed—admission is granted only by the instructor’s direct approval (please find more details on our FAQ page).

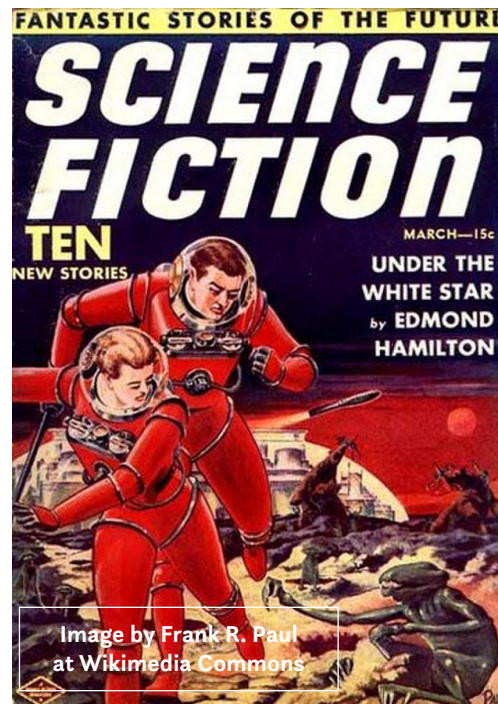
Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2022 Schedule of Classes at classes.usc.edu.

Online undergraduate registration for the Fall 2022 semester will begin **Wednesday, March 30th, 2022**. 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 advisors. Clearance for registration in CORE classes will be handled by the TO office.

All courses for the Fall 2022 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**

Anyone who's ever visited Disneyland's old Tomorrow Land or seen the various incarnations of Star Trek knows just how different a past Tomorrow can be (just take a quick glance at the cover to the left!). That recognition is the starting point of **ENGL-375 "Science Fiction"** with Professor Berg. See full description on page 23.

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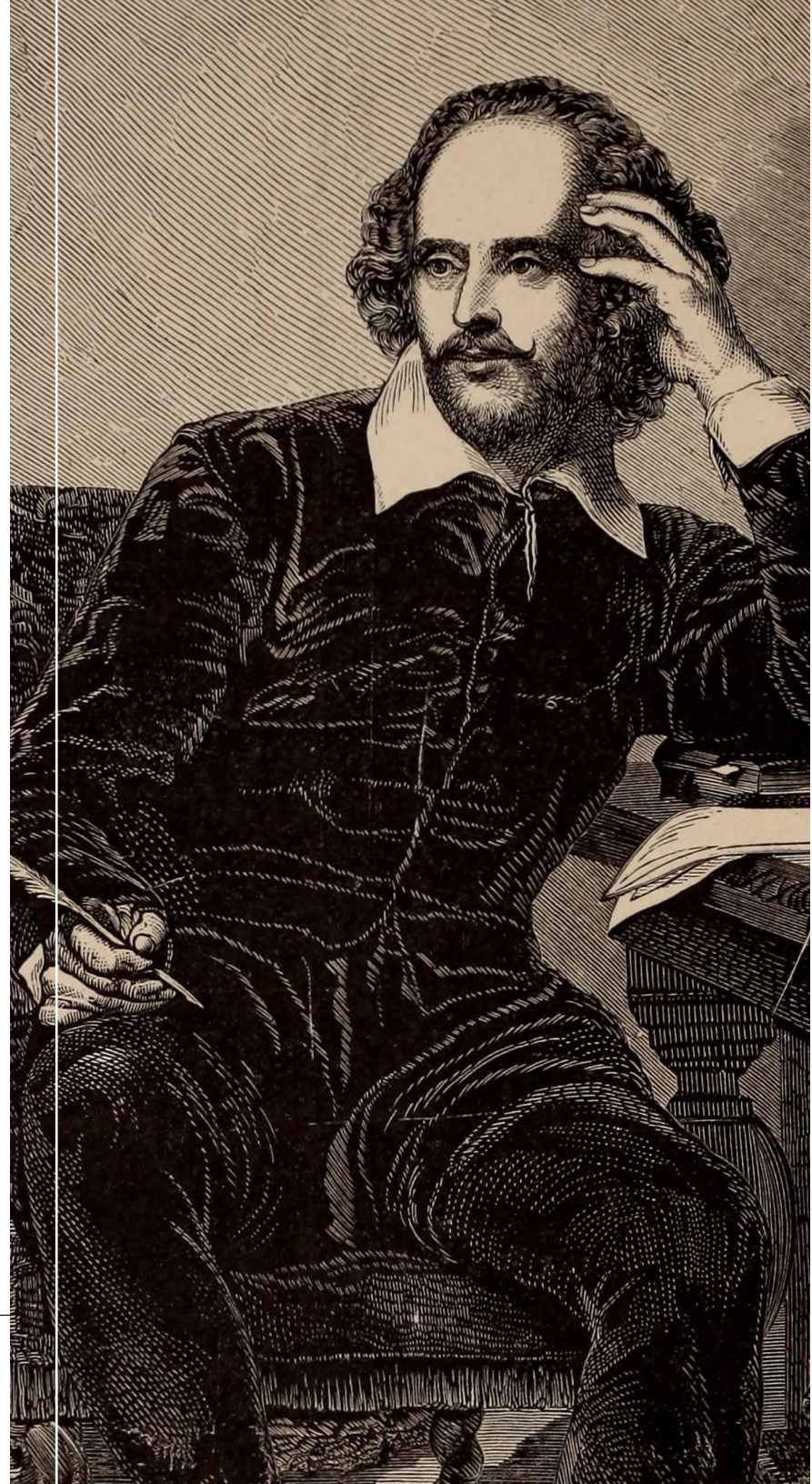
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“The Bard of Avon”

Investigate the endurance of Shakespeare’s imaginative worlds through his original works, contemporary film adaptations, and a local stage production in **ENGL-430 “Shakespeare”** with Professor Sanford Russell. See description on page 25.

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 | 2-3:20PM

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, 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

Gustafson, Thomas

MW | 10-11:50AM

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 three 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 works address questions and concerns of special significance as we confront the problems of 21st century urban America arising from divisions of social class, the injustices of racism and xenophobia, inequalities of economic opportunity, predatory capitalism, failures of empathy and the too often sensational and reductivemedia portrayal of these issues. Los Angeles

is a storyteller to the world through its music and films, and this course will argue that the best stories told in these mediums—as well as in the arts of fiction and poetry—offer us something much more than escape and entertainment: they can be acts of engagement with our pressing social issues. Study of the literature of this region can help perform one of the crucial roles of education in a democracy and in this urban region famous for its fragmentation and the powerful 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 create a deeper, broader sense of our common ground and its fault-lines. Texts for the course will include literature by such writers as Anna Deavere Smith, Budd Schulberg, Nathanael West, Karen Yamashita, Christopher [cont.]

Isherwood, Yxta Maya Murray, Luis Rodriguez, Walter Mosley, Joan Didion and such films as “Chinatown,” “Sullivan’s Travels,” and “Quinceanera.”



ENGL-298G

Introduction to the Genre of Fiction

“Getting at the Truths of Fictions”

Freeman, Christopher

MW | 10-11:50AM

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

“The Monstrous in Medieval and Early Modern Literature”

Tomaini, Thea

MWF | 12-12:50PM

SECTION: 32635

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

Lemon, Rebecca

TTH | 11AM-12:20PM

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 and the coy flirtation of Cavalier poets. 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. Our questions include: how do individuals respond to corrupt authorities? Why are early writers so self-protective, creating frames within frames in which to hide themselves? How do poets express desire, and for what? This course will feature: three papers designed to improve your skills as a close reader and sophisticated analyst of

literature and an in-class midterm. Our readings will be drawn from The Norton Anthology of English Literature, Package 1 (Volumes A, B, and C).

ENGL-261G

English Literature to 1800

Berg, Rick

TTH | 2-3:20PM

SECTION: 32637

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

ENGL-262G

English Literature since 1800

“Progress in British Literature Since 1800”

Wright, Erika

TTH | 9:30-10:50AM

SECTION: 32640

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

Cohen, Ashley

MWF | 11-11:50AM

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 chronicling 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

Román, David

TTH | 12:30-1:50PM

SECTION: 32645

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.

ENGL-263G

American Literature

Ingram, Kerry

TTH | 9:30-10:50AM

SECTION: 32646

We all know that we need words; we know that we need stories. When do they help us the most? When do they limit our choices? ENGL 263 covers selected works of American writers from the Colonial period to the present day, with an emphasis on why history, genre, and medium are important. In this course, we will interpret the aesthetic and thematic aspects crucial to any evolving definition of the “American Dream.” We will relate the works we investigate to their historical and literary contexts, and in the process, understand relevant criticism. What notions of the self or of a collective identity do you find when you read? What do you think about religion, government, philosophy, or genre? In our shared American literature, where do you find yourself?

ENGL-263G

American Literature

“Hemispheric American Literatures”

Collins, Corrine

MWF | 12-12:50PM

SECTION: 32648

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-270G

Studying Narrative

Sanford Russell, Bea

TTH | 11AM-12:20PM

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-290

Cultural Studies: Theories and Methods

“Culture Across Media”

Kessler, Sarah

TTH | 2-3:20PM

SECTION: 32655

In recent years terms like “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 ideas, we have to 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 adrienne maree brown, Rey Chow, Angela Davis, Stuart Hall, Hua Hsu, Lauren Michele Jackson, Mariame Kaba, Marshall McLuhan, 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.

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

Lord, M.G.

T | 2-4:20PM

SECTION: 32600

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

ENGL-300

Advanced Expository Writing *“The Art and Craft of the Essay”*

Lord, M.G.

W | 2-4:20PM

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

Ingram, Kerry

T | 2-4:20PM

SECTION: 32680

Which is most important to you: memory or the imagination; history or creativity? In our time together, you'll write your truth. English 302 is a narrative workshop providing an introduction to the techniques and practices of narrative prose. We will focus on writing narrative in two primary genres: fiction and literary non-fiction. Of course, even those two distinctions are often blurred. In every case, our job is to continue to seek your insights with a precise diction, in context. Subsequently, we will also spend some time looking at prose poetry, if only to get a sense of how all the genres are mutually related forms of expression. Upon completion of this course, students should be able to identify the mechanics and principles of their preferred narrative forms.

ENGL-303

Introduction to Fiction Writing

Ingram, Kerry

TH | 2-4:20PM

SECTION: 32684

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

Bender, Aimee

TH | 4:30-6:50PM

SECTION: 32685

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-304

Introduction to Poetry Writing

Bendall, Molly

TH | 2-4:20PM

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, Harryette Mullen, Natalie Diaz, Michelle Brittan Rosado, Ruth Madievsky, Khadijah Queen, Jake Skeets, and others. 5+ poems, written critiques, class participation required.

ENGL-304

Introduction to Poetry Writing

Lewis, Robin

T | 2-4:20PM

SECTION: 32689

This is an introductory writing course for those who write or wish to write poetry. As such, we'll explore both the mechanics and magic of poems. The class will be run as a workshop with a focus on writing assignments and exercises to help students generate their own creative work, using their own life experience and imagination to write original poetry. We'll read and discuss a wide variety of contemporary American poetry, from neo-formalist verse to spoken word. Students will be encouraged to use these poems as models, to experiment with different styles and subject matter, and to incorporate elements of their other interests—music, science, theatre, history, filmmaking, etc—into the poems they write. Writing exercises will utilize free verse, traditional, non-traditional and invented forms, and will facilitate creative risk-taking. Class discussions are expected to be lively and constructive, with all students participating and offering feedback on one another's work. Attendance, participation in class discussions, and on-time completion of assignments will count significantly toward final grade. In lieu of a final exam, each student will submit

a portfolio of 5 poems written and revised over the course of the semester.

ENGL-304

Introduction to Poetry Writing

Lewis, Robin

W | 2-4:20PM

SECTION: 32690

This is an introductory writing course for those who write or wish to write poetry. As such, we'll explore both the mechanics and magic of poems. The class will be run as a workshop with a focus on writing assignments and exercises to help students generate their own creative work, using their own life experience and imagination to write original poetry. We'll read and discuss a wide variety of contemporary American poetry, from neo-formalist verse to spoken word. Students will be encouraged to use these poems as models, to experiment with different styles and subject matter, and to incorporate elements of their other interests—music, science, theatre, history, filmmaking, etc—into the poems they write. Writing exercises will utilize free verse, traditional, non-traditional and invented forms, and will facilitate creative risk-taking. Class discussions are expected to be lively and constructive, with all students participating and offering feedback on one another's work. Attendance, participation in class discussions, and on-time completion of assignments will count significantly toward final grade. In lieu of a final exam, each student will

submit a portfolio of 5 poems written and revised over the course of the semester.

ENGL-310

Editing for Writers

“Yes, There is Life After an English Degree”

Segal, Susan

M | 2-4:20PM

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-403

Nonfiction Writing

“Creative Non-Fiction”

Senna, Danzy

TH | 2-4:20PM

SECTION: 32728

In this workshop-based class we will explore the art of creative-non-fiction. Students will explore how to turn real life into artful narrative. How do you find a shape to the chaos that is your lived experience? What parts do you leave out of the story? How can you use white space to create meaning on the page? How much distance do you need from an event in order to write it? You will read from a variety of contemporary memoirists, from Vivian Gornick to Kiese Laymon, and use them as models for your own writing assignments. This course is open to students who have completed ENGL 303 or 305, or by submission of a writing sample and subsequent permission of the instructor. If you require a prerequisite waiver and hope to gain acceptance into the course with a writing sample, please submit a short piece of nonfiction or fiction (under 10 pages) and a note stating what writing courses you’ve taken in the past to senna@usc.edu.

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

ENGL-404

The Writer in the Community

“The Death and Life of Arts Criticism”

Hawthorne, Christopher

TH | 6-8:20PM

SECTION: 32731

A longtime architecture critic for the Los Angeles Times and contributor to the 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. (In Fall of 2021, guest critics visiting the class included Justin Chang, Hanif Abdurraqib, Tejal Rao, Carolina Miranda, Hua Hsu, A.O. Scott, Angelica Jade Bastien, and others.) Students will

produce critical writing on contemporary cultural production using a range of formats and media.

ENGL-405

Fiction Writing

Sligar, Sara

T | 6-8:20PM

SECTION: 32729

Continuation of the fiction workshop series. Topics will include character, setting, dialogue, voice, and tone, as well as studying structure on the level of sentence, paragraph, scene, and story. In addition to producing your own creative work during the course, you will practice close-reading and feedback skills through workshops and discussions.

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



ENGL-406

Poetry Writing

McCabe, Susan

TH | 2-4:20PM

SECTION: 32734

This class will meet as a workshop, focused on fostering a delightful forum for sharing your poems, and also for revising poems.

You will write about 7 finished poems, redrafted for your final portfolio.

You will keep a journal for collecting ideas, motifs, images, phrases and other in-class or out-of-class poetry prompts (you will have about 7-10)

The main requirement is 304 (Intro), a willingness to read the work of your peers conscientiously.

I will be assigning other poets to read, and texts are TBA.

All in all, we will spend the time cultivating a writing practice that you can carry beyond this class into the future.

* *Prerequisite(s): ENGL-304*

Photo by Taylor Ann Wright at Unsplash.

ENGL-407

Advanced Fiction Writing

Bender, Aimee

T | 2-4:20PM

SECTION: 32733

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

* *Prerequisite(s): ENGL-405*

ENGL-408

Advanced Poetry Writing

*“Enlarging the Temple / Advanced Poetry Writing Workshop”***Irwin, Mark**

T | 2-4:20PM

SECTION: 32738

Using contemporary models of poetry, including those of W.S. Merwin, Arthur Sze, 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 also will be discussed. Rewriting will play an integral part of this workshop, and we will examine revisions of well-known poems. Additionally, we will examine the work of award-winning poets such as Rick Barot, Natalie Diaz, Laura Kasischke, Peter Gizzi, Angie Estes, Mary Ruefle, Jericho Brown, and Yusef Komunyakaa.

“If you find that you no longer believe,
try enlarging the temple.”

--W.S. Merwin

* *Prerequisite(s): ENGL-406*

UPPER-DIVISION SEMINARS

ENGL-341

Women in English Literature before 1800

Rollo, David

TTH | 12:30-1:50PM

SECTION: 32700

The course will be devoted to women as writing subjects and objects of writing between the twelfth and the eighteenth centuries. There will be a particular emphasis on: medieval misogyny and its continued existence – in varied guises – in later periods; the rise of the novel in the late seventeenth and eighteenth centuries and the participation of women therein; women playwrights from the Restoration onward; literary transvestitism.

ENGL-344MG

Sexual/Textual Diversity

“Queer and Now”

Kessler, Sarah

TTH | 11AM-12:20PM

SECTION: 32704

Initially used as a derogatory epithet, “queer” today serves 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 Cathy Cohen, Treva Ellison, Jules Gill-Peterson, Robert McRuer, José Esteban Muñoz, Hoang Tan Nguyen, Jasbir Puar, 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-351

Periods and Genres in American Literature

“Ain’t Got No Class’: American Literature, Labor, and the 1930s”

Berg, Rick

TTH | 4:30-5:50PM

SECTION: 32706

The 1930s was a tumultuous time for Americans. The stock market crashed in 1929; three years later nearly a third of the nation was unemployed. Breadlines became the order of the day. Few had any faith in the old verities. The turbulent times, for many, called for other responses, a New Deal, as it were.

Writers and artists sought other ways to come to terms with these hard times. Many called for an “engaged art,” a literature self-consciously political and responsive to this historical moment.

In this course, we will look at the some of this literature, these ‘engaged texts’, in order to understand how various forms of literary expression not only developed from these “hard times” but also shaped them. Since many of these works were seriously political, many are usually neglected or forgotten. We will look at some of these “forgotten”

works in order to see the ways in which this political literature challenged the dominant aesthetic, portrayed the ordinary American as working-class, and represented the drama of their time.



Breadlines stretching down the block were representative of the increasing unemployment and consequent hunger caused by the Depression. This period, with a particular view into class and society, will be explored in **ENGL-351 "Periods and Genres in American Literature"** with Professor Berg.

Image by unknown author at Wikimedia Commons.

ENGL-360

Modern Poetry

Martínez Celaya, Enrique

W | 2-4:20PM

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-361G

Contemporary Prose

“Closeness”

Leal, Jonathan

TTH | 9:30-10:50AM

SECTION: 32711

How are contemporary writers exploring closeness, distance? How do readers come to feel close to or distant from the people, places, environments, and historical events evoked and transformed in contemporary literary writings? When is close too close, far too far? And how does this all square with the closeness(es) of close reading? In this reading, writing, and making-intensive seminar, we’ll pursue these questions and more by exploring closeness as a literary subject, a critical method, and a cause for creative un-method, an invitation to search for new forms and languages to describe the proximities and distances of twenty-first century lifeways. We’ll do so by pursuing our own critical and creative work, as well as by engaging writing by authors including Tanaïs, Ocean Vuong, Patricia Lockwood, Hanif Abdurraqib, Zadie Smith, Cherríe Moraga, Leslie Jamison, Cathy Park Hong, Teju Cole, bell hooks, Adania Shibli, Melissa Lozada-Oliva, Maël Renouard, Sherry Turkle, and more.

ENGL-362G

Contemporary Poetry

“Contemporary American Poetry”

Bendall, Molly

MW | 2-3:20PM

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, Arthur Sze, Diana Khoi Nguyen, Khadijah Queen, Esther Belin, and others.

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

ENGL-372

Literature and Related Arts

“Black Food Stories”

Collins, Corrine

MWF | 10-10:50AM

SECTION: 32716

This course focusses on works that discuss, theorize, and highlight Black food cultures and Black people’s sometimes fraught representations with food. We will examine a range of 20th and 21st century texts from across the African continent and diaspora, and investigate food through frameworks of desire, sexuality, domesticity, celebrity, race, and gender. By looking at food advertising, celebrity food culture, cookbooks, and music videos, we will analyze the stories Black people tell about food, and the stories told about Black people with/through food, from Josephine Baker’s banana dance, to Aunt Jemima’s syrup and Megan thee Stallion’s recent collaboration with Popeyes. In analyzing these various texts, we will pay particular attention to histories of colonialism, enslavement, diaspora, and labor exploitation, and explore the ways that Black people have influenced food cultures across the world. In addition to the examples above, materials for the course include novels, poetry, documentary film, social media posts, travel and food writing. Some of the key writers

and producers we will engage are Ntozake Shange, Harryette Mullen, Kelis, Bryant Terry, and Marcus Samuelsson. We will also read theoretical and historical contributions by Stuart Hall, bell hooks, Marcia Chatelain, Kyla Wazana Tompkins, Frederick Douglass Opie, Jessica B. Harris, and Psyche Williams-Forson.

ENGL-375

Science Fiction

“Spectacular Futures Old & New or ‘Nostalgia for a Far Away Future Utopia’”

Berg, Rick

TTH | 11AM-12:20PM

SECTION: 32720

“The future ain’t what it use to be,” declared Yogi Berra, and in the process, made us all aware that our current futures are different from past ones. It seems futures have pasts and histories. Anyone who has ever visited Disneyland’s old Tomorrow Land or seen the various incarnations of the Star Trek franchise knows just how different a past Tomorrow can be. That recognition is the starting point of this class.

This course intends to focus on how the 21st century was once upon a time one of those futures with a past. Our time was once imagined as a future full of promise, a utopian moment. Some writers imagined a time when people lived the good life, with serious cities, flying cars and robots galore. Then it went sour. Utopias became Dystopias. Our 21st century futures became bleaker. The closer we came to where we are the more dismal our collective imagination became.

This course intends to look at Science Fiction’s various 21st centuries. We will read some texts (e.g., Robinson, Le Guin), watch some films, and look at what some of the foremost theorists and critics (e.g., Jameson, Atwood, Sargent) have to say in order to see how this time was once imagined, in order to see why our imagined futures changed, and in order to see what’s up with our current futures.

ENGL-392

Visual and Popular Culture

“Sensing Media, Bending Form”

Leal, Jonathan

TTH | 12:30-1:50PM

SECTION: 32725

How do our senses shape our experiences of contemporary media, technology, narrative, and popular culture, both as readers and writers? How might attuning ourselves to our senses push us to unsettle inherited conceptual divides between expressive forms and interpretive methods? What do different sensory media—visual, aural, haptic, variously entangled—afford writers, readers, and professional critics today? And how might this shape the futures of literary practice? In this seminar, we’ll explore these questions and more, grounding our inquiries in the ways that writing, thinking, and sensing across media are fundamental to contemporary literary experience. During our time together, we’ll think across print novels, personal criticism and creative nonfiction, graphic novels, streaming services, social media, podcasts, music and music video, video games, transmedia stories, and AI-human collaborations. In the process, we’ll discuss the work of contemporary writers, artists, and theorists including Tanais, Teju Cole, Cherríe Moraga, Patricia Lockwood,

Holly Herndon, Fred Moten, Shane Denson, Black Quantum Futurism (BQF), and more.

ENGL-421

English Literature of the 16th Century

Tomaini, Thea

MWF | 10-10:50AM

SECTION: 32735

The literature of the Sixteenth Century is known for its eroticism, which is linked to ideas that are uncanny and occult. Images of love and sexuality are juxtaposed with a philosophy of magic. Events on earth are reflected in the harmony (or disharmony) of the cosmos and the interference of sorcerers, gods, and demons. In this course students will examine the literature of the Sixteenth Century and its connection to neo-Platonist magic and human sexuality. These concepts are discussed in the course's central text, *Eros and Magic in the Renaissance* by Ioan P. Couliano. This book outlines the neo-Platonist theories of magic and sexuality upon which the major poets and playwrights of the Elizabethan era based their work, and it also provides background on the important Italian philosophers/occultists that influenced English poets: Marcilio Ficino, Pico della Mirandola, and Giordano Bruno. Other course material will include work by (but not limited to) Thomas Wyatt, Philip Sidney, Christopher Middleton, Edmund Spenser,

William Shakespeare, John Donne, and Christopher Marlowe. Texts will include critical editions, various online texts accessible through USC's Homer catalog, Archive.org, and JSTOR, and also handout materials. There will be two papers incorporating secondary sources, of 12-15 pages in length.

* *Prerequisite(s): ENGL-261*

ENGL-423

English Literature of the 18th Century (1660–1780)

“Beggars and Aristocrats: The Class System in British Literature”

Cohen, Ashley

MWF | 1-1:50PM

SECTION: 32736

Eighteenth-century Britain was a deeply hierarchical society with an almost unfathomably large gap between rich and poor. It was a nation of beggars and aristocrats, haves and have-nots, powerful elites and disempowered multitudes. In this class, we will use literature to investigate Britain's class system. How did eighteenth-century writers understand and represent “class”? Was status inherited or earned? Was the social hierarchy a God-given institution or a man-made system of oppression? We will begin the semester by delving into literary representations of the aristocracy and royal court, on the one hand, and the rural and urban laboring poor, on the other. As we move forward in time through the century, we will shift our focus to the 1790s, when the revolution in France sparked a vigorous debate about the class system in Britain. How did conservatives and revolutionaries use literature to either justify the

class system or oppose it? If the class system was overturned, what would be the result: anarchy or utopia? Readings will include novels, poetry, conduct literature, diaries, criminal biographies, and political pamphlets by Frances Burney, Stephen Duck, Henry Fielding, John Clare, Jane Austen, Thomas Paine, Edmund Burke, and Maria Edgeworth, among others.

* *Prerequisite(s): ENGL-261*

ENGL-426

Modern English Literature (1890–1945)

Kemp, Anthony

MWF | 10-10:50AM

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

Sanford Russell, Bea

TTH | 9:30-10:50AM

SECTION: 32742

A ruler whose spiraling paranoia destabilizes international affairs; a gender-bending heroine who stumbles into an awkward love triangle; a brooding young man who suspects his mother's new boyfriend of nefarious designs: these are characters from Shakespeare. That they wouldn't be out of place in a contemporary television show—or in real life, for that matter—tells us something about the endurability of Shakespeare's imaginative worlds.

In this course we time travel between Shakespeare's England and today. Reading Shakespeare plays alongside contemporary adaptations on film, and attending a local production of a play, we will explore historical categories, ideas, and language in early modern England, even as we reimagine Shakespeare's works for the 21st century in Los Angeles and elsewhere. You will gain practice in thinking comparatively across history, and along the way will develop your ability to ask and answer questions that connect your personal interests to areas of ongoing academic inquiry.

ENGL-440

American Literature to 1865

Gustafson, Thomas

TTH | 9:30-10:50AM

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 justice, equality, freedom and civil rights. After studying the hopes, fears, and ideology of a mix of voices from the Colonial and Revolutionary eras, the course will consider how writers such as Emerson, Douglass, Melville, 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, Babo [from Melville’s *Benito Cereno*] and John Brown in famous trials of fact and fiction.

* Prerequisite(s): ENGL-263

ENGL-445M

The Literatures of America: Cross-Cultural Perspectives

*“Histories and Futures of Abolition”***Batra, Ajay**

TTH | 9:30-10:50AM

SECTION: 32752

Global protest movements against police violence and migrant detention have placed calls to abolish police forces, prisons, and other carceral institutions at the center of U.S. political discourse. Forging links between these demands and the nation’s radical past, this seminar will survey the long history of abolition in America and the Atlantic World. In the first phases of the course, we will study slavery and the movement to abolish slavery through the prism of nineteenth-century literature, with a particular focus on the writings and oral testimony of formerly enslaved people. Our focus here will be the overlaps and tensions that formed between humanitarian activists and enslaved militants. In the later phases of the course, reading the work of incarcerated and formerly incarcerated artists and intellectuals, we will draw connections between slavery abolition and more recent movements to abolish the prison industrial complex. Throughout the course, the work of critics such as

Angela Davis, Ruth Wilson Gilmore, Joy James, Cedric Robinson, and Stephen Wilson will guide our discussions and illuminate key questions and debates that have animated the black radical tradition. In addition to regular written responses, students will complete research-based assignments that prompt further exploration of the feminist, queer, and anti-capitalist dimensions of abolitionist thought and practice.

ENGL-466

The 19th Century English Novel

“Hunting GOATs: Moby Dick and Middlemarch in the 21st Century”

Griffiths, Devin

TTH | 12:30-1:50PM

SECTION: 32757

Herman Melville’s *Moby Dick* (1850) and George Eliot’s *Middlemarch* (1871) often top lists of the greatest English language novels of all time, and especially, the best novels of the nineteenth century. Each has been called a nearly “perfect” novel. But they are radically different books. One is about the spiritual and metaphysical turmoil of whaling, and how it reflects a young, fractured and radically unequal nation. The other takes an English provincial town under the microscope, analyzing in detail the fears, ambitions, and thoughts and desires that govern the lives and deaths of citizens at the heart of a worldwide empire. Melville’s style is powerful, philosophical, and playful; Eliot’s style worldly, ironic, and meditative. One is perhaps the most influential adventure novel of all time; the other an epic study of love and failed ambition. What can we learn by studying these two novels side by side? What can they tell us about

the nineteenth century, and what the past has to say about present life, with its various economic, social, and ecological crises?

We will take an interdisciplinary approach to this class, exploring both novels through the lens of secondary criticism, contemporary history, and the history and philosophy of science. But we will also explore how perspectives on these two novels changed over time, as standards for what made a novel “great” (and even the possibility that a novel could be great) evolved over time. We will also take our time, alternating each week between detailed and careful readings of both novels. This course is being offered in a collaboration with similar courses at several other universities around the US; over the course of the semester we will have several collaborative events. Only two books are required: *Moby Dick* and *Middlemarch*.

* Prerequisite(s): ENGL-262

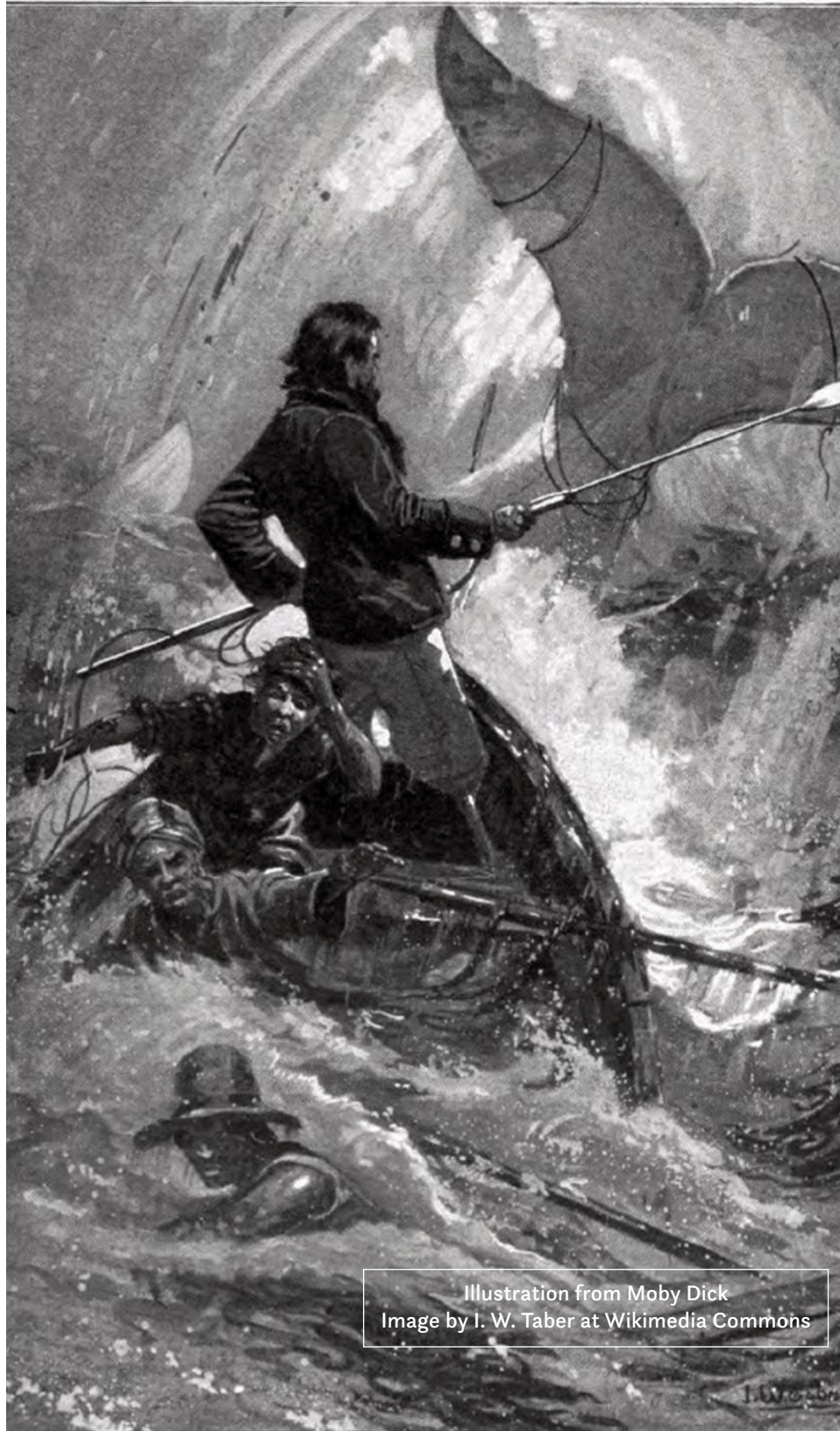


Illustration from *Moby Dick*
Image by I. W. Taber at Wikimedia Commons

ENGL-495

Senior Honors Seminar

“Innovative Narratives in Contemporary Poetry, Media, & The Visual Arts (Senior Honors Seminar)”

Irwin, Mark

W | 4:30-7PM

SECTION: 32765

How have contemporary poets and visual artists used the notion of “concept” to create innovative works of art that cross technological, ontological, ethnic, and social borders and boundaries in order to create larger human visions. The proliferation of electronic communication throughout society, a form of human language, has radically distorted and impacted notions of time, space, and form in contemporary poetry and the visual arts. How has technology spawned new and innovative narratives? How have collisions between

the natural world and virtual or simulated spaces redefined the notion of humanity in art? We will explore innovative narrations in poetry and the visual arts, and determine how their authors/artists created them. These often hybrid variations on narrative will hopefully act as guide posts and catalysts that will inspire your own final creative or scholarly project for this class. We will continually ask ourselves: What particular uses of form and content create a compelling story or narrative?

Poets discussed will include Natalie Diaz, Anne Carson, John Ashbery, W.S. Merwin, Brenda Hillman, Arthur Sze, Forrest Gander, C.D. Wright, Alice Notley, Eleanor Wilner, Thomas Sayers Ellis, and Peter Gizzi, while visual artists include Anselm Kiefer (Lot’s Frau), Gerhard Richter (figurative), Sarah Charlesworth (Falling Figure Photographs), Mark Bradford (150 Flesh Tone), Julie Mehretu (City Evolutions), Cai Guo-Quiang (Gunpowder Paintings), Banksy (Self-Destructing Works), Abdunnasser Gharem (Pause), and Marina Abramovic (The Artist is Present).

“Rat Girl”

Graffiti by Banksy once found on a 19th century building in Tremé, New Orleans, Louisiana.

Image by Mark Gstohl at Wikimedia Commons.



JULYMESTERS

ENGL-352G

Bookpacking

“BOOKPACKING PARIS AND LONDON - the Age of Revolutions explored through classic historical fiction”

Chater, Andrew

JULYMESTER | JULY 16-AUGUST 14

SECTION: TBA

‘Bookpacking’ classes at USC are immersive experiences in which students read classic and contemporary novels on location. They combine cultural exploration with literary adventure.

In July 2022 (July 16 to August 14 2022), we are launching a new Bookpacking class with a historical twist.

In this class, students will spend a month in London and Paris ‘bookpacking’ two classic historical novels - ‘A Tale of Two Cities’ by Charles Dickens, and ‘Les Misérables’ by Victor Hugo. We will seek out the locations of these epic stories, tracing their trajectories - to the guillotine, to the barricades - and we will discover how much these tales of Revolution still resonate in our own fractured age.

This is a class about place, people and politics at the intersection of past and present. If you have a passion for literature, for history and for contemporary political thought, this class is for you.

This is a GE-B class. It is co-sponsored by the Department of English and the Department of History, and meets major requirements for English, Narrative Studies and History. It is open to all.

‘JULYMESTER’ CLASSES

This is a ‘Julymester’ class - a new concept at USC.

‘Julymesters’ are immersive classes held on location in the latter weeks of the summer vacation. They count

Experience London and Paris through the eyes of Dickens and Victor Hugo!

Explore both dynamic cities' past and present as part of our ENGL-352g “Bookpacking” Julymester with Professor Andrew Chater.

Get a sense of both the urban landscapes and the spirit of revolution that runs through the course on the next page!

towards a student’s Fall course-load, enabling students to notch up 4-units of credit in advance of the Fall semester, while enjoying an intensive four-week learning experience abroad.

There is no extra tuition cost for taking this class; tuition costs are met out of the student’s Fall load. But students must pay extra for accommodation in London and Paris (approx. \$2000 on the student bill). You will also pay for your own food, plus arrange for your own flight to and from London.

Enrollment for this class will open in March 2022, with places confirmed on payment of a deposit at the end of the Spring Semester.

Check <https://dornsife.usc.edu/flp/julymester/> for more details on this London/Paris program as they are made available.

Image credits clockwise from top:

Dennis Jarvis on Wikimedia Commons
 wallpaperaccess.com/big-ben-hd
 Penguin Classics (*Les Misérables*)
<https://pixy.org/6003357/>
 Penguin Classics (*A Tale of Two Cities*)



ENGL-404

The Writer in the Community

“Words Ignite”

Sims, Hiram

JULYMESTER | DATES TBA

SECTION: 32732

The Words Ignite course pairs classic poetry with spoken word response to engage, ignite, and embolden student literacy. This course is a rigorous deep-dive into the analysis, composition, and performance of poetry. This course uses multiple methods and intelligences to create a classroom community that fosters self-confidence, identity, interpersonal skills, empathy, cultural activism, and self-advocacy through the lens of literacy and public speaking.

Check <https://dornsife.usc.edu/flp/julymester/> for more details on this Los Angeles program as they are made available.



SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Shakespeare and the Pleasures of Tragedy”

Lemon, Rebecca

T | 2-4:20PM

SECTION: 32759

Why do we enjoy tragedy? What are the ethical implications of watching a tragedy unfold from the comfort of a cinema or theatre seat? Are we cold-hearted in paying to see tragic events onstage or onscreen? Or, alternatively, are we ostrich-like when we ignore tragedy in favor of sitcoms and rom-coms? This class takes up questions posed by the art of tragedy. We do so by reading classic theories of tragedy by Aristotle, Freud, Nietzsche, and Brecht next to classical plays by Sophocles and Euripides. Then we turn, our theories of tragedy in hand, to encounter Shakespearean tragedy in its various forms. In addition to studying Shakespeare’s great tragedies (Hamlet, Othello, Macbeth and King Lear) we will also read plays – such as Richard III, The Merchant of Venice and The Winter’s Tale – that weave tragedy and triumph in problematic ways. Assignments

will include event responses, a presentation, and the choice of writing an article-length final paper or two shorter papers.

ENGL-491

Senior Seminar in Literary Studies

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

Daniels-Rauterkus, Melissa

W | 2-4:20PM

SECTION: 32760

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-492

Narrative Studies Capstone Seminar

Sligar, Sara

W | 2-4:20PM

SECTION: 32763

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

ENGL-492

Narrative Studies Capstone Seminar

Johnson, Dana

TH | 4:30-6:50PM

SECTION: 32764

This NARS Senior Seminar fulfills the required capstone, the culmination, of the Narrative Studies major. You will work on your proposed project throughout the semester, and we will workshop--discuss and critique these projects--weekly. You will be required to present and workshop your project three times throughout the semester and will be graded on each presentation. These projects should draw upon your prior studies in narrative, bringing those varied studies into a whole and individualized vision.

Most important, we will explore how narratives are shaped. This class will not be about how to construct narrative in the "right way" but, rather, will be an exploration of how to construct story or narrative in the manner that best serves your project.

PROGRESSIVE M.A. COURSES

ENGL-601

Introduction to Literary Editing and Publishing

“The Literary Landscape”

Mullins, Brighde

Ulin, David

T | 4:30-6:50PM

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. We'll conduct brief case studies of existing publishing houses and online literary sites and we'll meet practitioners of the art and craft of literary publishing. We are in the midst of a sweeping change and the way that books and magazines are disseminated and experienced (as well as created) is changing on a daily basis, so this class will necessarily look in both directions—toward the past as well as toward the future of the written word. 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.



Photo by Clem Onojeghuo at Unsplash.

ENGL-603

The Editorial Experience: The Craft of Publication

“The Editorial Experience: The Craft of Publication”

Segal, Susan

M | 6-8:20PM

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.

TH | 2-4:20PM

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

Banerjee, Neela

W | 3-4:20PM

SECTION: 32809

Work side-by-side with practicing writers in Los Angeles—in media outlets, in news bureaus, with web content creators, and literary agents—and see how they transform the media landscape and react to

its changes. Explore the real-life demands of your chosen industry and the effect of those demands on the direction of your own work.

COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

Courses numbered 300-499 not listed here usually meet the upper-division elective requirement for the English Literature or Creative Writing majors. Additional courses may be recognized as semester-specific substitutions (please check our website as these are updated). 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
Number	ENGL	CRWT	NARS	ENGL-MIN	NRST-MIN	EMS-MIN
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				
351	American			American		
361		After 1900	Contemporary		European/American	
362		After 1900				
375			Contemporary		European/American	
392			Pop Culture & Ethnicity			
403		400-level workshop				
405		400-level workshop	Writing			
406		400-level workshop				
407		400-level workshop				
408		400-level workshop				
421	Before 1800	Before 1900		Before 1800		Literary
423	Before 1800	Before 1900	Western Historical	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	
445	American	After 1900	Cross-Cultural	American	Global	
466	19th-century	Before 1900				
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			

COURSES THAT REQUIRE D-CLEARANCE

- The courses below are always set to require D-clearance, but please note that our ENGL GE-B courses also require D-clearance for much of the registration period.
- 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	W	2-4:20pm	Priority registration to CRWT and ENGL
302	Writing Narrative	Ingram	32680	T	2-4:20pm	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ingram	32684	Th	2-4:20pm	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Bender	32685	Th	4:30-6:50pm	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32688	Th	2-4:20pm	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	32689	T	2-4:20pm	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Lewis	32690	W	2-4:20pm	Priority registration to CRWT and ENGL
310	Editing for Writers	Segal	32697	M	2-4:20pm	
352	Bookpacking	Chater	TBA			By Terra Dotta application only (Julymester)
404	The Writer in the Community	Sims	32732			By Terra Dotta application only (Julymester)
407	Advanced Fiction Writing	Bender	32733	T	2-4:20pm	By application only
408	Advanced Poetry Writing	Irwin	32738	T	2-4:20pm	By application only
491	Senior Seminar in Literary Studies	Lemon	32759	T	2-4:20pm	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Daniels-Rauterkus	32760	W	2-4:20pm	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Sligar	32763	W	2-4:20pm	Requires approved proposal and senior status

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