



COURSE DESCRIPTIONS

SPRING 2015 (20151)

About the Majors

English

There is only one English major, but within that major you can emphasize either **Literature (ENGL)** or **Creative Writing (CRWT)**. Students in both tracks take a range of courses in English, American, and Anglophone literature of all periods and genres, but also in related areas such as creative and expository writing, literature and visual arts, ethnic literature and cultural studies, the history of the English language and of literary criticism, and literary and cultural theory.

<http://dornsife.usc.edu/engl>

<https://www.facebook.com/DornsifeEnglish>

Narrative Studies

Narrative studies prepares students for the development and evaluation of original content for novels, films, theatre and other narrative platforms, but recognizes that the range of professional opportunities in literature and the performing arts is much wider than the roles of author, screenwriter or playwright. To recognize a good story, to critique, to help shape, realize and transform it, requires a background in the history of narrative, cross-cultural and contemporary models, and an understanding of the broader context of popular culture.

**Faculty advising will be Oct. 20-24 in THH 404 - no appt. necessary.
Faculty will be able to approve priority "D" clearances.**

**NARS only advising will begin Oct. 20 - by appt only.
Appointment signup sheet is available in THH 404.**

NEW ENGLISH ADVISING RECORD

For students entering in Fall 2012 or later

Name: _____ ID #: _____

USC email: _____ Telephone (local): _____

UNIVERSITY REQUIREMENTS – Catalogue Year after 2012

University Units: _____ of 128 needed	Diversity Requirement: Completed <input type="checkbox"/>
College Units: _____ of 104 (96 w/minor; 2 nd major)	General Education: Completed <input type="checkbox"/> or Thematic Option <input type="checkbox"/>
Writing Requirement: 150 <input type="checkbox"/> and 340 <input type="checkbox"/>	I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/>
Language Requirement: I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/>	

ENGLISH MAJOR REQUIREMENTS

- All majors take three introductory courses plus 28 upper-division units (including ENGL 491)
- Two introductory courses should be taken before enrolling in upper-division courses or workshops.
- Upper-division elective courses may be satisfied by any English course numbered 300 to 499 that has not been used to satisfy a requirement for the major. Only one elective may be a workshop.
- Special Topic 2-unit courses in the same category can be combined to satisfy a 4-unit requirement listed below.
- Courses offered in the coming semester are shaded; one semester substitutions are in (brackets)

THREE introductory courses: 261 262 263

<p>ENGLISH LITERATURE TRACK <input type="checkbox"/></p> <p>TWO courses in literature before 1800: {499/2}</p> <p>420 <input type="checkbox"/> 421 <input type="checkbox"/> 422 <input type="checkbox"/> 423 <input type="checkbox"/> 430 <input type="checkbox"/> 461 <input type="checkbox"/> 465 <input type="checkbox"/> 469 <input type="checkbox"/></p> <p>ONE course in 19th-century literature:</p> <p>424 <input type="checkbox"/> 425 <input type="checkbox"/> 440 <input type="checkbox"/> 466 <input type="checkbox"/></p> <p>ONE course in American literature:</p> <p>350 <input type="checkbox"/> 440 <input type="checkbox"/> 441 <input type="checkbox"/> 442 <input type="checkbox"/> 445 <input type="checkbox"/> 446 <input type="checkbox"/> 447 <input type="checkbox"/> 448 <input type="checkbox"/> 449 <input type="checkbox"/> 451 <input type="checkbox"/></p> <p>ONE Seminar in Literary Studies: 491 <input type="checkbox"/></p> <p>TWO upper-division English electives:</p> <p>1) _____ 2) _____</p>	<p>CREATIVE WRITING TRACK <input type="checkbox"/></p> <p>ONE prose workshop from: 303 <input type="checkbox"/> 305 <input type="checkbox"/></p> <p>ONE poetry workshop: 304 <input type="checkbox"/></p> <p>ONE workshop from: 405 <input type="checkbox"/> 406 <input type="checkbox"/> 407 <input type="checkbox"/> 408 <input type="checkbox"/></p> <p>ONE course in literature before 1900: {499/2}</p> <p>420 <input type="checkbox"/> 421 <input type="checkbox"/> 422 <input type="checkbox"/> 423 <input type="checkbox"/> 424 <input type="checkbox"/> 425 <input type="checkbox"/> 430 <input type="checkbox"/> 440 <input type="checkbox"/> 461 <input type="checkbox"/> 465 <input type="checkbox"/> 466 <input type="checkbox"/> 469 <input type="checkbox"/></p> <p>ONE course in literature after 1900: 426 <input type="checkbox"/> 441 <input type="checkbox"/></p> <p>442 <input type="checkbox"/> 445 <input type="checkbox"/> 446 <input type="checkbox"/> 447 <input type="checkbox"/> 448 <input type="checkbox"/> 449 <input type="checkbox"/> 452 <input type="checkbox"/> 455 <input type="checkbox"/> 456 <input type="checkbox"/> 462 <input type="checkbox"/> 463 <input type="checkbox"/> 467 <input type="checkbox"/></p> <p>ONE Seminar in Literary Studies: 491 <input type="checkbox"/></p> <p>ONE upper-division English elective (407 or 408 recommended):</p> <p>1) Recommend 407 or 408 _____</p>
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COMMENTS: 499 (2 units) "Empire and Epic"

(continue overleaf)

NARRATIVE STUDIES

ENGLISH DEPARTMENT ADVISING RECORD, Spring 2015

Name: _____ ID #: _____

USC email: _____ Telephone (local): _____

UNIVERSITY REQUIREMENTS – Catalogue Year _____

University Units: _____ of 128 needed	Language Rqt: I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/>	Diversity Rqt: <input type="checkbox"/>
College Units: _____ of 104 (96 w/minor; 2 nd major)	General Education: Completed <input type="checkbox"/> or Thematic Option <input type="checkbox"/>	
Writing Rqt: 140 <input type="checkbox"/> or 150 <input type="checkbox"/> and 340 <input type="checkbox"/>	I <input type="checkbox"/> II <input type="checkbox"/> III <input type="checkbox"/> IV <input type="checkbox"/> V <input type="checkbox"/> VI <input type="checkbox"/>	
or CORE 111 <input type="checkbox"/> & 112 <input type="checkbox"/>		

NARS MAJOR REQUIREMENTS

- Total 36 units (24 units must be in Dornsife College, and 28 units must be at the 300- or 400-level)
- Double majors in NARS and English may double-count a maximum of 12 units from English
- *Prerequisite required, **Corequisite required, ***Recommended preparation

#1: Introduction to Narrative Media (4 units) Substitution

COLT 101 CTCS 190 CTCS 191 CTIN 309 ENGL 261 ENGL 262
ENGL 263 ENGL 471 ENGL 481 FACS 150 PHIL 446 THTR 125
THTR 403

#2: Writing and Narrative Forms (4 units) Substitution

ENGL 105x ENGL 303 ENGL 305 ENGL 405* THTR 365 THTR 366*
CTWR 412 plus CTWR 415a (both 2-unit courses must be completed for NARS category credit)

#3: Popular Culture and Ethnicity (4 units) Substitution

AMST 200 AMST 274 AMST 285 ANTH 333 COLT 365 CTCS 192
CTCS 392 CTCS 393 CTCS 394 CTCS 407 CTCS 414 ENGL 392
HIST 380 MUSC 400 MUSC 420 MUSC 460 THTR 395 THTR 405

#4: Narrative in Cross-Cultural Perspective (4 units) Substitution

ANTH 372 COLT 264 CTCS 200 CTCS 201 EALC 125 EALC 332
EALC 342 EALC 452 EALC 455 ENGL 444 ENGL 445 FREN 320
GERM 360 ITAL 446 THTR 210*** THTR 211***

#5: Western Narrative in Historical Perspective (4 units) Substitution

CLAS 325 CLAS 337 CLAS 380 COLT 312 ENGL 423* ENGL 424*
ENGL 425* ENGL 426* ENGL 430 ENGL 440** ENGL 441** GERM 340
GERM 372 SLL 302 SLL 344 SLL 345 SLL 346 SPAN 304
THTR 301*** THTR 302***

#6: Contemporary Fiction and Drama (4 units) Substitution

AMST 448 AMST 449 COLT 345 COLT 348 COLT 351 COLT 420
COLT 472 COLT 475 EALC 354 ENGL 375 ENGL 442** ENGL 447
ENGL 455 ENGL 463 FREN 347 SLL 303 SLL 348 THTR 300
THTR 314***

#7: Electives (8 units) — 300/400 level courses from list above, from different departments

1. _____ 2. _____ Substitution

#8: Capstone Enrollment: MDA 490 or MDA 494 Supervisor/dept _____

Title of thesis/project: _____

Spring 2015 English Courses that Satisfy Major or Minor Requirements

- Courses marked * satisfy the requirement only for Spring 2015.
- Courses that do not satisfy category requirements usually qualify as electives.
- Check these courses against the major and minor requirements in the USC Catalogue.
- Pay attention to pre-requisites, co-requisites, and special permissions.
- You cannot go “backwards” in sequences and get credit for a course taken out of order.

COURSE	ENGLISH LITERATURE	CREATIVE WRITING	ENGLISH MINOR	NARRATIVE STUDIES	EARLY MODERN STUDIES
105	Non-major	Non-major	Non-major	Writing	
261	Introductory	Introductory	Introductory	Introductory	Introductory
262	Introductory	Introductory	Introductory	Introductory	
263	Introductory	Introductory	Introductory	Introductory	
303		Fiction		Writing	
304		Poetry			
305		Fiction		Writing	
310					
404					
405		Fiction		Writing	
406		Poetry			
407		Fiction			
408		Poetry			
420	Before 1800	Before 1900	Before 1900		Literary
422	Before 1800	Before 1900	Before 1900		Literary
426		After 1900		Western historical	
430	Before 1800	Before 1900	Before 1900	Western historical	Case studies
441	American	After 1900	American	Western historical	
442	American	After 1900	American	Contemporary	
447m	American	After 1900	American	Contemporary	

451	American	American		
455		After 1900		Contemporary
466	19th century	Before 1900	Before 1900	
469	Before 1800	Before 1900	Before 1900	Case studies
470				
472				
473				
490x				
491 Irwin	Senior seminar	Senior seminar		
491 Román	Senior seminar	Senior seminar		
491 Gordon	Senior seminar	Senior seminar		
496	Honors	Honors		
497	Before 1800	Before 1900	Before 1900	EMS Senior seminar
499 James				Case studies
MDA-490				Capstone
MDA-494				Capstone

Welcome to the Department of English. For Spring semester 2015 we offer a rich selection of introductory and upper-division courses in English and American literature and culture, as well as Creative Writing workshops. Please feel free to talk to Lawrence Green (director of undergraduate studies), Tim Gotimer, Flora Ruiz (departmental staff advisers), or other English faculty to help you select the menu of courses that is right for you.

All Department of English courses are “R” courses, except for the following “D” courses: ENGL 303, 304, 305, 407, 408, 490 & 491, 496, 497. A Department stamp 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 courses will be closed—admission is granted only by the instructor’s signature and the Department stamp (available in Taper 404).

Departmental clearance is required for all “D” class courses.

Be sure to check class numbers (e.g., 32734R) and class hours against the official Spring 2015 Schedule of Classes at <http://classes.usc.edu/>

All students who want to major, double-major, or minor in English must take three lower-division courses in the 200 range, of which AT LEAST TWO must be from the 261, 262, 263 sequence. The third course may be from that sequence, OR from 290, 298, or 299.

Bring a copy of your STARS Report with you. You cannot be advised without your STARS Report.

105 (Creative Writing for Non-Majors)

32820R	2-4:20	T	
32821R	2-4:20	W	
32822R	2-4:20	TH	Johnson, Dana
32860R	2-4:20	F	

ENGL 105 is designed to introduce you to the basic elements of writing poetry, creative nonfiction, and fiction. During the next few months you will be writing two poems, one 3-5 page essay, and one 5-7 page short story, and various exercises in these genres. Some of you will have arrived in ENGL having already written a good number of stories, essays, and poems; others of you will have had no experience writing in any of the genres. Don't worry about lack of experience. The main things you'll need to bring to this course are an eagerness to learn, a willingness to work hard on your writing, and a similar willingness to read with care the assignments in your texts. There are no prerequisites for this course and it does not count toward the English major in Literature or Creative Writing.

**261 (English Literature to 1800) 32604R 9:30-10:50 TTH
Green, Lawrence**

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

**261 (English Literature to 1800) 32605R 10-11:50 MW
James, Heather**

This is a course in "hard poets": "hard" in the sense that you cannot just walk into a bookstore, pick up a book of their poems, and browse at will. The language barriers alone make that hard. And then there is their delight in fruitful ambiguity: they play with words, refuse easy formulas, and take pleasure in using language, meter, and poetic "special effects" to think through hard questions about love, society, religion, politics, and art. This course is also about a kind of reading that takes time, and makes you think about the role of time, experience, and re-vision (seeing things again and anew) in the making and reading of poetry. This course is also on four amazing poets: Geoffrey Chaucer, Edmund Spenser, William Shakespeare and John Milton.

The goals of this course include — but are not limited to — placing poetry in historical context (while also seeing them as vital media of thought, experience, and communication); learning to do a knockout close reading; and becoming an even better writer.

**261 (English Lit to 1800) 32601R 10-11:50 WF Tomaini
(Cervone, Thea)**

English 261 is an introductory course that will familiarize students with medieval and renaissance literature. The course will follow the development of English poetry and drama. In addition to the study of aesthetic, the course will employ an examination of the various social, cultural, and political movements that influenced literature during the key centuries between the Norman Conquest and the English Civil War. Major authors and works of poetry and drama will include Chaucer's *Canterbury Tales*, Spenser's *The Faerie Queene*, Marlowe's *Dr. Faustus*, Shakespeare's *King Lear*, and Milton's *Paradise Lost* in 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 five papers, all 5-7 pages in length.

**262 (English Literature since 1800) 32615R 10-11:50 MW
Kemp, Anthony**

*****English Literature, 1800-1950**

Particular emphasis on Romanticism, sentiment, the Gothic, women's writing, Modernism. The goal of the course is that students should understand the works studied, and their relations to the societal, intellectual, and aesthetic movements of the period covered by the course: Romanticism, Decadence, the Gothic, Symbolism, Modernism.

**262 (English Literature since 1800) 32619R 10 MWF
TBA**

Intensive reading of major writers, 1800-1950.

**262 (English Literature since 1800) 32623R 12:30 - 1:50 TTH
Berg, Rick**

English 262 is a survey of English Literature. It promises to extend the nodding acquaintance that most readers have with British writers (For instance, Jane Austen might be well known but have you met William Morris?) As a survey 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 the many questions they raise about literature and its place in the world. The course's goals are many; for instance there is the sheer pleasure of the texts as well as the simple celebration of literature's challenge to doxa and all the uninformed opinions that rule and regulate our everyday.

**263 (American Literature) 32632R 9:30-10:50 TTH
Handley, William**

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

**263 (American Literature) 32636R 12-1:50 MW
Rowe, John Carlos**

******Multicultural U.S. Literature**

Although the term multiculturalism is relatively recent, dating to the debates in the 1980s and early 1990s, there is a long history of multicultural writing in the United States that constitutes one important national literary tradition. We will use multiculturalism, then, as our organizing principle, in order to understand cultural definitions of the United States in different historical periods as well as to gain a better understanding of the heritage of the recent concept of multiculturalism. We will read authors from the late eighteenth century to the late twentieth century. Midterm, final, and two short (3-5 pp.) papers.

**263 (American Literature) 32635R 11-12:20 TTH
Román, Elda Maria**

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

**263 (American Literature) 32633R 10-11:50 MW
Gustafson , Thomas**

This course seeks to help students read with insight and appreciation significant works of American literature, including short stories, novels, poems and essays by Fitzgerald, Hawthorne, Melville, Douglass, Whitman, Hemingway, Twain, Hurston, Hughes, Baldwin and Cisneros. Since these writers, like so many American authors, were preoccupied with the fate of America itself--or since their works can be read in part as commentaries upon the success or the failure of the country to fulfill its ideals as articulated in the Declaration of Independence and the Constitution--this course emphasizes the relationship of literary works to their political and cultural contexts. The United States is a country governed by the words of the founding fathers, but American writers have constituted another republic of words--a literary tradition--that will be studied for its perspective on American ideals and their contradiction.

**303 (Introduction to Fiction Writing) 32645D 2-4:20 M
Wiggins, Marianne**

Introduction to the techniques and practice of writing prose fiction.

**303 (Introduction to Fiction Writing) 32651D 2-4:20 TH
Segal, Susan**

How do you take the vision of the perfect story that you carry around in your head and get it onto the page? This course addresses that question as well as the "how do they do it?" question that plagues us when we read wonderful work. By studying a combination of student-generated stories and many published works, we will examine and learn to integrate the elements of fiction into our own work. We will also wrestle with the eternal question of how to show rather than tell what we want to say.

**303 (Introduction to Fiction Writing) 32653D 2-4:20 F
Ingram, Brian**

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.

**304 (Introduction to Poetry Writing) 32655D 2-4:20 M
McCabe, Susan**

******Introduction to Creative Writing**

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 a wide range of poets, working in various styles from across the centuries. Students will submit seven or eight "finished" poems over the course of the semester, and will offer peer criticism. The class is a "workshop" setting; we will aim to make it a nurturing environment with "constructive criticism." You will become familiar with the techniques of poetry, and begin to find your own voice(s). Along with the poems you write and submit, you will be required to keep a "commonplace book" of quotations and other material that will serve as poetic inspiration.

**304 (Introduction to Poetry Writing) 32657D 2-4:20 T
Bendall, Molly**

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. Hopefully, each person will discover ways to perfect and revise his or her own work. There will always be lots of room for misbehaving in poems and other adventurous pursuits. Several poems and written critiques are required.

Poets include Frank O'Hara, Elizabeth Bishop, Alberto Rios, Matthew Dickman, Harryette Mullen, Kelli Anne Noftle, and others. 6 poems, written critiques, class participation required.

**304 (Introduction to Poetry Writing) 32659D 2-4:20 W
Bendall, Molly**

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. Hopefully, each person will discover ways to perfect and revise his or her own work. There will always be lots of room for misbehaving in poems and other adventurous pursuits. Several poems and written critiques are required.

Poets include Frank O'Hara, Elizabeth Bishop, Alberto Rios, Matthew Dickman, Harryette Mullen, Kelli Anne Noftle, and others. 6 poems, written critiques, class participation required.

**305 (Introduction to Nonfiction Writing) 32830D 2-4:20 T
Muske-Dukes**

******Writing Against Type: Science and Medicine**

Our focus on this course will be on narrative—the “story”—as it emerges from the texts of science and medical writing. We will borrow an approach from crime detection and investigate how a narrative is “built” from a series of facts. A required text is Rebecca Skloot’s *The Immortal Life of Henrietta Lacks*, the “biography” of Henrietta Lacks, a poor African-American woman in 1940’s Baltimore, whose tissues (after death) were preserved at Johns Hopkins Medical Center and produced an “immortal” strain of “hela” (for Henrietta Lacks) cells, that have now been reproduced in limitless quantities in laboratories and experiments everywhere throughout the world. We will also begin with essay – examples of science writing, including Lewis Thomas “The Lives of a Cell –also we will look at other examples, possibly “The Lies of Science Writing” (WSJournal) or selections from Natalie Angier’s or Oliver Sacks’ collections.

We will draw on examples of essays for a first assignment – an “imitation” of this approach, followed by a longer story. The detective work, or research, will focus on your reading and “discovering” (in detective fashion) the many voices of contemporary science writers—as well as the texts and essays of great scientists and science essayists (including medical doctors like Oliver Sacks.) Each student will be required to “present” a science or medical writer to the class over the course of the semester. A portfolio demonstrating revision and research along with collected and revised writings by each student will be reviewed at the end of the semester.

**310 (Editing for Writers) 32832R 4:30-5:50 TTH
Segal, Susan**

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

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.

**404 (The Writer in the Community) 32673D 2-4:20 TH
Bender, Aimee**

This course is designed for the creative writer who is interested in the teaching of writing, especially to kids. It includes a lab, at 1pm, as we will create a curriculum and go to an elementary school to test it out. Additionally, students will read, write, workshop, plan an event, and discuss the meaning and value of creative writing as an outreach tool in a variety of communities.

**405 (Fiction Writing) 32676R 2-4:20 T
Segal, Susan**

An intermediate workshop for writers who have completed English 303. This course will focus on revision as the cornerstone of good writing. How does one resist the urge to put away a story that has been workshopped and never look at it again? To that end, we will focus on developing the skills to differentiate and select the most useful criticism received in the workshop in order to improve our own fiction. We will be concentrating on exploration of literary fiction both in our own work and in close readings of published short stories.

**405 (Fiction Writing) 32678R 4:30-6:50 W
Wiggins, Marianne**

A practical course in composition of prose fiction.

**406 (Poetry Writing) 32680R 4:30-6:50 TH
Journey, Anna**

In this reading and writing intensive intermediate poetry workshop, students will compose a total of four poems, which they will revise for the final portfolio. Because all good writers are also good readers, students will read six collections of contemporary poetry and post weekly responses to the assigned text on Blackboard.



******MAYMESTER****
MAY 18-JUNE 12, 2015**

*The Poet in Paris will count as one of
your regular USC Spring Semester
registrations, and count as a regular
ENGL 406 or 408.*

**406 (Poetry Writing) Maymester 32875D
408 (Advanced Poetry Writing) Maymester 32878D
Instructor: Irwin, Mark**

******Maymester in France: The Poet in Paris
May 18-June 12, 2015**

******Application required**

The Poet in Paris will offer an intermediate/advanced-level course in poetry writing to undergraduate creative-writing majors (and non-majors with the approval of the instructor) in Paris, France, over the month-long Maymester term. This workshop is intended for mature undergraduates, with some travel experience, able to assimilate

other cultures and arts in a major metropolitan city, and who are able to make arrangements at their own expense for transportation, lodging, and meals. More information will be found in this syllabus under “Logistics.”

Students will participate in poetry workshops, three mornings each week for three hours, where we will critique poems written in English while we study as models the works of both French and American poets. Students with an intermediate knowledge of French will also be given translation exercises. Texts will include Paul Auster’s *Random House Book of 20th Century French Poetry*, along with poems by the French Symbolists, and books by contemporary American and French poets. Various writing assignments, including an ekphrastic exercise, will utilize the rich museum and gallery scene in Paris.

Immersion into the Parisian culture and deep historical landscape should serve as a catalyst for students to broaden their vision and range as writers, and also to hear their own language more clearly. They will meet with other poets and artists, attend readings and art openings, and visit the Collège de France, and Paris American Academy, where some of our classes may be held. Fluency in French is not a requirement but a keen interest and desire to learn the language can heighten a writer’s work.

**407 (Advanced Fiction Writing) 32696D 4:30-6:50 W
Johnson, Dana**

In advanced workshop, we’re going to be nosy, observant, and compulsive. Everybody cares about something, and cares about it deeply. But we’re going to take our obsessions and organize them on the page, using all the tools in the literary toolbox, so that we can articulate what drives us, scares us, and exhilarates us, and turn them into stories. Each student will be required to write three original stories and a revision of one of these stories. Each of these stories will be discussed in workshop, where we will try to get to the heart of what each writer is trying to say, how they’re saying it, and what

could be done to say it even better. Not only will you write your own stories, but you will also write comments about your colleagues’ work, comments that are intended to discuss in the most useful and helpful manner all the things the writers are doing well and all the things the writers could explore to polish their fiction. And there’s so much good fiction out in the world; we’re going to read some of it, various writers, for inspiration and instruction.

**408 (Advanced Poetry Writing) 32700D 2-4:20 M
Muske-Dukes**

This course is both a workshop in advanced techniques of poetic writing - and a course focusing on readings in “poetry history” and contemporary poets’ work. We will discuss original student work as well as our reading list. Student writing will include, of course, regular revision – toward the creation of a portfolio of completed writings. Each student will “present” a poet of his or her choice and there will be a final student reading at the time of portfolio completion. Instructor permission. English 304, 406 recommended.

**408 (Advanced Poetry Writing) Maymester 32878D
SEE 406 DESCRIPTION Irwin, Mark**

*****Maymester in France: The Poet in Paris**

*The Poet in Paris will count as one of your regular USC
Spring Semester registrations, and count as a regular ENGL 406 or 408.*

**420 (Engl. Lit of the Middle Ages) 32709R 9:30-10:50 TTH
(1100-1500) Joseph Dane**

******Old English.**

This is a language course, designed to give you reading knowledge of Old English (the language of Beowulf). We will go over basic grammar, enough to enable you to read Old English poetry with the help of a dictionary. Reading will include selections from prose, elegiac poetry, and passages from Beowulf. Mid-term and final; no research papers.

422 (English Lit. of the 17th Century) 32711R 12-1:50 WF
Lemon, Rebecca

******Literature and crisis in the 17th century**

This course examines literature produced in a time of political crisis. Some authors addressed the period's political upheaval directly, participating in the civil war, while others found solace in love, God, drink or travel. We will examine all of these responses. In doing so we will read the compelling and influential poetry, prose and drama by writers such as Shakespeare, Donne, Jonson, Lanier, Bacon, Milton, and Behn. The course's final project will offer a creative option, such as writing your own sonnet sequence, designing your own book, or producing a multi-media travelogue.

426 (Modern English Lit 1890-1945)32715R 12-1:50 MW
Kemp, Anthony

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, Modernism.

430 (Shakespeare) 32716R 9:30-10:50 TTH
Smith, Bruce

One of the reasons for Shakespeare's staying power across the past four hundred plus years is his willingness to tackle most of life's enduring big issues: ambition, love, ethics, money, politics, death. This course will be organized thematically around the big issues. Participants in the course will write a 750-word response paper on one play, a review of a live performance, and a final paper tracing one theme through at least three plays.

441 (American Lit to 1865-1920) 32719R 3:30-4:50 MW
Gustafson, Thomas

This course focuses on the emergence of the American West as a vital literary region. It begins with the literary outpourings of the California gold rush and the emergence of Bret Harte and Mark Twain as America's two most popular writers, and it ends with Upton Sinclair's scathing portrayal of the "black gold" rush in *Oil!*. Along the way we will study such topics as: the legend of Joaquin Murieta; some of the first published work by American Indian writers (John Rollin Ridge and Zitkala-Sa); the literature of social protest and California myth-making (Helen Hunt Jackson's *Ramona*); the writings of Mary Austin and other feminist challenges to a mythopoeic and male-centered view of the West; the emergence of Asian American literature (Sui Sin Far) and early Sinophobia; the career of Jack London and the transformation of the literary marketplace in the late 19th century; and the closing of the frontier and the opening of the age of film.

442 (American Lit 1920 to Present) 32720R 10-11:50 MW
Pulda, Molly

******Experiments in Realism**

The novelist Philip Roth wrote in 1961, "The actuality is continually outdoing our talents, and the culture tosses up figures almost daily that are the envy of any novelist." Can realistic literature compete with the shock of the daily news? Or do narrative experiments like stream of consciousness, creative chronology, and graphic storytelling get us closer to the "real" in literature? Course readings will include exemplary American works of modern and postmodern fiction, drama, and creative nonfiction.

447m (African-American Narrative) 32727R 12:30-1:50 TTH
Gordon, Michelle

******“Slave and Neo-Slave Narratives”**

This course explores two genres central to the African American literary tradition – the slave narrative and the neo-slave narrative – which allow us to examine a wide range of black American experience, thought, and cultural expression from slavery through the present. We will take up important anti-slavery figures like Harriet Jacobs, Frances Ellen Watkins Harper, and Frederick Douglass, as well as a range of 20th- and 21st-century authors, including Octavia Butler, Ishmael Reed, Arna Bontemps, and Alice Randall. In the first part of the course, students will develop a critical understanding of slave narratives as literary texts, historical documents, and cultural records, as well as of the genre’s relationship to abolitionist struggles. In the second part, we will turn to more neo-slave narratives to ask how they engage issues of historical revision and imagination, resistance to oppression, social movements towards self-determination, and contemporary society. We will study these narratives in a variety of styles and forms: autobiography, political speech, graphic novel, film, satire, parody, oral history, poetry, music, and historical and speculative fiction. In its focus on how slavery is lived out, represented, and remembered, this course necessarily investigates the intersections of gender, race, class, sexuality, violence and labor within American experience, artistic expression, identity formation, and consumer culture. The texts in this class demand we ask important questions about slavery’s existence and legacies in the modern world, and through them, we will explore how these issues impact literary expression, modes of critical reading, and our encounters with the everyday world. Course requirements include one class presentation, two essays, periodic reading quizzes, and a final exam, as well as regular attendance and participation in class discussion.

451 (Periods and Genres in American Lit) 32731R 12-1:50 MW
McCabe, Susan

******The Genre of Poetry**

This course will focus on American poetry, starting with Whitman and Dickinson, those 19th century icons. We will read them with or alongside essays of Emerson. The rest of the class will take an “eco-poetic” turn and examine the interaction of ecology and poetry (as practiced by Whitman, Dickinson and Emerson) and how this interaction takes new forms in a variety of American poets in the 20th and 21st century. We will use a reader for this part of the class. You will be required to read and analyze poems carefully, participate, and submit a final eco-project that will integrate a poet’s work with a class presentation on the “ecology” that formed the particular poem or poet.

455 (Contemporary Prose) 32733R 9:30-10:50 TTH
Freeman, Chris

******Better Reading/Better Writing**

Does reading good writing make us better readers and better writers? I believe it does. This is an ideal course for upper-level English majors, whether your primary interest is in literature, narrative studies, or creative writing. We will read—very carefully—and discuss—in close detail—works by novelists, memoirists, journalists, and others writers. Our primary goals will be to investigate the power and the limitations of words, of language. What can we say in prose? In what different ways can we say it? How can analyzing and discussing some of the best writing of our time help us improve our own skills as readers and writers? Students will do projects on other writers of interest of the past half-century (including poets). Students will also keep a running narrative of the course—responses to the works as well as your own efforts to write in the styles and forms that we are reading. You will also write two essays. Much of your work (creative writing and scholarly writing, a distinction we will try to complicate) will be shared with your classmates in workshop format.

456 (Contemporary American Poetry) 32734R 12:30-1:50 TTH
Bendall, Molly

In this course we will look at some of the trends, schools, and movements present in contemporary American poetry in the last 50 years, such as confessionalism, the Beat movement, the New York school, Black Arts movement, neo-surrealism, Language poetry, flarf, and we will also look at work that defies any category. We will focus on close readings of individual poems and read both well-known and not so well-known poets.

Poets include Anne Sexton, Theodore Roethke, Sylvia Plath, Gregory Corso, Allen Ginsberg, Frank O'Hara, Etheridge Knight, Gwendolyn Brooks, Adrienne Rich, W.S. Merwin, Mary Ruefle, Susan Howe, Jorie Graham, Harryette Mullen, Natalie Diaz, Julianna Spahr, Claudia Rankine, Matthew Dickman, Brandon Som, Cynthia Cruz, and many others.

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

466 (The 19th Century English Novel) 32740R 2-3:20 MW
Schor, Hilary

“Why always Dorothea?” In a novel that fulfills the “great tradition” of English fiction, a woman sits up all night, watching a fire burn down, wondering why she married the wrong man; why her life of endless vistas has turned into a cul-de-sac. The English novel purports to be a panorama, a cavalcade, an excursion into the “bright book of life,” but over and over, it turns into that other figure: a woman haunted by what might have been. This class traces the two roads of the novel, the great highway and the gone girl, in novels from *Alice in Wonderland* to *Vanity Fair* to *The Portrait of a Lady*, and asks, why do we still care about people in books?

469 (Women in English Lit before 1800) 32743R 11-12:20
TTH Rollo, David

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.

470 (Women in English and Amer Lit) 32744R 11-12:20 TTH
(after 1800) Modleski, Tania

*******Female Gothic Imaginings**

Emphasis this semester will be placed primarily, but not exclusively, on female-authored genres such as the Gothic which have empowered women to express their darkest fears, forbidden emotions, and powerful passions. We will also look how these fears and emotions are played out in post-Gothic and related genres and will end by considering the enormous popularity of the *Twilight* phenomenon.

472 (Literature and Related Arts) 32746R 12:30-1:50 TTH
Gambrell, Alice

The subtitle for this version of ENGL 472 (Literature and Related Arts) is “**Learning Out of Place,**” and in it, we will look at examples of and stories about 20th and 21st century literature, art, film, and music that flourished outside the usual institutional or commercial channels (major publishers, galleries, studios, and performances spaces). We will think hard – in both celebratory and critical ways -- about various cultural meanings that adhere to and are communicated by the impulse to “Do It Yourself.”

473 (Literature and Society) 32747R 12-1:50 MW
Tongson, Karen

******“Literature and Culture in the Age of Copies”**

In the nine years since I started teaching at USC, the one question undergraduates in the humanities have asked me most is: “how do we create anything new when all the great writers, artists and minds have already thought of everything?” Such anxieties about originality and innovation have only been exacerbated by the proliferation of technologies and media platforms that disseminate covers, copies and reenactments from all eras. In this media-saturated environment of copies, how do we make our mark, and make our voices heard? This course explores contemporary literature in the age of samples, karaoke, mash-ups, vidding, fanfic and other styles of “copying” to think anew—think again—about literature, value and the status of “originality” in our aesthetic moment.

491 (Senior Seminar in Literary Studies) 32759D 2-4:20 T
Roman, David

******Tragedy**

How might we begin to understand what makes life so worthwhile for some and so difficult for others? Some of us might share a sense of optimism and imagine a future of possibility, survival, and renewal. Some of us might not be able to imagine a future at all. We might describe our lives---or the lives of others---as tragic. But what does this actually mean? What differentiates tragedy from comedy?

This class sets out to examine the genre of tragedy from a historical perspective. We will cover some classics such as *Oedipus Rex*, *Medea*, and *King Lear*. Once we’ve established our base, we will move towards more recent texts from a wide range of genres including novels, performances, memoirs, and film. The course however, will foreground theatre and performance including some class excursions to live performances in Los Angeles. Most likely, given that terrible things happen all the time and in all places, we will also examine current events as tragedy unfolds in our contemporary moment.

491 (Senior Seminar in Literary) 32760D 2-4:20 TH
(Studies) Gordon, Michelle

In this class, we will develop a working knowledge of two significant African American literary movements of the 20th century, as well as of the scholarship on those movements: the Harlem Renaissance of the 1910s and 1920s, and the Black Arts Movement of the 1960s and 1970s. We will engage a variety of genres and styles, and explore key questions and conversations within African American literature and American Studies. Students will advance their research skills and strengthen their abilities to engage primary and secondary sources in their own writing. This class is intended to be an individual and a group learning project, in which each member uses independent research to teach about the both the Harlem Renaissance and the Black Arts Movement. Together we will explore how to approach new research subjects and fields of scholarship, and consider the methods and politics of constructing literary histories and critical studies. Authors considered in this class include Nella Larsen, Langston Hughes, Jean Toomer, Zora Neale Hurston, Gwendolyn Brooks, and Amiri Baraka.

491 (Special Topics) 32761D 2-4:20 W
Lemon, Rebecca

****** Shakespeare and the pleasures of tragedy**

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, alternately, 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, Hegel, Freud, and Nietzsche; and by encountering Shakespearean tragedy in its various forms. In addition to studying Shakespeare’s four great tragedies (*Hamlet*, *Othello*, *Macbeth* and *King Lear*) we will also read plays – such as *Measure for Measure* and *The Winter’s Tale* – that follow a tragic trajectory, only to take a radical and arguably problematic turn in the end.

Will satisfy the requirement in Early Modern Studies Minor for AHIS/ENGL/HIST 497.

491 (Senior Seminar in Literary Studies) 32758D 2-4:20 M
Irwin, Mark

******Riffs, Rants, and Discourses on Time & Space/ Three Genres**

In this course we will specifically engage texts that alter our perceptions of time and space, or collapse notions of time and space in innovative ways. We will specifically discuss the different ways in which these genres approach their subject matter and how each is successful. Beginning with several passages from Aristotle's Poetics, we will proceed to discuss aspects of memory, the imagination, and the sublime, and how they impact temporal and spatial worlds. This course will address borders and boundaries, the visible and the invisible, from works of Emily Dickinson, John Ashbery, and Jorie Graham in poetry, to those of Virginia Woolf, William Faulkner, and Cormac McCarthy in prose, and through the plays of Edward Albee and David Lindsay-Abaire.

"Memory is the belly of the imagination." St. Augustine

Tentative List Fiction:

Jorge Luis Borges: *Selected Stories*

Rachel Kushner: *The Flamethrowers*

Virginia Woolf: *The Waves*

William Faulkner: *The Sound & the Fury*

Cormac McCarthy: *The Crossing*

W.G. Sebald: *The Rings of Saturn*

Drama:

David Lindsay-Abaire: *Rabbit Hole*

Edward Albee: *Who's Afraid of Virginia Wolfe*

Poetry

Emily Dickinson: *Selected Poems*

T.S. Eliot: *Four Quartets*

Jorie Graham: *Selected Poems*

Wallace Stevens: *Selected Poems*

John Ashbery: *Selected Poems*

W.S. Merwin: *Selected Poems*

Film: *Paris, Texas* Wenders/Shepard

496 (Senior Honors Thesis) 32764D 2-4:20 TH
Green, Lawrence

The English Honors Thesis Program is offered every year. Selected students will write a substantial literary critical thesis of their own design, supervised by two research professors in English, with a public defense of their thesis. The final thesis is read by a jury of professors in English, and successful students will graduate with departmental honors. ENGL 496 during Spring semester provides the time to research and write the thesis. Full details for application to this prestigious program are available on the English Department website. <http://dornsife.usc.edu/engl/honors-program/>

499 (Special Topics) 32765R 12-1:50 M
James, Heather

****** Epic and Empire**

This course is devoted to careful readings and lively discussions of epic poetry, with a particular focus on its longstanding relationship to empire and its political and religious mission of global expansion. Our readings begin with Vergil and Ovid in ancient Rome and continue through the Italian and English Renaissance. We will pay close attention to the ways in which the Renaissance poets responded to the quite different perspectives on empire presented by Vergil and Ovid: while Vergil's *Aeneid*, the first epic of empire-building, aims to bring diverse literary forms, geographical locales, and nations into a harmonious synthesis, Ovid's counter-epic *Metamorphoses*, tends to emphasize the story of absolute power from the perspective of its victims and casualties. From classical Rome we turn to Shakespeare and Milton in early modern England. We will explore the ways in which Shakespeare adapts the epic tradition in two plays, *Titus Andronicus* and *Antony and Cleopatra*, before turning finally to Milton's *Paradise Lost*.

Throughout the course, we will ask how epic narrative helped ancient and early modern writers assess the advantages and costs of political "union without end" over "variety without end," as Milton puts it. This question applies to social relations, global connections, and the domestic union of marriage.

ENGLISH COURSES THAT REQUIRE “D” CLEARANCE WITH AND WITHOUT RESTRICTIONS

303	Introduction to Fiction Writing	32645D	2-4:20	M	Wiggins, Marianne ----	<i>Majors & Minors get priority (limited to 12 students)</i>
303	Introduction to Fiction Writing	32651D	2-4:20	TH	Segal, Susan ----	<i>Majors & Minors get priority (limited to 12 students)</i>
303	Introduction to Fiction Writing	32653D	2-4:20	F	Ingram, Brian ----	<i>Majors & Minors get priority (limited to 12 students)</i>
304	Introduction to Poetry Writing	32655D	2-4:20	M	McCabe, Susan ----	<i>Majors & Minors get priority (limited to 12 students)</i>
304	Introduction to Poetry Writing	32657D	2-4:20	T	Bendall, Molly ----	<i>Majors & Minors get priority (limited to 12 students)</i>
304	Introduction to Poetry Writing	32659D	2-4:20	W	Bendall, Molly ----	<i>Majors & Minors get priority (limited to 12 students)</i>
305	Introduction to Nonfiction Writing	32830D	2-4:20	T	Muske-Dukes ----	<i>Majors & Minors get priority (limited to 12 students)</i>
404	The Writer in the Community	32673D	2-4:20	TH	Bender, Aimee	
407	Advanced Fiction Writing	32696D	4:30-6:50	W	Johnson, Dana ----	<i>Prerequisite: ENGL 405</i>
408	Advanced Poetry Writing	32700D	2-4:20	M	Muske-Dukes ----	Application required <i>Prerequisite: ENGL 406</i>
491	Sr Seminar in Literary Studies	32758D	2-4:20	M	Irwin, Mark ----	<i>Restriction: Registration open to the following class level(s): Senior</i>
491	Sr Seminar in Literary Studies	32759D	2-4:20	T	Roman, David ----	<i>Restriction: Registration open to the following class level(s): Senior</i>
491	Sr Seminar in Literary Studies	32760D	2-4:20	TH	Gordon, Michelle ----	<i>Restriction: Registration open to the following class level(s): Senior</i>
496	Sr Honors Thesis	32764D	2-4:20	TH	Green, Lawrence ----	Application required <i>Prerequisite: ENGL 491</i>
491	(Special Topics)	32761D	2-4:20	W	Lemon, Rebecca ----	<i>Restriction: Registration open to the following class level(s): Senior</i>

MAYMESTER “ POET IN PARIS”

406	Poetry Writing	Maymester	32875D
Irwin, Mark	----	Application required	<i>Prerequisite: ENGL 304</i>
408	Advanced Poetry Writing	Maymester	32878D
Irwin, Mark	----	Application required	<i>Prerequisite: ENGL 406</i>

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