

USCDornsife

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

SPRING '21

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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WELCOME

Welcome to the Department of English. For the Spring 2021 semester, we offer a rich selection of introductory and upper-division coursework in English and American literature and culture, and creative writing workshops. Please feel free to speak with any faculty in the English department, with one of our undergraduate program coordinators, or with **Professor Lawrence D. Green**, our Director of Undergraduate Studies, to help you select the courses that are right for you.

All Department of English courses are “R” (open registration) courses, except for the following “D” courses, which require departmental clearance: ENGL 302, 303, 304, 305, 408, 490, 491, 492, 495, and 496. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Spring 2021 Schedule of Classes at classes.usc.edu.

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

Online registration for the Spring 2021 semester will begin **Monday, October 26th, 2020**. To check for your registration date and time, log on to OASIS via MyUSC and then click on “Permit to Register.” Registration times are assigned by the number of units completed. Students can and should be advised prior to their registration appointment times. Students should also check for any holds on their account that will prevent them from registering at their registration appointment time.

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

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



MAJOR PROGRAMS

- B.A.** English (Literature)
- B.A.** English (Creative Writing)
- B.A.** Narrative Studies

MINOR PROGRAMS

- English
- Narrative Structure
- Early Modern Studies

PROGRESSIVE DEGREE PROGRAM

- M.A.** Literary Editing and Publishing

How does a manuscript become a book? What role do editors play? Why are some books adapted into films?

Explore these questions in the 2-unit ENGL -499 Special Topics course, "The Literary Landscape" taught by Professor Mullins. See Description on page 31.

CONTENTS

DESCRIPTIONS

General Education courses	4
Foundation seminars	8
Creative writing workshops	13
Upper-division seminars	20
Maymester	32
Senior seminars	33
Progressive M.A. courses	38

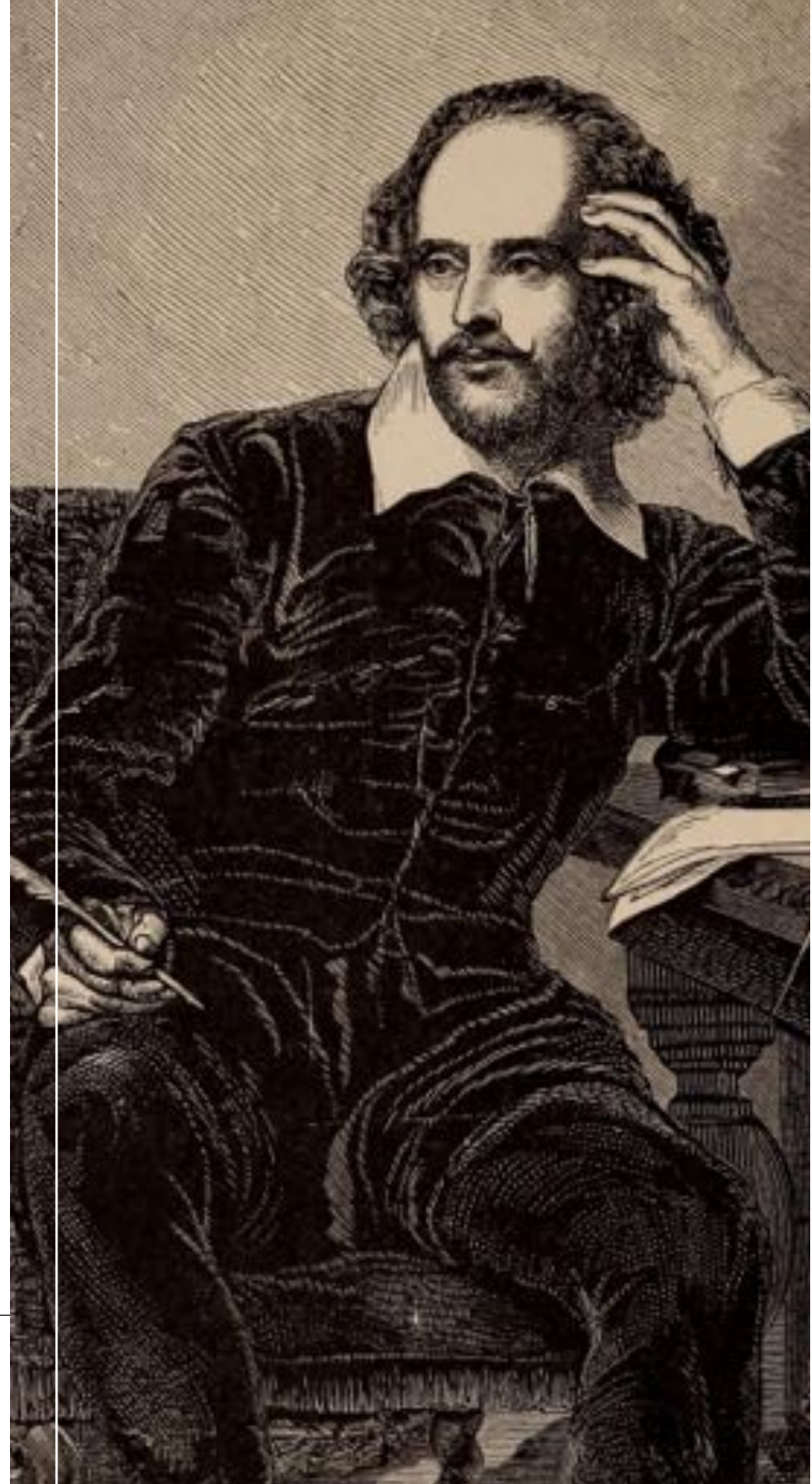
REGISTRATION RESOURCES

Courses that satisfy major and minor requirements	40
Courses that require departmental clearance	42
Contact information	43

“The Bard of Avon”

Explore a selection of Shakespeare’s plays and sonnets as they figure in digital media in **ENGL-430 “Shakespeare”** with Professor Bruce Smith. See description on page 28.

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



GENERAL EDUCATION

ENGL-174G

Reading the Heart: Emotional Intelligence and the Humanities

Gustafson, Thomas

MW | 10-11:50A.M.

SECTION: 32613

The university upholds itself as a place devoted to the study of critical thinking, and college curriculums always give a pre-eminent place to courses on the history of Western thought. But where in our education do we study and develop emotional intelligence? Can emotional intelligence even be taught? What if the university offered a course where we had the chance to study not just the head but the heart, not critical thinking but emotional intelligence, and where love of knowledge was combined with knowledge about love? English 174 will be such a course: It will draw upon literature ranging from the writings of Epicurus and Montaigne to stories by James Baldwin and Sandra Cisneros and films such as “Groundhog Day” to study such emotions as love, jealousy, anger, fear, hate, compassion, joy and happiness. It will also

consider the place of emotional intelligence in such fields as medicine and business and how concepts such as empathy and our responses to anger can help us study moments of crisis in politics and international relations from the Peloponnesian War through the American Revolution and Civil War and 9/11. At the heart of the course will be an attempt to study how and where we learn forms of intelligence not measured by a SAT test but significant for your life including what one author calls such “essential human competencies” as “self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation.”

ENGL-230G

Shakespeare and His Times *“Shakespeare and the Stage”*

James, Heather

MW | 10-11:50A.M.

SECTION: 32627

Shakespeare sums up an entire era of Renaissance poetry and drama both in England and beyond it, and his art animates a wide range of artistic, cultural, political, and economic enterprises in the centuries after his life, continuing to today. This course attends the ideas of the theatrical or performative self in Shakespeare’s day and to the models of social change — both now and in Shakespeare’s own day — that his innovative theater suggests. We will study a range of Shakespeare’s dramatic genres, including history, comedy, and tragedy. We will also consider the ways in which writers and artists habitually ask questions about their own society, where it has come from, and the possible futures which may succeed it.

Studying Narrative

Sanford Russell, Bea

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

SECTION: 32650

People say that they “get lost” in a good story—as if a story were a maze, a wilderness, an unknown country. The metaphor of being lost describes how narratives transport us elsewhere: one minute we are sitting down with a novel or starting a movie, and the next we are suddenly penned up in a storm-exposed farmhouse on a Yorkshire moor in 1802, or trying to fight off an army of ice zombies in Westeros. But just how does this magic work? In this class we put together a basic guidebook for finding our way through narratives, analyzing major narrative features and techniques, and becoming familiar with some of the key theoretical approaches to narrative study.

Ranging across short stories, novels, narrative poems, essays, films, and musical albums, we will consider topics including: the fundamental building blocks of narrative (including narration, characterization, and plot); ethical questions about writing and reading stories; and recent experiments in narrative such as Beyoncé’s genre-bending visual album, *Lemonade*.

Lemonade

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

Photo: Promotional photo by Tidal (2016)

ENGL-280G

Introduction to Narrative Medicine

Wright, Erika

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

SECTION: 32652

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

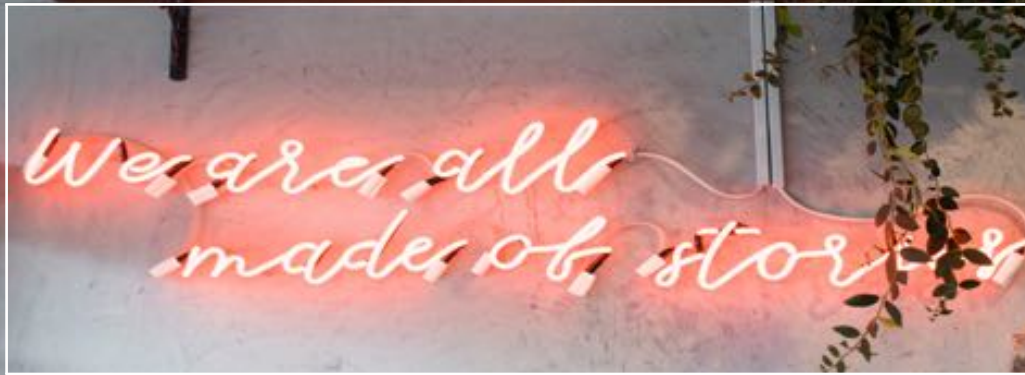
“Close reading is not just a way of reading but a way of listening. It can help us not just to read what is on the page, but to hear what a person really said. Close reading can train us to hear other people.” --Jane Gallop, “The Ethics of Close Reading” How a story gets told is as important as what gets told, and the ability to “read” the stories of another is a foundational skill in the field of Narrative Medicine. Close reading, which is a technique developed by literary scholars, teaches readers to pay attention not just to a story’s content and themes but also to its form and structure. This type of reading is valuable across all disciplines, fields, and contexts (personal and professional), but is central to this introductory course, which focuses on the relationship between literary studies and medical practice and the value of narrative competence for anyone touched by illness. Whether

you are planning a career in health-care or not, the skills you develop in this course will serve you well, as we will examine a range of texts: clinical case studies, novels, films, short stories, poetry, and memoirs that provide us with a deeper understanding of the relationship between narrative and identity, self and other, literature and the wider world. Each week we will coordinate a literary concept with a related medical/health theme or issue:

- our focus on plot will challenge the ways that diagnostic certainty, treatment, and cure can shape our narrative expectations;
- our understanding of literary narrators and character development will inform our view of the power dynamics of the doctor-patient relationship;
- our emphasis on time and metaphor will teach us about the role that memory and imagination can play in defining and sustaining a meaningful life.

These areas of inquiry will demonstrate what interdisciplinary training looks like—what each discipline gains from this relationship. Medicine learns from literary studies how metaphors contribute to complexity, how repetitions compete with silences, and how point of view and tone shape our reading expectations. Literary scholars learn from medicine what’s at stake in telling and listening to stories, our responsibility to a given text, and the real-world social and political ramifications of the work we do in the humanities.

Text in this course have included Oliver Sacks’s *The Man Who Mistook His Wife for a Hat*, Jhumpa Lahiri’s *Interpreter of Maladies*, Mark Haddon’s *Curious Incident of the Dog in the Nighttime*, Pat Barker’s *Regeneration*, Kazuo Ishiguro’s *Never Let Me Go*.



ENGL-297G

Introduction to the Genre of Nonfiction

Freeman, Christopher

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

SECTION: 32656

Nonfiction is writing that's true. Well, sort of. It takes many forms—essays, reviews, histories, biographies, memoirs, philosophy, scientific and sociological studies. But of course, it is also crafted. In this course, we will work through many genres, many forms of nonfiction writing; we will study the craft and the process, starting with the end product, the published work. When you read for this class, read as a reader and as a writer. Craft, style, form, and content will all figure into our work.

We will do all we can to make this class a conversation about nonfiction writing—how it works, how its forms have changed, how research is involved, how to read it, how to write it and write about it. In lecture, we will cover important writers, movements, forms, theories, and larger questions about the medium and the messages. How do texts connect to their historical moment? To the past? The future? Whose voices are included? Whose are absent? My job is to get you more interested in what

nonfiction writing is and what it does; your job, is to be fully engaged with our material; to read our material, to think about it, and to come to lecture prepared to discuss it, to read it out loud, and to try to interpret it.

In your discussion sections, your instructors will elaborate on lecture material, but at the same time, they will pursue their own passions about writing by working with you on work by a few of their favorite authors. The idea is that you'll get introduction and intermediate take on nonfiction in lecture and an advanced immersion in section.

We will use an anthology of essays as well as two or three full length contemporary works of nonfiction.

ENGL-299G

Introduction to the Genre of Poetry

Freeman, Christopher

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

SECTION: 32670

What can we learn from poetry as we learn about it? That will be the motivating question of this course. The English poet William Blake wrote of "the Bard, who Present, Past, & Future sees"—our work will take us to poets of the past and the present, poets whose work continues to speak to us across centuries. In this course, we have the privilege and pleasure of savoring poetry, contemplating it, discovering it anew, and finding its wisdom. May Sarton once said "a poem, when it is finished, is always a little ahead of where I am." How can that be, that the finished poem is "ahead" of the poet? We will address ourselves to that phenomenon because Sarton is right. We will use an anthology in lecture for the first ten weeks or so; after that, we will all be reading the same two single volumes of poetry. In discussion section, you'll work on one or two books of poetry for the first ten weeks, and your writing will be essays and poems (yes, you can do some creative writing!) based on the readings from lecture and section.

FOUNDATION SEMINARS

ENGL-261G

English Literature to 1800

Rollo, David

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

SECTION: 32635

Through the close analysis of literary works written in English before 1800, the course will address: the implications of authorship at various times in English and Irish history, with a particular emphasis on the theme and practice of political

exclusion; the development of literacy and its initially restrictive force; the rise of empire and the attendant questions of dynastic legitimacy, religious determinism, gender empowerment and colonial expansion; urban foppery. Texts studied will include: selections from the Book of Margery Kempe and Chaucer's Canterbury Tales; Shakespeare's Macbeth; lyric poetry by Donne, Marvell, and Aemelia Lanyer; Milton's Paradise Lost; Congreve's The Way of the World; Aphra Behn's The Rover and Oroonoko; Defoe's Robinson Crusoe; and Swift's Gulliver's Travels. Students will write three papers, take a final exam, attend class and participate in discussion.

ENGL-261G

English Literature to 1800

"The Monstrous Other in Medieval and Early Modern Literature"

Tomaini, Thea

TTH | 11-12:20P.M.

SECTION: 32636

English 261 follows the development of English poetry and drama during the centuries between the First Millennium and the English Civil War. Specifically, this course will focus on the Monstrous Other in these works of literature. Students will learn the basics of Monster Theory, and will then discuss how the various types of monstrosity reflect the major social, political, 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, and non-Christians. Major authors and works of poetry and drama will include Chaucer's Canterbury Tales, Spenser's The Faerie Queene, Marlowe's Dr. Faustus, Shakespeare's 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

Rollo, David

TTH | 2-3:20P.M.

SECTION: 32637

Through the close analysis of literary works written in English before 1800, the course will address: the implications of authorship at various times in English and Irish history, with a particular emphasis on the theme and practice of political

exclusion; the development of literacy and its initially restrictive force; the rise of empire and the attendant questions of dynastic legitimacy, religious determinism, gender empowerment and colonial expansion; urban foppery. Texts studied will include: selections from the Book of Margery Kempe and Chaucer's Canterbury Tales; Shakespeare's Macbeth; lyric poetry by Donne, Marvell, and Aemelia Lanyer; Milton's Paradise Lost; Congreve's The Way of the World; Aphra Behn's The Rover and Oroonoko; Defoe's Robinson Crusoe; and Swift's Gulliver's Travels. Students will write three papers, take a final exam, attend class and participate in discussion.

ENGL-262G

English Literature since 1800

Sanford Russell, Bea

TTH | 11-12:20P.M.

SECTION: 32642

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

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

ENGL-262G

English Literature since 1800

Berg, Rick

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

SECTION: 32640

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

ENGL-262G

English Literature since 1800

Levine, Ben

MWF | 11-11:50A.M.

SECTION: 32641

Intensive reading of major writers, 1800–1950.

ENGL-263G

American Literature

Ingram, Kerry

MWF | 12-12:50P.M.

SECTION: 32647

ENGL-263 covers selected works of American writers from the Colonial period to the present day, with an emphasis on major representative writers. In this course, we will interpret the aesthetic and thematic aspects of these works, relate the works to their historical and literary contexts, and understand relevant criticism. What notions of self and identity do we find when studying the diverse range of American texts that explore ideas on religion, government, philosophy, and narrative genre? Where do you find the “truth” articulated in a shared American literature?

ENGL-263G

American Literature

Kemp, Anthony

MWF | 11-11:50A.M.

SECTION: 32646

The collective myths and ideologies of most cultures precede historical self-consciousness; that of America, by contrast, arises in the very recent past, and comes into being simultaneously with European modernity. As such, it provides an extreme and simplified exemplar of all of the movements and conflicts of the modern. The course will introduce the student to the major themes and issues of American literature and culture from the seventeenth century to the present. We will concentrate particularly on attempts to find a new basis for community, divorced from the Old World (the continent of Europe and the continent of the past), and the dissatisfaction with and opposition to that community that comes with modern subjectivity. The journey will take us from raw Puritan colonies to the repressive sophistication of Henry James’ and Kate Chopin’s nineteenth-century salons—worlds of etiquette and porcelain in which nothing can be said—to the transgressive experiments of Decadents,

Modernists and Postmodernists, all united by a restless desire to find some meaning beyond the obvious, some transcendence that will transfigure and explain the enigma of the self and of the unfinished errand, America.

The goals of the course are that students should understand the works studied, and their relations to the societal, intellectual, and aesthetic movements of the period covered by the course: Puritanism, Calvinism, theocracy, Enlightenment, Romanticism, Transcendentalism, slavery, Abolition, Decadence, Modernism, Postmodernism.

ENGL-263G

American Literature

Handley, William

TTH | 11-12:20P.M.

SECTION: 32645

This introduction to American literature will address some of the major themes of human experience and culture over the last four centuries on the American continent. These include the idea of the individual in relation to the social world; the construction of race, class, gender, and religion in relation to democracy; and the myth and reality of the U.S. West. In exploring these topics, we will examine the artistic and social meanings of literary genres such as autobiography, drama, essay, novel, short story, and poetry. Additionally, we will aim to develop literary critical skills, to improve our capacities as readers, thinkers, and writers. By understanding and analyzing such elements in interpretation as context, audience, figural language, and narrative structure, we will explore how literature represents and critiques racial hierarchies and gender difference and related limitations on individual freedom in U.S. culture and ideology -- how, in the largest sense, texts shape Americans' understandings of themselves, their pasts, and their futures.




Photo by Max van den Oetelaar at Unsplash.

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

Lord, M.G.

M | 2-4:20P.M.

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-302

Writing Narrative

Ingram, Kerry

F | 2-4:20P.M.

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

Bender, Aimee

T | 2-4:20P.M.

SECTION: 32684

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

ENGL-303

Introduction to Fiction Writing

Senna, Danzy

M | 2-4:20P.M.

SECTION: 32686

In this creative writing workshop, students will be introduced to the fundamentals of writing fiction, including point of view, setting, dialogue, plot, characterization, etc. Students will be required to do short flash fiction exercises in and out of class, and complete several full-length stories and present them to the workshop for discussion. While the focus of the class will be on producing and presenting your own stories, we will also read short fiction by published authors — including Alice Munro, ZZ Packer, Jhumpa Lahiri, James Alan McPherson and Denis Johnson.

ENGL-303

Introduction to Fiction Writing

Segal, Susan

W | 2-4:20P.M.

SECTION: 32685

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 conundrum, as well as the “how do they do it?” question that plagues us when we read wonderful work. We will be studying and practicing literary fiction—that is, character-centered stories that do not fit easily into genres and that do not adhere to formulaic plot tropes. By studying a combination of student-generated stories and 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.

ENGL-304

Introduction to Poetry Writing

Journey, Anna

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

SECTION: 32689

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. Additionally, all writers are readers. Their reading challenges their writing. In this reading and writing intensive beginning poetry workshop, you'll write a variety of poems, such as a portrait of a family member, an elegy, a dramatic monologue, and a poem that contemporizes a fairy tale or fable. You'll read copiously from an anthology, a craft manual, and four single collections of contemporary poetry as well as post weekly responses (two well-developed paragraphs or longer) to the required texts on Blackboard. In my experience, talent and intelligence are naturally quite important in making a strong writer, but what may be even more important elements are desire, imagination, hard work, and plain old stubbornness. You have to want it to get it. And then there's luck, the whimsical

intervention of the muse, over which no one has control. As Randall Jarrell said, however, if you want to be struck by lightning, you have to be there when the rain falls. So you plunge in, write with risk, revise with energy, and you keep on getting better if you keep at it.

ENGL-304

Introduction to Poetry Writing

Bendall, Molly

W | 2-4:20P.M.

SECTION: 32688

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

ENGL-305

Introduction to Nonfiction Writing

*“The Impersonal Art of the Personal Essay – and Vice-Versa”***Dyer, Geoff**

M | 2-4:20P.M.

SECTION: 32692

Both a workshop and a survey of the history of the essay, this course will use a number of classic examples to help guide us through the pitfalls and possibilities of the form. How to avoid crossing the line from the personal to the willfully self-indulgent? We know that you are interesting to you but how to make that ‘you’ interesting to everyone else? Conversely, how to imbue essays with the stamp of personal testimony without the support of a participating authorial personality? To help us navigate this potentially slippery terrain we will enlist the support of work by William Hazlitt, George Orwell, Joan Didion, James Baldwin, Nicholson Baker, Annie Dillard, Jia Tolentino and others.

ENGL-310

Editing for Writers

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

Segal, Susan

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

SECTION: 32697

When working on a piece of writing, if you’ve ever selected one word over another, rephrased a question, erased a phrase or added a comma, you’ve done what professional editors do. The goal of this course is to harness the skills you already have to quantify and qualify the job of an editor in order to improve your own writing and help you become a better analyst of what makes an effective piece of writing. Anyone who is curious about editing as a profession and/or anyone who is truly invested in what they are writing will benefit from this hands-on approach. This course is designed for writers in all genres—fiction, poetry, journalism, expository, etc.

ENGL-403

Nonfiction Writing

Treuer, David

W | 2-4:20P.M.

SECTION: 32727

Lifemay very well be “one thing after another” and text “one word after another” but of the two only texts are scripted—life is for better or worse a series of accidents. Creative non-fiction is a vast genre and a tricky practice. Ranging from scholarly essays to travel writing and personal reflection creative non-fiction takes the elements of the “truth” (stated fact, event, conflict, narrative arc, the plot of “life,” the evolution of a thought or thoughts, the quote, the word, the utterance) and recombines them—sometimes carefully and with premeditation and other times in ignorance and “from the gut”—into written narrative. These “true” narratives are meant to move, educate, convince, sway, and transport us. This workshop will focus on your work in the genre with the goal of helping you make and perfect at least two new nonfiction pieces.

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

ENGL-405

Fiction Writing

Everett, Percival

T | 2-4:20P.M.

SECTION: 32729

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

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

ENGL-406

Poetry Writing

“Special Section on Song and Ballad”

St. John, David

T | 2-4:20P.M.

SECTION: 32731

This poetry writing workshop will consider the song and ballad in the history of English poetry and American folk music. We will look at the influence of poetic songs and the tradition of ballad in both England and America. Some basic elements of prosody will be discussed. Students will also be asked to write poems that reflect the traditions of song and ballad and which could, perhaps, be made into songs. Prerequisite: English 304.

Prerequisite(s): ENGL-304



ENGL-406

Poetry Writing

Bendall, Molly

M | 2-4:20P.M.

SECTION: 32733

In this poetry workshop we will focus on poetic sequences. We will read poems that are grouped together because they share a common theme, strategy, form, or voice. We'll ponder what happens as the poems progress and accumulate. What tensions develop stylistically and inside the language when elements keep recurring and evolving? How do poems talk back to one another? Students will work on their own sequences over the course of the semester. We will be reading poems by Jessica Goodfellow, Joy Priest, Ilya Kaminsky, Diana Khoi Nguyen, and many others. 7-10 Poems, written critiques, much reading, and class participation required.

Prerequisite(s): ENGL-304

ENGL-408

Advanced Poetry Writing

"Towards a Semi-Finished Manuscript"

McCabe, Susan

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

SECTION: 32734

This class is open to students who have completed both 304 and 406, the introduction and intermediate workshops.

Here you will have the opportunity to refine a "chapbook" style selection of poems you will have drafted, and redrafted, and redrafted for the class. I want this class to be a gracious and generative space where creative thinking and feeling thrives. We will no doubt be addressing both personal as well as social and cultural worldviews through the lens of the turbulence of events that have been staged over the last couple of years; I will want you to dig deep to find your voice, your style as it has matured through empathy or adversity, fear or beauty.

I ask that you come with a central motif, obsession, or thematic or formal principle to approach your genesis as a poet within the framework of the last few years, with tendrils reaching backwards and forward. You will read a diverse number of poems written in the 20th and 21st centuries.

These will also inspire 7 to 10 poems for the final "manuscript" of interlocking poems. I ask that you submit a draft of a new poem every other week, and a revised version the following. Depending on the size of the class will determine if every student will be "up" each workshop for scrutiny, or every other week.

Along with the writing of poems, I ask that you respond to each of your peers' submissions. We will have a weekly reading of an assigned poem. You will be required to participate in every class meeting, be conscientious in your attendance and prepared attention. I also require you keep a commonplace notebook of materials that you are working with to "seed" your poems as they hone-in on a particular theme, or "obsession," and use this notebook also for dreams or ideas for poems to be written, or phrases to be used. Try to use everything, writing free and formal writing; dare being experimental in one poem, and narrative in another. I will provide prompts for either poems to be turned in, or poems to write at your own leisure.

Prerequisite(s): ENGL-406

UPPER-DIVISION SEMINARS

ENGL-341

Women in English Literature before 1800

Rollo, David

TTH | 11-12:20P.M.

SECTION: 32701

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-343M

Images of Women in Contemporary Culture

Kessler, Sarah

MWF | 1-1:50P.M.

SECTION: 32702

The #MeToo movement has provoked widespread reassessments of popular representations of women. What seemed like progressive or empowering images of femininity or female-ness a mere ten years ago may today appear cringe-worthy. How and why has this cultural shift taken place? And how might this transformation help us to rethink traditional understandings of gender as a binary opposition between “male” and “female”? In this course we will not merely explore how various media depict women; we will examine, using the tools of feminist, literary, and political theory, how these media construct and regulate the category of “woman” in the first place. Our approach will be intersectional, since gender does not exist in isolation from other identity categories such as race, class, ethnicity, sexuality, and nationality. Critical readings will include essays by Laura Mulvey, bell hooks, Sarah Banet-Weiser, Andrea Long Chu, and others. Contemporary media texts will range

from TV shows such as Sex and the City, Insecure, and Pose; to films such as Hustlers and Portrait of a Lady on Fire; to pop songs by Beyoncé and Taylor Swift; to makeup tutorials on YouTube; to the novels of Elena Ferrante and their recent televisual adaptations.

*This course satisfies the university’s diversity requirement.

ENGL-344MG

Sexual/Textual Diversity

“The Queer Caribbean”

Collins, Corrine

MWF | 10-10:50A.M.

SECTION: 32704

Caribbean literature expresses the racial, cultural, and linguistic complexity of the region in its negotiation of overlapping diasporas, cultural hybridity, and histories of colonization, enslavement, and indentured servitude. This class examines the historical conditions that have produced categories of normative gender and sexuality in the Caribbean, and the ways classism and colorism have inculcated and perpetuated gender- and sexuality-based violence. We will study the ways twentieth and twenty-first century writers present sexuality as both a way of being and an ever-unfolding processes of doing, and pay special attention to culturally specific grammars of desire that exist with Caribbean frameworks of queerness. Through examining these writers' imaginative exploration of queer Caribbean subjectivities, past and present, we will explore literature and the erotic as a tools of anticolonial resistance, pleasure, and care. Our readings include texts written in, and translated to, English, Patwa, and Creole by Michelle Cliff, Audre Lorde, Nicole Dennis-Benn, Reinaldo Arenas, Claude McKay,

Jamaica Kincaid, Dionne Brand, Shani Mootoo, Thomas Glave and Maryse Condé.

ENGL-350G

Literature of California

“Los Angeles as Narrative”

Ulin, David

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

SECTION: 32705

What is Los Angeles? This is a key question when it comes to a city that both exhilarates and confounds. Commonly derided as a landscape without history, Los Angeles is (as all cities are) part of a trajectory where past and future coalesce into the present. How can we make sense of a place so defined by cliché? One way is to examine what these visions say about the city as it exists today. In this class, we will look at more than a century of writing about Los Angeles, uncovering the role of literature in the way the city considers itself. Going back to the late 1800s, these texts look at both the myth and the reality of Southern California, a landscape so misunderstood that it is often hard to see. The enormous village, Lotusland, the voluptuous allure of Hollywood, the sun-shine-noir dialectic – all have been popular ways of thinking about the city, but what do they tell us about the place in which we live? Writing is a vehicle both for the construction and the undermining of such mythologies, a medium in which we can invent or reflect the world. To explore these issues we will read many of the city's signature authors,

including Carey McWilliams, Joan Didion, Chester Himes, Octavia Butler, Reyner Banham, Mike Davis, Wanda Coleman, and Raymond Chandler, to encounter the city as it was and as it has become. This means we will read with a double vision, looking at the material both with respect to what it meant in its own time and what it has to tell us now. In addition, we will apply a historiographer's perspective to discuss the texts that have survived and those that haven't, and what this means in regard to the city's legibility. Students will be expected to think critically about the material, and to participate in lively in-class conversation about the work. Students will also be expected to write three analytical papers: two 5-page papers during the semester and one 10-page final project that engage not only with the assigned readings but also with the larger questions raised by the literature about the city and the stories that it tells.

ENGL-351

Periods and Genres in American Literature

“Wastelands and Apocalypse in Modern and Contemporary American Poetry”

Bendall, Molly

MWF | 11-11:50A.M.

SECTION: 32706

Civilizations facing ruin from post-war destruction, environmental collapse, societal upheaval, and other catastrophic events are conditions we have seen in film, novels, visual art, and graphic novels. Modern and contemporary poetry have also been compelled to depict these devastations. In this class we will discuss particular poetry texts, analyzing how a poetic consciousness navigates these particular worlds--both real and imagined ones--and how strategies and formal constructs contribute to a poem's vision. We will also look at texts that envision dystopic realms. We'll read *The Waste Land* by T. S. Eliot and other modernist poems, contemporary collections of poems including: *Cold Pastoral* by Rebecca Dunham, *Tsunami vs. The Fukushima 50* by Lee

Ann Roripaugh, *Notes on the End of the World* by Meghan Privitello, and *Death by Sex Machine* by Franny Choi, and poems by Shoda Shinoe, Brian Barker, Vi Khi Nao, Matthea Harvey, and others. 3 Papers, short responses, creative assignments, and much participation.

ENGL-352G

Bookpacking

“Bookpacking LA”

Chater, Andrew

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

SECTION: 32707

This 4-unit class is an exercise in ‘bookpacking,’ an innovative form of literary adventure in which novels serve as portals through which to explore regional history and culture. We offer ‘bookpacking’ in a variety of forms at USC. In this particular class, we’re bookpacking Los Angeles - exploring the myriad cultures of USC’s home city through some great L.A. novels.

Over the course of Semester we’ll read a range of classic and contemporary L.A. fiction, and we’ll make a virtual ‘road trip’ across the city, exploring the locations where the novels are set - from Hollywood to South L.A., from Downtown to the Hills, from Boyle Heights to the beaches. We’ll take a metaphorical walk in the footsteps of fictional characters, and reflect on the intersection between literary landscapes and the contemporary cultures of L.A..

The class is lead by Andrew Chater, a BBC historian and filmmaker who leads a variety of ‘Bookpacking’ classes at USC - see www.bookpackers.com for more information.

Please note, this class is usually taught as an immersive experience, incorporating ‘off campus’ elements. For Spring Semester 2021, we are scheduling this class as a hybrid class, meaning that *if circumstances permit* we will build in some physical off-campus experiences in the latter weeks of the semester. The class is scheduled for a late afternoon Wednesday slot (4.30 to 6.50pm); if we head off campus, we may return later than 6.50pm. Please be open to this possibility, should you enroll for the class. Literal ‘bookpacking’ in its physical form is part of the joy of this experience!

The class is accredited for General Education - all majors welcome.

ENGL-355G

Anglo-American Law and Literature

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

Lemon, Rebecca

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

SECTION: 32709

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

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

ENGL-361G

Contemporary Prose

“Crime and Punishment”

Segal, Susan

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

SECTION: 32711

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

ENGL-362G

Contemporary Poetry

Journey, Anna

TTH | 2-3:20P.M.

SECTION: 32712

Grotesquerie abounds in our literature. What specific characteristics, however, qualify as “grotesque,” or is the aesthetic category subject to Justice Potter Stewart’s murky definition of obscenity: “I know it when I see it”? Perhaps most problematic of all, due to the grotesque’s contrastive structure, the term asks that we accept a false binary: that we go about separating the “normal” from the “abnormal.” This binary logic often reinforces the biases of dominant institutions—the patriarchal, the colonial, the heteronormative, the bourgeois. The sanctioning of so-called “normalcy” thus comes at the expense or exclusion of others who are deemed “abnormal” or positioned as inferior. How, then, may readers, writers, and thinkers approach the grotesque without naively using it as a tool of oppression or condescension that reinforces the normativity of some dominant cultural order? In this reading and writing intensive seminar, we will explore the diverse ways in which contemporary poets employ grotesquerie as a powerful creative force. We will examine aspects of grotesquerie in recent American literature through reading, discussing, and

responding—both creatively and critically—to four volumes of poetry published during the twenty-first or late twentieth centuries. The coursework consists of two-paragraph reading responses posted to Blackboard each week, three to four poems (minimum length: 20 lines each; maximum length: 2 pages), and two analytical papers (4-6 pages and 8-10 pages, respectively).

ENGL-364

The Modern Novel

Kemp, Anthony

MWF | 1-1:50P.M.

SECTION: 32714

When does the “modern” novel begin? One answer might be that the first modern, psychological novel is Madame de La Fayette’s *La Princesse de Cleves* of 1678. For the purpose of this course, I’m going to the define the modern sensibility as beginning in the nineteenth century with the three intertwined artistic movements of Modernism, Decadence and Symbolism. Writers and visual artists became convinced that humanity was entering an experience of self and culture that was qualitatively different from what it had been throughout the historical past, and was perhaps entering a post-humanity or inhumanity. The human, as we were accustomed to thinking of it, was over, replaced by an unknown something else. Paul Verlaine wrote of the principal originator of Modernism, Decadence and Symbolism, “the profound originality of Charles Baudelaire is to represent powerfully and essentially modern man . . . modern man, made what he is by the refinements of excessive civilization, modern man with his sharpened and vibrant senses, his painfully subtle mind, his brain saturated with tobacco, and his blood poisoned by alcohol.” In the

words of Joyce’s protagonist in “The Dead,” the world was entering “a thoughttortured age.” We will trace this crisis of humanity from the fin de siècle, with its sense of exhaustion and foreboding, into the calamitous twentieth century, the cruelest in all of history. Throughout this period of unprecedented dislocations, writers sought new subjects, new feelings, new formal experiments, with which to interpret and challenge their unfamiliar and vertiginous new world. These novels are all adventures into strangeness, efforts to break with conventional worlds that are no longer tenable, to break through into some alternative intensity, knowledge, love, redemption.

ENGL-371G

Literary Genres and Film

Mullins, Brighde

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

SECTION: 32715

In the early days of cinema LGBTQ characters were figures of derision or they were not included at all—they simply did not appear. Their depiction (or lack thereof) was enforced by the Hays Code, a stringent censorship of the content of Hollywood film from 1934 to 1968. Much has changed, and this course will focus on selected LGBTQ films and the agents of change behind the scenes, including the writers, the directors, and the producers. Works under consideration may include *Carol* (from Patricia Highsmith's novel *The Price of Salt*); *Call Me By Your Name* (from André Aciman's novel), and *Pariah* (written and directed by Dee Rees). We will read the original literary texts within their cultural and historical contexts. We will apply what we've learned about these texts to our viewing of the films, taking multiple aspects of the production into consideration, primarily the narrative elements via the screenplay, but also the design elements (sound, score, costumes, location); directorial vision, and the actors' portrayals. We will also read essays, and film theory and history, including work by Vito

Russo, Judith Butler, B. Ruby Rich and Edie Kosofsky Sedgwick. Students will respond to their readings and viewings through creative exercises, short response papers and one longer paper.

ENGL-374M

Literature, Nationality and Otherness

"Black British Literature"

Collins, Corrine

MWF | 1-1:50P.M.

SECTION: 32719

The Black British community is diasporic and transnational, encompassing a wide-range of cultures from across the globe. Particularly, many of the cultures that make up this community are descendants and immigrants from the people and places that were former colonies of the British Empire. While Black Britain is typically defined through the mid-century era of migration—the post-World War II Windrush generation—black British literature is enmeshed in both contemporary black British experience and the legacies of transatlantic slavery and colonization. This class examines the shifting definitions of “Black” and “British” that have emerged over the twentieth and twenty-first centuries. We will consider the ways this literature disrupts ethnic absolutist notions of British identity, engages colonial history and violence, and foregrounds issues of race, ethnicity, gender, sexuality, and class. We will examine the global appeal of works

by authors such as Zadie Smith and Andrea Levy, in addition to the limited circulation of texts by Joan Riley and Una Marson. Other readings include poetry, novels, and short stories by Caryl Phillips, John Agard, Bernadine Evaristo, Jackie Kay, Diriye Osman, George Lamming, Grace Nichols, and Helen Oyeyemi.

ENGL-381

Narrative Forms in Literature and Film

“Blackness and the Poetics of Cinema”

Jackson, Zakiyyah

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

SECTION: 32723

What happens when a film is crafted with the language of poetry in mind? How does knowledge of poetry shape formal experimentation in film? In what ways has the history of film already been conversant with poetry? Why might black filmmakers, in particular, look to poetry as a guide for filmic representation? Is there something about blackness, about processes of racialization that elicit knowledge of poetry and poetic knowledge?

This course investigates poetic effects in recent experimental and narrative film. It investigates similarities between the language of cinema and that of poetry. We will examine the filmmaking of poets and non-poetic writers and consider how certain films at the registers of content and style evoke poetry.

ENGL-392

Visual and Popular Culture

Kessler, Sarah

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

SECTION: 32725

Not all of popular culture is dominated by the visual—and not all of visual culture is what one might consider “popular.” Through multi-sensory engagements with a broad range of media, this course will take a historical and theoretical approach to the contradictions of U.S. popular culture. Attending to film, television, music, and social media, as well as to feminist, queer, and antiracist modes of cultural production, we will investigate overlapping and competing methods of cultural analysis. We will also craft our own analyses of popular media and cultural practices to arrive at an understanding of how we not only shape, but are shaped by, “pop culture.” As we interrogate the popular, we will consider alternatives to dominant cultural paradigms such as countercultures and subcultures. Central to our discussion will be the economic, institutional, political, and social power structures that assert themselves through popular representations and discourses, thus the course will focus on the inextricability of issues of race, gender, sexuality, class, nationality, and ability from the pop cultural objects we love to love and hate—as well as those that leave us ambivalent

or confused. Our reading list will include theoretical works by Kimberlé Crenshaw, Lauren Berlant, Stuart Hall, and Pierre Bourdieu, as well as critical essays by Jia Tolentino, Roxane Gay, Rachel Kaadzi Ghansah, and others. As for our media list, expect TV, TikTok, and everything in between.

ENGL-422

English Literature of the 17th Century

“John Milton and Paradise Lost”

Green, Lawrence

TTH | 11-12:20P.M.

SECTION: 32737

John Milton (1608-1674) is our earliest Creative Writing Major. He went to university with the intention of becoming a great poet. He experimented with (and “workshopped”) poetic forms and topics. He was regarded as a political radical, a sexual libertine, and a rabble-rouser. He defended the execution of his own king, joined the new revolutionary government, and when that collapsed he ran for his life. In retirement he tried to understand the failure of a religious “paradise-on-earth” and found the answer in his epic *Paradise Lost* with its opulent language and breathtaking explorations of heaven and hell, God and Satan, perfect man and perfect woman, the origins of evil, sex, violence, and the redemptive power of love. One brief interpretive essay, a longer final paper, short written responses, and vigorous participation. Our course is designed as a “hybrid” blend of online and on-campus meetings (if USC reopens: voluntary in-person attendance). All course materials will be available online from open

sources, including Milton’s experiential poetry, political and social arguments, and his epic of Adam and Eve.

Prerequisite(s): ENGL-261

ENGL-424

English Literature of the Romantic Age (1780–1832)

Russett, Margaret

MWF | 10-10:50A.M.

SECTION: 32739

Bliss was it in that dawn to be alive,

But to be young was very heaven!

William Wordsworth, *The Prelude*

Romantic literature was the artistic expression of an Age of Revolution. The revolutions included the American war of independence and the overthrow of the French monarchy, the first reform movements for women and slaves, and the dramatic technological and sociological changes we now call the Industrial and Commercial revolutions. It should come as no surprise that the literary and art worlds were revolutionized at the same time. Romanticism was both a mode of political action and a radical aesthetic experiment. Everything was up for grabs: to whom should works of literature be addressed, and what should they be about? How could they effect change in the world and in their readers? What should they even look like?

This course will examine the relationship between social and aesthetic innovation. In it we will pay

special attention to texts that either portray or enact revolutions, whether in the external world or in the minds of their readers. Not all of them were written with explicit political aims, but all were intended to be something new, and to do something important. They include two novels, William Godwin’s *Caleb Williams* and Mary Shelley’s *Frankenstein*; William Blake’s “illuminated” books *Songs of Innocence* and of *Experience*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, and *America: A Prophecy*; Lord Byron’s “*Turkish Tales*” and his verse play *Manfred*; Percy Shelley’s activist lyrics and his “lyrical drama” *Prometheus Unbound*; John Keats’s narrative poems *Hyperion* and *The Fall of Hyperion*; William Wordsworth’s poetic autobiography *The Prelude*; and Wordsworth’s collaboration with Samuel Taylor Coleridge on the 1798 *Lyrical Ballads*. These primary texts will be read against the background of shorter selections by the leading social thinkers of the time, including Mary Wollstonecraft, Thomas Paine, and Edmund Burke.

Prerequisite(s): ENGL-262

ENGL-430

Shakespeare

Smith, Bruce

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

SECTION: 32742

“He was not of an age but for all time!” When Ben Jonson, a fellow poet and playwright, wrote that line about Shakespeare in 1623, he doubtless had in mind the First Folio in which Jonson’s poem was printed as a preface. What would Jonson (and Shakespeare for that matter) have made of the internet? In this course we shall take advantage of the online format to explore a selection of Shakespeare’s plays and sonnets as they figure in digital media. The online database Cambridge Shakespeare will supply the texts, performance histories, and contextual readings for the course. Among the digital manifestations of Shakespeare that we shall explore are a facsimile of the First Folio online, a video performance in the reconstructed Shakespeare’s Globe in London, a video performance in a contemporary venue, a commercial film, and the New York Sonnets Project (in which Shakespeare’s sonnets are performed in videos shot in various locations in the city). Course requirements will include one 500-word response paper with five discussion questions for presentation in class, one 2000-word exploration of Othello in a medium of your choice (opera, ballet, visual

images), and a final 3000-word paper that investigates three plays with respect to a topic of your own choosing.

ENGL-442

American Literature, 1920 to the Present

Román, David

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

SECTION: 32745

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

Prerequisite(s): ENGL-263

ENGL-447M

African-American Narrative

“The African American Novel and the Nadir”

Daniels-Rauterkus, Melissa

MWF | 12-12:50P.M.

SECTION: 32749

In his 1954 book, *The Negro in American Life and Thought*, the celebrated African American historian and activist Rayford Logan dubbed the period from 1877-1901 the “Nadir” because it was without a doubt one of the lowest moments in the history of American race relations since the Civil War. Having lost many of the civil rights acquired in the aftermath of emancipation, African Americans were introduced to a new form of racial oppression vis-à-vis Jim Crow. Predicated on the premise that segregation was necessary to preserve white supremacy and racial purity, Jim Crow found its most virulent expression in the landmark U.S. Supreme Court case, *Plessy v. Ferguson* (1896), which not only implemented the infamous “separate but equal” ruling, but also gave legal sanction to racial discrimination, violence, and disenfranchisement against blacks. This course will explore how African American writers responded to and transformed these events through the imaginative and politicized space of the novel. In the course of reading a selection of representative work, we will consider many questions, including, What did

it mean to be a black American at the turn of the century? What is the relationship between literature and society? Can literature affect social change? Required texts include: Pauline Hopkins, *Contending Forces* (1900); Charles W. Chesnutt, *The Marrow of Tradition* (1901); Paul Laurence Dunbar, *The Sport of the Gods* (1901); and James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912). This course will require weekly Blackboard posts of about 200 words, a close reading essay at midterm of 5-7 pages, an abstract and an annotated bibliography, and a final seminar paper of 10-12 pages due at the end of the semester.

ENGL-461

English Drama to 1800

“London and its Theatre: Elizabethan and Jacobean Drama”

Tomaini, Thea

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

SECTION: 32753

In this course students will study drama of the Elizabethan and Jacobean eras. They will also learn about the context of those plays and their performances in London during that time. What was it like to be a playwright, an actor, a theatre owner, an audience member, or a patron in London? What were the relationships among these groups, and what was the relationship between these groups, the State, and the Church? How did these plays reflect or influence the development of English nationalism and Imperialist thought in the early days of the British Empire? How did the playwrights, actors, and audiences communicate issues of race, class, and gender/sexuality in their own changing times? In the first two weeks of the course students will learn about the background of medieval drama, such as the cycle plays and morality plays, and will become familiar with the deep cultural traditions that produced the lasting dramatic themes and stage characters of the late sixteenth and early seventeenth centuries. Students will then learn about the development

of the 5-act format and the era’s major themes, studying comedy, tragedy, and history. Playwrights will include Christopher Marlowe, William Shakespeare, Thomas Kyd, John Lyly, Thomas Dekker, Ben Jonson, Thomas Middleton, John Webster, Francis Beaumont, Phillip Massinger, John Fletcher, and John Ford, among others. Text is the Norton Anthology of Renaissance Drama and Norton Critical editions (TBA). Students will write one short paper (6-8 pages) and one research paper (10-12 pages).

Prerequisite(s): ENGL-261

ENGL-466

The 19th Century English Novel

“Binding, Breaking, Trying, Willing: The 19th-Century Novel and Legal Fiction”

Schor, Hilary

MW | 12-1:20P.M.

SECTION: 32756

“A lawyer walks into a bar...” That is more than the first line of a joke; it is the first line (more or less) of the plot of Charles Dickens’s masterpiece *Great Expectations*, which begins when Mr. Jaggers walks into the “Three Jolly Bargemen” and tells the young boy, Pip, that he has “great expectations.” With its capacious collection of bound apprentices, jilted fiancés, ghost-brides and vampire lawyers, trials for murder and murders to bury secrets, the Victorian novel itself sometimes seems like a legal case book run mad, a series of “hypotheticals,” common-law precedents and legal conundrums. But the law offers more than just a ripping good plot for the novel. If, as Ian Watt remarked in *The Rise of the Novel*, “the novel’s mode of imitating reality may...be equally well summarized in terms of procedures of another group of specialists in epistemology, the jury in a court of law,” then the law is also a way of reading. Sometimes we think like a juror;

sometimes we think like the plaintiff (or “plaintive,” as *Bleak House* would have it); sometimes we think like a terrified defendant and sometimes like a lonely seeker of justice – and sometimes, as again in *Bleak House*, we are tempted just to set fire to the entire court system. “This,” says the Artful Dodger while on trial in *Oliver Twist*, “ain’t the shop for justice.”

The novel in some ways is the shop for justice – it allows us to review characters, judiciously, with an objective gaze and the surreal perfection of a legal code... But it is equally made up of “facts on the ground”: finding lost heirs and losing the occasional boyfriend, amassing fortunes and destroying evidence, coincidences and codicils, bastard mothers and avaricious guardians, all jumbled in a chaos of cases. This class will read the Victorian novel through the lens of the law, revealing the surprising sophistication of legal thinking in the novelist’s mind, but

also examining a moment in which new legal subjects of all sorts – Catholics, Dissenters, Jews, women, the rising middle class and anxious younger sons – were being created. With all this legal innovation at work, we will also read the 19th-century novel as a moment of fierce narrative experimentation. Reading the novel alongside William Blackstone’s magisterial *Commentaries on English Law*, we will consider the laws of husbands and wives, parents and children, masters and apprentices, and guardians and wards; we will turn to new rules of circumstantial evidence; we will peer anxiously at the “rise and fall of the freedom of contract,” and at what Roland Barthes called the “contract-narrative” of realist fiction: at the start of any narrative, desire. Our novels will include Charles Dickens’s *Great Expectations* and *Bleak House*; Anthony Trollope’s *Can You Forgive Her*; George Eliot’s *Felix Holt*, the *Radical* and *Middlemarch*. We will end with the darkest of legal narratives, Robert

ENGL-499

Special Topics

“Freedom Writing in Colonial/Postcolonial India”

Cohen, Ashley

MWF | 12-12:50P.M.

SECTION: 32769

The fight for freedom from colonial rule in India was waged primarily with the pen. Literature was crucial to the success of the independence movement. Novelists, poets, and short story writers used their fiction to engage in political debates that played out across multiple media forms. The “literature” of the freedom movement, broadly conceived, therefore encompasses not only traditional “literary” forms like poetry and fiction but also political essays, print magazines, films, and speeches. Indian freedom fighters used all of these mediums to debate the very meaning of freedom. While some writers argued that independence from colonial rule alone constituted freedom, others insisted that caste and capitalist exploitation also needed to be overturned for true freedom to reign in independent India. There were also debates about what strategies should be used to win freedom. Was violence ever justifiable? Or was non-violence the only answer? When independence was finally won in August 1947, the dawn of India’s new freedom was overshadowed by the tragedy of partition, which left a legacy of trauma

that continues into the present. In this course we will study the Indian independence movement (from its birth in the late nineteenth century through its aftermath in the 1950s) through novels, manifestos, poetry, speeches, short stories, films, and essays, with a particular focus on the question of freedom. Authors will include Bankim Chandra Chatterjee, Rabindranath Tagore, Premchand, Mulk Raj Anand, Mohandas Karamchand Gandhi, Dr. B.R. Ambedkar, Jawaharlal Nehru, Raja Rao, Yashpal, Sahir Ludhianvi, Faiz Ahmed Faiz, Saadat Hasan Manto, and filmmakers Guru Dutt and Satyajit Ray.

ENGL-499

Special Topics

“The Literary Landscape”

Mullins, Brighde

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

SECTION: 32703

There are many roads to publication. The road is rocky in unique ways for LGBTQ people. This class will travel some of those roads by examining case studies of several books and their paths to publication, both in print and on-line. Solitude is essential to all writing practice, but so too are other people— editors, booksellers, publishers. How does a manuscript become a book? What role do editors play? Why are some books adapted into films? These questions (and others) will spark our investigations into the circumstances around the publications of a memoir, a book of literary scholarship, a book of poems, and an adapted screenplay.

MAYMESTER

ENGL-352G

Bookpacking

"BOOKPACKING THE BIG EASY"

Chater, Andrew

MAYMESTER

SECTION: 32708

A cultural and literary journey through New Orleans and Southern Louisiana

Maymester 2021 (mid-May to mid-June 2021)

BOOKPACKING THE BIG EASY is a 4-unit class held in on location in New Orleans in the four weeks after Spring Commencement. The class explores the rich and varied cultures of Southern Louisiana through a range of classic and contemporary novels, which we read as we travel. The idea is to use the novels as guide-books, adopting a holistic approach to the humanities whereby literature, history, geography, politics and social studies combine into a unified course of study. It's a rich and critically exciting cultural experience.

The class is lead by Andrew Chater, a BBC historian and filmmaker who leads a variety of 'Bookpacking' classes for USC Dornsife - see www.bookpackers.com for more information.

The class is accredited for General Education - all majors welcome.

Please note, this Maymester is offered dependent on the lifting of COVID restrictions. If we are allowed to do so, we will offer the class in an immersive form, on location in New Orleans. If physical travel is still not possible by May 2021, we will offer the class in virtual form, online on Zoom.

The Big Easy

Explore the rich and varied cultures of Southern Louisiana in **ENGL-352** "**Bookpacking**" with Professor Andrew Chater.

Photo by Arun Kuchibhotla on Unsplash

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“YESTERDAY’S TOMORROWS”

Berg, Rick

W | 2-4:20P.M.

SECTION: 32762

“The future ain’t what it used to be,” claimed Yogi Berra, and with that insight, he made us not only aware that our current future is different from others in the past, but also that the future has a past. Anyone who has ever visited Disneyland’s Tomorrow Land before it was renovated or seen the various incarnations of the Star Trek franchise, knows just how different futures can be. That recognition of difference is the starting point of this class: there is a history to the future. This course intends to look at that history. We will explore some of those tomorrows from yesterday. Since all futures are acts of imagination, the course’s primary texts will be works of speculative fiction, various utopias and dystopias from the 19th, 20th and 21st centuries; we will read novels and short stories, comic strips and comic books. We will watch films and TV shows from the US as well as from other countries. In short, the course

will come to terms with our cultural imagination as we explore the ways these texts shape our society, our lives and our ideas about futures. In the end, hopefully, we will come to see that Berra’s koan spoke not merely to a sense that our futures are more limited these days, but that futures change due to many factors and that they are often only limited by our imaginations.

ENGL-491

Senior Seminar in Literary Studies

“Woolf, Baldwin, Morrison”

Handley, William

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

SECTION: 32759

Virginia Woolf’s work is a touchstone in the writing and thought of both James Baldwin and Toni Morrison. This seminar concerns less intertextual evidence of transatlantic literary influence than it concerns what it signifies: an ethics and politics of narration shared by writers who collectively gave voice to those traumatized and marginalized by war, racism, and heterosexual patriarchy, in England and in America. How is it that writers take on such painful subjects yet write about them so gorgeously? How are the intricacies of aesthetics and style (Woolf and Baldwin are among the greatest masters of the comma and semi-colon, for example) related to political and philosophical questions and the burden of representing the past? How does one represent the unrepresentable, speak what is unsayable, and give meaning to the wake of historical violence? What does it tell us that all three writers wrote

memorable essays as well as fiction? We will read Woolf’s *Jacob’s Room* and Baldwin’s *Giovanni’s Room*; Woolf’s *Mrs. Dalloway*, Baldwin’s *Another Country*, and Morrison’s *Sula*; along with other fiction and essays by all three.

ENGL-491

Senior Seminar in Literary Studies

“Narrative Transformations, Translations, and the Art of Adaptation: Shakespeare’s The Tempest as Case-Study”

Boone, Joseph

M | 2-4:20P.M.

SECTION: 32760

To “suffer a sea-change into something rich and strange”: so sings the spirit Ariel to the shipwrecked Prince Ferdinand in Shakespeare’s magical final play, *The Tempest*. These evocative lines sum up this seminar’s goal of exploring how stories transform across time periods, genres, and media. Beginning with Shakespeare’s script as our Ur-text (itself a cribbing of prior tellings), we will trace various “translations” of its story up to the present-day, dipping into theories of narrative, storytelling, and adaptation along the way. Some of the texts we will study include Dryden’s eighteenth-century reworking of Shakespeare’s play (adding female characters, love interests, song and spectacle), Aimé Césaire’s racially charged, postcolonial response *Une Tempête*, poems focussing on Caliban and Ariel by W.H. Auden (*The Mirror and the*

Sea), Robert Browning, and Sylvia Plath, Margaret Atwood’s novel *Hagseed* (involving a production of Shakespeare’s play in a prison), Peter Greenwood’s merging of film and textuality in *Prospero’s Books*, and Julie Traymor’s film version with a female Prospero (Helen Mirren). Written assignments include one critical essay midway through the course and a final project that may be a critical research paper or a creative adaptation involving tools learned throughout the semester.

ENGL-492

Narrative Studies Capstone Seminar

Sanford Russell, Bea

F | 2-4:20P.M.

SECTION: 32764

This seminar will help you create and complete your narrative capstone project. We will go step by step through the process, from defining and refining your capstone plan, to undertaking the necessary research and integrating that research into the final product, to practicing your culminating capstone presentation. The seminar will be highly interactive and workshop based, and you will develop the components of your project in conversation and collaboration with your classmates. Requirements include completing three workshops of your own project along the way.

ENGL-492

Narrative Studies Capstone Seminar

Sligar, Sara

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

SECTION: 32765

Capstone workshop in Narrative Studies. Through a combination of synchronous sessions and asynchronous work, students will develop and workshop semester-long independent projects in the field of Narrative Studies.

ENGL-492

Narrative Studies Capstone Seminar

*“TELLING STORIES, TELLING LIVES”***Freeman, Christopher**

TH | 5-7:20P.M.

SECTION: 32766

The Narrative Studies Capstone course has one primary purpose: it is a workshop for the development and completion of the final project for students of Narrative Studies. To that end, this section will operate mostly as a workshop. We will work together on your projects from day one; we will also read and analyze one primary text, the recent essay collection by Alexander Chee called “How to Write an Autobiographical Novel.” Chee is a novelist and essayist; his book is elegantly written and is concerned with the craft and the work of writing. It will facilitate discussions for us and will provide a model of style and discipline for your own projects. We will also read occasional texts from Blackboard. But this class is a workshop in which you will complete your Capstone project.

ENGL-492

Narrative Studies Capstone Seminar

Sligar, Sara

M | 2-4:20P.M.

SECTION: 32763

Capstone workshop in Narrative Studies. Through a combination of synchronous sessions and asynchronous work, students will develop and workshop semester-long independent projects in the field of Narrative Studies.

ENGL-495

Senior Honors Seminar

“Innovative Narratives in Contemporary Poetry & The Visual Arts”

Irwin, Mark

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

SECTION: 32767

How have contemporary poets and visual artist 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 John Ashbery, Anne Carson, 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-Qiang (Gunpowder Paintings), Banksy (Self-Destructing Works), Abdulnasser Gharem (Pause), and Marina Abramovic (The Artist is Present).

*This course is for ENGL/CRWT upper division elective credit.

ENGL-496

Senior Honors Thesis

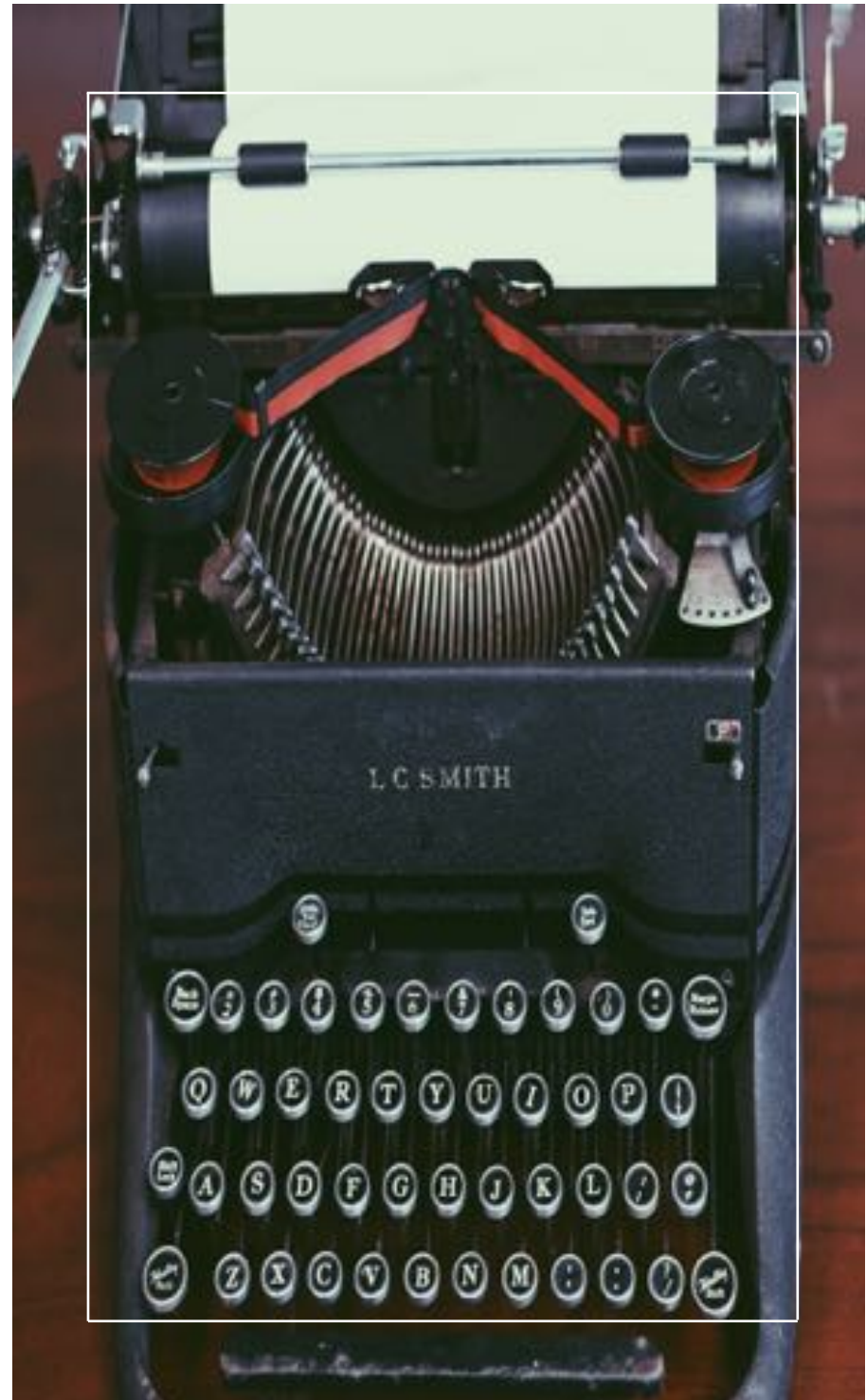
Green, Lawrence

TH | 2-4:20P.M.

SECTION: 32768

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/>

Prerequisite(s): ENGL-491



PROGRESSIVE M.A. COURSES

ENGL-602

Writers in the World: Text and Context

Johnson, Dana

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

SECTION: 32802

We are defined as writers by what we read, but we also read the world, our communities, our culture, and other lives. This class will offer an examination of how other writers and we, ourselves, are influenced by literature, but also by our lived experience. We will read a variety of assigned readings and write. Be prepared for in-class exercises around the themes of our discussions, and for take home assignments that we will workshop. Each student will also be expected to produce one longer piece of writing: 10 pages, in any genre, that grow out of the idea of how one's world view has been shaped by seminal pieces of literature—or experience.

ENGL-607

Digital Publishing and Literary Writing for New Media

Winslow, Aaron

M | 6-8:20P.M.

SECTION: 32807

Is all literature digital literature now? Native digital platforms like the web, mobile devices, apps, and video games are the most obvious examples of the ubiquity of digital publishing. But, today, even the path toward creating, distributing, and reading physical books is routed through digital platforms.

From the desktop publishing revolution of the 80s and 90s to our Roblox and Zoom present, we will explore methods for producing multimedia, interactive, non-linear, and hypertext models of digital publishing. We'll ask what digital publishing can and cannot do, and whether it challenges or reaffirms corporate publishing models—or both! How does digital publishing intersect with and expand traditional publishing and literary production? What new voices have emerged and been empowered through digital publishing?

We'll answer these questions by reading and experimenting with various types of digital literature, including books, web zines, web comics, video and tabletop games, podcasts, twine narratives, and the major social media platforms.

ENGL-608

Publishing on Both Sides of the Transom

Ulin, David

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

SECTION: 32808

Editorial and publishing workshop with an intensive hands-on student project following the progress of a single piece of writing from manuscript to print.

ENGL-609B

Internship in Editing and Publishing: Eloquence and Ethics

Ulin, David

Winslow, Aaron

W | 3-4:20P.M.

SECTION: 32809

Work side-by-side with practicing writers in Los Angeles—in media outlets, in news bureaus, with web content creators, and literary agencies—and see how they transform the media landscape and react to its changes. Explore the real-life demands of your chosen industry and the effect of those demands on the direction of your own work.



COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

Courses numbered 300-499 not listed here usually meet the upper-division elective requirement for the English Literature or Creative Writing majors. Pay attention to pre-requisites, co-requisites, and special permissions. You cannot go “backwards” in sequences and get credit for courses taken out of order, per the USC Catalogue.

#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
105			Writing		Lower-division	
261	Introductory	Introductory	Introductory	Introductory		Lower-division
262	Introductory	Introductory	Introductory	Introductory	Lower-division	
263	Introductory	Introductory	Introductory	Introductory	Lower-division	
302			Writing		Core course	
303		Prose workshop				
304		Poetry workshop				
305		Prose workshop				
350	American					
351	American			American		
361		After 1900	Contemporary		European/American	
362		After 1900				
364		After 1900				
371			Introductory		Visual Media	
381			Introductory		Visual Media	
392			Popular Culture and Ethnicity			
405		400-level workshop	Writing			
406		400-level workshop				
408		400-level workshop				
422	Before 1800	Before 1900		Before 1800		Literary
424	19th-century	Before 1900	Western Historical			
430	Before 1800	Before 1900	Western Historical	Before 1800	Visual Media	Case Studies
442	American	After 1900	Contemporary	American	European/American	
447	American	After 1900	Contemporary	American	European/American	
461	Before 1800	Before 1900		Before 1800		Case Studies
466	19th-century	Before 1900				

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[illegible]

COURSES THAT REQUIRE D-CLEARANCE

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

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
302	Writing Narrative	Ingram	32680	F	2-4:20p.m.	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Senna	32686	M	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Bender	32684	T	2-4:20p.m.	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Segal	32685	W	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32688	W	2-4:20p.m.	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Journey	32689	Th	4:30-6:50p.m.	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Dyer	32692	M	2-4:20p.m.	Priority registration to CRWT and ENGL
408	Advanced Poetry Writing	McCabe	32734	T	4:30-6:50p.m.	By application only
491	Senior Seminar in Literary Studies	Boone	32760	M	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Anderson	32761	T	2-4:20p.m.	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Handley	32759	Th	4:30-6:50p.m.	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Sligar	32765	T	4:30-6:50p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Freeman	32766	Th	5-7:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Sanford Russell	32764	F	2-4:20p.m.	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Sligar	32763	M	2-4:20p.m.	Requires approved proposal and senior status
495	Senior Honors Seminar	Irwin	32767	T	4:30-6:50p.m.	
496	Senior Honors Thesis	Green	32768	Th	2-4:20p.m.	By application only

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rev. 10/08/2020

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