

The background of the entire page is a photograph of cherry blossom branches with white and pink flowers against a blue sky. In the top left corner, the USC Dornsife logo is displayed.

USCDornsife

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

SPRING '22

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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WELCOME

Welcome to the Department of English. For the Spring 2022 semester, we offer a rich selection of introductory and upper-division coursework in English and American literature and culture, and creative writing workshops. Please feel free to speak with any faculty in the English department, with one of our undergraduate program coordinators, or with **Professor William Handley**, our Director of Undergraduate Studies, to help you select the courses that are right for you.

All Department of English courses are “R” (open registration) courses, except for our GE-B courses that begin as “R” and then switch to “D,” and the following “D” courses, which always require departmental clearance: ENGL 302, 303, 304, 305, 310, 408, 490, 491, and 492. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

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

Online undergraduate registration for the Spring 2022 semester will begin **Wednesday, October 27th, 2021**. To check for your registration date and time, log on to OASIS via MyUSC and then click on “Permit to Register.” Registration times are assigned by the number of units completed. Students can and should be advised prior to their registration appointment times. Students should

also check for any holds on their account that will prevent them from registering at their registration appointment time.

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

All courses for the Spring 2022 semester in the ENGL department are 4.0 units.



Photo by Florian Klauer at Unsplash.

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 4-unit ENGL -499 Special Topics course, "The Literary Landscape" taught by Professor Mullins. See description on page 32.

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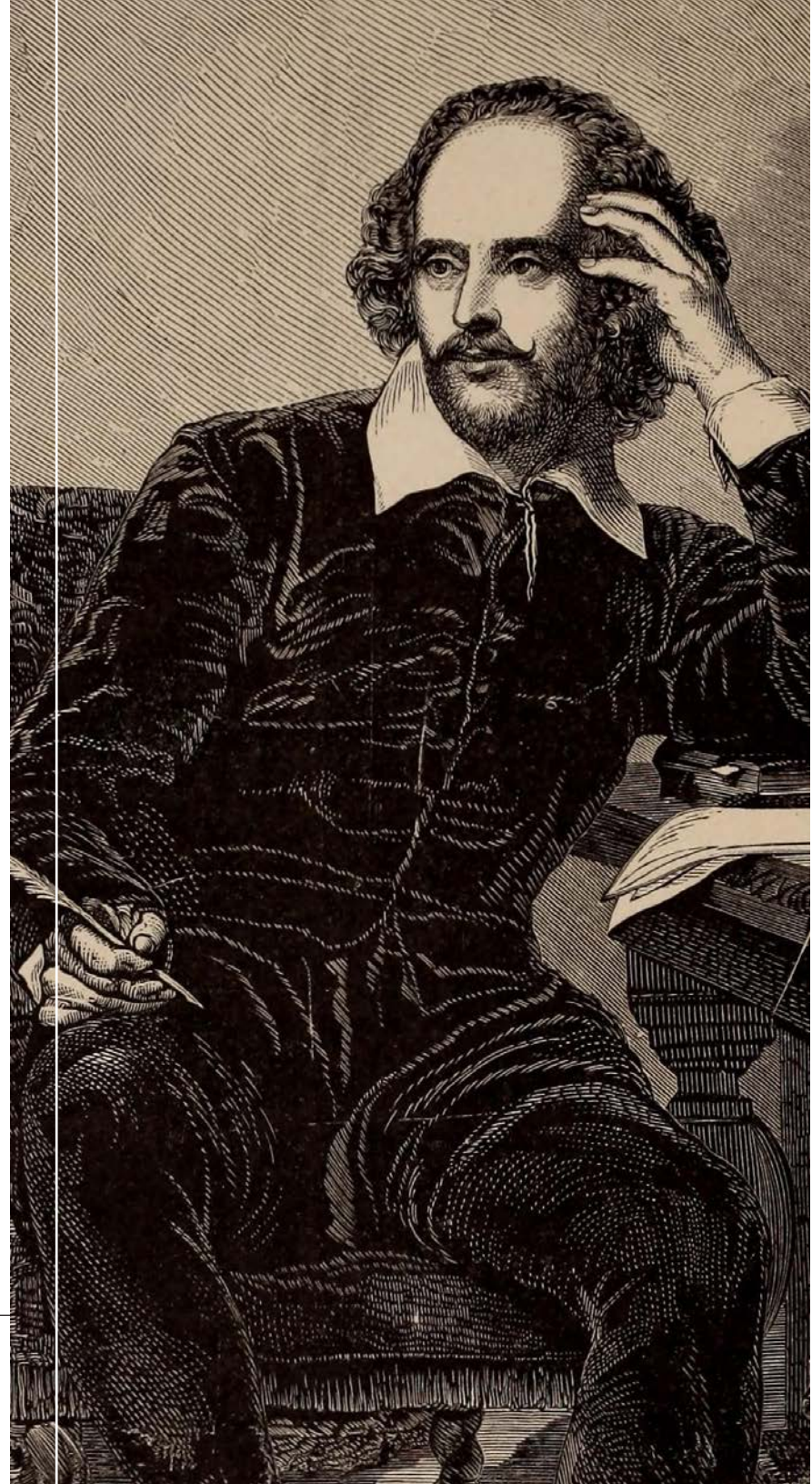
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“The Bard of Avon”

Investigate the legal and political concept of “tyranny” in the works of Shakespeare and his contemporaries in **ENGL-355g “Anglo-American Law and Literature”** with Professor Lemon. See description on page 22.

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



GENERAL EDUCATION

ENGL-112LXG

Data, Denial or Doom?: Talking about Climate Change

Sanford Russell, Bea

TTH | 12:30-1:50PM

SECTION: 13112

Glacier melt; agricultural collapse; species extinction; global warming: the world we live in is indelibly shaped by climate change. In this course we explore the different kinds of stories we use to describe this shaping, from data sets and scientific reports to popular journalism and post-apocalyptic movies. Although students will gain basic understanding of climate systems and climate change mechanisms, the primary aim of the course is not to provide a comprehensive overview of climate science. Rather, we will dive deeply into several major problems posed by climate change, trying to understand how overlapping—and at times competing—stories articulate and respond to these problems, as well as considering how these stories influence social perceptions and actions. Topics include the effects of climate change on extreme weather, on biodiversity, and on human

societies, as well as challenges with telling climate histories and predicting climate futures.

Along the way we will ask key questions: how can we meaningfully connect quantitative descriptions of climate change with qualitative histories? How do global warming's massive and long-ranging effects challenge our sense of scale? What new kinds of storytelling do we need to invent to talk about climate change, given its complex relationship between cause and effect and its reliance on ongoing processes over singular events? What is the relationship between microhistories of climate change, especially those produced within different disciplinary fields, and the overall picture?

This course is crosslisted in ENGL and is offered by the BISC department as BISC-112Lxg.

ENGL-174G

Reading the Heart: Emotional Intelligence and the Humanities

Gustafson, Thomas

MW | 10-11:50AM

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-250MGW

The African Diaspora

LaBennett, Oneka

TTH | 12:30-1:50PM

SECTION: 10372

History, political-economy and aesthetics of the African Diaspora with emphasis on Latin America, the Caribbean, Europe and Africa.

This course is crosslisted in ENGL and is offered by the ASE department as AMST-250mgw.

ENGL-270G

Studying Narrative

Sligar, Sara

TTH | 12:30-1:50PM

SECTION: 32650

This course will provide an introduction to narrative studies, looking across genres and media to ask: What is narrative? Why do we tell and consume stories? How have theories of narrative evolved historically, and how can these theories help us better understand the stories we love?

Over the course of the semester, we will examine key narrative elements such as plot, character, story-worlds and story-time, extra-diegesis, conflict, splicing, seriality, and resolution. Texts will include short stories, novels, film, television, comics, social media, and more, by authors and creators such as Emily St. John Mandel, Ling Ma, Bryan Washington, Damon Lindelof, and Michaela Coel. Through close-reading and the application of narrative theory to a variety of texts, students will build a strong foundation in narrative studies as an evolving, interdisciplinary field.

ENGL-285MG

African American Popular Culture

LaBennett, Oneka

TTH | 5-6:50PM

SECTION: 10399

Examines history of popular cultural forms such as literature, music, dance, theatre, and visual arts produced by and about African Americans.

This course is crosslisted in ENGL and is offered by the ASE department as AMST-285mg.

ENGL-297G

Introduction to the Genre of Nonfiction

Freeman, Christopher

TTH | 3:30-4:50PM

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 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 some 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.

ENGL-299G

Introduction to the Genre of Poetry

Freeman, Christopher

TTH | 12:30-1:50PM

SECTION: 32670

What can we learn from poetry as we learn about it? That will be a 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. 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 for deep dive “case studies.” 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

James, Heather

TTH | 11-12:20PM

SECTION: 32635

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 Donne.

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.

ENGL-261G

English Literature to 1800

Rollo, David

TTH | 9:30-10:50AM

SECTION: 32636

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 in Medieval and Early Modern Literature”

Tomaini, Thea

TTH | 12:30-1:50PM

SECTION: 32637

This section of English 261 traces the development of poetry and drama in England during the centuries between the First Millennium and the English Civil War. Specifically, this course will focus on the concept of The Monstrous in these works of literature. Students will learn the basics of Monster Theory, and will then discuss how the various types of monstrosity reflect the major social, political, cultural, and religious issues of the premodern era. There will be ghosts, faeries, witches, dragons, hybrid creatures, and demons; but we will also discuss how Monster Theory of the medieval and early modern periods describes persecutory and prejudicial attitudes of race, class, and gender/sexuality, and targets women, immigrants, the disabled, Christian sectarians, non-Christians, and non-Europeans. Major authors and works of poetry and drama will include Beowulf, Chaucer’s Canterbury Tales, Spenser’s The Faerie Queene, Marlowe’s Dr. Faustus, Shakespeare’s Richard III, and Milton’s Paradise Lost, among other texts. Course texts include the

Norton Anthology of English Literature, plus handouts TBA. We will also look at important source texts and backgrounds that influenced these authors and their major works. There will be three papers, all 8-10 pages in length.

ENGL-262G

English Literature since 1800

“Progress in British Literature Since 1800”

Wright, Erika

MWF | 11-11:50AM

SECTION: 32641

This survey examines literary responses to momentous events, ongoing arguments, and hot topics in Britain from 1800 (and a bit before) to roughly the present day. Part one examines the revolutionary roots of Romantic poetry, theories about the poet’s political and social role, and the rise of the novel. Part Two focuses on the reforming impulses of Victorian writers as they responded to shifting attitudes about class, gender, sexuality, and Empire. Part Three builds on the issues raised throughout the 19th century, exploring how the uncertainty wrought by two Great Wars and developments in technology during the 20th and 21st centuries transformed (or not) individual and national identity.

The texts we study will introduce us to a range of viewpoints that seek to define what it means to be human—to live and love in a world that, depending on one’s experience, is changing too fast or not fast enough. In an effort to tease out these competing desires and perspectives about change, we will organize our close reading around the concept of

progress. We will explore how key works define and depict progress or are progressive, as they ask us to consider what we gain and lose when seek to improve, to move forward on our own with or against a community. Does the text lament progress? Does it rebel against established traditions and social codes? Does it do both? And how? What formal conventions help to shape the content of these stories? We will ask questions such as these throughout the semester, but ideally we will form new questions, as we seek to develop a more nuanced understanding of British literature and culture.

ENGL-262G

English Literature since 1800

Schor, Hilary

TTH | 3:30-4:50PM

SECTION: 32642

This course focuses on British literature from the Romantics to the present, and in particular on the way these texts ponder the relationship between individuals, society and literature, at a time of immense cultural change and profound self-doubt. What does it mean to be a person? Is a person a legal fiction; a citizen with rights; someone who walks the streets of a crowded city, or someone who sits alone in a room? What happens when we begin to be able to “make people”? And how does literature begin to answer such complicated questions? The class will encompass the two central goals of any introductory course: we will read through a kind of “survey” of major British authors, offering a wide range of voices, but we will also concentrate on developing the skills of reading and writing necessary to understand and to analyze the complexities of any work of literature. Our focus throughout will be on the problem of the self—is there a moment when “the self” came into being; how is consciousness depicted in literature; does “the self” have a gender (or does the self get to have sex?) and what kind of “place” (imaginative as well as literal) does the self occupy?

We will wander from the banks of the River Derwent to the slums of London; from the debtors’ prison of the Marshalsea to the playing fields of an English boarding school (no, not Hogwarts, but feel free to think of HP!), but our focus throughout will be on individual acts of perceiving and creating meaning. Who sees; who speaks; whose heart breaks; and who gets to write about it? Texts will include Jane Austen’s *Sense and Sensibility*, Charles Dickens’s *Little Dorrit*, Virginia Woolf’s *Mrs Dalloway*, Alison Bechdel’s *The Secret to Super-Human Strength* and Kazuo Ishiguro’s *Never Let Me Go*, as well as the poetry of Wordsworth, Coleridge, Browning, Tennyson and Yeats.

ENGL-262G

English Literature since 1800

Winslow, Aaron

TTH | 11AM-12:20PM

SECTION: 32640

What is the difference between Victorian Literature and Modernism? What is free indirect discourse? What is the relationship between great literature and the historical context within which it was written? English 262 will equip you to confidently answer these questions. In this course we will survey major developments in English literary history from 1800 to the present. Organizing themes for our readings include: the class system, patriarchy, psychoanalysis, empire, and the relationship between the individual and society. The syllabus will include authors such as Jane Austen, Mary Shelley, Bram Stoker, Virginia Woolf, E.M. Forster, Beryl Gilroy, Alan Moore, and Andrea Levy.

ENGL-263G

American Literature

Winslow, Aaron

MWF | 12-12:50PM

SECTION: 32646

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

ENGL-263G

American Literature

Ingram, Kerry

TTH | 11AM-12:20PM

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

TTH | 12:30-1:50PM

SECTION: 32648

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

Berg, Rick

MWF | 11-11:50AM

SECTION: 32645

English 263 is a survey of American Literature. As an introduction, the course intends to develop and extend the nodding acquaintance that most students have with American writers and their works.

Since it is an introductory course, English 263 is wedded to breadth of study. The course is historically constructed moving from the time before the Republic to our own moment. Students will confront a variety of texts and authors, periods and genres. We will look at how American authors and their works define and re-define our national character. We will look at the many questions these works raise about America, about its sense of itself, about its place in the world, and about literature – American and otherwise. We will even look at some of the answers they give.

The course's goals are many; first, there is the simple celebration of literature's challenge to doxa and all the uninformed opinions that rule and regulate our everyday. Secondly there is the desire to offer a foundation for further studies not only in literature and art, but also in other

fields. Thirdly, there is the wish to indulge the pleasure one takes from these works: and ... well the list goes on.

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

Ingram, Kerry

M | 2-4:20PM

SECTION: 32600

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

We are living in interesting times. There is so much we need to write for each other. Do you want to join in?

ENGL-302

Writing Narrative

Winslow, Aaron

M | 4:30-6:50PM

SECTION: 32680

The narrative arts have undergone a profound transformation in recent years. The written narrative is no longer the central mode of prestige storytelling, but exists in dialogue with visual cultures such as film, comics, and video games as well as a resurgent audio culture of podcasts. In a saturated media environment such as our modern culture, what does it mean, then, to write narrative? In this course, we'll study examples of a wide variety of contemporary narrative forms from fiction, non-fiction, comics, video games, podcasts, and film. You'll then have the opportunity to practice these narrative techniques through short projects focused on a) fiction; b) non-fiction; c) writing visual narratives; d) audio narrative. Readings will cover a wide range of material and genres such as Ursula Le Guin, Kazim Ali, Nathalie Lawhead, Trinh T. Minh-ha, Tillie Walden, and The Magnus Archives.

ENGL-303

Introduction to Fiction Writing

Lord, M.G.

W | 2-4:20PM

SECTION: 32685

You are in this class because you want to learn how to write short fiction. You grasp the importance of word choice and sentence construction. You want to understand narration: why it matters who is telling the story that you are writing. You want to learn how to write scenes that reveal character. You want to know the difference between strong dialogue and inept dialogue. You are already sensitive to details and gestures. But you want to improve these aspects of your writing—which can often be achieved by reading the work of accomplished storytellers, examining how they realized what they realized, and using their techniques, when appropriate, in your own work.

This course will have two components: We will read exemplary published stories and discuss why and how they work. At times we will do exercises that are suggested by what we have read. Then we will write—and revise—our own stories. You will be required to write two original stories—one that is 5 to 10 pages, one that is 7 to 12

pages. For your final submission, you are required to rewrite at least one in response to your feedback in workshop.

Although this is not a course specifically on structure, we will look carefully at structure, which can be as important in a short story as it is in a screenplay. We will look at how one constructs a graphic novel. You don't have to do any drawing. But understanding storytelling through sequential art may enrich your narrative writing skills. By the end of this course, you will have expanded your literary skillset through mandatory exercises and getting your head around a different genre (the graphic novel).

ENGL-303

Introduction to Fiction Writing

Segal, Susan

TH | 2-4:20PM

SECTION: 32687

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-303

Introduction to Fiction Writing

Ingram, Kerry

T | 4:30-6:50PM

SECTION: 32686

English 303 is a fiction workshop in which we practice the techniques of prose narratives. The emphasis is on writing first and analyzing next. Thoughts and feelings crafted into words become real objects in the world, gifts we can all share. Expect to exit the class with finished stories and to formulate specific ideas about craft for maintaining your personal momentum. Once you discover the right methods for you, beauty and meaning will follow.

ENGL-304

Introduction to Poetry Writing

*“Rag and Boneshop of the Heart”***Irwin, Mark**

M | 2-4:20PM

SECTION: 32689

Following the classic text, *Western Wind*, as a model, we will examine the craft of poetry writing from inspiration through final revision. Form, content, metaphor, and image will be discussed, and we will carefully examine diction, syntax, rhythm, and the line in the works of many modern and contemporary poets. Members in this class will be given a number of writing prompts and complete several formal exercises that will become part of the final portfolio required for this course. Rewriting will play an integral part of this workshop, and revisions of well-known poems also will be discussed. Additionally, we will examine the work of award-winning contemporary poets such as Rick Barot, Anne Carson, Laura Kasischke, Peter Gizzi, Angie Estes, Thomas Sayers Ellis, Mary Ruefle, Yusef Komunyakaa, and Natalie Diaz.

Texts: TBD

13 Younger Contemporary American Poets. Mark Irwin, ed.

ENGL-304

Introduction to Poetry Writing

Bendall, Molly

W | 2-4:20PM

SECTION: 32688

In this course we will read and study a wide range of contemporary poetry in order to become acquainted with many styles, trends, forms, and other elements of poetry. Students will write poems exploring some particular strategies. The class is run as a workshop so lively and constructive participation is necessary with attention to analytical and critical skills. Hopefully, each person will discover ways to perfect and revise his or her own work. There will always be lots of room for misbehaving in poems and other adventurous pursuits. Several poems and written critiques are required. Poets include Frank O'Hara, Alberto Rios, Harriette Mullen, Jake Skeets, Khadijah Queen, Michelle Brittan Rosado, Natalie Diaz, and others. 5+ 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 | 2-4:20PM

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”

Segal, Susan

T | 4:30-6:50PM

SECTION: 32697

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

ENGL-402

Narrative Composition

Wayland-Smith, Ellen

TH | 2-4:20PM

SECTION: 32727

In this class, we will study a range of contemporary fiction and non-fiction narrative forms, including the novella; the biography/profile; and the memoir/personal essay. As we read and discuss representative works by authors such as Leslie Jamison, James Baldwin, Ocean Vuong, and Maggie Nelson, you will be invited to try your hand at all three genres.

Over the course of the semester, we will explore such questions as: what separates nonfiction from fiction, when so many “fictional” stories are in fact drawn from real life (“auto-fiction”), and nonfiction writers are compelled to pack the messiness of “real life” into neat storylines? What are the limits, both ethical and aesthetic, of narrative storytelling in the twenty-first century?

Class time will be equally divided between discussing the readings and workshopping each other’s writing. Writing requirements include one short story; one profile or biographical sketch; and one nonfiction essay. The course final is comprised of a revision of one of your three pieces in addition to a reflection essay.

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

ENGL-403

Nonfiction Writing

Nelson, Maggie

T | 2-4:20PM

SECTION: 32729

This course will focus on literary work that derives from the “true” rather than from the invented (though we will of course complicate such distinctions along the way). We will be reading and experimenting with writing nonfiction in many different forms, including the diaristic, memory writing, journalistic or opinion pieces, essays, and non-academic scholarship. This course is open to students who have completed ENGL 303 or 305, or by submission of a writing sample and subsequent permission of the instructor. If you require a prerequisite waiver and hope to gain acceptance into the course with a writing sample, please submit a short piece of nonfiction (under 20 pages) to margarmn@usc.edu, along with a list of creative writing classes previously attended.

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

ENGL-404

The Writer in the Community

Sims, Hiram

M | 5-7:20PM

SECTION: 32731

The Writer in the Community is a course focused on giving students an introduction to the creation and development of community writing workshops, and the development of community performance spaces. Students will learn the fundamental skills necessary to facilitate poetry workshops that are accessible to community members in the neighborhood surrounding USC and develop a monthly open mic at The Sims Library of Poetry.



ENGL-405

Fiction Writing

Sligar, Sara

TH | 4:30-6:50PM

SECTION: 32732

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

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

Photo by Taylor Ann Wright at Unsplash.

ENGL-406

Poetry Writing

Bendall, Molly

M | 2-4:20PM

SECTION: 32734

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 Jane Wong, Jessica Goodfellow, Kevin Goodan, Paige Quinones, others. 7-10 Poems, written critiques, much reading, and class participation required.

* *Prerequisite(s): ENGL-304*

ENGL-408

Advanced Poetry Writing

Journey, Anna

TH | 4:30-6:50PM

SECTION: 32738

In this reading and writing intensive advanced poetry workshop, students will read six collections of contemporary American poetry; write and carefully revise five to six poems for inclusion in a final portfolio; and post weekly Blackboard responses (two paragraphs or longer) to the required texts. Admission by application only. Prerequisites: ENGL 304 and 406.

* *Prerequisite(s): ENGL-406*

UPPER-DIVISION SEMINARS

ENGL-352G

Bookpacking

“BOOKPACKING LOS ANGELES - An Immersive Journey Through the Culture and Literature of L.A.”

Chater, Andrew

SAT | 10AM-5:30PM

SECTION: 32850

This 4-unit class offers students a unique opportunity to dive deep into USC's vibrant and extraordinary home city.

This is an immersive class - meaning that we'll travel beyond the classroom. Every Saturday for 10 weeks in the Spring Semester, we will meet for a seminar on campus in the morning - and then, in the afternoon, we will head out in a minivan and explore a different facet of Los Angeles.

The class is an exercise in 'Bookpacking', a cross-humanities experience using novels as 'guidebooks' to places and people. Over the semester, we will read a variety of classic and contemporary LA fiction - from Raymond Chandler to Joan Didion - and we'll explore these fictional worlds both conceptually and on the ground. We'll walk the same streets

as the characters in the stories, we'll dig into context and history - and we'll reflect on the intersection between literary landscapes and the contemporary cultures of LA.

The class is led by Andrew Chater, a contemporary educator and award-winning BBC historian who has designed a variety of classes for USC students on the 'Bookpacker' model. Please visit www.bookpackers.com for a wealth of content on bookpacking at USC, and www.andrewchater.com for more information on the class instructor.

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



ENGL-352G

Bookpacking

“BOOKPACKING AMERICA - Exploring US Regional Cultures Through Classic and Contemporary Novels”

Chater, Andrew

TTH | 11AM-12:20PM

SECTION: 32707

This class is an exercise in ‘bookpacking,’ an innovative form of literary adventure in which novels serve as portals through which to explore American regional history and culture.

Over the course of the semester, we’ll take a metaphorical road trip through the different regions of the USA - New England, the Appalachia, the South, the Hispanic Southwest and so on — and we’ll use one novel per region to unpack each region’s culture, past and present.

The course promises a vibrant overview of the myriad facets of the American experience, offering an important exercise in cultural empathy and understanding - all the more vital in this age of profound division.

Offered for both English and GE, the course offers a holistic approach to the humanities, combining elements of literature, history, geography, politics and social studies. If you are interested in a course that celebrates

literature with a real world application, this class is for you. All majors welcome.

The class is led by Andrew Chater, a contemporary educator and award-winning BBC historian who has designed a variety of classes for USC students on the ‘Bookpacker’ model. Please visit www.bookpackers.com for a wealth of content on bookpacking at USC, and www.andrewchater.com for more information on the class instructor.

ENGL-355G

Anglo-American Law and Literature

“Tyranny and Sovereignty in Shakespeare and his Contemporaries”

Lemon, Rebecca

TTH | 12:30-1:50PM

SECTION: 32709

This course investigates the legal and political concept of “tyranny” in the works of Shakespeare and his contemporaries. From Richard III to Macbeth, and from Shylock to Caliban, Shakespeare exposes the workings of the tyrant and interrogates the bondage of service. His portraits pose questions of agency and law: when can political subjects rise against a tyrant? 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 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,

Merchant of Venice, The Tempest, Richard III, Macbeth, Marlowe’s Doctor Faustus and Jonson’s Volpone in addition to Machiavelli’s The Prince and King James VI and I’s Trew Law of Free Monarchies. 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

TTH | 11AM-12:20PM

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

“Poetics of the Grotesque”

Journey, Anna

TTH | 2-3:20PM

SECTION: 32712

Our literatures abound with the grotesque, often as a contrast to the “normal” and all too frequently as a way to put down other people or groups of people as somehow “abnormal” or inferior. But the grotesque can also act as a powerful creative force. In this reading and writing intensive poetry course, we will explore the diverse ways in which contemporary poets employ grotesquerie in recent American literature through reading, discussing, and responding—both critically and creatively—to three volumes of poetry published during the twenty-first or late twentieth centuries as well as the critical study *Grotesque*. Class time will be devoted to discussing the assigned literature and, occasionally, to sharing student response poems. The coursework consists of weekly two-paragraph critical responses on Blackboard, three papers (4-5 pages each), and three poems (minimum length per poem: 20 lines) that employ the grotesque and respond to the assigned readings.

ENGL-363G

Contemporary Drama

Mullins, Brighde

TTH | 3:30-4:50PM

SECTION: 32713

This class explores contemporary writing for the stage. Our aim is to develop an understanding of the breadth of contemporary theatrical forms, and to develop informed and intuitive responses. Playwrights under consideration may include Caryl Churchill, Suzan Lori Parks, Lin Manuel Miranda, and Qui Nguyen. Because theatre is a collaborative form, and draws upon many existing energies, we'll also consider the contributions of designers, actors and directors. Our time in class will be divided into lecture, discussion, and class visits by theatre practitioners. Students will be expected to complete weekly reading, viewing and writing assignments and to complete a final project of 10-15 pp. of creative or critical writing.

ENGL-371G

Literary Genres and Film

"The Final Frontier: Science Fiction from Here, There & Elsewhere"

Berg, Rick

MW | 4:30-5:50PM

SECTION: 32715

This course intends to look at the genre of speculative fiction. But instead of taking the majority of its texts -- films, TV shows, novels, short stories and graphic novels, etc. -- from the USA and Britain, we will take a number from other nations and other cultures. In the spirit of Sci-Fi, this class intends to go beyond the borders of current American Sci-Fi films and novels. We will look at works from other Anglophone countries as well as works, for instance, from Africa, Eastern Europe and Russia.

The object of the course is clear: to expand our horizons, to challenge our understanding, and to get clear of Hollywood's domination of the genre -- (Star Wars, Star Trek, Avatar, et. al.). The goal is even clearer: to boldly go to "the margins" and beyond, to engage with the imaginative experiences of other peoples from all those elsewheres in order to discover how they present their culture's interests, how they reveal their

understanding of their history, our world and to see the other futures they imagine.

ENGL-372

Literature and Related Arts

“Painting and Poetry in the Age of Mechanical Reproduction”

Russett, Margaret

TTH | 11AM-12:20PM

SECTION: 32716

How is literary art like—and unlike—visual art? What are the particular capabilities and limitations of the two media? This class approaches these and other related questions by way of studying nineteenth-century writers who were also visual artists. The first third of the semester will be devoted to the multi-media work of William Blake: poet, painter, printer, prophet. The second two-thirds will address the “school” of painters and writers loosely affiliated under the name of the “Pre-Raphaelite Brotherhood,” although several members were female. The connection is a natural one, since Blake’s oeuvre, mainly produced between 1790 and 1820, provided an initial inspiration for the later artists, who worked mainly in the second half of the century. Blake was unique among the Romantic poets in designing, “illuminating” and printing his own books. The Pre-Raphaelites, for their part, wore many hats: some, like Christina Rossetti, George Meredith, and Algernon Charles Swinburne, were exclusively writers; some, like John Everett Millais, William

Holman Hunt, and Edward Burne-Jones, were painters who drew on literary themes; some, like Dante Gabriel Rossetti, Elizabeth Siddal, and William Morris, were painters and designers as well as poets. All were intensely concerned with the role of the artist in a rapidly industrializing society—concerns most trenchantly addressed by the critic John Ruskin, and in the utopian aspirations of Morris’s interior design firm. Our last few weeks, accordingly, will revolve around the problem of art and/as social criticism, with a focus on issues of commodification and gender (the models, especially Jane Morris and Elizabeth Siddal, will be of special interest here).

One goal of the class will be to develop a conceptual vocabulary for the different ways in which visual and verbal texts “mean.” To this end, we will introduce some specialized topics and terminology, including ekphrasis, the “sister arts,” narrative painting, fetishism, and iconology. Our main texts will be the Thames &

Hudson full-color facsimile William Blake: The Complete Illuminated Books, and Carolyn Hares-Stryker, ed., An Anthology of Pre-Raphaelite Writings, supplemented by several shorter pieces circulated by the instructor. We will also be frequent visitors to two online resources, the William Blake Archive and the Rossetti Archive, and there will be at least one field trip (to the Clark Library). Class meetings will combine lecture-presentations on visual art and social history with focused discussion of literary and mixed-media works. Students will be responsible for five short (2-3 page) response papers, due at roughly two-week intervals; at least one of these will take the form of an “illuminated” visual design piece. One response will be expanded into a longer (c. 10-page) research/critical essay, due at the end of the semester. There will be no final exam.

ENGL-392

Visual and Popular Culture

“Robinson Jeffers, James Turrell, and the Western Sublime”

Martínez Celaya, Enrique

W | 4:30-6:50PM

SECTION: 32725

Is there something unique about our understanding of the sublime in the West? What are the characteristics of the sublime in an age when spectacle, excess, and technology seem to be more relevant ideals than nature, self, and society? How does the evolution of modernism affect poetry, art, and our concept of self and the sublime? Are there alternatives to disenchantment? These are a few of the questions we will consider in this course as we explore the sublime as manifested or longed-for in the work of the 20th-century poet Robinson Jeffers and the contemporary artist James Turrell.

Through an in-depth examination of Jeffers's writings and Turrell's installations, as well as the work of other poets, artists, critics, and philosophers, we will examine artistic aspiration, cultural cynicism, the frontier as myth and reality, the landscape as a vehicle for re-enchantment, the relationship between art and poetry, migration, self-banishment, and redemption.

The course could be of interest to English and Creative Writing majors and students from Art, American Studies, Environmental studies, and Philosophy.

ENGL-420

English Literature of the Middle Ages (1100–1500)

“The Legacy of Eve”

Rollo, David

MWF | 1-1:50PM

SECTION: 32740

As a result of early Christian commentaries on the Book of Genesis, women were considered throughout the medieval period as sensual agents of deceit who scarcely deserved the privileges of education and social autonomy. By the High Middle Ages, however, a secular countercurrent to these views had developed: Representatives of the male hierarchy that perpetuated this tradition and monopolized the prerogatives of knowledge and literacy themselves came to be seen as the true inheritors of the devil's gifts, demonic agents of falsehood who manipulated their superior (indeed, largely exclusive) erudition as a device of control. This course will be a detailed analysis of these two trends as they are manifested in 14th and 15th century English literature, with a particular emphasis on: Geoffrey Chaucer, *The Canterbury Tales*, *The Legend of Good Women*, and *Troilus and Criseide*; Thomas Malory, *Le Morte D'Arthur*; Margery Kempe

et al., *The Book of Margery Kempe*; and the anonymous *Sir Gawain and The Green Knight*.

* Prerequisite(s): ENGL-261

ENGL-422

English Literature of the 17th Century

"The English Witch"

Tomaini, Thea

TTH | 9:30-10:50AM

SECTION: 32742

This course will focus on the preoccupation with witches, sorcerers, and demonology during the seventeenth century in England. We will read important background materials on the history of the witch craze period, which will include background about the deep misogyny, fear of intellectualism, and xenophobia inherent in the concept. We will read several "witch plays," by playwrights such as Heywood, Jonson, Shakespeare, and others. We will also read pamphlets and broadsides, and discuss their influence on the public for a timely connection to mass media, memes and "fake news" used to stoke fears in unsettled times. Texts TBA; broadsides will be available via the online English Broadside Ballad Archive, and several plays will be available electronically. Students will write two research papers of 12-15 pages.

* Prerequisite(s): ENGL-261

ENGL-424

English Literature of the Romantic Age (1780–1832)

Russett, Margaret

TTH | 2-3:20PM

SECTION: 32744

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-426

Modern English Literature (1890–1945)

“Modernism Revisited”

McCabe, Susan

TTH | 12:30-1:50PM

SECTION: 32746

One hundred years ago, in 1922, there was a publication that would hold its own in poetry probably forever: T.S. Eliot’s post-war *The Waste Land*, published in 1922, changes with each new generation’s reading of it. I start with the premise that Eliot was a brilliant poet, who suffered for his art, but tried to use art as the repository of emotions after he had anchored them within a larger literary and artistic context. In his famous poem, Eliot relies on numerous literary fragments to recreate the incohesive broken world he reckoned with after the desecrations and loss of life in World War I. The poem confesses to calling upon these fragments to “shore up [his] ruin.” Drawing upon multiple phrases from other works, it is a montage that ends up invoking “Shanti.” We will read this landmark poem in great detail, reading two or three key references that make their way into this poem. The *Tempest* is probably the dominant Shakespeare play Eliot calls upon, and the poem’s section “What the Thunder Said” resorts to

the ancient spiritual text, *The Upanishads*, we will read. He references Wagner’s *Tristan & Isolde* in his poem’s salvaging, a multi-persona poem trying to put civilization back together. It is as if the poem knew each reader needs to put the poem together even as it falls apart in the process. We will read some of his important essays—and deflect them through Toomer and H.D., the other poets of the class.

We will examine Toomer’s 1923 *Cane*, a book that won the biracial poet fame. But it, like Eliot, works through montage, personas, and inventive poetic forms and prose poetry. It is a book that shows “ruin” in an inventive aesthetic that drew upon his traveling in the United States from North to the South, finding in melodies echoes of a past that existed in their bitter-sweet anchor in the horrific past of slavery. We will examine the struggles Toomer had in the reception of his work—and

in fact, how and why both Eliot and Toomer seek spiritual solutions to geo-political pressures.

As counter example, we read another key modernist, H.D., who wrote *Paint It Today*, a novel that reads like a prose poem (written in 1921-1923, published in 1992!), whose allusions work with and against both Eliot and Toomer. Her *Sea Garden* (1917) and her *Notes on Thought and Vision* (1920) will offer some clues to her particular modernism—her very pronounced denunciation of war and heroic masculinity, her love of women that were not mere “women.”

The class then closely reads three radically different poets who resisted being pinned down, and how these texts endure. How can we reread these texts in relationship to race, gender, class, sense of history, publication, and their “private” lives? We will take a long shot at 1922-1923—and see if we can find anchors in our present artistic practices and inheritances—and making the centenary of Eliot’s famous poem a talking-board for the present.

You will be required to read all texts, to ask and research your questions, and to give two reports, one on each poet. This will be an oral presentation. You will write two short papers, and a longer one (10-12 pages) that engages in either the very micro quotation level (that is finding just how powerful each poet’s allusions are)

and the macro level (the cultural historical moment that helped create the work.)

* *Prerequisite(s): ENGL-262*

ENGL-440

American Literature to 1865

“Early Americans at Work”

Batra, Ajay Kumar

TTH | 3:30-4:50PM

SECTION: 32748

This course examines the lives, hardships, and freedom dreams of ordinary working people in early America. From the colonial period to the end of the nineteenth century, American authors used a multitude of different literary forms to illuminate the often dire conditions that working women and men of all races confronted—and struggled to transform—as they earned their daily bread. Across works of poetry, fiction, creative non-fiction, and testimony, these authors documented in unprecedented detail the effects of racism, sexism, and capitalism on a range of different communities: farmers, sailors, enslaved people, sex workers, factory girls, hustlers, and more. Through close attention to these diverse stories and perspectives, this course will assess the formal and aesthetic strategies early American writers used to depict the distinct experiences and shared desires of a growing working class. In the first part of the course, we will compare colonial fantasies of free labor and proprietorship to harsh realities of enslavement, with a particular emphasis on the biographies

of formerly enslaved fugitives. Then, using factual and fictional accounts of women’s work across industrial and domestic settings, we will analyze the intersecting oppressions of gender and race that working women navigated during the mid-nineteenth century. In the latter phases of the course, we will turn to short fiction, poetry, manifestos, and realist novellas from the mid- to late nineteenth century that explore progressive and radical solutions to the problems work presented in the era of urbanization: Protest, refusal, revolution, and reform. In a final unit, acclaimed works of contemporary cinema will foster discussion about how the challenges of representing labor and building working-class solidarity have changed—and remain the same—in our present age of globalization. Throughout the term, students will complete critical and creative projects designed to improve their skills in writing, research, and literary analysis. Major authors examined in this course include Benjamin Franklin, Karl Marx, David Walker, Harriet Wilson, Herman Melville, Walt Whitman, Rebecca

Harding Davis, Lucy Parsons, and Charles Chesnutt, as well as directors Bong Joon-ho (*Parasite*, 2019) and Barry Jenkins (*The Underground Railroad*, 2021).

* *Prerequisite(s): ENGL-263*

ENGL-442

American Literature, 1920 to the Present

Román, David

MW | 12-1:50PM

SECTION: 32750

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 Slave Narrative & Its Contemporary Expressions”

Daniels-Rauterkus, Melissa

MWF | 11-11:50AM

SECTION: 32754

The African American slave narrative is one of the most organic forms of expression in the American literary tradition. The outgrowth of autobiography and sentimental literature as well as antislavery and abolitionist discourses, the slave narrative chronicles the horrors of the black experience in bondage. Featuring scenes of brutal violence, sexual abuse, and emotional trauma, the slave narrative functions as an important critique of slavery’s innate perversity and inhumanity in addition to the implicit contradictions and failures of American democracy. This course examines the slave narrative as an artistic, intellectual, and political tool of agitation and resistance. We will trace the genre’s emergence and development in relationship to its aesthetic precursors, influences, and contemporary interpretations, while identifying the essential patterns and motifs that structure the form. Some of the dominant conventions and tropes that we will analyze include: the use of “authenticating documents,” the descent from innocence into the hell of slavery, the critical confrontation with the

master, the quest for literacy, flight, fugitivity, and freedom. We will discuss how slave narratives mobilize the discourses of realism and sentimentalism; the ways in which enslaved African Americans chart the transition from bondsman/woman to personhood; how and why the genre continues to dominate the literary and cinematic imaginations in the form of “neo-slave narratives”; and how issues of race, representation, and persistent anti-blackness affect our understanding of the genre when it is adapted to the screen. Required texts include: William Wells Brown’s *Clotel; Or, The President’s Daughter* (1853), Harriet E. Wilson’s *Our Nig; or, Sketches from the Life of a Free Black* (1859), Harriet Jacobs’s *Incidents in the Life of a Slave Girl* (1861), Alex Haley’s *Roots* (1976 miniseries), Toni Morrison’s *Beloved* (1987), and Steve McQueen’s *12 Years a Slave* (2013). Students will be expected to deliver an oral presentation of about 20 minutes, write one short paper (2-3 pages), a medium-length paper (5-7 pages), and a final seminar paper (10-12 pages).

ENGL-448M

Chicano and Latino Literature

Román, Elda María

TTH | 2-3:20PM

SECTION: 10437

What can reading Latina/o/x literature teach us about race, ethnicity, class, gender, and sexuality? This course is designed to give students an opportunity to study the diverse ways that Latinas/o/xs have narrated these intersecting experiences in literature, art, and film. Paying attention to the historical commonalities and differences among the various national origin groups, we will analyze the literary and aesthetic strategies that writers and artists employ in their texts. In focusing on how texts convey meaning, we will explore the ways in which cultural texts have shaped political consciousness, contested power dynamics through feminist and queer representations, interpreted the process of racialization, and narrated histories set across the Americas.

This course is crosslisted in ENGL and is offered by the ASE department as AMST-448m.

ENGL-449M

Asian American Literature

Kondo, Dorinne

W | 2-4:50PM

SECTION: 10438

Survey of Asian American literature from the earliest time to the present; development of prose, poetry and novel.

This course is crosslisted in ENGL and is offered by the ASE department as AMST-449m.

ENGL-466

The 19th Century English Novel

Sanford Russell, Bea

TTH | 9:30-10:50AM

SECTION: 32756

Henry James once described nineteenth-century novels as “large loose baggy monsters.” It’s hard to argue, given that it will take us a semester to read just three: Jane Austen’s *Emma*, Charlotte Brontë’s *Villette*, and George Eliot’s *Middlemarch*. In our age of brevity (tweets, TikToks, hot takes), such baggy monstrosity seems borderline obscene. But is there something to be gained by writing—and reading—at such length? In this course we will consider what is made possible by expansiveness. We will in the process become intimately acquainted with the style and the storyworlds of three of the greatest novels ever written.

Working in a time of literary realism, Austen, Brontë, and Eliot take up the difficult project of reconciling ambition and desire to reality. The length of their narratives thus becomes partly a way of showing this project’s sheer ongoingness, as their characters experience the shifting frustrations and satisfactions offered by friendship, romantic love, work, education, social activism,

hobbies—all the stuff that makes up a life. As a way of exploring the continuing resonance both of this realist project and of these particular novels, we will read each novel in conjunction with a companion 20th- or 21st-century text, from Autumn de Wilde’s *Emma* (starring Anya Taylor-Joy in the titular role) to Jamaica Kincaid’s *Lucy* to Rebecca Mead’s *My Life in Middlemarch*.

* *Prerequisite(s): ENGL-262*

ENGL-499

Special Topics

“The Literary Landscape”

Mullins, Brighde

TBA | TBA

SECTION: 32771

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.

MAYMESTERS

ENGL-352G

Bookpacking

"BOOKPACKING NEW ORLEANS - A Cultural and Literary Journey"

Chater, Andrew

MAYMESTER

SECTION: 32708

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

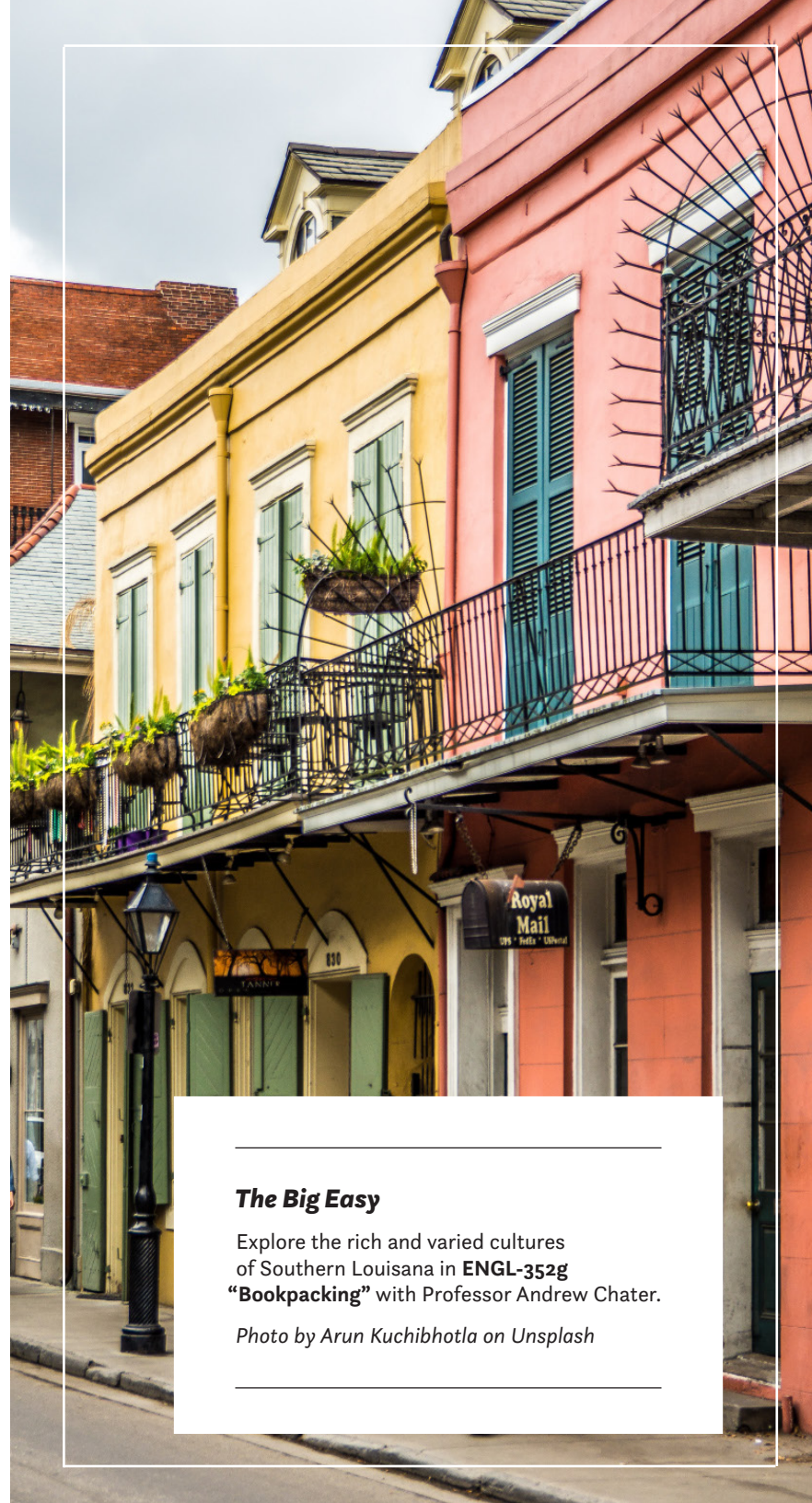
This Maymester class offers students the chance to go 'bookpacking' through New Orleans and the bayou regions of Southern Louisiana.

'Bookpacking' is all about cultural connection, using fiction to make empathetic connections with the world around us. New Orleans makes for a wonderful destination for this kind of 'bookpacking' experience because it's so culturally dynamic, formed of a fusion of folk pathways (French, Creole, Cajun, Haitian, African-American, White Protestant) unlike anywhere else in America.

Over the course of a four week journey, we will explore this vibrant region through a handful of classic and contemporary novels, which we will read as we travel - using fictional texts as cultural guidebooks through which we can 'unpack' place and people, past and present.

The class is led by Andrew Chater, a contemporary educator and award-winning BBC historian who has designed a variety of classes for USC students on the 'Bookpacker' model. Please visit www.bookpackers.com for a wealth of content on bookpacking at USC, and www.andrewchater.com for more information on the class instructor.

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



The Big Easy

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

Photo by Arun Kuchibhotla on Unsplash

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Contemporary Poetry and Other Materials and Media”

Bendall, Molly

W | 4:30-6:50PM

SECTION: 32760

In this class we will look at books of poetry which use verbal or visual materials in addition to the original writing of the poet. How do we read a poem if it's accompanied by a visual image? Do we “read” the visual image as well as the poem? How do the two mediums (visual and verbal) converse with each other or inform each other? Also, How do we read a poem if it uses “borrowed” language that is not the poet's own? How might a document or found text become a poem or part of a poem? We will discuss and analyze poetry that interacts with and incorporates visual art, typographical experiments, photography, documents, archives, primary sources, and found materials. We will ponder the questions surrounding an archive—how might it contain biases? What to do if only a partial (or even no) archive exists?

We'll consider closely recent books, such as Monica Ong's *Silent Anatomies*, Philip Metres' *Sand Opera*, L. Ann Wheeler's *Abandoners*, Esther Belin's *Of Cartography*, The Blunt Research Group *The Work Shy*, as well as works by Cynthia Hogue, M. Nourbese Philip, Hoa Nguyen, Danielle Vogel, Robin Coste Lewis, Jeff Griffin and others. We will also look at selected criticism by Saidiya Hartman, John Berger, Susan Sontag, and Johanna Drucker. The class will ponder questions about book design and presentation. We'll visit Doheny Library's Special Collections and examine some unique examples of book art. have been utilized in poetry projects. Requirements: 3 papers (2 shorter, one long), and one creative project with a presentation, and lots of class participation.

ENGL-491

Senior Seminar in Literary Studies

“Directions and Innovations in Twenty-First-Century Fiction”

Boone, Joseph

M | 4:30-6:50PM

SECTION: 32761

This seminar investigates the continuing evolutions and revolutions in the contemporary novel, looking at fictional narratives written over roughly the past two decades that challenge the parameters of the genre, putting pressure on both its form and content to reflect or respond to an increasingly complex world. Some of these texts may be postmodern, some apocalyptic, some adaptations of prior novels or literary histories, some works of pastiche. Throughout our emphasis will be on (a) the desires that propel these acts of story-telling; (b) the ways in which these fictions challenge or add to our knowledge of the work that the novel as genre can accomplish; (c) the ways in which their forms help encapsulate or revise the forces that shape contemporary constructions of identity, life, and community; and (d) the degree

which we can discern the shape of an emerging “post-postmodernist” literary aesthetics or ethics in the making. Candidates for the syllabus include Mitchell's *Cloud Atlas*, Jones' *The Known World*, McEwan's *Atonement*, Smith's *On Beauty*, Truong's *The Book of Salt*, Nguyen's *The Sympathizer*, Harbach's *The Art of Fielding*, Johnson's *Elsewhere*, California, and Latiolais's *She*.

ENGL-491

Senior Seminar in Literary Studies

“Ovid in the Renaissance: Metamorphosis in Worlds of Change”

James, Heather

T | 2-4:20PM

SECTION: 32762

This course focuses on the idea of metamorphosis and the astonishing influence of an ancient poem about the transformation of human bodies to stone, tree, mineral, bird, beast, flower, and star—and every other element of the physical world—in the literature, art, and imagination of early modern England. We will to some degree also engage modern poetry, fiction, film, and criticism that deals with the legacy of Ovid on the changing understanding of the body; the physical environment; the relationships among humans, animals, and gods; the emergence of heroines in fiction; and the norms of sex and gender.

The course begins with readings of Ovid’s *Metamorphoses*, an epic poem about bodily change, alongside some

of Ovid’s early love poetry and his later poems from exile. We will then explore the impact of Ovid’s tales of bodily change on early modern writers, including Edmund Spenser, Christopher Marlowe, William Shakespeare, Ben Jonson, and John Donne in addition to women writers, including Isabella Whitney, Lady Mary Wroth, and Hester Pulter.

Requirements include a 10-minute presentation; a short essay; and a final research paper of 20-pages.

Photo by Aaron Burden at Unsplash.



Dive into studies of metamorphosis and transformation in Professor Heather James' **ENGL-491 “Senior Seminar in Literary Studies.”**

ENGL-492

Narrative Studies Capstone Seminar

“Telling Stories, Telling Lives”

Freeman, Christopher

TH | 5-7:20PM

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, refining your topics, helping you find sources with the assistance of a reference librarian, and moving all of your toward timely completion of your project. We will use Blackboard for readings that will provide models of style and form for your projects.

ENGL-492

Narrative Studies Capstone Seminar

Román, David

M | 4:30-6:50PM

SECTION: 32767

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

ENGL-492

Narrative Studies Capstone Seminar

Sanford Russell, Bea

M | 2-4:20PM

SECTION: 32765

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

Irwin, Mark

W | 4:30-6:50PM

SECTION: 32764

The interdisciplinary major in Narrative Studies (NARS) requires a senior capstone project, either a research project or creative project. Each student designs an individual project that brings together what the student has learned about narrative through coursework available in many departments and programs across the entire university. The NARS capstone seminar provides a way to fulfill the required individual capstone in the context of a seminar, in which students benefit from weekly encounter with peers who are also working on individual capstones.

You have proposed a project, which you will work on throughout the semester, and we will meet weekly to workshop these projects that will be critiqued by workshop members. You will be required to workshop your project three times throughout the semester and will be graded on each workshop presentation. These

projects should draw upon your prior studies in narrative, bringing those varied studies into a whole and individualized vision.

Specifically, in this class we will explore innovative narrations in poetry, fiction, and painting.

We will discuss different types of narrative and determine how these authors and artists depart from them. These innovative variations on narrative will hopefully act as guide posts and catalysts that will benefit your project. We will continually ask ourselves: What particular uses of form and content create a compelling story or narrative?

ENGL-496

Senior Honors Thesis

Handley, William

TH | 2-4:20PM

SECTION: 32769

The goal of this seminar is to support seniors in writing a critical honors thesis, a substantive writing project of at least 35-40 pages that is supervised and evaluated by faculty but conducted with a great deal of independence in its formulation, research, and execution. We will focus on finding your research materials, developing your thesis, and working through chapter drafts, with the goal of presenting your work orally at the end of the semester before turning in your thesis, which is a great opportunity to get feedback. Students in this seminar will have developed the necessary scholarly skills by completing at an excellent level the prerequisite ENGL 491 "Senior Seminar in Literary Studies."

* Prerequisite(s): ENGL-491



PROGRESSIVE M.A. COURSES

ENGL-602

Writers in the World: Text and Context

Nguyen, Viet Thanh

M | 5-7:20PM

SECTION: 32802

Writers are always of this world, but some writers are more explicit than others in engaging with worldly matters. We will look at some of these engaged writers and the different genres they work in, and we will also consider the question of how the world of literary and artistic influence is often manifest in their texts. Some of the worldly matters dealt with in these texts are racism, slavery, genocide, war, the civil rights movement, citizenship, microaggressions, and refugee experiences. The writers in the course respond to these matters with essays, letters, cartoons, memoirs, travelogue, criticism, and documentary film. We will look closely at their works and how they use their art to deal with the world and their influences. Students will have the opportunity to write and rewrite a 10-page piece of any genre that also engages with the world and with literary or artistic

influence in any way they see fit. Students will also be expected to read the work of their peers closely and to participate in the discussion of all materials in the course.

Texts:

James Baldwin, *The Fire Next Time*

Ta-Nehisi Coates, *Between the World and Me*

Art Spiegelman, *Maus*

Thi Bui, *The Best We Could Do*

Sven Lindqvist, "Exterminate All the Brutes"

Raoul Peck, *Exterminate All the Brutes*, HBO, one episode

Claudia Rankine, *Citizen: An American Lyric*

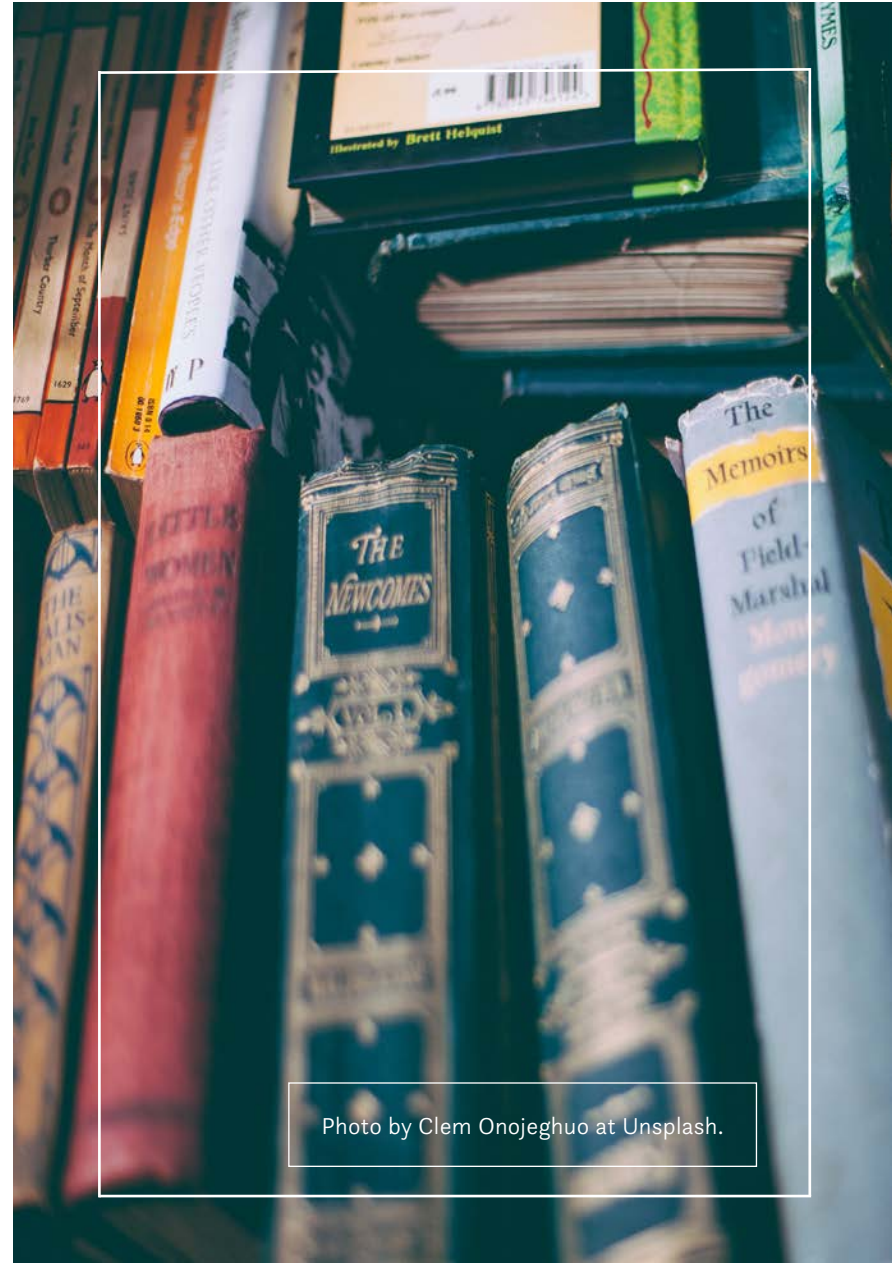


Photo by Clem Onojeghuo at Unsplash.

ENGL-607

Digital Publishing and Literary Writing for New Media

“Permutations of the Book”

Gambrell, Alice

M | 2-4:20PM

SECTION: 32807

This is a course in digital authorship and publishing tailored to the interests and prior training of Creative Writing, Literature, and Narrative Studies students who are nearing completion of USC’s progressive MA in Literary Editing and Publishing. In the class, we will combine more-or-less traditional discussion of literary texts with hands-on digital design practice. (We will actually compose, design, and fabricate electronic texts, prepare them for publication, and put them out into the world.) No prior experience in digital authorship or editing is expected. We will start from scratch, work (and play) hard, and produce and assess examples of literary expression that are as informative and critically engaged as they are beautiful, affecting, and provocative.

The experience of doing it ourselves will prepare us for the kinds of obstacles and opportunities we might encounter in future work.

The larger questions framing the course involve a variety of formal, technical, and philosophical debates that have arisen over the last two decades, as tools for the design and making of digital texts have become cheaper, easier to use, and more familiar, and as the World Wide Web has evolved into an expressive medium and publication venue offering as many obvious possibilities as it does limitations. The physical book has not (as many had earlier predicted) been displaced by the digital screen; instead, books and screens are undergoing a process of expressive cross-pollination, making

this an especially volatile transformational moment that is as exciting as it is fraught with difficulty.

More narrowly, we will read and discuss literary texts (print, digital, and hybrid) in contexts that encourage exploration of the impact of publication medium upon meanings that are or might be communicated. Along the way, we will encounter a range of issues that, while not exactly “new,” have nonetheless assumed a new kind of centrality in recent years. These include (among others): (1) typography and text design as tools in the hands of the public at large, not just the province of expert designers; (2) interaction with a variety of reading interfaces including but not limited to the printed page; (3) reader attention: how to engage and sustain it; (4) audiences, communities, and public conversation: how they are shaped, and how they should (or should not) be moderated; (5) ownership, sharing, theft, and intellectual property.

During the semester, we will produce small creative and critical experiments encompassing a range of media (print, photography, video, digital/interactive, audio, etc.) as well as a more substantial final project created on a subject and a digital platform of our own choosing. At

the end of the course, each of us will have will have a small portfolio of work in multiple media.

ENGL-608

Publishing on Both Sides of the Transom

Ulin, David

W | 4:30-6:50PM

SECTION: 32808

ENGL 608 is a publishing practicum, designed to function as a studio environment. What this means is that throughout the semester, students will work – individually and collaboratively – to create, edit, and publish a magazine of their own devising. The class will convene weekly to discuss and engage in the mechanics of creating a publication: pitching and writing the content, editing the copy, engaging with one another about these edits, copy editing the material, fact checking, developing a design sensibility, finalizing the project. The class is built around the hands-on work of moving text from the manuscript to the production stage. Students will be assessed according to how successfully they meet the benchmarks of writing, editing, design, and production. At the same time, the engagement in these efforts will lead to discussions of publishing and editing as arts unto themselves. To this end, students will also be expected to discuss and develop

submission plans for their own creative work to outside venues, and to make at least one editorial submission before the end of the term.

ENGL-609B

Internship in Editing and Publishing: Eloquence and Ethics

Ulin, David

W | 3-4:20PM

SECTION: 32809

This class is the continuation of ENGL 609a, and, as such, will also operate as a colloquium in professional development to support the LEAP internship. Again, our purpose will be practical: to facilitate and discuss the internships as a way of beginning the process of working in the field. At the same time, we will use in-class visits by industry professionals to spur conversation and discussion of larger issues, including how to think about and develop a career. Students will be expected to develop a pitch for potential submission over the course of the semester, and also write an essay geared to their internship experiences.

Please note: This class will meet every other week rather than weekly.

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
Number	ENGL	CRWT	NARS	ENGL-MIN	NRST-MIN	EMS-MIN
105			Writing		Lower-division	
261	Introductory	Introductory	Introductory	Introductory		Lower-division
262	Introductory	Introductory	Introductory	Introductory	Lower-division	
263	Introductory	Introductory	Introductory	Introductory	Lower-division	
302			Writing		Core course	
303		Prose workshop				
304		Poetry workshop				
305		Prose workshop				
361		After 1900	Contemporary		European/American	
362		After 1900				
363		After 1900	Contemporary		Visual Media	
371			Introductory		Visual Media	
392			Popular Culture and Ethnicity			
402			Writing			
405		400-level workshop	Writing			
406		400-level workshop				
408		400-level workshop				
420	Before 1800	Before 1900		Before 1800		Literary
422	Before 1800	Before 1900		Before 1800		Literary
424	19th-century	Before 1900	Western Historical			
426		After 1900	Western Historical		European/American	
440	19th-century or American	Before 1900	Western Historical	American	European/American	

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#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
442	American	After 1900	Contemporary	American	European/American	
447	American	After 1900	Contemporary	American	European/American	
448	American	After 1900		American		
449	American	After 1900		American		
466	19th-century	Before 1900				
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			
496	Honors Thesis	Honors Thesis				

COURSES THAT REQUIRE D-CLEARANCE

- The courses below are always set to require D-clearance, but please note that our ENGL GE-B courses also require D-clearance for much of the registration period.
- It is your responsibility to request D-clearance.
- D-clearance is not automatically granted to all English and Narrative Studies majors for ENGL classes. It is granted on a per-student, per-section basis.
- Spaces are assigned to students prior to registration. It may appear that there are spaces available on the Schedule of Classes, even though those spaces have already been assigned.
- Be sure to indicate which section (this is the five-digit number ending in “D”) you’d like D-clearance for during advisement.

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
302	Writing Narrative	Winslow	32680	M	4:30-6:50pm	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Lord	32685	W	2-4:20pm	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram	32686	T	4:30-6:50pm	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Segal	32687	Th	2-4:20pm	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Irwin	32689	M	2-4:20pm	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall	32688	W	2-4:20pm	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Dyer	32692	M	2-4:20pm	Priority registration to CRWT and ENGL
310	Editing for Writers	Segal	32697	T	4:30-6:50pm	
408	Advanced Poetry Writing	Journey	32738	Th	4:30-6:50pm	By application only
491	Senior Seminar in Literary Studies	Bendall	32760	W	4:30-6:50pm	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Boone	32761	M	4:30-6:50pm	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	James	32762	T	2-4:20pm	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Irwin	32764	W	4:30-6:50pm	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Román	32767	M	4:30-6:50pm	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Sanford Russell	32765	M	2-4:20pm	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Freeman	32766	Th	5-7:20pm	Requires approved proposal and senior status
496	Senior Honors Thesis	Handley	32769	Th	2-4:20pm	By application only

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