FALL '23

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES

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USC Dornsife

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

WELCOME

Welcome to the Department of English. For the Fall 2023 semester, we offer a rich selection of introductory and upper-division coursework in English and American literature and culture, and creative writing workshops. Please feel free to speak with any faculty in the English department, with one of our undergraduate program coordinators, or with **Professor William Handley**, our Director of Undergraduate Studies, to help you select the courses that are right for you.

All Department of English courses are “R” (open registration) courses, except for our GE-B courses that begin as "R" and then switch to "D," and the following “D” courses, which always require departmental clearance: ENGL 300, 302, 303, 304, 310, 407, 408, 490, 491, and 492. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all ENGL classes besides large GEs will be closed—admission is granted only by the instructor’s direct approval(please find more details on our FAQ page).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2023 Schedule of Classes at classes.usc.edu.

Online undergraduate registration for the Fall 2023 semester will begin **Wednesday, March 29th, 2023**. 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 undergraduate courses for the Fall 2023 semester in the ENGL department are 4.0 units. LEAP's 606- and 609-level classes are 2.0 units.

MAJOR PROGRAMS

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

MINOR PROGRAMS

English
Narrative Structure
Early Modern Studies

PROGRESSIVE DEGREE PROGRAM

M.A. **Literary Editing and Publishing**

Interested in exploring the uncanny? **ENGL-325 "Premodern Wonders: Monster Theory"** with Professor Tomaini investigates phenoema of magic, witchcraft, monsters, ghosts, omens, and prophcies in English Literature 1000-1700. See on Page 19.

Image from Frankenstein (1931), James Whale, Universal Studios

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

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

Get a sense of both the urban landscapes and the spirit of revolution that runs through the course on Page 30!

Photo by John-Paul Henry at Unsplash.

GENERAL EDUCATION

Photo by Laura Chouette at Unsplash.

ENGL-172G

The Art of Poetry

"The Art of Poetry"

Freeman, Christopher

MW | 8:30-9:50AM *SECTION:* 32606

"The Art of Poetry" will explore the craft of poetry, the work of poetry, the beauty of poetry, and the complexity of poetry.

We will read about the history and the uses of poetry, and we will write our own poems—if we get inside the forms, we understand them differently.

This course will use one recent anthology of contemporary poetry as the fundamental textbook; it will provide us the foundational material we need to explore further and deeper the work a few individual poets.

We will spend a lot of time on the work of Mary Oliver as well as a few others, but we will also explore several other poets in depth. In section, you will work on different poets and on both creative and critical writing.

ENGL-176G

Los Angeles: the City, the Novel, the Movie

Gustafson, Thomas

MW | 2-3:20PM *SECTION:* 32620

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise.

The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past three decades Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose works address questions and concerns of special significance as we confront the problems of 21st century urban America arising from divisions of social class, the injustices of racism and xenophobia, inequalities of economic opportunity, predatory capitalism, failures of empathy and the too often sensational and reductive media portrayal of these issues. Los Angeles is a storyteller to the world through its music and films, and this course will argue that the best stories told in these mediums—as well as in the arts of fiction and poetry—offer us something much more than escape and entertainment: they can be acts of engagement with our pressing social issues.

Study of the literature of this region can help perform one of the crucial roles of education in a democracy and in this urban region famous for its fragmentation and the powerful allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the vox populi of Los Angeles and thus create a deeper, broader sense of our common ground and its fault-lines. Texts for the course will include literature by such writers as Anna Deavere Smith, Budd Schulberg, Nathanael West, Karen Yamashita, Christopher Isherwood, Yxta Maya Murray, Luis Rodriguez, Walter Mosley, Joan Didion and such films as "Chinatown," "Sullivan's Travels," and "Quinceanera."

ENGL-298G

Introduction to the Genre of Fiction

"Introduction to the Genre of Fiction"

Freeman, Christopher

MW | 2-3:20PM *SECTION:* 32663

What do we learn when we read fiction? We learn how people tell stories; we learn how plot, character, point-of-view, and other narrative devices work. And we learn about behavior and human nature. Think, for example, about the classic novel Lord of the Flies by Nobel laureate William Golding; he sets loose on a deserted island a group of kids and explores, in fiction, human psychology, power relationships, social structures, and the nature of 'good' and 'evil.' Or consider George Orwell's dystopian novel 1984, which is suddenly a best seller, nearly seventy years after its publication. What about current events has brought Winston Smith and his world back into relevance? Fiction can teach us about history, about human nature, about empathy, and about so many other things.

This course will involve reading a lot of short fiction (mostly short stories) and some essays about fiction. We will focus on Richard Powers's "The Overstory" (2018) for the first ten weeks of the course, and then we will conclude with a Los Angeles novel, "Your House Will Pay" (2019) by Steph Cha.

Be prepared to read a lot; to discuss what you're reading; and to write at least two critical essays. In section, you'll work with your TA on collections of short stories and/or novels; in lecture, you're expected to attend class all the time (likewise for section) and to participate as much as possible in our discussions.

FOUNDATION SEMINARS

ENGL-261G

English Literature to 1800

New Faculty Member TBA

TTH | 9:30-10:50AM *SECTION:* 32635

The literature of the early modern period had been celebrated and studied, largely because of writers like Shakespeare in the theater and John Donne in poetry. While the course offers an introductory survey of some major literary and theatrical figures, we will pause to reflect on the cultural and historical contexts within which their works were created and continue to matter today.

ENGL-261G

English Literature to 1800

Rollo, David

TTH | 12:30-1:50PM *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

"English Literature to 1800"

Tomaini, Thea

MWF | 12-12:50PM *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. We will also look at important source texts and historical backgrounds that influenced these authors and their work.

Students will learn the fundamentals of Old, Middle, and Early Modern English, and they will also learn the fundamentals of medieval and Early Modern poetic and dramatic forms. Authors and works will include selections of Old English poetry, Chaucer's Canterbury Tales, sonnets by Sidney, Spenser, and Shakespeare, Shakespeare's Measure for Measure, and Milton's Paradise Lost, among other texts.

Course texts include the Norton Anthology of English Literature, The Norton Selected Canterbury Tales with Parallel Texts, plus handouts TBA. There will be regular quizzes, for content, and for vocabulary and elements of language, two in-class exams (essay), various in-class individual and group projects, and various individual and group projects prepared outside of class.

The final exam will combine short answer and essay questions (in-class).

ENGL-262G

English Literature since 1800

Levine, Ben

MWF | 12-12:50PM *SECTION:* 32643

British Literature after 1800 will focus on the literary circumstances that lead up to the current moment through a selection of texts from across genres and time periods. Special focus will be paid to the development of the novel form from the 19th century onward, and the birth of modernity.

Students will read short stories, poetry, graphic novels, and drama throughout this course; but its defining feature will be reading a selection of novels in their entirety. Via this methodology, students will explore texts that can be traditionally presented as discreet and far removed from each other as actually existing in a rich inter-related dialectic. This class will approach examples and examine relations between the Romantic, the Gothic, the Imperial/Colonial (and its corollary the post-colonial).

Authors covered on this course include Emily Brontë, Charles Dickens, Arthur Conan Doyle, Arinze Kene, ST Coleridge, H Ryder Haggard, Virginia Woolf, Phillip Larkin, Phillip Pullman, Ian McEwan, Bram Stoker, Benjamin Zephaniah, Andrea Levy, and Alan Moore.

The course reads widely and discusses those texts in-depth, engaging in the participants' passion for literature and producing students who are better able to articulate their thoughts, in the classroom and on the page.

ENGL-262G

English Literature since 1800

Levine, Ben

MWF | 11-11:50AM *SECTION:* 32641

British Literature after 1800 will focus on the literary circumstances that lead up to the current moment through a selection of texts from across genres and time periods. Special focus will be paid to the development of the novel form from the 19th century onward, and the birth of modernity.

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The course reads widely and discusses those texts in-depth, engaging in the participants' passion for literature and producing students who are better able to articulate their thoughts, in the classroom and on the page.

ENGL-262G

English Literature since 1800

"English Literature After 1800"

Wright, Erika

TTH | 9:30-10:50AM *SECTION:* 32642

This course purportedly covers over 200 years of literary responses (formal and thematic) to momentous events, ongoing arguments, and hot topics in Britain from 1800 to roughly the present day. We will do our best to get a sense of what people said, thought, debated, and desired during this time and in the "place" of English literature. We will begin with poetry, memoir, and the rise of the novel, considering how these texts relied on and ignored the enslaved labor that made their world possible and the revolutionary acts that threatened to tear the world they knew apart. In Part II, we will examine the colonizing and reforming impulses of Victorian writers as they responded to shifting attitudes and anxieties about class, gender, race, and sexuality. Part III brings us into the 20th and 21st centuries, during periods of uncertainty wrought by two Great Wars, developments in technology, a shrinking Empire, and global expansion.

We will study a range of forces (personal, professional, institutional) that all seek to define and control what it means to be human, to live and love in a world that, depending on one's lived experience and subjectivity, is changing too fast or not fast enough. Since it is impossible to study all that has been said and done in over 200 years of what we call "English Literature," we will organize our close reading of literary form and content around the concept of progress. We will explore how key works define and depict progress and are/were considered progressive, as they ask us to consider what it means to the individual, community, nation, and world to improve, to move forward with or against status quo. Does the text lament progress and long for a past? 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? And most importantly, what does that mean to us—to you—living here and now in 2023. How do these texts and the questions they raise invite us to learn from and about each other, to listen with humility and curiosity to those around us. 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 English literature and culture.

ENGL-263G

American Literature

"AMERICAN LITERATURE"

Berg, Rick

MWF | 10-10:50AM *SECTION:* 32648

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. 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 recognize and indulge the pleasure one takes from these works: and finally ... the list goes on.

ENGL-263G

American Literature

"American Literature"

Gustafson, Thomas

TTH | 11-12:20PM *SECTION:* 32645

This course seeks to help students read with insight and appreciation significant works of American literature, including short stories, novels, poems and essays by Fitzgerald, Hawthorne, Melville, Douglass, Whitman, Hemingway, Twain, Hurston, Hughes, Baldwin and Cisneros.

Since these writers, like so many American authors, were preoccupied with the fate of America itself--or since their works can be read in part as commentaries upon the success or the failure of the country to fulfill its ideals as articulated in the Declaration of Independence and the Constitution--this course emphasizes the relationship of literary works to their political and cultural contexts. The United States is a country governed by the words of the founding fathers, but American writers have constituted another republic of words--a literary tradition--that will be studied for its perspective on American ideals and their contradiction.

ENGL-263G

American Literature

Ingram, Kerry

TTH | 2-3:20PM *SECTION:* 32646

We all know that we need words; we know that we need stories. When do they help us the most? When do they limit our choices?

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

ENGL-263G

American Literature

Roman, David

TTH | 5-6:20PM *SECTION:* 32647

This course explores key themes and genres in the literature of the United States.

The course begins in the 19th century with the foundational writings of Emerson and Thoreau. It then turns to three classic 19th century authors (Walt Whitman, Frederick Douglass, and Kate Chopin) who will set us up for an extensive reading of John Steinbeck's The Grapes of Wrath, one of the most powerful novels of the 20th century.

The rest of our twentieth century readings will move us away from the primacy of narrative and towards the performing arts. This section include Tennessee Williams and Lorraine Hansberry, two extraordinary playwrights who changed the nature of American theatre, and Joni Mitchell whose emergence in the 1970s radically altered American popular music. The course concludes with more recent writings addressing issues of identity, citizenship, and community.

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

Most of our readings identify and address sites of social struggle. Many of our readings dwell in the tragic undercurrents of American culture. Rather than obscure this social reality, this course foregrounds the tragic and its distinct American contexts.

The course is designed as an introduction to literary and cultural studies. Course requirements include one 7-9 page paper, in-class presentations, and midterm and final exams. "

ENGL-270G

Studying Narrative

Sanford Russell, Bea

TTH | 11-12:20PM *SECTION:* 32650

People say that they "get lost" in a good story—as if a story were a maze, a wilderness, an unknown country. The metaphor of being lost describes how narratives transport us elsewhere: one minute we are sitting down with a novel or starting a movie, and the next we are suddenly penned up in a storm-exposed farmhouse on a Yorkshire moor in 1802, or trying to fight off an army of ice zombies in Westeros. But just how does this magic work?

In this class we put together a basic guidebook for finding our way through narratives, analyzing major narrative features and techniques, and becoming familiar with some of the key theoretical approaches to narrative study.

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

ENGL-270G

Studying Narrative

Sanford Russell, Bea

TTH | 9:30-10:50AM *SECTION:* 32651

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?

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CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

"Introduction to Creative Writing for Non-Majors"

Wayland-Smith, Ellen

M | 2-4:20PM *SECTION:* 32601

"I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means," says Joan Didion in her essay, "Why I Write."

In this course, we will both read the works of great writers, and practice our own writing in a variety of styles and genres, from fictional short stories to prose poetry to personal essays. Along the way, the hope is to aid you in finding out "what you are thinking;" to develop a heightened sense of awareness of yourself and your place in the world; and to discover the power of telling stories (fictional and true, our own stories and those of others).

You will write three original pieces (one short story, one personal essay/creative non-fiction essay; and one piece in a genre of your choice, for a total of 10-15 pages), in addition to short reflection/responses to the assigned readings. The classes will be evenly divided between discussion of readings and full-class, peer workshopping of your own writing projects.

ENGL-302

Writing Narrative

Ingram, Kerry

TH | 4:30-6:50PM *SECTION:* 32682

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

M | 2-4:20PM *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

"Introduction to Fiction Writing"

Lord, M.G.

T | 4:30-6:50PM *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 8 pages, one that is 6 to 9 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-304

Introduction to Poetry Writing

"Rag and Boneshop of the Heart: Intro to Poetry Writing"

Irwin, Mark

T | 2-4:20PM *SECTION:* 32690

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.

ENGL-304

Introduction to Poetry Writing

Bendall, Molly

TH | 2-4:20PM *SECTION:* 32689

In this course we will read and study a wide range of contemporary poetry in order to become acquainted with many styles, trends, forms, and other elements of poetry. Students will write poems exploring some particular strategies.

The class is run as a workshop so lively and constructive participation is necessary with attention to analytical and critical skills. Hopefully, each person will discover ways to perfect and revise his or her own work. There will always be lots of room for misbehaving in poems and other adventurous pursuits.

Several poems and written critiques are required. Poets include Frank O'Hara, Harryette Mullen, Natalie Diaz, Michelle Brittan Rosado, Ruth Madievsky, Khadijah Queen, Jake Skeets, and others. 5+ poems, written critiques, class participation required.

ENGL-305

Introduction to Nonfiction Writing

Ulin, David

T | 2-4:20PM *SECTION:* 32692

What is nonfiction?

The strict definition is a piece of prose that is not a work of fiction. And yet, it is difficult, if not impossible, to define a genre through the filter of a negative. In this class, we will look at examples of contemporary nonfiction writing that challenge our expectations in terms of both content and form.

Although primarily a workshop — and it is the instructor's intention that each student have the opportunity to be workshopped twice during the semester — the class will also use the assigned readings to get beneath the surface of the genre, examining issues of structure and point-of-view, empathy and revelation and betrayal, as well as the essential tension between facts and interpretation, and the inherent subjectivity of the stories we tell.

During the semester, students will write two essays, each of 10-15 pages in length, and will be asked to experiment with different styles of essay writing, different approaches to narrative. At the end of the semester, students will be asked to choose one of their two essays and turn in a revision as a final project.

ENGL-310

Editing for Writers

Ingram, Kerry

T | 4:30-6:50PM *SECTION:* 32697

What do professional editors do?

If writing always includes revising (it does), what is involved in those last stages, where a work is definitively finished, word by word, line by line, so that the images or exposition communicate nuance and specificity? Often, the precisions and corrections, which by necessity follow the rough draft work, make clarity and poetry possible.

If you've ever thought of three different ways you might write a sentence, or if you couldn't decide between a comma or a semi-colon, you were doing what professional editors do. That's when grammar is finally fun. This course is for anyone who has ever wondered about editing as a profession. It's a hands-on workshop, and it is designed for writers of all genres: fiction, poetry, personal essay, journalism, or free-lance blogging.

The ambition of this course is to give you a template for those final, effective decisions. Beauty or clarity on the page need not be a mystery. There's a method.

ENGL-405

Fiction Writing

Sligar, Sara

W | 2-4:20PM

SECTION: 32730

In this continuation of the fiction workshop series, we break down how structural and stylistic choices contribute to a story's meaning, and how you can improve your writing through greater intentionality and purpose-oriented revision.

Topics will include character, setting, pacing, and tone. In addition to producing your own creative work during the course, you will practice close-reading and feedback skills through workshops and in-depth discussions of published stories.

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

Photo by Jaredd Craig at Unsplash.

ENGL-406

Poetry Writing

Lewis, Robin

M | 2-4:20PM

SECTION: 32734

A practical course in poetry writing.

This workshop will focus on creating a strong relationship with poetry writing. In particular, students will be asked to experiment more, both with aesthetic and form. The aim of the course is for writers to grow more comfortable with their art practice and creative agility.

* Prerequisite(s): ENGL-304*

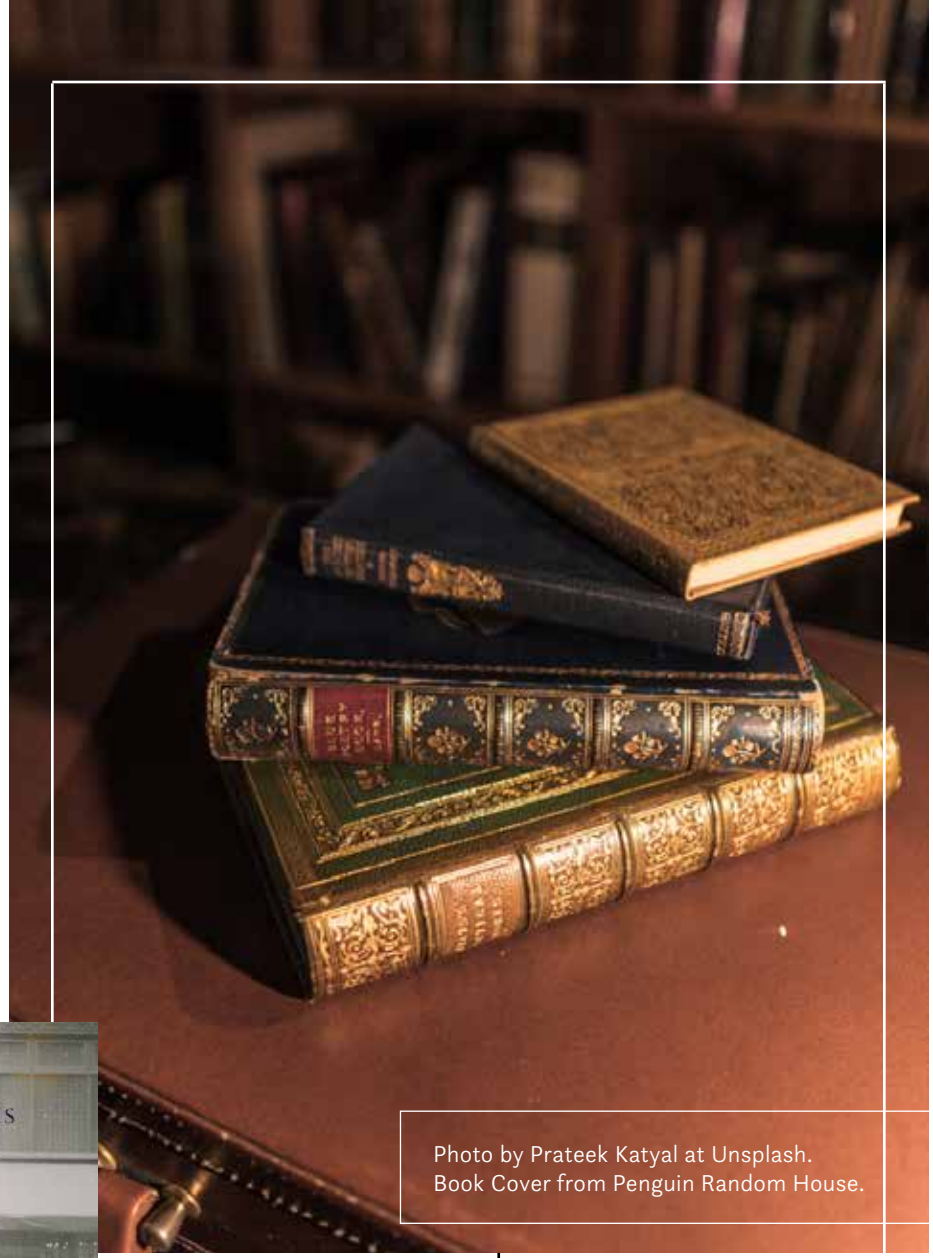
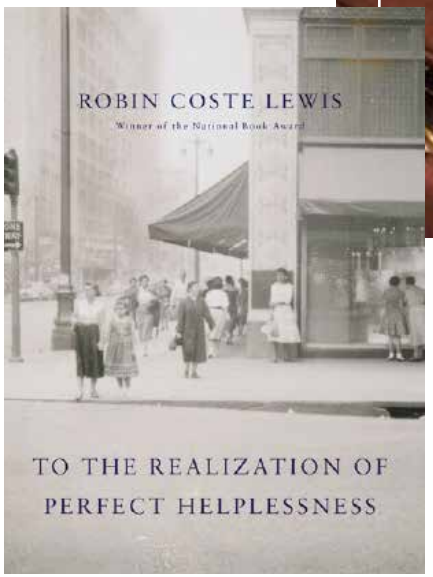


Photo by Prateek Katyal at Unsplash.
Book Cover from Penguin Random House.



ENGL-406 "Poetry Writing" will be taught by Professor Robin Coste Lewis. This distinguished faculty member has recently won the 2023 PEN/Voelcker Award for Poetry for her collection, To the Realization of Perfect Helplessness.

Photo by Matheus Farias at Unsplash.

ENGL-407

Advanced Fiction Writing

"Advanced Fiction Writing"

Bender, Aimee

T | 4:30-6:50PM *SECTION:* 32733

Submission required.

This course will be run as a workshop, focusing on student work as well as regular readings of short stories by authors such as Toni Cade Bambara, Lauren Groff, Ken Liu, and more. Students will be expected to turn in four pieces over the course of the semester, as well as comments on assigned readings and peer work.

Although the course is called 'advanced' and admission is by selection only, a sense of play and openness is vital; the class will hopefully be a place where writers take risks, experiment, try new voices and forms, and muck around in the vast sea of possibilities offered by the writing of fiction.

* Prerequisite(s): ENGL-405*

UPPER-DIVISION SEMINARS

ENGL-325

Premodern Wonders: Monster Theory

Tomaini, Thea

MWF | 10-10:50AM *SECTION:* 32698

This course will focus on themes of the uncanny in English literature 1000-1700. Anomalous phenomena were called wonders, or marvels, at this time, with the subjects of magic, witchcraft/sorcery, monsters, ghosts, omens, and prophecies appearing in works of all major genres of the period, in texts both canonical and non-canonical. Authors and playwrights used ideas rooted in folklore/mythology, occult traditions, religion, or combinations thereof to create poetic and dramatic works that sometimes frighten, and sometimes amuse, but which always create opportunities for discussion about the profound relationship between literature and supernatural belief.

In class, these discussions will combine reader experience, multimedia sources, and current scholarship in witchcraft studies, monster theory, death studies, folklore studies, race/gender/class and political theory (variously). Students will engage with both canonical and non-canonical texts and sources by way of close readings in conjunction with a broader literary historical context in order to observe how preternatural themes developed in English literature across genres and through periods from the eleventh through the seventeenth centuries. Current scholarship and critical theory will be used to establish and maintain a timely and relevant context that will promote an inclusive atmosphere for students as they apply what they learn from the texts to their individual experiences with present day literature, film, drama, gaming, art, consumer culture, and other media. Assignments will include in-class group work, a larger group project, a midterm exam, two short essays, and a longer paper.

NOTE: Students who took ENGL 261 with me in previous semesters should not register for this course as they will find it very repetitive. Students taking ENGL 261 in Fall 2023 and after will not study monster theory.

Photo by Vinícius Vieira ft at Pexels.

ENGL-333G

Literature of Gandhi's India

"British Imperial Culture and the Reshaping of the World"

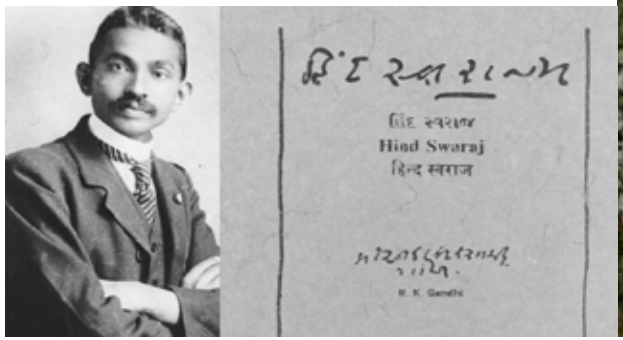
Cohen, Ashley

MW | 12-1:50PM *SECTION:* 32699

The event that launched Mohandas Karamchand Gandhi on the world stage was the publication of a book: Hind Swaraj (1909), an English-language tract that made the case for Indian self-rule. Over the course of his life, Gandhi founded six journals and edited two weekly publications. His literary output was prolific: his collected works span 98 volumes and more than 50,000 pages! Gandhi clearly believed that the pen was a crucial—perhaps the most crucial—weapon in the fight for freedom from British colonial rule in India.

Other freedom fighters agreed. Across the political spectrum, from Marxist revolutionaries to Hindu fundamentalists, independence activists used literature to write India's future into being. They took up the pen to oppose British rule and to stake a claim on the subcontinent's emerging postcolonial nations. Most of all, they debated the very nature of "freedom." What did true freedom from colonialism entail? Was political "independence" enough? Or did caste and gender hierarchies also need to be overturned? What about economic inequalities and capitalist exploitation? Freedom fighters also debated what strategies should be used to win freedom. Was violence ever justifiable? Or was non-violence the only legitimate tactic in the independence movement?

In this course we will investigate how the independence movement's leaders and foot soldiers historically answered these questions. Our primary source material will be "literature" broadly conceived: novels, manifestos, poems, speeches, short stories, films, songs, and essays. Taking a deep dive into the decades before and after 1947, we will explore a sequence of key topics in the independence movement: Gandhism, underground revolutionary movements, caste, partition, communalism, and capitalism.



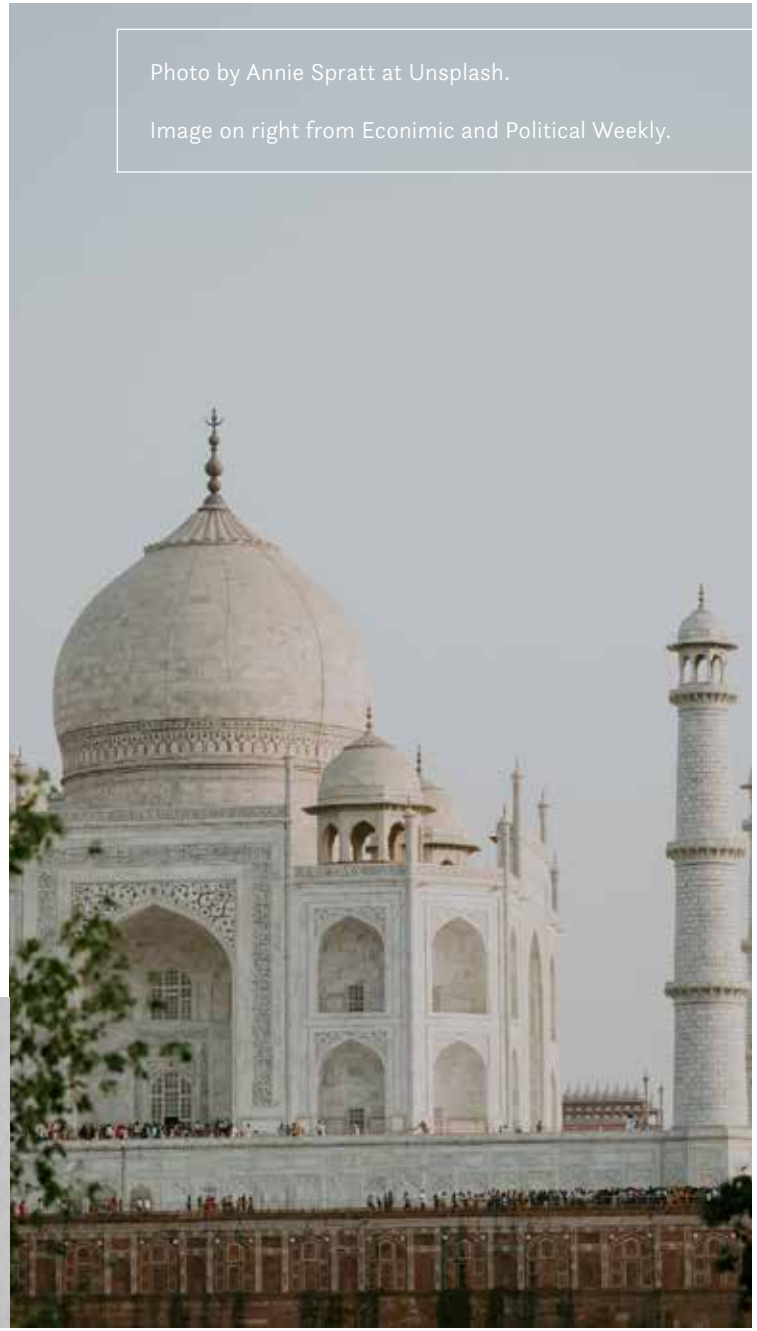


Photo by Annie Spratt at Unsplash.

Image on right from Econimic and Political Weekly.

ENGL-361G

Contemporary Prose

"Closeness"

Leal, Jonathan

MWF | 9-9:50AM *SECTION:* 32711

How are contemporary writers exploring closeness, distance?

How do readers come to feel close to or distant from the people, places, environments, and historical events evoked and transformed in contemporary literary writings? When is close too close, far too far? And how does this all square with the closeness(es) of close reading?

In this reading, writing, and making-intensive seminar, we'll pursue these questions and more by exploring closeness as a literary subject, a critical method, and a cause for creative un-method, an invitation to search for new forms and languages to describe the proximities and distances of twenty-first century lifeways.

We'll do so by pursuing our own critical and creative work, as well as by engaging writing by authors including Tanaïs, Ocean Vuong, Patricia Lockwood, Hanif Abdurraqib, Zadie Smith, Cherríe Moraga, Leslie Jamison, Cathy Park Hong, Teju Cole, Bell hooks, Adania Shibli, Melissa Lozada-Oliva, Maël Renouard, Sherry Turkle, and more.

ENGL-362G

Contemporary Poetry

"CONTEMPORARY AMERICAN POETRY"

Bendall, Molly

MW | 2-3:20PM *SECTION:* 32712

The contemporary poems we read for this class will emphasize narrative strategies. We will consider how recent poetry constructs "stories."

We'll discover how narrative and story-telling techniques are incorporated, manipulated, and often subverted. We'll read many types of narratives, such as quests, family sagas, historical events, and fantastic fables. There will be a focus on close readings of individual poems as well as book-length narratives. and we will read both well-known poets and new poets with recent books.

Poets include Cornelius Eady, Todd Kaneko, Shivani Mehta, Eloisa Amezcua, Ocean Vuong, Jorie Graham, Arthur Sze, Diana Khoi Nguyen, Khadijah Queen, John Murillo, Safia Elhillo, and others.

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

ENGL-363G

Contemporary Drama

"Contemporary Drama: The Other English Plays"

Berg, Rick

MWF | 11-11:50AM *SECTION:* 32713

This course will look at contemporary drama in English... not English drama.

The class intends to move beyond the confines of current British theater and to introduce students to plays from elsewhere in the English-speaking world. In this instance of contemporary anglophone drama, we will read texts from former British colonies in the Pacific and Southeast Asia.

We will read plays from Singapore, New Zealand and Australia, indigenous and otherwise, and, if possible, from Fiji and Samoa. We will read these works in order to gain a sense of how other people in places (often missed in literature courses) are creating drama. We will see how they are performing themselves, presenting their interests, and revealing their understanding of their history and our world.

The object of the course is clear: to expand our horizons.

The goal is even clearer: to move the margins to the center and to engage with the experiences of other peoples from elsewhere. (When possible, the course will include films to help enhance understanding.)

Image by (from top to bottom): Forbidden City: Portrait of an Empress (2002) Production by Singapore Repretory Theatre; Ernest Allen at Unsplash; Dmitry Demidov at Pexels

ENGL-372

Literature and Related Arts

"Literature and the Related Arts"

Russett, Margaret

TH | 9:30-10:50AM *SECTION:* 32716

Poetry and Painting in the Age of Mechanical Reproduction.

How is literary art like—and unlike—visual art? What does each medium do best, and how do they interact?

This class approaches these questions through a focus on nineteenth-century writers who were also visual artists. The first third of the semester will consider the multi-media work of William Blake: poet, painter, printer, prophet.

The second two-thirds will address the "school" of painters and writers associated with the "Pre-Raphaelite Brotherhood," although several members were female. Taking Blake's handmade "illuminated" books as our starting-point, we will ask how the various arts pursued by the Pre-Raphaelites—which included literature in many genres, as well as painting, handicrafts, and interior design—contributed to a holistic understanding of the artist's role in a rapidly industrializing society.

Our last few weeks will revolve around the problem of art and/as social criticism, with a focus on issues of commodification and gender.

A secondary 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 provided 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; 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

Kessler, Sara

MW | 5-6:20PM *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 multisensory 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.

ENGL-421

English Literature of the 16th Century

"English Literaure of the 16th Century"

Lemon, Rebecca

TTH | 11-12:20PM *SECTION:* 32735

English Literature of the 16th century examines literary preoccupations over a century of seismic changes. Some authors address this change through utopian meditations on other worlds; some through firm articulations of faith; some through surrender to love; and some through attacks on witches or necromancers.

We will examine all of these responses through our units on Faith, Love, and Possession. In doing so we will read compelling and influential poetry, prose and drama by writers such as Shakespeare, Donne, Marlowe, More, Tyndale, Foxe, and Askew, as well as reading through the scholarly debates on these authors' works.

The course features some flexibility in writing assignments: you will have the option to write one long paper (in stages) rather than multiple essays – I encourage you to take this option if you are interested in writing an honors thesis or applying to graduate school. You will also have the option to produce, in short responses to each unit, a piece of creative or critical writing.

* Prerequisite(s): ENGL-261*

William Shakespeare statue in Central Park

Photo by Tim Wildsmith at Unsplash

ENGL-424

English Literature of the Romantic Age (1780–1832)

Russett, Margaret

TTH | 12:30-1:50PM *SECTION:* 32738

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?

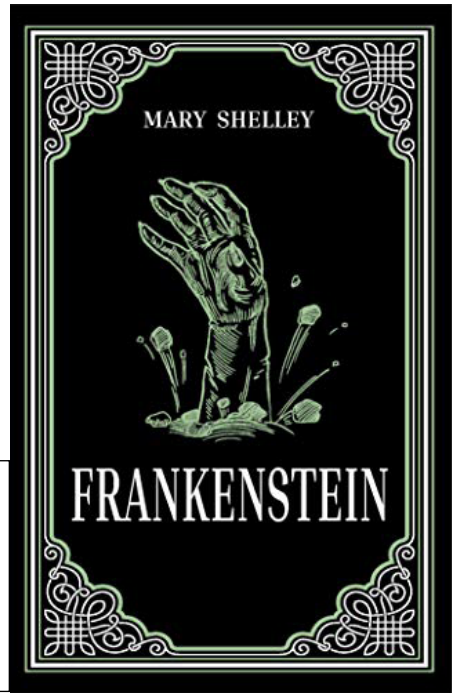
This course will examine the relationship between social and aesthetic innovation. In it we will pay special attention to texts that either portray or enact revolutions, whether in the external world or in the minds of their readers.

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*



Book image from Paper Mill Press Classics

Open Book Image by Wordsworth Grasmere

ENGL-426

Modern English Literature (1890–1945)

Kemp, Anthony

MWF | 1-1:50PM *SECTION:* 32741

British and Anglo-American literature of the twentieth century, with particular emphasis on Decadence; Modernism; sexual, religious, and class transgression; world wars; retreat from empire; and return to myth.

Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Djuna Barnes, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, John LeCarré, Ian McEwan.

The goal of the course is that students will understand the authors and works studied in relation to the key cultural, intellectual, and aesthetic movements of the period: Romanticism, Decadence, Symbolism, Modernism.

* Prerequisite(s): ENGL-262*

ENGL-441

American Literature, 1865 to 1920

"AMERICAN LITERATURE, 1865 to 1920: REALISM TO MODERNISM"

Berg, Rick

MWF | 1-1:50PM *SECTION:* 32744

America went through major changes after the Civil War. It was a time of social and political transformation; it was the period of Reconstruction and its end. It was The Gilded Age and the start of the Jazz Age. There were economic booms and radical labor movements, technological innovation and the beginnings of 'Mass Media'. It was a time of 'Yellow Journalism', the Muckrakers, and World War I.

As might be expected, Art and Literature changed as well. Writers and artist moved away from Romanticism, embraced Realism, and then moved on to the radical possibilities of Modernism.

This course intends to look at examples of this literature to see how it not only recorded the change but how it participated in the changing times. We will read works by various authors (e.g., James, Twain, Dunbar) to see how they manifested the great changes of this remarkable time.

* Prerequisite(s): ENGL-263*

ENGL-442

American Literature, 1920 to the Present

Roman, David

TTH | 2-3:20PM *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-444M

Native American Literature

"Native American Literature"

Treuer, David

MW | 2-3:20PM *SECTION:* 32751

Most "Native American Literature" courses do so without investigating what is meant by "Native American" or how that might affect the penultimate descriptor – "literature."

How are we to judge what falls into the subject area of "Native American Literature?" Are we to read only "Native American writers?" How are we to classify who is, and who is not, Native American? By blood or experience? Moreover, what is Indian literature? Literature about Indians, or by them, or both?

This course seeks to investigate these difficult questions by reading seminal works that have contributed to a literature about Native Americans.

We will read early works by writers such as James Fenimore Cooper, and work forward to include writings by N Scott Momaday, Louise Erdrich, Leslie Silko, and James Welch.

We will explore the development of key images of Native Americans and look at how the sum of these imaginings help constitute an understanding of Indian identity on the page.

Instead of being representative, this course will use literature, all of it American Literature, to explore the formation of "Indian-ness" on the page, in order to pull apart the very idea of what constitutes Native American Literature.

ENGL-446

African-American Poetry and Drama

"Contemporary African American Literature"

Daniels-Rauterkus, Melissa

TTH | 12:30-1:50PM *SECTION:* 32753

African American literature has always told the truth about Black racialized experience in the U.S.

One crucial facet of this aesthetic-political project has been shining a light on racial oppression. But in the years after the passage of the Civil Rights Act of 1964, a new generation of African American authors came of age, one that would broaden how we think about African American literature.

Known as the "post-soul generation," this group of writers, born in the 1970s and later, grew up in a very different America from that of earlier generations of African Americans. Whereas their ancestors endured the hardships of segregation, lynching, and slavery, this younger cohort navigated a new racial landscape structured by affirmative action, busing, and multiculturalism. This is not to say that they didn't experience racism or that their writings disavow its ongoing nature, but rather to acknowledge that social and political changes over the last fifty years have altered what it means to be African American and what it means to write African American literature.

This class is a study of these changes. Approaching both Blackness and literature as diverse and capacious concepts, we'll identify the key authors and texts (print and media) that constitute contemporary African American literature. We'll trace the emergence of new genres like street fiction and the graphic novel as well as extra-canonical themes like racial alienation, fluidity, class privilege, and Black queer and/or interracial desire. We'll discuss the rise of corporate aesthetics and the changing politics of the literary marketplace.

We'll examine how the literary opens up to include tv, film, music, and other forms of cultural production during this time. We'll determine what, if any, relationship this literary production has to previous periods of African American literature like the Black Arts Movement, the Harlem Renaissance, and the post-bellum and antebellum periods.

We'll discuss work by: Cheryl Dunye, Trey Ellis, Nelson George, Dana Johnson, Andrea Lee, ZZ Packer, Fran Ross, and Danzy Senna. Students will write a short reaction paper at midterm (2-3 pages) and a longer reflective essay at the end of the semester (10-12 pages).

Artwork by: Clyde Driskell (American, 1931 – 2020) "Masks," 1988

Photo (Johnson) from Hunnington Library; Photo (Senna) from Art & Authenticy; Photo (Dunye) from Roadtrip Nation

ENGL-450

Caribbean Literature

"The Queer Caribbean"

Collins, Corrine

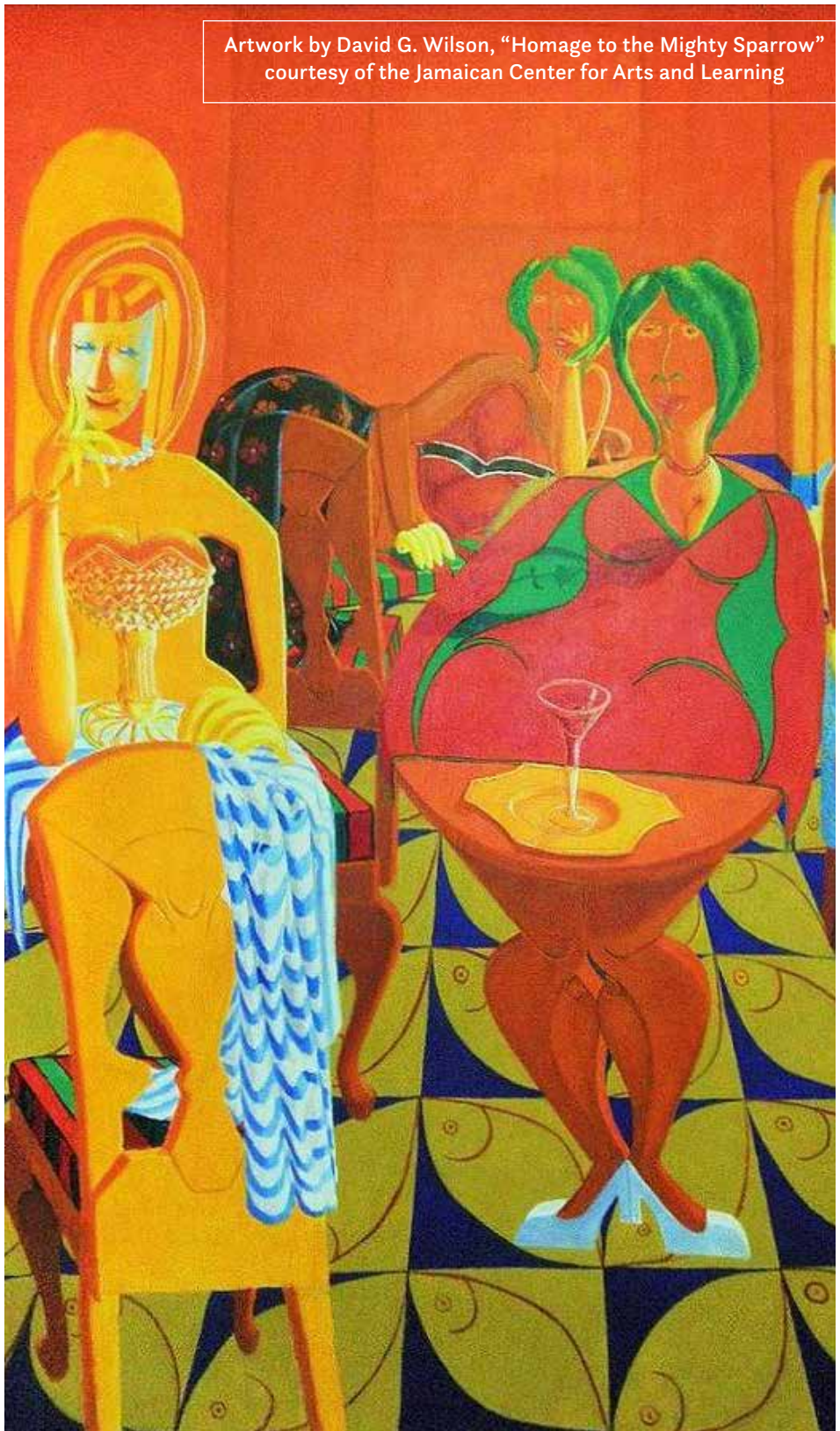
MWF | 12-12:50PM *SECTION:* 32754

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 we will pay special attention to the culturally specific grammars of desire that exist within 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.



Artwork by David G. Wilson, "Homage to the Mighty Sparrow" courtesy of the Jamaican Center for Arts and Learning

JULYMESTERS

ENGL-352G

Bookpacking

Chater, Andrew

JULY 15-AUG 13 *SECTION:* 32707

Bookpacking Paris and London is a Julymester class in which students spend a month in London and Paris exploring two classic historical novels - 'A Tale of Two Cities' by Charles Dickens, and 'Les Misérables' by Victor Hugo.

We seek out the locations of these epic stories, tracing their trajectories (to the guillotine, to the barricades) and discover how much these tales of Revolution still resonate in our own fractured age.

This is a class about place, people and politics at the intersection of past and present.

It is a GE-B class, co-sponsored by the Department of English and the Department of History.

Photo by Jurica Koletić at Unsplash
Book Imagery from WikiCommons

SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

"Death Fascination in Early Modern England"

Tomaini, Thea

M | 2-4:20PM *SECTION:* 32759

This course will examine the issue of death fascination in sixteenth and seventeenth century literature. During the Tudor and Stuart eras English society developed a complex relationship with death, based on several factors that were distinctly different from those of previous generations. Attitudes toward belief in ghost lore, religious faith, the Afterlife, funerary rites and burial, anatomy, wills and inheritance, criminal prosecution of murder, torture, and capital punishment changed profoundly from what they had been during the Middle Ages.

By studying poems, tracts, broadsides, and plays, students will familiarize themselves with Early Modern death culture and look deeply into the subject to examine the allegories that worked themselves into the very foundations of Early Modern artistic expression, dramatic interpretation, entertainment, law, family life, and culture.

Students will read material by a wide variety of Early Modern poets and playwrights, including (but not limited to), Shakespeare, Marlowe, Kyd, Jonson, Marvell, and Donne, along with several anonymous plays, broadsides, and tracts. In addition, students will read Hamlet in Purgatory, Stephen Greenblatt's influential study of Early Modern England's complex and difficult relationship with the Afterlife.

Students will write one research paper of 15-20 pages (not including bibliography) that addresses one of the subjects studied in the course. Students will attend conferences with the professor that detail their progress in the writing of the paper. Also, each student will make a 15-minute presentation based on their paper, in which the student will explain the paper's thesis and open the subject to their fellow students for comments and questions.

Photo by Taylor Williams at Unsplash

ENGL-491

Senior Seminar in Literary Studies

"BIG BOOKS—PROUST, MANN, JOYCE"

Treuer, David

M | 4:30-6:50PM

SECTION: 32760

Looking back at the literary traffic of the 20th century, three books stand out from all others. Proust's Remembrance of Things Past, Joyce's Ulysses, and Thomas Mann's The Magic Mountain. They aren't necessarily the "best" books of the past one hundred years. However, in terms of sheer effect, they have changed the literary landscape more than most others.

They are seen as the formidable gates through which every serious reader and student must pass in order to achieve literary fluency, yet they are three of the least often taught books at the undergraduate and graduate level. Due to sheer length, complicated language, and theme, most people are scared when faced with either teaching or learning them.

What is lost is the sheer ENJOYMENT one can find in them: in the stories and in their style; in the way they tackle pandemics of political "illness"; how they deal with sublimated homosexuality; and in how they make sense of and in an increasingly chaotic world.

ENGL-491

Senior Seminar in Literary Studies

"Innovative Temporal & Spatial Narratives in Poetry and Fiction: Senior Seminar in Literary Studies"

Irwin, Mark

TH | 4:30-6:50PM *SECTION:* 32762

In this course we will specifically engage texts that alter our perceptions of time and space, challenging us to reconceive the possibilities of narration and how they affect memory.

We will specifically discuss the different ways in which these genres approach their subject matter and how each is successful. Beginning with several passages from Aristotle's Poetics, we will proceed to discuss aspects of memory, the imagination, and the sublime, and how they impact temporal and spatial worlds.

This course will address borders and boundaries, the visible and the invisible, with works from Emily Dickinson, John Ashbery, Natalie Diaz, Arthur Sze, and Jorie Graham in poetry, to those of Ralph Ellison, Denis Johnson, and Cormac McCarthy in prose, along with two films, including Pulp Fiction by Quentin Tarantino.

ENGL-492

Narrative Studies Capstone Seminar

Sanford Russell, Bea

TH | 2-4:20PM *SECTION:* 32763

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 | 2-4:20PM *SECTION:* 32764

Capstone workshop in Narrative Studies.

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

NARS explores multiple disciplines whilst giving students the opportunity to explore their individual interest in their independent capstone projects!

Image by Expect Best at Pexels

PROGRESSIVE M.A. COURSES

ENGL-601

Introduction to Literary Editing and Publishing

"The Literary Landscape"

Mullins, Brighde

T | 2-4:20PM *SECTION:* 32801

This seminar provides an overview of literary genres and publication practices in preparation for advanced study in later courses within the program.

Materials will include representative works and a series of readings and conversations. Genres include fiction, literary nonfiction, poetry, and writing for stage and screen. We'll conduct brief case studies of existing publishing houses and online literary sites and we'll meet practitioners of the art and craft of literary publishing.

We are in the midst of a sweeping change and the way that books and magazines are disseminated and experienced (as well as created) is changing on a daily basis, so this class will necessarily look in both directions—toward the past as well as toward the future of the written word.

Class time will be divided into lectures on the genres; seminar-style discussion of the texts; author visits; and workshop-style discussion of student work.

Photo by Ricardo Esquivel at Pexels

ENGL-603

The Editorial Experience: The Craft of Publication

"The Editorial Experience: The Craft of Publication"

Segal, Susan

M | 6-8:20PM *SECTION:* 32803

This intensive workshop in applied English coordinates literary analysis with editing and publication, including relationships with authors; academic and trade presses; editing, and design.

Practice editing as a craft, learning how to discover an author's rhetorical and structural preferences, and explore techniques for combining editing, design, and production.

ENGL-604

The Nonfiction Experience: A Literary-Editorial Focus

"The Nonfiction Experience: A Literary-Editorial Focus"

Lord, M.G.

W | 4:30-6:50PM *SECTION:* 32804

This course will introduce students to some advanced techniques in nonfiction, including profile writing, argumentative writing, and immersion journalism.

Students will have a chance to interact with guest speakers, who have in the past included editors, agents and distinguished nonfiction writers. They will also learn an essential skill: how to construct a proposal for a nonfiction book.

ENGL-606A

The Literary Landscape: Digital Toolkit

Segal, Susan

W | *2-4:20*PM *SECTION:* 32805

This course is designed to blend fundamentals of theory and practice in literary editing and publishing to prepare LEAP students for internships while in LEAP and for their future roles in the literary world and beyond.

We will cover basic digital skills in select Adobe Creative Cloud programs, as well as explore online journals and resources for emerging editors and writers. Through writing and research, we will explore the intersection of narrative and opportunity, looking at how one's own story informs one's sense of identity in the world outside the academy and how that intersection will affect one's journey through the LEAP program and beyond. We will read texts that explore the life of the editor as well as narratives of post-graduate journeys into the world.

ENGL-609A

Internship in Editing and Publishing: Eloquence and Ethics

Ulin, David

Banerjee, Neela

W | *3-4:20*PM *SECTION:* 32809

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

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

COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

Courses numbered 300-499 not listed here usually meet the upper-division elective requirement for the English Literature or Creative Writing majors. Additional courses may be recognized as semester-specific substitutions (please check our website as these are updated). Pay attention to pre-requisites, co-requisites, and special permissions. You cannot go "backwards" in sequences and get credit for courses taken out of order, per the USC Catalogue.

#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
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				
325	Before 1800	Before 1900	Western Historical	Before 1800	European/American	
333	19th-century	After 1900	Cross-Cultural		Global	
361		After 1900	Contemporary		European/American	
362		After 1900				
363		After 1900	Contemporary		Visual Media	
392			Pop Culture & Ethnicity			
405		400-level workshop	Writing			
406/407		400-level workshop				
421	Before 1800	Before 1900		Before 1800		Literary
424	19th-century	Before 1900	Western Historical			
426		After 1900	Western Historical		European/American	
441	American	After 1900	Western Historical		European/American	
442	American	After 1900	Contemporary	American	European/American	
444			Cross-Cultural		Global	Case Studies
466	American	After 1900		American		
450	American	Before 1900	Cross-Cultural	American	European/American or Global	
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			

COURSES THAT REQUIRE D-CLEARANCE

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

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
302	**Writing Narrative**	Ingram	32682	TH	4:30-6:50pm	Priority registration to NARS majors and NRST minors
303	**Introduction to Fiction Writing**	Bender	32684	M	2-4:20pm	Priority registration to CRWT and ENGL
303	**Introduction to Fiction Writing**	Lord	32685	T	4:30-6:50pm	Priority registration to CRWT and ENGL
303	**Introduction to Fiction Writing**	Bender	32685	Th	4:30-6:50pm	Priority registration to CRWT and ENGL
304	**Introduction to Poetry Writing**	Irwin	32690	T	2-4:20pm	Priority registration to CRWT and ENGL
304	**Introduction to Poetry Writing**	Bendall	32689	Th	2-4:20pm	Priority registration to CRWT and ENGL
304	**Introduction to Poetry Writing**	Lewis	32690	W	2-4:20pm	Priority registration to CRWT and ENGL
305	**Introduction to Nonfiction Writing**	Ulin	32692	T	2-4:20pm	Priority registration to CRWT and ENGL
310	**Editing for Writers**	Ingram	32697	T	4:30-6:50pm	
407	**Advanced Fiction Writing**	Bender	32733	T	4:30-6:50pm	By application only
491	**Senior Seminar in Literary Studies**	Tomaini	32759	M	2-4:20pm	Restricted to second-semester juniors and seniors
491	**Senior Seminar in Literary Studies**	Treuer	32760	M	4:30-6:50pm	Restricted to second-semester juniors and seniors
491	**Senior Seminar in Literary Studies**	Irwin	32762	Th	4:30-6:50pm	Restricted to second-semester juniors and seniors
492	**Narrative Studies Capstone Seminar**	Sanfrod Russell	32763	Th	2-4:20pm	Requires approved proposal and senior status
492	**Narrative Studies Capstone Seminar**	Sligar	32764	T	2-4:20pm	Requires approved proposal and senior status

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rev. 03/03/23

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