



FALL '24

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 2024 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 Bea Sanford Russell**, 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, 305, 310, 407, 408, 490, 491, 492, and 496. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all 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 2024 Schedule of Classes at classes.usc.edu.

Online undergraduate registration for the Fall 2024 semester will begin **Wednesday, March 27, 2024**. 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 2024 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**

ENGL-172g with Professor Gustafson explores Los Angeles in all forms of media. See on Page 5.

Image by Kayle Kaupanger on Unsplash.

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Explore Catalina Island!

Find inspiration on this gorgeous island as part of our **ENGL-499** Julymester with Professor Katharine Ogle!

Find more information about this course on Page 24!

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GENERAL EDUCATION

Vectors by Freepik.

ENGL-172g

The Art of Poetry

Freeman, Christopher

MW | 8:30-9:50 AM

SECTION: 32606

“The Art of Poetry” will explore the craft of poetry, the work of poetry, the beauty of poetry, and the complexity of poetry. We will read about the history and the uses of poetry, and we will write our own poems—if we get inside the forms, we understand them differently. This course will use one brand new anthology of 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, such as Lucille Clifton, Mary Oliver, Langston Hughes, Robert Frost, Natasha Trethewey, Elizabeth Bishop, and others.

Students will be expected to attend lecture and section every week and to participate actively in both. Your work will include reading, thinking about, and discussing poetry and its challenges and rewards; you will also write a few essays and a few poems, some of which you’ll share with lecture and/or section.

This general education course will help you understand and appreciate poetry and will remind you of the pleasures inherent in the art of poetry.



Los Angeles: The City, The Novel, The Movie

Gustafson, Thomas

MW | 2:00-3:50 PM

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 two 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 work address questions and concerns of special significance as we confront the problems of 21st century urban America including environmental crises, social inequality, and problems associated with uprootedness, materialism and racism and ethnic conflict.

Study of the history and the storytelling through literature and film of this region can help perform one of the vital roles of education in a democracy and in this city famous for its fragmentation and the seductive 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 it can help create a deeper, broader sense of our common ground.

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 and Joan Didion and such films as "Chinatown," "Sullivan's Travels," "Singin' in the Rain," and "Quinceanera."

Image by MGM, *Singin' in the Rain*, 1952.

Shakespeare and His Times

Tomaini, Thea

MW | 10:00-11:50 AM

SECTION: 32627

In this course we will examine several of Shakespeare's plays and discuss his sources, motives, and creative process. We will do this via close, methodical readings of the plays in lecture, and we will use film clips to view some key scenes and performances. We will also discuss the culture and business of the Elizabethan/Jacobean theatre, its locations, agendas, patrons, players, and audiences. In addition, we will discuss Shakespeare's life and legacy—who he was, who he wasn't, who he became and why, and who he is today. In discussion sections students will engage in deeper analysis and debate about the issues of the plays and the relevance of those issues to today's audiences. Assignments will include two essays, quizzes in discussion sections, a midterm, and a final exam



Introduction to the Genre of Fiction

Freeman, Christopher

MW | 2:00-3:20 PM

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.' 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 the idea of "life in a day" for the first eight to ten weeks of the course: we will read the classic modernist novel *MRS DALLOWAY* by Virginia Woolf (1925), and then we will read two books by Michael Cunningham, his Pulitzer Prize-winning novel *THE HOURS* (1998), which is a reimagining of Woolf's novel and his recent book *DAY*, which looks at the same day across three years. We will conclude with two novels set in Los Angeles: Christopher Isherwood's *A SINGLE MAN* (1964, also a riff on *MRS DALLOWAY*) and Steph Cha's 2019 novel, "Your House Will Pay" (2019).

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.



FOUNDATIONAL SEMINARS

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ENGL-240

Literary Arts

Narratives of Nostalgia

Wright, Erika

TTh | 9:30-10:50 AM

SECTION: 32633

“Literary stories and poetry can offer resources for imagining alternative ways to tell, including new ways to imagine what needs telling.”

-Arthur Frank

This introduction to the theory and practice of literary studies will take its cue from medical sociologist Arthur Frank, as we seek to understand and articulate why literature matters, how it works, and what it does to and for the stories we tell. And, perhaps, more importantly, we will consider how literature teaches us about the stories that “need telling.” To organize our close reading and writing, we will use the concept of nostalgia, which was conceived of in the 17th century by Johannes Hofer as a medical illness (roughly translated as home-sickness). Back then, the cure for nostalgia was simply returning home. By the 19th century, nostalgia became what we think of today as an emotional identification with an idealized past—that fuzzy warm feeling of long ago. Nostalgia, as many critics have noted, is a bourgeois fantasy about, and commodification of, “the good ole days”; it is, therefore/also, a key element of identity formation over which we have little control—our memories of the past and of a particular place become the foundation upon which our current selves are built and to which our future selves are destined to respond. In short, nostalgia is a story we tell. As such, we might argue that all literature is nostalgic.

To test out and challenge this claim and to develop new ones, we will study key cultural theorists and narrative theory as well as various literary artforms (folktales, lyric poetry, novelistic fiction, memoir, science fiction). We will consider how feelings of longing contribute to who we are, to the stories we tell (or privilege), and what happens when we don’t or can’t feel nostalgic. The texts we read for this class will help us question the role of literature in constructing the personal, social, and cultural nostalgias that permeate our lives.

ENGL-240

Literary Arts

Román, David

TTh | 2:00-3:20 PM

SECTION: 32632

Introduction to the theory and practice of literary arts.



Literary Arts

Literary Realism

Hu, Jane

MWF | 10:00 AM

SECTION: 32634

This course will introduce students to the history and theory of the deceptively tricky term that is “literary realism.” While realism is typically defined as the “representation of the world as it actually is,” what exactly this means—or can look like—is still very much up for debate. Students will examine realism as it manifests across a range of historical periods, narrative modes, and literary genres. In doing so, we will consider its logics of representation, reference, and form; its interest in the natural and social sciences; its political investments; its relation to the rise of capitalism, the nation-state, liberalism, and imperialism; and its role in mediating between genres.

English Literature to 1800

Beginnings to 1800

Tomaini, Thea

MWF | 10:00 AM

SECTION: 32635

This section of English 261 traces the development of poetry and drama in England during the centuries between the First Millennium and the English Civil War. 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 *King Lear*, 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 quizzes for content and for vocabulary and elements of language, and also various in-class activities and three papers of 6-8 pages in length.

English Literature to 1800

English Renaissance, Harlem Renaissance

Smith, Ian

TTh | 11:00 AM-12:20 PM

SECTION: 32636

What is “Renaissance,” and why have we attached that term to two of the most important periods in literary history: the English Renaissance, figuring largely in the literature to 1800, and the Harlem Renaissance? The term suggests periods of extraordinary artistic and intellectual output, leading us to question why such flourishing of literary work happened at specific moments in history. In this course we will examine the role of English literature in the construction of history, the birth of political identity, and the definition of the human in western culture. We will also explore the extent to which the Harlem Renaissance revisits the issues raised by the English Renaissance and broadens our understanding of literature, history, national culture, and epistemology.



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English Literature to 1800

Devil Thoughts: The Poetics of Evil in Pre-1800 English Literature

Minas, Steven

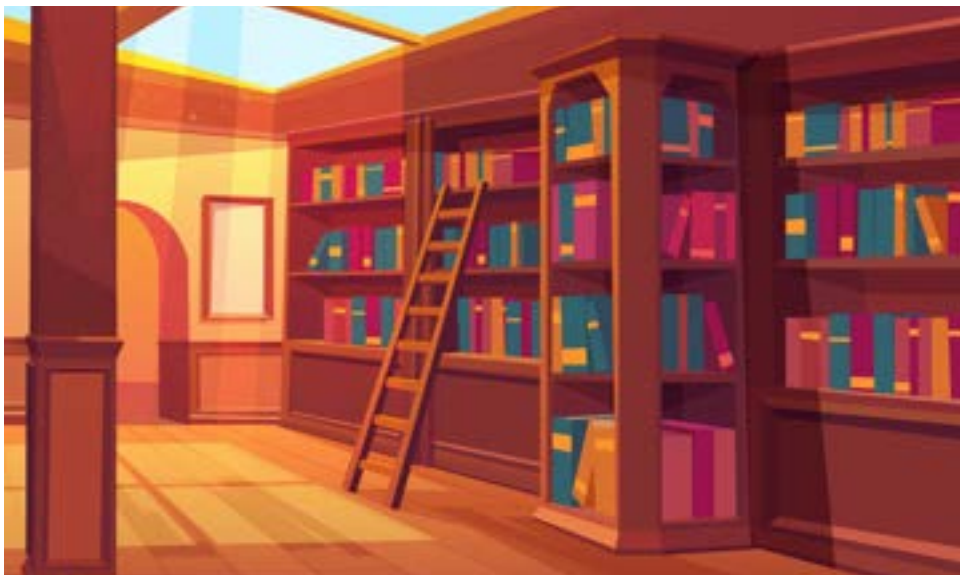
TTh | 2:00-3:20 PM

SECTION: 32637

The most common figure in Old English literature was the devil. He appeared everywhere as a figure of temptation and trial. The devil shifts, however, to a more secularized and thus humanized figure in Shakespeare and his contemporaries. By the time the novel comes of age in the eighteenth century, the devil appears in the common form of a rakish lover. In this class we will examine the evolution of evil in English literature from its earliest sources in Old English religious poems to the Gothic literature of the late eighteenth century.

We will encounter not only monsters, devils, and malevolent spirits, but also witches, Machiavels, and villains. One of the guiding principles of this class will be the role of evil in the formation of moral concepts.

Texts that we will read might include "Beowulf," Malory's "Le Morte d'Arthur," "Doctor Faustus," "Macbeth," "Comus," "Paradise Lost," "The Romance of the Forest," and "The Monk."



English Literature since 1800

The Chartered Thames and the Chariot of Fire: Love, Law, and the Wandering Self

Schor, Hilary

MW | 2:00-3:20 PM

SECTION: 32640

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 *King Lear*, 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 quizzes for content and for vocabulary and elements of language, and also various in-class activities and three papers of 6-8 pages in length.

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English Literature since 1800

Cohen, Ashley

TTh | 12:30-1:50 PM

SECTION: 32641

What is Literary History and what does it mean to study it? In this class we will approach literary history as much more than simply a chronicling of who wrote what, when, why, and how. The foundational premise of this course is the idea that literature reveals aspects of history that otherwise remain profoundly difficult to grasp. An era's preoccupations and anxieties – the “mood in the air” – is encoded in complex ways in the content and form of literary texts. In this class, we will learn how to decode literary texts to reveal their hidden historical content. Far from robbing literature of its magic, this approach will enable us to cultivate a greater appreciation for literary masterpieces. The novels of Jane Austen may have a “timeless” quality whereby they seem to float above the changing tides of history, but Austen's true genius was her ability to capture and respond to the most pressing issues of her time.

Over the course of this survey we will become acquainted with several key literary and cultural movements, from the rise of the novel in Regency England to the industrial protest literature of the early Victorian era, the birth of psychoanalysis and literary fragmentation in the modern era, and the rise of conceptual and procedural poetic techniques associated with postmodernism. Along the way we will become acquainted with many of the major developments in modern British (and world) history, including the rise of capitalism and industrialization, parliamentary reform, the woman question, imperialism and decolonization, immigration, and globalization.

We will read a diverse set of authors, including: Phillis Wheatley, William Blake, Jane Austen, Percy Bysshe Shelley, Mary Prince, Arthur Conan Doyle, Virginia Woolf, T.S. Eliot, Beryl Gilroy, M. NourbeSe Philip, and Mohsin Hamid.

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American Literature

Multicultural U.S. Literature

Rowe, John

TTh | 12:30-1:50 PM

SECTION: 32645

Although the term multiculturalism is relatively recent, dating to the debates in the 1980s and early 1990s, there is a long history of multicultural writing in the United States that constitutes one important national literary tradition.

We will use multiculturalism, then, as our organizing principle, in order to understand cultural definitions of the United States in different historical periods as well as to gain a better understanding of the heritage of the recent concept of multiculturalism. We will read authors from the late eighteenth century to the late twentieth century.

Midterm, final, and two short (3-5 pp.) papers.



American Literature

American Mythos

Levine, Ben

TTh | 11:00 AM-12:20 PM

SECTION: 32646

“Now the past didn't go anywhere, did it? It's right here, right now.”

- Utah Phillips, storyteller, folksinger, poet. 1935-2008

This course will cover the breadth of American Literature from the Pre-Colonial through the present day via an intensive reading of texts both canonical and idiosyncratic. It will examine concepts including America's legacy as a postcolonial nation, American dream and other myth making projects, and the complex web of intersectionalities and (disen)franchisements that make up our current cultural and literary landscape. Through a fast-paced engagement with American literatures including prose, reportage, poetry, drama, and the graphic novel, the class will engage with ideas surrounding history, race, sex, gender, sexuality, and national identity.

In addition to canonical works, we will be looking at American contributions to specific genres including pulp fiction, the Neo-noir, science-fiction, and the coming of age narrative.

Come together to read and discuss texts to make valuable and original connections that will aid you moving forward as a student and a person.



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Left Image by pikisuperstar on Freepik.

ENGL-270g

Studying Narrative

Sanford Russell, Bea

MWF | 12:00 PM

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 watching an animated plastic doll drive a pink car around Barbieland. 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, and films, 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 the 2022 Academy-Award winning film "Everything Everywhere All at Once."

ENGL-270g

Studying Narrative

Sligar, Sara

TTh | 9:30-10:50 AM

SECTION: 32651

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, comics, social media, and more, by an array of creators. 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.



Image by Florian Klauer on Unsplash.

CREATIVE WRITING WORKSHOPS

Left Image by Christian Horz on Adobe Stock.

Right Image by Hannah Olinger on Unsplash.

ENGL-105X

Creative Writing for Non-Majors

Wayland-Smith, Ellen

T | 2-4:20PM

SECTION: 32600

“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 written critiques/responses to your peers’ works-in-progress. The classes will be evenly divided between discussion of readings and full-class, peer workshopping of your own writing projects.



Writing Narrative

Mullins, Bridghe

M | 2:00-4:50 PM

SECTION: 32680

Mark Twain, like most writers, found it easier to write long than short. He received this telegram from a publisher: “NEED 2 PAGE SHORT STORY 2 DAYS.” Twain replied: “NO CAN DO 2 PAGES 2 DAYS. CAN DO 30 PAGES 2 DAYS. NEED 30 DAYS TO DO 2 PAGES.”

With Twain’s telegram in mind, this seminar will consider the difficult artistry of the short form, including prose poems, flash fiction and dramaticules. Writing exercises will give students a chance to try their hand at many of these forms, and the class will include both a creative and analytical writing component.

Writing Narrative

Ingram, Brian

Th | 2:00-4:50 PM

SECTION: 32681

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.

First Image by Robyn Budlender on Unsplash.

Second Image by Clem Onojeghuo on Pexels.

Third Image by Feyza Şen on Pexels.



Introduction to Fiction Writing

Wayland-Smith, Ellen

Th | 2:00-4:50 PM

SECTION: 32684

In this class, we will study and practice the art of short literary fiction. Class time will be divided evenly between discussing short stories and relevant craft essays, on the one hand, and workshopping students' own stories-in-progress, on the other. You will be expected to write THREE pieces of fiction/stories of varying lengths, one of which you will substantially revise for the final portfolio, in addition to weekly written responses/critiques of your peers' work.

We will study a wide range of story-telling styles and plot structures, and you will be encouraged to explore everything from classic Aristotelian plot, to modernist/contemporary experiments with hybrid storytelling and narrative fragmentation, to autofiction. Among the broader aesthetic questions we will dive into: what makes for a good story? What does it mean to say that a fictional story "feels true"? What is the relationship between life and art, and how do our own lived experiences influence (or not) the fictional stories we construct on the page?



Introduction to Fiction Writing

Lord, M. G.

M | 12:00 PM

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 4 to 8 pages, one that is 5 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).

Image by Dev on Unsplash.

Introduction to Fiction Writing

The Word-Work of Fiction

Vogel, Marci

W | 2:00-4:50 PM

SECTION: 32686

The English word fiction comes from a Latin word of action, *figere*, meaning to fashion, shape, or form. In this introductory course, we'll study and write short-form fiction, which is to say we'll practice making brief, finely-shaped inventions out of words. As an apprentice workshop, we'll begin with the words of others, reading to discover how particular stories work their magic, what author David Lodge calls "that rapt immersion in an imagined reality."

We'll attend to established techniques of fiction writing—characterization, point-of-view, conflict, plot, setting—while exploring a wild field of possibilities for narrative structure and style. Our focus will be generative, participatory, and collaborative, with weekly writing exercises folded into vigorous discussion of craft and considered response to the work of peers. We'll bring good faith and generous spirit to our own risks and the risks of others. We'll experiment and fail; revise and fail better.

Throughout the semester, we'll consider those questions and consequences of fiction that stay with us: What does it mean to make a literary work of art? Where does truth fit in? What is the role of empathy? Of ethics? What is the responsibility of being a literary/literate human in a fraught/complex/wondrous/insert-your-own-modifier world? If feign and figment share fiction's etymological root (and they do), what life stays with us long after the story is finished?



Image by Pixabay.

Introduction to Poetry

Lewis, Robin

W | 2:00-4:50 PM

SECTION: 32689

This course will introduce you to the craft, energy, and power of writing poetry. As such, we'll explore both the mechanics and aesthetics behind one of the oldest art forms of humanity. This workshop will focus on writing assignments and exercises designed to help students generate their own creative work, using their own life experience and imagination to write original poetry. For inspiration and mentorship, we will read and discuss a wide variety of contemporary American poetry. Students will be encouraged to use these poems as models in order to experiment with different styles and subject matter, and to incorporate these elements into their poems. We will write in-class regularly, experimenting, like an art studio, in free-verse, traditional, non-traditional and invented forms—always with creative risk-taking as our goal. Class discussions are expected to be lively, rigorous, and constructive, with all students participating and offering feedback on the texts as well as each other's work.

Introduction to Poetry

Bendall, Molly

T | 2:00-4:50 PM

SECTION: 32690

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, Harryette 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

Ulin, David

Th | 2:00-4:50 PM

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-405

Fiction Writing

* *PREREQUISITE(S): ENGL-303 OR ENGL-305***Everett, Percival**

M | 2:00-4:50 PM

SECTION: 32729

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

ENGL-405

Fiction Writing

* *PREREQUISITE(S): ENGL-303 OR ENGL-305***Ingram, Brian**

T | 2:00-4:50 PM

SECTION: 32730

How do we arrive at our stylistic choices? Is each story like a personality expressing itself, or is it more like building something beautiful, phrase by phrase? How does a story's "shape" or structure help create meaning? Each writer gets to make these kinds of choices with each narrative. Writing is revising, and often it's only with our final revisions that we discover nuances that develop our creative choices in subsequent work. This course is a continuation of the fiction workshop series. We will discuss the writer's intention on the sentence level and break down how structural and stylistic choices contribute to a story's meaning. Toward that end, close readings of published stories and workshop feedback will be the primary process.

Topics will include precise diction as a means of characterization, temporal transitions and pacing, variation of narrative modes, setting as an organizing principle, and tone as the main conveyer of theme. Writers in this course are expected to revise with publication in mind.

Image by Tierney on Adobe Stock.

Poetry Writing

Enlarging the Temple

* PREREQUISITE(S): ENGL-304

Irwin, Mark

W | 2:00-4:50 PM

SECTION: 32734

Using contemporary models of poetry, including those of Jorie Graham, W.S. Merwin, and Arthur Sze, three poets whose work has successfully evolved through numerous forms, students will hopefully engage new poetic strategies and risks in their own work. Critiques will focus on how form and new forms reinforce content. Students will set individual goals and new objectives for their own work. Diction, imagination, and emotional amplitude will be stressed, and numerous examples from contemporary painting and music will be applied. Several essays on craft and form will also be discussed. 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, Natalie Diaz, Angie Estes, Thomas Sayers Ellis, Forrest Gander, Peter Gizzi, Laura Kasischke, Yusef Komunyakaa, Mary Ruefle, and Tracy K. Smith.

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

-W.S. Merwin



ENGL-407

Advanced Fiction Writing

* PREREQUISITE(S): ENGL-405

Bender, Aimee

M | 2:00-4:50 PM

SECTION: 32733

This course will be run as a workshop, focusing on student work as well as regular readings of short stories by authors such as Helen Oyeyemi, Denis Johnson, George Saunders, Bryan Washington, Jenny Zhang, Rebecca Lee, 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.

Above Image by Bruno Guerrero on Unsplash.

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UPPER-DIVISION SEMINARS

ENGL-310

Editing for Writers

Ingram, Brian

TTh | 11:00 AM-12:20 PM

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 freelance 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-342g

Women in English and American Literature After 1800

Russett, Margaret

TTh | 12:30-1:50 PM

SECTION: 32702

From its eighteenth-century inception, the “gothic” tale of suspense and terror has been strongly identified with women: women as protagonists, as authors, and as consumers. As a popular form of entertainment, gothic fiction has also been associated with low-brow taste and marginalized subjects. This class will explore the gothic and its legacies in British, Caribbean, and American fiction, with particular emphasis on gender and its relationship to mainstream national tradition. Among the subtopics we will consider are “heroinism” vs. feminism; the “femme fatale” vs. the damsel in distress; women as authors vs. “reading as a woman”; and women as ghosts of the historical imagination. Texts will include the grandmother of all gothic novels, Ann Radcliffe’s *The Mysteries of Udolpho*; Jane Austen’s mock-gothic, *Northanger Abbey*; Charlotte Brontë’s feminist gothic, *Jane Eyre*; and revisionist gothics including Wilkie Collins, *The Woman in White*; Sheridan Le Fanu, *Carmilla*; Daphne Du Maurier, *Rebecca*; Jean Rhys, *Wide Sargasso Sea*; Toni Morrison, *Beloved*; Angela Carter, *The Bloody Chamber*; and Joyce Carol Oates, *First Love*.

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Contemporary Prose

Terra Incognita: The Poetics of Creative Criticism

Minas, Steven

TTh | 12:30-1:50 PM

SECTION: 32711

Over the past few decades, a genre of literary criticism has risen to prominence that challenges the division between fiction and nonfiction, creation and interpretation, writer and reader. Often, though not always, this type of criticism appears under the name of “creative criticism.” Creative criticism has several influential antecedents that date back centuries, but it is not until the 19th century that we begin to see a genre or style take form within criticism that can be identified as “creative.” In this class we will read, examine, and discuss various contemporary works of creative criticism. We will cover a roughly 35-year period that illuminates the development of creative criticism from a peripheral to a central genre within criticism. In addition to works of creative criticism, we will read several works of contemporary fiction, which will allow us to participate in as well as compose our own creative-critical pieces. Authors that will likely appear on the syllabus include Terrence Hayes, Anne Carson, Rebecca Solnit, Elif Batuman, Susan Howe, Geoff Dyer, Teju Cole, Rachel Cusk, and Rachel Eisendrath.



Contemporary Poetry

Contemporary American Poetry

* SOPHOMORE OR ABOVE ELIGIBILITY

Bendall, Molly

TTh | 11:00 AM-12:20 PM

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, Jorie Graham, Arthur Sze, Monica Rico, Diana Khoi Nguyen, Austen Leah Rose, John Murillo, Rosa Alcala, and others.

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



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Literature and Related Arts

Poetry, Art, and the Narrative of Exile

Martínez Celaya, Enrique

T | 2:00-4:50 PM

SECTION: 32716

In this seminar, we will consider exile as a central theme as well as a biographical pattern of modernity. We will explore various dimensions of exile, such as mobility, liminality, nostalgia, adjustment, loss, and identity, to consider their relevance to poetry and art. We will go beyond exile as an idea to address displacement as a lived experience by investigating the concept in and through specific poems and works of art, as well as through the practices from which they arise. To offer an expanded view of the condition of exile as well as aspects of its history and perception over the past one hundred years, we will examine the diverse ways in which the irreducibly personal and distinctive experience of exile has produced literature and art that investigates, challenges, and often redeems the trauma of dislocation. After an introductory period when we will look at cultural, philosophical, and psychological analyses of exile and displacement as well as migration and diaspora, the course will follow the influence of exile in the trajectory of poetry and art in modern as well as contemporary poetry and art. Writers we will read include, Julia Kristeva, Edward Said, Mihai I. Spărișu, John Berger, T.S. Eliot, Czesław Miłosz, Derek Walcott, Robinson Jeffers, Bertolt Brecht, Joseph Brodsky, Reinaldo Arenas, Seamus Heaney, and Mahmoud Darwish, and we will look and study the work of artists including, Arshile Gorky, Pablo Picasso, Kurt Schwitters, Peter Doig, Ana Mendieta, Mona Hatoum, Francys Alÿs, Shirin Neshat, and Roberto Bolaño.



English Literature of the 16th Century

Elizabethan Sex Magick

* PREREQUISITE(S): ENGL-261, SOPHOMORE OR ABOVE ELIGIBILITY

Tomaini, Thea

MWF | 11:00 AM

SECTION: 32735

The literature of the Sixteenth Century is known for its eroticism, which is linked to ideas that are uncanny and occult. Images of love and sexuality are juxtaposed with a philosophy of magic. Events on earth are reflected in the harmony (or disharmony) of the cosmos and the interference of sorcerers, gods, and demons. In this course students will examine the literature of the Sixteenth Century and its connection to neo-Platonist magic and human sexuality. These concepts are discussed in the course's central text, *Eros and Magic in the Renaissance* by Ioan P. Couliano.

This book outlines the neo-Platonist theories of magic and sexuality upon which the major poets and playwrights of the Elizabethan era based their work, and it also provides background on the important Italian philosophers/occultists that influenced English poets: Marcilio Ficino, Pico della Mirandola, and Giordano Bruno.

Other course material will include work by (but not limited to) Thomas Wyatt, Philip Sidney, Christopher Middleton, Edmund Spenser, William Shakespeare, John Donne, and Christopher Marlowe. Texts will include critical editions, various online texts accessible through USC's Homer catalog, Archive.org, and JSTOR, and also handout materials.

There will be two papers incorporating secondary sources, of 10-12 pages in length.

Photo by Enrique Martínez Celaya, *El espanto (para Arenas)* (2007).

Shakespeare

Inventing Shakespeare

Minas, Steven

TTh | 12:30-1:50 PM

SECTION: 32742

"What need'st thou such weak witnes[s] of thy name?

Thou in our wonder and astonishment

Hast built thy self a live-long Monument."

- Milton

Was Shakespeare instantly popular? Was he always considered separate from his peers? And how did Shakespeare become a global author? In this class we will read seven of Shakespeare's plays through the lens of his critical reception, beginning with Shakespeare's first great critic, Ben Jonson. After Jonson, we will read authors like Dryden, Coleridge, Hazlitt, De Quincey, Carlyle, Bradley, Eliot, Woolf, Bloom, Garber, and many others. Through Shakespeare and his critics, we will address the large question of how poets' reputations become established. We will thus engage concepts such as genius, canonicity, historicism, anachronism, postcolonialism, criticism, adaptation, and reception. We will pay particular attention to Shakespeare's role in shaping the rise of English Studies.



American Literature to 1865

* COREQUISITE(S): ENGL-263

Gustafson, Thomas

MW | 11:00 AM-12:50 PM

SECTION: 32743

This study of American literature from the Colonial era through the Civil War will focus on the interrelationship between politics and literature with a special attention given to issues of justice, equality, freedom and civil rights. After studying the hopes, fears, and ideology of a mix of voices from the Colonial and Revolutionary eras, the course will consider how writers such as Emerson, Douglass, Melville, and Stowe confronted problems arising from the contradictions of American democracy such as the place of slavery in the land of freedom and the betrayal of visions of America as a "model of Christian charity" and "asylum for all mankind." Throughout the course, we will cross-examine how political leaders and writers sought to justify or critique Indian removal, revolution, slavery and secession, and we will judge the verdicts rendered against such figures as Nat Turner, Babo [from Melville's *Benito Cereno*] and John Brown in famous trials of fact and fiction.



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American Literature: 1920 to Present

100+ Years of American Literature: What a Time It's Been

* COREQUISITE(S): ENGL-263

Berg, Rick

TTh | 2:00-3:20 PM

SECTION: 32745

1920 to 2024 has been a period of momentous change. We have gone from the Modern to the Post-Modern and to whatever follows. It has been a time of World Wars and Cold Wars, a time of technological innovation, and social transformation. There were economic booms and busts. There was the Jazz Age and the Great Depression, the Civil Rights Movement, and the War in Vietnam. The USA landed men on the moon and moved from the country to the cities. Airplanes and automobiles have changed how we move through the world. Mass media --- movies, radio, television --- changed how Americans saw it. Computers came and changed it all again. As might be expected, culture changed as well. Our literature often seemed to revel in the change and just as often seemed to mourn what was lost and to dread what was to come. This course intends to look at some examples of this literature to see how it not only recorded the change but how it participated in the changing times. This course will deal with fiction. We will read prose works by various authors to see how they manifested the great changes. Some of the writers we will be looking at are Rabih Alameddine, Ken Liu, Hemingway, Faulkner, Dorothy Parker, Ann Petry, Thomas Pynchon, and Kathy Acker.



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Bottom Image by Jorge Alcala on Unsplash.

Left Image by Maarten van den Heuvel on Unsplash.

JULYMESTERS

ENGL-499

Special Topics

Writ in Water: A Creative Writing Lab on Catalina Island

Ogle, Katharine

July 15 - August 9

SECTION: 32771

This course is designed to immerse students in the practice and discussion of creative writing in a marine context. For four weeks, we will live and write on Catalina Island. Classwork includes but is not limited to: whale-watching, tidepooling, poetry recitations, guest lectures from professional scientists and poets, film screenings, workshops, and generative writing exercises. We spend about half of our time “in the field,” gathering observations and notes for our creative work, and the other half discussing craft, process, and product. Readings are designed to supplement our writing practice by generating questions about the interdisciplinary capacity of language and written work as it relates to marine science, ethics, environmental conservation, and art.

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Top Right Image by Hanna Tor on Adobe Stock.

Bottom Right Image by dbvirago on Adobe Stock.



SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

Lolita, Nabokov, and the Post-Modern Novel

Treuer, David

M | 2:00-4:50 PM

SECTION: 32759

Perhaps no author or their work is as controversial and enduring as Vladimir Nabokov and his shocking and unsettling novel *LOLITA*. Banned in advance of its publication in 1955, published (in English) in France, it quickly became one of the best-selling books of all time. And despite its status atop the heap of American literature (or perhaps because of it) the novel has been read and mis-read for the past 70 years.

In this senior seminar we will focus on Nabokov's oeuvre with three of his novels forming a kind of pyramid: *Lolita*, *Invitation to a Beheading*, and *Pale Fire*. Building out from there we will read around Nabokov's work—plays, poetry, literary theory, and more fiction. By doing so we will come into contact with ethics, morality, book banning, cultural sensitivity, and the post-modern novel writ large.

All of our current social anxiety (around sex, relationships, migration, race, parenting, exile, living a moral life in an immoral world) are reflected in the masterpieces we will read. Additionally—by reading Nabokov we will, collectively, come to understand the importance and theoretics of the modern novel.

And... it will be fun. Truly!

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ENGL-491

Senior Seminar in Literary Studies

Contemporary Literature

Román, David

T | 5:00-7:50 PM

SECTION: 32760

What are writers writing now? The course sets out to explore contemporary literature across a wide range of genres. We will be reading works published in the past few years by authors famous and obscure; some emerging, others established, all of them alive.

We will also consider the temporality of the “contemporary”—when does it begin and when does it end? And we will trouble the term “literature” itself, mindful that the works we are reading are decidedly non-canonical, at least at this point in time.

The course reading will include poetry, drama, fiction, and autobiography and the various hybrids emerging from these traditional literary forms. We will be open to new forms of creative literary expression and curious about the continuation of established literary histories.

In what ways do contemporary writers engage the past? And in what ways are they engaging the current worlds in which we live? These are only some of the questions we will be considering throughout the semester.



ENGL-491

Senior Seminar in Literary Studies

Decadence, Symbolism, Modernism

Kemp, Anthony

T | 2:00-4:50 PM

SECTION: 32762

Decadence is a falling, a sinking, a decline. As a literary movement, Decadence began in France in the late 19th century with Baudelaire's translations of Poe, and with his own invention of the urban poetry of the flâneur. It can be regarded as the second stage of Romanticism, defining the exhaustion of Romanticism's naturalism and optimism. Decadence proclaimed both the natural and the social to be worked out mines; they may once have provided satisfaction and meaning, but not anymore; the present generation has been born too late. The only hope now is through transgression and perversion, questing for meaning in new, negative directions, in search of unprecedented, dangerous experiences and sensations, hoping to "break on through to the other side." We will look at the theory and practice of Decadence, as it developed in France, and its adoption and transformation by German, English and American writers, and its relations to sexuality, intoxication, transgression and religion. What is the Decadent looking for: new possibilities of "alternative" vitality beyond a belated culture of sterility and fragments, or "my only friend, the end"?

ENGL-492

Narrative Studies Capstone Seminar

* EXCLUSIVE TO SENIOR NARRATIVE STUDIES MAJORS

Sligar, Sara

T | 2:00-4:50 PM

SECTION: 32760

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.



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PROGRESSIVE M.A. COURSES

ENGL-601

Introduction to Literary Editing and Publishing

The Literary Landscape

Mullins, Brighde

T | 2:00-4:50 PM

SECTION: 32801

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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.



ENGL-603

The Editorial Experience: The Craft of Publication

Meyerson, Amy

M | 2:00-4:50 PM

SECTION: 32803

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



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ENGL-604

The Nonfiction Experience: A Literary-Editorial Focus

Lord, M.G.

W | 4:30-7:20 PM

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: The Digital Toolkit

Meyerson, Amy

W | 2:00-3:20 PM

SECTION: 32805

Introduction to skill sets needed to enter the profession; development of student interests as they fit in the literary landscape.

**ENGL-609a**

Internship in Editing and Publishing: Eloquence and Ethics

Ulin, David

W | 2:00-3:20 PM

SECTION: 32809

This is a colloquium in professional development to support the LEAP internship. In that sense, our purpose here is practical: to facilitate, and discuss, the internships as a way of beginning the process of working in the field. The class will utilize discussion of assigned readings and other handouts — which deal with a range of professional experience — to broaden our conversation, and its sense of possibilities. Students will be expected to write two short essays along with other research and writing assignments related to independent publishing, and also to work collaboratively on presentations about critical topics in publishing, to be determined during the first two class meetings. We will also meet with industry professionals.



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COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

OLD CURRICULUM

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	
270			Introductory (sub)			
280			Introductory (sub)			
302			Writing		Core course	
303		Prose workshop				
304		Poetry workshop				
325	Before 1800	Before 1900	Western Historical (sub)	Before 1800	European/American	
351	American			American		
362		After 1900				
363		After 1900	Contemporary		Visual Media	
375			Contemporary		European/American	
402			Writing			
404			Writing (sub)			
405		400-level workshop	Writing			
406		400-level workshop				

OLD CURRICULUM (CONTINUED)

#	ENGL MAJOR	CRWT MAJOR	NARS MAJOR	ENGL MINOR	NRST MINOR	EMS MINOR
442	American	After 1900	Contemporary			
461	Before 1800	Before 1900				
466	19th Century	Before 1900				
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			
496	Honors Thesis	Honors Thesis	Honors Thesis			

COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

NEW CURRICULUM

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	
240	Sophomore Seminar	Sophomore Seminar				
261	Early Lit. Lower Div	Early Literature	Introductory	Introductory		Lower Division
262	Later Lit. Lower Div	Later Literature	Introductory	Introductory	Lower Division	
263	Later Lit. Lower Div	Later Literature	Introductory	Introductory	Lower Division	
270g	Genre/Media Studies	Interpretive Lenses	Foundational Seminar			
280g	Genre/Media Studies	Interpretive Lenses	Introductory (sub)			
302			Writing		Core Course	
303		Intro. Prose Workshop				
304		Intro. Poetry Workshop				
325	Early Lit. Upper Div	Early Literature	Western Historical (sub)	Before 1800	European/American	
342	Race/Gender/Sexuality	Interpretive Lenses				
344	Race/Gender/Sexuality	Interpretive Lenses				
351	Genre/Media Studies	Interpretive Lenses		American		
362	Genre/Media Studies					
363	Genre/Media Studies	Interpretive Lenses	Contemporary		Visual Media	

COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

NEW CURRICULUM (CONTINUED)

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
372	Genre/Media Studies	Interpretive Lenses				
375	Genre/Media Studies	Interpretive Lenses	Contemporary		European/American	
402			Writing			
404			Writing (sub)			
405		400-level Workshop				
406		400-level Workshop				
407		400-level Workshop				
408		400-level Workshop				
420	Early Lit. Upper Div	Early Literature		Before 1800		Literary
430	Early Lit. Upper Div	Early Literature	Western Historical			
442	Later Lit. Upper Div	Later Literature	Contemporary	American	European/American	
461	Early Lit. Upper Div	Early Literature		Before 1800		Case Studies
466	Later Lit. Upper Div	Later Literature				
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			
496	Honors Thesis	Honors Thesis	Honors Thesis			

COURSES THAT REQUIRE D-CLEARANCE

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

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
240	Sophomore Seminar: Literary Arts	Román, David	32632D	TTh	2:00-3:20	Priority registration to CRWT and ENGL
240	Sophomore Seminar: Literary Arts	Wright, Erika	32633D	TTh	9:30-10:50	Priority registration to CRWT and ENGL
240	Sophomore Seminar: Literary Arts	Hu, Jane	32634D	MWF	10:00	Priority registration to CRWT and ENGL
261g	English Literature to 1800	Tomaini, Thea	32635D	MWF	10:00	
261g	English Literature to 1800	Smith, Ian	32636D	TTh	11:00-12:20	
261g	English Literature to 1800	Minas, Steven	32637D	TTh	2:00-3:20	
262g	English Literature since 1800	Schor, Hilary	32640D	MW	2:00-3:20	
262g	English Literature since 1800	Cohen, Ashley	32641D	TTh	12:30-1:50	
263g	American Literature	Rowe, John	32645D	TTh	12:30-1:50	
263g	American Literature	Levine, Ben	32646D	TTh	11:00-12:20	
270g	Studying Narrative	Sanford Russell, Bea	32650D	MWF	12:00	Priority registration to NARS majors and NRST minors
270g	Studying Narrative	Sligar, Sara	32651D	TTh	9:30-10:50	Priority registration to NARS majors and NRST minors
302	Writing Narrative	Mullins, Brighde	32680D	M	2:00-4:50	Priority registration to NARS majors and NRST minors
302	Writing Narrative	Ingram, Brian	32681D	Th	2:00-4:50	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Wayland-Smith, Ellen	32684D	Th	2:00-4:50	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Lord, M.G.	32685D	M	2:00-4:50	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Vogel, Marci	32686D	W	2:00-4:50	Priority registration to CRWT and ENGL

COURSES THAT REQUIRE D-CLEARANCE

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#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
304	Introduction to Poetry Writing	Lewis, Robin	32689D	W	2:00-4:50	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall, Molly	32690D	T	2:00-4:50	Priority registration to CRWT and ENGL
305	Introduction to Nonfiction Writing	Ulin, David	32692D	Th	2:00-4:50	Priority registration to CRWT and ENGL
310	Editing for Writers	Ingram, Brian	32697D	TTh	11:00-12:20	
361g	Contemporary Prose	Minas, Steven	32711D	TTh	9:30-10:50	
362g	Contemporary Poetry	Bendall, Molly	32712D	TTh	11:00-12:20	
405	Fiction Writing	Everett, Percival	32729D	M	2:00-4:50	
405	Fiction Writing	Ingram, Brian	32730D	T	2:00-4:50	
406	Poetry Writing	Irwin, Mark	32734D	W	2:00-4:50	
407	Advanced Fiction Writing	Bender, Aimee	32733D	M	2:00-4:50	By application only
421	English Literature of the 16th Century	Tomaini, Thea	32735D	MWF	11:00	
491	Senior Seminar in Literary Studies	Truer, David	32759D	M	2:00-4:50	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Román, David	32760D	T	5:00-7:50	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Kemp, Anthony	32762D	Th	2:00-4:50	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Sligar, Sara	32763D	T	2:00-4:50	Requires approved proposal and senior status
499	Special Topics	Ogle, Katharine	32771D	Julymester		By application only

CONTACT US

USC DEPARTMENT OF ENGLISH

USC Dana and David Dornsife
College of Letters, Arts and Sciences
3501 Trousdale Parkway
Taper Hall of Humanities 404
Los Angeles, CA 90089-0354
(213) 740-2808
dornsife.usc.edu/engl

UNDERGRADUATE ADVISORS

Andrea Leal
THH 404H
leala@usc.edu

Laura Hough
THH 406
lhough@usc.edu

DIRECTOR OF UNDERGRADUATE STUDIES

Professor Bea Sanford Russell
THH 402H
sanfordb@usc.edu

DEPARTMENT CHAIR

Professor Dana Johnson
THH 404A
danajohn@usc.edu

FACULTY

Anderson, Emily
Bendall, Molly
Bender, Aimee
Berg, Rick
Braudy, Leo
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Collins, Corrine
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Ulin, David L.
Vogel, Marci
Wayland-Smith, Ellen
Wright, Erika

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Bliss, Janalynn
Daliét, Leigha
Hough, Laura
Leal, Andrea
Ruiz, Flora
Weiss, Jeanne

