

SPRING '24

COURSE DESCRIPTIONS

UNDERGRADUATE & PROGRESSIVE M.A. COURSES



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USCDornsife

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

WELCOME

Welcome to the Department of English. For the Spring 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, 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 Spring 2024 Schedule of Classes at classes.usc.edu.

Online undergraduate registration for the Spring 2024 semester will begin **Wednesday, October 25th, 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 Spring 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**

Interested in exploring the future? **ENGL-375 "Science Fiction"** with Professor Berg explores current imagined futures alongside those of the past. Novels, films, short stories, comic books, and tv shows will be used to dive into this subject. See on Page 30.

Image from Yan on Abode Stock

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Experience New Orleans in a new way!

Explore this dynamic city's past and present as part of our **ENGL-352g "Bookpacking"** Maymaster with Professor Andrew Chater!

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



GENERAL EDUCATION

ENGL-174G

Reading the Heart: Emotional Intelligence and the Humanities

Gustafson, Thomas

MW | 10-11:50AM

SECTION: 32613

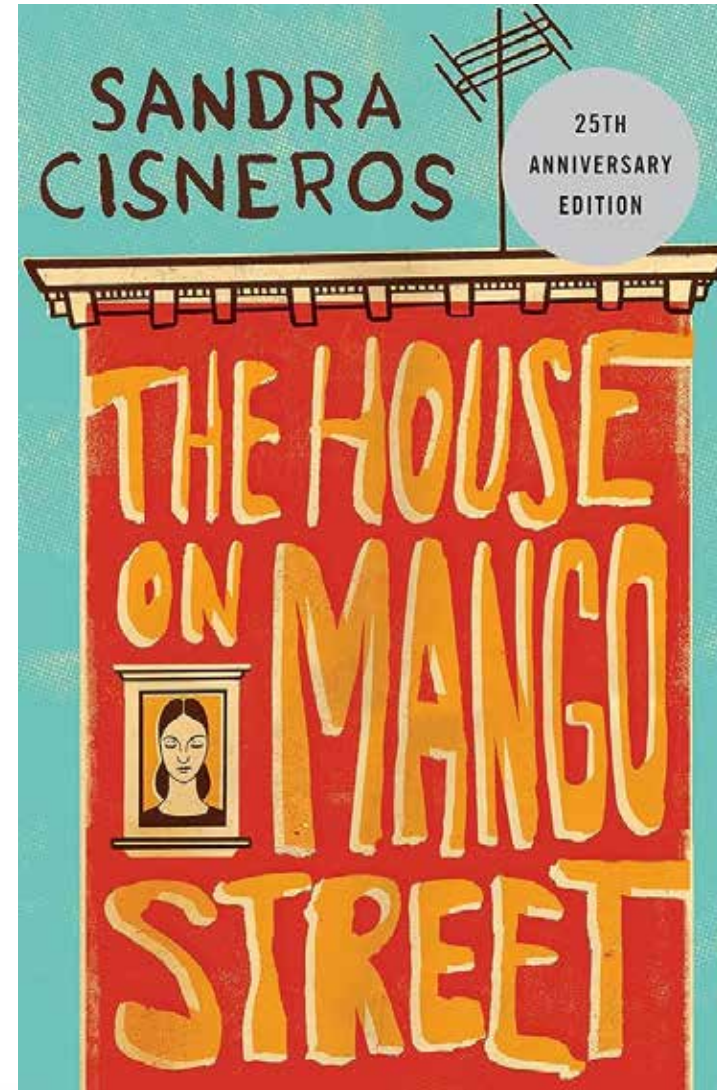
The university upholds itself as a place devoted to the study of critical thinking, and college curriculums always give a pre-eminent place to courses on the history of Western thought. But where in our education do we study and develop emotional intelligence? Can emotional intelligence even be taught? What if the university offered a course where we had the chance to study not just the head but the heart, not critical thinking but emotional intelligence, and where love of knowledge was combined with knowledge about love?

English 174 will be such a course: It will draw upon literature ranging from the writings of Epicurus and Montaigne to stories by James Baldwin and Sandra Cisneros and films such as "Groundhog Day" to study such emotions as love, jealousy, anger, fear, hate, compassion, joy and happiness. It will also consider the place of emotional intelligence in such fields as medicine and business and how concepts such as empathy and our responses to anger can help us study moments of crisis in politics and international relations from the Peloponnesian War through the American Revolution and Civil War and 9/11.

At the heart of the course will be an attempt to study how and where we learn forms of intelligence not measured by a SAT test but significant for your life including what one author calls such "essential human competencies" as "self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation."

First Image by Sandra Cisneros, *The House on Mango Street*, Knopf Doubleday Publishing Group (1991)

Bottom Image by juicy_fish on Freepik



ENGL-230G

Shakespeare and His Times

Tomaini, Thea

TTH | 12:30-1:50PM

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.



William Shakespeare

Vector by wowinside on Adobe Stock

ENGL-297G

Introduction to the Genre of Nonfiction

Freeman, Christopher

TTH | 9:30-10:50AM

SECTION: 32656

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

We will do all we can to make this class a conversation about nonfiction writing—how it works, how its forms have changed, how research is involved, how to read it, how to write it and write about it. In lecture, we will cover important writers, movements, forms, theories, and larger questions about the medium and the messages. How do texts connect to their historical moment? To the past? The future? Whose voices are included? Whose are absent? Texts will include Isabel Wilkerson, *The Warmth of Other Suns*, a study of Black Migration from 1910-1970 (2011); Warren Zanes, *Deliver Me from Nowhere: The Making of Bruce Springsteen's Nebraska*; Lucinda Williams, *Don't Tell Anybody the Secrets I Told You*, both from 2023.

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

ENGL-299G

Introduction to the Genre of Poetry

Freeman, Christopher

TTH | 11-12:20PM

SECTION: 32670

What can we learn from poetry as we learn about it? That will be a motivating question of this course. The English poet William Blake wrote of “the Bard, who Present, Past, & Future sees”—our work will take us to poets of the past and the present, poets whose work continues to speak to us across centuries.

In this course, we have the privilege and pleasure of savoring poetry, contemplating it, discovering it anew, and finding its wisdom. We will also write some poems. We will use an anthology in lecture for the first ten weeks or so; after that, we will all be reading the same two single volumes of poetry for deep dive “case studies.”

In discussion section, you’ll work on one book of poetry for the first ten weeks, and your writing will be essays and poems (yes, you can do some creative writing!) based on the readings from lecture and section.

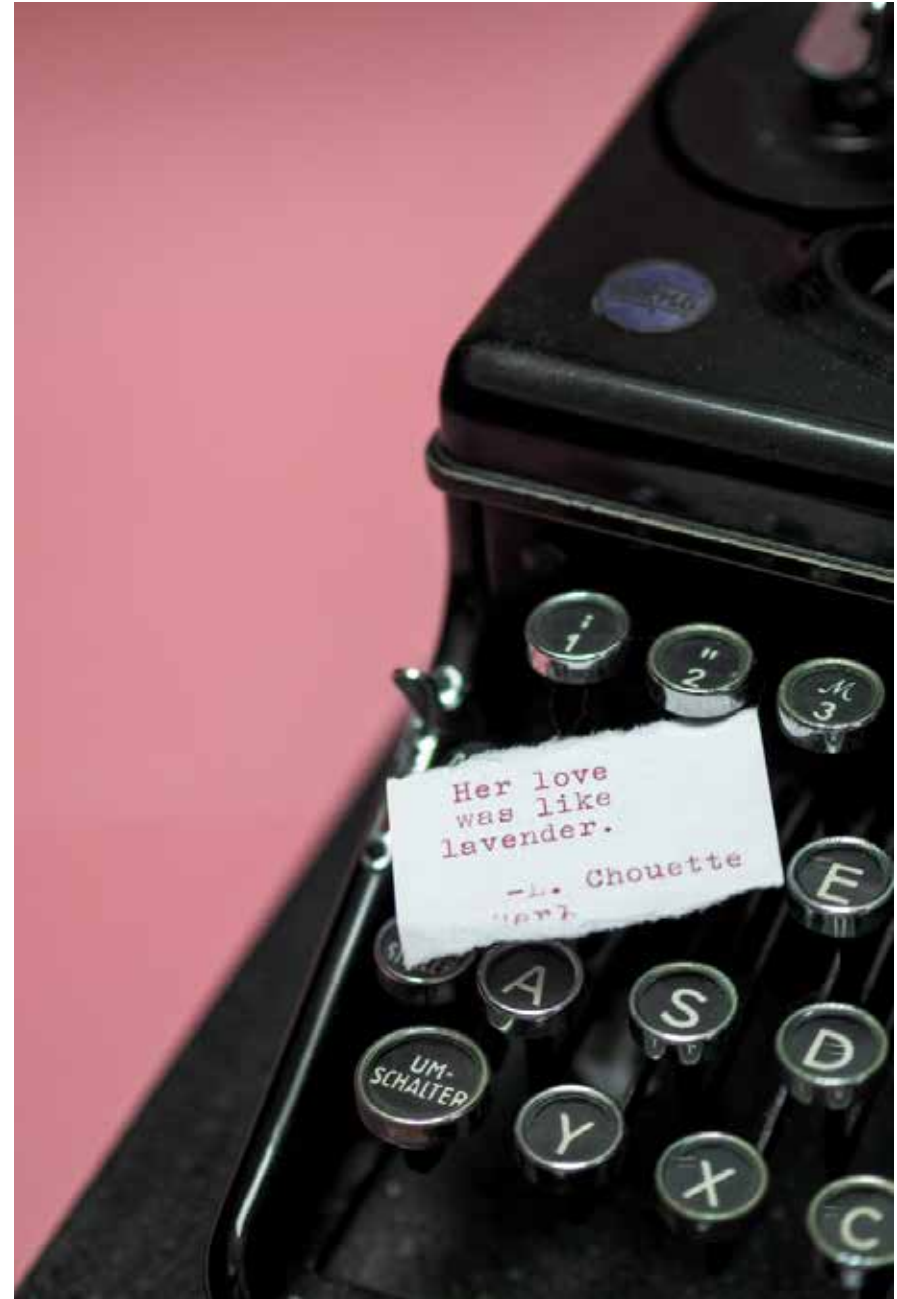
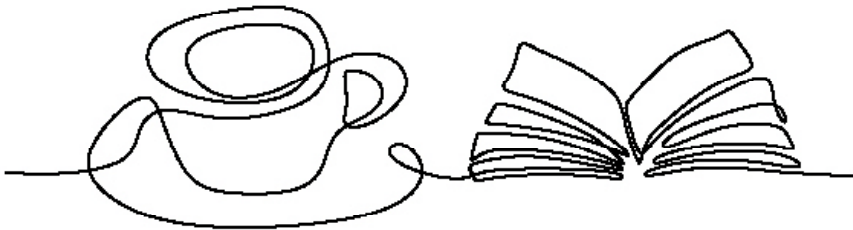


Photo by Laura Chouette on Unsplash; Vector by ngupakarti on Abode Stock

FOUNDATIONAL SEMINARS

ENGL-240

Sophomore Seminar: Literary Arts

Sanford Russell, Bea

MWF | 1-1:50PM

SECTION: 32633

Have you ever wondered about the big questions? Why literature matters in the first place, and why we should continue to read it in a world that is on fire? This course is an exercise in connecting the big to the small, the big-picture “why’s” to the practical matters of how to read literature closely, and how to write about it clearly.

To the question of why literature matters, Oscar Wilde would say that literature creates reality (and not the other way around); Percy Shelley would say that language-makers are the true source of cultural and political power; while Audre Lorde would say that literature names “the nameless so it can be thought.”

By the end of the semester, you will develop your own answer. You can think of the course as a taster: you’ll get the flavor of key literary genres and forms, gain familiarity with ingredients of style and historical context, and sharpen your sense of your own literary palate—what you like, and what you want to learn more about over the rest of your undergraduate education and beyond.

We begin by discussing the “what” of literature, touching on genres across prose fiction, nonfiction, poetry, and drama, and engaging some basic formal components of diction, syntax, and imagery. We continue by thinking about the “how,” taking up the way that different interpretative frameworks shape our reading and writing, and considering how to engage literature in its historical contexts. And we finish with the “why,” placing particular emphasis on contemporary answers about literature’s role in the world we live in today, including in works by Ocean Vuong, Natalie Diaz, and Kiese Laymon.

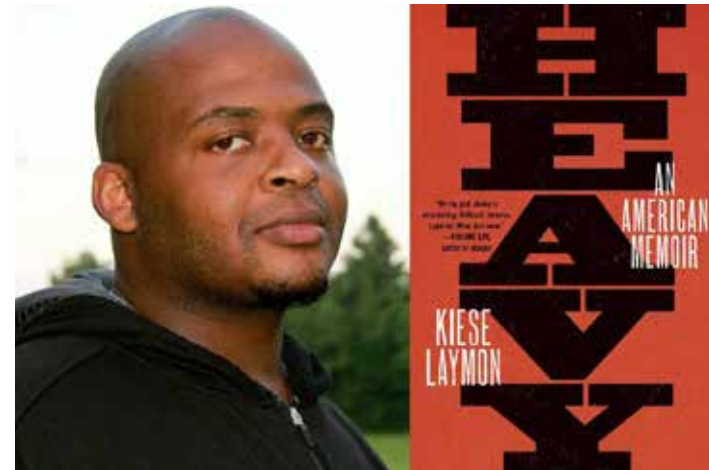
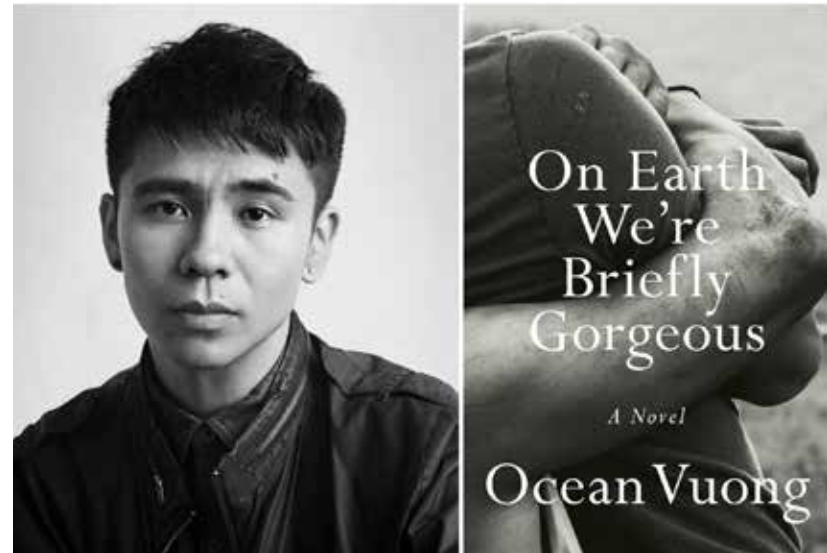


Image at top from Spencer Quong, *The Paris Review* (2019)

Image at bottom from Abigail Bereola, *The Paris Review* (2018)

ENGL-261G

English Literature to 1800

Kemp, Anthony

TTH | 2-3:20PM

SECTION: 32635

A study of the development of English literature from its origins to the Renaissance.

The course will examine the development of the language itself, and of literary forms, but will particularly emphasize an understanding of the cultures of the Middle Ages and the Renaissance, their material and intellectual conditions of existence.

Through the literature and through art and other physical artifacts, we will attempt to comprehend (perhaps even empathetically) cultural worlds that are in many ways utterly estranged from modernity, and to respond to their brilliance, harshness, and strangeness. Rather than attempting a relatively superficial survey of many extracts, we will drill a limited number of deep cores into English medieval and early-modern culture.

Welcome to the real Middle Ages and Renaissance!

ENGL-261G

English Literature to 1800

“Experiments in Genre Before 1800”

Minas, Steven

TTH | 12:30-1:50PM

SECTION: 32636

Many of the literary genres that we now enjoy were conceived or significantly modified in the centuries before 1800.

In this class, which will explore genre and its formal experiments through a wide reading in Pre-1800 English literature. Some of the genres that we will discuss include romance, dream vision (visio), tragicomedy, the novel, utopia, the sonnet, the silva (miscellany), the essay, and the fragment.

The discussion of literary form and the nature of experimentation will expand to include social and intellectual formations as well.

Authors that might appear on the syllabus include Chaucer, Julian of Norwich, Sidney, Shakespeare, Cavendish, Milton, Behn, Defoe, Walpole, and Blake.

ENGL-261G

English Literature to 1800

Rollo, David

MW | 2-3:20PM

SECTION: 32637

Through the close analysis of literary works written in English before 1800, the course will address: the implications of authorship at various times in English and Irish history, with a particular emphasis on the theme and practice of political exclusion; the development of literacy and its initially restrictive force; the rise of empire and the attendant questions of dynastic legitimacy, religious determinism, gender empowerment and colonial expansion; urban foppery.

Texts studied will include: selections from The Book of Margery Kempe and Chaucer's Canterbury Tales; Shakespeare's Macbeth; lyric poetry by Donne, Marvell, and Aemelia Lanyer; Milton's Paradise Lost; Congreve's The Way of the World; Aphra Behn's The Rover and Oroonoko; Defoe's Robinson Crusoe; and Swift's Gulliver's Travels. Students will write three papers, take a final exam, attend class and participate in discussion.

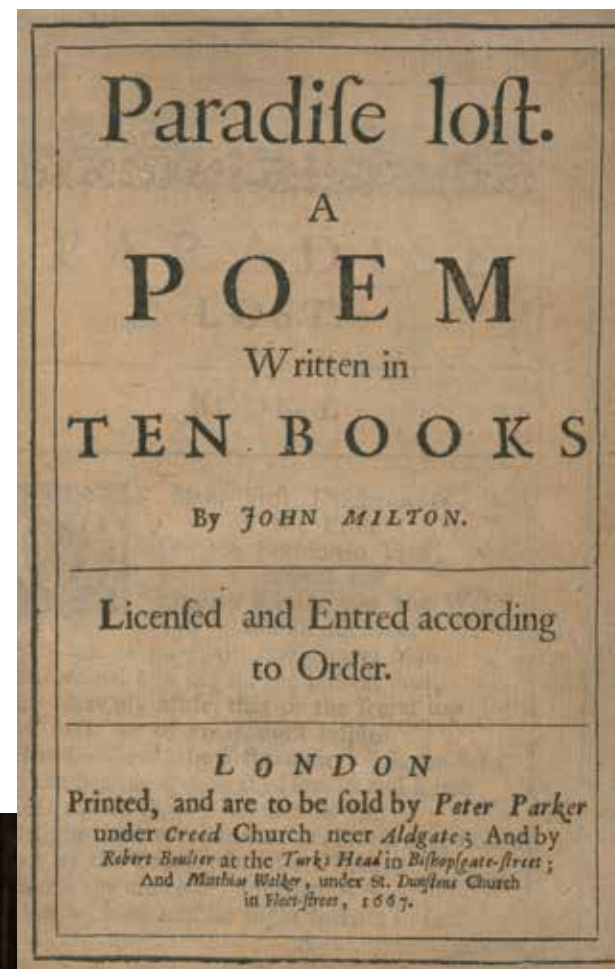


Image at left: Macbeth SIMON KEENLYSIDE, ROH Macbeth (c) ROH 2021 Photo by Clive Barda

Image above: John Milton, Paradise Lost, Publisher: Samuel Simmons (1667)

ENGL-262G

English Literature since 1800

“The Novel and the Long Poem”

Minas, Steven

TTH | 2PM-3:20PM

SECTION: 32642

This survey course examines two generic trajectories in English literature from the Romantic period to the present: the novel and the long poem.

Although stylistically different, both genres rely on narrative to drive their work, which means that many long poems read like novels and many novels read like long poems.

By examining the long poem and the novel in relation to one another across an extended period of time, we will be able to track how the two genres respond to cultural change. The novel, for example, remains a strong generic vehicle that reflects the increasing complexity of modern society while the long poem begins to recede (though it never disappears) as a central narrative form shortly after World War II.

Although this class will focus on genre, form, and style as we examine the content of the works, we will also contextualize these aesthetic features through an examination of the cultural forces that surround their production.

Authors that might appear on the syllabus include William Wordsworth, John Keats, Jane Austen, George Eliot, Alfred Lord Tennyson, Elizabeth Barrett Browning, Walter Pater, Virginia Woolf, T. S. Eliot, H.D., W. H. Auden, Penelope Fitzgerald, and Alice Oswald.

ENGL-262G

English Literature since 1800

“British Literature, 1800-present”

Russett, Margaret

MWF | 11-11:50AM

SECTION: 32641

a pretty tall order if we take that description literally!

In this highly selective survey, we will stress representativeness rather than coverage, focusing on the animating questions of literary study.

Beginning with the fundamental, these include: What is literature? How and by whom is it produced and consumed? How does it shape us, and how do we shape it? How does the category of literature intersect with social and historical categories such as time, place, culture, ethnicity, class, gender? Far from being abstract academic concerns, these are the questions that motivated the writers we will study. Indeed, to study the history of literature since 1800 is to encounter again and again the question of what “literature” means—and of what it has to do with “history.”

More specifically, then, we will explore various forms of expression, including lyric and narrative poetry, drama, nonfiction, and the novel; we will discuss the usefulness and limits of different interpretive rubrics, such as period and genre; we will consider how literary texts address and respond to the social movements of their times; and we will attempt

to develop both creativity and self-awareness as readers. Above all, we will be concerned with modes of representation: how texts mean, and how we give meaning to them.

On the assumption that meaning is a process rather than a product, we will treat writing as a way of reading, and reading as a form of creative engagement.

This class may be taken to satisfy the General Education requirement in Humanistic Inquiry.

ENGL-262G

English Literature since 1800

Cohen, Ashley

TTH | 12:30-1:50PM

SECTION: 32640

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.

ENGL-263G

American Literature

Berg, Rick

TTH | 9:30-10:50AM

SECTION: 32647

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.

American Literature

Gustafson, Thomas

MWF | 1-1:50PM

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.

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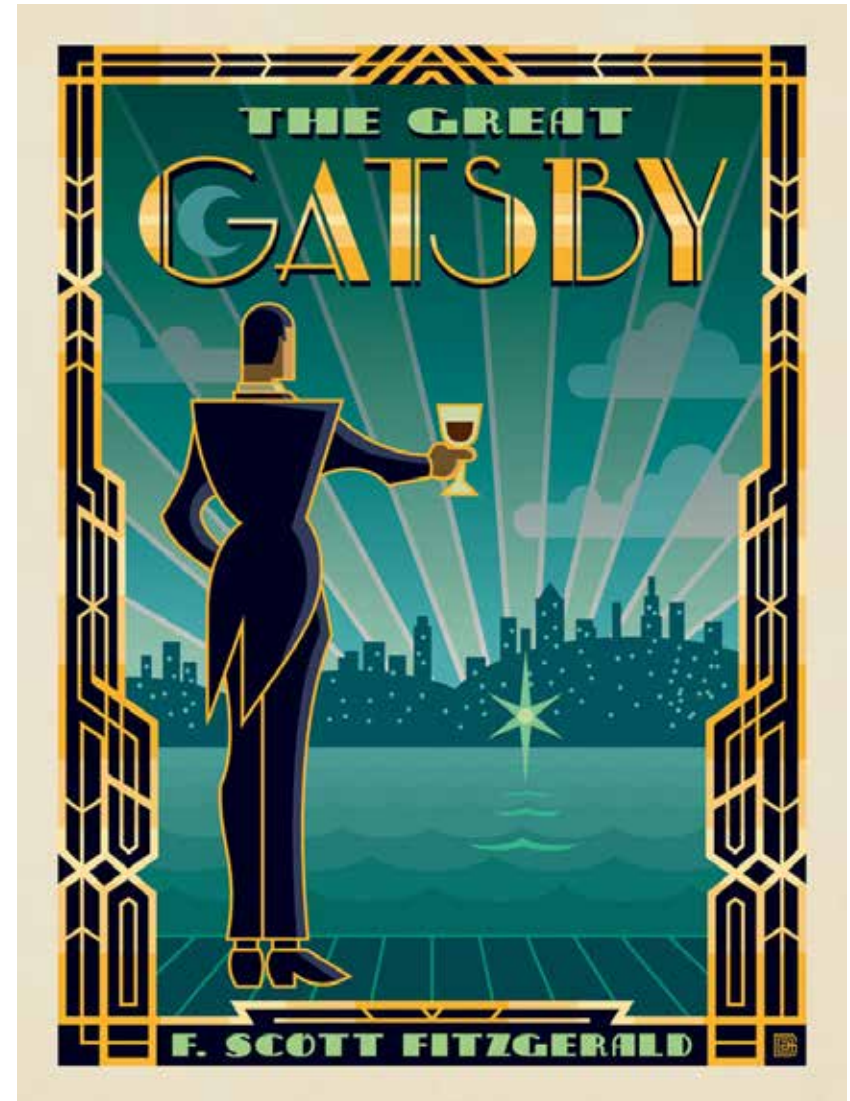


Image by Aaron Johnson, Joel Anderson
from Anderson Design Group

ENGL-263G

American Literature

Ingram, Kerry

MWF | 11-11:50AM

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-270G

Studying Narrative

Sligar, Sara

TTH | 12:30-1:50PM

SECTION: 32650

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

Over the course of the semester, we will examine key narrative elements such as plot, character, story-worlds and story-time, extra-diegesis, conflict, seriality, and resolution. Texts will include short stories, novels, film, television, comics, 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.

ENGL-280G

Introduction to Narrative Medicine

Wright, Erika

TTH | 9:30-10:50AM

SECTION: 32652

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

--Shlomith Rimmon-Kenan

How a story gets told is as important as what gets told, and the ability to “read” the stories of another is a foundational skill in the field of Narrative Medicine. Close reading, a method of reading developed by literary scholars, teaches readers to pay attention not just to a story’s content and themes but also to its form and structure. This type of reading, along with reflective writing, is a useful skill to have in all disciplines, fields, and contexts (personal and professional), and is the foundation upon which this course is built.

Whether you are planning a career in healthcare or not, the narrative competence you develop will enhance your capacity to listen to, represent, and act upon the stories of others. In order to develop these skills, we will examine a range of texts: clinical case studies, novels, films, short stories, poetry, and memoirs that provide us with a deeper understanding of the relationship between narrative and identity, self and other, literature and the wider world. Each week we will coordinate a literary concept with a related medical or health-related concept that contributes to individual, community, or professional identity:

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

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

Some of the required texts we will study include:

Barker, Pat, *Regeneration* (1991)

Baubly, Jean-Dominique, *The Diving Bell and the Butterfly* (1997)

Edson, Margaret, *W;t [=Wit]*, play text (1995)

Haddon, Mark, *The Curious Incident of the Dog in the Night-Time* (2003)

Ishiguro, Kazuo, *Never Let Me Go* (2003)

Lahiri, Jhumpa, *The Interpreter of Maladies* (1999)

Peele, Jordan, *Get Out* (2017)

Sacks, Oliver, *The Man Who Mistook His Wife for a Hat* (1985)

CREATIVE WRITING WORKSHOPS

ENGL-105X

Creative Writing for Non-Majors

“Introduction to Creative Writing for Non-Majors”

Wayland-Smith, Ellen

M | 2-4:20PM

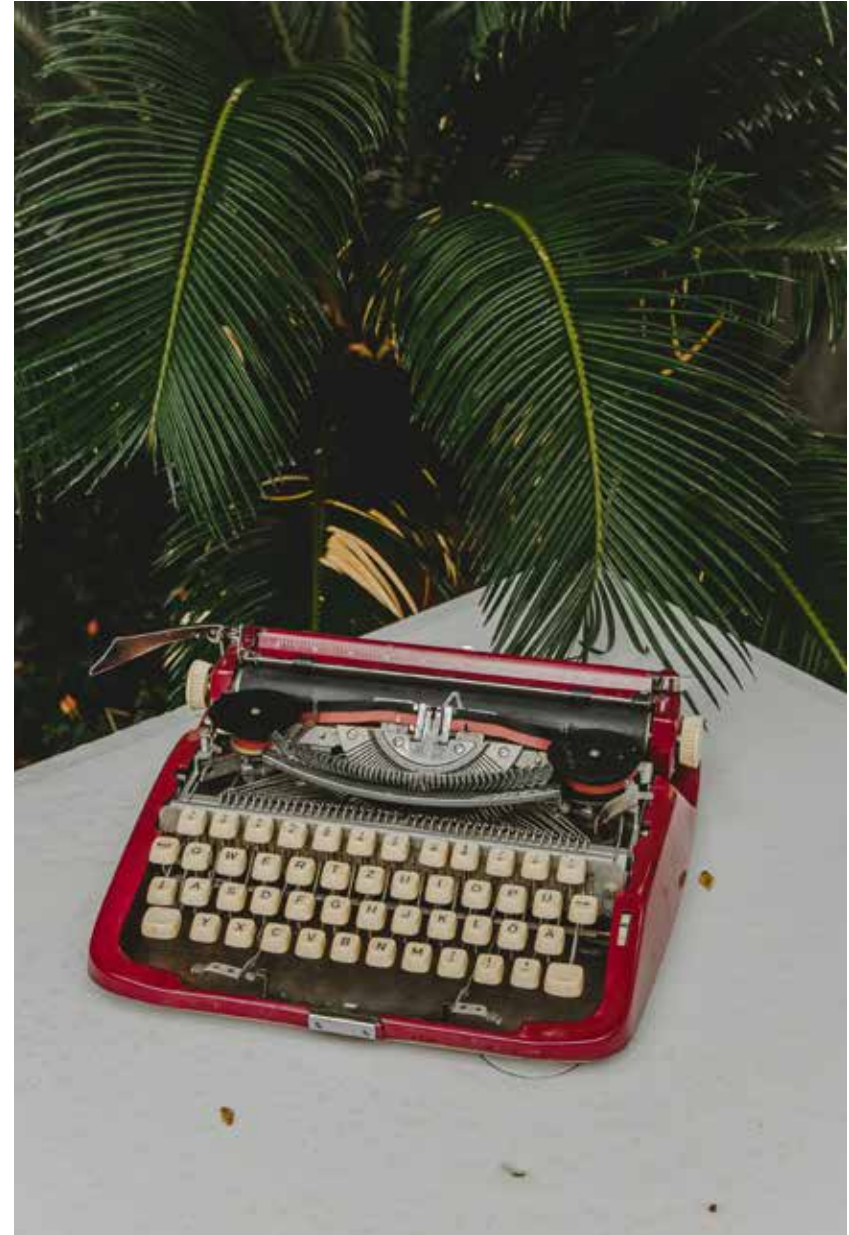
SECTION: 32600

“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 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.

Photo by Arash on Unsplash



ENGL-300

Advanced Expository Writing

“The Art and Craft of the Essay”

Lord, M.G.

T | 2-4:20PM

SECTION: 32677

This course will make you excited about essays again. It will also stress the importance of revision in the essay-writing process.

The first part of the course will involve reading some superb practitioners of the form and discerning how they achieved what they achieved. Then you will apply techniques from the assigned texts in short creative exercises.

The second part of the course will involve writing an original essay, workshopping it in class, revising it, and—yes—workshopping the revision. In real life, editors require more than one polish of a so-called finished version.

The assigned texts will include essays by James Baldwin, Virginia Woolf, Joan Didion, E.B. White, Rebecca Solnit, Jia Tolentino, Nora Ephron, Geoff Dyer, Jonathan Lethem, and others.

This course will be useful for students considering the Literary Editing and Publishing (LEAP) progressive degree program at USC.



Image from Emily Temple,
Literary Hub (2018)

ENGL-302

Writing Narrative

Ulin, David

TH | 2-4:20PM

SECTION: 32680

How do we write about the world? What is the balance between memory and imagination, between truth and the creativity required for art?

These are the key questions faced by every writer of narrative, and they will be at the center of our work throughout this class.

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 select assigned readings to frame a discussion of the larger issues involved in narrative writing, from structure and point-of-view to empathy 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 one piece of fiction and one of nonfiction, each of 10-15 pages in length.

Our discussions will include a consideration of genre and how (or whether) it is important, especially in regard to an imaginative sensibility. For this reason, we will also spend some time looking at narrative poetry, to get a sense of how the genres talk to one another, the ways in which they overlap.

ENGL-303

Introduction to Fiction Writing

Ingram, Kerry

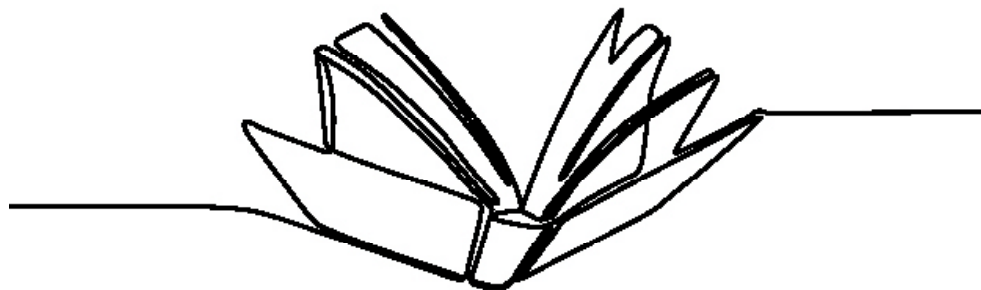
M | 2-4:20PM

SECTION: 32685

English 303 is a fiction workshop in which we practice the techniques of prose narratives. The emphasis is on writing first and analyzing next.

Thoughts and feelings crafted into words become real objects in the world, gifts we can all share. Expect to exit the class with finished stories and to formulate specific ideas about craft for maintaining your personal momentum.

Once you discover the right methods for you, beauty and meaning will follow.



Vector by ngupakarti on Adobe Stock

ENGL-303

Introduction to Fiction Writing

Everett, Percival

W | 2-4:20PM

SECTION: 32684

Introduction to the techniques and practice of writing prose fiction.



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ENGL-304

Introduction to Poetry Writing

Bendall, Molly

TH | 2-4:20PM

SECTION: 32688

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

The class is run as a workshop so lively and constructive participation is necessary with attention to analytical and critical skills. Hopefully, each person will discover ways to perfect and revise his or her own work.

There will always be lots of room for misbehaving in poems and other adventurous pursuits. Several poems and written critiques are required. Poets include Frank O'Hara, Harryette Mullen, Natalie Diaz, Michelle Brittan Rosado, Ruth Madievsky, Khadijah Queen, Jake Skeets, and others. 5+ poems, written critiques, class participation required.



Photo by Stephanie LeBlanc on Unsplash

ENGL-402

Narrative Composition

Prerequisite(s): ENGL-302 or 305

Dyer, Geoff

T | 2-4:20PM

SECTION: 32727

This is an intermediate course for writers who have completed Engl-302 or Engl-305.

Our starting point will be E. M. Forster's famous response to his own question in *Aspects of the Novel*: "Yes – oh dear yes – the novel tells a story." How does this stand up all these years later? And what about other forms of writing? To what extent does Forster's lament apply to non-fiction (when facts can sometimes get in the way of a good story)?

These questions will lead to others, to considerations of the difference between narrative and story. What are the other ways, besides, story-telling, of keeping readers glued to the page while doing justice to the material? How do narratives gain traction? If you can't come up with stories but want to write how can story-less writing be made gripping? How can readers be dissuaded from noticing the lack of the very thing that most of us want from books? Finally, since books are not cars, can wheel-spinning itself – i.e. an apparent inability to gain traction -- become compelling?

The course will be a combination of workshop and survey. Students will have their own writing vigorously examined while a wide range of writing -- fiction and non-fiction, "journalism" and "memoir", documentary and other forms -- will provide historical and generic context and inspirational guidance.

Writing requirements: A paper of 12-20 pages either on one or more of the authors read, or on one or more of the issues raised in the course, or a piece of narrative composition demonstrating a way of resolving the above questions.

In addition, each student will be expected to present on – or lead the discussion about – ONE of the featured BOOKS and then to submit any notes for this used in a revised form the following week so that it constitutes a short paper in its own right (3-5 pages).

ENGL-404

The Writer in the Community

Sims, Hiram

M | 4:30-6:50PM

SECTION: 32728

The Writer in the Community is a course focused on giving students an introduction to the creation and development of community writing workshops, and the development of community performance spaces.

Students will learn the fundamental skills necessary to facilitate poetry workshops that are accessible to community members in the neighborhood surrounding USC and develop a monthly open mic at The Sims Library of Poetry.

ENGL-405

Fiction Writing

Prerequisite(s): ENGL-303 or 305

Bender, Aimee

T | 2-4:20PM

SECTION: 32732

Continuation of workshop. In this class, students will: bring in two stories for workshop, read stories from an anthology, comment on peer work, discuss the art of fiction, write a mid-term on a short story collection, do a series of writing exercises, and write a final story.

Students will be encouraged to take leaps and risks as they continue to develop their work.



Vectors from right to left by Gstudio and The Img on Adobe Stock.

ENGL-406

Poetry Writing

*Prerequisite(s): ENGL-304***Theis, Catherine**

W | 4:30-7:20PM

SECTION: 32733

This poetry workshop will invite students to experiment with form. We will read composite works or poetry that crosses genres.

Our reading will be organized into four particular modes of crossing—Epistolary, Meditative, Performative, and Lyrical—but you might begin to notate other modes that more deeply reflect your own thinking. I invite you to create your own working categories.

Through experiences, experiments, collaborations, we will reckon with formal aspects of art so your own particular stories can be told.

You will write poems, learn how to keep a Daybook, critique poems, and cultivate a writing practice. Prerequisite: English 304.

ENGL-407

Advanced Fiction Writing

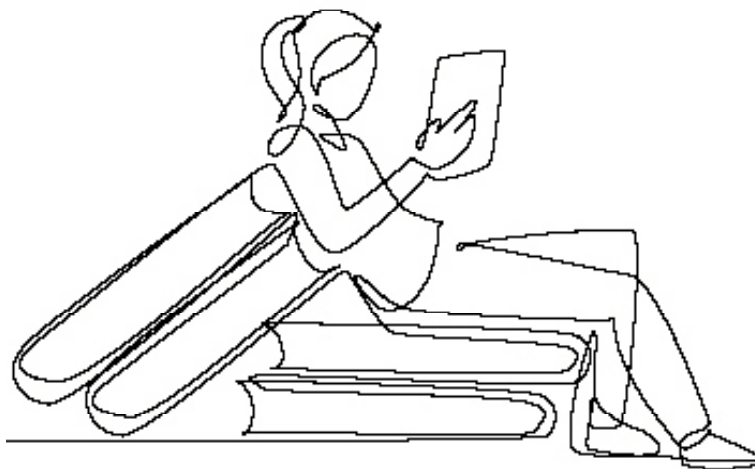
*Prerequisite(s): ENGL-405***Everett, Percival**

M | 2-4:20PM

SECTION: 32736

In this advanced fiction workshop we will explore the lines, the limits, the boundaries of what makes a story work and what makes a story a story.

We will begin with an examination of what we mean when we refer to a conventional story. After dismantling accepted criteria for a “standard” story, you will make versions of one story until you have created that same story in a completely different literary manifestation.



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ENGL-408

Advanced Poetry Writing

Prerequisite(s): ENGL-406

McCabe, Susan

M | 2-4:20PM

SECTION: 32738

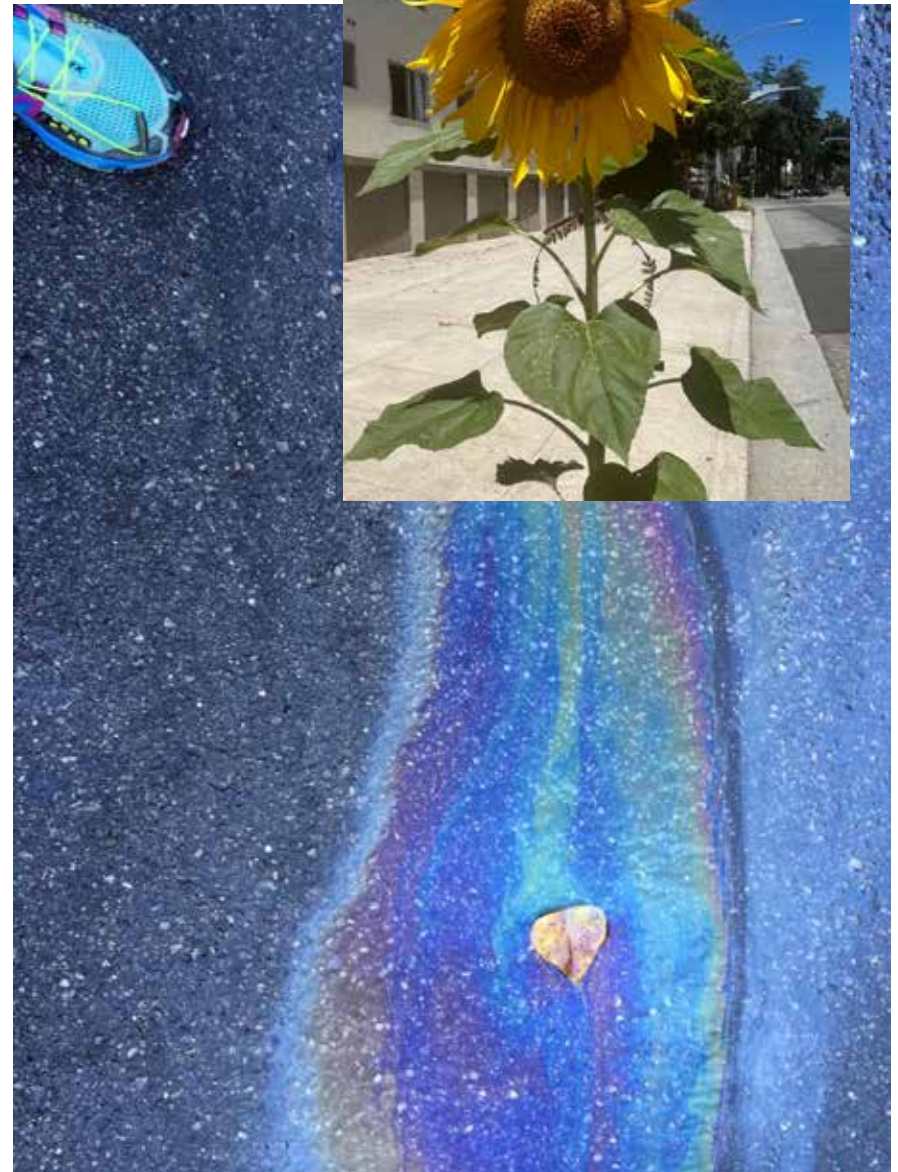
This class, open to those who have completed both 304, and 406 or 407, will allow you to explore your own voice—with all its stylistic signatures—and develop a set of five to seven more or less polished poems.

Here you will have the opportunity to refine a “chapbook” style selection of poems you will have drafted, redrafted and redrafted for the class. I will supply prompts that ask you to corner a motif, obsession, thematic or formal principle that will inspire poems for your final “manuscript.” You will submit a draft of a new poem every other week, and a revised version the following.

Along with the writing of poems, there is a weekly reading of a poem, that will allow us to draw energy from several poets, H.D., Elizabeth Bishop, Natalie Diaz—and others. You will respond in writing to the writing of your peers, and will keep a “commonplace notebook” of materials (other poems, ideas, dreams) that you are working with to “seed” your poems.

The point to is to delight in writing as a means of self-discovery, but also as a means of other-discovery—to discover what you don’t know, to explore other perspectives, human to so-called inorganic. So when you think you are writing one poem, you might end up writing another—or more drafting. “No poem is finished, it is only abandoned,” writes poet Paul Valery.

The class will be a safe community for nurturing and exploring your creative life.



Imagery by Professor Susan McCabe

UPPER-DIVISION SEMINARS

Photo by Anete Lusina

ENGL-325G

Pre-Modern Wonders: Magic, Monsters, and Marvels

Tomaini, Thea

TTH | 3:30-4:50PM

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.



ENGL-342G

Women in English and American Literature after 1800

“Women in Literature after 1800: Contemporary Women Poets Around the Globe”

Bendall, Molly

TTH | 11-12:20PM

SECTION: 32703

This class will consider female and female-identifying poets around the world who are writing right now. What are their concerns? What do they face in the world at this current moment? Can there be a conversation through poetry among women around the globe?

We will read some poets who write in English and some poets who don't, and we'll read those poets in English translations-- poets from Africa, the Caribbean, Mexico, South Korea, Japan, the UK, Ukraine, and elsewhere. We will discuss how pressing issues enter into their poems, such as the climate crisis and the environment, violence, war, LGBTQ issues, reproductive rights, labor and class issues, immigration,

Not for the faint of heart. A revolution is stirring!

Poets include: Ana Portnoy Brimmer, Safia Elhillo, Takako Arai, Kim Hyesoon, Jo Clement, Mikeas Sánchez, Giovanna Vivinetto, Lyuba Yakimchuk, and many others.

2 Papers, creative project and presentation, and written responses. Required.

Image from left to right:
Photo by Maliha Abidi on Adobe Stock
Photo by Karolina Grabowska



ENGL-344MG

Sexual/Textual Diversity

*“Queer and Now”***Kessler, Sarah**

MWF | 10-10:50AM

SECTION: 32704

Initially used as a derogatory epithet, “queer” today serves as an umbrella descriptor for a host of gender and sexual identities and practices that exceed—and at times actively resist—what is often called “normal.”

How did this shift come about? What does queerness currently indicate? And how does the reclamation of “queer,” as well as its recent rejections, suggest nonlinear ways of understanding gender and sexual “development,” to say nothing of the “his” in history?

This course will address these questions by tracing queer expressions and (dis)identifications across a variety of archival and contemporary media. We will interrogate the politics of queerness through an intersectional lens, paying close attention to those moments when, for all its claims to inclusivity, “queer” fails to represent “us all.” We will ponder, too, the future of “queer” from our rapidly shifting present.

Our reading list will include scholarly and critical writings by Cathy Cohen, Treva Ellison, Jules Gill-Peterson, Leah Lakshmi Piepzna-Samarasinha, José Esteban Muñoz, Hoang Tan Nguyen, Jasbir Puar, Eve Kosofsky Sedgwick, Jane Ward, and others. Readings will often be paired with interrelated audiovisual cultural forms to help us discern the complex significance of queer now.

ENGL-351

Periods and Genres in American Literature

*“Contemporary Literature”***Román, David**

MW | 2-3:20PM

SECTION: 32706

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 genres. 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-352G

Bookpacking

“BOOKPACKING AMERICA - exploring US regional cultures through classic and contemporary novels”

Chater, Andrew

TTH | 9:30-10:50AM

SECTION: 32707

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

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

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

Offered for both English and GE, the course offers a holistic approach to the humanities, combining elements of literature, history, geography, politics and social studies. If you are interested in a course that celebrates literature with a real world application, this class is for you. All majors welcome.

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

Photos (in order from top to bottom) by Zack Frank, susanne2688, and Bob.
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ENGL-352G

Bookpacking

“SATURDAY BOOKPACKING IN LOS ANGELES - an immersive journey through the culture and literature of L.A.”

Chater, Andrew

SAT | 10 - 5PM

SECTION: 32850

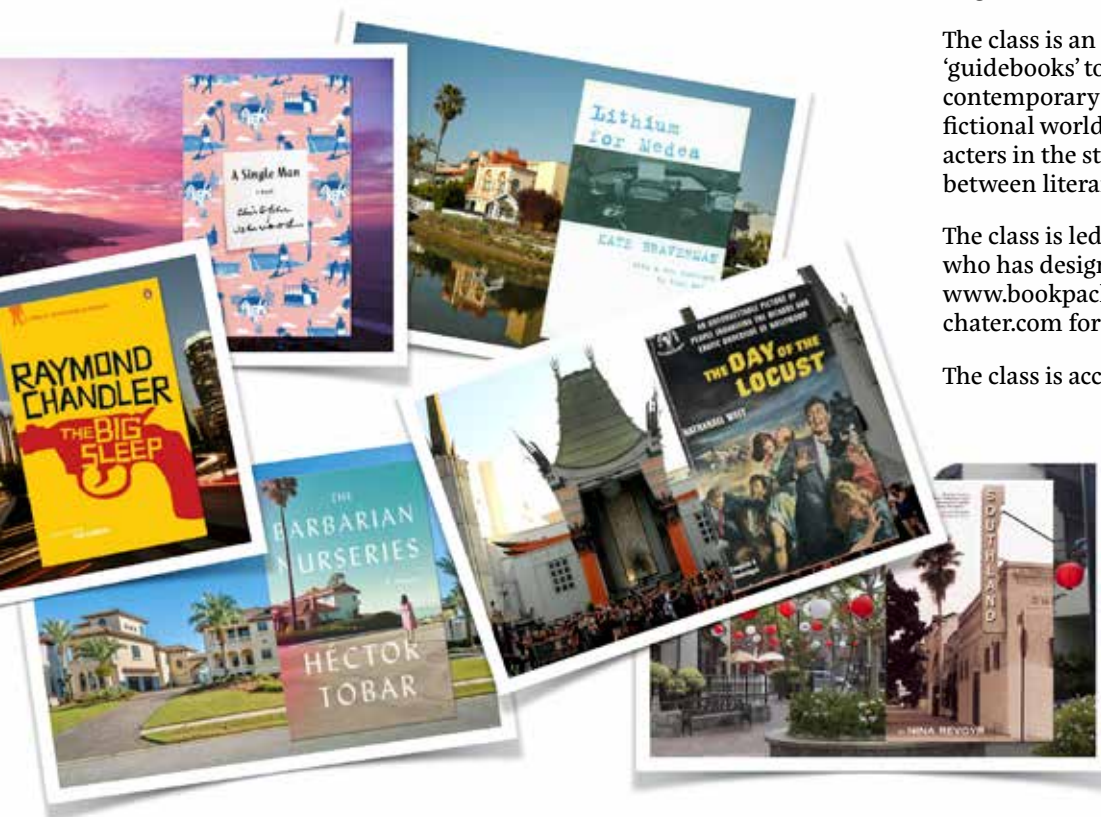
This 4-unit class offers students a unique opportunity to dive deep into USC’s vibrant and extraordinary home city.

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

The class is an exercise in ‘Bookpacking’, a cross-humanities experience using novels as ‘guidebooks’ to places and people. Over the semester, we will read a variety of classic and contemporary LA fiction - from Raymond Chandler to Joan Didion - and we’ll explore these fictional worlds both conceptually and on the ground. We’ll walk the same streets as the characters in the stories, we’ll dig into context and history - and we’ll reflect on the intersection between literary landscapes and the contemporary cultures of LA.

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

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



Images from Professor Andrew Chater

ENGL-362G

Contemporary Poetry

McCabe, Susan

MW | 5-6:20PM

SECTION: 32712

In this course we will examine the vibrant varied American poetry written between 1945 to the Millennium.

We will explore a range of movements, among them The New York School, the formalists, the confessionals, the Beats, the Feminist, and Black Arts poetics.

With an eye to works that renewed poetry, we will trace inspirations, styles, social history and autobiographical backdrop of various poets, potentially Elizabeth Bishop, Anne Sexton, Sylvia Plath Adrienne Rich, Audre Lorde, Gwendolyn Brooks, Frank O'Hara, Allen Ginsberg, Robert Creeley, James Merrill, Susan Howe, Jorie Graham, and Terrance Hayes.

Participation and several short papers along with creative responses will be required.

ENGL-363G

Contemporary Drama

Mullins, Brighde

TTH | 2-3:20PM

SECTION: 32713

How does what happens onstage differ from other artistic forms? How (and why) is theatre particularly suited to address the way social structures and communication are affected by change over time? How does theatre create a situation for the "redress" of painful circumstances?

By "redress" I look to the OED definition of the word as a noun: "Reparation of, satisfaction or compensation for, a wrong sustained or the loss resulting from this." This notion of the "redress of theatre" is the guiding force behind our exploration of contemporary dramatic writing.

Playwrights under consideration: Samuel Beckett, Lorraine Hansberry, Caryl Churchill, Tony Kushner, David Henry Hwang, Lin Manuel Miranda, Quiara Alegria Hudes, and Qui Nguyen. Theatre is a collaborative form: it draws upon many existing energies.

With this in mind, we will consider directorial, design, and dramaturgical approaches and read interviews and essays by contemporary practitioners and scholars.

We will plan to attend a local production as a group. Our aim is to develop an understanding of the breadth of contemporary theatre practice, and to develop informed and intuitive responses to its forms.

*N.B.: Irish poet Seamus Heaney's essay "The Redress of Poetry" is the inspiration for the concept of redress. Heaney writes: "I don't want to give the impression that its (poetry's) force must always be exercised in earnest, morally premeditated ways. On the contrary I want to profess the surprise of poetry as well as its reliability; I want to celebrate its given, unforeseeable thereness, the way it enters our field of vision and animates our physical and intelligent being..." This description of poetry is applicable to the experience of attending a play: theatre provides a particular "unforeseeable thereness" not afforded by other forms.

ENGL-371G

Literary Genres and Film

Mullins, Brighde

TTH | 4:30-6:50PM

SECTION: 32715

How is a written narrative transformed into a film? This course revolves around that question. We will engage in a close reading of literary works and the attentive viewing of their film adaptations.

We will read works by writers from diverse backgrounds, including Annie Proulx, Daphne Du Maurier, Lorraine Hansberry, Lin-Manuel Miranda, Quiara Alegria Hudes, and Haruki Murakami.

After we read works within their cultural and historical contexts, we will apply what we've learned to our viewing of the films, taking into consideration the design elements, including sound and music, the directorial vision, and the actors' portrayals.

We will pay attention to how the work is translated into images and into a cinematic narrative that speaks to a group mind. We will also read reviews, essays, interviews and other supplementary material.

ENGL-372

Literature and Related Arts

"Playlist Poetics" *Sophomore and above eligibility*

Leal, Jonathan

TTH | 8-9:20AM

SECTION: 32716

It's probably safe to assume we've all created one: a carefully curated list of songs to mark an occasion, to distill an emotion, to create a vibe, to communicate a message. The playlist, as a cultural form, is uniquely malleable, intimate, and accessible, and its spirit has been with us for generations, across media, locations, and circumstances.

But what are the poetics and logics of the playlist as a form? How do they work? What is the playlist's relationship to narrative, lyric, and epistolary expression? In what ways have playlists changed, functionally and formally, as sound reproduction and distribution technologies have evolved over the last century (e.g. from radio broadcasts in the early twentieth century to algorithmically-generated lists on music streaming platforms today)? What can playlists teach us about curation, literary writing, cultural history, techno-capitalism, and communal striving?

In this interdisciplinary seminar, we'll explore these questions and more, using the playlist as an entry point into theorizations of self-making, group formation, identity

categories, genre logics, counter canons, media affordances, internet sociality, and communal precarity in the twenty-first century.

To do so, we'll spend time with music writing by a range of authors, journalists, musicians, and cultural critics, including Hanif Abdurraqib, Sasha Geffen, Hua Hsu, Ann K. Powers, Jessica Hopper, Karen Tongson, Josh Kun, Sara Marcus, Carina del Valle Schorske, Lucy Sante, Daphne Brooks, Nate Sloan, and many more.

As it proceeds, the course will offer students structured opportunities to articulate and experiment with their own senses of playlist poetics across critical and creative forms of writing. Our shared goal will be to describe and theorize the arcs, silences, continuities, and breaks that make playlists what they are.

ENGL-375

Science Fiction

“Spectacular Futures Old & New”

Berg, Rick

MW | 3:30-4:50PM

SECTION: 32720

“The future ain’t what it use to be,” declared Yogi Berra, and in the process, made us all aware that our current futures are different from past ones. It seems futures have histories. But we know this.

Anyone who has ever visited Disneyland’s old Tomorrowland, or seen the various incarnations of the Star Trek franchise knows just how different a past Tomorrow can be. That recognition is the starting point of this class because while we know it, we seldom think about what all these old and new futures tell us.

This course intends to look at Speculative Fiction’s various futures, those from the past and those from our present. We will read some novels and short stories, look at a comic book or two, watch some films and episodes from TV shows in order to see how yesterday’s tomorrows give us an insight into our past and our ever changing present as they exercise radical imagining’s potential to unsettle and inspire.

Images (from Top to Bottom) by David, Per Magnusson, and Allvision.
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ENGL-420

English Literature of the Middle Ages (1100–1500)

“The Legacy of Eve”

Prerequisite(s): ENGL-261

Rollo, David

MW | 9:30-10:50AM

SECTION: 32740

As a result of early Christian commentaries on the Book of Genesis, women were considered throughout the medieval period as sensual agents of deceit who scarcely deserved the privileges of education and social autonomy.

By the High Middle Ages, however, a secular countercurrent to these views had developed: Representatives of the male hierarchy that perpetuated this tradition and monopolized the prerogatives of knowledge and literacy themselves came to be seen as the true inheritors of the devil's gifts, demonic agents of falsehood who manipulated their superior (indeed, largely exclusive) erudition as a device of control.

This course will be a detailed analysis of these two trends as they are manifested in 14th and 15th century English literature, with a particular emphasis on: Geoffrey Chaucer, *The Canterbury Tales*, *The Legend of Good Women*, and *Troilus and Criseide*;

Thomas Malory, *Le Morte D'Arthur*; Margery Kempe et al., *The Book of Margery Kempe*; and the anonymous *Sir Gawain and The Green Knight*.

ENGL-430

Shakespeare

Sophomore and above eligibility

Smith, Ian

MW | 12-1:50PM

SECTION: 32730

1623 marked the year of the publication of the most significant text in the seventeenth century: Shakespeare's *First Folio*.

Four hundred years later in 2023, we are still grappling with the scope and appeal of this work in the twenty-first century, discovering in the process individual works' intervention in multiple contemporary discourses through close attention to Shakespeare's language.

The class aims to bring Shakespeare to students whose education only benefits from understanding Shakespeare's modernity, that is, the degree to which his works engage us today regarding social and political questions, including race and immigration, gender and identity, sexuality and desire, and marriage and heterosexuality—all accessible through attention to the textual evidence or language used.

Specifically, the course recognizes an unavoidable and notable feature: Shakespeare's persistent interest in blackness in multiple iterations through which racial critique always emerges.

In addition, the course examines Shakespeare's investment in blackness to contest convention and make legible biases that structure early modern cultural perceptions and attitudes.

ENGL-442

American Literature, 1920 to the Present

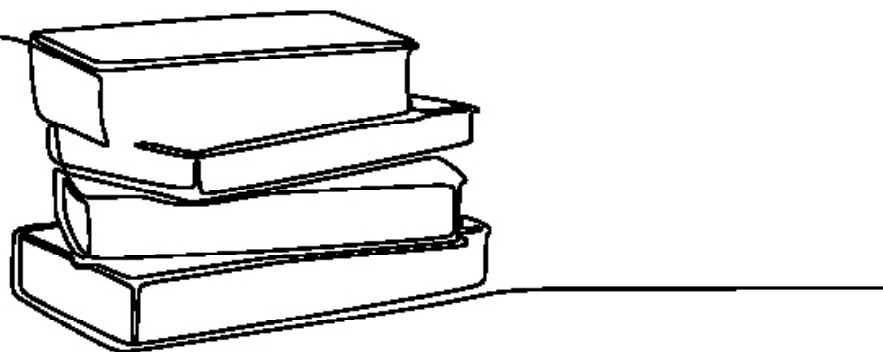
Corequisite(s): ENGL-263 *Sophomore and above eligibility*

Román, Elda

TTH | 5-6:20PM

SECTION: 32745

American poetry, fiction, and drama since World War I with special attention to Eliot, Frost, Hemingway, Fitzgerald, O'Neill, Stevens, Faulkner, and Nabokov.



Vector by ngupakarti on Adobe Stock

ENGL-461

English Drama to 1800

"Elizabethan and Jacobean Drama"

Corequisite(s): ENGL-261 *Sophomore (junior ideal) and above eligibility*

James, Heather

TTH | 11-12:20PM

SECTION: 32753

All the world's a stage, and all the men and women merely players" (As You Like It)

At the most general level, this course explores the fascination that English Renaissance drama had with bold speech, especially on sensitive, even dangerous topics. The stage proved to be a thrilling venue for experiments with the language as a means by which individuals might communicate and achieve their will. The thrills in store for us are the creative pleasures of comic plots to the destructive terrors of the revenge plays. How do upstarts, foreigners, servants, and women go about the work of reinventing their social roles and prospects? How, in turn, do their oppressors or masters protect the status quo? What languages and institutions (legal and otherwise) are at the disposal of either group? What, finally, is the recourse of the malcontent, who sees no good in the status quo and no possibility for its change?

We will also explore the dramatists' development of the theater as a medium for representing and

reshaping the world, the state or court, and the home, which they re-conceive as "stages" for the working out of political, sexual, and ethical conflicts.

Requirements include: Lively class participation One-page responses to topics on, e.g., a keyword, a prop, a character type, rhyme schemes, framing devices, theatrical space, A short paper (6-7 pages), A longer paper (12-15 pages), with a critical bibliography, A final examination

We will use the Norton Anthology of Renaissance Drama.

Plays include: Thomas Kyd, The Spanish Tragedy; Christopher Marlowe, Doctor Faustus and Tamburlaine, Part 1; Anon, Arden of Faversham; Beaumont and Fletcher, The Knight of the Burning Pestle; Ben Jonson, Epicene and Volpone; Carey, The Tragedy of Miriam; Thomas Middleton, Women Beware Women; Middleton and Rowley, The Changeling; John Webster, The Duchess of Malfi; John Ford, 'Tis Pity She's A Whore

**ENGL-466**

19th Century English Novel

“The English Philosophical Novel” * *Sophomore and above eligibility**

Corequisite(s): ENGL-262

Minas, Steven

TTH | 9:30-10:50AM

SECTION: 32756

The English novel of the 19th century is traditionally viewed as a social or historical novel.

The great masterpieces such as Jane Austen’s *Pride and Prejudice*, William Thackeray’s *Vanity Fair*, and Charles Dickens’ *Bleak House* hold a mirror up to nature, so to speak, reflecting the *esprit d’temps*. Other novels such as Sir Walter Scott’s *Waverley* and George Eliot’s *Romola* are historical in nature, looking back to past, and in the case of the latter using the past to examine contemporary issues of gender and morality. Another tradition, however, exists alongside and overlaps with many of these novels, which is associated more with the continental novel, namely “the philosophical novel.”

In this course we will read and examine several central 19th century philosophical novels of the English tradition as well as a few that have, over time, been forgotten. Novels that may appear on the syllabus include Shelley’s *Frankenstein*, Carlyle’s *Sartor Resartus*, Hardy’s *The Return of the Native*, Pater’s *Marius the Epicurean*, Eliot’s *Middlemarch*, Butler’s *Erewhon*, Wilde’s *De Profundis*, Morris’s *News From Nowhere*, and Conrad’s *Heart of Darkness*.

Along with these works, contemporary essays, poems, and criticism will also be discussed.

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MAYMESTERS

ENGL-352G

Bookpacking

“BOOKPACKING NEW ORLEANS - a cultural and literary journey”

Chater, Andrew

| TBD

SECTION: 32708

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

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

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

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

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

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

Images (from top to bottom) by Nigelfrench, jafippo, and FiledIMAGE on Adobe Stock.



SENIOR SEMINARS

ENGL-491

Senior Seminar in Literary Studies

“Alice through the Looking Glass”

Griffiths, Devin

T | 2-4:20PM

SECTION: 32759

“Alice got the Red Queen off the table, and set it up before the kitten as a model for it to imitate: however, th thing didn’t succeed, principally, Alice said, because the kitten wouldn’t fold its arms properly. So, to punish it, she held it up to the Looking-glass, that it might see how sulky it was-- ‘and if you’re not good directly,’ she added, ‘I’ll put you through into Looking-glass House. How would you like THAT?”

Carroll, Through the Looking-Glass

This course will follow Alice through the looking-glass and into Lewis Carroll’s world. Meeting in Doheny library, it will work directly with the Cassady collection of materials that deal with Lewis Carroll, including the original looking-glass, or mirror, that sat on his desk. It is both an imaginative and practical class. On the one hand, we’ll study how to play with Carroll’s creations, imitating his art and exploring his world. On the other, we’ll learn from methods in the history of books, rare book handling, and literary studies, in order to explore the collection’s materials and Carroll’s influence on popular culture. We will also periodically host guests who are experts in handling rare materials or in Lewis Carroll and his writings, and, as appropriate, field trips to visit creative productions inspired by Alice.

As senior English seminar, the course will meet weekly, for two and a half hours, often in Doheny library’s special collections. Readings will include most of Carroll’s major works, including, Alice and Wonderland, Through the Looking Glass, and The Hunting of the Snark. We will study adaptations of these works in fiction and film, including the 1951 Disney film and Tim Burton’s 2010 adaptation, as well as more creative adaptations, including Tad William’s City of Golden Shadow and Douglas Hoffstadter’s Gödel, Escher, Bach. And we will draw approaches from a range of critical materials, including The Cambridge Companion to Book History and selections from The Book History Reader.

In addition to short assignments and papers, each student will develop a final research presentation based on some aspect of Carroll’s works and their reception.

Top illustration by John Tenniel
Bottom Photot from Alice Through the Looking Glass, BBC One



ENGL-491

Senior Seminar in Literary Studies

“Toni Morrison: Her Life, Literature, and Legacy”

Daniels-Rauterkus, Melissa

TH | 2-4:20PM

SECTION: 32760

Toni Morrison is an American treasure. No other author—black or white—has so thoroughly and bravely canvassed the American racial landscape and captivated the hearts and minds of readers everywhere.

A Nobel laureate, a Pulitzer Prize winner, and a regular presence on the New York Times best-seller list, Morrison belongs to that special class of great American novelists whose books garnered both critical and commercial acclaim.

Unlike her white contemporaries, Morrison wrote about black women—their lives, their loves, and their losses—and in this way, challenged the literary establishment’s ideas about “who” and “what” could be the focus of mainstream fiction. In the wake of her death, scholars and cultural commentators are returning to her formidable body of work to remember and pay tribute to a literary icon and “chronicler of the black experience”—to borrow a phrase from Tayari Jones.

In this single-author seminar, we will contribute to this project in our collective efforts to assess Morrison’s life, literature, and legacy.

We will read and discuss some of Morrison’s most important novels such as *The Bluest Eye* (1970), *Song of Solomon* (1977), and *Beloved* (1987). We will study her celebrated works of critical non-fiction like *Playing in the Dark* (1992) and essays from *What Moves at the Margin* (2008) and *The Source of Self-Regard* (2019).

We will also examine a range of scholarly responses to Morrison’s work to appreciate her impact on the field of literary studies. Students will deliver a seminar presentation (30 minutes), write a short reaction paper at midterm (3-5 pages), and a longer, reflective paper at the end of the semester (10-12 pages).

ENGL-491

Senior Seminar in Literary Studies

“Tragedy”

Román, David

M | 4:30-6:50PM

SECTION: 32761

How do we account for the ubiquity of suffering? This will be the central question of the semester. We will consider the genre of tragedy from antiquity to our contemporary moment.

We will read the classics—Homer, Sophocles, and Shakespeare—before venturing into the modern and the contemporary. We will read Virginia Woolf, Samuel Beckett, and Albert Camus, three of the twentieth century’s most intense writers and three of its most profound.

We will read poetry, novels, and plays; essays, testimonials, and memoirs, and we might screen a film or two. The second half of the course will focus on 21st century explorations of the tragic and more recent writings. There is no shortage of material. And why is that?

Is tragedy a universal condition to all human life? How have people responded to the tragic circumstances of their lives through the literary, visual, and performing arts?

These questions shape larger philosophical and political discussions about life’s meaning and purpose. While the topic sounds bleak, there is much to learn in studying the tragic.

If nothing else—and this in itself is major—the course is a study on endurance, resilience, and even faith. Suffering, yes—that goes without saying, but then what? There’s the rub. And that remains the challenge.

ENGL-492

Narrative Studies Capstone Seminar

Martínez Celaya, Enrique

T | 2-4:20PM

SECTION: 32764

ENGL 492 is the capstone workshop for seniors in the Narrative Studies (NARS) major, providing a structured environment for completing semester-long, original independent projects.

Students embark on self-designed research projects or creative projects that integrate what they have learned in their studies and beyond. The course combines hands-on workshop sessions with academic exploration, offering regular peer critiques to ensure project quality and timely completion.

Alongside the workshop component, students examine narrative techniques in poetry, fiction, and visual arts, considering what elements make a narrative compelling.

The course aims to guide students toward the successful completion of their projects while deepening their understanding of the challenges and possibilities of narrative.

ENGL-492

Narrative Studies Capstone Seminar

“Telling Your Story/Telling Our Story”

Freeman, Christopher

TH | 2-4:20PM

SECTION: 32763

The NARS Senior Seminar provides a way to fulfill the required individual capstone in the context of a seminar. Students will meet weekly to discuss a mix of fiction, poetry, film, graphic novels, theory, and creative writing, while creating their own materials and critiquing one another’s work.

Their materials will be presented throughout the semester as a series of at least three self-directed portfolios that will draw upon their prior studies in narrative, bringing those varied studies into a whole and individualized vision.

The seminar is restricted to NARS majors in senior standing. Admission is by application only and preserves the application process already used for independent NARS capstones. Admission to the seminar will be based on the quality of a student’s proposed portfolio projects.

We will do some reading of essays on craft, but most of our in class time will be spent workshopping. You are expected to respond thoughtfully and constructively to your colleagues’

work and to do the best you can do to create the project only you can produce.

ENGL-492

Narrative Studies Capstone Seminar

Irwin, Mark

M | 2-4:50PM

SECTION: 32766

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

You have proposed a project, which you will work on throughout the semester, and we will meet weekly to workshop these projects that will be critiqued by workshop members. You will be required to workshop your project three times throughout the semester and will be graded on each workshop presentation. These projects should draw upon your prior studies in narrative, bringing those varied studies into a whole and individualized vision.

Specifically, in this class we will explore innovative narrations in poetry, fiction, and painting, therefore if you have a creative project, this section might be more tailored to your vision.

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

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ENGL-492

Narrative Studies Capstone Seminar

Sligar, Sara

TH | 4:30-6:50PM

SECTION: 32765

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.



ENGL-496

Senior Honors Thesis

Prerequisite(s): ENGL-491

Sanford Russell, Bea

M | 2-4:50PM

SECTION: 32769

The English Honors Thesis Program is offered every year. Selected students will write a substantial literary critical thesis of their own design, supervised by two professors in English, with a public defense of their thesis. The final thesis is read by a jury of professors in English, and successful students will graduate with departmental honors.

ENGL 496 during Spring semester provides the time to research and write the thesis. The course is designed to help you think of your writing as engaging in a larger academic conversation—a conversation with other scholars and their research, with your professors, and with your peers.

Full details for application to the program are available on the English Department website. <http://dornsife.usc.edu/engl/honors-program/>

Details will be updated online as edits are determined for this year's application cycle.



Imagery from Top to Bottom: Photo by Starush, vector by klyaksun on Adobe Stok

PROGRESSIVE M.A. COURSES

ENGL-602

Writers in the World: Text and Context

Johnson, Dana

T | 4:30-6:50PM

SECTION: 32802

We are defined as writers by what we read, but we also read the world, our communities, our culture, and other lives.

This class will offer an examination of how other writers and we, ourselves, are influenced by literature, but also by our lived experience.

We will read a variety of assigned readings and write. Be prepared for in-class exercises around the themes of our discussions, and for take home assignments that we will workshop.

Each student will also be expected to produce one longer piece of writing: 10 pages, in any genre, that grow out of the idea of how one's world view has been shaped by seminal pieces of literature—or experience.

ENGL-606B

The Literary Landscape: Digital Toolkit

Ulin, David

W | 3-4:20PM

SECTION: 32805

Research and identification of internships; presentation of application materials of submission to in-person and remote internship opportunities.



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ENGL-607

Digital Publishing and Literary Writing for New Media

Leal, Jonathan

T | 2-4:20PM

SECTION: 32807

This is a course in digital writing and publishing tailored to the interests and prior training of students nearing completion of USC’s progressive MA in Literary Editing and Publishing.

The course combines contemporary literary critical analysis with hands-on digital design and will focus on topics including: linear and non-linear narrative; typography; visual, sonic, haptic, and immersive literary expression; audio storytelling; narrative interactivity; games and transmedia design; and emergent literary forms shaped by 21st-century internet experience.

No prior experience in digital authorship, editing, or design are expected, and there are no technical prerequisites.

During the semester, students will produce small-scale creative and critical experiments spanning print, photography, video, digital/interactive, and sonic media, as well as a more substantial final project that blends creative design and critical analysis.

By the end of the course, students will have created a small, cumulative portfolio of experiments, as well as acquired new skills to aid them in a literary ecosystem increasingly driven by multimedia poetics.



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Vector by Kaleb on Adobe Stock

ENGL-608

Publishing on Both Sides of the Transom

Ulin, David

TH | 4:30-6:50PM

SECTION: 32808

ENGL 608 is a publishing practicum, designed to function as a studio environment. What this means is that throughout the semester, students will work – individually and collaboratively – to create, edit, and publish a magazine.

The class will convene weekly to discuss and engage in the mechanics of making a publication: developing an editorial structure, pitching and writing content, editing copy, engaging with one another about these edits, copy editing and fact checking the material, developing a design sensibility, finalizing the project using InDesign. The class is built around the hands on work of moving text from manuscript through production to publication.

Students will be assessed according to how successfully they meet the benchmarks of writing, editing, design, and production. At the same time, the engagement in these efforts will lead

to more theoretical discussions of publishing and editing as arts unto themselves.

To this end, students will also be expected to discuss and develop submission plans for their own work to outside venues, and to make at least one editorial submission and one pitch submission before the end of the semester.

Imagery (from right to left) by Tkz26 Graphics and deagreez on Adobe Stock



ENGL-609B

Internship in Editing and Publishing: Eloquence and Ethics

Mullins, Brighde

W | 3-4:20PM

SECTION: 32809

Practical experience in the publishing world of acquiring skills and knowledge beyond the classroom.



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	
371			Introductory		Visual Media	
375			Contemporary		European/American	
402			Writing			
404			Writing (sub)			
405		400-level workshop	Writing			
406		400-level workshop				
407		400-level workshop				
408		400-level workshop				
420	Before 1800	Before 1900		Before 1800		Literary
430	Before 1800	Before 1900	Western Historical			

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)			
300						
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	
371	Genre/Media Studies	Interpretive Lenses	Introductory		Visual Media	
372	Genre/Media Studies	Interpretive Lenses				
375	Genre/Media Studies	Interpretive Lenses	Contemporary		European/American	
402			Writing			
404			Writing (sub)			

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
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	Sanford Russell, Bea	32633D	MWF	1	Priority registration to CRWT and ENGL
261g	English Literature to 1800	Minas, Steven	32636D	TTh	12:30-1:50	
261g	English Literature to 1800	Rollo, David	32637D	MW	2-3:20	
261g	English Literature to 1800	Kemp, Anthony	32635D	TTh	2-3:20	
262g	English Literature since 1800	Russett, Margaret	32641D	MWF	11	
262g	English Literature since 1800	Cohen, Ashley	32640D	TTh	12:30-1:50	
262g	English Literature since 1800	Minas, Steven	32642D	TTh	2-3:20	
263g	American Literature	Berg, Rick	32647D	TTh	9:30-10:50	
263g	American Literature	Ingram, Kerry (Brian)	32646D	MWF	11	
263g	American Literature	Gustafson, Thomas	32645D	MWF	1	
270g	Studying Narrative	Sligar, Sara	32650D	TTh	12:30-1:50	Priority registration to NARS majors and NRST minors
280g	Introduction to Narrative Medicine	Wright, Erika	32652D	TTh	9:30-10:50	
300	Advanced Expository Writing	Lord, M G	032677D	Th	2-4:20	
302	Writing Narrative	Ulin, Davin	32680D	Th	2-4:20	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ingram, Kerry (Brian)	32685D	M	2-4:20	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Everett, Percival	32684D	W	2-4:20	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall, Molly	32688D	Th	2-4:20	Priority registration to CRWT and ENGL
325g	Pre-Modern Wonders: Magic, Monsters and Marvels	Tomaini, Thea	32698D	TTh	3:30-4:50	
342g	Women in English and American Literature after 1800	Bendall, Molly	32703D	TTh	11-12:20	
344mg	Sexual/Textual Diversity	Kessler, Sarah	32704D	MWF	10	

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
352g	Bookpacking	Chater, Andrew	32707	TTh	9:30-10:50	
352g	Bookpacking	Chater, Andrew	32708			By application only
362g	Contemporary Poetry	McCabe, Susan	32712D	MW	5-6:20	
363g	Contemporary Drama	Mullins, Brighde	32713D	TTh	2-3:20	
371g	Literary Genres and Film	Mullins, Brighde	32715D	TTh	4:30-6:50	
372	Literature and Related Arts	Leal, Jonathan	32716D	TTh	8-9:20	Sophomore and above eligibility
407	Advanced Fiction Writing	Everett, Percival	32736D	M	2-4:20	By application only
408	Advanced Poetry Writing	McCabe, Susan	32738D	M	2-4:20	By application only
430	Shakespeare	Smith, Ian	32730	MW	12-1:50	Sophomore and above eligibility
442	American Literature, 1920 to the Present	Román, Elda Maria	32745D	TTh	5-6:20	Sophomore and above eligibility
461	English Drama to 1800	James, Heather	32753D	TTh	11-12:20	Sophomore (junior ideal) and above eligibility
466	The 19th Century English Novel	Minas, Steven	32756D	TTh	9:30-10:50	Sophomore and above eligibility
490x	Directed Research	Sanford Russell, Bea	32758D			By application only
491	Senior Seminar in Literary Studies	Griffiths, Devin	32759D	T	2-4:20	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Daniels-Rauterkus, Melissa	32760D	Th	2-4:20	Restricted to second-semester juniors and seniors
491	Senior Seminar in Literary Studies	Román, David	32761D	M	4:30-6:50	Restricted to second-semester juniors and seniors
492	Narrative Studies Capstone Seminar	Irwin, Mark	32766D	M	2-4:50	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Martínez Celaya, Enrique	32764D	T	2-4:20	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Freeman, Christopher	32763D	Th	2-4:20	Requires approved proposal and senior status
492	Narrative Studies Capstone Seminar	Sligar, Sara	32765D	Th	4:30-6:50	Requires approved proposal and senior status
496	Senior Honors Thesis	Sanford Russell, Bea	32769	M	2-4:20	By application only

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