

# SPRING '25

## 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 Spring 2025 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 Spring 2025 Schedule of Classes at [classes.usc.edu](https://classes.usc.edu).

Online undergraduate registration for the Spring 2025 semester will begin 10/30/24. To check for your registration date and time, log on to OASIS via MyUSC starting 10/7/24 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 permit times.

Students should also check for any holds on their account that will prevent them from registering at their registration permit 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 2025 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**

## PROGRESSIVE DEGREE PROGRAM

- M.A. Literary Editing and Publishing**

Image by Mink Mingle on Unsplash.

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Image by Jacques-Émile Blanche, *The Readers*, 1890.

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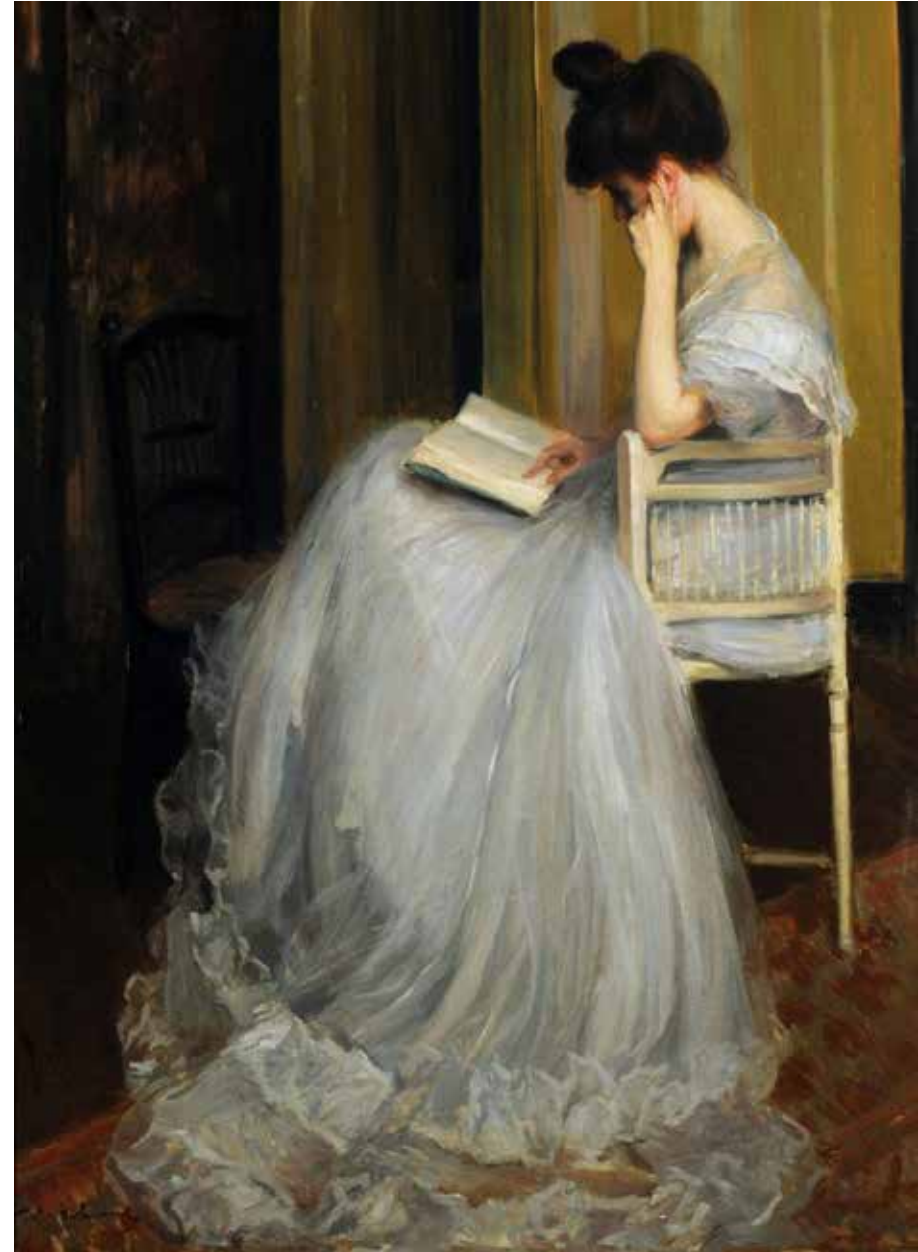
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### ***Experience Europe in a new way!***

Explore three dynamic cities of fairy tale fame as part of our **ENGL-270g “Studying Narrative”** Maymaster with Professor Sara Sligar!

*Get a sense of both the historical landscapes and the spirit of joy that runs through the course on Page 28!*

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# GENERAL EDUCATION

ENGL-174g

## Reading the Heart: Emotional Intelligence and the Humanities

Gustafson, Thomas

MW | 10:00-11:50AM

SECTION: 32613

The university upholds itself as a place devoted to the study of critical thinking, and college curricula 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.”

Image by Columbia Pictures, *Groundhog Day*, 1993.



# Shakespeare and His Times

## “Free Artists of Themselves’: Shakespeare and Aesthetic Crossing”

Minas, Steven

MW | 2:00-3:20PM

SECTION: 32627

This course will examine seven plays and several poems by William Shakespeare. In these works, we will focus on Shakespeare’s language and stagecraft, but also his relevance to global culture. We will therefore explore such large questions as “why Shakespeare matters?”

The major theme of this course will be “Aesthetic Crossings.” As many scholars and theorists have noted, Shakespeare is a great artist of change, or what we will call in this class “crossing.” He crosses language, gender, history, borders, consciousness, character, and time. In one of his plays, which we will read, a character even crosses from life to death and back again. But perhaps the most important Shakespearean crossings are those from one story to another. Many of Shakespeare’s greatest plays find their origin in earlier sources (this applies to 6 of the 7 plays we will read). But in reimagining and adapting them for the stage, Shakespeare brings them to life. Consequently, this course will explore the theme of crossing through such concepts as transformation, metamorphosis, adaptation, transition, evolution, prophecy, catharsis, time, and wonder (among other terms). Through these concepts, we will have the opportunity to discuss and examine the structural units of literature such as genre and form as well as the microunits of soliloquy and aside.



Left Image by John Everett Millais, *Ophelia*, 1851-1852.

Top Image by John William Waterhouse, *Miranda - The Tempest*, 1916.

Bottom Image by John Martin, *Macbeth*, 1820.

Image by William Blake, *The Whirlwind of Lovers*, 1827.

**ENGL-297g**

## Introduction to the Genre of Nonfiction

**Freeman, Christopher**

MW | 2:00-3:20PM

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. It is usually researched, sometimes heavily. And 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 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, and a few others.

Lecture will be conducted on Zoom. Discussion sections will be in person; 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**

MW | 8:30-9:50AM

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.

Please note: lectures will be held on Zoom throughout the semester; discussion sections will be in person.



# FOUNDATIONAL SEMINARS

ENGL-240

## Literary Arts (Sophomore Seminar)

Russett, Margaret

TTH | 11:00-12:20PM

SECTION: 32634

Literary criticism begins with Aristotle's Poetics, and the Poetics begin with two primal emotions—pity and fear—which together elicit the catharsis, or release, that we experience as aesthetic pleasure. This class explores the nature of literary experience by focusing on those primal emotions: why they continue to seem important; how they have been represented and evoked in various literary forms; and how they connect us with (and divide us from) our fellow sufferers. Along the way we will develop a richer understanding of what literature does for us, and of what we can do with literature.

Some of our texts will be drawn from genres (literary types) that have traditionally been associated with pity and fear—particularly dramatic tragedy and the Gothic novel. Other genres, such as lyric poetry, speak to the nature of emotion in general. Without attempting a historical survey of literary expression, or an exhaustive analysis of any one genre, we will consider how both “creative” and “critical” texts channel what the poet Wordsworth called “powerful feeling”; how feeling makes us think; and how thinking through literature makes us feel.

Texts will include will include, apart from the Poetics, two classic tragedies, Sophocles's Oedipus Rex and Shakespeare's King Lear; two collections of lyric poetry, Blake's Songs of Innocence and of Experience and Wordsworth's Lyrical Ballads; a work of aesthetic theory, Burke's Enquiry; and fictions by Ann Radcliffe, Angela Carter, Joyce Carol Oates, and Percival Everett. There will be brief weekly writing exercises, both inside and outside class, as well as several longer essays.

ENGL-240

## Literary Arts (Sophomore Seminar)

*Stories That Make Us: Young Adult and Children's Literature*

Levine, Ben

MWF | 11:00-11:50AM

SECTION: 32638

Come on a literary journey from the nursery through the college dorm and worlds beyond. This course allows students to read widely within the world of literature oriented towards, and featuring, children.

The literatures we read (or have read to us) as young people shape us. The stories we are exposed to, and our reaction to them, help determine our relationship with literature for the rest of our lives. These books also serve an invaluable psychological function: preparing young people, via metaphor and/or relatable fictional example, for difficulties they may encounter as their horizons broaden.

The course will have a special focus on the liminal period of adolescence and young adulthood, but will begin by establishing the didactic nature of early children's books. It will attempt to capture the broad range of experience reflected in young adult literature, while also recognizing that some of the lessons or pleasures derived from these texts are universal.

Specific attention will be paid to how the use of symbolic language and worldbuilding is an early rhetorical tool to prepare children for the trials of adolescence and impending adulthood. Looking at how metaphors of betrayal, conflict, loss, and discovery are handled throughout various texts allows for insight into different approaches to navigating the maturational process. These texts therefore exist as both potential roadmaps for young readers, and chronicles of past experience for students on the course looking back.

This is not only a chance to revisit your own childhood favorites from a more mature and nuanced perspective, but also the opportunity to examine the evolution of the concept of the child historically.

# Literary Arts (Sophomore Seminar)

Gustafson, Thomas

MWF | 1:00-1:50PM

SECTION: 32633

We are governed by words. We are shaped by stories. We are social creatures connected by language. These statements are at the heart of this advanced introduction to the English major. We will study words and stories as means of knowing, modes of action and as sources not just of power and knowledge but of play. For instance, we will examine in a Shakespeare comedy as well as in the drama of American democracy how the quest for liberty has been played out in the domain of language and fought on a battlefield of interpretation. The course will give attention to changing methods of literary study and concerns about the fate of the word in an age when storytelling has become more visual and critical analysis more data driven. Most important, we will inquire about the place of storytelling in our lives: why do we tell stories, how do we learn from them, what are methods for studying them, and why literature matters to you. Readings will include works by Anna Deavere Smith, James Baldwin, Sandra Cisneros, Shakespeare, Sappho, Herman Melville, Langston Hughes, Edna St. Vincent Millay, Mary Austin, Maxine Hong Kingston, and Nobel Prize addresses by Octavio Paz and Toni Morrison.

# English Literature to 1800

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

Minas, Steven

MWF | 12:00-12:50PM

SECTION: 32635

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.”



Image by Miguel Carbonel Selva, *Safa*, 1880.



**ENGL-261g**

# English Literature to 1800

**Tomaini, Thea**

TTH | 2:00-3:20PM

SECTION: 32637

This course traces the development of poetry and drama in England during the centuries between the First Millennium and the English Civil War. We will also look at important source texts and historical backgrounds that influenced these authors and their work. Students will learn the fundamentals of Old, Middle, and Early Modern English, and they will also learn the fundamentals of medieval and Early Modern poetic and dramatic forms. Authors and works will include selections of Old English poetry, Chaucer’s Canterbury Tales, sonnets by Sidney, Spenser, and Shakespeare, Shakespeare’s Measure for Measure, and Milton’s Paradise Lost, among other texts. Course texts include the Norton Anthology of English Literature, The Norton Selected Canterbury Tales with Parallel Texts, plus handouts TBA. There will be three papers, of 6-8 pages in length.

**ENGL-261g**

# English Literature to 1800

**James, Heather**

TTH | 9:30-10:50AM

SECTION: 32636

This is a course in "hard poets": "hard" in the sense that you cannot just walk into a bookstore, pick up a book of their poems, and browse at will. The language barriers alone make that hard. And then there is their delight in fruitful ambiguity: they play with words, refuse easy formulas, and take pleasure in using language, meter, and poetic "special effects" to think through hard questions about love, society, religion, politics, and art. This course is also about a kind of reading that takes time, and makes you think about the role of time, experience, and re-vision (seeing things again and anew) in the making and reading of poetry. This course is also on four amazing poets: Geoffrey Chaucer, Edmund Spenser, William Shakespeare and John Donne.

The goals of this course include — but are not limited to — placing poetry in historical context while also seeing them as vital media of thought, experience, and communication; learning to do a knockout close reading; and becoming an even better writer.

**ENGL-262g**

# English Literature since 1800

**Berg, Rick**

MWF | 11:00-11:50AM

SECTION: 32641

English 262 is a survey of British Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with British writers of the past. As an introductory survey course, English 262 requires both breadth and depth of study. The course intends to move from the Romantics to the Moderns and beyond, introducing students to a variety of periods and genres, texts and authors, plus the many questions they raise about literature and its place in the world. We will even look at some of the answers.

**ENGL-262g**

# English Literature since 1800

**Levine, Ben**

MWF | 1:00-1:50PM

SECTION: 32640

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

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

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

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



**ENGL-263g**

# American Literature

**Ingram, Brian**

TTH | 11:00-12:20PM

SECTION: 32646

English 263 covers selected works of American writers from the Colonial period to the present day, with an emphasis on major representative writers. In this course, we will examine notions of self and identity by looking at a diverse range of American texts that investigate ideas on religion, government, philosophy, and narrative genre. In other words, how do we recognize the “truth” when we read, write, listen to or invent “American” literature?



**ENGL-263g**

# American Literature

**Kemp, Anthony**

MWF | 12:00-12:50PM

SECTION: 32645

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



Top Image by Frederic Edwin Church, *New England Scenery*, 1851.

Middle Image by Frederic Edwin Church, *Niagara*, 1857.

Bottom Image by Frederic Edwin Church, *Home By The Lake*, 1852.

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

# Studying Narrative

## *Story Mechanics and the Making of Worlds*

Griffiths, Devin

TTH | 9:30-10:50AM

SECTION: 32651

It seems like the word “narrative” is everywhere now. Applications ask us to write “personal narratives” that explain our life and goals. Pundits argue over the “central narrative” of political campaigns. Doctors now take classes in “narrative medicine” where they learn how patients process their case histories and treatment through the stories they tell. From our earliest years, we learn to tell the difference between a “good” story and a “bad” one – whether we mean an exciting anecdote, a weak alibi, or just a satisfying ending. But what makes a good story? How does it work, what makes it tick?

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.

We begin by examining the building blocks of narrative, including aspects of narration, characterization, and plot, ranging across different narrative platforms such as short stories, novels, comic strips, and films. We then follow what has been called the “ethical turn” in narrative studies in considering how narratives and our experiences of them are shaped by questions of identity, empathy, and trauma. Finally, we engage with recent experiments in narrative that challenge how we categorize and process stories – and ask how narrative can help us understand the texture of daily life.

# Studying Narrative

Leal, Jonathan

TTH | 12:30-1:50PM

SECTION: 32650

What makes a good story? A bad one? What makes a story’s characters relatable, and how do we come to know them? How does plot work? How does time unfold, how are places evoked, and how are large-scale worlds built within the frames of narrative works? How does a story’s medium and form shape how we experience it? In this course, we will consider questions like these to acquire critical appreciation for narrative as an artistic craft and a constitutive feature of our social world. Through print literature, audio journalism, film and television, transmedia works, video games, music, and more, we will dive into the building blocks of narrative construction, analyzing how writers create stories that linger with us long after we leave them.



Image by Herbert James Draper, *Go lovely Rose!*, Undated.

ENGL-280g

# Introduction to Narrative Medicine

Wright, Erika

TTH | 9:30-10:50AM

SECTION: 32652



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.

In addition to studying short stories by Jhumpa Lahiri and Lesley Nneka Arimah, essays by Oliver Sacks, Esmé Wang, and Karla Cornejo Villavicencio, poetry by writers such as Rafael Campo, Layli Long Soldier, Jonathan Chou, and the paintings of local artists, we will read:

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

Bechdel, Alison. *Fun Home*

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

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

Top Image by Lovis Corinth, *The Artist's Father in his Sickbed*, 1888.

Bottom Image by Edward Lamson Henry, *The Invalid*, 1868.

# Cultural Studies: Theories and Methods

## *Culture Across Media*

Kessler, Sarah

TTH | 3:30-4:50PM

SECTION: 32655

In recent years terms like “cultural appropriation” and “cancel culture” have dominated popular discussions of film, television, literature, music, and various social media platforms. In order to understand the increased circulation and significance of these ideas, we have to ask: what is this thing called “culture”? And how does culture intersect with gender, race, class, ethnicity, and sexuality—the very aspects of identity so often called “natural”? This course will introduce you to the theories, methods, and history of cultural studies scholarship and cultural criticism, while also taking up contemporary debates over public speech, censorship, and the politics of authorship, authenticity, and originality. Our reading list will include scholarly and critical writings by adrienne maree brown, Rey Chow, Angela Davis, Stuart Hall, Hua Hsu, Lauren Michele Jackson, Mariame Kaba, Marshall McLuhan, Raymond Williams, and others. Alongside these textual engagements we will watch, listen, and engage across a broad range of media from TV to TikTok, to discover what culture has to tell us—and how we might respond.



Top Right Image by Jose Ramirez, *Roots of LA*, 2023.

Bottom Right Image by Jose Ramirez, *Luna In LA*, 2024.

Bottom Left Image by Jose Ramirez, *LA Lit*, 2024.

# CREATIVE WRITING WORKSHOPS

ENGL-105X

## Creative Writing for Non-Majors

Wayland-Smith, Ellen

T | 2:00-4:50PM

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.

ENGL-300

## The Art and Craft of the Essay

Lord, M.G.

W | 9:00-11:50AM

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.



Top Image by Leslie Johnson, *Portrait of Joan Didion*, 1977.



Bottom Image by Ithell Colquhoun, *Alcove II*, 1948.  
\* Inspired by the works of Virginia Woolf.

# Writing Narrative

Ingram, Brian

T | 2:00-4:50PM

SECTION: 32680

Which is most important to you: memory or the imagination; history or creativity? In our time together, you'll write your truth. English 302 is a narrative workshop providing an introduction to the techniques and practices of narrative prose. We will focus on writing narrative in two primary genres: fiction and literary non-fiction. Of course, even those two distinctions are often blurred. In every case, our job is to continue to seek your insights with a precise diction, in context. Subsequently, we will also spend some time looking at prose poetry, if only to get a sense of how all the genres are mutually related forms of expression. Upon completion of this course, students should be able to identify the mechanics and principles of their preferred narrative forms.

# Writing Narrative

*Long Story, Short*

Vogel, Marci

W | 2:00-4:50

SECTION: 32681

About the experience of painting her iconic series of larger-than-life flowers, Georgia O'Keeffe wrote: "Still—in a way—nobody sees a flower—really—it is so small—we haven't time—and to see takes time like to have a friend takes time." In this seminar-style workshop focused on small-scale literary forms, we'll bring not only time, but imaginative attention to enlarge the possibilities of narrative writing.

From traditional fable to campfire tale, we'll consider how fiction might flash into incendiary truth, how a single innovative spark might burn down all expectations. Our study will defy genre and range across time, place, and language as we examine—and practice—such short-form classics as koan, epigram, and pensée. Along with shared readings, exercises, and experiments, there will be opportunities for individual exploration of what most compels. Whether pocket-sized or palm-of-the-hand, sudden or smoke-long, sketch or vignette, every edge-of-the-seat story spins the perfect shape of its telling. Given a large enough margin, narrative knows no bounds.



Top Image by Georgia O'Keeffe, *Petunias*, 1924.

Bottom Image by Georgia O'Keeffe, *Red Poppy*, 1927.

# Introduction to Fiction Writing

Sligar, Sara

W | 2:00-4:50PM

SECTION: 32684

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This course combines writing exercises, workshops, and seminar discussions to explore the craft of fiction. We will begin by studying how authors use character and setting to craft full fictional worlds, and then exploring these topics ourselves through short writing assignments. As the semester progresses, we will move on to writing and workshopping longer stories. There will be an emphasis on learning how to give effective feedback as a window into understanding story structure and form.

# Introduction to Fiction Writing

Ingram, Brian

TH | 2:00-4:50PM

SECTION: 32686

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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.



Image by William Tillyer, *For A.O./Articulations*, 2017.

\* Created in collaboration with Alice Oswald.

# Introduction to Fiction Writing

Ulin, David

T | 2:00-4:50PM

SECTION:

32685

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What is fiction? It seems the most basic of questions to answer: Fiction tells a story that is made up. And yet, there is a lot of truth in fiction; there has to be, if it is to be believed, and to work. In this class, we will look at fiction as a form that grows out of a series of relationships — between memory and imagination, truth and emotion — and investigate the way they are transmogrified through the lens of art. These are the issues faced by every fiction writer, and they will be at the center of our work. 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 fiction writing, from structure and point-of-view to empathy and revelation, as well as character development and conflict, and the inherent subjectivity of point-of-view. During the semester, students will write two short stories, each of 10-15 pages in length, and will be asked to experiment with different styles and approaches to narrative. At the end of the semester, students will be asked to choose one of their stories and turn in a revision as a final project.

# Introduction to Poetry Writing

Theis, Catherine

W | 2:00-4:50PM

SECTION:

32689

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In this course we will read, write, and discuss poetry in a studio workshop setting. We will learn to assess poetic examples from an artistic standpoint, incorporating the elements we find most interesting and useful into our own poems. We will move back and forth between reading and writing to better understand how some poets (Ed Roberson, Diana Khoi Nguyen, Alice Oswald, W.B. Yeats, Apollinaire, Gwendolyn Brooks, Frank O'Hara) have set the parameters and possibilities of poetic transformation. You will learn how to keep a writer's notebook and cultivate a writing practice that is idiosyncratically your own. At the semester's end, each student will have compiled a portfolio of their best work.



ENGL-304

# Introduction to Poetry Writing

Journey, Anna

T | 4:30-7:20PM

SECTION: 32691

In this reading and writing intensive introductory poetry workshop, you will write a variety of work, such as a poem about a place, an elegy, a poem that contemporizes a fairy tale or fable, and a dramatic monologue. Because all good writers are also good readers, you'll read copiously from an anthology, a craft manual, and four single collections of contemporary poetry. You'll post your two-paragraph responses to the readings on Brightspace every week. By the end of the semester, you will have produced a portfolio of writing (a collection of your poems), which you've carefully revised with energy and imagination.

ENGL-304

# Introduction to Poetry Writing

Bendall, Molly

TH | 2:00-4:50PM

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.

ENGL-403

# Nonfiction Writing

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

Nelson, Maggie

TH | 2:00-4:50PM

SECTION: 32729

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



Image by Michael Goldberg, *Sardines*, 1955.

\* Referenced by Frank O'Hara in "Why I Am Not A Painter."

**ENGL-405**

# Fiction Writing

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

**Bender, Aimee**

T | 2:00-4:50PM

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 midterm 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.

**ENGL-406**

# Poetry Writing

\* *Prerequisite(s): ENGL-304*

**Bendall, Molly**

W | 2:00-4:50PM

SECTION: 32733

In this poetry workshop we will focus on poetic sequences. We will read poems that are grouped together because they share a common theme, strategy, form, or voice. We'll ponder what happens as the poems progress and accumulate.

What tensions develop stylistically and inside the language when elements keep recurring and evolving? Does a narrative develop? How do poems talk back to one another? Students will work on their own sequences over the course of the semester.

We will be reading poems by Rosa Alcalá, Louise Mathias, Steffan Triplett, CA Conrad, Consuelo Wise, Victoria Chang and others. 7-10 Poems, written critiques, much reading, and class participation required.

**ENGL-407**

# Advanced Fiction Writing

\* *Prerequisite(s): ENGL-405*

**Everett, Percival**

M | 2:00-4:50PM

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.

**ENGL-408**

# Advanced Poetry Writing

\* *Prerequisite(s): ENGL-406*

**Mccabe, Susan**

TH | 2:00-4:50PM

SECTION: 32738

This advanced class will ask you to seek out and incubate central motifs, obsessions, thematic or formal principles that will inspire poems for your final “manuscript” of interlocking poems (7+). This is a generative class. That is, you will write almost continuously. I will ask that you submit a draft of a new poem almost every week. There will be prompts that you can adjust to suit your own needs. Remember, as Paul Valery writes: “A poem is never finished, only abandoned.” Your poems may not emerge as polished as they will be as you continue, beyond the class, to nurture and cultivate them.

We will read Brenda Hillman’s Three Talks (Metaphor/Metonymy, Meaning/Mystery, Magic/Morality) just out from University of Virginia (2024). These talks probe craft as it has played out in 6 “m” words, drawing upon 20th and 21st poetry and poetics. Robin Coste Lewis’ To The Realization of Perfect Helplessness (Knopf 2022) will guide is in the use of archival family photos, seeped in cultural meaning. We will also read various poems I will assign from poetryfoundation.org.

You are required to read the submissions of your classmates with care, submit your own poems in a timely fashion. As the class meets only once a week, you are expected to be in class every meeting ready to discuss assigned reading material, and either hear students workshop your poem, or be part of workshopping the poems of your classmates. I also ask that you keep a journal (with quotes, fragments, “trial” poems, experimentation with forms or expressiveness, and so on).

# UPPER-DIVISION SEMINARS

Image by John William Waterhouse,  
*Circe Offering the Cup to Ulysses*, 1891.

ENGL-325g

## Pre-Modern Wonders: Magic, Monsters, and Marvels

### *Monster Theory*

Tomaini, Thea

TTH | 9:30-10:50AM

SECTION: 32698

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

In class, these discussions will combine reader experience, multimedia sources, and current scholarship in witchcraft studies, monster theory, death studies, folklore studies, race/gender/class and political theory (variously).

Students will engage with both canonical and non-canonical texts and sources by way of close readings in conjunction with a broader literary historical context in order to observe how preternatural themes developed in English literature across genres and through periods from the eleventh through the seventeenth centuries.

Current scholarship and critical theory will be used to establish and maintain a timely and relevant context that will promote an inclusive atmosphere for students as they apply what they learn from the texts to their individual experiences with present day literature, film, drama, gaming, art, consumer culture, and other media.

Assignments will include in-class group work, a larger group project, two short essays, and a longer paper.



# Bookpacking

*Bookpacking Los Angeles: An Immersive Journey Through the Culture and Literature of L.A.*

**Chater, Andrew**

SATURDAYS | 10:00-5:30PM

SECTION: 32850

This 4-unit class offers students a unique opportunity to dive deep into USC's vibrant and extraordinary home city. This is an immersive class - meaning that we'll travel beyond the classroom. Every Saturday for 10 weeks in the Spring Semester, we will meet for a seminar on campus in the morning - and then, in the afternoon, we will head off campus and visit 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](http://www.bookpackers.com) for a wealth of content on bookpacking at USC, and [www.andrewchater.com](http://www.andrewchater.com) for more information on the class instructor.

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



# 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](http://www.bookpackers.com) for a wealth of content on bookpacking at USC, and [www.andrewchater.com](http://www.andrewchater.com) for more information on the class instructor.

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

Image by William Wendt, *California Landscape*, 1920.

# Modern Poetry

## *Fringe Moderns and the Landscape of Disillusionment*

Martínez Celaya, Enrique

M | 2:00-4:50PM

SECTION: 32690

This course introduces modernism and explores ideas, poets, and artists associated with it. We will focus on the similarities and differences among four American poets often considered at the fringe of modernism—Robert Frost, Marianne Moore, Robinson Jeffers, and Langston Hughes—and three similarly outlying American modernist painters—Marsden Hartley, Charles Burchfield, and Georgia O’Keeffe. Among other things, we will consider how these poets and artists positioned themselves in relation to nature, the social, political, and cultural transformations of Modernity, and the work of their contemporaries.

# Contemporary Prose

## *Story and Unstory...*

Dyer, Geoff

T | 2:00-4:50PM

SECTION: 32710

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? We will read a range of writers including Rachel Cusk, Eve Babitz, Ottessa Moshfegh, Jia Tolentino, Denis Johnson, Nicholson Baker and Tobias Wolff.



Top Image by Robinson Jeffers.

Bottom Image by David Hattinger, *A Love Story*, 2019.

# Contemporary Poetry

Lewis, Robin

MW | 2:00-3:20PM

SECTION: 32712

Choose a book—any book. Now imagine erasing most of the words from that book in order to create, or discover, a wholly new different story—your story, or another story you feel significant, a story the original writer him/her/themselves could not see at all when they wrote it. This, crudely, is the definition of poetic erasure. Found poetry. If it sounds vile, it is. It can also be brilliant, emboldened, politically exacting, tender, historically revelatory, sublime, thrilling, and just plain pleasurable. More often than not, in addition to all of the above, it is also heartbreaking. Through weekly slide shows, readings and discussions, we will explore the history of contemporary poetic erasure, placing emphasis again and again on what might have been—and what could be—if we read a book in any way other than the ways history or the author intended. Indeed, poetic erasures make us keenly aware of history’s intentions. What might have happened, for example, if Shakespeare were a girl, and had cut just a few more lines from his sonnets, then written her genius lines in evocative early-modern avant-garde triplets instead? What might have taken place if a few of the English Romantics, in a communal renunciation of authorship, had mashed all their poems up into one much, much shorter, but anonymous collective text? What if a Victorian writer had painted over the majority of his own novel, blocking out most of the words, then illustrating the pages with opaque paint instead, dismissing altogether the habit of narrative cohesion? What does a “book” mean then? What is a “poem”? And what do these aesthetic gestures represent symbolically about our entwined and cultures and histories as a whole?

In this course, via a discussion of desire, war, expansionism, and poetry (most of all poetry!), we will examine contemporary poetic erasures to focus on the means by which history—often unconsciously—saturates our literature. By repositioning erasure within the broader context of contemporary American poetry, this course will explore how poetic erasure offers writers a dynamic tool by which to push language, and perhaps most importantly, to be pushed by language. We will also explore how erasure allows writers and artists to play more, engage more, uncover—and utilize—the historical and aesthetic gestures at work, often unconsciously and ahistorically, within English itself.

Besides the usual requirements (astute participation, passionate engagement, regular attendance, a couple of harmless essays and an equally painless oral report), students will be invited to create their own poetic erasure in lieu of a final exam. Auditors welcome.

# Contemporary Drama

Berg, Rick

MWF | 1:00-1:50PM

SECTION: 32713

This course will look at contemporary drama in English... not English drama. The class intends to move beyond the confines of current British theater and to introduce students to plays from elsewhere in the English-speaking world. We will read these works to gain a sense of how other people in places often missed in literature courses, all those marginal elsewheres, are creating drama, performing themselves, presenting their interests, and revealing their understanding of their history and our world.

In this instance of contemporary anglophone drama, we will read texts from former British colonies in the Pacific and Southeast Asia. We will read texts from New Zealand and Australia, Indigenious and otherwise, plays from Singapore and, if possible, Hong Kong, Fiji, and Samoa.

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

# The Modern Novel

Hu, Jane

MW | 12:00-1:50PM

SECTION: 32714

This course examines narrative experiments and innovations in contemporary fiction following the tradition of the 19th-century realist novel. We will explore the evolution of the genre by asking how the novel form in English does—or does not—accommodate shifting representations of gender, class, race, empire, and globalization.

# Literary Genres and Film

Mullins, Brighde

MW | 10:00-11:50AM

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.

# Science Fiction

## *Black Speculative Fictions*

Collins, Corrine

TTH | 11:00-12:20PM

SECTION: 32720

Black horror and sci-fi have risen in popularity (in literature and film) over the past decade, and speculative texts by writers such as Octavia Butler are said to predict future ecological disasters and pandemics. However, Black speculative fiction not only imagines otherwise worlds or those to come, but also considers the intricate horrors of the present and their connections to the past. In this class we will develop a working definition of speculative fiction and some of its subgenres: horror, fantasy, science fiction, and the gothic. We will discuss the differing styles and techniques of each subgenre and pay critical attention to the ways race, gender, sexuality, nationality, ethnicity, class and disability shape the genre. We will discuss the emergence of the term "afrofuturism" and its limitations and possibilities, while also considering how speculative fiction is part of a longer Black literary tradition of imagining liberation and revolution. We will look at novels, short stories, and film from across the African diaspora, and think carefully about why, how, and what Black speculative fiction is presumed to teach us about the world.

# Comics and Graphic Novels

Lord, M.G.

MW | 4:00-5:20PM

SECTION: 32721

Graphic novels have much in common with screenplays. They combine dialogue and scenes to tell a story. Once dismissed as "comic books," they came into their own in 1992 when *Maus*, Art Spiegelman's two-volume graphic novel that deals with the Holocaust, won the Pulitzer Prize. The graphic novel has since become a hot literary genre.

In this course, we will look at storytelling that combines verbal and visual texts. Most of the course will deal with contemporary graphic novels. Students will look at the elements that are common to successful narratives as well as elements that make certain narratives unique or groundbreaking. The class will begin by looking at early conventions in visual narration, including work by William Hogarth (1697-1794). Students will have an opportunity to create a short original sequence of verbal/visual narration. (The exercise will not be graded on quality of artwork but on the degree to which the finished exercise reflects an understanding of narrative in sequential art. Participation is required.) The course will end with an overview of Webcomics, digital storytelling that isn't constrained by the limitations of print.



Image by William Hogarth, *The Marriage Settlement*, 1743.

# English Literature of the 18th Century (1660–1780)

*The Visionary Poetics of William Blake*

\* Prerequisite(s): ENGL-261

**Cohen, Ashley**

TTH | 12:30-1:50PM

SECTION: 32743

In *The Marriage of Heaven and Hell*, the eighteenth-century visionary poet and engraver William Blake writes: “If the doors of perception were cleansed every thing would appear to man as it is: infinite.” In this class, we will attempt to cleanse our own “doors of perception.” By dedicating a full semester to studying Blake’s poetry, we will try to learn to see the “infinite” in our everyday mundane reality, as he did.

According to literary critic Northrop Frye, Blake’s prophetic books represent “what is in proportion to its merits the least read body of poetry in the English language.” Blake’s poetry is underread because it can be extremely challenging to understand. Its terms and imagery seem highly idiosyncratic, if not downright cryptic. A deep and sustained study of Blake’s poetry will enable us to take the time we need to immerse ourselves in his creative universe, and attain a degree of fluency in his imaginative language. Once we do, Blake will no longer read like an eccentric madman; instead, we will find his poetry to be deeply engaged with the central issues of his time. In his illuminated books, Blake responds to political upheavals such as the French revolutionary and the American War; he critiques the ravages of imperialism, industrialization, and capitalist accumulation; he takes on Enlightenment philosophers and scientists such as John Locke and Isaac Newton to debate the very nature of reality; and he revives gnostic gospels to counter the Established Church’s theological axioms.

Our study of Blake will thereby aim at two levels that rarely coincide: the concrete particulars of history and the infinite of the creative imagination.

# English Literature of the Romantic Age (1780–1832)

\* Prerequisite(s): ENGL-262

**Russett, Margaret**

TTH | 2:00-3:20PM

SECTION: 32744

*Bliss was it in that dawn to be alive,*

*But to be young was very heaven!*

William Wordsworth, *The Prelude*

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

This course will examine the relationship between social and aesthetic innovation. In it we will pay special attention to texts that either portray or enact revolutions, whether in the external world or in the minds of their readers. Not all of them were written with explicit political aims, but all were intended to be something new, and to do something important.

They include two novels, William Godwin’s *Caleb Williams* and Mary Shelley’s *Frankenstein*; William Blake’s “illuminated” books *Songs of Innocence* and *of Experience*, *Visions of the Daughters of Albion*, *The Marriage of Heaven and Hell*, and *America: A Prophecy*; Lord Byron’s “*Turkish Tales*” and his verse play *Manfred*; Percy Shelley’s activist lyrics and his “lyrical drama” *Prometheus Unbound*; John Keats’s narrative poems *Hyperion* and *The Fall of Hyperion*; William Wordsworth’s poetic autobiography *The Prelude*; and Wordsworth’s collaboration with Samuel Taylor Coleridge on the 1798 *Lyrical Ballads*. These primary texts will be read against the background of shorter selections by the leading social thinkers of the time, including Mary Wollstonecraft, Thomas Paine, and Edmund Burke.



# Shakespeare

Smith, Ian

MW | 11:00-12:50PM

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, 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 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.



# American Literature, 1865 to 1920

*The African American Novel and the Nadir*

\* Prerequisite(s): ENGL-263

Daniels-Rauterkus, Melissa

MW | 2:00-3:20PM

SECTION: 32749

In his 1954 book, *The Negro in American Life and Thought*, the celebrated African American historian and activist Rayford Logan dubbed the period from the end of Reconstruction through the early 20th century the “nadir” because it was without a doubt one of the lowest moments in the history of American race relations since the Civil War. Having lost many of the civil rights acquired in the aftermath of emancipation, African Americans were introduced to a new form of racial oppression vis-à-vis Jim Crow. Predicated on the premise that segregation was necessary to preserve white supremacy and racial purity, Jim Crow found its most virulent expression in the landmark U.S. Supreme Court case, *Plessy v. Ferguson* (1896), which not only implemented the infamous “separate but equal” ruling, but also gave legal sanction to racial discrimination, violence, and disenfranchisement against blacks.

This course will explore how African American writers responded to and transformed these events through the artistic and political space of the novel. In the course of reading a selection of representative work, we will consider many questions, including, What did it mean to be a black American at the turn of the century? What is the relationship between literature and society? How does the unfinished business of Reconstruction continue to play out in today's racial environment?

Required texts include: Frances E.W Harper's *Iola Leroy* (1892), Pauline Hopkins's *Contending Forces* (1900), Charles W. Chesnutt's *The Marrow of Tradition* (1901), and James Weldon Johnson's *The Autobiography of an Ex-Colored Man* (1912). Assignments consist of: a short reaction paper (2-3 pages) at midterm and a longer reflective essay at the end of the semester (10 pages).

Image by Thomas Stothard, 'Othello' Act II Scene I, Undated.

# American Literature, 1920 to Present

## *American Decadence*

**Kemp, Anthony**

MW | 3:30-4:50PM

SECTION: 32745

Decadence is a falling, a sinking, a decline. As a literary movement, Decadence began in France in the late nineteenth century, and can be regarded as the second stage of Romanticism, proclaiming 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 any more; 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 of decadence, as it developed in France, and its adoption and transformation by American writers. What happens when old-world decadence is adopted by such a new and officially optimistic culture? What is the Decadent looking for: "my only friend, the end"?

# The Literatures of America: Cross-Cultural Perspectives

**Valenzuela, Gabriela**

MWF | 10:00-10:50AM

SECTION: 32747

This class introduces students to an array of poetry, short fiction, drama, and novels written by Black, Native American, Asian American, and Latine authors to better understand the cultural heterogeneity that shapes U.S. literature. We will emphasize the relationship between culture and literary form to examine different groups' social, historical, political, and economic concerns across regions, genders, sexualities, and legal statuses, as reflected in assigned readings.

# African-American Narrative

## *The Slave Narrative & Its Contemporary Expressions*

**Daniels-Rauterkus, Melissa**

MW | 10-11:20AM

SECTION: 32754

The African American slave narrative is one of the most organic forms of expression in the American literary tradition. The outgrowth of autobiography and sentimental literature as well as antislavery and abolitionist discourses, the slave narrative chronicles the horrors of the black experience in bondage. Featuring scenes of brutal violence, sexual abuse, and emotional trauma, the slave narrative functions as an important critique of slavery's innate perversity and inhumanity in addition to the implicit contradictions and failures of American democracy.

This course examines the slave narrative as an artistic, intellectual, and political tool of agitation and resistance. We'll trace the genre's emergence and development in relationship to its aesthetic precursors, influences, and contemporary interpretations, while identifying the essential patterns and motifs that structure the form. Some of the dominant conventions and tropes that we'll analyze include: the use of "authenticating documents," the descent from innocence into the hell of slavery, the critical confrontation with the master, the quest for literacy, flight, fugitivity, and freedom.

We'll discuss how slave narratives mobilize the discourses of realism and sentimentalism; the ways in which enslaved African Americans chart the transition from bondsman/woman to personhood; how and why the genre continues to dominate the literary and cinematic imaginations in the form of "neo-slave narratives"; and how issues of race, representation, and persistent anti-blackness affect our understanding of the genre when it is adapted to the screen.

Required works include: William Wells Brown's *Clotel; Or, The President's Daughter* (1853), Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861), Alex Haley's *Roots* (1976 miniseries), and Toni Morrison's *Beloved* (1987). Students will write a short reaction paper at midterm (2-3 pages) and a longer reflective essay at the end of the semester (10 pages).

# English Drama to 1800

## *Elizabethan and Jacobean Drama*

\* Prerequisite(s): ENGL-261

**James, Heather**

TTH | 12:30-1:50PM

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*

# The 19th Century

## English Novel

### *Hunting GOATS: Moby Dick and Middlemarch in the 21st Century*

\* Prerequisite(s): ENGL-262

**Griffiths, Devin**

TTH | 12:30-1:50PM

SECTION: 32756

Herman Melville's *Moby Dick* (1850) and George Eliot's *Middlemarch* (1871) often top lists of the greatest English language novels of all time, and especially, the best novels of the nineteenth century. Each has been called a nearly "perfect" novel. But they are radically different books.

One is about the spiritual and metaphysical turmoil of whaling, and how it reflects a young, fractured and radically unequal nation. The other takes an English provincial town under the microscope, analyzing in detail the fears, ambitions, and thoughts and desires that govern the lives and deaths of citizens at the heart of a world-wide empire. Melville's style is powerful, philosophical, and playful; Eliot's style worldly, ironic, and meditative. One is perhaps the most influential adventure novel of all time; the other an epic study of love and failed ambition. What can we learn by studying these two novels side by side? What can they tell us about the nineteenth century, and what the past has to say about present life, with its various economic, social, and ecological crises?

We will take an interdisciplinary approach to this class, exploring both novels through the lens of secondary criticism, contemporary history, and the history and philosophy of science. But we will also explore how perspectives on these two novels changed over time, as standards for what made a novel "great" (and even the possibility that a novel could be great) evolved over time.

We will also take our time, alternating each week between detailed and careful readings of both novels. This course is being offered in a collaboration with similar courses at several other universities around the US; over the course of the semester we will have several collaborative events. Only two books are required: *Moby Dick* and *Middlemarch*.

# MAYMESTERS

ENGL-270g

## Studying Narrative

*Fairy Tales*

Sligar, Sara

MAY 18-JUNE 14

SECTION: 32851

This course is an immersive literary experience in which students will explore the history of familiar European fairy tales by reading canonical versions in the very places where they were first published. We will discuss these tales from the perspective of narrative studies, an interdisciplinary field that examines narrative structure and narrative's role in society.

The key locations for the course will be: Paris, France (home of Charles Perrault and Madame d'Aulnoy); Hanau, Germany (birthplace of the Brothers Grimm); and Copenhagen, Denmark (home of Hans Christian Andersen). At each location, we will visit a variety of historic sites, museums, and other destinations to gain insight into how each version of a fairy tale reflects its specific cultural context and creator's experience. We will also read contemporary adaptations of fairy tales in order to think critically about what these modern versions might say about our society. Through these discussions, students will develop an understanding of the core topics of narrative theory, including plot, character, story-worlds, audience, adaptation, and performance.



ENGL-352g

## Bookpacking

*Bookpacking New Orleans: A Cultural and Literary Journey*

Chater, Andrew

MAY 19-JUNE 13

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](http://www.bookpackers.com) for a wealth of content on bookpacking at USC, and [www.andrewchater.com](http://www.andrewchater.com) for more information on the class instructor.

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

Image by Claude Monet, *Water-Lily Pond, Evening*, 1920-1926.

# SENIOR SEMINARS

ENGL-491

## Senior Seminar in Literary Studies

*Helen Oyeyemi*

**Collins, Corrine**

TH | 2:00-4:50PM

SECTION: 32760

Helen Oyeyemi is one of the most prolific Black British authors of this generation and has produced eight novels, two plays, and a short story collection in her twenty-year career. Oyeyemi's novels are places where houses can be racist, dolls can talk, gingerbread is magical, and a novel can change every time someone reads it. Her work is driven by fairy tales, it frequently involves the speculative, otherworldly, paranormal, and fantastic, and her worlds are woven with the complexities of white supremacy and its hierarchies.

In this class we will examine criticism on fairy tales, the postcolonial gothic, and speculative fiction to carefully consider the ways that Oyeyemi works with various folkloric traditions, and the techniques and conventions of her writing.

We will explore Oyeyemi's work in relation to her predecessors and contemporaries in Black British and speculative literary traditions. As Oyeyemi's novels can be difficult to categorize, we will discuss the hallmarks of fantasy, fabulism, absurdism, magical realism, and surrealism, and examine the ways Oyeyemi engages themes of migration, nationalism, and post-imperial nostalgia.

We will read some of Oyeyemi's shorter works (plays and stories), in addition to six of her novels, *The Icarus Girl* (2005), *White Is for Witching* (2009), *Boy, Snow, Bird* (2014), *Gingerbread* (2019), *Peaces* (2021), and *Parasol Against the Axe* (2024).

ENGL-491

## Senior Seminar in Literary Studies

*Mark Twain's Humor*

**Rowe, John**

M | 2-4:50PM

SECTION: 32759

Twain is famous for his "humor," but the majority of his "wit" is in fact satire, deeply invested in social criticism directed at modern racism, imperialism, religious hypocrisy, economic greed, and self-deception. In fact, these problems are the defining characteristics of the "modern age" for Twain, and they are still very much with us. By the same token, Twain is infamous for his use of racist language, his own racist attitudes toward indigenous peoples and African Americans, and his religious intolerance. What students have learned in their previous studies will be challenged by these contradictions in Mark Twain's works and words.

Why and how Mark Twain still speaks to us will be our work in this senior seminar, including our reading and discussion of Percival Everett's *James* (2024), the best-selling rewrite of *Huckleberry Finn* from the perspective of Huck's African American companion, Jim. The course will be conducted in the manner of a graduate seminar with lots of different kinds of student involvement.

We will read: an anthology of shorter pieces by Twain ("The Celebrated Jumping Frog of Calaveras County," "A Mexican Plug," "The Tomb of Adam," et al.), *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, *The Gilded Age*, *A Connecticut Yankee in King Arthur's Court*, *Pudd'nhead Wilson*, and Percival Everett's *James*. Requirements: at least one seminar presentation, regular journal entries, and a substantial project/term essay.

**ENGL-491**

# Senior Seminar in Literary Studies

*The Ethnic Novel*

**Román, Elda María**

TH | 5:00-7:50PM

SECTION: 32761

This course takes an in-depth look at the dynamic world of ethnic novels. The twentieth century witnessed radical changes in this genre as ethnic minorities gained greater access to education and publishing outlets and were able to produce literary works in ways that had not been previously possible. Focusing on the Bildungsroman in particular, we will examine the resulting experiments in storytelling by Latinxs, Asian Americans, and African Americans. We will pay attention to the narrative strategies that enable authors to portray race, ethnicity, gender, sexuality, and social class. Students will gain a deeper understanding of the Bildungsroman as a genre, theorizations of race and ethnicity, and the social and political contexts giving rise to the formal and thematic concerns of US ethnic literature in the past century.

**ENGL-492**

# Narrative Studies Capstone Seminar

**Sligar, Sara**

M | 2:00-4:50PM

SECTION: 32763

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-492**

# Narrative Studies Capstone Seminar

**Román, David**

TH | 2:00-4:50PM

SECTION: 32764

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

**ENGL-492**

# Narrative Studies Capstone Seminar

**Sanford Russell, Bea**

T | 2:00-4:50PM

SECTION: 32765

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

**ENGL-496**

# Senior Honors Thesis

\* Prerequisite(s): ENGL-491

**Sanford Russell, Bea**

T | 5:00-7:20PM

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/>

# PROGRESSIVE M.A. COURSES

ENGL-602

## Writers in the World: Text and Context

*Writers in the World: Text and Context for Spring 2025*

Senna, Danzy

T | 2:00-4:50PM

SECTION: 32802

How is the persona we construct in our fiction always, as Alexander Chee puts it, a golem of our self, “more or less careless than you, more or less selfish, more or less remorseful...More or less you, but not you.” This class will examine the murky relationship between autobiography and fiction. Through writing and reading works of seemingly-autobiographical fiction, students will question questions of veracity, persona, inclusion and omission — and the process of writing the self onto the pages in a fictionalized form. What facts do we choose to include in a story that is loosely based around ourselves, what part of the story do we choose to leave out? How is a character who resembles us in fiction still not exactly us? Students will share their own writing in a workshop setting, and also read selected works of fiction, including works by Lydia Davis, Alexander Chee, Amy Hempel, Ben Lerner, Junot Diaz and Rachel Cusk.

ENGL-606B

## The Literary Landscape: Digital Toolkit

\* Prerequisite(s): ENGL-606A

Ulin, David

W | 3:00-4:20PM

SECTION: 32805

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

Image by Carl Spitzweg, *The Poor Poet*, 1839.



# Digital Publishing and Literary Writing for New Media

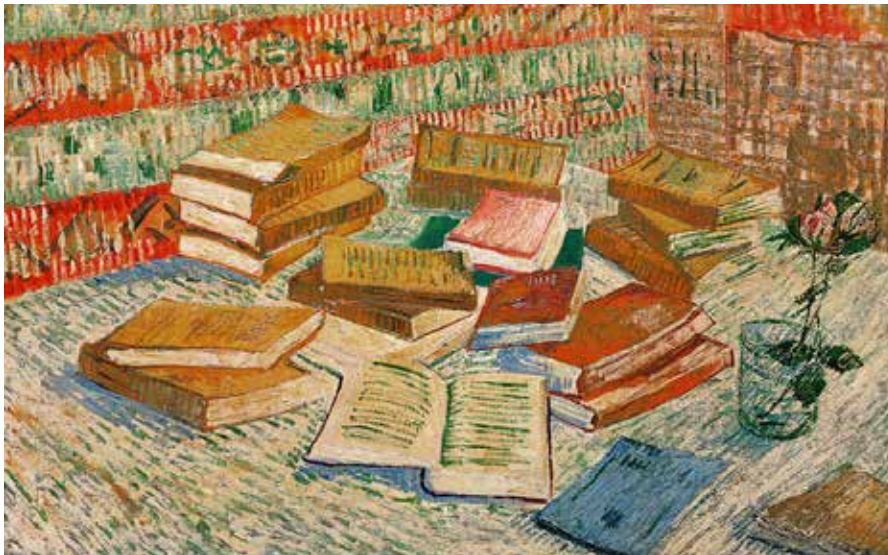
*Digital Publishing And Literary Writing for New Media Community in Digital and Analog*

**Mesle, Sarah**

M | 2:00-4:50PM

SECTION: 32807

This is a course designed for students nearing completion of USC's progressive MA in Literary Editing and Publishing. It aims to blend hands-on digital design practice with theoretical consideration of how different kinds of circulation — various modes of digital exchange, as well as print — give shape to the communities in which our writing, editing, and publishing come to matter. How are the publication strategies we employ responsive to the world around us, and how are they responsible for it? How are questions and concerns about digital environments renewing desires for the analog? Responsive to the needs of students in the class, this course aims to spark rich and meaningful conversations about why we edit like we do while also providing substantive opportunity practical skill building and creative production.



# Publishing on Both Sides of the Transom

**Ulin, David**

W | 5:00-7:50PM

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.

# Internship in Editing and Publishing: Eloquence and Ethics

\* Prerequisite(s): ENGL-609A

**Banerjee, Neela**

W | 3:00-4:20PM

SECTION: 32809

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

Image by Vincent Van Gogh, *The Yellow Books*, 1887.



# 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
<b>105</b>			Writing		Lower-division	
<b>261</b>	Introductory	Introductory	Introductory	Introductory		Lower-division
<b>262</b>	Introductory	Introductory	Introductory	Introductory	Lower-division	
<b>263</b>	Introductory	Introductory	Introductory	Introductory	Lower-division	
<b>270</b>			Introductory (sub)			
<b>280</b>			Introductory (sub)			
<b>302</b>			Writing		Core course	
<b>303</b>		Prose workshop				
<b>304</b>		Poetry workshop				
<b>325</b>	Before 1800	Before 1900	Western Historical (sub)	Before 1800	European/American	
<b>351</b>	American			American		
<b>362</b>		After 1900				
<b>363</b>		After 1900	Contemporary		Visual Media	
<b>375</b>			Contemporary		European/American	
<b>402</b>			Writing			
<b>404</b>			Writing (sub)			
<b>405</b>		400-level workshop	Writing			
<b>406</b>		400-level workshop				

# COURSES THAT MEET MAJOR & MINOR REQUIREMENTS

## OLD 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
442	American	After 1900	Contemporary			
461	Before 1800	Before 1900				
466	19th Century	Before 1900				
491	Senior Seminar	Senior Seminar				
492			Capstone Seminar			

# 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
<b>105</b>			Writing		Lower Division	
<b>240</b>	Sophomore Seminar	Sophomore Seminar				
<b>261</b>	Early Lit. Lower Div	Early Literature	Introductory	Introductory		Lower Division
<b>262</b>	Later Lit. Lower Div	Later Literature	Introductory	Introductory	Lower Division	
<b>263</b>	Later Lit. Lower Div	Later Literature	Introductory	Introductory	Lower Division	
<b>270g</b>	Genre/Media Studies	Interpretive Lenses	Foundational Seminar			
<b>280g</b>	Genre/Media Studies	Interpretive Lenses	Introductory (sub)			
<b>302</b>			Writing		Core Course	
<b>303</b>		Intro. Prose Workshop				
<b>304</b>		Intro. Poetry Workshop				
<b>325</b>	Early Lit. Upper Div	Early Literature	Western Historical (sub)	Before 1800	European/American	
<b>342</b>	Race/Gender/Sexuality	Interpretive Lenses				
<b>344</b>	Race/Gender/Sexuality	Interpretive Lenses				
<b>351</b>	Genre/Media Studies	Interpretive Lenses		American		
<b>362</b>	Genre/Media Studies					
<b>363</b>	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			

# 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.
- The following courses without a "g" suffix require D-clearance at all times. Any ENGL course below with a "g" suffix will also require clearance for most of the registration period, so D-clearance should also be requested (courses will be open reg for just the very beginning of the registration period).

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
240	Literary Arts	Levine, Ben	32638D	MWF	11-11:50	Priority registration to CRWT and ENGL
240	Literary Arts	Russett, Margaret	32634D	TTh	11-12:20	Priority registration to CRWT and ENGL
240	Literary Arts	Gustafson, Thomas	32633D	MWF	1-1:50	Priority registration to CRWT and ENGL
261g	English Literature to 1800	Minas, Steven	32635D	MWF	12-12:50	
261g	English Literature to 1800	Tomaini, Thea	32637D	TTh	2:00-3:20	
261g	English Literature to 1800	James, Heather	32636D	TTh	9:30-10:50	
262g	English Literature since 1800	Berg, Rick	32641D	MWF	11-11:50	
262g	English Literature since 1800	Levine, Ben	32640D	MWF	1-1:50	
263g	American Literature	Ingram, Brian	32646D	TTh	11-12:20	
263g	American Literature	Kemp, Anthony	32645D	MWF	12-12:50	
270g	Studying Narrative	Griffiths, Devin	32651D	TTh	9:30-10:50	Priority registration to NARS majors and NRST minors
270g	Studying Narrative	Leal, Jonathan	32650D	TTh	12:30-1:50	Priority registration to NARS majors and NRST minors
270g	Studying Narrative	Sligar, Sara	32851D		Maymester	By application only
302	Writing Narrative	Ingram, Brian	32680D	T	2-4:50	Priority registration to NARS majors and NRST minors
302	Writing Narrative	Vogel, Marci	32681D	W	2-4:50	Priority registration to NARS majors and NRST minors
303	Introduction to Fiction Writing	Ulin, David	32685D	T	2-4:50	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Sligar, Sara	32684D	W	2-4:50	Priority registration to CRWT and ENGL
303	Introduction to Fiction Writing	Ingram, Brian	32686D	Th	2-4:50	Priority registration to CRWT and ENGL
304	Introduction to Poetry Writing	Bendall, Molly	32688D	Th	2-4:50	Priority registration to CRWT and ENGL

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- 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.
- The following courses without a “g” suffix require D-clearance at all times. Any ENGL course below with a “g” suffix will also require clearance for most of the registration period, so D-clearance should also be requested (courses will be open reg for just the very beginning of the registration period).

#	TITLE	INSTRUCTOR	SECTION	DAY	TIME	INSTRUCTIONS
<b>304</b>	<b>Introduction to Poetry Writing</b>	Theis, Catherine	32689D	W	2-4:50	Priority registration to CRWT and ENGL
<b>304</b>	<b>Introduction to Poetry Writing</b>	Journey, Anna	32691D	T	4:30-7:20	Priority registration to CRWT and ENGL
<b>352g</b>	<b>Bookpacking</b>	Chater, Andrew	32708D		Maymester	By application only
<b>361g</b>	<b>Contemporary Prose</b>	Dyer, Geoff	32710D	T	2-4:50	
<b>362g</b>	<b>Contemporary Poetry</b>	Lewis, Robin	32712D	MW	2-3:20	
<b>363g</b>	<b>Contemporary Drama</b>	Berg, Rick	32713D	MWF	1-1:50	
<b>403</b>	<b>Nonfiction Writing</b>	Nelson, Maggie	32729D	TTh	2-4:50	
<b>405</b>	<b>Fiction Writing</b>	Bender, Aimee	32732D	T	2-4:50	
<b>406</b>	<b>Poetry Writing</b>	Bendall, Molly	32733D	W	2-4:50	
<b>407</b>	<b>Advanced Fiction Writing</b>	Everett, Percival	32736D	M	2-4:50	By application only
<b>408</b>	<b>Advanced Poetry Writing</b>	Mccabe, Susan	32738D	Th	2-4:50	By application only
<b>491</b>	<b>Senior Seminar in Literary Studies</b>	Rowe, John	32759D	M	2-4:50	Restricted to second-semester juniors and seniors
<b>491</b>	<b>Senior Seminar in Literary Studies</b>	Collins, Corrine	32760D	Th	2-4:50	Restricted to second-semester juniors and seniors
<b>491</b>	<b>Senior Seminar in Literary Studies</b>	Román, Elda María	32761D	Th	5-7:50	Restricted to second-semester juniors and seniors
<b>492</b>	<b>Narrative Studies Capstone Seminar</b>	Sligar, Sara	32763D	M	2-4:50	Requires approved proposal and senior status
<b>492</b>	<b>Narrative Studies Capstone Seminar</b>	Sanford Russell, Bea	32765D	T	2-4:50	Requires approved proposal and senior status
<b>492</b>	<b>Narrative Studies Capstone Seminar</b>	Román, David	32764D	Th	2-4:50	Requires approved proposal and senior status
<b>496</b>	<b>Senior Honors Thesis</b>	Sanford Russell, Bea	32769D	T	5-7:20	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](http://dornsife.usc.edu/engl)

## UNDERGRADUATE ADVISOR

**Laura Hough**  
THH 406  
[lhough@usc.edu](mailto:lhough@usc.edu)

## DIRECTOR OF UNDERGRADUATE STUDIES

**Professor Bea Sanford Russell**  
THH 404F  
[sanfordb@usc.edu](mailto:sanfordb@usc.edu)

## DEPARTMENT CHAIR

**Professor Dana Johnson**  
THH 404A  
[danajohn@usc.edu](mailto:danajohn@usc.edu)



## FACULTY

Anderson, Emily  
Bendall, Molly  
Bender, Aimee  
Berg, Rick  
Chater, Andrew  
Cohen, Ashley Lauren  
Collins, Corrine  
Daniels-Rauterkus, Melissa  
Dyer, Geoff  
Everett, Percival  
Flint, Kate  
Freeman, Chris  
Gambrell, Alice  
Griffiths, Devin  
Gustafson, Thomas  
Handley, William  
Hu, Jane  
Ingram, Brian  
Irwin, Mark  
Jackson, Zakiyyah  
James, Heather  
Johnson, Dana  
Journey, Anna  
Kemp, Anthony  
Kessler, Sarah  
Leal, Jonathan  
Lemon, Rebecca  
Levine, Ben  
Lewis, Robin Coste  
Lord, M. G.  
Martínez Celaya, Enrique  
McCabe, Susan  
Minas, Steven  
Moore, Jasmine A  
Mullins, Brighde

Nelson, Maggie  
Nguyen, Viet  
Román, David  
Román, Elda María  
Rowe, John Carlos  
Russett, Margaret  
Sanford Russell, Bea  
Schor, Hilary  
Senna, Danzy  
Sligar, Sara  
Smith, Ian  
St. John, David  
Stott, Andrew  
Theis, Catherine  
Tomaini, Thea  
Tongson, Karen  
Treuer, David  
Ulin, David  
Valenzuela, Gabriela  
Vogel, Marci  
Wayland-Smith, Ellen  
Wright, Erika

## STAFF

Bliss, Janalynn  
Hough, Laura  
Leal, Andrea  
Ruiz, Flora