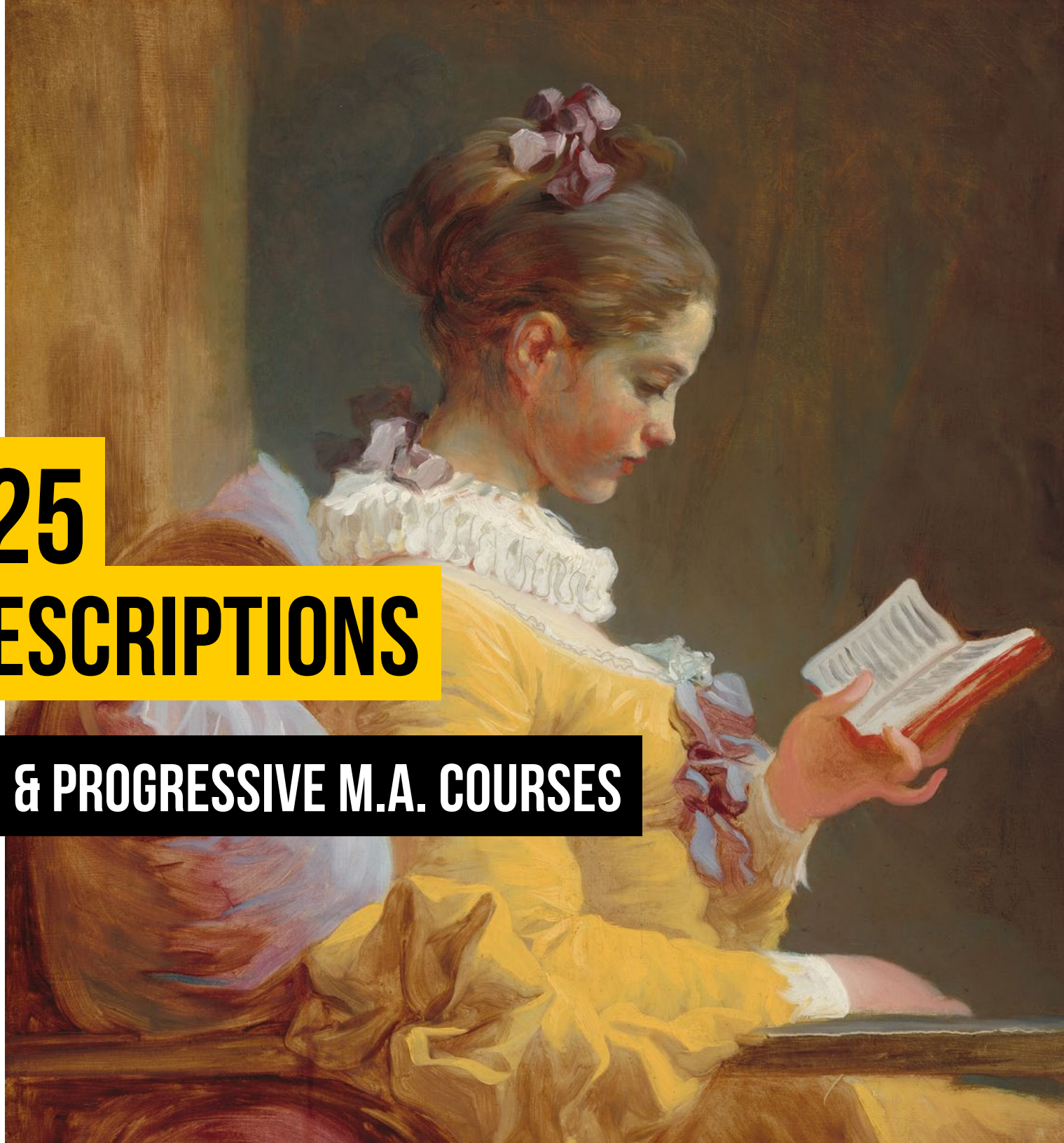


**USC**  
**Dornsife**  
*Department of  
English*

# FALL 2025 COURSE DESCRIPTIONS

**UNDERGRADUATE & PROGRESSIVE M.A. COURSES**

[dornsife.usc.edu/engl](https://dornsife.usc.edu/engl)  
[english@dornsife.usc.edu](mailto:english@dornsife.usc.edu)



# WELCOME

Welcome to the Department of English. For the Fall 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 240, 302, 303, 304, 305, 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.

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Fall 2025 Schedule of Classes at [classes.usc.edu](https://classes.usc.edu).



## Major Programs

English (Literature)  
English (Creative Writing)  
Narrative Studies

## Minor Programs

English  
Narrative Structure

## Progressive Degree Program

Literary Editing and Publishing



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Right: Illustration by Enes Dirig of Helen Oyeyemi for *The New Yorker*. ENGL-491 with Prof. Collins in Fall 2025 will focus on Oyeyemi's work.



# GENERAL EDUCATION

ENGL-176g

## Los Angeles: the City, the Novel, the Movie

INSTRUCTOR	DAYS	TIME	SECTION
Gustafson, Thomas	MW	2-3:50 p.m.	32620

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise. The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past three decades Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose works address questions and concerns of special significance as we confront the problems of 21st century urban America arising from divisions of social class, the injustices of racism and xenophobia, inequalities of economic opportunity, predatory capitalism, failures of empathy and the too often sensational and reductive media portrayal of these issues. Los Angeles is a storyteller to the world through its music and films, and this course will argue that the best stories told in these mediums—as well as in the arts of fiction and poetry—offer us something much more than escape and entertainment: they can be acts of engagement with our pressing social issues. Study of the literature of this region can help perform one of the crucial roles of education in a democracy and in this urban region famous for its fragmentation and the powerful allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the vox populi of Los Angeles and thus create a deeper, broader sense of our common ground and its fault-lines. Texts for the course will include literature by such writers as Anna Deavere Smith, Budd Schulberg, Nathanael West, Karen Yamashita, Christopher Isherwood, Yxta Maya Murray, Luis Rodriguez, Walter Mosley, Joan Didion and such films as *“Chinatown,”* *“Sullivan’s Travels,”* and *“Quinceanera.”*



ENGL-230g

# Shakespeare and His Times

INSTRUCTOR	DAYS	TIME	SECTION
Smith, Ian	TTh	2-3:20 p.m.	32627

Writing in the early modern period, the late sixteenth to early seventeenth century, Shakespeare found himself at a transformative moment in European and world history that witnessed widespread investment in commerce, the growth of international trade, and important cultural developments to which the theater made significant contributions. These shifts continue to reverberate into the twenty-first century, making a study of Shakespeare timely and relevant. The course covers a close study of Shakespeare’s plays and poems to introduce his language, stagecraft, “literary genius,” social and literary contexts, and legacy.

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.

ENGL-280g

# Introduction to Narrative Medicine

INSTRUCTOR	DAYS	TIME	SECTION
Wright, Erika	TTh	9:30-10:50	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

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)



# LOWER-DIVISION SEMINARS

ENGL-240

## Literary Arts

INSTRUCTOR	DAYS	TIME	SECTION
Daniels-Rauterkus, Melissa	TTh	11 a.m.–12:20 p.m.	32632

One thing about Black folks is we love a good story. No matter the medium nor the genre. Spirituals, speeches, rap songs. Memoir, literary fiction, drama. As Andrea Collier has explained, storytelling for Black America has always been a way of saying “I am here and I matter.” Our entire literary tradition can be summed up with this one, bold ontological declaration. This class is an introduction to this tradition and its related vernacular practices.

Sketching a brief literary history, we’ll trace the development of Black storytelling from the oral-expressive arts to the emergence of Black popular fiction and the opening up of the literary to include music, film, TV, and new performance mediums in the 1990s. We’ll identify the central tropes of the tradition, discuss key debates about the function of Black art, and consider the role of criticism in distilling the meaning and value of African American literature.

Special attention will be paid to the question of what it means to be a Black storyteller or tell a Black story in today’s media landscape, where systemic anti-Black bias still shuts most Black creatives out of top production and writing roles in Hollywood, underfunds and under-distributes Black projects, and prioritizes commercial bankability over quality filmmaking and TV production. In this era of visual media, African American literature provides us with a literary and critical genealogy for addressing lingering questions of access, equity, Black self-determination, representation, and racial justice.



ENGL-240

## Literary Arts

**INSTRUCTOR**

Román, David

**DAYS**

TTh

**TIME**

12:30–1:50 p.m.

**SECTION**

32633

We will be reading some of the most esteemed works in the Western tradition from the ancient Greek tragedies to contemporary literature written by living authors. The core of the course will be on the classics, works long established as literary masterpieces written by canonical figures from the distant past: Shakespeare, Dostoyevsky, Kafka, and Woolf, for example.

But why study the classics? In part, the course sets out to offer students a foundation for literary study. We will move through a variety of genres—novels, memoirs, plays, poems—and study the formal elements of each. We will also study the socio-political contexts of these writings. Mainly, though, we will read them because they are extraordinarily beautiful works that challenge us to think critically about our lives. They pose questions that remain relevant, provoke feelings that are profound, and provide opportunities for us to have rich discussions throughout the semester.

The course material dwells in the tragic. We will consider the ubiquity of suffering and sadness in the world, in our lives. That's not to say the

course is depressing. Instead, we will identify how writers address the tragic and how we as readers can move forward fully aware of life's endless challenges and difficulties.

- Sophocles, *Oedipus the King*
- Euripides, *Medea*
- Shakespeare, *Hamlet*
- Racine, *Phaedra*
- Goethe, *The Sorrows of Young Werther*
- Dostoyevsky, *Notes from Underground*
- Larsen, *Passing*
- Kafka, "A Hunger Artist," *"The Metamorphosis"*
- Virginia Woolf, *The Waves*
- Tennessee Williams, *A Streetcar Named Desire*
- James Baldwin, *The Fire Next Time*
- Adrienne Rich, *An Atlas of the Difficult World*
- Natasha Tretheway, *Memorial Drive*
- Martyna Majok, *Sanctuary City*
- Karl Ove Knausgaard, *Spring*



**ENGL-240**

## Literary Arts

**INSTRUCTOR**

Collins, Corrine

**DAYS**

MW

**TIME**

10–11:50 a.m.

**SECTION**

32634

What does it mean to study literature? How do we analyze a text? How do literary traditions develop, and how do they reflect and/or shape the way we understand the world? This class will explore these foundational questions and focus on the how and why literature matters. Broad in its scope, this class will help to strengthen your knowledge of literary forms, genres, and movements through our readings of literature and criticism. In addition to honing your skills of close reading and writing, this class will emphasize the portability of these skills and their usefulness for examining other creative forms.

**ENGL-261g**

## English Literature to 1800

**INSTRUCTOR**

Kemp, Anthony

**DAYS**

MW

**TIME**

3:30–4:50 p.m.

**SECTION**

32637

A study of the development of English literature from its origins to the Renaissance. The course will examine the development of the language itself, and of literary forms, but will particularly emphasize an understanding of the cultures of the Middle Ages and the Renaissance, their material and intellectual conditions of existence. Through the literature and through art and other physical artifacts, we will attempt to comprehend (perhaps even empathetically) cultural worlds that are in many ways utterly estranged from modernity, and to respond to their brilliance, harshness, and strangeness. Rather than attempting a relatively superficial survey of many extracts, we will drill a limited number of deep cores into English medieval and early-modern culture. Welcome to the real Middle Ages and Renaissance!





# English Literature to 1800

*English Renaissance, Harlem Renaissance*

INSTRUCTOR	DAYS	TIME	SECTION
Smith, Ian	TTh	9:30–10:50	32635

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



# English Literature to 1800

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

INSTRUCTOR	DAYS	TIME	SECTION
Minas, Steven	TTh	11 a.m.–12:20 p.m.	32636

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*.

**ENGL-262g**

# English Literature since 1800

INSTRUCTOR	DAYS	TIME	SECTION
Russett, Margaret	TTh	9:30–10:50	32640

A pretty tall order if we take that description literally! In this highly selective survey, we will stress representativeness rather than coverage, focusing on the animating questions of literary study. Beginning with the fundamental, these include: What is literature? How and by whom is it produced and consumed? How does it shape us, and how do we shape it? How does the category of literature intersect with social and historical categories such as time, place, culture, ethnicity, class, gender? Far from being abstract academic concerns, these are the questions that motivated the writers we will study. Indeed, to study the history of literature since 1800 is to encounter again and again the question of what “literature” means—and of what it has to do with “history.” More specifically, then, we will explore various forms of expression, including lyric and narrative poetry, drama, nonfiction, and the novel; we will discuss the usefulness and limits of different interpretive rubrics, such as period and genre; we will consider how literary texts address and respond to the social movements of their times; and we will attempt to develop both creativity and self-awareness as readers. Above all, we will be concerned with modes of representation: how texts mean, and how we give meaning to them. On the assumption that meaning is a process rather than a product, we will treat writing as a way of reading, and reading as a form of creative engagement. This class may be taken to satisfy the General Education requirement in Humanistic Inquiry.

**ENGL-262g**

# English Literature since 1800

INSTRUCTOR	DAYS	TIME	SECTION
Cohen, Ashley	TTh	2–3:20 p.m.	32641

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

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

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

# American Literature

## *Love and Race in American Literature*

**INSTRUCTOR**

Hu, Jane

**DAYS**

MWF

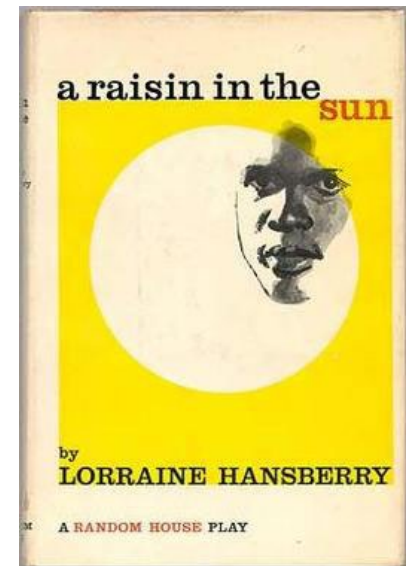
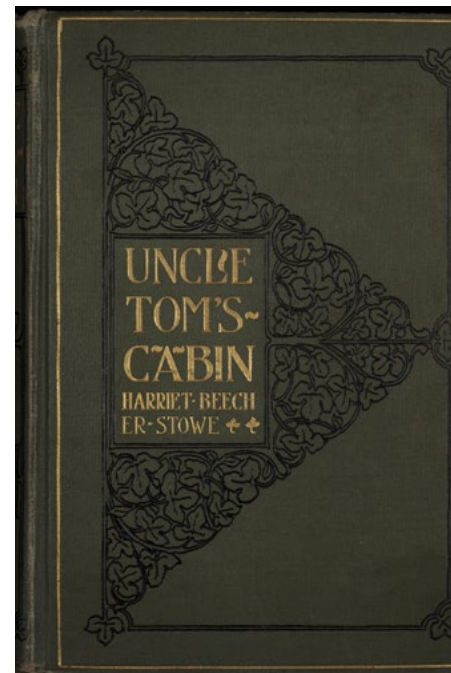
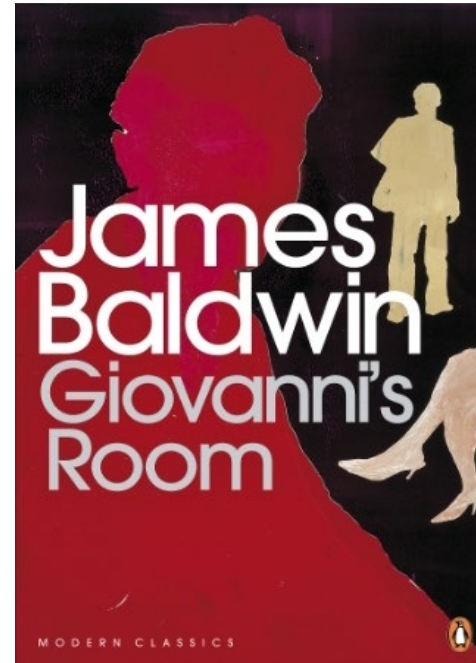
**TIME**

10-10:50 a.m.

**SECTION**

32645

This class examines the history of U.S. literature in relation to feelings—focusing especially on its representations of love and race. Beginning in the settler colonial period and working our way to the present, we will consider the often entangled—and frequently troubling—portrayals of race and romantic love as it appears across a range of literary genres and modes (novels, short stories, poetry, plays, popular music, essays, memoir). In tracing how U.S. writers have cultivated “Americanness” through narratives of inter-racial and cross-cultural love (whether erotic, romantic, familial, sentimental, public or private), we will also study how literary representations reflect and respond to broader shifts in American geopolitics and imperialism.





**ENGL-263g**

## American Literature

INSTRUCTOR	DAYS	TIME	SECTION
Román, David	TTh	3:30–4:50 p.m.	32646

This course explores key themes and genres in the literature of the United States. The course begins in the 19th century with the foundational writings of Emerson and Thoreau. It then turns to three classic 19th century authors (Walt Whitman, Frederick Douglass, and Kate Chopin) who will set us up for an extensive reading of John Steinbeck's *The Grapes of Wrath*, one of the most powerful novels of the 20th century. The rest of our twentieth century readings will move us away from the primacy of narrative and towards the performing arts. This section include Tennessee Williams and Lorraine Hansberry, two extraordinary playwrights who changed the nature of American theatre, and Joni Mitchell whose emergence in the 1970s radically altered American popular music. The course concludes with more recent writings addressing issues of identity, citizenship, and community. What are our obligations to each other? What does literature offer the nation that stands apart from the other arts?

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

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

**ENGL-270g**

## Studying Narrative

INSTRUCTOR	DAYS	TIME	SECTION
Bender, Aimee	TTh	11 a.m.–12:20 p.m.	32650

What is narrative? How does it work, and what does it do for us? When Joan Didion said, “we tell ourselves stories in order to live” what did she mean by stories? This course will consider a variety of perspectives, using critical and creative thinking and writing to unpack narrative techniques and choices in the short story, novel, and film. We'll talk about fairy tales, auto fiction, theatre, and more, with attention to character, plot, genre, ethics, empathy, point of view, audience, and social conditions.

**ENGL-270g**

## Studying Narrative

INSTRUCTOR	DAYS	TIME	SECTION
Sligar, Sara	MW	12–1:50 p.m.	32651

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

Over the course of the semester, we will examine key narrative elements such as plot, character, story-worlds and story-time, conflict, seriality, arrangement, and resolution. Texts will include short stories, novels, film, comics, and more, by an array of creators. Through close-reading and the application of narrative theory to a variety of texts, students will build a strong foundation in narrative studies as an evolving, interdisciplinary field.

# Introduction to the Genre of Fiction

INSTRUCTOR	DAYS	TIME	SECTION
Ingram, Kerry	MW	2–3:20 p.m.	32663

What do we learn when we read good fiction? You might say we learn about behavior and human nature, or about the world and the words referring to it; or you might say you're just enjoying a good story, just to see what's going to happen next. But why are the best stories so good? How and why did the author do it precisely that way? ENGL 298 is an introduction to the close reading of fiction and to the understanding of the genre as an aesthetic and historical phenomenon. The act of reading includes learning the various ways people tell stories. In our semester together, we will study how plot, character, point-of-view, and other narrative modes work to full effect, for example. The course will involve reading a lot of short fiction (mostly short stories), as well as some essays about fiction, and two contemporary novels. Our study of the assigned texts will focus on how each narrative accomplished its effects, with the express purpose of demonstrating that, among other things, reading fiction is simply one of the most enjoyable ways to learn. Simultaneously, and just as irresistibly, it is an effective way to interrogate our most meaningful questions about life and about the creative process.

# Introduction to the Genre of Poetry

INSTRUCTOR	DAYS	TIME	SECTION
Theis, Catherine	MW	10–11:50 a.m.	32705

What is poetry? What are poets for? Neither philosophers nor moralists, poets try to explain the world and humankind's place within it by articulating the relationship between internal and external worlds, between the mind and the outside environment. We will study the traditions of poetry from the ancient world to the contemporary, examining the genre's multiple forms of literary, visual, and aural expression. The guiding aims of the course are the following: to extend your knowledge of what poetry is and how it behaves; to give you the tools to express your responses to poetry both in speech and in writing; to evaluate your responses to poems and consider how your own experiences and expectations affect the way you read, or how such poems affect the way you view the world.



# CREATIVE WRITING WORKSHOPS



ENGL-302

## Writing Narrative

### *Long Story, Short*

**INSTRUCTOR**

Vogel, Marci

**DAYS**

W

**TIME**

2–4:50 p.m.

**SECTION**

32680

About the experience of painting her iconic series of larger-than-life flowers, Georgia O’Keefe 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.



# Introduction to Fiction Writing

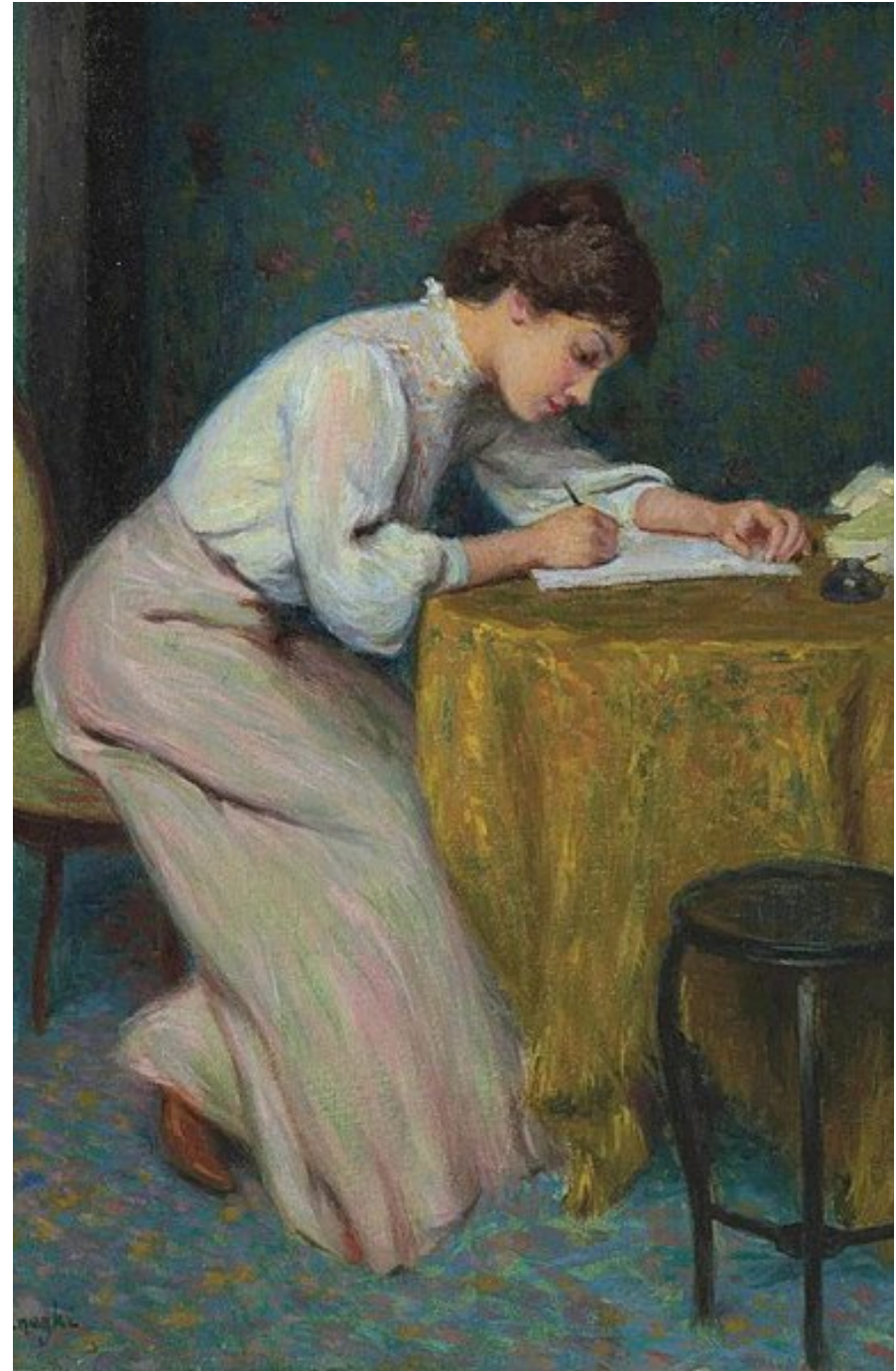
INSTRUCTOR	DAYS	TIME	SECTION
Ingram, Kerry	W	5-7:50 p.m.	32684

ENGL-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.

# Introduction to Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Wayland-Smith, Ellen	M	2-4:50 p.m.	32685

Introduction to the techniques and practice of writing prose fiction.



## Introduction to Poetry Writing

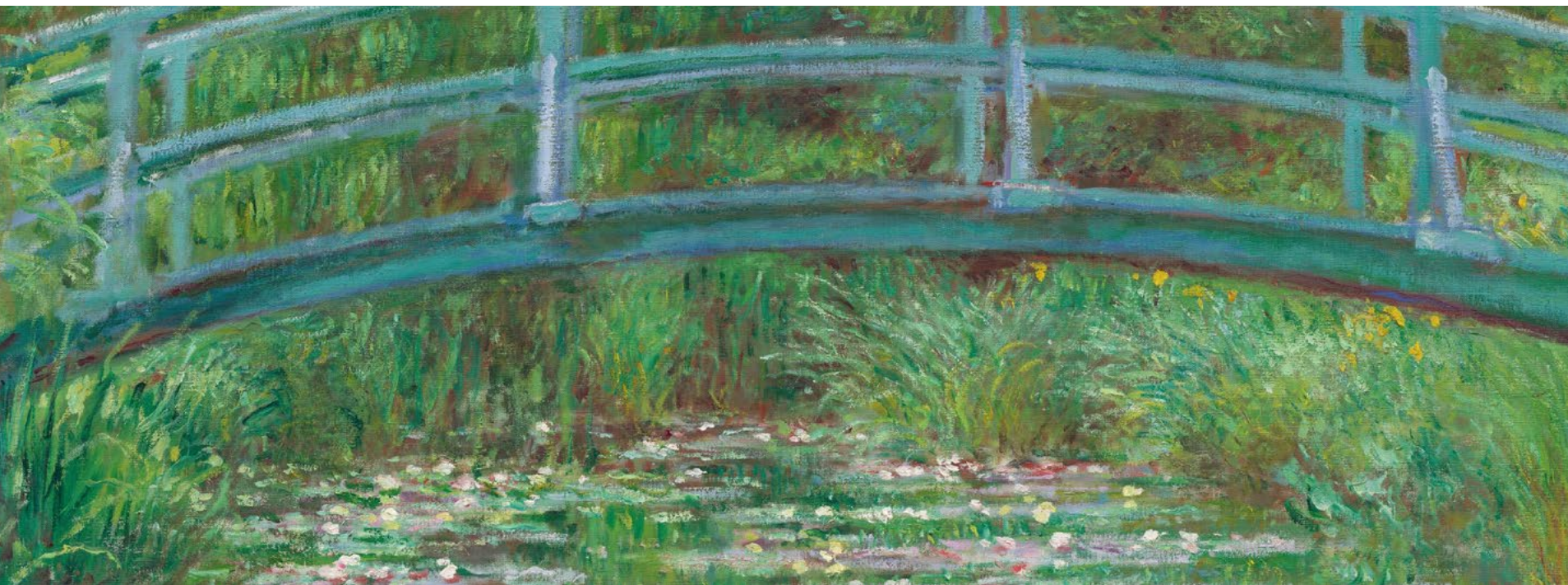
INSTRUCTOR	DAYS	TIME	SECTION
Bendall, Molly	T	2-4:50 p.m.	32689

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

## Introduction to Poetry Writing

INSTRUCTOR	DAYS	TIME	SECTION
Theis, Catherine	W	2-4:50 p.m.	32690

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-305**

# Introduction to Creative Nonfiction

INSTRUCTOR	DAYS	TIME	SECTION
Ulin, David	T	2–4:50 p.m.	32692

What is nonfiction? The strict definition is a piece of prose that is not a work of fiction. And yet, it is difficult, if not impossible, to define a genre through the filter of a negative. In this class, we will look at examples of contemporary nonfiction writing that challenge our expectations in terms of both content and form. Although primarily a workshop — and it is the instructor’s intention that each student have the opportunity to be workshopped twice during the semester — the class will also use the assigned readings to get beneath the surface of the genre, examining issues of structure and point-of-view, empathy and revelation and betrayal, as well as the essential tension between facts and interpretation, and the inherent subjectivity of the stories we tell.

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

**ENGL-310**

# Editing for Writers

INSTRUCTOR	DAYS	TIME	SECTION
Vogel, Marci	MW	12–1:50 p.m.	32697

The writer Mark Twain likened the difference between the almost right word and the right word to the difference between a lightning bug and the lightning of atmospheric storms: in the first case, we might be charmed by a fleeting creature of summer; in the second, life might be forever changed by electric strike. In this hands-on course, we’ll study and practice the tools of the editor’s trade to fashion the linguistic circuitry that brings precision, clarity, and beauty to the page. Designed for writers of all genres and modes, this workshop-style class will provide practical methods and professional approaches for making every word count. From microscopic to telescopic, we’ll focus keen-eyed (re)vision toward such elements as grammar, punctuation, and parts of speech as we examine the inner workings of style guides, sentence structures, and syntactical choice. Whether the intention is to catch a spark, dazzle gradually, or speak truth to power, the right words in the right order make all the difference for writing that lights across skies.



**ENGL-405**

## Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Ingram, Kerry	Th	2-4:50 p.m.	32729

A practical course in composition of prose fiction.

**ENGL-407**

## Advanced Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Bender, Aimee	T	2-4:50 p.m.	32733

This course will be run as a workshop, focusing on student work as well as regular readings of short stories by authors such as Toni Cade Bambara, Lauren Groff, Ken Liu, and more. Students will be expected to turn in four pieces over the course of the semester, as well as comments on assigned readings and peer work. Although the course is called ‘advanced’ and admission is by selection only, a sense of play and openness is vital; the class will hopefully be a place where writers take risks, experiment, try new voices and forms, and muck around in the vast sea of possibilities offered by the writing of fiction. *Application required (deadline Friday, April 4).*

**ENGL-406**

## Poetry Writing

INSTRUCTOR	DAYS	TIME	SECTION
McCabe, Susan	Th	2-4:50 p.m.	32734

This class will meet as a workshop, focused on fostering a delightful forum for sharing your poems, and also for revising poems.

You will write about 7 finished poems, redrafted for your final portfolio. You will keep a journal for collecting ideas, motifs, images, phrases and other in-class or out-of-class poetry prompts (you will have about 7-10)

The main requirement is ENGL-304 and willingness to read the work of your peers conscientiously. I will be assigning other poets to read, and texts are TBA.

All in all, we will spend the time cultivating a writing practice that you can carry beyond this class into the future.

# UPPER-DIVISION SEMINARS

ENGL-325g

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

### *Premodern Wonders: Monster Theory*

#### INSTRUCTOR

Tomaini, Thea

#### DAYS

TTh

#### TIME

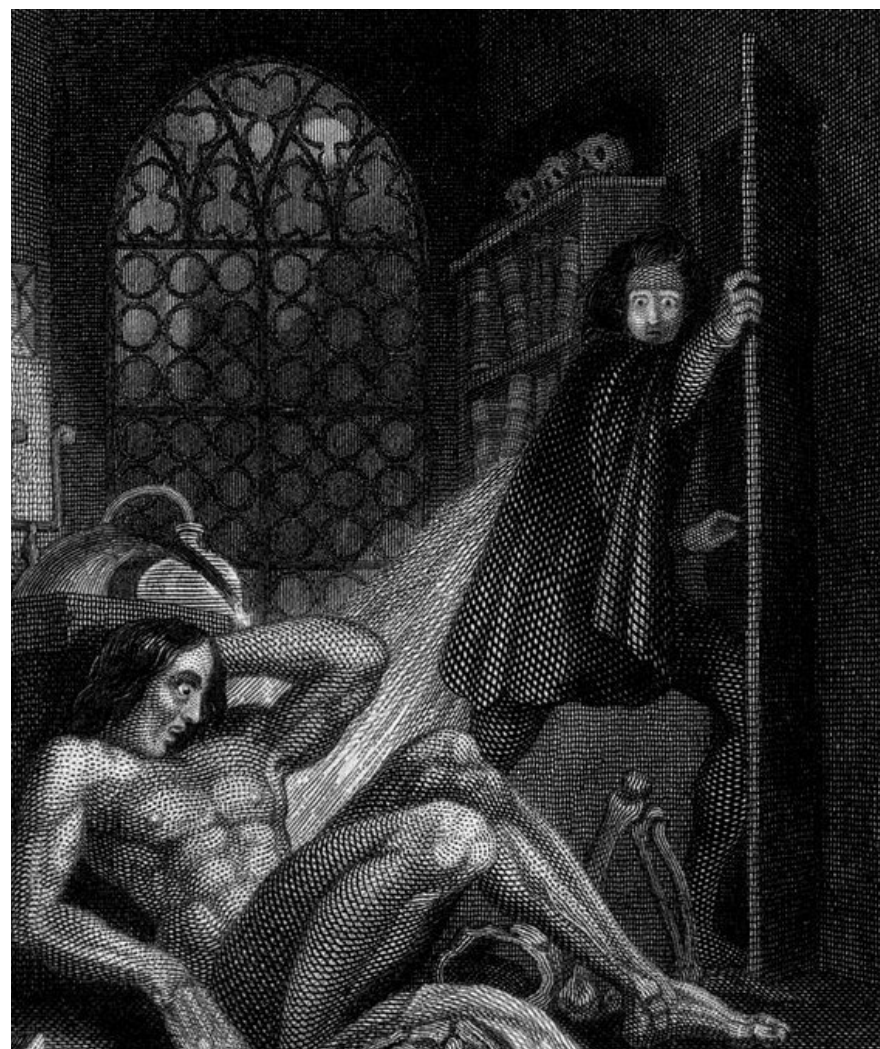
2-3:20 p.m.

#### SECTION

32735

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 a larger group project, and three essays of 6-8 pages each.



ENGL-342g

# Women in English and American Literature after 1800

*Women in Literature after 1800:  
Contemporary Women Poets Around  
the Globe*

INSTRUCTOR	DAYS	TIME	SECTION
Bendall, Molly	TTh	9:30–10:50	32702

This class will consider female and female-identifying poets around the world who are writing right now. What are their concerns? What do they face in the world at this current moment? Can there be a conversation through poetry among women around the globe? We will read some poets who write in English and some poets who don't, and we'll read those poets in English translations—poets from Africa, the Caribbean, Mexico, South Korea, Japan, the UK, Ukraine, and elsewhere. We will discuss how pressing issues enter into their poems, such as the climate crisis and the environment, violence, war, LGBTQ issues, reproductive rights, labor and class issues, immigration...

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

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

2 papers, creative project and presentation, and written responses required.

ENGL-344g

# Sexual/Textual Diversity

*Queer and Now*

INSTRUCTOR	DAYS	TIME	SECTION
Kessler, Sarah	MW	3:30–4:50 p.m.	32745

Initially used as a derogatory epithet, “queer” today serves as an umbrella descriptor for a host of gender and sexual identities and practices that exceed—and at times actively resist—what is often called “normal.” How did this shift come about? What does queerness currently indicate? And how does the reclamation of “queer,” as well as its recent rejections, suggest nonlinear ways of understanding gender and sexual “development,” to say nothing of the “his” in history? This course will address these questions by tracing queer expressions and (dis)identifications across a variety of archival and contemporary media. We will interrogate the politics of queerness through an intersectional lens, paying close attention to those moments when, for all its claims to inclusivity, “queer” fails to represent “us all.” We will ponder, too, the future of “queer” from our rapidly shifting present. Our reading list will include scholarly and critical writings by Cathy Cohen, Treva Ellison, Jules Gill-Peterson, Leah Lakshmi Piepzna-Samarasinha, José Esteban Muñoz, Hoang Tan Nguyen, Jasbir Puar, Eve Kosofsky Sedgwick, Jane Ward, and others. Readings will often be paired with interrelated audiovisual cultural forms to help us discern the complex significance of queer now.

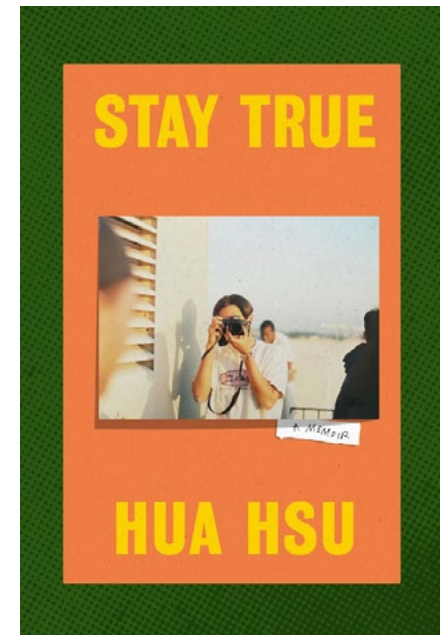
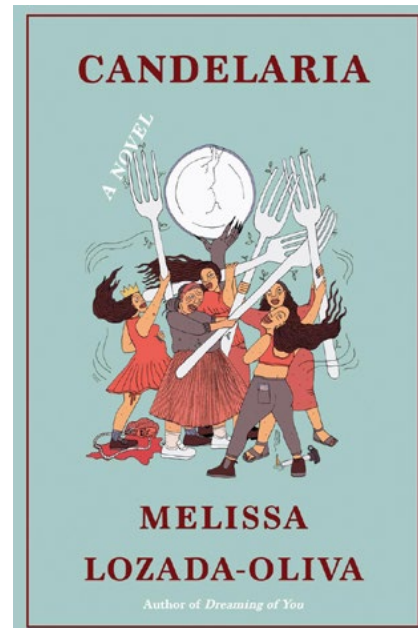


# Contemporary Prose

## *Closeness*

INSTRUCTOR	DAYS	TIME	SECTION
Leal, Jonathan	TTh	2–3:20 p.m.	32711

This critical-creative course grounds itself in three linked questions: 1) what is involved when a writer attempts to get close to something—a place, a history, a person, a community—through the act of writing about it? 2) What is involved when a reader tries to do the same through the act of reading? And 3) what do those questions have to do with what scholars and critics call “close reading”? In this reading, writing, and making-intensive seminar, we’ll pursue these questions by exploring closeness as a literary subject, a critical method, and an invitation to search for new forms and languages to describe twenty-first-century lifeways. We’ll do so by pursuing our own critical and creative work, as well as by engaging writing by authors including Ocean Vuong, Patricia Lockwood, Hanif Abdurraqib, Hua Hsu, Leslie Jamison, Joan Didion, Melissa Lozada-Oliva, and more.



# Contemporary Poetry

INSTRUCTOR	DAYS	TIME	SECTION
Lewis, Robin	TTh	9:30–10:50	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 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.



ENGL-363g

## Contemporary Drama

### *Conflict and Resolution*

INSTRUCTOR	DAYS	TIME	SECTION
Levine, Ben	MWF	12-12:50 p.m.	32770

Drama relies on conflict. This is usually understood to refer to the conflict portrayed on the stage and the page. But the act of performance also demands its audience confront the drama's subject. The play cannot be put aside like the book or the poem. It cannot be paused. Any challenges—conflicts—the drama presents to its audience must be faced with immediacy.

This immersive course in dramas written in English over the last eighty years will examine how the traditional art of theater dealt with the emerging narratives of modernity. The course recognizes the theater as a unique space in which literary texts are enacted to be fully realized; theater is both a theoretical space for deconstruction, and an active site of praxis.

We will examine how works by canonical playwrights including Arthur Miller and Tennessee Williams heralded an increasing experimentation in form; and how later authors including David Mamet, Tony Kushner, Stephen Sondheim, Stephen Adley Guirgis, and Suzan-Lori Parks continue those traditions of structural experimentation and psychological exploration. We'll also be encountering familiar names in new contexts such as Steve Martin and Danai Gurira. Whether these dramatists transport their audiences around the world with their works, hurtle them through time, or remain firmly grounded in their own moment, these plays both mirror and shape the culture they contribute toward.

Students on the course will engage with a wide range of texts across genres and theatrical styles: encompassing traditional representational drama; abstract modern texts; comedy; drama; dramedy; and musicals of all descriptions.

While drama requires conflict, the classroom discussions that make up a significant portion of this course will not. Come join us and join in.





ENGL-371g

## Literary Genres and Film

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

### INSTRUCTOR

Berg, Rick

### DAYS

MW

### TIME

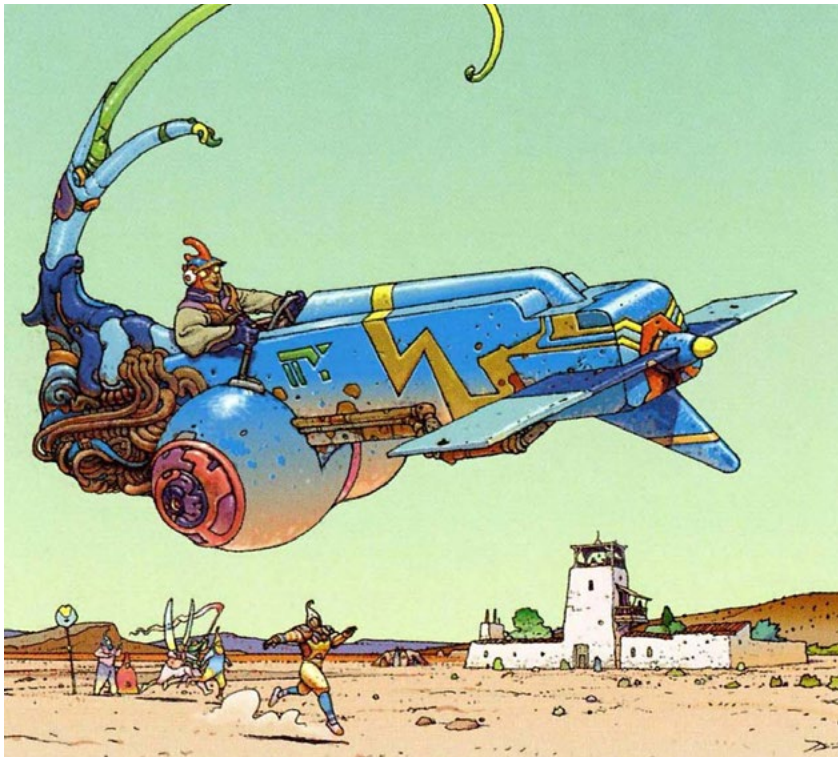
5–6:20 p.m.

### SECTION

32715

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

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



# Literature and Related Arts

## *Rendering the Void: Moby-Dick, Words, and Images*

INSTRUCTOR	DAYS	TIME	SECTION
Martínez Celaya, Enrique	T	2-4:50 p.m.	32716

Through a close reading of *Moby-Dick*; or *The Whale* by Herman Melville, and an examination of a few of his other books—*Typee*, *Clarel*, *Redburn*, *White-Jacket*, and *Billy Budd*—this seminar explores the relationship between literature, art, and life, and considers the recurrence of *Moby-Dick* in the work of 20th-century artists. Regarded by many as the great American novel, *Moby-Dick* weaves Biblical monumentality, insightful reflections on human nature, humor, and literary innovations into a narrative containing many stories that reads alternatively as an epic, a tragedy, a long poem, an encyclopedic treatise on whaling, a philosophical discourse, and a play. Before many of the authors usually credited with literary innovations were born, Melville’s masterpiece was already offering new ways of considering the role of the author and narrator and questioning literature’s capacity to make sense of the world. Among other things, we will discuss the mightiness and poetry of *Moby-Dick*, as well as how the novel anticipates America’s late 19th- and 20th-century self-image and related issues of morality, race, religion, sexuality, colonialism, and displacement. We will explore the validity of Melville’s words, “the great Leviathan is that one creature in the world which must remain unpainted to the last,” by studying the influence of the novel and its themes on the work of visual artists, including painters, sculptors, illustrators, and filmmakers, and by reviewing many of its illustrated versions, taking our own by Rockwell Kent as a point of departure.



# English Literature of the 17th Century

## *Mortal Combat: Shakespeare vs. Milton*

INSTRUCTOR	DAYS	TIME	SECTION
Minas, Steven	TTh	3:30–4:50 p.m.	32812

In 405 BC, the Greek comic playwright Aristophanes staged a play at the Lenaia called *The Frogs*. The plot follows Dionysus (the God of wine and revelry) to the Greek underworld as he attempts to revive Euripides, the last of the great tragic poets. While in the underworld, Dionysus meets Aeschylus, the first of the great tragic poets, and decides to stage a contest between Euripides and Aeschylus to determine who is the greatest poet. Aeschylus ultimately wins and is revived by Dionysus. The play is a comic feast satirizing Athenian politics and tragic morality and provides one of the earliest recorded instances of literary criticism.

With the Greek idea of competition or “agon” in mind, this class will compare the two most influential poets in the English language—William Shakespeare and John Milton. Although we will not “revive” Shakespeare or Milton as Dionysus did Aeschylus, we will nevertheless bring their voices to life by examining their value and importance as poets. To do this, we will read four of Shakespeare plays (e.g., *Romeo and Juliet*, *As You Like It*, *Hamlet*, *The Winter’s Tale*) in conjunction with several of Milton’s long poem (*Comus*, *Lycidas*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*). And since both Milton and Shakespeare were also great lyricists, we will also look at their sonnets. There will be a large creative component to this class as well, which might include staging our own “tribunal” and drawing on historical witnesses (i.e., critics) to give testimony in favor of each poet.

# Shakespeare

## *Weird Shakespeare*

INSTRUCTOR	DAYS	TIME	SECTION
Tomaini, Thea	TTh	11 a.m.–12:20 p.m.	32742

This course will focus on Shakespeare’s use of the supernatural and uncanny in his plays. Along with plays like *MacBeth*, *Hamlet*, *Richard III*, and *A Midsummer Night’s Dream*, in which Shakespeare famously employs the supernatural, students will also read plays like *Julius Caesar*, *Antony and Cleopatra*, and *King Lear*, that draw on deeper notions of the uncanny and “high strangeness,” such as prophecies and omens. There will be ghosts, witches, monsters, demons, prophets, walking trees, and men on fire; we’ll see the blood of the bier rite, weird weather, visions and dreams, and wayward souls. Throughout the course, we will make connections between Shakespeare’s use of supernatural elements and his sources in folklore, mythology, politics, and religion and we will discuss how he relates supernatural elements to issues of race, class, and gender/sexuality. We will also discuss how issues of the supernatural have become attached to Shakespeare himself over the centuries; from the curse of “The Scottish Play” to the Georgian obsession with Shakespeare’s grave, to the British Imperial desire to translate his “genius,” to the Victorian desire to speak with his spirit in séances. The primary text will be the *Norton Anthology of Shakespeare*, ed. Stephen Greenblatt et al. Other texts will be available to students electronically. Students will write one research paper of a minimum 15 pages.



# American Literature to 1865

**INSTRUCTOR**

Gustafson, Thomas

**DAYS**

MW

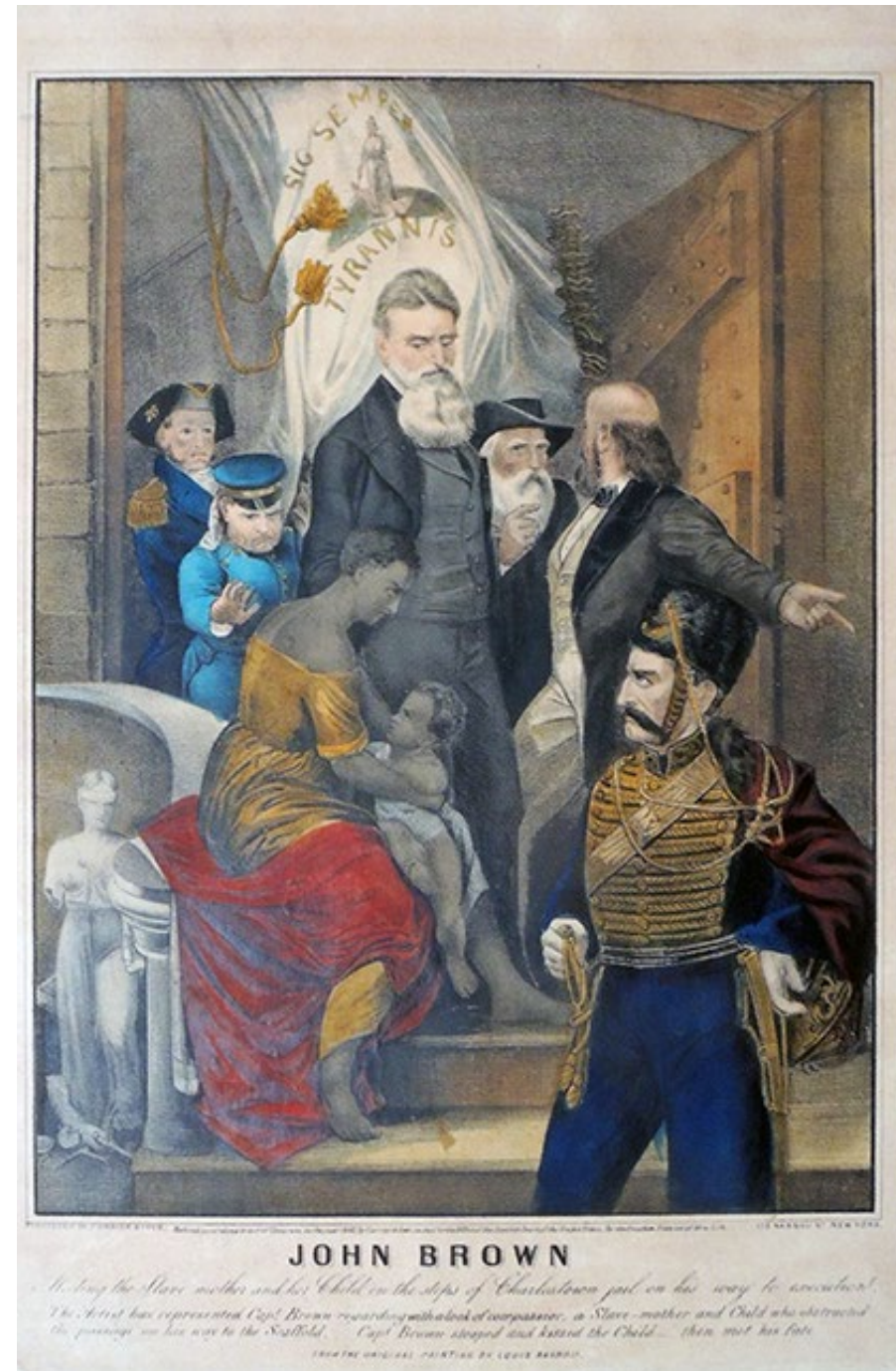
**TIME**

10-11:50 a.m.

**SECTION**

32743

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



# SENIOR & CAPSTONE SEMINARS

ENGL-491

## Senior Seminar in Literary Studies

*Helen Oyeyemi*

INSTRUCTOR	DAYS	TIME	SECTION
Collins, Corinne	M	2–4:50 p.m.	32759

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 set in 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 fairytales, 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 fairytales, 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 alongside some of her most popular novels.

ENGL-491

## Senior Seminar in Literary Studies

*Rewriting the Story: Ancient Poems and Modern Adaptations by Women*

INSTRUCTOR	DAYS	TIME	SECTION
James, Heather	Th	2–4:50 p.m.	32762

This course places modern adaptations of ancient, canonical literature alongside the classical texts themselves. All of the adaptations we will study are by modern women writers. Little to none of our time will be spent on negative comparisons between the ancient and modern texts or the male and female writers. We will instead focus on what it is in ancient poems that invite powerful retellings by celebrated women writers. Note: this class is reading-intensive; it also has a no-laptop policy and therefore requires hard copies or Kindle copies of all books.

Texts include Homer’s *Iliad* alongside Pat Barker’s *The Silence of the Girls*, the *Odyssey* alongside Margaret Atwood’s *Penelopiad*, Madeline Miller’s *Circe*, Vergil’s *Aeneid* along with Ursula LeGuin’s *Lavinia*, Ovid’s *Metamorphoses* along with Carol Ann Duffy’s *The World’s Wife*, Naomi Iizuko’s *Polaroid Stories*, and Anaïs Mitchell’s musical, *Hadestown*. We will also read *Beowulf* alongside Maria Dahvana Headley’s *The Mere Wife*.

Requirements include a short presentation; a short essay; and a final project.

## Senior Seminar in Literary Studies

*Toni Morrison: Her Life, Literature, and Legacy*

INSTRUCTOR	DAYS	TIME	SECTION
Daniels-Rauterkus, Melissa	T	2–4:50 p.m.	32760

Toni Morrison is an American treasure. No other author—black or white—has so thoroughly and bravely canvassed the American racial landscape and captivated the hearts and minds of readers everywhere. A Nobel laureate, a Pulitzer Prize winner, and a regular presence on the New York Times best-seller list, Morrison belongs to that special class of great American novelists whose books garnered both critical and commercial acclaim.

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

In this single-author seminar, we will contribute to this project in our collective efforts to assess Morrison’s life, literature, and legacy. We will read and discuss some of Morrison’s most important novels such as *The Bluest Eye* (1970), *Song of Solomon* (1977), and *Beloved* (1987). We will study her celebrated works of critical non-fiction like *Playing in the Dark* (1992) and essays from *What Moves at the Margin* (2008) and *The Source of Self-Regard* (2019).

## Narrative Studies Capstone Seminar

INSTRUCTOR	DAYS	TIME	SECTION
Sligar, Sara	M	2–4:50 p.m.	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.





# MASTER’S COURSES

ENGL-601

## Introduction to Literary Editing and Publishing

*The Literary Landscape*

INSTRUCTOR	DAYS	TIME	SECTION
Mullins, Brighde	T	2–4:50 p.m.	32801

This seminar provides an overview of literary genres and publication practices in preparation for advanced study in later courses within the program. Materials will include representative works and a series of readings and conversations. Genres include fiction, literary nonfiction, poetry, and writing for stage and screen. We’ll conduct brief case studies of existing publishing houses and online literary sites and we’ll meet practitioners of the art and craft of literary publishing. We are in the midst of a sweeping change and the way that books and magazines are disseminated and experienced (as well as created) is changing on a daily basis, so this class will necessarily look in both directions—toward the past as well as toward the future of the written word. Class time will be divided into lectures on the genres; seminar-style discussion of the texts; author visits; and workshop-style discussion of student work.

ENGL-603

## The Editorial Experience: The Craft of Publication

INSTRUCTOR	DAYS	TIME	SECTION
Meyerson, Amy	M	2–4:50 p.m.	32803

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

**ENGL-604**

## The Nonfiction Experience: A Literary-Editorial Focus

INSTRUCTOR	DAYS	TIME	SECTION
Wayland-Smith, Ellen	W	4:30–7:20 p.m.	32804

In this course, we will explore the genre of nonfiction in its many guises, from cultural commentary and “think” pieces; to profile and biography; to travel, science, and nature writing; to the myriad shapes taken by the “personal essay.” We will be reading exemplary pieces in these genres and then taking our turn at writing them to compile a substantial portfolio by the end of the semester. Students will write one cultural criticism essay; one profile or personal essay; and one essay in a genre of their choosing. Class periods will be divided between discussion of the readings (including nonfiction craft lessons and targeted lessons on revising and editing nonfiction, specifically) and peer workshops of student pieces. We will also occasionally have guest speakers who are professional nonfiction editors for such venues as The Los Angeles Review of Books, The Millions, Fourth Genre, and Milkweed Editions.

**ENGL-606a**

## The Literary Landscape: Digital Toolkit

INSTRUCTOR	DAYS	TIME	SECTION
Mesle, Sarah	W	2–3:20 p.m.	32805

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

**ENGL-609a**

## Internship in Editing and Publishing: Eloquence and Ethics

INSTRUCTOR	DAYS	TIME	SECTION
Ulin, David	W	2–3:20 p.m.	32809

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

# ENGLISH MAJOR & MINOR REQUIREMENT COURSES

- This chart only includes classes in the English department that count toward specific major or minor requirements in Fall 2025.
- In most cases, any upper-division ENGL class not listed here can count toward the upper-division elective requirement.
- Course offerings are subject to change. Check the [Schedule of Classes](#) for the latest schedule.

Course	Literature Track	Creative Writing Track	Minor
<b>240</b>	Core Seminar	Core Seminar	Core Seminar
<b>261</b>	Early Literatures (Lower-Division)	Early Literatures	Early Literatures
<b>262</b>	Later Literatures (Lower-Division)	Later Literatures	Later Literatures
<b>263</b>	Later Literatures (Lower-Division)	Later Literatures	Later Literatures
<b>270</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>280</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>298</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>299</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>303</b>		Introductory Prose Workshop	
<b>304</b>		Introductory Poetry Workshop	
<b>305</b>		Introductory Prose Workshop	
<b>325</b>	Early Literatures (Upper-Division)	Early Literatures	Early Literatures
<b>342</b>	Interpretive Lenses: Race, Gender, and/or Sexuality	Interpretive Lenses	Interpretive Lenses
<b>344</b>	Interpretive Lenses: Race, Gender, and/or Sexuality	Interpretive Lenses	Interpretive Lenses
<b>361</b>	Interpretive Lenses: Genre and Media Studies	Craft Emphasis: Contemporary/Modern Prose	
<b>362</b>	Interpretive Lenses: Genre and Media Studies	Craft Emphasis: Contemporary/Modern Poetry	
<b>363</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>371</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>372</b>	Interpretive Lenses: Genre and Media Studies	Interpretive Lenses	Interpretive Lenses
<b>405</b>		Craft Emphasis: 400-Level Prose Workshop	
<b>406</b>		Craft Emphasis: 400-Level Poetry Workshop	
<b>407</b>		Craft Emphasis: 400-Level Prose Workshop	
<b>422</b>	Early Literatures (Upper-Division)	Early Literatures	Early Literatures
<b>430</b>	Early Literatures (Upper-Division)	Early Literatures	Early Literatures
<b>440</b>	Early Literatures (Upper-Division)	Early Literatures	Early Literatures
<b>446</b>	Interpretive Lenses: Race, Gender, and/or Sexuality	Interpretive Lenses	Interpretive Lenses
<b>491</b>	Senior Seminar	Senior Seminar	



# PRE-2023 ENGLISH MAJOR & MINOR REQUIREMENT COURSES

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- Course offerings are subject to change. Check the [Schedule of Classes](#) for the latest schedule.

Course	Literature Track	Creative Writing Track	Minor
<b>261</b>	Introductory Seminar	Introductory Seminar	Introductory Seminar
<b>262</b>	Introductory Seminar	Introductory Seminar	Introductory Seminar
<b>263</b>	Introductory Seminar	Introductory Seminar	Introductory Seminar
<b>303</b>		Introductory Prose Workshop	
<b>304</b>		Introductory Poetry Workshop	
<b>305</b>		Introductory Prose Workshop	
<b>361</b>		Literature Written After 1900	
<b>362</b>		Literature Written After 1900	
<b>363</b>		Literature Written After 1900	
<b>405</b>		400-Level Workshop	
<b>406</b>		400-Level Workshop	
<b>407</b>		400-Level Workshop	
<b>422</b>	Literature Written Before 1800	Literature Written Before 1900	Literature Written Before 1800
<b>430</b>	Literature Written Before 1800	Literature Written Before 1900	Literature Written Before 1800
<b>440</b>	19th Century Literature	Literature Written Before 1900	
<b>491</b>	Senior Seminar	Senior Seminar	

# NARRATIVE STUDIES MAJOR & MINOR REQUIREMENT COURSES

- This chart only includes classes in the English department that count toward specific major or minor requirements in Fall 2025.
- Course offerings are subject to change. Check the [Schedule of Classes](#) for the latest schedule.

Course	Narrative Studies Major	Narrative Structure Minor
105	Writing and Narrative Forms	Lower-Division Requirement
261	Introduction to Narrative Media	
262	Introduction to Narrative Media	Lower-Division Requirement
263	Introduction to Narrative Media	Lower-Division Requirement
270	Core Requirement	
280	Introduction to Narrative Media	
302	Writing and Narrative Forms	Core Requirement
303	Writing and Narrative Forms	
305	Writing and Narrative Forms	
361	Contemporary Fiction and Drama	European and American Literary Narratives
363	Contemporary Fiction and Drama	Narratives in Visual Media
371	Introduction to Narrative Media	Narratives in Visual Media
372	Western Narrative in Historical Perspective	European and American Literary Narratives
422	Western Narrative in Historical Perspective	European and American Literary Narratives
430	Western Narrative in Historical Perspective	Narratives in Visual Media
440	Western Narrative in Historical Perspective	European and American Literary Narratives
492	Capstone Seminar	

# ENGL D-CLEARANCE INFORMATION

- D-clearance is granted on a per-student, per-section basis.
- You'll choose which section (this is the five-digit number) you'd like d-clearance for during advisement.
- Course offerings are subject to change. Check the [Schedule of Classes](#) for the latest schedule.

Course	Section	Instructor	Day	Time	Instructions
<b>240</b>	32634	Collins	MW	10–11:50 a.m.	Restricted to English majors and minors only.
<b>240</b>	32633	Román	TTh	12:30–1:50 p.m.	Restricted to English majors and minors only.
<b>240</b>	32632	Daniels-Rauterkus	TTh	11 a.m.–12:20 p.m.	Restricted to English majors and minors only.
<b>302</b>	32680	Vogel	W	2–4:50 p.m.	Priority registration for Narrative Studies majors and minors.
<b>303</b>	32685	Everett	M	2–4:50 p.m.	Priority registration for English and Narrative Studies majors and minors.
<b>303</b>	32684	Ingram	W	5–7:50 p.m.	Priority registration for English and Narrative Studies majors and minors.
<b>304</b>	32689	Bendall	T	2–4:50 p.m.	Priority registration for English majors and minors.
<b>304</b>	32690	Theis	W	2–4:50 p.m.	Priority registration for English majors and minors.
<b>305</b>	32692	Ulin	T	2–4:50 p.m.	Priority registration for English and Narrative Studies majors and minors.
<b>407</b>	32733	Bender	T	2–4:50 p.m.	Application required.
<b>491</b>	32759	Collins	M	2–4:50 p.m.	Restricted to advanced juniors and seniors in the English major.
<b>491</b>	32762	James	Th	2–4:50 p.m.	Restricted to advanced juniors and seniors in the English major.
<b>491</b>	32760	Daniels-Rauterkus	T	2–4:50 p.m.	Restricted to advanced juniors and seniors in the English major.
<b>492</b>	32763	Sligar	M	2–4:50 p.m.	Restricted to seniors in the Narrative Studies major.



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