

SPRING 2027

UNDERGRADUATE COURSE DESCRIPTIONS

WELCOME

Welcome to the Department of English. For the Spring 2027 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 Spring 2027 Schedule of Classes at classes.usc.edu.



MAJOR PROGRAMS

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

MINOR PROGRAMS

English
Narrative Structure

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ENGL-172g

The Art of Poetry

INSTRUCTOR	DAYS	TIME	SECTION
Theis, Catherine	TTh	12:30-1:50	32606

Are you curious about poetry but simultaneously frightened by it? This course is an introduction to the pleasures and wisdom of poetry. We will examine key elements of the poetic art (voice, image, metaphor, and form) with examples drawn from various moments in English literary history. The aims of the course are to develop your skills in critical reading and writing. We will learn how to perform a “close reading” of a poem, as well as cultivate what it might mean to inhabit a poetic experience. By the semester’s end, you will find that the careful study of poetry will enhance your understanding of language, the world, and your spirit.



ENGL-174g

Reading the Heart: Emotional Intelligence and the Humanities

INSTRUCTOR	DAYS	TIME	SECTION
Gustafson, Thomas	MW	10-11:50	32613

The university upholds itself as a place devoted to the study of critical thinking, and college curriculums give a pre-eminent place to courses in the history of Western and non-Western thought. But where in our education do we 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 just critical thinking but emotional intelligence, and where love of knowledge is combined with knowledge about love?

This GE Humanistic Inquiry course 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” and upon recent research in the sciences and psychology to study such emotions as sadness, anger, happiness and love. 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 conflict and reconciliation in politics and international relations from the Peloponnesian Wars of 5th century BC through the American Revolution and the Civil War to the 1992 Los Angeles Uprising and the BlackLivesMatter and MeToo movements.

ENGL-230g

Shakespeare and His Times

INSTRUCTOR	DAYS	TIME	SECTION
Smith, Ian	MW	10-11:50	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.



ENGL-240

Literary Arts

INSTRUCTOR	DAYS	TIME	SECTION
Griffiths, Devin	TTh	9:30-10:50	32634

Introduction to theory and practice of literary study.

ENGL-240

Literary Arts

INSTRUCTOR	DAYS	TIME	SECTION
Handley, William	MW	12-1:50	32638

This course will explore some of the most important questions we bring to the study of literary texts, including what we mean when we say "literary." What makes literary language and literary forms different from other kinds of language, like the instructions on a label or the tax code? Why does the necessary and impossible task of "representing" life's reality matter and why should we give it concentrated study? (Does literature have to represent anything? Can't it just sound beautiful?) What applications does it have for our understanding of other domains of life and of culture, even of other disciplines of study, such as politics, history, and philosophy? Literature addresses some of the most basic questions about the human search for meaning in the face of so many horrible threats to meaning and to human well-being. I hope that by the end of the course, after we have explored a range of literary genres (poetry, fiction, essays among them) in texts written in the unruly and vast English language that carries so many histories with it, you might well ask: why would anyone not study literature?

English Literature to 1800

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

INSTRUCTOR	DAYS	TIME	SECTION
Minas, Steven	MW	10-11:50	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.”



English Literature to 1800

INSTRUCTOR	DAYS	TIME	SECTION
Tomaini, Thea	TTh	9:30-10:50	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 various authors, Shakespeare’s Henry IV, Part I, 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 quizzes, various in-class activities and assignments, a midterm, and a final exam.



English Literature since 1800

INSTRUCTOR	DAYS	TIME	SECTION
Theis, Catherine	TTh	9:30–10:50	32641

This survey course examines the “autobiographical” in English literature from the Romantic period to the present time in autofiction. By examining how writers use autobiographical content across an extended period, we will be able to track the cultural change in various presentations of the self. Although this class will focus on genre, form, and style as we examine the content of the works, we will also contextualize these aesthetic features through an examination of the cultural forces that surround their production. Authors who might appear on the syllabus include Jane Austen, Thomas De Quincey, Lord Byron, Oscar Wilde, Virginia Woolf, Jeanette Winterson, Kamau Brathwaite, and Rachel Cusk.



English Literature since 1800

INSTRUCTOR	DAYS	TIME	SECTION
Collins, Corrine	TTh	11–12:20	32640

This course focuses on key movements and major themes in literature from Britain and its empire. We will explore a range of literary genres with particular focus on the rise of the novel in the 19th century and its impact on post- and anti-colonial literary traditions. We will read texts by authors from the British Isles, Barbados, Bermuda, Canada, China, India, Ireland, Jamaica, Ghana, Guyana, Nigeria, and Trinidad, and will focus on race, gender, sexuality, class, nationality, and their expressions of power. Throughout, we will attend to histories of migration, and diaspora and examine the ways Britain’s imperial expansion structures what counts as “British” literature.



ENGL-263g

American Literature

INSTRUCTOR	DAYS	TIME	SECTION
Ingram, Brian	TTh	9:30–10:50	32645

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



ENGL-263g

American Literature

INSTRUCTOR	DAYS	TIME	SECTION
Roman, David	MW	3:30–4:50	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.

Studying Narrative

Understanding the Fantastic and the Mundane

INSTRUCTOR	DAYS	TIME	SECTION
Sligar, Sara	MW	12-1:50	32650

Every day, we tell stories—to ourselves, to our friends, to total strangers. Some of these stories are complex and deliberate. Others are short or even subconscious. Narrative is the backbone of human communication: it is our primary way of relaying information to one another, and our primary means for processing the world around us.

In this introduction to narrative studies, we will look across genres and media to ask: What is narrative? Why do we tell and consume stories? What makes certain stories compelling and others disappointing? Is there such a thing as a “good” narrative?

Over the course of the semester, we will examine key narrative elements such as plot, character, story-worlds and story-time, conflict, omission, seriality, and resolution. Texts will span multiple media, from seventeenth-century fairy tales to recent zombie films. 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.

Studying Narrative

INSTRUCTOR	DAYS	TIME	SECTION
Ingram, Brian	MW	10-11:50	32651

What does the word “narrative” actually mean? If it’s true that the word might refer to various kinds of writing and storytelling, can we be more specific each time? The theorist Roland Barthes once said that “narrative is simply there, like life itself,” but can we be more precise? In this class, the study of narrative is, among other things, a pursuit of clarity, originality, depth, growth, investment, meaningful effort, and engagement, all through the mediation of language and story. This course will consider a variety of perspectives, using critical and creative thinking and writing to unpack narrative techniques and choices in fiction, memoir, personal essay, narrative poetry, graphic novels and short films. With particular attention to the various narrative “modes,” we’ll explore the meaning and “truth” that we can discover in all of our creative linguistic expressions and, in the process, discuss ideas about genre, ethics, empathy and the broader societal rhetoric.



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 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 principle in narrative medicine 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 intersubjectivity, hierarchies, and ambiguity in clinical settings;
- our emphasis on setting and temporality will teach us about the role that memory and imagination can play 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.

We will read a range of works that include poetry, essays and short stories, as well as longer novels. NOTE: This course is primarily tech-free. That means that I expect that you will use hard copies of texts (no eBooks) and take handwritten class notes unless you have a documented accommodation. AI technology of any sort for any of our assignments is prohibited. Do not use AI to edit, outline, draft, brainstorm, or assist you in writing essays, discussion questions, or any assignments that are meant to demonstrate how your brain works.



Introduction to the Genre of Nonfiction

Into the Wild: A Field Guide to the Tangled Woods of Nonfiction

INSTRUCTOR

Minas, Steven

DAYS

MW

TIME

2-3:20

SECTION

32656

In *A Field Guide to Getting Lost*, Rebecca Solnit argues that nonfiction, like photography, “poses the challenge of finding form and pattern in the stuff already out there.” This means that unlike fiction, which “lets you start with a blank canvas,” nonfiction relies for its art on pre-existing material, what Charles Dickens’ utilitarian character Gradgrind calls “facts.” Nonfiction, in other words, doesn’t make things up or invent alternative worlds, but instead takes real people and true events as its subject.

According to recent data, nonfiction, which includes memoirs, history, biography, self-help, psychology, philosophy, essays, travelogues, and dozens of other categories, accounts for 85%-90% of all books published. This leaves only about 10% for fiction and roughly 1% for poetry. It’s clear that the reading public likes “the true,” which suggests that nonfiction constitutes a large part of what defines us as a society. It’s one of the more influential ways in which its authors as well as readers engage critically with the world, whether through personal experience or through prolonged research. In this class, we will take our own trip into the tangled woods of “the true” by critically examining a range of nonfictional works (both in the long and short form). We will specifically look at form, style, and process, examining how these aspects of a work condition the finished product. In a way, this course provides another perspective on how we tell stories about ourselves, specifically ones that try and tell the truth. Authors assigned for the course might include Tracy Kidder, Brian Dillon, Eve Babitz, Edward Said, John Krakauer, Mark Grief, Rebecca Solnit, Susan Sontag, Imani Perry, Henri Cole, Cathy Park Hong, Robin Wall Kimmerer, and Jan Zwicky.



ENGL-302

Writing Narrative

INSTRUCTOR	DAYS	TIME	SECTION
Ulin, David	M	2-4:50	32680

How do we write about the world? What is the balance between memory and imagination, between truth and the creativity required for art? These are the key questions faced by every writer of narrative, and they will be at the center of our work throughout this class. Although primarily a workshop — and it is the instructor’s intention that each student have the opportunity to be workshopped twice during the semester — the class will also use select assigned readings to frame a discussion of the larger issues involved in narrative writing, from structure and point-of-view to empathy and betrayal, as well as the essential tension between facts and interpretation, and the inherent subjectivity of the stories we tell. During the semester, students will write one piece of fiction and one of nonfiction, each of 10-15 pages in length. Our discussions will include a consideration of genre and how (or whether) it is important, especially in regard to an imaginative sensibility. For this reason, we will also spend some time looking at narrative poetry, to get a sense of how the genres talk to one another, the ways in which they overlap.



ENGL-300

The Art and Craft of the Essay

INSTRUCTOR	DAYS	TIME	SECTION
Lord, M.G.	M	2-4:50	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.



ENGL-303

Introduction to Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Johnson, Dana	T	4:30-7:20	32685

This course is a fiction workshop, concentrating on understanding and implementing the various aspects of fiction. These aspects include craft issues such as characterization, point of view, narrative structure, style and voice. Throughout workshop, you're expected to produce original fiction, beginning with short assignments as you work toward a longer original short story. You're also expected to read all the stories and various materials closely, and comment thoroughly on your colleagues' work. Ultimately, the goal of the course is to help you better understand how fiction works and to help you explore what kind of stories speak to you.



ENGL-303

Introduction to Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Lord, M.G.	Th	2-4:50	32684

You are in this class because you want to learn how to write short fiction. You grasp the importance of word choice and sentence construction. You want to understand narration: why it matters who is telling the story that you are writing. You want to learn how to write scenes that reveal character. You want to know the difference between strong dialogue and inept dialogue. You are already sensitive to details and gestures. But you want to improve these aspects of your writing—which can often be achieved by reading the work of accomplished storytellers, examining how they realized what they realized, and using their techniques, when appropriate, in your own work.

This course will have two components: We will read exemplary published stories and discuss why and how they work. At times we will do exercises that are suggested by what we have read. Then we will write—and revise—our own stories. You will be required to write two original stories—one that is 4 to 8 pages, one that is 5 to 9 pages. For your final submission, you are required to rewrite at least one in response to your feedback in workshop.

Although this is not a course specifically on structure, we will look carefully at structure, which can be as important in a short story as it is in a screenplay. We will look at how one constructs a graphic novel. You don't have to do any drawing. But understanding storytelling through sequential art may enrich your narrative writing skills. By the end of this course, you will have expanded your literary skillset through mandatory exercises and getting your head around a different genre (the graphic novel).

ENGL-304

Introduction to Poetry Writing

INSTRUCTOR	DAYS	TIME	SECTION
Journey, Anna	T	4:30-7:20	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

INSTRUCTOR	DAYS	TIME	SECTION
Bendall, Molly	M	2-4:50	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, Elizabeth Bishop, Michelle Brittan Rosado, Jake Skeets, John Murillo, Khadijah Queen, Natalie Diaz, and others.

6 poems, written critiques, class participation required.



Pre-Modern Wonders: Magic, Monsters and Marvels

Monster Theory

INSTRUCTOR
Tomaini, Thea

DAYS
TTh

TIME
12:30–1:50

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 and writing assignments, a larger group project, a midterm, and a final exam.



ENGL-344g

Sexual/Textual Diversity

INSTRUCTOR	DAYS	TIME	SECTION
Kessler, Sarah	TTh	3:30–4:50	32692

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, José Esteban Muñoz, Hoang Tan Nguyen, Jasbir Puar, Eve Kosofsky Sedgwick, Jane Ward, and others. Readings will often be paired with interrelated audiovisual cultural forms to help us discern the complex significance of queer now.



ENGL-350g

Literature of California

INSTRUCTOR	DAYS	TIME	SECTION
Gustafson, Thomas	MW	2–3:20	32705

California has a remarkably rich literary heritage extending deep into its past. Over the past half century Los Angeles alone has become a pre-eminent center of literary creativity in the America, the home of a new generation of writers whose works address questions and concerns of special significance as we confront the problems of 21 st century 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. Study of the literature of California in general and of Los Angeles in particular can help perform one of the crucial roles of education in a place 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, and thus it can help create a deeper, broader sense of our common ground. Authors to be studied include Mary Austin, Upton Sinclair, Chester Himes, Budd Schulberg, Christopher Isherwood, Maxine Hong Kingston, Luis Rodriguez, Karen Yamashita, Octavia Butler and Anna Deavere Smith.



ENGL-352g

Bookpacking

Literary Road Trip: Route 66 & Beyond

INSTRUCTOR	DAYS	TIME	SECTION
Vogel, Marci	TTh	9:30–10:50	32707

Established in 1926 and dubbed The Main Street of America, U.S. Highway 66 once stretched over 2,400 miles, connecting the heartland of Chicago with the Santa Monica coast, and transporting a century of stories. This course will travel Route 66 by reading classic and contemporary literary works that take place along the legendary highway. Along the way, we'll gain a rich understanding of American history, culture, identity, and belonging. Via fiction, poetry, essay, memoir, and imaginative renderings, we'll read across a country of vast complexity, staggering beauty, turbulent upheaval, and abiding hope. Along with writings by such authors as Joy Harjo, Sandra Cisneros, Percival Everett, and Robin Wall Kimmerer, we'll consider a range of physical, spiritual, ecological, ethical, and creative quests even as we reimagine new maps, both personal and collective. Although Route 66 is our guide path, we'll leave plenty of time for detours, side trips, and roads less traveled. Be sure to tuck a notebook in the glove-box for your own stories to come.



ENGL-360

Modern Poetry

INSTRUCTOR	DAYS	TIME	SECTION
Kemp, Anthony	TTh	3:30–4:50	32690

The poetry of the twentieth century in English-language countries made a decisive break with its nineteenth-century antecedents. The major themes and modes of this Romantic poetry were: the poet alone in a landscape; Romantic epiphany (intense momentary revelations from nature); Romantic quest (a compulsive journey in search of an object, the nature and meaning of which you do not understand). This model of nineteenth-century poetry was disrupted by the influence of two French poets: Charles Baudelaire and Arthur Rimbaud (who wrote his great poetry before the age of eighteen). These two revolutionized English-language poetry of the twentieth century, and also formed the rock and folk lyric. From Baudelaire, English-language poetry got a new method: symbolism: a poem was not a meditation or a story, but an assemblage of physical objects, each of which provoked multiple, uncontrollable associations in both poet and reader. The poem became a journey through a labyrinth of things and scenes, each of which can act as a portal into its own world. Perhaps the greatest example of this is *The Waste Land*, by T. S. Eliot. I'm not going to give a long list of poets and works here. We will begin with Yeats and Eliot, and move forward to the near present of poetry and song.



ENGL-361g

Contemporary Prose

California Typewriter

INSTRUCTOR	DAYS	TIME	SECTION
Vogel, Marci	TTh	12:30–1:50	32718

Birthplace of Hollywood, hippies, skateboarding, and the internet, California has long been a source of innovation, at the leading edge not only of a continent but of cultural imagination. Writers from all over the world (Thomas Mann, Czeslaw Milosz, Aldous Huxley) have made pilgrimages to the Golden State, while others (Octavia Butler, Amy Tan, Susan Straight) have spun entire literary universes without ever leaving their backyards. More than a few wrote masterpieces on machines acquired from an unassuming Berkeley shop called California Typewriter. Open for business from 1949 to 2020 (and the subject of two documentaries), the storied establishment will serve as a touchstone for our course on contemporary prose, paralleling the capaciousness, ingenuity, and inimitable spirit of West Coast literature from one page to the next.

Along with transformative fiction (Percival Everett, Julie Otsuka), we'll study multifaceted prose works in journalism, memoir, history, ecology, and cultural criticism, reflecting California poet Lyn Hejinian's notion that "Prose is not a genre but a multitude of genres." From iconic scenesters (Eve Babitz and Joan Didion) to current wayfinders (Hua Hsu and Henry Hoke), we'll take up a kaleidoscopic trail of writers who dared to defy type and tap into a vivid spectrum of expressive possibility. We'll engage, too, with California's vibrant literary ecosystem of publishers, journals, bookshops, and libraries—communities of visionary readers (including you), making a lasting mark not only on what we read, but how. Whether you're here for the time being or claim California as your own, you'll be invited to step into a state that's anything but prosaic, adding your singular voice to a clickity-clack beyond compare. Don't be surprised if a typewriter or two makes an appearance.

ENGL-361g

Contemporary Prose

INSTRUCTOR	DAYS	TIME	SECTION
Roman, Elda Maria	MW	2–3:20	32710

What does it mean to write and read during these times? Reading a selection of influential writing from the last twenty-years, a time of rapid technological change and growing awareness of and backlash to addressing inequalities, this course will attune to the thematic and formal concerns of contemporary writers. We will read texts in the genres of the essay, memoir, autofiction, and fiction to understand how writers employ certain narrative strategies to make their arguments and to create emotional effects. This course is also a chance for you to explore your own relationship to writing and reading and to experiment with your writing voice.



ENGL-362g

Contemporary Poetry

INSTRUCTOR	DAYS	TIME	SECTION
Bendall, Molly	MW	10-11:50	32711

The contemporary poems we read for this class will emphasize narrative strategies. We will consider how recent poetry constructs “stories.” We’ll discover how narrative and story-telling techniques are incorporated, manipulated, and often subverted. We’ll read many types of narratives, such as quests, family sagas, historical events, and fantastic fables. There will be a focus on close readings of individual poems as well as book-length narratives. and we will read both well-known poets and new poets with recent books. Poets include Cornelius Eady, Todd Kaneko, Shivani Mehta, Jorie Graham, Arthur Sze, Jen Siraganian, Layli Long Soldier, Diana Khoi Nguyen, and others.

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



ENGL-362g

Contemporary Poetry

Activist Poetics

INSTRUCTOR	DAYS	TIME	SECTION
Vogel, Marci	TTh	2-3:20	32712

“Poetry is not a luxury,” wrote Audre Lorde in her anthemic 1977 essay, sounding the call for poetry as a catalyst for change, an instrument of justice, and “a vital necessity of our existence.” Poets have long tuned their voices to speak truth to power, call out inequity and oppression, and advocate for collective freedom. In this seminar-style course, we’ll prick up our ears to poetry composed over the last 75 years in concert with courage and conviction, palpable hope and tangible action. From the Black Arts Movement to the Beats to a rousing chorus of recent U.S. Poets Laureate, we’ll consider intersections of personal conscience and public resistance in such poetic manifestos as June Jordan’s Poetry for the People, Diane di Prima’s Revolutionary Letters, and Ada Limón’s Against Breaking: On the Power of Poetry. We’ll listen for liberatory notes scored in poems of witness and protest, document and erasure. We’ll link arms with contemporary poets engaged with urgent social, political, cultural, and ecological challenges of our time. We’ll lift our own voices in thoughtful reflection, engaged discussion, and care on the page. Whether the lines trace reckoning or elegy, celebration or indictment, poetry calls us to respond.

ENGL-371g

Literary Genres and Film

INSTRUCTOR	DAYS	TIME	SECTION
Mullins, Brighde	MW	10-11:50	32715

Structure of Class: Class sessions will be large lecture and small discussion sections.

What difference is there between telling a story in a book or a movie? And does the difference matter? How does media change a story (or does it)? This course combines the close reading of short stories followed by the attentive viewing of their film adaptations— in that order. We’ll always begin with the written text. After we discuss stories within their cultural contexts, we will view films (in class).

Writers under consideration include Haruki Murakami, Daphne Du Maurier, Annie Proulx, and James Baldwin. Directors under consideration include Lee Chang Dong, Hitchcock, Ang Lee, and Raoul Peck. Students will be graded in four areas: response papers; quizzes; participation and attendance; and a final project of selecting a short text to adapt.

This general education class will encourage students to think across forms. It will ask students to contemplate the infinite capacity for adaptation that all forms (and all beings) possess. After all, “the study of art shows us how to live,” as Elaine Fuchs tells us.

ENGL-373g

Literature and Society

INSTRUCTOR	DAYS	TIME	SECTION
Chater, Andrew	May 17 - June 11		

Who gets to tell America’s story? And in our increasingly divided nation, can there be a version of that story that holds true for us all?

This immersive Maymester class takes students to Washington, DC - the place where the USA most powerfully explains itself. Over four weeks on location, we will explore the civic spaces, monuments, museums and neighborhoods of the capital, reading the city as a composite of constructed national narratives.

We will examine how competing visions of America - celebratory, critical and everything in between - are built into exhibitions, memorials and public spaces. We will meet curators, investigate the histories these places choose to remember and forget, and consider new attempts to reshape the capital by an administration promoting American exceptionalism.

Led by BAFTA-winning TV historian and educator Andrew Chater, the class combines morning seminars with afternoon fieldwork. It is a GE-B class, open to all. Come with curiosity, prepared to question America’s story and your own assumptions.

Science Fiction

INSTRUCTOR	DAYS	TIME	SECTION
Levine, Ben	TTh	12:30–1:50	32720

“Real stupidity beats artificial intelligence every time.” — Hogfather

Sir Terry Pratchett’s Discworld series is a richly realized comic universe that is populated with cynical guardsmen, dragons, witches, wizards, hidden kings, dwarves, trolls, Nac Mac Feegles, vampires, werewolves, Zombies, Golems, comen, Wizard academics, one orangutan Librarian, and DEATH.

Pratchett’s humor spans the common:

“What’s up with the corporal?”[. . .]

“Keep it to yourself Ron, but it’s because he’s a peer.”

“Is that a fact? I’ll go and put down some fresh sawdust.” — Feet of Clay; to the sublime: “Time is a drug. Too much of it kills you.” — Small Gods.

Across texts that parody institutions as broad as academia, and police departments, and as specific as the Post Office, Pratchett simultaneously imitates and explores literary genres like detective fiction and the coming of age novel. Across his wealth of characters who populate settings from bustling Metropolitan cities, to distant mountains where magic flourishes, Pratchett’s texts transcend the specifics of their plot lines to say something larger about the human (or troll, or werewolf, etc.) experience. The Discworld novels tackle questions of gendered power dynamics, race relations in both political and personal frameworks, the limits of morality and political power, and ultimately the meaning of life and Death.

Although these topics are firmly grounded in the Discworld’s specific mythology and humor, the lessons they offer are directly applicable to our own experience as readers and people. Indeed, the insight that Pratchett’s

work attains goes even deeper because of the disarming bite of its humor and its fantasy framework.

This class will read multiple complete Pratchett novels, and a limited selection of excerpts to give students a sense of Discworld’s literary landscape, and how travels around it will deepen their reading of both science fiction texts specifically, and literature and culture generally.

“You’re saying humans need... fantasies to make life bearable.”

REALLY? AS IF IT WAS SOME KIND OF PINK PILL? NO. HUMANS NEED FANTASY TO BE HUMAN. TO BE THE PLACE WHERE THE FALLING ANGEL MEETS THE RISING APE.— Hogfather



ENGL-405

Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Bender, Aimee	Th	2-4:50	32732

This course will be taught as a workshop. Students will write and workshop two pieces of fiction as well as read and comment on fiction from an anthology, various handouts and links. We'll also do a fair amount of in-class writing and homework assignments on certain techniques and themes. Curiosity, open-mindedness, and a spirit of experimentation all encouraged. I believe workshop functions best in a supportive atmosphere that is also rigorous and constructive. There will be a midterm and a final.



ENGL-406

Poetry Writing

INSTRUCTOR	DAYS	TIME	SECTION
Journey, Anna	Th	4:30-7:20	32733

In this reading and writing intensive intermediate poetry workshop, students will read four to six collections of contemporary American poetry; write and carefully revise four to five poems for inclusion in a final portfolio; and post weekly responses on Brightspace (two paragraphs or longer) to the required texts.

Required textbook format: hard copy (no e-books; no laptop or tablet use in class). Prerequisites: ENGL 304.



Advanced Fiction Writing

INSTRUCTOR	DAYS	TIME	SECTION
Everett, Percival	M	2-4:50	32736

An advanced course in composition of prose fiction. NOTE: Students must have taken ENGL 303 or ENGL 305 and must submit a writing sample of 10-20 pages to be considered for admission to this class. Please send the sample to Percival Everett peverett@usc.edu by Friday, November 6, including your USC ID.



Advanced Poetry Writing

INSTRUCTOR	DAYS	TIME	SECTION
McCabe, Susan	T	2-4:50	32738

This Advanced Poetry class will allow you to develop a poetry practice that will extend beyond this course. You will be working at the crux of mystery—how to incubate, generate and draft from the “unconscious,” what is not fully available through logic. Alongside Rilke’s *Letters to a Young Poet* (trans. Joanna Macy; 978-1611806861), you will read two poetry texts (Ocean Vuong’s *Time is a Mother* 2022 (978-0593300251) and Brenda Hillman’s *Still House in the Desert* 2026) 978-0819502414 and write in ways inspired by these writings. You will also address various prompts that will guide you towards intangible psychic places—entertaining your ghosts, invocations to the dead, and those conversations with the invisible that occur every time we start a poem addressing an absence through the very act of writing. You will write a suite of at least 7 poems, and be asked to create an artist’s statement that describes the arc of your poetic progress and aims.

“Students must have taken ENGL 304 and must submit a sample of 4-7 poems to be considered for admission to this class. Please send the poems to Susan McCabe mccabe@usc.edu by Friday, November 6.



English Literature of the Romantic Age (1780–1832)

INSTRUCTOR	DAYS	TIME	SECTION
Russett, Margaret	TTh	11-12:20	32744

“Bliss was it in that dawn to be alive,

But to be young was very heaven!”

William Wordsworth, *The Prelude* (1805)

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 liberation movements for women and the enslaved, 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.



ENGL-430

Shakespeare

Shakespeare

INSTRUCTOR	DAYS	TIME	SECTION
Smith, Ian	MW	12-1:50	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.

ENGL-449

Asian American Literature

INSTRUCTOR	DAYS	TIME	SECTION
Hu, Jane	MW	12-1:50	10438

For the past 30 years, Asian American literature has been said to be in constant crisis. As changes in immigration laws continue to alter the demographics of “Asian America,” it has become increasingly difficult to say what exactly counts as “Asian American writing.” In the 21st century, who gets to speak or write on behalf of Asian Americans? What constitutes a so-called “Asian American story”? And what does it mean to read Asian American novels that contain no Asian American characters or themes?

This class will explore the changing racial landscape of Asian America by reading a series of contemporary Asian American novels that don’t conform to the tradition or expectations of ethnic literature. We will read a range of genres, starting with Chinese American writer Maxine Hong Kingston’s 1967 *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*—categorized as non-fiction upon publication, but subsequently reclassified as fiction—to explore the shifting generic expectations surrounding ethnic American writers. In doing so, we will learn about the history of the Asian American literary canon, while also asking questions about what might be in store for its uncertain future.

ENGL-491

Senior Seminar in Literary Studies

Rewriting the Story: Ancient Epics and Modern Adaptations by Women Writers

INSTRUCTOR	DAYS	TIME	SECTION
James, Heather	Th	2-4:50	32760

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 chiefly on what it is in ancient poems that invite powerful retellings by celebrated women writers. By popular request, we will also read two early modern texts that adapt the ancient texts in order to create modern, iconoclastic women characters.

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 selections of 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 Shakespeare and Spenser, Carol Ann Duffy’s The World’s Wife, Naomi Iizuko’s Polaroid Stories, and perhaps Anaïs Mitchell’s musical, Hadestown.

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

ENGL-491

Senior Seminar in Literary Studies

Woolf, Baldwin, Morrison

INSTRUCTOR	DAYS	TIME	SECTION
Handley, William	M	2-4:50	32759

Virginia Woolf’s work is a touchstone in the writing and thought of both James Baldwin and Toni Morrison. This seminar concerns less intertextual evidence of transatlantic literary influence than it concerns what it signifies: an ethics and politics of narration shared by writers who collectively gave voice to those traumatized and marginalized by war, racism, and heterosexual patriarchy, in England and in America. How is it that writers take on such painful subjects yet write about them so gorgeously? How are the intricacies of aesthetics and style (Woolf and Baldwin are among the greatest masters of the comma and semi-colon, for example) related to political and philosophical questions and the burden of representing the past? How does one represent the un-representable, speak what is unsayable, and give meaning to the wake of historical violence? What does it tell us that all three writers wrote memorable essays as well as fiction? We will read Woolf’s Jacob’s Room and Baldwin’s Giovanni’s Room; Woolf’s Mrs. Dalloway, Baldwin’s Another Country, and Morrison’s Sula; along with other fiction and essays by all three.

ENGL-492

Narrative Studies Capstone Seminar

INSTRUCTOR	DAYS	TIME	SECTION
Sanford Russell, Bea	T	2-4:50	32764

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



ENGL-492

Narrative Studies Capstone Seminar

INSTRUCTOR	DAYS	TIME	SECTION
Sligar, Sara	M	2-4:50	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-496

Senior Honors Thesis

INSTRUCTOR	DAYS	TIME	SECTION
Sanford Russell, Bea	T	11-1:50	32769

The English Honors Thesis Program is offered every year. Selected students will write a substantial literary critical thesis or a combination creative project/critical thesis, supervised by two professors, 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/>



ENGL-499

Special Topics

Chocolate and the Colonial Imaginary

INSTRUCTOR

Collins, Corrine

DAYS

TTh

TIME

2-3:20

SECTION

32780

The average American is estimated to eat over 10lbs of chocolate every year and the global chocolate industry is worth \$22 billion. But how did chocolate become so ubiquitous, and what cultural meanings has it accrued since it was spread across the world through Spanish and British colonial extraction? Chocolate's indigenous history has been obscured, and chocolate is largely associated with European and American chocolate brands such as Cadbury, Lindt, and Hershey even as the vast majority of cacao is produced in West Africa. This class examines chocolate's indigenous and colonial histories and its use and representation in nineteenth to twenty-first century visual, literary, and material culture. Throughout, we will examine chocolate's history and development, from beverage to bar, its distinct racial and cultural meanings, and the narratives that have been integral to its mass-production and global popularity.

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

PRE-2023 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
261	Introductory Seminar	Introductory Seminar	Introductory Seminar
262	Introductory Seminar	Introductory Seminar	Introductory Seminar
263	Introductory Seminar	Introductory Seminar	Introductory Seminar
303		Introductory Prose Workshop	
304		Introductory Poetry Workshop	
305		Introductory Prose Workshop	
361		Literature Written After 1900	
362		Literature Written After 1900	
363		Literature Written After 1900	
405		400-Level Workshop	
406		400-Level Workshop	
407		400-Level Workshop	
422	Literature Written Before 1800	Literature Written Before 1900	Literature Written Before 1800
430	Literature Written Before 1800	Literature Written Before 1900	Literature Written Before 1800
440	19th Century Literature	Literature Written Before 1900	
491	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
240	32634	Collins	MW	10–11:50 a.m.	Restricted to English majors and minors only.
240	32633	Román	TTh	12:30–1:50 p.m.	Restricted to English majors and minors only.
240	32632	Daniels-Rauterkus	TTh	11 a.m.–12:20 p.m.	Restricted to English majors and minors only.
302	32680	Vogel	W	2–4:50 p.m.	Priority registration for Narrative Studies majors and minors.
303	32685	Everett	M	2–4:50 p.m.	Priority registration for English and Narrative Studies majors and minors.
303	32684	Ingram	W	5–7:50 p.m.	Priority registration for English and Narrative Studies majors and minors.
304	32689	Bendall	T	2–4:50 p.m.	Priority registration for English majors and minors.
304	32690	Theis	W	2–4:50 p.m.	Priority registration for English majors and minors.
305	32692	Ulin	T	2–4:50 p.m.	Priority registration for English and Narrative Studies majors and minors.
407	32733	Bender	T	2–4:50 p.m.	Application required.
491	32759	Collins	M	2–4:50 p.m.	Restricted to advanced juniors and seniors in the English major.
491	32762	James	Th	2–4:50 p.m.	Restricted to advanced juniors and seniors in the English major.
491	32760	Daniels-Rauterkus	T	2–4:50 p.m.	Restricted to advanced juniors and seniors in the English major.
492	32763	Sligar	M	2–4:50 p.m.	Restricted to seniors in the Narrative Studies major.

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Journey, Anna
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Stott, Andrew
Theis, Catherine
Tomaini, Thea
Tongson, Karen
Treuer, David
Ulin, David
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Vogel, Marci
Wayland-Smith, Ellen
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