

# Undergraduate Course Descriptions Spring 2016



## USC Dornsife

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

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Professor Lawrence D. Green, Director of Undergraduate Studies, [lgreen@usc.edu](mailto:lgreen@usc.edu)  
Tim Gotimer, Student Services Assistant, [gotimer@usc.edu](mailto:gotimer@usc.edu)  
Taper Hall of Humanities (THH) 404  
(213) 740-2808  
<http://dornsife.usc.edu/engl>  
<http://www.facebook.com/DornsifeEnglish>

# WELCOME

Welcome to the Department of English. For the Spring 2016 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, or with Tim Gotimer, our staff undergraduate adviser, or with Professor Lawrence D. Green, 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 the following “D” courses, which require departmental clearance: ENGL 302, 303, 304, 305, 407, 408, 490, and 491. Departmental clearance is not required for “R” course registration prior to the beginning of the semester, but is required for “D” course registration. On the first day of classes all classes will be closed—admission is granted only by the instructor’s signature and the department stamp (available in THH 404).

Be sure to check the class numbers (e.g., 32734R) and class hours against the official Spring 2016 Schedule of Classes at <http://classes.usc.edu/>.

*Bring a copy of your STARS report with you for advisement. You cannot be advised without your STARS report.*

## REGISTRATION

Online registration for the Spring 2016 semester will begin **Wednesday, October 28, 2015**. To check for your registration date and time, log on to OASIS via MyUSC and then click on “Permit to Register.” Registration times are assigned by the number of units completed. Students can and should be advised prior to their registration appointment times. Students should also check for any holds on their account that will prevent them from registering at their registration appointment time.

If you are in **Thematic Option**, follow the advising information in this posting. Clearance for registration in CORE classes will be handled by the TO office.

## WEBSITE RESOURCES

### FREQUENTLY ASKED QUESTIONS

You may find the answers to many of your questions about advisement procedures, registration policies, and degree requirements at our new Undergraduate Frequently Asked Questions page on our website at <http://dornsife.usc.edu/engl/undergraduate-faq>.

### DOCUMENTS

Applications and forms are available to download from the “Documents” widget on our website at <http://dornsife.usc.edu/engl/documents>.

# ***Undergraduate Majors and Minors in the Department of English***

## **MAJOR IN ENGLISH**

There is only one English major, but within that major you can emphasize either **Literature (ENGL)** or **Creative Writing (CRWT)**. Students in both tracks take a range of courses in English, American, and Anglophone literature of all periods and genres, but also in related areas such as creative and expository writing, literature and visual arts, ethnic literature and cultural studies, the history of the English language and of literary criticism, and literary and cultural theory. We encourage intellectual curiosity, experimentation, and crossing between the two tracks of the English major.

## **MAJOR IN NARRATIVE STUDIES**

The major in **Narrative Studies (NARS)** prepares students for the development and evaluation of original content for novels, films, theatre and other narrative platforms, but recognizes that the range of professional opportunities in literature and the performing arts is much wider than the roles of author, screenwriter or playwright. To recognize a good story, to critique, to help shape, realize and transform it, requires a background in the history of narrative, cross-cultural and contemporary models, and an understanding of the broader context of popular culture. The Narrative Studies major allows students to study in many other departments, programs, and professional schools all across the USC campus, and concludes with an individual research or creative “capstone” project.

## ***MINOR IN ENGLISH***

Students with majors in other departments, especially the professional schools, often enhance their training with a minor in English. Exposure to great literature, training in the discipline of literary studies, and practice in various forms of writing enhance one’s personal and professional growth.

## ***INTERDISCIPLINARY MINOR IN EARLY MODERN STUDIES***

This minor brings together the resources of the Departments of English, History, and Art History to study the literatures and cultures of Europe and the Americas from the late medieval period to 1800. The minor focuses on the interplay of literary and historical methodologies while promoting an area study in a wide context.

## ***INTERDISCIPLINARY MINOR IN NARRATIVE STRUCTURE***

This interdisciplinary minor is intended for students with an interest in story-telling who are majoring in programs and disciplines other than Narrative Studies. The minor, based in the humanities, provides opportunities for undergraduates to study story structure from the perspective of several disciplines.

## **ENGL Courses offered in Spring 2016 that Satisfy Major or Minor Requirements**

- Courses that do not satisfy category requirements usually qualify as electives.
- Check these courses against the major and minor requirements in the USC catalogue.
- Pay attention to pre-requisites, co-requisites, and special permissions.
- You cannot go “backwards” in sequences and get credit for courses taken out of order.

COURSE	Majors			Minors		
	ENGLISH LITERATURE	CREATIVE WRITING	NARRATIVE STUDIES	ENGLISH	NARRATIVE STRUCTURE	EARLY MODERN STUDIES
<b>105x</b>			Writing and Narrative Forms		Introductory	
<b>261</b>	Introductory	Introductory	Introductory	Introductory		Introductory
<b>262</b>	Introductory	Introductory	Introductory	Introductory	Introductory	
<b>263</b>	Introductory	Introductory	Introductory	Introductory	Introductory	
<b>302</b>			Writing and Narrative Forms		Core Course	
<b>303</b>		Prose workshop				
<b>304</b>		Poetry workshop				
<b>305</b>		Prose workshop				
<b>350g</b>	American Literature					
<b>392</b>			Popular Culture and Ethnicity			
<b>405</b>		Fiction workshop	Writing and Narrative Forms		Writing and Narrative Forms	
<b>406</b>		Poetry workshop				
<b>407</b>		Fiction workshop	Writing and Narrative Forms		Writing and Narrative Forms	
<b>408</b>		Poetry workshop				
<b>422</b>	Before 1800	Before 1900	Western Narrative	Before 1900	European/American Narratives	Literary Studies
<b>424</b>	19th Century	Before 1900	Western Narrative	Before 1900	European/American Narratives	
<b>426</b>		After 1900	Western Narrative			
<b>430</b>	Before 1800	Before 1900	Western Narrative	Before 1900	Narratives in Visual Media	Case Studies
<b>442</b>	American Literature	After 1900	Contemporary Fiction and Drama	American Literature	European/American Narratives	
<b>449</b>	American Literature	After 1900	Contemporary Fiction and Drama			
<b>451</b>	American Literature		Contemporary Fiction and Drama	American Literature		
<b>461</b>	Before 1800	Before 1900	Western Narrative	Before 1900	Narratives in Visual Media	Case Studies
<b>466</b>	19th Century	Before 1900	Western Narrative	Before 1900	European/American Narratives	
<b>491</b>	Senior Seminar	Senior Seminar				
<b>499 Freeman</b>			Capstone Seminar			

## Course Descriptions

### 105x, Creative Writing for Non-Majors

Wiggins, Marianne

This Introductory Creative Writing Class for non-majors focuses on the three tentpoles (The Trinity) of CW: Poetry, Prose Fiction and Creative Non-Fiction (with an emphasis on the Short Story Students will write in each of these three disciplines. Required reading in Poetry will draw from Jay-Z, the libretto of the rap musical “Hamilton,” Emily Dickinson and Allen Ginsberg. Fiction readings draw on Denis Johnson, George Saunders, Ray Carver, Lorrie Moore. Creative Non-Fiction reading: Joan Didion, David Sedaris, David Foster Wallace.

*No prerequisites; this course is not available for credit in the English department.*

### 230g, Shakespeare and His Times

Lemon, Rebecca

32607R

TTh / 11-12:20p.m.

This course examines a body of dramatic literature that has had a profound and lasting effect on the English-speaking cultures of the modern world. We will ask what has made Shakespeare such an enduring influence in the cultures of the West and in the larger global community surrounding us. In investigating this question, this course will focus on Shakespeare’s language, his stagecraft, his literary “genius,” and his legacy. After an opening unit on close reading Shakespeare’s sonnets, the course will explore his plays through two major themes: villainy and marriage. In both units we will examine how Shakespeare introduces a theme in an early play and reworks it at later stages of his career. We will then analyze how Shakespeare condenses both themes of villainy and marriage in *Hamlet*.

*No prerequisites.*

### 261, English Literature to 1800

Dane, Joseph

32603R

MWF / 9-9:50a.m.

The course will cover a selection of English authors from medieval to the eighteenth century. We will include selections from all genres (narrative, lyric, drama) and all levels of seriousness. Readings will include selections from

Chaucer’s *Canterbury Tales*, Shakespeare’s *King Lear*, Milton’s *Paradise Lost*, Pope’s “Rape of the Lock,” and a healthy dose of lyric poetry by Shakespeare and John Donne. Basic requirements: three short papers, two major quizzes, participation in class discussion.

*No prerequisites.*

### 261, English Literature to 1800

Anderson, Emily

32604R

TTh / 9:30-10:50a.m.

How are stories told, and who tells them? In this class, we will approach a range of texts — from *The Canterbury Tales* to the eighteenth-century novel — as stories that circulated, and continue to circulate, within a community. Thus we will pay close attention to the social and cultural contexts of our primary texts, the relationship between form and content, and the historical persistence of certain themes or ideals. This class will expose students to many major British authors and texts, but it will also, simultaneously, analyze the nature of the survey course by asking how and why stories become canonized as literature. At its heart, it poses a question central to the scholarly endeavor of any English major: what motivates writers, thinkers, and scholars to return to literary or artistic models from their past? Course requirements will include three medium-length papers, a midterm, and a final.

*No prerequisites.*

### 261, English Literature to 1800

Tomaini, Thea

32609R

TTh / 12:30-1:50p.m.

#### “Beginnings to 1800”

English 261 is an introductory course that will familiarize students with medieval and Renaissance literature. The course will follow the development of English poetry and drama. In addition to the study of aesthetic, the course will employ an examination of the various social, cultural, and political movements that influenced literature during the key centuries between the Norman Conquest and the English Civil War. Major authors and works of poetry and drama will include Chaucer’s *Canterbury Tales*, Spenser’s *The Faerie Queene*, Marlowe’s *Dr. Faustus*, Shakespeare’s *King Lear*, and Milton’s

*Paradise Lost* in the *Norton Anthology of English Literature*, and in class handouts. We will also look at important source texts and backgrounds that influenced these authors and their major works. There will be four papers, all 6-8 pages in length.

*No prerequisites.*

## **262, English Literature since 1800**

Wright, Erika

### **“Progress in British Literature”**

What is progress? We will begin our survey of British literature since 1800 by examining how a range of texts have answered this question, as they seek to depict progress or are in some way progressive. From Wordsworth to Woolf and beyond, the authors we will study ask us to consider not only what it means to improve, but also what it means when advancement leads to decline. As we examine the poetic innovations of the Romantics, the ambitions and anxieties of the Victorian middle class, and the uncertainty wrought by the Great War and contemporary technology, we will identify how individuals and societies are shaped by the possibility (or threat) of change, and by the longing for or rejection of what came before. This course emphasizes close reading and will focus on the relationship between a text’s form and its content.

*No prerequisites.*

## **262, English Literature since 1800**

Berg, Richard

English 262 is a survey of English Literature. It is an introduction. It promises to build on and extend the nodding acquaintance that most readers have with English writers of the past; (e.g., Jane Austen might be well known to you, but have you met William Morris, etc.). As an introductory course, English 262 is wedded to breadth of study not depth. The course intends to move from the Romantics to the Post-Moderns, introducing students to a variety of texts and authors, periods and genres, and the many questions writers and texts raise about literature and its place in the world. We will even look at some of the answers. The course’s goals are many; for instance there is the sheer pleasure of the texts; secondly there is the desire to prepare a foundation for

further studies in literature and art; and finally there is the simple celebration of literature’s challenge to all the uninformed opinions that rule and regulate our everyday.

*No prerequisites.*

## **262, English Literature since 1800**

Freeman, Christopher

**32622R**

TTh / 11-12:20p.m.

### **“Being in Uncertainties”**

Two hundred years of British culture in fifteen weeks? It can be done, especially when students take an active role in researching and presenting ideas and topics that help contextualize what we’re reading and thinking and talking about. This course traces various literary movements and historical and social contexts for British literature since 1800. That means we’ll be reading Romantic poetry and talking about the role of the poet in society; Victorian poetry and fiction and thinking about the rise of the middle class, anxieties about gender, family, and modern science and technology; turn of the century texts dealing with the transition into a more urban and internationalized world and the demise of the British empire; poetry, fiction, and film about the devastation of World War I and II and the rise of modernism, feminism, and postmodernism, and closing with texts of the last twenty-five or so years, including music, film, and other aspects of British popular and literary culture.

The material in this class helps provide a solid foundation for further exploration of literature and culture, and it will definitely give students a real understanding of the development of British culture and society in the modern era. We will read novels by Dickens, Conrad, Woolf, and others, and a reasonable amount of prose, poetry, and drama to give us a strong sense of the literature and culture of this era.

Students will do one research project/presentation and will write two critical essays.

*No prerequisites.*

## 263, American Literature

Gustafson, Thomas

32631R

MWF / 9-9:50a.m.

This course seeks to help students read with insight and appreciation significant works of American literature, including short stories, novels, poems and essays by Fitzgerald, Hawthorne, Melville, Douglass, Whitman, Hemingway, Twain, Hurston, Hughes, Baldwin and Cisneros. Since these writers, like so many American authors, were preoccupied with the fate of America itself—or since their works can be read in part as commentaries upon the success or the failure of the country to fulfill its ideals as articulated in the Declaration of Independence and the Constitution—this course emphasizes the relationship of literary works to their political and cultural contexts. The United States is a country governed by the words of the founding fathers, but American writers have constituted another republic of words — a literary tradition — that will be studied for its perspective on American ideals and their contradiction.

*No prerequisites.*

## 263, American Literature

Tongson, Karen

32632R

TTh / 9:30-10:50a.m.

### “American Literature and the Vox Populi (‘Voice of the People’)”

This survey course, starting with Madison’s *Federalist Papers*, will pay particular attention to the vox populi or “the voice of the people” throughout the historical range of American letters, literature and contemporary media, and explore the contradictions of “truth,” vocality and citizenship into the contemporary moment. From the American gothic of Charles Brockden Brown’s *Wieland*, about a devious bilquist, to poetry, political texts, and activist literature, like Carlos Bulosan’s *America is in the Heart* (1946), and works by Douglass, DuBois, Stowe, Melville, Thoreau, Whitman, Twain, Poe, James, Fuller, as well as contemporary authors like R. Zamora Linmark and Claudia Rankine, this course will urge us to ask crucial questions about what kind of “citizens” are permitted a voice in American literature, while others are consigned to silence. Who sings when they speak, and who deceives us with their oratory? What are the values that uphold individual voices above choruses of dissent? And does a “vote” genuinely translate into a “voice” in our

representative democracy? Students will be expected to read intensively into each text, and to come to class prepared to use their own voices in discussion, as well as through their writing assignments.

*No prerequisites.*

## 263, American Literature

Román, Elda Maria

32634R

MWF / 11-11:50a.m.

How has literature shaped our understanding of “America” and “American” identity? How do creative writers and intellectuals represent the relationship between the self and the community, whether that community is imagined as the nation, experienced as the family, or organized for social and political purposes? As an introduction to the tradition of American literature, this course examines a wide range of literary genres including autobiographies, short stories, poetry, essays, and novels, alongside their cultural contexts. Students will gain a deeper understanding of the political and social issues (such as nation-building, civil rights struggles, and feminist movements) that informed the thematic, rhetorical, and stylistic choices of American writers.

*No prerequisites.*

### Not sure which programs you’d like to pursue?

Interested in declaring a major or minor in the Department of English but not sure which program you’d like to pursue? The introductory courses **ENGL-261**, **ENGL-262**, and **ENGL-263** count toward many of the undergraduate programs in English and allow you to explore the department’s offerings!

See the chart on page 4 for information about courses that satisfy major and minor requirements in English.

**299g, Introduction to the Genre of Poetry** **32644R**  
McCabe, Susan TTh / 12:30-1:50p.m.

**“From Shakespeare to Hip-hop”**

This course is designed to train students in the close reading of poems and in the understanding of the genre as an aesthetic, aural, cultural and historical phenomenon. It aims to introduce students to poetry’s multiple forms and traditions, and its ongoing significance. We will listen to recordings and have in-class readings of the poems under discussion, combining lecture and discussion, with breakout sessions of exercises and craft workshops. Poetry is perennially useful in ways we don’t always know; but to quote Wallace Stevens, it “helps us live our lives.” Poetry opens us up to uncomfortable, difficult, elusive feelings and thoughts, activist urgency, and sometimes, solace. We will cover a range of texts, from Shakespeare through Romantic poetry to the present, including contemporary popular, hybrid forms and DJ sampling. We will examine the crossover between lyric poetry and hip-hop (and other musical traditions, such as Blues and Jazz). Don’t worry if you are unfamiliar with the discipline of poetry; the purpose of this course is to introduce you to this diverse field — spark and train your interest. The main requirement of this course is your commitment, attendance in both lecture and discussion sections (they feed each other), and active engagement with the readings and each other.

*No prerequisites.*

**302, Writing Narrative** **32852D**  
Segal, Susan W / 2-4:20p.m.

**“Everything I Tell You is (Sorta) True”**

We have been telling ourselves stories since we have been able to communicate — some of them “true,” some of them “imagined.” Those words are in quotes because the question of what is true and what is fabricated haunts many works of both fiction and non-fiction. In this class we will build upon students’ basic knowledge of narrative structure and the uses of narrative to foster a deeper understanding of how narrative frames our concept of the human condition. We will look at short and excerpted works of fiction and non-fiction and explore how writers of these two genres, both implicitly and explicitly, manipulate the reader’s desire for “literal” truth. We will examine

the techniques common to both genres (use of character, POV, setting, plot, tension, etc.) and consider how each genre both suits and enhances the subject matter. We will look at the sub-genres of each, such as narrative, memoir and essay in literary non-fiction and short-short, experimental and POV-bending in fiction. We will also explore the limitations of both genres and consider how a writer selects the most appropriate narrative form for any given work. Finally, we will look at and consider work that has blurred the line between literary non-fiction and fiction.

*No prerequisites.*

**302, Writing Narrative** **32868D**  
Lord, M.G. F / 2-4:20p.m.

**“To See a World In a Grain of Sand, or How to Knit Your Memoir Into a Larger Story”**

This workshop course will explore the ways in which writers use their personal stories to comment on aspects of the wider world. “Creative nonfiction” is an evolving genre that combines recollection with reporting — a linkage beneficial to both reader and writer. Readers can relate more easily to, say, the emblematic struggles of one family than to a dry, abstract account of a social trend or historic period. Writers can focus on a subject of endless fascination — themselves — while still generating the fact-filled narratives that publishers crave.

The course begins on a nuts-and-bolts level, asking such questions as: What is a story? How is it different from an academic argument? How can it be reported and structured?

Students will examine the work of nonfiction masters to see how they achieved their results. They will then attempt to incorporate these devices or approaches in short exercises and a long piece of original nonfiction.

*No prerequisites.*



### 303, Introduction to Fiction Writing

Ingram, Kerry

32653D

F / 2-4:20p.m.

English 303 is a fiction workshop in which we practice the techniques of prose narratives. The emphasis is on writing first and analyzing next. Thoughts and feelings crafted into words become real objects in the world, gifts we can all share. Expect to exit the class with finished stories and to formulate specific ideas about craft for maintaining your personal momentum. Once you discover the right methods for you, beauty and meaning will follow.

*No prerequisites.*

### 303, Introduction to Fiction Writing

Segal, Susan

32652D

M / 4:30-6:50p.m.

How do you take the vision of the perfect story that you carry around in your head and get it onto the page? This course addresses that question as well as the “how do they do it?” question that plagues us when we read wonderful work. By studying a combination of student-generated stories and many published works, we will examine and learn to integrate the elements of fiction into our own work, and wrestle with the eternal question of how to show rather than tell what we want to say.

*No prerequisites.*

### 303, Introduction to Fiction Writing

Segal, Susan

32647D

W / 5-7:20p.m.

See description above for English 303.

### 304, Introduction to Poetry Writing

Bendall, Molly

32655D

M / 2-4:20p.m.

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. Each person can hope to 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, Alberto Rios, Matthew Dickman, Harryette Mullen, Mary Ruefle, Natalie Diaz, Brandon Som, and others.

*No prerequisites.*

### 304, Introduction to Poetry Writing

Bendall, Molly

32663D

F / 2-4:20p.m.

See description above for English 304.

### 304, Introduction to Poetry Writing

Journey, Anna

32657D

T / 2-4:20p.m.

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. All writers are readers. Their reading challenges their writing. In this reading and writing intensive beginning poetry workshop, you’ll write a variety of poems, such as a poem based on a childhood memory, an elegy, a dramatic monologue, and a poem that contemporizes a fairytale or fable. You’ll read copiously from an anthology, a craft manual, and four single collections of contemporary poetry, and post weekly responses to the required texts on Blackboard. Talent and intelligence are important in making a strong writer, but what may be even more important are desire, imagination, hard work, and plain old stubbornness. You have to want it to get it. And then there’s luck, the whimsical intervention of the muse, over which no one has control. As Randall Jarrell said, if you want to be struck by lightning, you have to be there when the rain falls. So you plunge in, write with risk, revise with energy, and you keep on getting better if you keep at it.

*No prerequisites.*

### 305, Introduction to Nonfiction Writing

Dyer, Geoff

32830D

M / 2-4:20p.m.

#### “The Impersonal Art of the Personal Essay — and Vice-Versa”

Primarily a workshop, we use a number of classic examples of the essay to help guide us through the pitfalls and possibilities of the form. How to avoid crossing the line from the personal to the willfully self-indulgent? We know that you are interesting to you but how to make that ‘you’ interesting to

everyone else? Conversely, how to imbue essays with the stamp of personal testimony without the support of a participating authorial personality? To help us navigate this potentially slippery terrain we will enlist the support of work by William Hazlitt, George Orwell, Joan Didion, James Baldwin, Nicholson Baker, Annie Dillard, Meghan Daum and others.

*No prerequisites.*

### **305, Introduction to Nonfiction Writing** **32832D**

Lord, M.G.

Th / 4:30-6:50p.m.

#### **“Creative Nonfiction”**

Creative nonfiction is an evolving discipline that combines recollection with reporting—a linkage beneficial to both reader and writer. This workshop course will introduce students to a variety of techniques in creative nonfiction that can be applied to a range of genres, including travel writing, writing about people, writing opinion pieces, and writing about popular culture. Students will study fact-gathering techniques, including the personal interview, to learn how to ferret out information that powerful people don't want you to know.

We will examine work by nonfiction masters—Joan Didion, James Baldwin, David Foster Wallace, Alain de Botton, and others—to see how they achieved their results. Then students will attempt to incorporate these devices or approaches in short exercises and a long piece of original nonfiction.

### **350g, Literature of California** **32685D**

Berg, Richard

MWF / 10-10:50a.m.

#### **“California Dream/California Nightmare”**

Here's the pitch. It's the 'left coast,' the land of beaches and surfers, mountains and Silicon Valley, Disneyland and La La Land. It's the Golden State, a place where dreamers come to live and dreams die. It's not like any other place in the USA yet it is remarkably similar; it's various and familiar, diverse and common, and its literature is just as rich, troubling and fantastic. This course intends to investigate some of this literature to see in what ways it, in all its diversity, spins the fantasy and manifests the many realities that we have come to know as California. This class will concern itself with a variety of

texts taken from the last one hundred and fifty years. We will read novels and short fiction (e.g., Steinbeck and Pynchon), drama (e.g., Valdez and Hwang) and poetry (e.g., Foster and Miller). There might even be a movie or two.

*No prerequisites.*

### **376g, Comics and Graphic Novels** **32666D**

Johnson, Dana

TTh / 12:30-1:50p.m.

The history of the illustrated, or graphic, novel goes as far back as cave paintings. Our course will begin in the early 20th century, when writers/artists such as Frans Masereel and Otto Nuckel published books that told stories intended for adults in expressionistic woodcuts and drawings. Since that time, contemporary comics and the graphic novel in the U.S. has evolved into a genre that has serious literary and cultural implications. In 1992, Art Spiegelman was awarded a Pulitzer Prize for his graphic novel *Maus*, a two-volume Holocaust allegory,

We will look at 12 graphic stories and novels that vary widely in their themes, literary styles, artistic presentations, and in their personal, cultural, psychological, social, and political agendas, in order to explore and analyze how this compelling literary form has rapidly evolved, and to investigate what common (or uncommon) elements comprise the most effective works. We will also consider the various literary attributes and challenges involved in the graphic works we read, such as how storytelling is enhanced or compromised by the addition of graphics, as well as the uses of exposition, plot, character development, conflict, and dialog in this art form.

*No prerequisites.*

### **392, Visual and Popular Culture** **32667R**

Gambrell, Alice

TTh / 12:30-1:50p.m.

In a 2010 exhibition titled *The Dissolve*, curators Sarah Lewis and Daniel Belasco drew attention to work by artists whose “hybrid practice of homespun plus high-tech” had recently emerged in a range of forms including print literature, live performance, 2-dimensional visual art, and animation. Taking a close look at work by artists whose traditional practice has been invigorated by experimental encounters with digital media, we will develop our awareness of digital/analog mixtures as they have appeared in print-based literature,

cinema (including animation), painting, photography, and interactive design. This course also serves as an exploratory introduction to the emerging field of the “Digital Humanities.” As such, we will consider at length the complicated interrelationships between “the digital” and “the humanities,” rather than viewing one as a mere supplement to (or opponent of) the other.

Requirements: a series of short papers and design exercises, a midterm, a final project and paper developed over the course of the semester, and project presentations.

*No prerequisites.*

### **405, Fiction Writing**

Wiggins, Marianne

**32675R**

M / 4:30-6:50p.m.

In this Intermediate Creative Writing Workshop we will focus on character-driven short stories and students are required to submit a minimum of three short stories. Although readings are tailored to each student’s specific needs, required readings are from collections of George Saunders, Raymond Carver, Denis Johnson, Lydia Davis, Junot Díaz, Clarice Lispector, Gabriel García-Márquez.

*Prerequisite: ENGL 303 or 305.*

### **405, Fiction Writing**

Everett, Percival

**32677R**

T / 4:30-6:50p.m.

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

*Prerequisite: ENGL 303 or 305.*

### **406, Poetry Writing**

Muske-Dukes, Carol

**32691R**

Th / 4:30-6:50p.m.

In this intermediate workshop in poetry writing we will explore exactly what a poem is — of what it is made. In our “laboratory” writing exercises and reading, we will be testing genre limits and checking out different ways of thinking about and writing poetry, including poetry as detective work and other exploration. Each student will present a poet of choice and each student will be responsible for assembling a portfolio of work over the course of the semester — including all writing exercises, assignments and all revisions. Each student will learn a poem by heart to share with the workshop — or to recite “privately.”

*Prerequisite: ENGL 304.*

### **406, Poetry Writing**

Journey, Anna

**32695R**

M / 2-4:20p.m.

Workshops have two important functions: they are a way for you to get, and learn how to give, significant criticism. All writers are readers. Their reading challenges their writing. In this reading and writing intensive intermediate poetry workshop, you will read six collections of contemporary poetry, write and carefully revise four poems, and post weekly responses to the required texts on Blackboard. Talent and intelligence are important in making a strong writer, but what may be even more important are desire, imagination, hard work, and plain old stubbornness. You have to want it to get it. And then there’s luck, the whimsical intervention of the muse, over which no one has control. As Randall Jarrell said, if you want to be struck by lightning, you have to be there when the rain falls. So you plunge in, write with risk, revise with energy, and you keep on getting better if you keep at it.

*Prerequisite: ENGL 304.*

### **407, Advanced Fiction Writing**

Johnson, Dana

**32844D**

Th / 4:30-6:50p.m.

This fiction workshop concentrates on understanding and implementing the various aspects of fiction. These include craft issues such as characterization, point of view, narrative structure, style, and voice. Throughout workshop, you’re expected to produce original fiction, read closely all stories and

various materials, and comment thoroughly on your colleagues' work. Those expectations are basic. More than anything, I expect you to take your own work and the work of your colleagues seriously, to find out what you know, to challenge what you know, and to write honestly about ideas.

*Prerequisite: ENGL 405.*

**408, Advanced Poetry Writing** **32847D**  
Muske-Dukes, Carol T / 4:30-6:50p.m.

This is a workshop in advanced techniques of poetic writing that focuses on readings in “poetry history” and contemporary poets’ work. We will discuss original student work as well as our reading list. Student writing will include regular revision — toward the creation of a portfolio of completed writings. Each student will also “present” a poet of his or her choice throughout the semester. There will be a final student poetry reading at the time of portfolio completion. Instructor permission. English 304, 406 recommended.

*Prerequisite: ENGL 406.*

**422, English Literature of the 17th Century** **32711R**  
Lemon, Rebecca TTh / 2-3:20p.m.

**“Literature and Crisis in the 17th Century”**

This course examines literature produced in a time of political crisis. Some authors addressed the period’s political upheaval directly, participating in the civil war, while others found solace in love, God, drink or travel. We will examine all of these responses through three units: Love, Faith, and Self. In doing so we will read the compelling and influential poetry, prose and drama by writers such as Shakespeare, Donne, Jonson, Lanyer, Bacon, and Milton. The writing requirements in this course will be tailored to your individual needs: you might choose to write one critical paper and one creative project (such as writing your own sonnet sequence, designing your own book, or producing a multi-media travelogue); or you might instead choose to produce (in stages) an article-length seminar paper, to serve as a graduate school writing sample.

*Prerequisite: ENGL 261.*

**424, English Literature of the Romantic Age** **32713R**  
**(1800-1832)**

Wright, Erika MWF / 10-10:50a.m.

**“Diseased Desires and the Nostalgia of British Romanticism”**

This seminar will explore several key figures and texts of British Romanticism. We will examine how these writers celebrated and mourned the past and each other; how they represented their desire for a different time, an old place, a familiar person. In short, we will consider how *nostalgia* shaped and was shaped by the British Romantic imagination. The term *nostalgia* initially was conceived as a medical disease suffered by Swiss mercenaries who were away from home, but *nostalgia* transformed during the 19th century into an emotional identification with an idealized past. The authors we will study are central to this transformation — we might even say the Romantics are the best theorizers of nostalgia. They present a range of perspectives, sometimes contradictory, on what it means to long for home, friendship, family, country, and solitude, and to anticipate a better (or worse) future world. We will begin our exploration of this diseased desire by asking two related questions: What does it mean to be nostalgic? What does it mean to be a Romantic writer?

We will examine closely the works of Wordsworth, Coleridge, Keats, the Shelleys, Austen, Lamb, and De Quincey in terms of Freud’s *The Uncanny* and literary criticism on nostalgia.

*Prerequisite: ENGL 262.*

**426, Modern English Literature** **32715R**  
Kemp, Anthony MWF / 11-11:50p.m.

British and Anglo-American literature of the twentieth century, with particular emphasis on Decadence; Modernism; sexual, religious, and class transgression; world wars; retreat from empire; and return to myth. Major writers to be considered: W. B. Yeats, James Joyce, Radclyffe Hall, T. S. Eliot, Djuna Barnes, Wilfred Owen, Isaac Rosenberg, C. S. Lewis, W. H. Auden, John LeCarré, Ian McEwan. The goal of the course is for students to understand our authors and works in relation to the key cultural, intellectual, and aesthetic movements of the period: Romanticism, Decadence, Symbolism, Modernism.

*Prerequisite: ENGL 262.*

### 430, Shakespeare

Smith, Bruce

32716R

TTh / 9:30-10:50a.m.

One of the reasons for Shakespeare's staying power across the past four hundred plus years is his willingness to tackle most of life's enduring big issues: ambition, love, ethics, money, politics, death. This course will be organized thematically around the big issues. Participants in the course will write a 750-word response paper on one play, a review of a live performance, and a final paper tracing one theme through at least three plays.

### 442, American Literature, 1920 to the Present 32720R

Kemp, Anthony

MWF / 1-1:50p.m.

#### “American Decadence”

Decadence is a falling, a sinking, a decline. As a literary movement, Decadence began in France in the late nineteenth century, and can be regarded as the second stage of Romanticism, proclaiming the exhaustion of Romanticism's naturalism and optimism. Decadence proclaimed both “the natural” and “the social” to be exhausted ideas; they may once have provided satisfaction and meaning, but not any more; the present generation has been born too late. The only hope now is through transgression and perversion, questing for meaning in new, negative directions, in search of unprecedented, dangerous experiences and sensations, hoping to “break on through to the other side.” We will look at the theory of decadence, as it developed in France, and its adoption and transformation by American writers. What happens when old-world decadence is adopted by such a new and officially optimistic culture? What is the Decadent looking for: “my only friend, the end”?

*Prerequisite: ENGL 263.*

### 451, Periods and Genres in American Literature 32731R

Román, David

MW / 5-6:20p.m.

#### “The Golden Age of Broadway”

This course examines what's referred to as “the Golden Age of Broadway,” a period in American history when theatre was at the heart of the national culture. We will study key figures from the 1930s through the 1950s, including major playwrights such as Tennessee Williams and Arthur Miller.

We will also study major musicals from these decades including such classics as *South Pacific*, *West Side Story*, and *Gypsy*. We will consider how American theatre emerged as one of the most significant literary achievements of the mid century and address its critical role in the popular culture and national imaginary. Finally, we will consider the current revivals of these seminal works in our contemporary period.

### 461, English Drama to 1800

Green, Lawrence

32736R

MWF / 12-12:50p.m.

Renaissance drama exploded with intellectual energy. After slow decades of staged religious and political propaganda, the new London theatres had audiences eager for something fresh and exciting, and clever young dramatists gave it to them. Kyd supplied revenge tragedy with blood, guts and gore. Marlowe asked what you would do for power... or love, sex, fortune or forbidden knowledge. Jonson pilloried the stupidity of English society. Tournier looked at what happens when everyone seeks revenge at the same time. Webster's women rise above lurid masculine violence and achieve tragic stature, while Rowley's woman is a vile “changeling,” and Ford has incestuous siblings whose love outlasts death.

This dramatic ferment — intellectual, moral, passionate, linguistic — provides a vibrant mirror of the social and domestic concerns of Renaissance England, so vibrant that religious ideologues finally managed to close the public theatres for decades. They couldn't take it. But you can.

Students will present on plays, write a midterm essay, and research a final paper substantial enough for application to graduate school, law school, or an honors program.

*Prerequisite: ENGL 261.*

### 466, The 19th Century English Novel

Boone, Joseph

32740R

MWF / 1-1:50p.m.

Television shows like *Breaking Bad* and *Downton Abbey* have extended, complexly intertwined story lines that make us crave more, very much as the multiform, page-turning 19th-century English novel made readers crave

more. This triumph of the novel was a cultural and literary upheaval, since the novel in the 18th century had been viewed as a lowbrow genre, and only in the 19th century did it become the triumphant genre of the middle-class.

We will examine the maturation of this literary genre, beginning with the comedic plots of Austen and ending with the more somber ones of Eliot. In between, we will examine historical fiction, comedy of manners, the gothic, formal realism, and the romance—fictional modes that both resist and reinforce dominant social values. Despite the genre’s outward respectability, it still retains its radical edge, its ability to resist the values of the status quo. In this light, we’ll be looking at the degree to which the novel was embraced particularly by women writers and the ways in which its format made it a vehicle for addressing issues of gender and identity.

The course will involve essay writing as well as exams. Be forewarned: some of these novels are HUGE — so you need to commit yourself to the reading requirements ahead of time—but I guarantee the rewards are equally great!

*Prerequisite: ENGL 262.*

## **491, Senior Seminar in Literary Studies**

St. John, David

### **“BEYOND KATRINA:**

### **Loss and Reflection, Reckoning and Recovery”**

Literature has always been intimately connected to the experiences of loss we encounter as both individuals and as cultures. The deaths of loved ones, the loss of home or country, awakenings from innocence, the collapse of romance, the instability of memory, and even the disappearance of faith are only some of the aspects and experiences of loss we face in our lifetimes. Using the 10th anniversary of Hurricane Katrina as the backdrop, our readings in this course — of memoir, poetry, oral testimonies, and plays — will reflect the processes of these encounters with loss as exhibited in a wide variety of individual lyric voices, though often these voices will be framed in a very specific cultural or historical context. Two short papers, two poems, and one major paper will be expected.

*Intended for seniors and advanced juniors.*

## **491, Senior Seminar in Literary Studies**

Dyer, Geoff

### **“Reporting and Literature”**

At what point does reporting become literature? How does the obligation to record facts or document events sit alongside the artistic urge to shape and embellish? To what extent can a highly individual personal style conflict with reliability? These are some of the questions to be raised in a survey of landmark books by — among others — Hunter S. Thompson, Janet Malcolm, Rebecca West, Dexter Filkins, Norman Mailer and Ryszard Kapuscinski. We will also consider some photographic books, especially collaborations between writers and photographers such as *A Fortunate Man* by John Berger and Jean Mohr and *Let Us Now Praise Famous Men* by James Agee and Walker Evans. It was Evans, after all, who expressed the crux of the matter most concisely by making a distinction between documentary and what he insisted on calling “documentary style.”

*Intended for seniors and advanced juniors.*

## **491, Senior Seminar in Literary Studies**

Rowe, John

### **“Mark Twain’s Humor”**

Twain is famous for his “humor,” but the majority of his “wit” is in fact satire, deeply invested in social criticism directed at modern racism, imperialism, religious hypocrisy, economic greed, and self-deception. In fact, these problems are the defining characteristics of the “modern age” for Twain, and they are still very much with us. Why and how Mark Twain still speaks to us will be our work in this senior seminar, which will be conducted in the manner of a graduate seminar. We will read: *The Adventures of Tom Sawyer*, *Life on the Mississippi*, *The Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur’s Court*, *Pudd’nhead Wilson*, *Following the Equator*, and an anthology of shorter pieces by Twain.

*Intended for seniors and advanced juniors.*

**32759D**

T / 2-4:20p.m.

**32858D**

M / 2-4:20p.m.

**32761D**

Th / 2-4:20p.m.

## 499, Special Topics

Bendall, Molly

32898R

T / 11-12:20p.m.

### “Wasteland, Apocalypse, and Dystopia in Contemporary American Poetry”

Civilizations facing ruin from post-war destruction, environmental collapse, societal upheaval, and other catastrophic events are conditions we have seen in film, novels, visual art, and graphic novels. Recent books of poetry have also been compelled to depict these devastations. In this class we will discuss particular contemporary poetry texts, analyzing how a poetic consciousness navigates these particular worlds — both real and imagined ones — and how strategies and formal constructs, such as fragmentation, collage, and appropriation contribute to a poem’s vision. Poetry texts that we’ll be reading include “Alice in the Wasteland” by Ann Lauterbach, *The Black Ocean* by Brian Barker, *Wolf Centos* by Simone Muench, Poems by Japanese Poets after Hiroshima, and *When the Waters Came: Evacuees of Hurricane Katrina* by Cynthia Hogue, and poems by Matthea Harvey, Alice Notley, and others.

Two papers, class presentation, much class participation, and a creative project.

*Special 2-unit course.*

## 499, Special Topics

Tomaini, Thea

32791R

Th / 11-12:20p.m.

### “*Imitatio*: The Lost Art of Imitation”

Courses for university students in sixteenth/seventeenth century England weren’t anything like the ones offered at USC, or any university in the 21st century. Students studied Aristotelian logic, theology, law, and medicine, but they did not study literature as students do today. Many students intended to pursue social careers at court after graduation. Yet, obtaining a degree was only one step in becoming a respected courtier in London. One was expected to have well-honed skills in composing poetry, essays, and (sometimes) drama. How was one expected to do that without formal literary study? Students were expected to learn the poetic and literary skills of “the masters” (such as Terence, Aristotle, Dante or Boccaccio) and imitate their styles and themes in their own work. Such work could be original, but often graduates produced adaptations and rewritings of existing works. In this course you will do as the Renaissance poets did, but with an updated process: you will read poetry,

essays, and drama by Renaissance authors like Erasmus, Sidney, Shakespeare and Milton, and imitate them in works of your own. You will write poems, short dramatic interludes and/or dialogues, and essays in the Early Modern style, but with a 21st-century theme and tone.

*Special 2-unit course.*

## 499, Narrative Studies Capstone Seminar

32770D

Freeman, Christopher

TTh / 9:30-10:50a.m.

### “Telling Stories, Telling Lives”

The NARS Senior Seminar provides a way to fulfill the required individual capstone in the context of a seminar. Students will meet weekly to discuss a mix of fiction, poetry, film, graphic novels, theory, and creative writing, while creating their own materials and critiquing one another’s work. Their materials will be presented throughout the semester as a series of at least three self-directed portfolios that will draw upon their prior studies in narrative, bringing those varied studies into a whole and individualized vision.

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

Topics and case studies: memoir, poetry, and film adaptation, focusing on the work of Nick Flynn; race and identity, using the poetry of Claudia Rankine and the prose of Ta-Nehisi Coates; imagination and the burden of history as depicted in *Maus* by Art Spiegelman; and storytelling and character as seen through the work of filmmaker Richard Linklater.

*Reserved for seniors majoring in Narrative Studies.*

**The application for ENGL-499 Narrative Studies Capstone Seminar is available on the Department of English website under the “[Documents](#)” widget.**

## **ENGL Courses Requiring Departmental Clearance**

- Please see the information below regarding departmental clearance undergraduate courses in the English department.
- Contracts for ENGL-490x, MDA-490, and MDA-494 can be found under [“Documents”](#) on the English website.
- Applications for ENGL-407, ENGL-408, and ENGL-499 can be found under [“Documents”](#) on the English website.
- Contracts must be approved by Professor **Lawrence D. Green**, the Director of Undergraduate Studies.
- Please contact **Tim Gotimer** for questions regarding d-clearance.

<b>COURSE</b>	<b>TITLE</b>	<b>SECTION</b>	<b>HOOR</b>	<b>DAYS</b>	<b>INSTRUCTOR</b>	<b>REQUIREMENTS</b>
302	Writing Narrative	32852D	2-4:20p.m.	W	Segal	<i>Priority registration to NARS majors and minors</i>
302	Writing Narrative	32868D	2-4:20p.m.	F	Lord	<i>Priority registration to NARS majors and minors</i>
303	Introduction to Fiction Writing	32647D	5-7:20p.m.	W	Segal	<i>Priority registration to CRWT and ENGL</i>
303	Introduction to Fiction Writing	32652D	4:30-6:50p.m.	M	Segal	<i>Priority registration to CRWT and ENGL</i>
303	Introduction to Fiction Writing	32653D	2-4:20p.m.	F	Ingram	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32655D	2-4:20p.m.	M	Bendall	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32657D	2-4:20p.m.	T	Journey	<i>Priority registration to CRWT and ENGL</i>
304	Introduction to Poetry Writing	32663D	2-4:20p.m.	F	Bendall	<i>Priority registration to CRWT and ENGL</i>
305	Introduction to Nonfiction Writing	32830D	2-4:20p.m.	M	Dyer	<i>Priority registration to CRWT and ENGL</i>
305	Introduction to Nonfiction Writing	32832D	4:30-6:50p.m.	Th	Lord	<i>Priority registration to CRWT and ENGL</i>
407	Advanced Fiction Writing	32844D	4:30-6:50p.m.	Th	Johnson	<i>By application only</i>
408	Advanced Poetry Writing	32847D	4:30-6:50p.m.	T	Muske-Dukes	<i>By application only</i>
490x	Directed Research	32757D				<i>Requires approved contract and junior or senior status</i>
491	Senior Seminar in Literary Studies	32759D	2-4:20p.m.	T	Dyer	<i>Registration restricted to second-semester juniors and seniors</i>
491	Senior Seminar in Literary Studies	32761D	2-4:20p.m.	Th	Rowe	<i>Registration restricted to second-semester juniors and seniors</i>
491	Senior Seminar in Literary Studies	32858D	2-4:20p.m.	M	St. John	<i>Registration restricted to second-semester juniors and seniors</i>
496	Senior Honors Thesis	32764D	2-4:20p.m.	W	Green	<i>Registration restricted to students admitted to Honors program</i>
499	Narrative Studies Capstone Seminar	32770D	9:30-10:50a.m.	TTh	Freeman	<i>By application only and senior status</i>
MDA-490	Directed Research Project	42292D				<i>Requires approved contract and senior status</i>
MDA-494	Directed Creative Project	42294D				<i>Requires approved contract and senior status</i>