

Course Descriptions

English Department Fall 2011

English 100: Intro to College Writing

Lisa Hemminger

The purpose of English 100 is to strengthen students' writing skills so they will have a better chance of succeeding at the University of San Diego. Indeed, the course is titled "Introduction to College Writing" because its purpose is to introduce students to the writing standards and strategies they will encounter in all of their college courses.

College administrators and faculty agree that writing is one of the most, if not the most, important skills that students need to master if they are to succeed in our nation's universities. The evidence is so overwhelming that some universities already base their admissions policies largely on how well students write, and recently the College Board significantly strengthened the writing requirements in the Scholastic Aptitude Test (SAT). The College Board now requires a written essay and an examination on English grammar. Furthermore, the National Commission on Writing (2003) recommended a dramatic overhaul of K-12 writing instruction so students will be better prepared for college writing standards.

Educators have known for some time that writing plays an essential role in discovering ideas, understanding their significances and relationships and, of course, articulating them to inform and influence others. In short, writing is indispensable in the various stages of our attempts to fully comprehend any subject matter or academic discipline. It is not an overstatement to say, "We do not understand something until we are required to write about it."

On a more practical level, one can easily argue that never before in our nation's history has there been more demand for our universities to emphasize writing instruction in all academic courses. Seemingly every day there is another newspaper article or report urging greater emphasis on improving the writing skills of our nation's students. Employers also consistently bemoan the shocking decline in their employees' writing skills, even as they assert that writing in most businesses and professions is more important today than it was twenty years ago. Indeed, many employers have started to test the writing skills of potential employees before hiring them.

Addressing this problem, the state of California revised its entire K-12 writing requirements; the new K-12 curriculums are more grammar based and more writing intensive. Similarly, the new Scholastics Aptitude Test (SAT) focuses much more on writing skills because studies have revealed that students who write well have a much better chance of succeeding in our nation's universities.

The message is clear. The computer age has provided all of us with more information than ever before, but we still need writers to communicate this information clearly and persuasively in our nation's universities, businesses and professional organizations.

English 121: Composition and Literature

Various Professors

Fulfills the core curriculum requirement in lower-division written literacy. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to

literary texts. Students are encouraged to use the Writing Center, staffed by trained peer tutors. (every semester)

English 122: Composition and Literature for Educators

Lisa Smith

Fulfills the Core Curriculum requirement in lower division Written Literacy for students planning to complete the Liberal Studies major. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to literary texts. Students are encouraged to use the Writing Center, staffed by trained peer-tutors.

English 222: Introduction to Poetry

Dallas Boggs

The course will examine poetry from the perspectives of both form and content. Working primarily with modern poets, we will study poetic form, considering such features as provenance, characters, setting, scansion, theme, and imagery. We will also try our hands at writing our own poems in various forms such as haiku, sonnet, villanelle, sestina, et. al.

On alternate weeks, we will study both form and content through a brief survey of English and American poetry from Shakespeare to the beginning of the 21st century.

English 222: Introduction to Poetry

Barton Thurber

This course is an introduction to poetry. By the time we're done you'll know more about poetry than you do now. Plan to do the reading for the course in accordance with the scheduled reading list you should also have received; each poet named should be looked at by the beginning of the appropriate week. Required text includes *The Broadview Anthology of Poetry*, Rosengarten and Goldrick-Jones, eds.

English 222: Introduction to Poetry: Movement Since the Moderns

Jericho Brown

The Poetry course, "Movement Since the Moderns," will explore a short history of the genre in the United States from the 1920s to the present. Students will learn the meanings and uses of poetic terms, as well as the work of major American poets. Each student will have an opportunity to lead class in a discussion of each poet.

Students are expected to attend class having read all required material and prepared to discuss individual responses to the readings. While students may like or dislike a piece, their responsibility is to examine its language and infer what emotions the poet means for the language to incite.

Students will write three papers. The first is a short response to the initial reading; the second, a short explication of one poem written before 1973; the third, a short explication of a poem written after 1973. Students will also memorize and recite the work of poets included in our text. There is a two-hour comprehensive final exam, and students must take thorough notes during the semester to be fully prepared for it. Required text includes: Nelson, Carey, Ed., *Anthology of Modern American Poetry*.

English 223-01 & 02: Greek Drama

Dallas Boggs

It is not an exaggeration to say that within the soil of Greek drama lie the roots of all Western literature. With that idea in mind, the course will focus on tragedy, examining the work of the three great Greek tragedians, Aeschylus, Sophocles, and Euripides. We will read and discuss ten to twelve Greek tragedies including Aeschylus' *Oresteia*, Sophocles' *Oedipus the King* and *Ajax*, and four or five plays by Euripides such as *The Medea*, *Hippolytus*, and *The Bacchae*.

English 223-03: Studies in Genre: Femme Fatales and Byronic Bad Boys

Deborah Sundmacher

The *Twilight* series, and its subsequent popularity, polarized a large reading audience about what constitutes a healthy female/male relationship. Edward has his literary predecessors, boys so bad girls can't help but love them. Belle, too, is a sexual archetype, the "Femme Fatale" who brings upon catastrophic and disastrous events just like Pandora from Greek mythology. This course will explore sexual archetypes, looking for the roots that anchor them to our culture's romantic mythology. We will look to literature to see how it reflects our lives, asking questions such as: What are the unconscious images women and men have of one another? Are the characteristics that make one attractive to another innately formed or culturally constructed? Do men seek closeness by means of status, while women seek status by means of closeness? Is every woman a princess at heart, waiting to be rescued? What does it take to be an alpha male?

English 223-04: Laughter & Politics: 20th Century Comic Novel

Timothy Randell

The full name of this course is Laughter and Politics: The Twentieth-Century Comic Novel. What is laughter, and why does it take hold of us? Is something funny "just because it's funny"? If so, why are so many comedians "outsiders"? Joseph Boskin, a professor of history and African American studies, argues that Jewish, African American, and female comedians (and others situated outside a mainstream culture that was predominantly white, straight, and male) used humor throughout the twentieth century to "correct" painful social realities, prejudices, and inequalities, thus hastening a multicultural society. Boskin's argument suggests that insider/outsider paradigms structure the very heart of humor and that humor thus has a necessary relationship to language, identity, and politics. This course will examine the humor of "outsiders" in the twentieth-century comic novel (British and American) to explore how and why they adopt humor and other literary strategies to correct oppressive social, economic, and political realities. Flann O'Brien (aka Brian O'Nolan), for example, searches for the means of an Irish identity within the context of a colonized Ireland in his absurdist, meta-fictional novel *At Swim-Two-Birds*. Cecil Brown portrays the hilarious (but ultimately painful) *Life and Loves* of an African American ladies' man named George Washington (among many aliases) who both profits from and suffers from the fascination he exerts over white women. In *Bridget Jones Diary*, Helen Fielding explores the many dilemmas faced by women who find themselves torn between confusing roles that may be traditional and non-feminist, modern and feminist, or postmodern and post-feminist. In Juno Diaz's *The Brief Wondrous Life of Oscar Wao*, a Dominican-American kid in New Jersey struggles to fit in and to escape an insidious curse called a "fukú." We will begin the course by reading Kingsley Amis's modern novel *Lucky Jim* to explore, among other things, how even insiders are outsiders. We will end the course by reading a novel by Kingsley Amis's son Martin Amis, whose postmodern explorations in *Money* threaten to undermine the very "self" that makes the insider/outsider paradigm possible. The course will include a few essays, periodic snippets of stand-up comedy to focus our discussions, and at least one film that uses "corrective" humor.

English 223-05: The Short Story

Lisa Smith

Readings in a type of literature, ranging through periods and nationalities. May include drama, narrative, epic, tragedy, comedy, biography, autobiography, or others.

English 223-06: Satire

Stefan Vander Elst

This course deals with satire, primarily in literature, but also when used in audiovisual media such as cartoons and animations. We will discuss the development and evolution of the genre, its methodology and subject matter. Starting with Aristophanes and Juvenal in the classical period, through Chaucer's *Canterbury Tales* and *Sir Gawain and the Green Knight*, *Don Quixote*, Swift's *Gulliver's Travels*, and ending with Monty Python's *Flying Circus* and *South Park*, we will talk about how satire has been used to address political and social concerns throughout the ages.

English 223-07 & 08: War & Memory

Halina Duraj

In this course, we will examine the way memories of war influence narrative forms, focusing on novels and short stories. Traumatic war experiences can disrupt the regular functioning of memory, and this dysfunction is one of the many symptoms of PTSD (post-traumatic stress disorder), which is common among soldiers and others in war zones. How do authors choose to represent disrupted memory in characters affected by war, and how can narrative itself play a role in helping people recover from war? We will examine these questions and the relationship between war-related trauma, memory, and authors' formal innovations in texts such as *Mrs. Dalloway*, *Ceremony*, *Waltz with Bashir* (film), and others.

English 224-01: Fact, Truth and Fiction

Bradley Melekian

What is fact, what is truth, and how are the two distinct from one another? What does the blending of nonfiction stories with fictive storytelling elements say about the nature of the truth, of facts, of what is important in storytelling? In this course, we will examine the idea of "truth" in contemporary literature, particularly as it relates to questions of genre. Our study will begin with factual nonfiction writing, and will end with pure narrative fiction, and we will look at the broad spectrum that exists between these two forms. The central aim of our course will be to examine writers' attitudes toward the essential truths that their stories hold, and the ways in which each writer either uses, turns away from, or bends facts in fidelity to the broader truths they intend their stories to convey. Texts will range from the works of "new journalism" authors like Joan Didion, Gay Talese and Norman Mailer to authors of fictionalized memoir/biography like Tim O'Brien, Dave Eggers and Jeannette Walls.

English 224-02 & 03: Transatlantic Gothic Literature

David Cantrell

This course will begin with Old World castles raised against New World revolution, looking closely at the emergence of classic gothic novels of the late eighteenth- and early nineteenth-centuries. It will then turn to later transformations in the mode wrought by science, technology, industrialism, immigration and imperialism, concluding with Bram Stoker's *Dracula* (1897) and its filmic version, Murnau's *Nosferatu* (1922). Authors will include Ann Radcliffe, M.G. Lewis, Charles Brockden Brown, Mary Shelley, E. A. Poe, Emily Brontë, Wilkie Collins, and others.

English 224-04: Irish Tradition

Joseph McGowan

An introduction to the literature and culture of Ireland from the poems, tales, and sagas of the Old and Middle Irish periods to contemporary literature of the Republic of Ireland (Eire). Emphasis will be placed upon traditions and genres within an overall 'tradition' as well as upon the light cast by other avenues of investigation (history, archaeology, art history, sociology).

English 224-05: Middle Eastern Literature

Deniz Perin

The notion of "the Middle East" is a geo-political, rather than a geographical one. Thus, perhaps the course would be more aptly named, *West Asian and North African Literatures*. Through substantial reading, writing, and discussion, we will explore such questions as, Is there such a thing as a Middle Eastern literature, or do the works expose a region as socially and politically diverse as the West? Does, can, and should literature help to overcome stereotypes about the region that have developed since the September 11 attacks? Are Middle Easterners as different from us as we might think? We will seek to answer these questions as we read a number of 20th and 21st century works, in various genres, from North Africa, West Asia, and Afghanistan, as well as American works set in the region. We will be reading such texts as Naguib Mahfouz' *Midaq Alley*, Aharon Appelfeld's *The Immortal Bartfuss*, Khaled Hosseini's *A Thousand Splendid Suns*, Marjane Satrapi's *Persepolis*, and others.

English 224-06: Love, Sex and Science

Joanne Spiegel

Love makes the world go around, if we are to believe the song lyrics. Even a cursory look at commercials, movies, music videos, personal ads, and happy couples strolling hand in hand around campus seems to confirm the truth of this. Not to mention that poets, novelists, and playwrights have devoted plenty of ink to the subject. This class will explore the nature of romantic love. Through the literature we read together we will focus on how love has been perceived during different time periods. Our readings will lay a foundation for one of the central questions of the course: Is love an unchanging, essentially biological phenomenon or do factors like culture and historical era determine how we define and experience love? With an eye toward exploring that question, we'll begin with the Greeks who attempted to come to terms with love by creating a god who both represented and controlled this mysterious phenomenon. We'll move forward from there exploring a treasure trove of literature spanning over 2500 years and several languages. Along the way we will also take time to listen to contemporary love songs and discuss romantic comedies on film. We'll end the course with a scientific reading on love, which will raise interesting questions: Is love simply about dopamine and brain chemicals? If so, what's the difference between sexual chemistry and love? Between "hooking up" with someone and that "can't get you off of my mind" feeling? Is romantic love simply a dressed up version of sexual attraction? A trick evolution plays on us to encourage us to reproduce? These are just some of the provocative questions we'll be discussing as we explore the relationships between love, sex, and science.

English 225-01 & 02: African American Literature

Jason Crum

This course will explore mid-to late 20th and early 21st Century African-American literature with an emphasis on passing, gender & sexuality, masculinity, and national & transnational migration. Our primary texts will include works by Octavia Butler, Zora Neale Hurston, Nella Larsen, Jean Toomer, James Baldwin, Nalo Hopkinson, Toni Morrison, and Richard Wright.

English 225-03: Multicultural California

Gail Perez

California exemplifies the history of diverse peoples in the US. Its first stories were told in over one hundred indigenous languages and some of its first written chronicles were in Spanish. In this class we will come to understand the cycles of conquest, migration, immigration and nation building that have created this remarkable multiethnic democracy. As a place where many came to reinvent themselves and their societies, California represents multiple realities and multiple dreams, some of them incompatible. We will explore questions of identity, place, and the struggle for representation through fiction, drama, and essays, including works by Chicano, Asian American, American Indian, African American and South Asian writers. Students will also be asked to do an assignment that asks them to explore the local community. This course requires substantial reading and writing.

English 228-01: Modern European Literature

Irene Williams

We will be reading fiction, poetry, and miscellaneous other writings by such writers as Jelinek, Handke, Bernhard, Babel, Tsvetaeva, Duras, Perec, Kafka, and others. France, Russia, and Eastern Europe are the geographical and political settings for these stories. But of course they are set in the Land of Imagination, a place you will access by reading. These writers are all radical and odd. Their work is likely different from other literature you have read. This means you will be reading their work and learning how to read their work at the same time. Emphasis is on careful reading, independent thinking, and focused study and analysis.

English 228-03: South African Literature

Vivienne MacAdam

We will be reading both apartheid-era and post-apartheid texts which reflect the diversity and complexity of this country and its people. Writers will include Miriam Tlali, J.M. Coetzee, Njabulo Ndebele, Zoe Wicombe and Nadine Gordimer. We will also read a variety of genres: poetry, drama, short stories and novels.

English 280-01: Introduction to Shakespeare

Stefan Vander Elst

This course will explore some of the most important dramatic works of William Shakespeare, arguably the greatest English playwright of all time. We will explore the language of each play individually and discuss major themes, stakes and metaphors that connect the plays to each other. Finally, we will look at the greater historical, political and intellectual circumstances of Elizabethan England in order to contextualize Shakespeare and his works.

English 280-02: Introduction to Shakespeare

Jeanie Grant Moore

The purpose of this course is to provide a college-level introduction to Shakespearean drama that will be stimulating and challenging, as well as enjoyable. Engaging with major plays in several genres, we will examine the social and political contexts of drama, the role of the theatre in Elizabethan England, and the plays as performance texts.

English 228 (Preceptorial section): World Literature: Caribbean Literature

Atreyee Phukan

This introductory course on literatures from the Caribbean diaspora focuses on the creative ways writers (and other artists) have used enslavement, migration, exile, and multiculturalism to subvert its bipolar perception as either blissful tourist ports or as lawless, chaotic nations. In addition to fiction, we will read theoretical excerpts from key Caribbean thinkers, such as Frantz Fanon and Aimé Césaire, on the history of colonialism and the continued effect this system has on the region's cultural, social, and political landscape. Given the importance of the oral tradition, our examination of the Caribbean aesthetic will include a study of indigenous musical genres (i.e. reggae, chutney, calypso) and their role as social critique.

English 298: Southeast San Diego Tutoring Program

Timothy Randell

This is a ten-week course/internship during which you will tutor children in a local elementary or middle school in basic reading, writing, and math (depending on your assigned teacher/class). You will work at the school to which you are assigned with a teacher who will structure your activities with the children. Each week you will write a short journal to reflect on your experiences concerning a specific element of the school, your pupils, and other experiences concerning lesson plans or the learning environment (see the attached journal assignment sheet for specific topics). You will turn in the journal assignments periodically throughout the semester (not once a week or all at once at the end of the semester) to ensure accurate, unhurried, and thoughtful reflection. Tutors may commit to 3, 6, or 9 hours of tutoring per week (for 1, 2, or 3 academic credits per semester, respectively), and the course may be taken more than once (as often as tutors wish) to accommodate academic needs and time schedules. The course counts as academic credit in an English elective. Lower Division students register for English 298, and Upper Division students register for English 498.

English 300: British Literature to 1800

Cynthia Caywood

This course presents a survey of English literature from the seventh century (Caedmon) to 1800, including texts representative of the Old English and Medieval periods, the Renaissance, and the eighteenth century. Topics will include the evolution of the language and the development of literary/poetic form as well as historical and cultural contexts. Texts and writers usually include *Beowulf*, Chaucer, the Pearl Poet, Langland, Spenser, Sidney, Shakespeare, Donne, Milton, Pope, Swift and others. (Every semester)

English 304W: Advanced Composition

Lisa Smith

This course is a workshop course in the writing of expository, descriptive and critical prose.

English 306W: Advanced Composition for Educators

Andrea Barraugh

For Liberal Studies majors only. A workshop course in the writing of reflective, academic, and professional prose. Reading, writing, and research across the curriculum of the public elementary school classroom. Includes completion of the Content Portfolio for the Liberal Studies major.

English 312: Women Writers of the Middle Ages

Stefan Vander Elst

This course will discuss the works of Western European women writers and thinkers in the period between the tenth and the beginning of the fifteenth centuries. This course will discuss the works of women writers and thinkers in the Western European Middle Ages. Often marginalized and even ridiculed by the dominant male intellectual community, women nevertheless made important contributions to literature, science and philosophy. We will investigate how female intellectual discourse – both sacred and profane – could still flourish in a hostile environment. We will furthermore study the way women described their position within society, and discuss the unique ways women furthered their intellectual development.

English 318: Development of the English Language

Joseph McGowan

This course will trace the origins and historical development of the English language from its Indo-European roots to contemporary dialects of American English and varieties of World English. By the end of the course students will have mastered the fundamentals of language analysis and introductory linguistics and developed the ability to describe and analyze language and language varieties. Particular emphasis will be placed upon the phonology, morphology, syntax, and semantics of current American English, with additional emphases upon dialectology, language change, and theories of language acquisition.

*While this is **NOT** a methods class, rather one of content, a number of pedagogically-oriented topics such as language acquisition theories and bilingual educational concerns are addressed: these include but are not limited to:

- linguistic universals and language decoding/encoding
- phonemic awareness: discrete units of sounds (phonemes), allophones, minimal pairs
- writing as graphic representation via symbols of sound (must be learned, not acquired naturally)
- grammatical hierarchy and basic sentence types (simple, compound, complex)
- L1 **acquisition** and L2 **learning**: one largely subconscious, the other conscious
- interlanguage; fossilization; interference & transfer
- semantics & types of semantic change; denotation & connotation
- orthographical conventions (their fossilization since the 15th century with introduction of printing press)

English 342: Romanticism

Barton Thurber

This course is an introduction to Romantic thought in England during the period (roughly) 1780-1820. The emphasis is mainly, though not entirely, on poetry; we will also look at two novels, and at letters, critical essays and marginalia. Required texts include *The Longman Anthology of British Literature*, Collins et al, eds.; *Frankenstein*, Mary Shelley; and *The Private Memoirs and Confessions of a Justified Sinner*, James Hogg.

English 344W: Victorian Studies

Sr. Mary Hotz

We will explore the literary history of the Victorian era as an expression of (and participant in) broader political, cultural, and intellectual developments of this crucial period. Drawing on readings from a wide range of forms, genres and disciplines, we will examine several quintessentially Victorian issues and describe the ways these issues make themselves felt within literary texts. In

particular, the relationship of Victorian culture to social relations will be a primary focus for the course. Further, we will analyze and write about Victorian literature through a variety of aesthetic, ideological and theoretical approaches. Analyses of literary criticism invite students both to formulate and assess the arguments of others and to present their own questions and answers about the literature under discussion

English 352-01: African-American Literature to 1900

David Cantrell

This course examines African-American writings both in their relation to literary and other texts of a dominant “white” culture and in their relative autonomy from that culture. The first half, on antebellum writings, will closely examine the self-conscious relations of African-American writers to a literature and culture that can neither acknowledge nor ignore their active social presence. If this self-consciousness appears in the official narratives of “America” as the pressure of untold stories, then the stories that African-Americans would tell of the nation are themselves constrained by these more authoritative discourses, against which they must incessantly contend. As this contention especially determines the slave narratives that we shall read—all of these writers are aware of larger narratives and conventions (i.e., gothic, sentimental) governing their own—so discursive struggle itself becomes the object of critical reflection: African-American writing constantly remarks and implicitly revises the very conditions of its possibility and impossibility. These acts of signifying then allow it to imagine other possibilities for individual and collective life than those which the segregated nation allows; and it is towards these new possibilities of a more emancipated literary and social form that the second half of the course will tend. Authors will include Turner, Douglass, Jacobs, Wilson, Harper, Hopkins, Chesnutt, Du Bois, J. W. Johnson, Hurston, and Larsen.

English 352-02: U. S. Literature to 1900

Dennis Clausen

This class will analyze the development of American fiction and poetry from the beginnings to 1900. The emphasis will be on poems, short stories and novels, although occasional films and essays will also be used to reinforce major themes and issues in the course. Various interdisciplinary approaches—especially from history, philosophy and art history—will be used to give students a broader sense of the development of the history of ideas that provides the foundation for American literature.

The course will focus on various tensions that develop early in our nation’s history, and how they are reflected in our art, culture and literature. The course will also address the technical development of the American short story, novel and poetry as works of art. Required Texts are *Anthology of American Literature (Vol. I)*, George McMichael; *The Crucible*, Arthur Miller; *The Adventures of Huckleberry Finn*, Mark Twain; *The Turn of the Screw and Other Stories*, Henry James; *The Awakening and Selected Short Stories*, Kate Chopin; *Moby Dick*, Herman Melville; and *Deephaven and Other Stories*, Sarah Orne Jewett.

English 355W: Transcendentalist Circle

Irene Williams

In the 1830s, 1840s, and 1850s, Concord, Massachusetts was home or way station to numerous thinkers, writers, and activists committed to invoking a new kind of person, the American, and to building a new kind of nation, democratic and egalitarian. This course offers students an opportunity to read and discuss influential works by Waldo Emerson, Henry Thoreau, Margaret Fuller, Orestes Brownson, Bronson Alcott, Mary Mann, Elizabeth Peabody, Frederick Douglass, Nathaniel Hawthorne, Walt Whitman, and others, all of whom were on fire to change their world.

Some transcendentalists were idealists. Some were anti-institutional on principle; they saw the individual as sovereign. Some wanted to inaugurate change by revising conventions of relationship between men and God, men and women, women and the public sphere. The end of slavery, beginning of public education, extension of the franchise, creation of utopian back-to-the-land communities—these were bread and butter topics in mid-nineteenth century Concord. Considerable reading and re-reading, writing and re-writing, and discussion. Emphasis on the manner as well as the matter of each writer's argument. Independent-minded, patient scholars who are willing to question are especially welcome. I am hoping for students who will bring energy, enthusiasm, and critical intelligence to this challenging literature of another time, a literature made in the U.S.A. by passionate advocates for constructive change.

English 358: U.S. Women of Color

Gail Perez

This course explores the lived experiences of Women of Color through literature, autobiography, theory, and history. We will discuss the genealogy of the phrase "women of color," as well as the humanistic and philosophical implications of thinkers who describe themselves in this way.

Each semester, the course takes a different perspective on the lives of American Indian, African American, Asian American, Arab or Muslim American, South Asian American women and Chicanas/Latinas. Such perspectives might include spirituality, labor, incarceration, cultural/identity issues, sexuality, and activism. Students will also be required to do experiential assignments such as oral history and community site visits. Possible authors include Audre Lorde, bell hooks, Wilma Mankiller, Winona LaDuke, Gloria Anzaldua, Mohja Kahf, and Chitra Divakaruni.

English 358: U.S. Ethnic Modernism

Jason Crum

This course will explore the central role that race & ethnicity played in U.S. Modernist cultural production between 1919 and 1945, a period that saw widespread linguistic insurrection and literary experimentation. We will look specifically at the racial, ethnic, and political tensions surrounding U.S. modernist culture. Through various cultural products, including fiction, poetry, radio broadcasts, and film, we will interrogate contemporary debates about the relationship between ethnicity, race, and national discourse. Some issues and themes will include racial and ethnic mimicry, radio cultural production and local contestation, double consciousness, the production of whiteness, and national/ transnational migration. No previous knowledge or work with the topic is required. Our primary authors will include Anzia Yezierska, Zora Neale Hurston, Mourning Dove, Mary Antin, John Dos Passos, Nella Larsen, Ralph Ellison, Josephina Niggi, Ezra Pound, T.S. Eliot, Jean Toomer, and Richard Wright. Theoretical texts will include works by Wernor Sollors, Paul Gilroy, Michael North, Walter Benn Michaels, Michael Denning, bell hooks, Stuart Hall, Eric Lott, and Rita Keresztesi.

English 370: Contemporary Fiction: Memory and Narration

Atreyee Phukan

This upper-division course offers an introduction to literary theory and fiction, with emphasis on the narrative uses of "memory." Focusing on novels, we will examine the rich variety of ways the act of remembering serves in the construction of gender, class, race, and citizenship in the contemporary context. Course readings will apply mythology, philosophy, cultural and post-colonial theory to literature from the USA, the Caribbean, South Asia, and Africa.

English 372: Film Noir

Fred Robinson

A study of a style of film that emerged, in the U.S. of the 1940s, from the experience and aftermath of war. It is marked by crime and by the attempt to “solve” it in a time of moral disequilibrium, with its persistent instability, blurred boundaries, and ambiguous characters, all wrapped in a shadow atmosphere. We will note the origins of *noir* in German Expressionist film and touch on recent examples of the style, but our focus will be on the world and style of the 1940s: conflicted, tough-guy cops, detectives and villains, dark cities, and women who will either kiss or shoot you, or both. We will also study the cinematic ways in which this world is evoked: shifting points of view, sharp angles and unsteady framing, low lighting and deep focus, and, of course, night. Students should realize that almost all the films will be in black and white.

Films (subject to change) *The Maltese Falcon*, *Dead Reckoning*, *The Big Sleep*, *Scarlet Street*, *Out of the Past*, *They Live by Night*, *The Third Man*, *Night and the City*, *The Lady from Shanghai*, *The Night of the Hunter*, *Kiss Me Deadly*, *Night Moves*, *Chinatown*.

English 375-01: Intro to Creative Writing

Brad Melekian

We will approach this course with the understanding that studying creative writing is different from the study of something more analytical—mathematics, say. To that end, some basic premises will serve as the foundation for this course: That good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. That learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is more an instruction in process than a process of downloading information. Your enrollment in this course is a signal of your dedication to the craft of writing, and to doing the work necessary to further your abilities as a writer. It is the operating premise of this course that the most effective means of doing this is to read, and to write. In this course, students will be expected to write creatively every week, to read voraciously, and to write commentaries on the techniques they encounter in what they read. With this operating premise, it's important that students are dedicated to the coursework that will be expected of them. This course will be time-consuming and demanding. We will read and write in the genres of fiction, nonfiction and poetry.

English 375-02: Intro to Creative Writing

Deniz Perin

This course is geared to a disciplined learning and honing of the writing craft. To that end, students will be reading, writing, and revising numerous works of poetry and short fiction, as well as doing craft-focused writing exercises and keeping a weekly observations journal. The class has three main components: reading; writing; and workshop. For workshop, students are asked to thoughtfully read peer work and offer detailed and helpful feedback on each piece, both in writing and in class. I may also require students to recite memorized pieces and to attend readings of outside authors. At the end of the semester, students will create a final portfolio, which will include all written work and revisions of every workshoped piece. Required books include *Microfiction*, ed. Jerome Stern, *The Art of the Story*, ed. Daniel Halpern, and a poetry anthology or reader.

English 376: Screenwriting and Literature

Dennis Clausen

To understand the craft of screenwriting, students must learn to look at literature in an entirely different way. Literary techniques that are often on the fringes of more traditional literature courses

that focus on ideas, themes and/or issues take on a whole new meaning. To the screenwriter, structure, foreshadowing, plot, sub-plot, dialogue, character development, dramatic conflict and many other techniques are indispensable tools the writer must master to create a compelling story that holds the viewer's interest. Structural issues, especially, are paramount concerns for any successful screenwriter. Indeed, many screenwriters insist that the 3 most important elements in a screenplay are STRUCTURE, STRUCTURE, STRUCTURE!

Students will be expected to participate fully in our discussions of the art of storytelling as it pertains to screenwriting. There will be oral reports and other assignments, but the major requirement will be for each student to produce a 70-80 page motion picture screenplay.

(Please note that the class will be primarily limited to English majors who have completed English 375.)

English 381: Intermediate Poetry Writing: A Look at the Poetry Of Late Jericho Brown

In the Advanced Creative Writing Poetry course, students will generate new work while helping to engender in one another new ideas about writing. As there is a profound relationship between reading poetry and writing it, we will read, discuss, and even recite the work of several poets whose example might lead us to a further honing of our craft. We will read each other's work, giving and receiving the kind of feedback that binds any community of poets. We will also make use of writing exercises that keep our ears open and our fingers moving.

Each student will have at least three poems work-shopped. In each workshop, we will read and discuss students' poems in order to examine the relationships between the poet's intentions and ideas and the phrases and images used to embody them. Students will also write two personal essays discussing their poetics and a review of a volume of poetry.

As we explore the genre in the United States, students will learn the meanings and uses of poetic terms, as well as the work of major American poets. Each student will have an opportunity to lead class in a discussion of each volume.

Students are expected to attend class having read all required material and prepared to discuss individual responses to the readings.

English 382: Intermediate Fiction Writing Halina Duraj

This intermediate fiction writing course emphasizes the importance of reading classic and contemporary published work in helping the writer hone her craft. Each Monday a pair of students will do a presentation and lead a discussion on a published short story through the "lens" of a craft topic such as character, point of view, narrative design, etc. On Wednesdays, students will respond to and discuss each other's stories-in-progress in a workshop format. Each class session will include in-class writing, and a short fiction-writing assignment will be due every week, in addition to two longer stories and revisions due over the semester. Students will also attend and write responses to two readings during the semester. This upper division writing course demands much reading, writing, and proficiency in the basics of grammar.

English 494-01: Narrative: Theory & Practice Fred Robinson

A study of how narrative *techniques* shape the *about-ness* of narrative. How a story is not a vehicle for ideas, but is itself a complex language of ideas. We will focus on a poetics (or formal classification) of narrative voice put together by the instructor, but also read some essays by writers/theorists. Our method will be to read short stories, two novels (Morrison's *Sula* and Carol Shields' *The Stone*

Diaries), and narrative poems by James Tate and do two kinds of writing: 1) analyses of the narratives we read, and 2) pieces of narrative that the students will create, using particular techniques of voice.

English 494-02: The Bible as Literature

Joseph McGowan

In Western late classical and post-classical literature the Bible is the source par excellence of allusions; a reading of any Western literary canon is all the richer with a knowledge of these Scriptural allusions. But the Scriptures are a part of Western and world literature too, participating in essentially all the major genres (poetry, prose narrative, spiritual autobiography, epistolary and historical narrative, tragedy, gnomic and apothegmatic literature). The course will follow a twofold approach: a reading of the Scriptures as literature, as consisting of literary types (Genesis and Exodus alone are grand narratives epic in scope), and as source texts (for allusions, adaptations, commentary, among many other uses). The rendering of the Bible into English will also be a focus: from the earliest versions of the Psalms in early Old English and the West Saxon Gospels to the King James Bible the Scriptures have always been translated into English. So too will be the relationship between writers in English and Biblical text and narrative. Opportunity will arise also to consider biblical and literary hermeneutics, especially the use of tropological and typological readings of the Bible in English literary tradition. Readings will focus on the King James and NRSV versions of the Bible in English, with recourse too to earlier versions.

English 494-03: Literature, History, and Popular Culture of the 1960s

Dennis Clausen

The decade of the 1960s was unique to the extent that it changed virtually everything in this nation. If viewed from a broader perspective, however, the 1960s were the logical outcome of many different forces in our society that have historical antecedents stretching back to the early years of our nation's history. What made the 1960s unique is that these forces came together and coalesced into an era of protest triggered by some very violent historical events. This interdisciplinary course will explore the many ways these issues are reflected in our literature, history, and popular culture.

There will be a midterm, final exam, and various in-class oral reports and presentations. There will also be a required interdisciplinary paper that explores the relationships between some aspect of the literature, history, and popular culture of the 1960s.

Required texts include: *Walden and Civil Disobedience*, Henry David Thoreau; *The Catcher in the Rye*, J. D. Salinger; *One Flew Over the Cuckoo's Nest*, Ken Kesey; *The Fire Next Time*, James Baldwin; *A Raisin in the Sun*, Lorraine Hansberry; *Who's Afraid of Virginia Woolf?* and *The American Dream*, Edward Albee; *The Vintage Book of American Women Writers*, Elaine Showalter; *The Complete Works*, Tomas Rivera; *Dutchman and the Slave*, Amiri Baraka; *High Lonesome: New and Selected Stories*, Joyce Carol Oates (Library Reserve); *The Awakening and Selected Stories*, Kate Chopin (Library Reserve); and some other texts may also be placed on library reserve.

English 494-06: Special Topics: Deception as Perception

Carlton Floyd

How does one determine whether a narrator or narrative is reliable? What if the basis for that determination is itself unreliable? What happens when the ways in which we exist in the world, or the ways in which we sense or perceive that existence, deceive us? Are there ways in which we want and even perhaps actively pursue self- or social-deception at a perceptual level? How is deception and perception typically defined? Are they conceivable as interrelated metaphors, or synonyms, as the title of this course suggests? What consequences might there be to embracing deception as or as

a part of perception, and vice versa? This course explores these and other similarly focused questions through a variety of texts and contexts.

Texts for this class include but are not currently limited to: William Goldman's *The Princess Bride*, Jean Toomer's *Cane*, Nella Larsen's *Passing*, Ian McEwan's *Atonement*, J. D. Salinger's *Nine Stories*, Amy Bloom's *Come to Me*, and David Abram's *The Spell of the Sensuous*. We may tap into a few movies (I am currently considering *American Beauty* and *The Human Stain*) with which I am entranced, as well. And you should count on an engagement with select writings or parts thereof from a number of writers, including Friedrich Nietzsche, Ferdinand de Saussure, Maurice Merleau-Ponty, James Baldwin, Sharon Leach, Roger Mais, Ralph Ellison, and others.

English 495: Senior Project

Abraham Stoll

The capstone course for the English Major, open to Seniors only. Students will research a topic of their own choosing, and write a 25-30 page paper. This class provides assistance with research techniques and writing strategies, but students will primarily be working independently. Interested students should contact Abe Stoll this spring.

English 498: Southeast San Diego Tutoring Program

Timothy Randell

This is a ten-week course/internship during which you will tutor children in a local elementary or middle school in basic reading, writing, and math (depending on your assigned teacher/class). You will work at the school to which you are assigned with a teacher who will structure your activities with the children. Each week you will write a short journal to reflect on your experiences concerning a specific element of the school, your pupils, and other experiences concerning lesson plans or the learning environment (see the attached journal assignment sheet for specific topics). You will turn in the journal assignments periodically throughout the semester (not once a week or all at once at the end of the semester) to ensure accurate, unhurried, and thoughtful reflection. Tutors may commit to 3, 6, or 9 hours of tutoring per week (for 1, 2, or 3 academic credits per semester, respectively), and the course may be taken more than once (as often as tutors wish) to accommodate academic needs and time schedules. The course counts as academic credit in an English elective. Lower Division students register for English 298, and Upper Division students register for English 498.