

Course Descriptions

English Department Spring 2012

English 100: Intro to College Writing

Dennis Clausen

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 222-01: 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 222-02 & 03: Introduction to Poetry

Jerry Farber

This course will include poems from a number of countries and periods, but its primary emphasis will be on British poetry from the early sixteenth through the early twentieth centuries. What we won't be doing is approaching poems as coded messages; instead, we'll be looking at poetry in relation to its aesthetic medium. That is, we'll be studying poetry *as* poetry, and therefore emphasizing versification, imagery, diction, figurative language, structure, density, tone, and resonance. This will be a useful course for anyone with a special interest in poetry, and it should also be very helpful—I would hope, even transformational—for those who feel that they haven't yet made, but would very much like to make, a strong connection with it.

English 222-04: 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 223-01: Cultures of Foods

Halina Duraj

Food figures in nearly every aspect of human life: culture, family, religion, love, health, environment, socioeconomics, politics, science. This wide array of associations, as well as food's powerful ability to trigger memories and emotions, gives it a particularly salient metaphorical role in literature. We'll examine numerous examples of food-oriented literature—from the early twentieth-century gastro-prose stylist MFK Fisher, to magical realism in Laura Esquivel's *Like Water for Chocolate* and Aimee Bender's *The Particular Sadness of Lemon Cake*, to the recent explosion of non-fiction journalism and memoirs about food, including works by David Mas Masumoto and Barbara Kingsolver. Students will write multiple analytical essays about the texts we read, as well as their own personal narratives of food memories and experiences.

English 223-02: Honors: Voice & Text

Fred Robinson

A study of literature as not only something *written*, but something *voiced*. We will do this by having students read poetry, drama and narrative, with the purpose of analyzing in writing the voices we hear as we read them, as well as rehearsing/performing selections from them in front of the class. When we read we hear a voice speaking the text inside our heads; our work is to make that voice *interesting*.

English 223-03: Beyond the Bible: Christianity in Literature, 1840-Present

Kyle Hetrick

For centuries, authors have grappled with questions concerning faith and religion in their works. The themes found in these works are some of the most common in all of literature: Is there a God? Is there an afterlife and, if so, what will it be like? What are the qualities of a virtuous life? How can the soul be corrupted by evil and how can individuals find redemption? This section of English 223 will look at novels, short stories, and films whose authors use Christian theory and practice as a vehicle or backdrop to investigate these questions and more. The readings for the class will range from canonical authors such as Mark Twain, William Faulkner, and Stephen Crane to those still writing today such as Joyce Carol Oates, Julian Barnes, and Ron Currie, Jr.

English 223-04: 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 224-01: Arthurian Literature

Stefan Vander Elst

This course will outline what is usually called the Arthurian tradition in literature and visual art. Ever since he first appeared in the annals of the fall of Roman Britain, Arthur has had a remarkable influence on the cultural imagination of (mostly) the West. The last fifteen hundred or so years have seen him transformed from nameless Dark Age warlord, to universal symbol of ideal chivalry, to nostalgic reflection of an age gone by, and beyond. We will discuss some of the major texts dealing with, and developing the myth of Arthur, and discuss how ever-changing circumstances affected the image and impact of the Once and Future King.

English 224-02: 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 224-03 & 04: Reading Like a Writer

Bradley Melekian

In an era of writing programs and advanced degrees in fiction and nonfiction writing, how does one learn to develop their talent as a writer? Can creative writing be taught, or is it simply an innate talent? In this course, we will operate on the premise that the best way to develop as a writer is to read carefully, and to write diligently. To that end, we will examine various texts, explore them on a multitude of levels, take them apart slowly—not as an exercise to see what they “mean” or what they can tell us about the political or social climate in which they were written, but far more basically, and technically, to see how they “work” as a constructed piece of art. **This course is intended for students who are already interested and engaged in the practice of writing**, and want to deepen their understanding of what it means to be a writer, and how we can best learn to write by reading—slowly, deliberately, intensely. To this end, we will read copiously (and very closely, very slowly), and write even more copiously.

English 225D-01 & 03: Studies in U.S. Literature

Irene Williams

We will be studying Harriet Beecher Stowe's long mid-nineteenth century novel, *Uncle Tom's Cabin*; Frederick Douglass' three autobiographies plus speeches; a collection of late-nineteenth century short fiction by Mary E. Wilkins Freeman; *McTeague* by Frank Norris; and Richard Wright's 1940 novel, *Native Son*. Reading and re-reading, writing and re-writing, regular in-class presentations—this course offers a strenuous and invigorating intellectual workout.

English 225D-02: Honors: Native American Literature

Mary Hotz

In this course we will read and study novels written by Native Americans about Native American experiences. To deeply appreciate and understand Indian cultures at the heart of these novels, some basic knowledge of the tribal histories and mythologies, in addition to crucial moments of Native

American history of the last two centuries, will be necessary. Such moments and historical fact figure prominently in Native American novels and inform the actions of the characters within the works we will read this semester. The reading material for the course is structured around what Paula Gunn Allen has termed “the three waves in Native American literature (“Introduction,” *Song of the Turtle*, 3-17). The first wave of Native fiction (Welch and Erdrich) deals with issues of recovery and identity engendered by the long war and the reservation era. Beginning in the late 1960s and early 1970s, the second wave of Native literature (Silko) focuses on a sense of renewal and home, a reassertion of Native identity and the incorporation of ritual elements drawn from the ceremonial traditions. Third-wave fiction (Power and Alexie) seeks to articulate Native American identity as constituted by “inclusion, incorporation and transformation of alien elements into elements of ceremonial significance” (Allen 13). The course concludes with Linda Hogan’s autobiography, *The Woman Who Watches Over the World*, which testifies to the power of survival, a reality American Indians celebrate.

English 225-04: Westerns & the West in Nineteenth-Century American Writings

David Cantrell

Where is the west located, historically and geographically, and what is it, really? How do we understand the social and political worlds of the west, the peoples and nations who inhabit its spaces? Does it even make sense to refer to the west as singular, as an entity or object whose irreducible pluralities could finally be understood as one? Furthermore, what is the relation of the west to writings about it? Do these texts describe what was and is there—and again, where is “there,” really—or do they produce a “west” that might have less to do with the actual place and its peoples than with other peoples’ desires for, or fears of, such a place? For instance, many of the texts that we shall read were written by eastern authors for readers in the metropolitan northeast; in them, the west appears in relation to the east: west and east would then seem to derive their meanings from one another, rather than from their own specific nature—and by “nature,” I refer as much to social life as to landscape. Can we read these texts against the grain, to discover in their representations of west something of the complex reality of those worlds? In this course, we shall look closely at selected writings from the nineteenth century, seeking to learn more about the history of the west and, inseparably, the ways in which that history was written, and rewritten. Although our readings come from literature, our interests will be interdisciplinary: questions of social life, political struggle, and economic development are all relevant to our inquiry, as are the many questions that your own readings will no doubt raise.

English 225D-05 & 06: Strangers at Home: U.S. Ethnic Literature

Jason Crum

This course will explore the central role that race & ethnicity played in the U.S. in the mid-to-late 20th and early 21st centuries. We will look specifically at the racial, ethnic, and political tensions surrounding U.S. 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, double consciousness, the production of whiteness, and national/ transnational migration. Our primary authors will include Anzia Yeziarska, Amiri Baraka, Zora Neale Hurston, Mourning Dove, Nella Larsen, Ralph Ellison, Jean Toomer, Octavia Butler, Karen Tei Yamashita, James Baldwin, Toni Morrison, & Richard Wright.

English 228-01: The Global South

Atreyee Phukan

The Global South is an emerging term in world literature that examines cross-cultural exchange

from a refreshing perspective. Whereas most are familiar with the migration of people, culture, and ideas between the “East” and “West” or between the “North” and “South,” we are less aware of the very long tradition of south-to-south transactions between regions across the global southern hemisphere. Our explorations in this alternate literary geography will connect authors from the U. S. south, South America, the Caribbean, Africa, and Asia. This course is designed to offer students a powerful new lens with which to appreciate the range and complexity of cultural expression in a global context.

English 228-03: Comparative Mythology

Joseph McGowan

The course will consider the nature, origin, and affiliation of a number of mythologies recorded in ancient, classical, and medieval traditions. Though there will be a particular emphasis upon Indo-European mythologies (Indo-Iranian, Hittite, Greek, Roman, Celtic, Germanic, Slavic), consideration will also be given to neighboring traditions in the Near East and North Africa (Sumerian, Babylonian, and other Mesopotamian mythologies; Canaanite; Egyptian). We will seek to develop a sense also of approaches to the formal study of mythology, from the linguistic, archaeological, and anthropological bases for comparison to more modern methodological approaches emphasizing constraints upon comparison (e.g., from James Frazer’s wide-ranging and discursive *The Golden Bough* [1890-1915] to the constraints of historical linguistics informing the approach in Jaan Puhvel’s *Comparative Mythology* [1987]). Primary texts may include: Hesiod’s *Theogony*, Apollodorus, *The Library*, and other Greek writers (Herodotus, Pausanias, Strabo); the *Rg-veda* (Sanskrit); *Gilgamesh* (Babylonian); the *Mabinogion* (Welsh); the *Lebor Gabála Éirenn* (Irish); Varro, Pliny, and others from Rome; the *Prose Edda* (Old Norse).

English 228-04: Modern Italian Literature

Eren Branch

Italian Literature of World War II and Fascism: the years 1920 to 1945 were perhaps the most turbulent and divisive period of Italian history. These were the years of Fascism and World War II – a difficult time about which Italians could speak and write openly only after it had ended. In this course, we will study novels, short stories, essays, and films by writers and filmmakers with very different relationships to Fascism and the war -- from fighting with the Partisans, to being imprisoned in concentration camp, to collaborating with the Fascist government. Some of our readings and films were created during the exhilarating times right after the war and some were created from the later vantage point of our own time. (Readings will be in English translation, and films will be in English or have English subtitles.)

English 231: Children’s Literature

Katie Sciorba

This Children’s Literature course will critically examine, interrogate, and analyze a diverse selection of 20th and 21st Century texts intended for young readers. Students will have the opportunity to hone their close reading and literary investigation skills as they develop, discuss, and write arguments related to the themes and (literary) devices employed in picture books, chapter books, young adult novels, and the occasional popular culture text (i.e., commercial). This course will focus particularly on the ways in which literature reflects and/or shapes young people’s identities, as well as the ways in which “good” and “bad” are represented in the texts. As a course designed especially for educators, we will also discuss potential K-12 classroom activities for each required text. Successful completion of this course is contingent upon well-revised papers, thoughtful in-class writing assignments, and participation in all class discussions.

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

David Hay

Studies in the plays and poems of William Shakespeare, including the major genres (tragedies, comedies, histories, and romances). (every semester).

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 300-01: 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. English 300 is required for both English majors and minors. (Every semester)

English 300-02: British Literature to 1800

Jeanie Grant Moore

Ten centuries of literature is an immense span of time for one semester, but we will attempt to achieve some depth as well as breadth, moving from the Old English *Beowulf* through the medieval and Renaissance periods, sweeping on through the Restoration, and finishing with “The Age of Reason,” the 18th Century. We will pay particular attention to the historical, political, and social contexts of the works we read, explore our personal relationship to them, and consider various modern approaches to literature as we think critically about these texts. Texts include: *The Norton Anthology of English Literature, Vol A: The Middle Ages*, 8th edition; *The Norton Anthology of English Literature, Vol B: The Sixteenth Century and Early Seventeenth Century*, 8th edition; and *The Vicar of*

Wakefield by Oliver Goldsmith, Oxford edition. English 300 is required for both English majors and minors. (Every semester)

English 304W: Advanced Composition

Vivienne MacAdam

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

English 306W: Advanced Composition for Educators

Katie Sciorba

Advanced Composition for Educators is a course designed for Liberal Studies majors who plan to teach in grades K-8. As the capstone course in composition, students will have multiple opportunities to hone their critical response and lesson writing skills. Students will be introduced to a diverse sampling of scholarly works, each of which has been selected to provide practical preparation for the elementary-school classroom. Requirements for this course include formal and informal responses to instructor- and student-selected texts, one student-facilitated discussion session (on a text of your choice, distributed in advance to the class), an annotated bibliography that will develop into a literature review related to the student's area of concentration within the field of education (i.e. Multicultural Studies, Mathematics, Literature, History), a unit plan (using the "Backwards Design" approach), lesson plans stemming from the unit plan (four total), and one conference-style presentation. In addition, brief in-class projects and assignments will be given to assess students' progress and to encourage dialogue pertaining to the readings. Participation is *essential* for successful completion of this course. For Liberal Studies majors only.

English 310: Dante

Elizabeth Walsh

This course on the famed Italian poet, whose work is often regarded as a synthesis of medieval thought, will focus on his great work *La Divina Commedia, The Divine Comedy*. We will also read *La vita Nuova*, a work in which he traces his love for the inspiration of his life, Beatrice Portinari. The course will be taught in English, but one of our texts will be a bilingual edition of Dante's poem. Dante's journey through Inferno, Purgatory, and Paradise can be understood on many levels; it is a journey through the Italy of Dante's life, but it also symbolizes the interior journey of the soul mired in sin who finds the path of repentance and finally attains the divine light and life of God. His spiritual journey has become a classic which transcends space and time. Dante speaks to us all. The beauty of Dante's language is exceptional and has won for him the reputation of one of the world's greatest poets.

English 314: Chaucer

Stefan Vander Elst

This course offers an in-depth look at the works of the medieval English poet Geoffrey Chaucer (1343-1400). Widely credited with reviving English as a literary language after a long period of Latin and French domination, Chaucer compiled an extensive and varied body of works. We will discuss Chaucer's writings from his earliest poems to his last and greatest work, the *Canterbury Tales*. We will devote special attention to Chaucer's use of continental literary traditions; we will see how works such as Boethius' *Consolation of Philosophy*, the *Romance of the Rose*, and Boccaccio's *Decameron* influenced Chaucer, and helped him create a truly English literature of wit and learning.

English 318: Development of the English Language

Dallas Boggs

This course will trace the historical development of the English Language from its Indo-European roots to the contemporary dialects of American English. By the end of the semester, students will have mastered the fundamentals of language study and introductory linguistics and developed the ability to describe and analyze language. Particular emphasis will be placed upon phonology, morphology, syntax, grammar and semantics, with additional focus on dialect, language contact and change, and theories of language acquisition. While this is not a methods class, a number of pedagogically oriented topics such as early language acquisition theories and bilingual concerns will be addressed.

English 328: Milton

Abe Stoll

He rewrote the Bible, advocated cutting off the king's head, argued eloquently for a free press and for the freedom to divorce – and yet Milton still made it into the center of the English canon. We will devote the semester to Milton's uncommon career, both his poetry and his prose. We will begin with *Paradise Lost*. Then we will follow Milton's progression from college-age poet, to radical political polemicist, to the blind man who wrote his greatest works.

English 332W-01: The Sensational Restoration

Cynthia Caywood

Sex! Power! Politics! “The Sensational Restoration” explores the literature of England between 1640 and 1690, a period that roughly corresponds with the life and death of King Charles II. Charles was witness to some of the most complex and exciting events in English history, including a civil war; the execution of a King; an experiment with parliamentary government; and the beginnings of a scientific and social revolution. He also presided over a vibrant literary culture, which produced works ranging from John Milton's great masterpiece *Paradise Lost* to the bawdy comedy of manners favored by Restoration theater audiences. Our exploration of the period will focus around the figure of Charles through both period accounts and the BBC mini-series *The Last King*. This framework will be complemented by period writers, including Katherine Phillips, John Milton, John Dryden, John Wilmot, Earl of Rochester, George Etherege, Samuel Pepys, and Aphra Behn. Primary texts will be supplemented by historical readings that provide students with a social and political context. The course also includes modern texts (Stephen Jeffries, *The Libertine*; Iain Pears, *An Instance of the Fingerpost*) that, while offering historically accurate treatments of the Restoration period, provide a bridge for students into late 17th century sensibilities. This course fulfills both the W and the 1660-1900 distributional requirements.

English 332-02: Transatlantic Literature of the 18th Century: Writing in the Age of Revolution

David Cantrell

This course will begin with Old World castles raised against New World revolution, looking closely at the emergence of classic gothic novels and novels of seduction and crime in the late eighteenth- and early nineteenth-centuries. Its concerns are many and diverse, but the course will be particularly interested in these dark challenges to Enlightenment rationality. For if the Age of Reason culminated in transatlantic revolutions—in the United States, France, and Haiti—then the nature of these revolutions troubled the faith of literary and other intellectuals in the primacy of reason, the reliability of human understanding, and the value of individual freedom. At the same time, these values persisted, along with a trust in method, faith in education, belief in progress; and a

corresponding disregard for tradition, constituted authority, and received dogma. Thus writes Thomas Jefferson in 1826, the last month of his life:

All eyes are opened, or opening, to the rights of man. The general spread of the light of science has already laid open to every view the palpable truth, that the mass of mankind has not been born with saddles on their backs, nor a favored few bootied and spurred, ready to ride them legitimately, by the grace of God. These are grounds of hope for others.

The literature we shall study will question these grounds of hope, and rightly so, at least to the extent that the dark contradictions of transatlantic revolutions, between “the rights of man” and the enslavement of Africans, the genocide of indigenous people, and, more generally, the plight of industrial workers, not only remained unresolved, but had intensified and deepened in the half-century after Jefferson’s great declaration of American freedom. Authors to be studied include Paine, Burke, Walpole, Wollstonecraft, Godwin, Brown, Lewis, Shelley, Laclos, Maturin, and Poe.

English 356: U.S. Literature 1900-1940

Dennis Clausen

This class will analyze the development of American fiction and poetry from 1900 to 1940 and beyond. 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 in the twentieth century. The course will also address the technical development of the American short story, novel and poetry as works of art.

English 357W: Modern U.S. Voices (Baldwin and Faulkner)

Irene Williams

We will be studying mid-twentieth century fiction and essays by James Baldwin and William Faulkner, two men for whom writing was breath. Their literature dramatizes the terrors of U.S. race history before most Americans could imagine that a person of color would ever be the president of the United States. Their gifts of literary expression; their stridency and conviction; the pressing urgency of their personal, political, and cultural concerns—these combine on the page to thrill and chill their readers. Reading their work you will learn how stories are written, how arguments are made, and how people’s minds and hearts are formed and frozen by the world into which they are born. Reading includes several novels by Faulkner, as well as stories and miscellaneous prose; and two volumes of essays and fiction by Baldwin.

English 359: Expatriate American Novelists 1920-1950

Timothy Randell

In the 1920s, Paris was the center of modernism in art and literature; as Gertrude Stein remarked, "Paris was where the twentieth century was." It was also where several of the greatest works of modern American fiction were conceived and/or written. This course is about the American writers who forged their canonical fiction as expatriates, displaced by choice from their homeland. We will study Ernest Hemingway’s *The Sun Also Rises*, John Dos Passos’ *Three Soldiers*, F. Scott Fitzgerald’s *Tender is the Night*, as well as Djuna Barnes’s *Nightwood* and Gertrude Stein’s *The Autobiography of Alice B. Toklas*. What in the Paris milieu—or, conversely, in the displacement from the U.S.—made these great American works of modern fiction possible? Part of the answer to this question was the possibility in Paris of creating new, creative communities. For example, at a time when lesbian

desire was virtually invisible in American culture, Gertrude Stein and Djuna Barnes were part of a diverse lesbian intellectual circle that produced some of the most revolutionary works of fiction of the era. Much has been written about the intersection of personalities that traversed Gertrude Stein's salon; how much did the American writers influence each other? Is there an American aesthetic or anything particularly American amongst these works, especially since the Modernist movement tended to pride itself on internationalism? Later expatriate African American writers of the 40's and 50's, such as Richard Wright, James Baldwin, and Chester Himes, formed their own expatriate circle in Paris to escape the overt racism of America. Paradoxically, they did so to examine more intimately what it means to be black and American and a black-American novelist. We will study Baldwin's *Giovanni's Room* in addition to essays by Wright and Himes. As with African American expatriates of the 20's like Langston Hughes, Paris offered a place to these men where the tortuous history of race in America could be distilled and explored and then packaged into a work of fiction.

English 362: Modern Drama

Fred Robinson

Hysteria, serial lying, forgery, child abandonment, suicidal ideation, attempted theft . . . and that's just Ibsen! We will also read Chekhov, Shaw, Hansberry, Churchill, Tennessee Williams, August Wilson, Wang, Friel, and others, and go to some plays. Curriculum will vary according to what's being performed in town. Weekly short essays. This is a survey course.

English 370: Contemporary Fiction

Jason Crum

This upper-division course is a survey of recent (21st Century) fiction from the United States. Recently, Joyce Carol Oates asserted, "now it might be argued that it is the socially 'marginalized' . . . that lay claim to seeing contemporary American society most vividly" (*Ecco Anthology* xii). We will explore the context and ramifications of such a construction of U.S. identity. The authors we'll read are all 'marginalized' somehow, whether by race, ethnicity, nationality, gender, sexuality, or class. We will look at identity politics as an ongoing process that is both internal and external. Some of our pertinent questions are: how do notions of ethnicity, race, gender, sexuality, masculinity, class, or nationality complicate national narratives? Also, how do those on the 'margins' of U.S. society interrogate, contest, or speak back to dominant conceptions of U.S. American identity? Also, the course is an introduction in the language and conceptual frames that scholars, critics and theorists use to analyze contemporary narratives. We will build off of current trends in postmodern studies, Cultural studies, queer theory, critical race theory, and post-nationalist American studies to interrogate how these so-called 'marginalized' experiences and narratives alter or augment conceptions of U.S. identity in the early 21st Century. We'll read recent works from such authors as Octavia Butler, Neil Gaiman, Toni Morrison, Nalo Hopkinson, Alison Bechdel, Louis Erdrich, and Karen Tei Yamashita.

English 374: Gender and Literature

Jeanie Grant Moore

Where do we get our ideas about gender and sexual difference? How are aspects of femininities, masculinities, and sexual difference constructed? In our Gender and Literature class this semester, we will use a variety of historical documents and literature of various genres and periods to explore the ways that our notions of gender and sexual identity have been formed, so that we can relate our findings to our own lives and the experience of our contemporaries. Grounding our studies in attitudes we have inherited from the past, we will be able to challenge our own current assumptions

about these issues. Readings include: *Jane Eyre* by Charlotte Brontë, *Wide Sargasso Sea* by Jean Rhys, *Orlando* by Virginia Woolf, *Woman at Point Zero* by Nawal El Saadawi, *Oranges are Not the Only Fruit* by Jeannette Winterson, *Shanghai Girls* by Lisa See, and *Mama Day* by Gloria Naylor.

English 375-01: Intro to Creative Writing

Gail Perez

In this course we will write in multiple genres—autobiography, fiction, poetry and performance art. We will explore the overlapping features of these genres and emphasize the notion of dramatic action implicit, even when resisted, in each. We will begin with autobiography and discuss ways of finding the material we care about and the problems, ethical and artistic, in fictionalizing one's life. From there, we will understand how each genre has a different power to create its own artistic truth due to its own limits. In this beginning course, we can come to understand some fundamental issues about form and content, about learning rules, and about breaking them. Students should be ready to write continuously and should be willing to have their work read in class. All are welcome.

English 375-02: Intro to Creative Writing

Lisa Hemminger

A combination discussion/workshop on imaginative writing and art, using examples drawn from literature. Required texts include: *Severance* by Robert Olen Butler; *Letters to a Young Poet* by Maria Rainer Rilke; and *Americans' Favorite Poems* by Robert Pinsky & Maggie Dietz (Eds.).

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 380: Literary and Cultural Theory

Atreyee Phukan

This course is recommended for students planning on graduate work. Beginning with the classical origins of literary criticism and moving on to mostly 20th century theories of language, nation, race, class, gender, and sexuality, readings will cover established critical methodologies that shape and test the relationship between literature and its analysis. In our examination of these different ways of reading and thinking, we will learn to discern the applicability of theory to literary and non-literary media, to understand the "stakes" in choosing one theoretical lens over another, and to appreciate the productive contradictions that exist between theoretical paradigms. Emphasis will be placed on the rewards of paying close attention to terminology and the organic contexts which distinguish one theoretical perspective from another both locally and globally.

English 391: Advanced Poetry Writing

Jericho Brown

In addition to a classroom that investigates and hones craft, advanced poetry writing students develop themselves as women and men who think about literature and appreciate art. To that end, students read poetry manifestos written by such canonical writers as Wordsworth, Eliot, Hughes, Rich, and Glück. Students then write their own credos and manifestos in order to begin thinking about what they deem aesthetically valuable. They also participate in “field work,” searching out recent issues of journals as different as *The Southern Review* and *Fence*, and scouring these magazines for poems they feel must exist and poems they had hoped did not, all the while familiarizing themselves with contemporary poetry. And, in order to highlight oral tradition of the art, students memorize and recite poems in class throughout the semester. Students become all the more aware of the relationship between writing well and reading broadly, the relationship between sharpening critical skills and polishing creative skills. In the workshop, students analyzing poems for specific strategies, naming each as a tool that the poet uses to establish emotional depth, to make for musical pleasure, or even to incite humor. Following thorough discussions, students write imitations modeled after giants including Wallace Stevens, John Berryman, Sylvia Plath, Frank O’Hara and Lucille Clifton and more recent contemporary poets, such as Oni Buchanan, Olena Kaltyiak Davis, Beth Ann Fennelly, Kate Greenstreet, Terrance Hayes, Jay Hopler, and D.A. Powell. In class and in several conferences throughout the semester, we discuss the ways students deploy these tools in their own work. We also read and discuss four single volumes of contemporary poetry. At the end of the course, students should be equipped with an understanding for work as traditional and narrative as that of Margaret Atwood and Andrew Hudgins, as *avante garde* and sophisticated as that of Claudia Rankine and Nick Flynn. Our major intention is to approach students’ poems for their potential place in all that is vast and varied about American poetry. Each student is required to meet the instructor for at least three one-on-one meetings about his or her work. As part of their participation grade, students are also expected to attend two public readings of contemporary literature during the semester. Several course assignments are similar to those which students become accustomed at the intermediate level, with the exception of the short two to four page manifesto written at the beginning of the semester, the longer five to eight page manifesto written at the end of the semester, and the field work assignment.

English 392: Advanced Fiction Writing

Halina Duraj

This three-hour workshop meets weekly to discuss recently published, contemporary short fiction and students’ own stories. Students choose the short fiction for each week’s discussion from a master list of literary magazines provided by the instructor and lead discussion of the chosen story. Curiosity will be the cornerstone of this course in both reading and writing. Students leap from writing only what they know (encouraged by most beginning and intermediate creative writing courses), to writing what they *want* to know. There are as many modes of research as there are stories to write, and curiosity is always the guide. Mid-way through the semester, students will give a brief presentation to the class on where their research has taken them—literally and figuratively. This course will require much reading, writing, and revision.

English 494-01: Writing Autobiography

Fred Robinson

A workshop in improving your writing structurally, analytically, descriptively and mechanically, by writing about your own life. We will focus on the nature of your upbringing by writing five-page essays on topics such as your parents, neighborhood, values and cultural influences. At the end you will have used this material to create a twenty-page paper.

English 494-02: Old Irish

Joseph McGowan

Ní artu ní nim ní domnu ní muir – ‘Nothing is higher than heaven, nothing is deeper than the sea’; the St. Gall incantations preserve some of the earliest writing in Irish, copied down in a manuscript in Switzerland by Irish monks far from home. The course will provide an introduction to the earliest Irish literature, with progressive emphasis on acquiring the fundamentals of Old and Middle Irish (the Irish language in the medieval period). We will read a number of texts also in translation, from stories in the mythological cycle of the *Lebor Gabála Éirenn* to the heroic tales in the Ulster cycle (the *Táin Bó Cúailnge*, ‘Cattle-raid on Cooley’), from stories of the Fianna to early saints’s lives.

English 494-03: Sanskrit

Joseph McGowan

This course will serve as an introduction to the fundamentals of Sanskrit, the sacred language of India and the language of a vast corpus of its epic and dramatic literature, court poetry, and royal edicts. Students will become familiar with the **devan~gar** script, still in use with Hindi and other modern languages of India.. We will also cover elements of Vedic Sanskrit with selected hymns from the **ṛgveda**, and have a look at the Prakrits (common or demotic dialects derived from Sanskrit) and P~li (Buddhist Sanskrit). While in the main we will be dealing with the original language, we will also read selections in translation to gain some familiarity with ancient and classical Indian culture. The course has no prerequisites, though students who have studied either classical Greek or Latin, a modern Romance language (Spanish, Italian, French, Portuguese), or any inflected language should find the initial going easier. The course should prove valuable to any student interested in the literature and culture of India, the language and scripture of Hinduism and Buddhism, or comparative and historical linguistics.

English 494-04: Fairy Tales Now

Carlton Floyd

In this course, we will examine various versions of select fairytales to discern how, why, in what ways, and to what ends they inhabit our lives. Required texts include but are not limited to *The Princess Bride* by William Goldman, *Classic Fairytales* by Maria Tatar, *Big Fish* by Daniel Wallace, *Transformations* by Anne Sexton, and *Confessions of an Ugly Stepsister* by Gregory Maguire. All of these texts are or will be available in the Bookstore before you need them, and all are available on amazon.com. Additional reading material will be posted on e-reserves at www.sandiego.edu/library. The course is arranged in five sections. The first three sections will focus on *Beauty and the Beast*, *Cinderella*, and *The Little Mermaid*, respectively. The last two sections will focus on tales that provide alternative paths to enchantment.

English 494-05: Intermediate Nonfiction Writing

Brad Melekian

In this Intermediate Nonfiction Writing course, students will generate works of creative nonfiction, ranging from the memoir to the personal essay to nonfiction feature writing. We will explore the genre of narrative nonfiction—that is, nonfiction subjects written with fictional techniques. We will approach this course with the understanding that good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. Our understanding will further be that learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is an instruction in process. To that end, students will read landmark works of nonfiction from writers like Baldwin, Didion, McPhee, Mailer, Capote, Wolfe, Talese, Dillard and others to explore the ways in which the genre has developed and

changed, and to consider how the best nonfiction writing goes beyond factual reporting to access truths about the human experience. Students will be expected to generate original writing each week, to read and critique the work of their classmates, to read and discuss exemplary works of the genre, to workshop (read aloud) their work and to consider the artful pairing of factual experience with creative writing.

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.