English 110: Intro to College Writing for ESL Students

STAFF

A writing workshop designed for non-native speakers of English to prepare them to take ENGL 121. Instruction in the fundamentals of various modes of written expression, including English grammar, sentence structure, understanding the importance of audience, editing and revision. Readings selected from non-fictional prose works and film documentaries. Students are encouraged to use the Writing Center, staffed by trained peer-tutors.

English 115: Intro to College Writing (formerly numbered Engl 100)

STAFF

The purpose of English 115 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 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.

Educators have known for some time that writing plays an essential role in discovering ideas, understanding their significances and relationships, and articulating them to inform and influence other people. 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 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. Many employers also test the writing skills of potential employees before hiring them.

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 universities, businesses, and professional communities.

English 115, “Introduction to College Writing,” provides students with more sophisticated writing and editing strategies so they can continue to improve these skills in other academic courses. It also prepares them for the writing standards that will be required of them when they enter the business and professional communities after graduation.
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.

English 222-01 & -02: Introduction to Poetry  
Jeanie Grant Moore  
A world of poetry awaits you in this course. You will explore a range of poetic genres thematically, historically, structurally, technically, and aesthetically. In addition to reading, responding to, and writing about poetry, you will try your hand at writing a few poems of your own. You will be required to be active and interactive in class, as you will read aloud and sometimes dramatize the poetry we study.

English 222-03 & 04: Introduction to Poetry  
Malachi Black  
“I, too, dislike it,” Marianne Moore, writing of “Poetry” itself, famously declared; “there are things that are important beyond all this fiddle. / Reading it, however, with a perfect contempt for it, one discovers that there is in / it after all, a place for the genuine.” Well beyond—but by no means excluding—the constructs of the “genuine,” this introductory course will operate under the happy assumptions that (1) there is much more to lyric poetry than its semantic “content,” and (2) that its parts, patterns, and procedures are the stuff of inexhaustible richness and reward for the careful, committed reader. Focusing on the lyric poetry produced in the United States from 1855 forward, with particular emphasis on the 20th century, this course will at once cultivate and depend upon the multiple exertions of critical and creative thinking, social and aesthetic sensitivity, embrace of ambiguity, and evidence-based analysis and argumentation. Students will be responsible for an analytic presentation as well as a diversity of writing assignments; as such, students are strongly advised to complete ENGL 100 and/or ENGL 121 before enrolling. In addition to a range of works by both “major” and “minor” poets, students will steep in literary terminology, and they will leave with an enriched understanding of an array of poetic phenomena and their effects. To both corroborate and reinforce this knowledge, students will also complete a comprehensive final exam; it is expected that students will take thorough notes throughout the semester to equip for it. Preparation and attendance are requirements. Required text: Lehman, David, Ed., The Oxford Book of American Poetry (2006).

English 223H-01: Voice & Text  
Fred Robinson  
A study in understanding literary works (poetry, fiction, drama) through recitation. Students will be asked to write essays on the voice of texts, then recite them aloud to the class (not from memory), because an effective vocalization of the text a good is a pleasurable way of interpreting it. The final exam will be a reading for the public.  
Section 01 is Honors only

English 223-02 & -03: Travel Literature  
Dallas Boggs  
It probably goes without saying that when we travel, we cross physical borders, encountering, as we do, new customs, new languages, even new foods. But we travelers find ourselves crossing mental and psychological barriers as well, and we must find ways to cope with these new, alien worlds in
which we have plunged ourselves. With all of this in mind, our course in Travel Literature will study the development of travel writing as a distinct genre by looking at the work of a number of accomplished travel writers. We will investigate, among other things, such ideas as why people feel compelled to write about their travels and how writers portray differences among people and places. We will also try to figure out what changes occur in the mindsets of travelers when they cross those physical and mental barriers into uncharted territory. Our reading list will include: The Sheltering Sky by Paul Bowles; West With The Night by Beryl Markham; A Cook’s Tour by Anthony Bourdain; The Great Railway Bazaar by Paul Theroux; and The Narrow Road to the Deep North by Basho.

English 223-04 & -05: Gothic Mediations
Ivan Ortiz
This course introduces students to the tradition of Gothic literature, from its origins in the Enlightenment through the 20th century. Surveying novels, poems, short stories, critical essays, media history, and films, we will consider the Gothic as a genre and a mode that resists containment. From its earliest traces, the power of Gothic literature has rested in its reach beyond the spaces of fiction into the world of the reader. We will call this “reality breach” mediation. As we will see, the phenomenon of Gothic mediation is primarily a reaction to the Enlightenment repression of the supernatural against the backdrop of modern science and England’s religious history as a Protestant nation haunted by a Catholic and feudal past. The Gothic’s tendency to break through its own fictional frames has made it a highly self-referential and meta-critical genre. As such, it has functioned as a productive metaphor for a host of social, political, economical, sexual and artistic crises. We will engage with Gothic texts that manage to invade the real by a series of narrative devices (frames, letters, found documents, paintings, unreliable narrators) and media technologies (transportation, newspapers, magazines, telegraphs, pre-cinematic devices, and film). We will use these fictional and technological media to think rigorously about why the Gothic is such an adaptable, invasive, and persistent mode of fiction.

English 224-01 & -02: Financial Fiction
Mary Hotz
Thomas Piketty, contemporary economist and author of Capital in the Twenty-First Century, makes a claim for the relationship between economics and the humanities, in particular, film and literature: “Film and literature . . . are full of detailed information about the relative wealth and living standards of different social groups, and especially about the deep structure of inequality, the way it is justified, and its impact on individual lives. Indeed, the novels of Jane Austen and Honoré de Balzac paint striking portraits of the distribution of wealth in Britain and France between 1790 and 1830. Both novelists were intimately acquainted with the hierarchy of wealth and its inevitable implications for the lives of men and women, including their marital strategies and personal hopes and disappointments. These and other novelists depicted the effects of inequality with verisimilitude and evocative power that no statistical model or theoretical analysis can match” (2).

The aim of this course is to explore the relationship Piketty describes. How, exactly, are the consequences of financial decisions represented in the lives of people at particular historical periods? What are the stories being told about financial matters? How do authors frame their representations for readers? What effect does this framing and language have on the decisions characters make? Increasingly, behavioral economists make the case that economists have sought to define themselves only in terms of their scientific and mathematical methods. These methods, they claim, overlook socio-economic and political problems at hand as well as the motivations of individual people who seem, well, less than rational in their decisions about money. Literature and film, then, can make a significant contribution to our understanding of financial forces and their influence on society. Stories, indeed, do matter. In addition to some theoretical work by Marc Shell and D. N. McCloskey on the rhetoric of economics, possible texts may be selected from the following: William Shakespeare’s The Merchant of Venice, Jonathan Swift’s, “The Bubble,” “A Modest Proposal,” Wood’s Halfpence poems, selections
from Drapier’s Letters; Bernard Mandeville’s “The Grumbling Hive” from *Fable of the Bees*; Daniel Defoe’s *Moll Flander, Robinson Crusoe*; Charles Dickens, *A Christmas Carol* and/or *Hard Times* paired with Margaret Atwood’s *Payback*; Henrik Ibsen’s *A Doll's House*; Edith Wharton’s *House of Mirth*; William Thacker’s *Barry Lyndon*; and Frank Baum’s *The Wizard of Oz*.

**Possible Contemporary Works:** Jon Krakauer’s *Into Thin Air*; Michael Lewis’s *Liar's Poker*; Peter Mountford’s *The Dismal Science*; and John Lanchester’s *Capital*.

**Possible films of interest:** “Wall Street”; “The Wolf of Wall Street”; “Wall Street: Money Never Sleeps”; “Margin Call”; “Arbitrage”; “Blue Jasmin”; “Barry Lyndon”; “House of Mirth”; “L’Argent”; “Trading Places”; and “We, the Economy”.

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**English 224-03 & -04: Fact, Truth & 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.

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**English 225D-01: U.S. Lit: LGBTQ Literature**  
**Jason Crum**

In this course, we will examine the 20th & 21st Century history of lesbian and gay self-representation in the United States through examination of literary texts and popular culture. A starting point for understanding contemporary notions of gay, lesbian, bisexual, queer and transgender identity, we will interrogate the intersections of LGBTQ identity with race and class in primarily post-Stonewall US literary & popular discourse. Primary readings will include works by James Baldwin, Adrienne Rich, Alison Bechdel, Audre Lorde, Nella Larsen, Samuel Delaney, Annie Proulx, Gloria Anzaldua, Gertrude Stein, Joanna Russ, Allen Ginsburg, & John Rechy. Critical readings will include works by Judith Butler, Anne McClintock, Michel Foucault, Sigmund Freud, Elaine Showalter, and others.

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**English 225D-02: U.S. Lit: African American Literature**  
**Robin Brooks**

This is a survey course that introduces students to representative works by and/or about African Americans from the nineteenth century to the present, including writing by authors such as Frederick Douglass, Langston Hughes, Richard Wright, Toni Morrison, Zora Neale Hurston, and Octavia Butler. The course will highlight themes such as community, identity, language, and religion/spirituality to better explore the insight that the readings provide on African-American life and thought. In addition to closely reading the texts and providing literary analyses, students will study the cultural, historical, and theoretical contexts surrounding the readings.

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**English 225D-03 & -04: U.S. Lit: Women of Color**  
**Marcelle Maese-Cohen**

How do we remember? What are the objects and spaces associated with memory? Can we own our memories? Or, more precisely, to whom do memories belong? This course will study the role of
writing and literature for acts of remembering and belonging. In particular, we will consider the transnational, familial, and personal importance of memory for U.S. women of color, and study the production of femininity and masculinity in relation to disavowed histories of colonization, slavery, and migration. Our reading will also reveal the way narratives of the nation embed themselves within the intimate spheres of the family and romantic relationships. And, perhaps most importantly, we will envision a future when material practices of exclusion and displacement no longer determine who belongs and where we feel at home.

**English 225D-05: U.S. Lit: Food & Asian/American Literature & Culture**  
**Koonyong Kim**  
This course examines Asian and Asian American literature and culture through the lens of food. Far from being a mere site of our basic instincts and day-to-day survival, food is embedded in a complex network of economic, social, cultural, ecological, and biopolitical meanings. For example, food oftentimes functions as a marker or metaphor of various issues such as collective identity (national, ethnic, or religious), class differentiation, globalization and transnationalism, body image and gender formation, and ecology and sustainability, among others. Centering our inquiry on such diverse valences of food, we will study what food means in Asia and Asian America and how Asian and Asian American literature and culture can be understood through food. Possible genres to be examined include the novel, autobiography, essay, cookbooks and recipes, graphic fiction, film, and animation. Foodies are especially welcome!

**English 228-01: Talkies to Color: American Film**  
**Joseph McGowan**  
This course picks up where its predecessor “The Silent Era” (1888-1929) left off, in that transitional era 1928-29 when audiences encountered the early “talkies” (films with synchronous sound). Films such as Pál Fejös's *Lonesome* (1928) were essentially silent films with sound interludes, and still best known for their visual achievements. Though major players such as Charlie Chaplin resisted the introduction of “talking pictures,” the tide had turned and audiences embraced the innovation. A similar initial reluctance met the introduction of various two- and three-strip “Technicolor” processes in the 1920s and 30s – paramount also was studio reluctance to foot the additional cost of color productions. Though 1939 would be a break-out year for Technicolor, with both *The Wizard of Oz* and *Gone with the Wind*, it would take some 20 years more before color film-making became the norm (for various reasons, Alfred Hitchcock’s *Psycho* [1960] was released in b/w prints – a legacy of which is the continued “atmospheric” and artistic use of b/w). As film length and screen width grew with further technological innovations (such as CinemaScope in 1953), one by-product of the increasing sophistication of the visual and auditory spectacle was the risk run by neglected plots and bad writing. In this era of “movie moguls” and imperious directors writers also, on occasion, found their place. The various iterations of Lew Wallace's *Ben-Hur* (novel published 1880), from the 1907 short film treatment to Fred Niblo’s 1925 silent epic to William Wyler’s 3-hour plus Technicolor masterpiece (1959), provide a guide-line to this era of film-making. We will focus in particular upon the efforts of writers, whether adaptations of popular or neglected novels or original screenplays, and the development in narrative form and style induced by the increasingly popular medium of film.

**English 228-02 & 03: Literature in Violent Times**  
**Irene Williams**  
We will be reading stories of the human cost of genocide, occupation, war, racism, sexism, and state-sponsored terrorism written by writers who know how to make language burn. As distinct from survivor testimony or textbook accounts, “literature” makes it hard for readers to remain altogether detached from difficult subject matter. The writer of literature drags a fragment of history into the
present in the form of a story that gets inside you when you read it. It may be fiction, but it feels true. Literature from Bosnia, Germany, Russia, Palestine, Rwanda, Brazil, Argentina, the United States, Yugoslavia, Lebanon and Austria may include works by Kanafani, Darwish, Babel, Mandelstam, Levi, Borowski, Drndic, Tochman, Jaber, Walsh, Lispector, Jelinek, Monenembo or others.

English 231: Children’s Literature
Lisa Smith
Literary and popular texts produced for children. Emphasis on analysis of how children’s texts construct gender, sex, race, class, family structure, power relations, and violence, for example. Includes phonemic awareness, word analysis, and field experience. Reserved for students in credential programs.

For Liberal Studies majors.

English 280-01: Intro to Shakespeare
Abraham Stoll
An introduction to the plays of William Shakespeare, covering the tragedies, comedies, histories, and romances, as well as the sonnets. This course is required for English majors, and satisfies the core curriculum requirement for literature.

English 280-02: Intro to Shakespeare
Maura Giles-Watson
400 years after his death, William Shakespeare’s works are now more widely read and performed than ever before. Why? This course will probe that question by introducing you to his language, drama, and poetry, and to the historical contexts and contemporary controversies surrounding his work. In the process, we will read closely, analyze, and discuss plays from each of the Shakespearean dramatic genres: comedy, tragedy, history play, romance, and 'problem play.' This is a highly participatory class in which each student memorizes, recites, and explicates one sonnet, and students work together in small groups to prepare and perform walking read-throughs of two selected scenes over the term. Participants will study Shakespeare’s works within the Early Modern literary, theatrical, cultural, print, political, and religious contexts that contribute so much to our appreciation of his plays and poems now four centuries after their first performances and printings. In addition, we will discuss issues of religion, gender, power, justice, war, and peace that often emerge in Shakespeare’s works, and we will engage critically with his frequent representations of socially marginalized people.

English 294: Intro to Digital Research
Paul Evans
70 years ago, Vannevar Bush's article "As We May Think" laid out a sweeping vision for a future of technology-enabled research. Taking Bush's vision as its starting point, this course will combine hands-on, skills-based, learning with reading, critical thinking, and writing about Digital Research. Students will learn how to use tools that will be useful in all of their courses at USD (and beyond). Starting with Google Docs for basic collaboration, students will learn how to use Zotero for bibliography and footnote management, Evernote for organizing research, and GitHub for tracking changes. Moving beyond the traditional Word to PDF paradigm, students will work with new scholarly publishing platforms like Omeka and Scalar. Turning from process to content, students will learn how to use online resources like JSTOR and Project MUSE in conjunction with Zotero. We will also take a critical look at Wikipedia -- who creates Wikipedia content and how it is created -- and participate in a Wiki edit-a-thon. Finally, we will explore Digital Humanities, an exciting new field that uses computing technology as a way of investigating questions in the humanities, and that uses the humanities as a way
of approaching questions about digital culture. Students with any level of previous computer experience, including none, are welcome!

**English 298: Southeast San Diego Tutoring Project**  
**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**  
**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.*

**English 300-02: British Literature to 1800**  
**Sara Hasselbach**
This course explores about a thousand years of English literature, beginning with Old English and Medieval texts, moving on to literature from the Early Modern period, and ending with Eighteenth-Century works. Engaging closely with representative texts from each period, we will gain a better understanding of the religious, political, social, and cultural climates from which these works emerged. The course covers various literary genres, including poetry, drama, essay, and the novel. Authors may include: the *Pearl* poet, Chaucer, Julian of Norwich, Margery Kempe, More, Queen Elizabeth, Spenser, Sidney, Shakespeare, Marlowe, Donne, Lanyer, Milton, Behn, Swift, and Wordsworth.

**English 304W-01: Advanced Composition**  
**Vivienne MacAdam**
English 304W/H-02: Advanced Composition
Timothy Randell
Advanced Composition offers intensive practice in active reading, critical thinking, and close analyses of texts and writing within various rhetorical situations, genres, and discourse communities. The course highlights academic skills such as analysis, synthesis, and evaluation. It emphasizes an understanding of what Wayne Booth calls “the rhetorical stance,” which includes “discovering and maintaining in any writing situation a proper balance” among three aspects of the communicative process: the available arguments about the subject itself; the interests and peculiarities of the audience; and the voice (the implied character) of the speaker. This course asks students to consider how different audiences and contexts shape the rhetorical situation. We will analyze texts from popular culture in class to explore ideas related to the assignments, and you will research examples of popular culture on your own as part of your writing projects. As part of the "Honors" designation, the course will include a final research paper.

Section 02 is Honors only

English 304W-03: Advanced Composition: 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 310: Dante
Sr. Betsy Walsh
This course is a study of the life and works of Dante Alighieri who lived in the thirteenth and fourteenth centuries in the area now called Italy. Dante was a great writer, and his work mirrors the culture of his time and how that affected him. In the course we will read La Vita Nuova, a collection of poems which reflect the development of his relationship with a woman who became his muse and inspiration throughout his life. We will then read the three books of The Divine Comedy: Inferno, Purgatorio, and Paradiso. These volumes encompass our human existence as it was lived and as it is lived now. Dante wrote his great work in Italian, something new for that time, and in beautiful poetry. The books we will use for study are bilingual so you should not have any difficulty in the reading. The course will include some lectures on the history of the era, but most of our time will be given to the Cantos of his poem as we travel with him through his experience of the afterlife.

English 312: Old Norse
Joseph McGowan
Mikinn öldung höfu vér nú at velli lagit, of hefir oss erfitt veitt, ok mun hans vörn uppi meðan landit er byggt. ‘We have laid low a great hero, and had great difficulty in doing so; his last stand will be remembered as long as the land is inhabited.’ So says Gizur of Mosfell when he and his men have surprised Gunnar in his home at Hlíðarendi in the medieval Icelandic Njal’s saga. A North Germanic language, Old Norse/Icelandic was spoken from Scandinavia west across the Orkneys and Shetland Islands to Iceland, Greenland, and, for a time, Labrador. The language records too a wide-ranging literature, from the cosmology and apocalypse of the prose and poetic Eddur, the chronicles of warrior-kings, skaldic verse, and the great sagas of the medieval Icelandic republic. We will approach the literature in translation and then, increasingly, in the original. The course will also serve as an introduction to medieval Scandinavian mythology and religion, their gods (Óðinn and Þórr, Freyja and Freyr, Loki, and company) and heroes, art and material culture, history and legacy.
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.

Honors 323: It's About Time (3 credits ENGL, 1 credit PHYS)  
Halina Duraj (English) & Daniel Sheehan (Physics)  
Time lies at the heart of the human condition and science’s description of the natural world. Nothing “happens” without it. Despite its seeming familiarity it remains elusive, mysterious, paradoxical in nature. This team-taught, upper-division honors class will explore the phenomenon of time through the lenses of literature and physics. Enrollment will be capped at 20 students; a rough balance will be sought between numbers of humanities and science majors. 80% of the class’s subject matter will be shared, while the remaining 20% will be enrichment materials for either humanities or science majors, overseen by the appropriate instructor. The course will involve a variety of activities, including lecture and discussion, visits by experts, laboratory experiments, reading of technical material and fictional material, and the occasional Friday night movie screening. A premium will be placed on integrating the subject matter across the traditional divide between the humanities and sciences. Assignments will include class projects, tests, and research papers.  
*For Honors students only.*

English 336: Jane Austen  
Ivan Ortiz  
Two hundred years after the publication of her fiction, Jane Austen still has a firm hold on the literary world. We find Austen everywhere, from a steady train of Hollywood adaptations to zombie fiction. What is it about Austen’s carefully crafted social worlds that keeps us coming back for more? This course will introduce students to Austen’s novels and juvenilia by situating them in the author’s own time. We will address social and political issues facing her characters, including marriage, inheritance, female education, slavery, the French Revolution, and the Napoleonic Wars. Students will also read a short selection of critical essays that open up fresh questions about literary criticism and theory now. In a series of short essays and a final paper, students will write critically about Austen’s characters, her style, and the culture that surrounded her. At the end of the course, we will debate Austen’s lasting importance to our own time.

English 348: Nineteenth-Century Novel  
Sr. Mary Hotz  
In this course we will become serial readers, delving into 3 to 4 major novels on the installment plan. That is, we will read novels according to their serialization schedules, or original monthly numbers, and we will read the novels simultaneously, just as the Victorians did. For example, Mondays may be devoted to George Eliot’s *Middlemarch*, Wednesdays to Charles Dickens’s *Bleak House*, and Fridays to Bram Stoker’s *Dracula*. Elizabeth Gaskell’s *Cranford* may also be included. Reading the novels side-by-side, with life intervening, acknowledges our multitasking culture as well as customary Victorian
reading practices. The close reading across novels also allows for more immediate comparisons of styles, structures and themes.

**English 356: U.S. Literature 1900-1940**  
**Dennis Clausen**

English 356 will focus primarily on the development of American fiction and poetry from 1900 to 1940. The emphasis will be on poems, short stories, and novels from this time period, although occasional films and essays will also be used to reinforce major themes and issues in the course. Interdisciplinary approaches from history, philosophy, and art will provide a broader context for the required readings. The course will also address the innovative storytelling techniques that helped to create American literature. Students will be encouraged to view the texts as artistic achievements deserving of close, detailed analysis, but also as literary time capsules that reflect our nation’s evolving cultural values and historical experiences. The ultimate goal of the course will be to demonstrate the rich and diverse ways some of the classics of American literature are interconnected. Students will learn that there is a unity to the development of the American literary tradition as the ideas and issues that emerged early in our history continued to shape our national literature well into the twentieth century.

**English 357W: Baldwin & Faulkner**  
**Irene Williams**

We will be studying mid-twentieth century fiction and essays by James Baldwin and Williams Faulkner, two men for whom writing was breath. Their literature dramatizes the terrors of U.S. race history before most Americans could have imagined that a person of color would ever become 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. Inevitably, readers recognize the persistence into our own time of institutionalized racism, racism that continues to infect how we see, think, and feel; that continues to scar, maim, and kill. Reading these works you will also learn how stories are written and arguments made; and how people may be formed and frozen emotionally and intellectually by the world into which they were born. Reading includes a novel, short stories, and miscellaneous prose by Faulkner; and two volumes of essays and fiction by Baldwin.

*For English majors only.*

**English 358: American Multi-Ethnic Literature**  
**Robin Brooks**

This course introduces students to several of the major writers, issues and forms of American literature with particular attention to literary contributions from these ethnic groups: Native American, African American, Latino/a American, and Asian American. The canonical and non-canonical readings of the course provide an overview of some of the most important and outstanding works and authors at different periods in American literary history, in addition to information about the cultural, historical and theoretical contexts of those works. Our discussions will focus on themes of subjectivity, language, class, gender, religion/spirituality, identity, and community.

**English 368: Modern British Literature**  
**Fred Robinson**

A survey course of British fiction, drama, poetry (and one film) from Joseph Conrad to Zadie Smith. Possible works to be studied are Conrad, Lawrence, Woolf, Forster, Smith (fiction); Owen, Auden,
Thomas (poetry); Churchill, Pinter, Hare (drama); The Third Man (film). Emphasis will be on how these works bear on modern British history.

**English 374: Gender and Literature**
**Marcelle Maese-Cohen**
When considering radical activists that have shaped the way we think about social justice, Angela Davis undoubtedly emerges as a living legend of our time. Two of her major works—*Women, Race, & Class* (1983) and *The Meaning of Freedom* (2012)—will provide the political and cultural framework for our introductory study of gender, sexuality, and literature. In particular, Davis will provide our course with a history of the emergence of the U.S. women’s movement, an intersectional approach to social justice, and a critical lens for thinking about civil and human rights. The authors we read will further complicate this framework as we engage with literature that documents the experiences of migration and state violence. In particular, we will read works of creative nonfiction written from the perspective of the African and Mexican diasporas, and study the radical voice of liberation composed by the experimental prose of Gloria Anzaldúa, Audre Lorde, Claudia Rankine, and Luis Alberto Urrea. 
*Note: this course no longer requires Instructor permission to enroll.*

**English 375-01: Intro to Creative Writing**
**STAFF**
A workshop on imaginative writing, with examples drawn from literature.

**English 375-02: Intro to Creative Writing**
**STAFF**
A workshop on imaginative writing, with examples drawn from literature.

**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, AND STRUCTURE! Students will be expected to participate fully in our discussions of the art of storytelling as it pertains to screenwriting. For this reason, classroom attendance is mandatory. There will be oral reports and other assignments, but the major requirement will be for each student to produce a 60 page motion picture screenplay. *Although there are some exceptions, the class will be primarily limited to English majors who have completed English 375.*

**English 380: Literary & Cultural Theory**
**Koonyong Kim**
For the past few decades, theory has radically altered our conventional understanding of literature and culture. This introductory course surveys foundational theoretical texts that have transformed and reshaped the contours of contemporary literary and cultural studies. While historicizing the ascendance of theory in its larger socio-political and cultural context, we will delve into key concepts
and debates in various theoretical approaches and schools, including structuralism, poststructuralism, psychoanalysis, Marxism, sexuality and gender studies, postcolonial studies, and new media theory. In doing so, we will also seek to interpret a wide array of “texts” in literature, visual art, music, architecture, and popular culture in innovative ways.

**English 391: Advanced Poetry Writing**  
Malachi Black  
This advanced three-hour workshop will be chiefly invested in the generation and consideration of new work by class members, but these aims will be both complemented and informed by two related engagements: (1) a small survey of recently published first collections (contest winners and press selections alike) and (2) weekly accompanying readings from poet-critic James Longenbach’s collection of inventive craft meditations, *The Virtues of Poetry* (Graywolf, 2013). Texts will include Natalie Diaz’s *When My Brother Was an Aztec* (Copper Canyon, 2012); Tarfia Faizullah’s *Seam* (Southern Illinois, 2014); Chloe Honum’s *The Tulip-Flame* (Cleveland State, 2014); Rowan Ricardo Phillips’ *The Ground* (FSG, 2013); Matt Rasmussen’s *Black Aperture* (LSU, 2013); and Jacob Shores-Arguello’s *In the Absence of Clocks* (Southern Illinois, 2012). In addition to much reading, writing, and revision, this course will require that students deliver two in-depth presentations: a critical introduction to one of the assigned poetry collections and an analytical introduction to an independently discovered literary journal. A memorization will round out the abundance of our vivid lives in verse.  
*Prerequisite: Engl 381 Intermediate Poetry*

**English 392: Advanced Fiction Workshop**  
Halina Duraj  
In this course, students will experience the pace and expectations of an MFA-level fiction workshop. Students will submit three 10-20 page stories for whole-group workshop and will revise one of those stories. They will also map the structure of each other’s stories-in-progress and present each other’s stories to the workshop. We will also read two short story collections and some craft essays by visiting Spring 2016 Cropper Series authors Ron Hansen and Melanie Rae Thon.  
*Prerequisite: Engl 382 Intermediate Fiction Writing*

**English 393: Advanced Nonfiction Writing**  
Bradley Melekian  
In this Advanced Nonfiction Writing course, students will generate works of creative nonfiction, ranging from the memoir to the personal essay to nonfiction feature writing. We will build on the techniques explored in the prerequisite course, Intermediate Nonfiction, and investigate 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. Instructor approval is required for this course.  
*Prerequisite: Engl 383 Intermediate Nonfiction Writing*
English 420W: Advanced Studies in Shakespeare: Shakespeare and Religion
Maura Giles-Watson

Aldous Huxley observed that “Shakespeare commented on religion in almost all its aspects.” But because Shakespeare’s authorial voice is diffused through his dramatic characters, it is difficult—perhaps impossible—to determine what Shakespeare himself believed. In this course, we will read about the violent religious upheavals during the sixteenth and early seventeenth centuries and explore the role of religion in English society in the period. We will also study a selection of Shakespeare’s plays and poems in which religious belief, ritual, difference, and nostalgia offer us a window into the religious practices, politics, and controversies of Shakespeare’s historical moment. Specific topics to be covered will include the legal status of Catholics and the tensions between Catholic and Protestant beliefs, politics, and rituals in Shakespeare’s day; Shakespeare's ambiguous representations of both Christians and people of other faiths—and his negative portrayals of Puritans; Shakespeare's representations of piety and spirituality and his depictions of men and women who choose the religious life; God and the gods in Shakespeare’s plays; and the dramatization of defining Christian values, such as love, mercy, and forgiveness. Contemporary perspectives that illuminate Shakespeare's treatment of religion will be considered, and the unsettled question of Shakespeare’s own religious faith will be explored in its historical and literary contexts.

English 494-01: Beauties & Beasts
Carlton Floyd

In the time that I have been drawn to fairytales and similar fantastic forms, I have found myself thinking more and more about the ways in which beauty can be beastly, and beastliness can be beautiful. These kinds of conceptualizations are often ignored, or reshaped in ways that discourage any sustained interrogation. So we will give these conceptualizations and the characters that exhibit them some due time and attention. I am thinking we will start with John Gardner’s *Grendel* of *Beowulf* fame, and then move to consider other intriguing characters in the realm of Fairytales and beyond as they exist in texts like *Do Androids Dream of Electric Sheep* (*Blade Runner*), *The Ocean at the End of the Lane*, *Parable of the Sower*, *Fledgling*, and *Big Fish*. While the actual texts for the class are not fully determined yet, these possibilities might give you some idea of the direction the class will take.

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.