Course Descriptions
English Department Spring 2018

First Year Writing (FYW) 110: Preparation for College Writing (formerly Engl 110)
Deborah Sundmacher
A writing class designed for non-native speakers of English to prepare them take FYW 150. Instruction in fundamentals of various modes of written expression, including English grammar, sentence structure, understanding the importance of audience, editing and revision. Readings are selected from both non-fiction and fiction prose. Students are required to use the Writing Center, staffed by trained peer-tutors.
Preparation course for FYW 150

English 121: Composition and Literature
Dennis Clausen, Gail Perez, & STAFF
Fulfills the core curriculum requirement in lower-division written literacy for students entering USD before the Fall of 2017. 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.

First Year Writing (FYW) 150: First Year Writing
Various Professors
Fulfills the core curriculum requirement in lower-division written literacy for students entering USD in or after the Fall of 2017. Develops skills in reading and critical analysis of multiple discourses. Develops writing within multiple discourses, and the transfer of those writing skills to multiple disciplines and occasions. Students practice the entire process for writing, from initial conception, through drafts, to revision and editing. Students are encouraged to use the Writing Center, staffed and trained by peer-tutors.
Must be taken in the first year.

English 215-01: Children’s Literature – CRN 3690
Lisa Smith, MWF 1:25-2:20PM
Literary and popular texts produced for children. Emphasis on analysis B 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 220-01: Theatre Alive - CRN 3691
Cynthia Caywood, TR 7:45-9:05AM
“Theatre Alive!” is devoted to Western drama, a form of artistic and political expression as old as human civilization. From the dark tragedies of the Greek stage to the brilliant outpourings of Shakespeare, from the innovative energy of American musicals to the daring work of England’s National Theatre, drama has given voice to the complexities, miseries and miracles of the human experience. Because plays are meant to be seen, not simply read, the course also focuses on the principles of staging, and work is linked to productions as much as possible, both live and on film.

*English 220 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*

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**English 226-01 & -02H: Financial Fiction – CRNs 3692 & 3693**

Sr. Mary Hotz, MWF 8:00-8:55AM & 9:05-10:00AM

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 Thackery’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”.

*Section 02 is Honors only. English 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*

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**English 226-03: Photography & Literature – CRN 3694**

Marcelle Maese-Cohen, MW 4:00-5:20PM

By teaching us how to see the world, photographs also teach us a language and way of being in the world. Like literature, photographs provide a virtual space where different people and ideas meet. What are the politics of this encounter? Who is seen? Who is silenced? The authors we will read incorporate photographs within the pages of the books they write. The visual images they include are as an important to creating a narrative as the words they place on the page. As viewers and readers,
our study of the relation between photography and literature will ask questions concerned with beauty,
power, and desire.

English 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

English 226-04: Talkies to Technicolor (film) – CRN 3695
Joseph McGowan, MW 2:30-3:50PM
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 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

English 226-82: Philosophy & Literature of Love – CRN 3698
Malachi Black, MW 4:00-5:20PM
As much an idea as it is an emotion, love has long been one of western civilization’s central preoccupations. But what is love, and what does it mean? From the earliest philosophers to the latest scientists and a multitude of writers in between, human beings have indefatigably sought to measure, define, taxonomy, and analyze the powerful if seemingly indescribable force of love. In this course, we will both evaluate and contribute to that preexisting discourse. In light of the highly interdisciplinary nature of our endeavor, we will accomplish a variety of distinct but correlated objectives. While this is in part a writing class, we will also encounter, interrogate, and analyze competing views of love through the lenses of literature, history, philosophy, psychology, physiology, and sociobiology. Along the way, we will crystallize and articulate the origins and evolution of notions of love from Plato’s Greece to contemporary America; internalize, critique, and appraise the chief love-related contributions of Greco-Roman, Medieval, Renaissance, and Modern societies; and, complementarily, generate original (but not necessarily unprecedented) perspectives on the nature, significance, and substance of love through creative dialogues, stories and/or poems, and a final essay or “treatise.”

Section 82 is I.L.C only. English 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.
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 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

In the years that witnessed the beginning of the French Revolution, English poet William Wordsworth rejoiced in the excitement of the times: “Bliss was it in that dawn to be alive,/But to be young was very heaven!” The young enthusiasm of Wordsworth’s poetry is representative of the age known as Romanticism, a period of profound political, social, and scientific change in early nineteenth-century Europe. This course will introduce students to English Romantic literature in the context of revolution. By reading Romantic texts, we will think about the power of art and literature to promote social and political change. At the same time, we will consider different kinds of literature—poetry, novels, essays, plays and political pamphlets—promote change in unique ways. Issues we will explore include revolution, terrorist, slavery, poverty, women's rights, education, industrialization, science and technology, and environmentalism. Authors we will read include William Blake, Percy and Mary Shelley, Jane Austen, and John Keats. Representative literature include William Blake's *Marriage of Heaven and Hell*, Jane Austen’s *Northanger Abbey*, and Mary Shelley’s *Frankenstein*.

Section 80 is LLC only. English 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

In this course, we will examine the genre of quest literature, particularly as it relates to the perceived transformative power of the natural world, and the ways in which authors have examined the interplay between the two. We will examine works that combine the tradition of literary nature writing with the tradition of quest literature, studying the perceived power of excursions into nature as a path to personal development, across fictive and non-fictional genres. Questions central to this course: What role has the natural world traditionally played in identity formation (i.e. in the case of Thoreau)? What states drive people to such quests? What questions do such seekers hope that solitary nature experiences will answer? How does the literature that arises from such experiences lead to a better
understanding of self, or, conversely, destroy the concept of self? How does the solitary quest into an often harsh and uncaring natural environment force contemplation? We will read works ranging from Henry David Thoreau's account of a solitary life in *Walden* to Jon Krakauer's journalistic investigation of the life of Christopher McCandless in *Into the Wild* to Robyn Davidson's *Tracks*.

*Section 81 is LLC only. English 226 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*

**English 230-01 & -02: Studies in U.S. Lit: Local Migrations – CRNs 3699 & 3700**  
**Carlton Floyd, TR 5:30-6:50PM & 7:00-8:20PM**

We will explore the works of writers whose texts chart migrations to, from, and within the United States. At heart, these are the stories of immigrants and their interactions with others in the making of this nation. This class is interdisciplinary in structure, considers multiple representational forms, focuses roughly on the 1900s to the present, includes some work on adding our own stories of migration to the works of the writers we study, and seeks to embrace a multiplicity of racial, ethnic, religious, sexual, gendered, and economic views. Potential texts for this class include: *The Twelve Tribes of Hattie* by Ayana Mathis, *The Migration Series* by Jacob Lawrence, *A Tree Grows in Brooklyn* by Betty Smith, *The Color of Water* by James McBride, *The Gangster We Are All Looking For* by Le Thi Diem Thuy, and *The Same Sky* by Amanda Eyre Ward.

*Fulfills Diversity, Inclusion, Social Justice. English 230 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*

**English 230-03 & -04: U.S. Novels & Stories, - CRNs 3701 & 3702**  
**Irene Williams, TR 9:15-10:35AM & 10:45AM-12:05PM**

Stories are often pleasurable and satisfying to read and remember. They are also a goldmine of information about the world in which the writer is writing and the world the writer is writing about. So it is not surprising that racism and sexism are everywhere in twentieth-century U.S. stories. Sometimes unconscious or unexamined, sometimes, the very subject matter of the story, these deeply-ingrained biases in the fabric of U.S. culture become apparent to readers because writers who are good at what they do give us stories that we can believe. They may be fiction but they feel true. Our readings will include stories by these writers: Frank Norris, Kate Chopin, Mary Wilkins Freeman, Gertrude Stein, Ernest Hemingway, William Faulkner, Richard Wright, James Baldwin, and Claudia Rankine. Reading and rereading, writing and rewriting, active participation in discussion encouraged. Independent thinkers welcome.

*Fulfills Diversity, Inclusion, Social Justice. English 230 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*

**English 230-05: African-American Freedom Dreams – CRN 3703**  
**Mychal Odom, TR 10:45AM-12:05PM**

In this course, we will examine the role of literature and cultural production in the creation of tradition protest that linked African American civil rights struggles with the antiapartheid struggles in Southern Africa. In both a comparative and relational method, we will examine the influence and intertextual role African American writers had on African literature and vice versa. The course begins with the Harlem Renaissance and New Negro Movement in the US and its constituent Sophiatown Renaissance and New African Movement in South Africa and moves to contemporary links between African and African American writing of the Hip Hop generation (post-1960s).

*Fulfills Diversity, Inclusion, Social Justice. English 230 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*
English 236-01: World Literature of the Global South – CRN 3704
Atreyee Phukan, TR 4:00-5:20PM
The Global South is an emerging term in world literature that examines cultural expression 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. We will examine this context of cultural fluidity and exchange through a variety of literary genres, connecting authors from the U.S. south, South America, the Caribbean, Africa, and Asia.

English 236 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

English 236-02 & -80: Global Anime & Manga – CRNs 3705 & 3897
Koonyong Kim, TR 7:00-8:20PM & TR 5:30-6:50PM
This course examines anime and manga as important cultural forms that are deeply embedded in, and give representation to, our contemporary society. While covering widely-acclaimed anime and manga from Japan, we will also look at texts from other countries as a way to delve into transcultural production, circulation, and consumption in a global context. As we closely analyze anime and manga against the backdrop of the ascendance of visual popular culture and digital technology, we will place special emphasis on such topics as globalization and cultural hybridity; human-machine interfacing; nature and ecology; reality vs. simulation; utopia and apocalypse; new media and cyberspace; war and trauma; and animals and anthropocentrism.

English 236 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

English 240-01: Shakespeare – CRN 3707
Maura Giles-Watson, TR 2:30-3:50PM
Shakespeare died more than 400 years ago, yet he remains tremendously popular and people all over the world still read, study, and perform his works. In this course, participants will learn about Shakespeare’s language, drama, and poetry and about the historical contexts and contemporary controversies surrounding Shakespeare and his works. Toward these goals, we will read, analyze, and discuss plays from each of the Shakespearean dramatic genres: comedy, tragedy, history play, romance, and 'problem play'. Course participants will perform ‘table readings’ and ‘walking read-throughs’ of selected scenes as well, and we will also read and study thirty of Shakespeare’s 154 sonnets. Course participants will examine Shakespeare’s works within the Early Modern literary, theatrical, cultural, print, political, and religious contexts that contribute so much to our appreciation and understanding of his plays and poems four centuries after their first performances and publications. In addition, we will discuss issues of gender, power, and race that frequently emerge in Shakespeare’s work, and we will critique Shakespeare’s representations of socially marginalized people at the dawn of Renaissance Europe’s exploitive encounter with Africa and the Americas.

This course will satisfy the Shakespeare requirement in the old major, and count as a lower division elective in the new major. English 240 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

English 240-80: Shakespeare – CRN 3898
Jeanie Grant Moore, M 6:00-8:50PM
Shakespeare 240 is part of the LLC Collaborate theme, which focuses on civic engagement. The event of a play actually creates civic engagement, since in a public gathering theatre may do much more than entertain: it often presents relevant cultural concerns and challenges the status quo of the dominant society. Shakespeare’s plays, comic or tragic, nearly always stage significant social issues that remain significant problems in present-day society. For example in Much Ado About Nothing, the false
accusation of one young woman affects her, her relationship, her family, and her whole community. We will ask the question, “To what extent does placing unwarranted blame on a female still exist today, in what forms, and to what effect on our society as a whole”? Also, Shakespeare’s *The Merchant of Venice* presents a view of a prejudiced social order that ghettoized Jews and sometimes demonized them. The recent novel by Howard Jacobson, *Shylock is My Name*, brings these issues into a 21st-century setting, where Antisemitism still exists. Looking at these and other plays in their own historical context will provide some interesting parallels with our present-day social order.

Section 80 is LLC only. This course will satisfy the Shakespeare requirement in the old Major, and count as a lower division elective in the new Major. English 240 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

**English 250-01 & -02: Literary Foundations – CRNs 3709 & 3710**

**Stefan Vander Elst, MW 2:30-3:50PM & TR 10:45AM-12:05PM**

In this course, we will explore foundational English-language literature and hone skills in sensitive reading, critical thinking, and persuasive writing. We will focus on authors who were pioneers of form and content and who contributed to the formation of literary traditions. Why are metaphysical poets such fitting bedfellows with Modernists? What’s the literary trajectory from the Bible to William Blake’s *The Marriage of Heaven and Hell*? How does Shakespeare adapt Chaucer, and why does Milton’s *Paradise Lost* appear throughout Mary Shelley’s *Frankenstein*? How does Olaudah Equiano’s *Interesting Narrative* participate in multiple genres, setting the stage for T. S. Eliot’s polyvocal *The Waste Land*? We will use the narratives that we read to generate a greater narrative of literary history.

Authors may include: Ovid, Petrarch, Chaucer, Wyatt, Queen Elizabeth, Shakespeare, Donne, Herbert, Milton, Swift, Wollstonecraft, Equiano, Blake, Keats, Shelley, Poe, Dickinson, Carroll, Hopkins, Eliot, Hughes, Auden, and Lorde.

*Note: This course is required for the new major, but students continuing in the old major are welcome to take it as a lower-division elective. English 250 meets the core literature requirement in both the old and new core and counts towards the English major or minor.*

**English 260-01: Critical Thinking – CRN 3711**

**Fred Robinson, TR 9:15-10:35AM**

Our objective is to develop skills essential to the English major and minor, especially close reading of text, knowledge of genre and historical context, and research fundamentals. All primary texts – including Shakespeare, Toni Morrison, Henrik Ibsen, David Henry Hwang, August Wilson, Caryl Churchill and handouts of poems & very short stories – will be read and discussed in the first four weeks, little to no writing assigned. In weeks 5-9, critical & theoretical essays and short student essays will be assigned as we put the texts we’ve read in contexts, including what interpretation is, the importance of voice, engaging difference, genre, allusion, etc. In the final four weeks you will develop a 15-page research paper on some aspect of the material assigned and incorporating ideas from your earlier essays.

*Required for new major. Counts as lower division elective in the old major.*

**English 292: Southeast San Diego Tutoring Project (formerly ENGL 298) – CRNs 3712, 3713, and 3714**

**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 for English elective credit. Lower Division students register for English 292, and Upper Division students register for English 492.*

**English 300-01: British Literature to 1800 – CRN 1210**  
Sara Hasselbach, MWF 9:05-10:00AM  
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 300 is required in the old major and minor. It can be taken as an upper-division elective in the new major.*

**English 301-01: Intro to Creative Writing (formerly Engl 375) – CRN 3715**  
Bradley Melekian, TR 10:45AM-12:05PM  
We will approach this course with the understanding that studying creative writing is different from the study of something more analytical—mathematics, say. To that end, some basic premises will serve as the foundation for this course: That good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. That learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is more an instruction in process than a process of downloading information. Your enrollment in this course is a signal of your dedication to the craft of writing, & to doing the work necessary to further your abilities as a writer. It is the operating premise of this course that the most effective means of doing this is to read, & to write. In this course, students will be expected to write creatively every week, to read voraciously, & to write commentaries on the techniques they encounter in what they read. With this operating premise, it's important that students are dedicated to the coursework that will be expected of them. This course will be time-consuming and demanding. We will read & write in the genres of fiction, nonfiction & poetry.

**English 301-02: Intro to Creative Writing (formerly Engl 375) – CRN 3716**  
Lisa Hemminger, MWF 10:10-11:05AM  
Introduction to Creative Writing guides you to see the world and people in a different light, to read with a greater immersion, and to write with imagination and knowledge. Experience, discuss, and imitate works in four genres. Writing and philosophies of artists including Emily Dickinson, Truman Capote, and Stephen King will be highlighted.

**English 304W-01: Advanced Composition: Writing Autobiography - CRN 1209**  
Fred Robinson, TR 2:30-3:50PM  
Our objective is to learn how to write active, analytical, descriptive, sustained (i.e., structured) prose through writing about a complex subject that you know a great deal about, more than anyone else: your life so far. This is not a course in learning how to write an autobiography, or in studying the genre,
but in advanced composition. You will write short essays on parents, place, values, cultural influences, a turning point, etc., and then use those essays to build a 20-25 pp. autobiographical essay due at the end of the semester.

Fulfills core requirement for Advanced Writing only for non-English majors. May be taken by English majors for upper division elective credits.

English 304W-02: Advanced Composition – CRN 2056
Vivienne MacAdam, MWF 12:20-1:15PM
This course is a workshop course in the writing of expository, descriptive and critical prose. Texts will include: Gabriel Garcia Marquez, Of Love and Other Demons; Nadine Gordimer, Jump and Other Stories; Michael Ondaatje, Running in the Family; J.M. Coetzee, Foe; and Haruki Murakami, Hard Boiled Wonderland and the End of the World.
Fulfills core requirement for Advanced Writing only for non-English majors. May be taken by English majors for upper division elective credits.

English 304W-03: Advanced Composition – CRN 3717
Timothy Randell, MWF 10:10-11:05AM
This course 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.
Fulfills core requirement for Advanced Writing only for non-English majors. May be taken by English majors for upper division elective credits.

English 311-01: Norse Myth – CRN 3718
Joseph McGowan, MWF 10:10-11:05AM
This course will examine Nordic mythology by primary texts – Snorri Sturluson’s Prose Edda, the Poetic Edda corpus of mythological verse, select sagas, and Runic and other inscriptions – and the comparative method in the context of broader Germanic and Indo-European mythology. A number of ‘mythological complexes’ will be investigated: the ‘war of the gods,’ cosmogony and cosmology, etiology (Ragnarok), the assignment of roles to the various gods (and their connection to fate, life and death, occupations, meteorological phenomena), harvest rituals, healing roles and rituals, magic, and the patronage and friendships roles med goðum ok mönnum (‘with gods and men’). In doing so we will look at the various moments in the development of the mythological complexes: the early proto/common Germanic world in contact with the Roman Empire, early Anglo-Saxon England with its pagan and Christian cultures in contact and competition, and Viking Age Scandinavia.
Satisfies one of the two the ‘Literary Histories’ requirements of the new English major and the pre-1660 requirement of the old English major.
English 319-01: Nineteenth Century Novel – CRN 3719
Sr. Mary Hotz, MW 2:30-3:50PM
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, and Wednesdays to Charles Dickens’s Bleak House. Bram Stoker’s Dracula or 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.

*Satisfies the Literary Histories requirement of the new English major. Fulfills 1660-1900 requirement in the old major.

English 321-01: Roots and Routes of the Black Atlantic – CRN 3720
Mychal Odom, TR 4:00-5:20PM
Examining the literature of African American and Caribbean American writers, this class examines how notions of race, class, gender, sexuality and diaspora generated a counterculture to the literature and political ideas of the British and American Empire. This course understands the Black diaspora as a multidirectional network of culture and dialogue. Black writers used their works to imagine unbroken bonds of people of African descent in the United States and beyond. In doing so, they creatively challenged dominant notions of race, class, and gender. This course examines Black literature through a relational and intersectional lens. It seeks to understand the influences on Black diasporic literature and the influences Black literature has had on other traditions. What is more, this course seeks to understand the formation of dominant and resistant notions of gender and sexuality including but not limited to femininity, masculinity, and queer identities.

*Satisfies the Literary Cultures and Theories requirement of the new English major. Fulfills 1900 to Present requirement in the old major. Counts as an upper-division elective for the old major.

English 329-01: Food as Narrative – CRN 3721
Koonyong Kim, TR 10:45AM-12:05PM
Far from being merely something we eat for sustenance, food is embedded in a network of economic, social, cultural, and ecological significations and practices. For example, food is closely related to and gives expression to a broad range of ideas and issues such as ethnic or religious identity, class differentiation, body image and gender formations, transcultural exchange, ecology, and ethics, to name but a few. Drawing upon various theoretical discourses in food studies, an emerging field in cultural studies, this course explores Asian, Asian American, and American literature and culture through the lens of food. As we analyze a wide array of genres such as poetry, short story, fiction, memoir, and film, we will seek to interpret food and foodways as texts that present complex and multifaceted narratives.

*Satisfies the Literary Cultures and Theories requirement of the new English major. Fulfills 1900 to Present requirement in the old major. Counts as an upper-division elective for the old major.

English 331-01: Women Writers of the Middle Ages – CRN 3722
Stefan Vander Elst, TR 9:15-10:35AM
This course will discuss the works of Western European women writers and thinkers in the period between the tenth and the beginning of the fifteenth centuries. This course will discuss the works of women writers and thinkers in the Western European Middle Ages. Often marginalized and even ridiculed by the dominant male intellectual community, women nevertheless made important contributions to literature, science and philosophy. We will investigate how female intellectual discourse – both sacred and profane – could still flourish in a hostile environment. We will
furthermore study the way women described their position within society, and discuss the unique ways women furthered their intellectual development.

Counts as an upper-division elective in both the old and new major. Satisfies the pre-1660 requirement of the old English major.

English 343-01: Jane Austen – CRN 4001
Ivan Ortiz, W 6:00-8:50PM
Two hundred years after the publication of her fiction, Jane Austen still has a firm hold on the literary—and cinematic—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 in 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.

Counts as an upper-division elective in both the old and new major. Fulfills 1660-1900 requirement in the old major.

English 357-01: Baldwin & Faulkner – CRN 2057
Irene Williams, MW 4:00-5:20PM
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.

Counts as an upper-division elective in both the old and new major. Fulfills 1900 to Present requirement in the old major.

English 358-70 U.S. Ethnic Literatures: Photography & Literature – CRN 3724
Marcelle Maese-Cohen, MW 5:30-6:50PM
By teaching us how to see the world, photographs also teach us a language and way of being in the world. Like literature, photographs provide a virtual space where different people and ideas meet. What are the politics of this encounter? Who is seen? Who is silenced? The authors we will read incorporate photographs within the pages of the books they write. The visual images they include are as important to creating a narrative as the words they place on the page. As viewers and readers, our study of the relation between photography and literature will ask questions concerned with beauty, power, and desire. As part of the Inspire Transfer Learning Community (TLC), students will also consider how the particularities of their major can contribute to a “Changemaking” worldview that inspires dignity for all. In particular, students will produce a cumulative project for the Integrative TLC Showcase at the end of the semester.

Section 70 is TLC only.
English 358-71: Contemporary Ethnic Dystopias – CRN 3735
Jason Crum, MWF 11:15AM-12:10PM
This course will examine late 20th & early 21st Century Ethnic Dystopian fiction and popular culture in the United States. Our sources for this cultural studies course will be varied and will include recent trends in literature, film, digital storytelling, graphic novels, & video games. We will trace the development of imaginings and re-imaginings of utopia, their exclusions and gaps, and seek to examine how ethnic and racial minorities in the United States have contested such ideas as utopia/dystopia, class, race, gender, & sexuality. Readings will include works such as Octavia Butler’s Parable of the Sower, NK Jemisin’s The Fifth Season, Chang-Rae Lee’s On Such a Full Sea, Samuel Delany’s Trouble on Triton, Nedi Okorafor’s Lagoon, Cynthia Khodata’s In the Heart of the Valley of Love. We will also turn to and look analytically at the political, social, and economic climate that allows for the portrayal of ethnicity in recent pop culture titles such as Alex Rivera’s Sleep Dealer and Alfonso Cuaron’s Children of Men and video game productions such as Bioshock: Infinite.
Section 71 is TLC only.

English 362-01: Modern Drama – CRN 3726
Fred Robinson, TR 4:00-5:20PM
A survey course in Modern Drama that will introduce you to the variety and vocabulary of modern drama so that you will 1) want to see plays performed all your life, 2) understand them better and so enjoy them more in performance, and 3) learn the ways in which plays show us who we are through living literature. We will read plays by Chekhov, Shaw, Tennessee Williams, Miller, Pinter, Churchill, August Wilson, Hansberry, Shepard, Hawg, Vogel, Ahktar and others -- a play a week. Two-page papers will be due on that week's play every week, and there will be a Final Exam on theatrical terminology. We will study dramatic realism, Brechtian theatre, visionary theatre, and comedy of manners. The selection of plays will be influenced by what is being performed locally; students will be required to see 2-3 plays.
Counts as an upper-division elective in both the old and new major. Fulfills 1900 to Present requirement in the old major.

English 364-01: Global Lit & Culture: Exiles and Emigrants – CRN 3727
Carlton Floyd, TR 2:30-3:50PM
This courses focuses on the lives of people who move from the United States to other places, and on people who move from and to places beyond the United States, although it may occasionally consider emigrants and exiles within it. Within the stories of exiles and emigrants exist a depth and breadth of diversity (racial, sexual, ethnic, religious, economic, etc.) that is essential to understanding diversity on a global scale, and also what can, should, and does count as social justice in the various contexts in which it will be considered Our focus will be on the 20th and 21st centuries. Potential works for this course include but are not limited to: Selected Writings and Leaving Beirut by Mai Ghoussoub, I saw Ramallab by Mourid Barghouti and Edward Said, and Unaccustomed Earth by Jhumpa Lahiri.
Counts as an upper-division elective in both the old and new major. Fulfills Core Literature requirement. Fulfills Diversity, Inclusion, Social Justice, Global Level 2. Fulfills 1900 to Present requirement in the old major.

English 377-01: Development of the English Language – CRN 3728
Joseph McGowan, MWF 11:15AM-12:10PM
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.

*Counts as an upper-division elective in both the old and new major.*

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**English 385: Screenwriting (formerly Engl 376) – CRN 3729**
**Dennis Clausen, M 6:00-8:50PM**

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 301 Intro to Creative Writing (formerly 375). Counts as an upper-division elective in both the old and new major.*

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**English 401-01: Advanced Poetry Writing (formerly Engl 391) – CRN 3730**
**Malachi Black, T 6:00-8:50PM**

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 Writing. Counts as an upper-division elective in both the old and new major.*

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**English 402-01: Advanced Fiction Writing (formerly Engl 392) – CRN 3731**
**Halina Duraj, TR 2:30-3:50PM**

In this course, we’ll inquire more deeply into the process of making and reading contemporary short fiction, through an MFA-program-style workshop. Students will write two or more stories for workshop, respond to peer stories in visual and verbal modes, and present to the class a published story out of a current literary journal. We'll also discuss approaches to publication, the pros and cons of MFA programs, and the broader topic of what it means to make art in the United States in 2017. Students will leave the course with a short story that could be developed into a writing sample for an MFA program application.

*Prerequisite: Engl 382 Intermediate Fiction Writing. Counts as an upper-division elective in both the old and new major.*
English 403-01: Advanced Creative Nonfiction Writing (formerly Engl 393) – CRN 3732
Bradley Melekian, W 2:30-5:20PM
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 Creative Nonfiction Writing. Counts as an upper-division elective in both the old and new major.

English 410-01: Advanced Writing in English Major: The Sensational Restoration (formerly English “W” course) – CRN 3872
Cynthia Caywood, MW 2:30-3:50PM
May, 1660. After a brutal Civil War, England repents the rash execution of their King, and the monarchy is restored. From his exile abroad comes the dead king’s son, Charles Stuart, tall, dark and mysterious—the Star King. He brings with him his mistresses, his dangerous and witty courtiers, and his love of theatre. The Sensational Restoration begins.
Writers may include such period figures as Aphra Behn, William Wycherley, John Dryden, John Wilmot, George Etheredge, Samuel Pepys and John Milton. Modern writers may include Iain Pears, Stephen Jeffries and Jeffrey Hatcher.
English 410W counts for the departmental Advanced Writing requirement in both the old and new majors as well as for Advanced Writing in the Core. Fulfills 1660-1900 requirement in the old major. Minors and Humanities majors are welcome.

English 492: Southeast San Diego Tutoring Program – CRNs 3734, 3735, 3736
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 for English elective credit. Lower Division students register for English 292, and Upper Division students register for English 492 (formerly ENGL 298 & 498)
English 493: Writing Center Tutors – CRNs 1607, 1608, 1609  
Deborah Sundmacher  
Theory and practice for Writing Center tutors. Consent of Writing Center director required.  
_Instructor Approval required._

English 496-01: Alcalá Review – CRN 3873  
Malachi Black  
Reserved for active members of the editorial staff of the *Alcalá Review* only, this course serves as a practicum in literary magazine editing, concentrating on the strategies, activities, and procedures associated with all facets of managing, planning, and publishing a literary periodical.  
_1-Unit Internship; Instructor Approval required._

English 496-02: The Tudor Plays Project – CRN 3874  
Maura Giles-Watson  
The Tudor Plays Project is a 1-credit Digital Humanities research project and creative activity that develops new Internet resources for the study and performance of earlier Tudor drama (before Shakespeare), especially the debate plays performed at the court of Henry VIII. These resources are then published at [tudorplays.org](http://tudorplays.org). Permission of instructor is required for registration. If you are interested in participating (whether for credit or not), contact Maura Giles-Watson (mgileswatson@sandiego.edu).  
_Meetings in Digital Humanities Studio, Humanities Center (Serra 200); meeting times TBD by participants' availability._