Course Descriptions
English Department Spring 2020

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
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. (CFYI)

English 215-01: Children’s Literature – CRN 2270
Lisa Smith, MWF 1:25-2:20PM
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. (ELTI)

English 220H-01: Voice and Text - CRN 2271
Fred Robinson, TR 4:00-5:20PM
We will study literature, not only as something written, but as something voiced. Students will read poetry, drama and stories with the purpose of 1) writing about the voices we hear in them, and 2) rehearsing and performing recitations of them in front of the class (no memorization required). When we read we hear a voice speaking the text inside our heads; our work is to make that voice interesting. When that happens, the meaning of the text is richer, less abstract, more felt, more pleasurable.
Literature becomes an embodied experience. Workload: 3 essays, 3 graded recitations, 1 final recitation, selected from the three previous, in front of a public audience.

Section 01 is Honors only. English 220 meets the core literature requirement in both the old and new core and counts towards the English major or minor.

**English 226-01: Film Studies: The Silent Era – CRN 2272**  
Joseph McGowan, MW 2:30PM-3:50PM

An introduction to the earliest period of film history, the silent era (roughly 1888-1929), with an examination of the “grammar of film,” a phrase often attributed to American director D.W. Griffith and his innovations in visual style and narrative technique during the period. We will begin with early short narrative films (Georges Méliès’s *Le Voyage dans la Lune* [1902] and Edwin Porter’s *The Great Train Robbery* [1903]), and progress toward some of the great silent-era epics (Giovanni Pastrone’s *Cabiria* [1914], Cecil B. DeMille’s first take on *The Ten Commandments* [1923], Raoul Walsh’s *The Thief of Bagdad* [1924], in addition to those of Griffith). Attention will also be given to phenomenal growth of film as an international medium; the relationship between and development of stage and film acting; the various genres pioneered in the era and the influence of contemporary artistic movements (Expressionism, Surrealism) on the cinematic form; and the dawn of the “talkies” in the late 1920s. Other films to be considered may include: Fred Niblo’s *Ben-Hur* (1925), F. W. Murnau’s *Nosferatu* (1922) and *Sunrise* (1927), and Paul Fejos’s *Lonesome* (1928).

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

**English 226-02: Growing-Up Fiction - CRN 2273**  
Lisa Smith, MWF 2:30PM-3:25PM

A course in the Bildungsroman or growing up, with a particular emphasis on adolescence. We will explore the ways the individual is shaped by gender, race, class, culture, history, etc. and how he or she chooses to define the self against or through those circles of influence.

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

**English 226-03 & -04: Gothic Literature: Ghosts, Golems, and Gothic – CRNs 2274 & 2275**  
Lisa Hemminger, TR 10:45AM-12:05PM & 2:30-3:50PM

A study of texts that feature “other-worldly” creatures and beings. Throughout history, a good ghost or monster story has positively influenced individual readers and cultures, helping them identify and overcome fear. The craft of artists that provide other worlds can also help readers discern effective passages of description, setting, tone, and conflict. We will examine a variety of texts including books, short stories, comics, graphic novels, internet urban legends, and film. Works from Stephen King, Henry James, David Wong, and others.

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

**English 226-05: Catholic Literary Imagination – CRN 2428**  
Jeffrey Burns, MW 5:30-6:50PM

The Catholic literary imagination provides a unique lens to view the world. Do Catholic novelists offer a distinct vision of the world? Of life? This course will examine such core concepts as the world as sacrament; creation; transcendence; sin, suffering, death, and redemption; nature and grace; community and alienation; good and evil; fidelity and betrayal; mercy and forgiveness; the nature of
God; and the ultimate meaning of life. How were these concepts presented in different eras? How does the Catholic literary imagination speak to and in a multicultural, pluralistic society today?


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

**English 226-80: From Realism to Rap: 20th Century American Poetry, CRN 4563**

Deniz Perin-Coombs, TR 7:45-9:05AM

Poetry is finely woven into the fabric of our lives, whether we realize it or not. From prayer to song, and in between, it is often through poetry that we grow into and come to terms with life’s many trials and rewards. This course will explore the work of 20th century American poets, as well as some contemporary artists. We will read and discuss a wide range of works, starting with realist Robert Frost at the beginning of the 20th century, through to subsequent literary movements and artists spanning the last 100 years, including those who make use of oral forms, such as spoken word poets and musicians. This is an “Innovation” I.L.C course, and as such, we will, in various formats, discuss and respond to the innovation of these artists and, where applicable the movements with which they are associated. Writing will include analytical, personal, and creative responses to the material, and a final project will include an Integration Assignment.

*Section 80 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.*

**English 230-01 & -02: Studies in U.S. Literature – CRNs 2277 & 2278**

Carlton Floyd, TR 4:00-5:20PM & 5:30-6:50PM

This course will explore recent texts that deal with the dreams and myths that shape us, most likely including but not limited to *Joyland* by Stephen King, *Big Fish* by Daniel Wallace, *The Gangster We Are All Looking For* by lê thi diem thúy, and *Come to Me* by Amy Bloom.

*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: Asian American Lit – CRN 2279**

Joe Babcock, MWF 8:00-8:55AM

This course offers an introduction to works of fiction by Asian American writers. We will be reading novels published between the second half of the 20th century and today, including work by Ocean Vuong, Jessica Hagedorn, Chang-Rae Lee, John Okada, Jhumpa Lahiri, and Theresa Hak Kyung Cha. The course will explore the ways in which the broader history of Asian Americans is reflected in the artistic work of these writers, as well as how Asian American literary concerns and styles have shifted over time.

*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 230-04 & 05: Black Women Writers: Race, Love, & Desire - CRN’s 2280 & 2281**

Alexis Jackson, MWF 8:00-8:55AM & 9:05-10:00AM

Black women have used various art forms to explore and explode imposed concepts of identity to reimage a truer version of the self. While much of the art that resulted from this reimagining has marked the arenas of engagement for social change—and has been recognized within their respective disciplines for doing so—the questions regarding lived experiences of love, desire, and partnership remain. This course is a cross-cultural inquiry into the literature (poems, plays, novels, and essays) of women of African descent that seeks to locate the works of these women writers within the framework of marginal
and postcolonial discourses to discuss these writers' experiences with love, friendship, motherhood, desire, partnership, etc. We will focus on the different ways the writers' respective contexts affect their art, subject matter, and critical reception while also interrogating the possibility of measurable social change and its social consequences—be they desirable or undesirable—in the realm of Black women's experienced love.

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.

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**English 236-01: Modern World Literature — CRN 2282**  
*Irene Williams, TR 9:15-10:35AM*  
Stories are intricate puzzles. Emphasis of study is on investigating writers’ strategies of constructing the intricacies so that every individual piece of the puzzle contributes to the effect of the whole. Among the writers whose works we will likely read are the following: Clarice Lispector, Elena Poniatowska, Mia Couto, Dasa Drndic, Georges Perec, Marguerite Duras, Peter Handke, Ying Chen, Tadeuz Borowski, Isaac Babel, and Ghassan Kanafani. Class is seminar style, with the expectation that students will be willing to read and study and talk and write about readings that perplex them, and that they will be agreeable to considerable writing and rewriting about the literature in order to practice and enhance skills of critical analysis and imaginative response. Independent thinkers welcome.

*English 236 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 236-02: Studies in World Literature - CRN 2283**  
*Vivienne MacAdam, MWF 9:05-10:00AM*  
Readings in some period or aspect of literature outside England and the United States. Works not originally in English will be read in translation.

*English 236 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 240-01 & 02: Shakespeare – CRN 3787 & 4178**  
*Stefan Vander Elst, TR 9:15-10:35AM & 10:45AM-12:05PM*  
This course will explore some of the most important dramatic works of William Shakespeare, arguably the greatest English playwright of all time. We will explore the language of each play individually and discuss major themes, stakes and metaphors that connect the plays to each other. Finally, we will look at the greater historical, political and intellectual circumstances of Elizabethan England in order to contextualize Shakespeare and his works.

*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.*

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**English 240-80: Shakespeare - CRN 4179**  
*Jeanie Grant Moore, MWF 10:10-11:05AM*  
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: Literary Foundations – CRN 2284**  
Jeanie Grant Moore, MWF 11:15AM-12:10PM

Are you ready to embark on ten centuries of literature? It is an immense span of time for one semester, but we will sweep through the years, attempting to achieve some depth as well as breadth, progressing from the Old English *Beowulf* through the medieval and Renaissance periods, moving 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.

*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 Reading – CRN 2286**  
Sara Hasselbach, MW 4:00-5:20PM

The overarching aim of this course is to develop critical thinking skills. To this end, we will hone our ability to read, understand, and analyze literature. “There is no Frigate like a Book,” writes Emily Dickinson, “To take us Lands Away.” We will depart on these Frigates—poetry, drama, novella, novel, essay, critical theory—and return from these faraway lands with a better sense of how to understand our own. We will pay particular attention to developing skills in close reading and analysis in order to generate lucid, persuasive, and compelling written arguments.

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

**English 292: Southeast San Diego Tutoring Project (formerly ENGL 298) – CRNs 2287, 2288, & 2289**  
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 301-01: Intro to Creative Writing (formerly Engl 375) – CRN 2290**  
Malachi Black, MW 2:30-3:50PM

“A bird flies, a fish swims, an ocean flows, a fire burns, a sun shines—and a writer writes.” So offers the late William Packard by way of explaining a writer’s work. If only it were indeed, as he claims, “as
uncomplicated and inevitable as that.” This course will serve as an apprenticeship, sensitizing students both to the work of masters and to their own poems, stories, and essays, where students will learn to glory in “the pleasure of taking pains.” In other words, this demanding course will be speaking-, reading-, and writing-intensive; it will require not only creativity, but critical thinking, tolerance of ambiguity, and a commitment to precise expression.

Required course for Emphasis in Creative Writing and may be taken for English upper-division elective units.

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**English 301-02: Intro to Creative Writing (formerly Engl 375) – CRN 2291**

Deniz Perin-Coombs, TR 9:15-10:35AM

This course is geared to a disciplined learning and honing of the writing craft. To that end, students will read, write, revise, and think deeply about many works of poetry, fiction, and non-fiction. There are four main components to the course: reading, writing, workshop, and revision. 1) Students will read published works, giving them sincere thought, and preparing to discuss them in class. 2) Students will write several poems, at least one memoir, and one or more fictional work(s), as well as keep a daily “observatory,” or observations journal and do several prompted writings. 3) This course is also a workshop: students will thoughtfully read the work of peers, offering helpful, detailed feedback on their pieces. 4) An essential part of the writing process is to revise. At the end of the semester, final portfolios will include revisions of every workshoped piece. Last but not least, students will be expected to attend the Cropper Memorial Writers Series readings/events that take place on campus this semester. This course runs on the understanding that every registered student has a sincere desire to be a creative writer—or to explore the craft in new ways—and is dedicated to the work and time necessary to move toward that goal.

Required course for Emphasis in Creative Writing and may be taken for English upper-division elective units.

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**English 304-01: Advanced Composition: Public and Community-Based Writing - CRN 4180**

Megan Little, MWF 11:15AM-12:10PM

In ENGL 304: Public and Community-Based Writing, students will focus on writing that promotes community engagement and public awareness. This course will help students develop community-based literacies that result in effective research-based arguments and applied public writing. Students will engage in academic research, analysis, and argumentation around an issue connected to the work of a local non-profit organization (NPO) or other active community. While developing expertise in the assigned subject area, students will also examine case studies and other materials related to writing in community-based organizations. As they become more familiar with discourse in an assigned community, students will use their newly developed literacy to produce texts that contribute to the work of a local organization. English 304 is a workshop course designed to fulfill the upper division written literacy requirement for non-English majors. Course Objectives:

Students will:

· write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, contexts

· apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study

· use credible sources to develop ideas and arguments that are effective within the area of study

· cite sources accurately according to the conventions of the area of study

· write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar

Fulfills core requirement for Advanced Writing only for non-English majors. May be taken by English majors for upper division elective credits.
English 304-02: Advanced Composition – CRN 4181
Timothy Randell, MWF 9:05-10:00AM
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.
Fulfills core requirement for Advanced Writing only for non-English majors. May be taken by English majors for upper division elective credits.

English 304-03: Advanced Composition – CRN 4182
Vivienne MacAdam, MWF 10:10-11:05AM
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 319-01: Nineteenth Century Novel – CRN 2292
Sr. Mary Hotz, MWF 11:15AM-12:10PM
In this course we will become serial readers, delving into 5 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. Mondays will be devoted to the longer novels, Lady Audley’s Secret and Jude the Obscure while Wednesdays will be given to Jane Eyre and Fridays to Hard Times and Hound of the Baskervilles. Reading the novels side-by-side, with life intervening, acknowledges our multitasking culture as well as customary Victorian reading habits. The close reading across novels also allows for more immediate comparisons of styles, structures, themes, and issues concerning the development of the novel in the nineteenth century.
Satisfies the Literary Histories requirement of the new English major. Fulfills 1660-1900 requirement in the old major. May be taken for upper-division elective units in the English major.

English 321-01: Literature of Race, Gender, and Sexuality – CRN 4183
Jeanie Grant Moore, MWF 1:25-2:20PM
Where do we get our ideas about race, gender, and sexual difference? How are aspects of race, femininities, masculinities, and gender difference constructed? In our class this semester, we will use literature of various genres and periods to explore the ways that our concepts of race, gender, and sexuality have been shaped, so that we can relate our findings to our own lives and the experience of our contemporaries. Contextualizing our novels, short stories, nonfictional works with historical documents and critical articles will prepare us to challenge our own society’s current assumptions about these issues.
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 & new major.
English 325-01: Literary Theory: Narrative Theory – CRN 4575  
Fred Robinson, TR 10:45AM-12:05PM  
This course is for fiction writers in the Creative Writing Emphasis and anyone else who is interested in studying the formal aspects of narrative. It will involve the study and practice of the myriad voices available in fiction. We will read one short story per class, and write short weekly papers in which students try out the narrative voices they've been reading, applying them to their own content. Students can write their own piece of fiction each week, or continue one fiction in different voices. Student writers will be made aware of the voices available to them and how they suit the content and intention of their story. Students studying narrative will learn firsthand how the narrative voices shape the meaning of the story.  
Satisfies Literary Cultures and Theories requirement for the English major. Counts as an upper-division elective in both the old and new major. Fulfills 1900 to Present requirement in the old major.

English 329-01: Melville, Hawthorne, Stein and the New America Novel – CRN 2293  
Irene Williams, TR 10:45AM-12:05PM  
Melville and Hawthorne were committed to radically changing the novel form they had inherited from Great Britain and Europe. Their own mid-nineteenth century literature was going to be as new and different from the literature that preceded it as the United States, then a nation only three generations old, was different from rigid caste system societies. To them the eighteenth and nineteenth century novel of manners was a product of the Old World and so they undertook to make a new literature out of an old genre, producing Moby Dick, Pierre, The Scarlet Letter, and other novels and stories that didn't resemble anything that came before. Theirs was not a literature of courtship, marriage, and happy endings. It assaulted habits of mind about what a story was or should do, and about what readers could expect when they sat down to read. Their twentieth century progeny were Stein and Faulkner, among others, writers who dared to write stories that might not sell, or please, or be understood. When Moby Dick was published few people read it. Why? The Scarlet Letter was banned. Why? Stein’s The Making of Americans (self- published in 1903) is a leviathan of a book that still eludes most readers' comprehension. How to read and understand it? What to call it? Join this course for the bracing challenge of reading, thinking, conducting research, talking together, and writing about unconventional long and short fiction.  
Counts as an upper-division elective in both the old and new major.

English 331-01: Celtic Myth – CRN 2294  
Joseph McGowan, MWF 10:10-11:05AM  
This course will consider the myths with the greatest longevity in European vernacular tradition: the Brythonic, Goidelic, and Continental Celtic myths. We will focus in particular upon texts from medieval Welsh (the Mabinogion), Irish (Táin Bó Cuailnge, Lebor Gabhála Érenn, Atallamb na Senórach), and the Cumbric ‘Old North’ (Yr Hen Ogledd, the ‘old’ British regions of Northern England: the bardic poems of Llywarch Hen, Taliesin, and Aneirin’s Y Gododdin). From heroic epic to stories of the Otherworld the legacy of Celtic literature upon English is profound (not least of which is the figure of King Arthur); Celtic mythology, with roots as old as those of Greece or Rome, has left its imprint on world folklore and literature. Though the Celtic languages are found now mainly in the British Isles (Irish Gaelic, Scots Gaelic, Manx; Welsh, Cornish) and France (Breton), the historical record of Celts spans all of Europe (the many tribes of Ireland, Britain, Gaul, Belgium, Switzerland, northern Italy, Bohemia, the Balkans) to Asia Minor (the Galatians of central Turkey). In addition to the literary, linguistic, and ethnographic/anthropological, we will consider also the artistic legacy, as the ancient Celts developed among the most distinctive of figurative artistic traditions, on stone and wood, in metal, on parchment (such as the ‘interlace’ style of the Book of Kells, among the many manuscript treasures of the Middle Ages illuminated in Celtic fashion).  
Satisfies the Literary Cultures and Theories requirement of the new English major. Fulfills the pre-1660 requirement of the old English major. Counts as an upper-division elective for the old & new major.
English 333-01: Chaucer - CRN 3595
Stefan Vander Elst, TR 2:30-3:50PM
This course offers an in-depth look at the works of the medieval English poet Geoffrey Chaucer (1343-1400). Widely credited with reviving English as a literary language after a long period of Latin and French domination, Chaucer compiled an extensive and varied body of works. We will discuss Chaucer’s writings from his earliest poems to his last and greatest work, the *Canterbury Tales*. We will devote special attention to Chaucer’s use of continental literary traditions; we will see how works such as Boethius’ *Consolation of Philosophy*, the *Romance of the Rose*, and Boccaccio’s *Decameron* influenced Chaucer, and helped him create a truly English literature of wit and learning. 
*Counts as an upper-division elective in both the old and new major. Fulfills 1660-1900 requirement in the old major.*

English 358-01: U.S. Ethnic Literature – CRN 2865
Carlton Floyd, W 6:00-8:50PM
This course will take a close look at the work of two exceptional writers, Octavia Butler, and Walter Mosley.
*Literary inquiry; Domestic Diversity level 1; Counts as an upper-division elective in both the old and new major.*

English 358-70: Contemporary U.S. Ethnic Dystopias – CRN 2295
Jason Crum, MWF 12:20-1:15PM
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 70 is TLC (Transfer Students) only. Literary inquiry; Domestic Diversity level 1; Counts as an upper-division elective in both the old and new major.*

English 362-01: Modern Drama – CRN 4184
Fred Robinson, TR 2:30-3:50PM
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, Hwang, 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 363-70: Global Studies – CRN 4185
Atreyee Phukan, TR 9:15-10:35AM
See instructor for description.
Section 72 is TLC (Transfer Students) only. Counts as an upper-division elective in both the old and new major.

English 364-01: Global Literature & Culture - CRN 4186
Joe Babcock, MWF 9:05-10:00AM
Engaging with issues of diversity and social justice in a global context, this course examines literature and other cultural forms and media from various countries, including Russia, Vietnam, South Africa, Colombia, and the United States. We will read works by Leo Tolstoy, Gabriel Garcia Marquez, Duong Thu Huong, Toni Morrison and J.M. Coetzee, among others. Our focus will be on themes of constructed national identity, artistic representations of death and war, and the impact of national political and social conflict on the individual. We will explore the ways in which political, cultural and artistic movements and ideas travel across borders and varying representations of the individual’s experience of national and global history.
Literary Inquiry; Global diversity level 2

English 377-01: Development of the English Language – CRN 2297
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. Required for Liberal Studies.

English 385-01: Screenwriting (formerly Engl 376) – CRN 2298
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, critiques of other student screenplays, and in-class workshop activities, but the major requirement will be for each student to produce a 50-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.
English 401-01: Advanced Poetry Writing (formerly Engl 391) – CRN 2299
Malachi Black, R 4:00-6:50PM
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.

English 402-01: Advanced Fiction Writing (formerly Engl 392) – CRN 2300
Halina Duraj, T 4:00-6:50PM
This three-hour, once-a-week workshop foregrounds the fiction writing process (draft, workshop, revision) in an introduction to a graduate-style workshop. Students will write and submit for workshop two 12-15 page stories and at least one revision. Students will also lead craft-focused class discussion of published stories of their choice and will prepare for a public reading of their own work. We will also discuss the professional aspects of fiction writing, including publication, the pros and cons of M.F.A programs, the M.F.A. application process, and writing outside of the academy.
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 2301
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 (formerly English “W” course) – CRN 2352
Halina Duraj, MW 4:00-5:20PM
This course will engage literary and scholarly skills needed in the English Major. Students will practice all phases of writing, including research, invention, drafting, revision and editing, with an emphasis on the role of the personal narrative in the act of literary criticism. We’ll investigate the modes in which an autobiographically-inspired treatment of a literary artifact approaches the critical, and the ways in which some critical work reveals autobiographical fissures. We’ll examine assumptions about the role of the personal in the critical and develop, as a class, a new understanding of how these seemingly disparate modes can overlap, intertwine, subvert, and support one another.
*English 410 counts for the departmental Advanced Writing requirement in both the old and new majors as well as for Advanced Writing in the Core. Minors and Humanities majors are welcome.*

English 492: Southeast San Diego Tutoring Program – CRNs 2302, 2303, & 2304
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 1474, 1475, & 1476
Deborah Sundmacher
Theory and practice for Writing Center tutors. Consent of Writing Center director required.
*Instructor Approval required.*

English 496-01: Alcalá Review – CRN 2353
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 2354
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. 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.