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

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

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

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

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

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

English 121: Composition and Literature
Various Professors
Fulfills the core curriculum requirement in lower-division written literacy. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to literary texts. Students are encouraged to use the Writing Center, staffed by trained peer tutors. (every semester)
English 122: Composition and Literature for Educators
Katie Sciuurba
This Composition and Literature for Educators course will critically examine, interrogate, and analyze a diverse sampling of texts reflecting Coming-of-Age stories and/or motifs, most of which take place at least partially in an elementary, middle, or high school setting. Students will have the opportunity to hone their close reading and literary investigation skills as they develop, discuss, and write arguments related to the themes and (literary) devices employed in children’s picture books, poetry, novels and graphic novels, as well as the occasional popular culture text. As a course especially designed for educators, this class will incorporate theories pertinent to the identities, development, and learning experiences of children. This course is designed to fulfill the Core requirement in lower-division written literacy. In addition to four formal essays, an in-class midterm, and informal writing assignments, thoughtful participation is required for successful completion of this course.

English 222-01: Introduction to Poetry
Jerry Farber
The primary emphasis in this course will be on British poetry from the early sixteenth through the early twentieth centuries. What we won’t be doing is approaching poems as coded messages; instead, we’ll be looking at poetry in relation to its aesthetic medium. That is, we’ll be studying poetry as poetry, and therefore emphasizing versification, imagery, diction, figurative language, structure, density, tone, and resonance. This will be a useful course for anyone with a special interest in poetry, and it should also be very helpful—I would hope, even transformational—for those who feel that they haven’t yet made, but would very much like to make, a strong connection with it.

English 222-02 & 03: Introduction to Poetry
Barton Thurber
This course is an introduction to poetry. By the time we’re done you’ll know more about poetry than you do now. Plan to do the reading for the course in accordance with the scheduled reading list you should also have received; each poet named should be looked at by the beginning of the appropriate week. Required text includes The Broadview Anthology of Poetry, Rosengarten and Goldrick-Jones, eds.

English 222-04: Introduction to Poetry: Movement Since the Moderns
Piotr Florczyk
The Poetry course, “Movement Since the Moderns,” will explore a short history of the genre in the United States from the 1920s to the present. Students will learn the meanings and uses of poetic terms, as well as the work of major American poets. Each student will have an opportunity to lead class in a discussion of each poet. Students are expected to attend class having read all required material and prepared to discuss individual responses to the readings. While students may like or dislike a piece, their responsibility is to examine its language and infer what emotions the poet means for the language to incite. Students will write three papers. The first is a short response to the initial reading; the second, a short explication of one poem written before 1973; the third, a short explication of a poem written after 1973. Students will also memorize and recite the work of poets included in our text. There is a two-hour comprehensive final exam, and students must take thorough notes during the semester to be fully prepared for it. Required text includes: Nelson, Carey, Ed., Anthology of Modern American Poetry.
English 223-01 & 02: Greek Drama
Dallas Boggs
It is not an exaggeration to say that within the soil of Greek drama lie the roots of all Western literature. With that idea in mind, this course will focus on tragedy, examining the work of the three great Greek tragedians, Aeschylus, Sophocles, and Euripides. We will read and discuss about a dozen plays and, in the process, we will learn something about classical Greek theatre and about the nature of tragedy, and, perhaps, we will learn a little about ourselves as well. Our readings will include: Aeschylus’ “Oresteia,” Sophocles’ “Oedipus The King” and “Antigone,” and Euripides’ “Medea” and Hippolytus.”

English 223-03 & 04: Modern “Great American Novel”
Timothy Randell
The Modern “Great American Novel” could be described as America’s response to the impossibility of writing a unified, single-purposed, national epic. The term “Great” thus stands for a sensed but elusive “totality” that could contain the essence of a nation fragmented by relative identities and points of view; economic and political disparities; and a disquieting skepticism concerning the relation between history, myth, and meaning. Since the term “Great American Novel” describes the portrayal of an imagined totality, we cannot say that a novel achieves it to everyone’s satisfaction. With that caveat in mind, this course will focus on critically acclaimed (i.e., “great”) American novels that attempted between the two World Wars to “cognitively map” (in the words of literary theorist Fredric Jameson) the position of individuals and groups in relation to “local, national, and international” realities, past and present, real or imagined. Each novel presents a character, a time, a place, and/or a political perspective in relation to some larger whole, either in conflict or in complementary relation. For example, Willa Cather’s My Ántonia (1918) emphasizes the regional and gendered experience of women pioneers in the west as both particular to their role as women and universal to America’s past and present. Sinclair Lewis’s Main Street (1920) reveals conflicts that challenge the myth of an idyllic, homogeneous small-town life in America. John Dos Passos’s Manhattan Transfer (1925), which Hemingway said is “able to show to Europeans the America they really find when they come here,” portrays the changes in New York from the Gilded Age to the Jazz Age through the stories of many overlapping points of view and sensibilities. William Faulkner’s The Sound and the Fury (1929) uses a fragmented narrative to explore fractured lives within his fictional Yoknapatawpha County, which helps him convey a crisis of meaning and identity in a post-Civil War, reconstructed South. John Steinbeck’s The Grapes of Wrath (1939) portrays the journey of the Joad family from Oklahoma to California as they find themselves caught up in the economic struggles and social and ideological contradictions of America in the midst of the Great Depression. Set in the Southside of Chicago, Richard Wright’s Native Son (1940) maps a systemic racism in America that conditions the point of view of his protagonist, Bigger Thomas. William Faulkner said in his acceptance speech for the Nobel Prize of 1949 that writers will say nothing unless they write about “universal truths.” Each novel we study attempts in its own modernist fashion to find the underlying, larger structure that situates the local and particular within a universal truth.

English 224-01: Studies in Literary Traditions: Contemporary Fiction
Deborah Sundmacher
The structure of contemporary novels, full of invention and play, suggests a different vision of the world. In this course you will travel in time with authors from around the world. Tentative reading list: Jennifer Eagan’s, A Visit from the Goon Squad, Margaret Atwood’s Oryx & Crake, and Tim Winton’s Dirt Music, David Mitchell’s Cloud Atlas, and Haruki Murakami’s Hardboiled Wonderland and
the End of the World. You will respond to these novels with different writing styles including the
narrative, literary analysis, and argumentation.

**English 224-02: Literature of Travel**  
**Dallas Boggs**

It probably goes without saying that when we travel, we cross physical borders, encountering, as we
do, new customs, new languages, even new foods. But we travelers find ourselves crossing mental
and psychological frontiers as well, and we must find ways to cope with these new, alien worlds into
which we have plunged ourselves. With all of this in mind, our course will study the development of
travel writing as a distinct genre by looking at the works of a number of accomplished travel writers.
We will investigate, among other things, such ideas as why people feel compelled to write about their
travels and how writers portray differences among people and places. We will also try to figure out
what changes occur in the mindsets of travelers when they cross those physical and mental barriers
into uncharted territory. The travel writers we will be looking at will include Paul Theroux, Beryl
Markham, Paul Bowles, and Vikram Seth.

**English 224-03: Literature, Classical Music, and Jazz**  
**Jerry Farber**

What do literature and music have to teach us about each other? We’ll be studying these two arts
over a period of several centuries, with particular attention to the way succeeding styles manifest
themselves in each of the two. We’ll also be considering structural parallels between literature and
music, as well as exploring the ways in which each of these arts engages the perceiver aesthetically.
(The history of painting over the past few centuries will provide a sort of secondary theme for this
course—more on Blackboard than in class.) Yes, it’s going to be an ambitious course, but not an
*insanely* difficult one—assuming (a) you’re up for reading Milton, Pope, Austen, Beaumarchais,
Shelley, Alarcón, Verlaine, Proust, Morrison, and a number of other authors, and (b) you’re ready
for a semester of actually listening to classical music and some jazz (as opposed to merely having it
around as a sort of background while you attend to other things).

**English 224H-05: Science & Literature**  
**Halina Duraj**

Frankenstein’s monster lives…almost. Scientists now have the capacity to create sophisticated,
“designer” organisms with methods Victor Frankenstein would have envied. How do scientists, as
represented in classic and contemporary literature, grapple with the implications of science’s
changing frontiers? We’ll focus on the scientist-as-character in texts including Mary Shelly’s
*Frankenstein*, Andrea Barrett’s *Ship Fever* and work by Octavia Butler, Vladimir Nabokov, Werner
Herzog, and many others. We’ll also read many secondary, theoretical texts on the practice of
science, such as Evelyn Fox Keller’s *Reflections on Gender and Science*, to enrich our discussions of the
primary texts. *For Honors Only.*

**English 225-01 & 02: Writing After Emancipation: American Literatures in Black & White**  
**David Cantrell**

This course is organized around African-American writings from Emancipation to the Harlem
Renaissance, in their relation to and their relative autonomy from “white” or official literary culture.
It is also interested, however, in the blackness of “white” writings, especially those which sought to
imagine interracial human community in the wake of Reconstruction’s failed experiment in radical
democracy. What, then, is this “blackness” as it plays in American literature? To identify the
aesthetics of blackness with play is to offer the beginnings of an answer, or better, a response to the
call of the question. This is also to say that these are works which elicit our own creative activity, as we seek to write of what we see and, more particularly, what we hear on and off the page. In other words, I am suggesting that the play of blackness is phonographic, and that the relation of writing to sound will become an important concern of this course. Du Bois describes this relation as a “second sight,” opposing it to the alienated visual regime of “double consciousness.” In this course, we shall seek to cultivate a sense of this second sight as it is given and withheld in our readings. The goal, really, is a new or renewed conception of American literature as animated by voices of African America behind and before the voices of the text. Authors include Twain, Harris, Chesnutt, Du Bois, Johnson, Fitzgerald, Larsen, and Hurston.

**English 225D-03: Multicultural California**
**Gail Perez**
California exemplifies the history of diverse peoples in the US. Its first stories were told in over one hundred indigenous languages and some of its first written chronicles were in Spanish. In this class we will come to understand the cycles of conquest, migration, immigration and nation building that have created this remarkable multiethnic democracy. As a place where many came to reinvent themselves and their societies, California represents multiple realities and multiple dreams, some of them incompatible. We will explore questions of identity, place, and the struggle for representation through fiction, drama, and essays, including works by Chicano, Asian American, American Indian, African American and South Asian writers. Students will also be asked to do an assignment that asks them to explore the local community. This course requires substantial reading and writing.

**English 225D-04 & 05: Interracial Literature**
**Carlton Floyd**
There is a longstanding fascination with intimate interracial relationships in the United States of America. Part of this fascination is guided by a longstanding cultural belief that interracial intimacies are akin to interspecies intimacies that go against nature and thus erode the very fabric of our physical world. By extension, or so the argument goes, interracial intimacies also erode longstanding racial formations crucial to society. Our fascination with interracial intimacies has not abated, as it is currently evident in the recent spate of books, movies, and television shows, such as *True Blood* and *The Vampire Diaries*. It is also evident, less speculatively, in a range of texts and contexts we will explore in this course through works by writers such as William Wells Brown, George Schuyler, Nella Larsen, James Baldwin, Langston Hughes, Octavia Butler, Philip Roth, Werner Sollors, and others.

**English 228-01 & 02: Studies in World Literature**
**Lisa Smith**
A lower-division literature course that covers the general education requirement. Readings in literature outside the U.S. and U.K. may include: Haruki Murakami, Ben Okri, Mario Vargas-Llosa, Arundhati Roy, J.M. Coetzee, Monica Ali and more.

**English 228-03: South African Literature**
**Vivienne MacAdam**
We will be reading both apartheid-era and post-apartheid texts which reflect the diversity and complexity of this country and its people. Writers include Zoe Wiccombe, Njabulo Ndebele, Nadine Gordimer and J.M. Coetzee.
English 228-04: Greece & Rome
Joseph McGowan
An introduction to classical literature in translation, and an overview of the history, culture and life of classical antiquity. In addition to the Greek peoples (Mycenaean, Athenians, Spartans, Boeotian, etc.) and Italic (Roman, but also Etruscan, Oscan, Faliscan, Umbrian, etc.), we will also consider the neighboring peoples, allies and opponents, of the great Mediterranean civilizations. Their conceptions of literary form and style and subject will be a primary focus, though emphasis will be placed too upon their philosophical schools, art, architecture, politics, and imperial ambitions. In short, we will try to fill in as complete a picture of the classical world as is possible in one term.

English 280-01: Introduction to Shakespeare
Jeanie Grant Moore
The purpose of this course is to provide a college-level introduction to Shakespearean drama that will be stimulating and challenging, as well as enjoyable. Engaging with major plays in several genres, we will examine the social and political contexts of drama, the role of the theatre in Elizabethan England, and the plays as performance texts.

English 280-02: Introduction to Shakespeare
Maura Giles-Watson
This course aims to introduce you to the language, drama, and poetry of William Shakespeare (1564-1616), and to the historical contexts and contemporary controversies surrounding Shakespeare's work. Toward this goal, 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 also perform 'table readings' and 'walking read-throughs' of selected scenes. We will also read and discuss approximately thirty of Shakespeare's sonnets. Participants will study Shakespeare's works within the Early Modern literary, theatrical, cultural, print, political, and religious contexts that contribute so much to our appreciation of his plays and poems now four centuries after their first performances and publications. In addition, we will discuss issues of gender, power, justice, war, and peace that frequently emerge in Shakespeare's work. In this light, participants will also critique Shakespeare's representations of socially marginalized people.

English 298: Southeast San Diego Tutoring Program
Timothy Randell
This is a ten-week course/internship during which you will tutor children in a local elementary or middle school in basic reading, writing, and math (depending on your assigned teacher/class). You will work at the school to which you are assigned with a teacher who will structure your activities with the children. Each week you will write a short journal to reflect on your experiences concerning a specific element of the school, your pupils, and other experiences concerning lesson plans or the learning environment (see the attached journal assignment sheet for specific topics). You will turn in the journal assignments periodically throughout the semester (not once a week or all at once at the end of the semester) to ensure accurate, unhurried, and thoughtful reflection. Tutors may commit to 3, 6, or 9 hours of tutoring per week (for 1, 2, or 3 academic credits per semester, respectively), and the course may be taken more than once (as often as tutors wish) to accommodate academic needs and time schedules. The course counts as academic credit in an English elective. Lower Division students register for English 298, and Upper Division students register for English 498.
English 300-01: British Literature to 1800
Jeanie Grant Moore
Ten centuries of literature is an immense span of time for one semester, but we will attempt to achieve some depth as well as breadth, moving from the Old English *Beowulf* through the medieval and Renaissance periods, sweeping on through the Restoration, and finishing with “The Age of Reason,” the 18th Century. We will pay particular attention to the historical, political, and social contexts of the works we read, explore our personal relationship to them, and consider various modern approaches to literature as we think critically about these texts. Texts include: *The Norton Anthology of English Literature, Vol A: The Middle Ages*, 8th edition; *The Norton Anthology of English Literature, Vol B: The Sixteenth Century and Early Seventeenth Century*, 8th edition; and *The Vicar of Wakefield* by Oliver Goldsmith, Oxford edition. English 300 is required for both English majors and minors. *(Every semester)*

English 300-02: British Literature to 1800
Maura Giles-Watson
This course is a chronological survey designed to introduce its participants to the literature of Britain from Anglo-Saxon poetry through 18th century prose, both fiction and nonfiction. Over this 1,000-year span, the languages, literatures, and cultures of the British Isles underwent several transformations that reflect the influences of both newcomers and new ideas. During the semester, we will read closely, discuss, study, and write about a variety of texts in several genres encompassing, among others, poetry (epic, lyric, and narrative), drama (comedy and tragedy), dialogue, diary, satire, slave narrative, travel writing, the novel, and the political treatise—including early feminist writings. We will discuss and reflect upon the relationship of literature to the other arts at particular historical moments, and focus on the changing social, intellectual, economic, and cultural conditions in which writers—both men and women—developed their ideas, their works, and their styles, and produced their literary and performance texts. English 300 is required for both English majors and minors. *(Every semester)*

English 300-03: British Literature to 1800
Cynthia Caywood
This course presents a survey of English literature from the seventh century (Caedmon) to 1800, including texts representative of the Old English and Medieval periods, the Renaissance, and the eighteenth century. Topics will include the evolution of the language and the development of literary/poetic form as well as historical and cultural contexts. Texts and writers usually include *Beowulf*, Chaucer, the Pearl Poet, Langland, Spenser, Sidney, Shakespeare, Donne, Milton, Pope, Swift and others. English 300 is required for both English majors and minors. *(Every semester)*

English 304W: Advanced Composition
Lisa Smith
This course is a workshop course in the writing of expository, descriptive and critical prose. Readings in memoir and autobiography may include work by: Gertrude Stein, Collette, Hemingway, Ondaatje, Eggars, Dyer, Kingston, Levi.

English 306W: Advanced Composition for Educators
Katie Sciurba
*For Liberal Studies majors only.* Advanced Composition for Educators is a course designed for Liberal Studies majors who plan to teach in grades K-8. As the capstone course in composition, students will have multiple opportunities to hone their critical response and lesson writing skills. Students
will be introduced to a diverse sampling of scholarly works, each of which has been selected to provide practical preparation for the elementary-school classroom. Requirements for this course include formal and informal responses to instructor- and student-selected texts, one student-facilitated discussion session (on a text of your choice, distributed in advance to the class), an annotated bibliography that will develop into a literature review related to the student’s area of concentration within the field of education (i.e. Multicultural Studies, Mathematics, Literature, History), a unit plan (using the “Backwards Design” approach), lesson plans stemming from the unit plan (four total), and one conference-style presentation. In addition, brief in-class projects and assignments will be given to assess students’ progress and to encourage dialogue pertaining to the readings. Participation is essential for successful completion of this course.

**English 312: Chaucer**  
*Stefan Vander Elst*  
This course offers an in-depth look at the works of the medieval English poet Geoffrey Chaucer (1343-1400). Widely credited with reviving English as a literary language after a long period of Latin and French domination, Chaucer compiled an extensive and varied body of works. We will discuss Chaucer’s writings from his earliest poems to his last and greatest work, the Canterbury Tales. We will devote special attention to Chaucer’s use of continental literary traditions; we will see how works such as Boethius’ Consolation of Philosophy, the Romance of the Rose, and Boccaccio’s Decameron influenced Chaucer, and helped him create a truly English literature of wit and learning.

**English 318: Development of the English Language**  
*Joseph McGowan*  
This course will trace the origins and historical development of the English language from its Indo-European roots to contemporary dialects of American English and varieties of World English. By the end of the course students will have mastered the fundamentals of language analysis and introductory linguistics and developed the ability to describe and analyze language and language varieties. Particular emphasis will be placed upon the phonology, morphology, syntax, and semantics of current American English, with additional emphases upon dialectology, language change, and theories of language acquisition.

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

—linguistic universals and language decoding/encoding  
—phonemic awareness: discrete unites of sounds (phonemes), allophones, minimal pairs  
—writing as graphic representation via symbols of sound (must be learned, not acquired naturally)  
—grammatical hierarchy and basic sentence types (simple, compound, complex)  
—I1 acquisition and I2 learning: one largely subconscious, the other conscious  
—interlanguage; fossilization; interference & transfer  
—semantics & types of semantic change; denotation & connotation  
—orthographical conventions (their fossilization since the 15th century with introduction of printing press)

**English 326: Literature & Culture in Renaissance England: Chastity, Kingship, Subjectivity**  
*Abe Stoll*  
This course combines historical and cultural texts with several major works of literature from the English Renaissance. The semester will be divided into three major themes: chastity, kingship, and subjectivity. We will examine how these concepts mattered in the period by reading philosophy,
theology, and popular texts. And we will connect these ideas to works by Spenser, Shakespeare, Milton, Margaret Cavendish and others.

**English 342: Romanticism**  
**Bart Thurber**  
This course is an introduction to Romantic thought in England during the period (roughly) 1780-1820. The emphasis is mainly, though not entirely, on poetry; we will also look at two novels, and at letters, critical essays and marginalia. Required texts include *The Longman Anthology of British Literature*, Collins et al, eds.; *Frankenstein*, Mary Shelley; and *The Private Memoirs and Confessions of a Justified Sinner*, James Hogg.

**English 344W: Victorian Studies**  
**Mary Hotz**  
We will explore the literary history of the Victorian era as an expression of (and participant in) broader political, cultural, and intellectual developments of this crucial period. Drawing on readings from a wide range of forms, genres and disciplines, we will examine several quintessentially Victorian issues and describe the ways these issues make themselves felt within literary texts. In particular, the relationship of Victorian culture to social relations will be a primary focus for the course. Further, we will analyze and write about Victorian literature through a variety of aesthetic, ideological and theoretical approaches. Analyses of literary criticism invite students both to formulate and assess the arguments of others and to present their own questions and answers about the literature under discussion.

**English 352-01: Literature & Culture of the American Civil War**  
**David Cantrell**  
“The real war,” writes Walt Whitman in *Specimen Days*, “will never get in the books.” Where, then, is the real war, and the real of the war, to be found? How do we read in relation to “the untold and unwritten history of the war—infinitely greater (like life’s) than the few scraps and distortions that are ever told or written”? This course will be interested in the literary and visual representation of war and in diverse resistances to representation; it will seek to discover the secrets of what gets into the books and more especially of what escapes, the secrets of the fugitive. A study of the literary, visual, and musical cultures of the American Civil War, this course is also fundamentally concerned with the legal, political, and social history of the long struggle for political and human emancipation in the United States. Writers to be studied include Stowe, Douglass, Alcott, Whitman, Dickinson, Melville, Lincoln, Bierce, Harris, Chesnutt, Hopkins, and Crane.

**English 352-02: U.S. Literature to 1900**  
**Dennis Clausen**  
This class will analyze the development of American fiction and poetry from the beginnings to 1900. The emphasis will be on poems, short stories and novels, although occasional films and essays will also be used to reinforce major themes and issues in the course. Various interdisciplinary approaches—especially from history, philosophy and art history—will be used to give students a broader sense of the development of the history of ideas that provides the foundation for American literature. The course will focus on various tensions that develop early in our nation’s history, and how they are reflected in our art, culture and literature. The course will also address the technical development of the American short story, novel and poetry as works of art.
English 355W: Melville & Hawthorne
Irene Williams
This is a course of study for readers and thinkers. *Moby Dick* is a book like no other, so unusual and peculiar that Melville’s contemporaries didn’t know what to call it or how to read it. Hawthorne’s novels—*The Scarlet Letter*, *The House of the Seven Gables*, *Blithedale Romance*, and *The Marble Faun*—were radically different from conventional novels of manners. Melville wrote of men and whales, Hawthorne of men and women. Both authors were self-consciously constructing a new literature for a new nation. Their ardor saturates the pages of these works. If you have an interest in language that can take your breath away, or an interest in stories that are precursors of later U.S. literature, this course may be for you.

English 358D-01: U.S. Ethnic Literature
Jason Crum
This course will explore the central role that race & ethnicity played in U.S. Modernist cultural production between 1919 and 1945, a period that saw widespread linguistic insurrection and literary experimentation. We will look specifically at the racial, ethnic, and political tensions surrounding U.S. modernist culture. Through various cultural products, including fiction, poetry, radio broadcasts, and film, we will interrogate contemporary debates about the relationship between ethnicity, race, and national discourse. Some issues and themes will include racial and ethnic mimicry, radio cultural production and local contestation, double consciousness, the production of whiteness, and national/ transnational migration. No previous knowledge or work with the topic is required. Our primary authors will include Anzia Yezierska, Zora Neale Hurston, Mourning Dove, Mary Antin, John Dos Passos, Nella Larsen, Ralph Ellison, Josephina Niggli, Ezra Pound, T.S. Eliot, Jean Toomer, and Richard Wright. Theoretical texts will include works by Wernor Sollors, Paul Gilroy, Michael North, Walter Benn Michaels, Michael Denning, bell hooks, Stuart Hall, Eric Lott, and Rita Keresztesi.

English 358-02: U.S. Women of Color
Gail Perez
In the course, we explore the history of the term “women of color,” as well as the experiences, literature, and history of women identified in the way. Each term, a different slant is offered and past authors have included Nella Larsen, Winona Laduke, Toni Morrison, Gloria Anzaldua, Fae Mae Ng, Gloria Naylor, and Mohja Khaf. Issues covered have included love, labor, immigration, sexual violence, religion and spirituality, and colonization. Student engagement is required in terms of journals, art projects, interview projects, and in class presentations. Theoretically, we attempt to explore feminism through the lens of Kimberle Crenshaw’s definition of intersectionality. We come to understand that there is not feminism, but feminisms, and gain a deeper understanding of women, difference, and ultimately, solidarity.

English 360: Modern Poetry
Timothy Randell
Shortly before the start of the Twentieth Century one of the most dynamic periods of Anglo-American poetry began, ushered in by an era defined by “the shock of the new,” a crisis in faith, a blurring of gender and class divisions, a world fundamentally transformed by mass production, technology, speed, and, very soon after, the trauma of “total” war. This course will examine the ways that some major Modern poets responded to this cultural crisis starting, roughly, around 1890 and continuing through World War II and into the 1960s. Against an increasing tide of relativity and subjectivity, T. S. Eliot, Ezra Pound and William Butler Yeats offer aesthetic strategies to order what Eliot called the “panorama of futility and anarchy which is contemporary history.” Other
poets, such as E. E. Cummings and Wallace Stevens embrace the subjective as the domain of modern perception. William Carlos Williams and Robert Frost emphasize the local in their quest to develop a genuine and distinctive American poetry. Langston Hughes increasingly resisted the “mythic methods” of his fellow modern poets, first by attempting to find a genuine African American aesthetic at odds with a collective “white” truth and later by politicizing his art to undermine the tendency within Modernism to offer aesthetic solutions to political, economic, and racial problems. Women poets emerged who further challenged the “universal” voice of their male contemporaries. Edna St. Vincent Millay celebrates the freedom of women to become agents of desire who pursue experience for its own sake, and she presents speakers who confront and evade patriarchal control. H.D. begins as a major voice within the poetic movement known as Imagism as a protégé of Ezra Pound, but in some of her greatest later poems, she explores new relations to men made possible by her growing sense of independence and integrity. Marianne Moore’s sophisticated explorations of language offer a subtle but clear challenge to patriarchal exploitation and the culture’s insatiable desire for exoticism, which it often satisfies at the expense of women. This course will examine the work of these and some other representative poets and the aesthetic theories and manifestoes that informed their art.

**English 366: Modern European Literature**
**Irene Williams**
We will be reading fiction and other literary works that challenge conventional assumptions about storytelling. This is a literature of surprise. (The reader gets the surprise. It's a gift.) And so we will begin with *Ida*, a work by an American living and writing in Paris, Gertrude Stein. Also on our schedule of readings will be works by some (not all) of the following: Colette, Herta Muller, Elfriede Jelinek, Peter Handke, Thomas Bernhard, Georges Perec, Primo Levi, Roland Barthes, Cees Nootebaum, and several others. This course is for students who like to read for pleasure and instruction and who like to think without worrying too much about whether what they think is what they should be thinking. Reading these works, you learn a lot about being your own peculiar self when you commit to writing any kind of literature (including literary analysis).

**English 372-01: Interracial Film**
**Carlton Floyd**
*The Twilight Series, Underworld,* and numerous other current movies continue a thread of thought evident since *Broken Blossoms* and *Birth of a Nation*. That thread is a kind of pathology of intimate interracial relations, and a deeply structural and modern sensibility that undermines current claims to a postmodern, post-structural, post-racial world. In fact, they suggest an entrenchment of longstanding racial formations that prohibit particular kinds of interracial intimacies, while supporting or allowing others. In other words, we are seeing a refinement rather than a removal of prohibitions against interracial relationships. We will consider this argument I provide here through movies, starting with the aforementioned movies, and others including *Imitation of Life, A Patch of Blue, The Human Stain,* and others. Please note that you may be asked to purchase texts and movies for this course.

**English 372-02: Film Noir**
**Fred Robinson**
“Dark” films, mostly from the ‘40s and ‘50s, that draw on crime and detective stories, expressionist cinematography, and the changes in the U.S. wrought by the experience of war, to create a world of dark, urban streets, dreamlike staircases, toughing-talking men and siren women with guns, all of them implicated in an atmosphere of brutality and glamour.
English 375-01: Intro to Creative Writing
Bradley Melekian
We will approach this course with the understanding that studying creative writing is different from the study of something more analytical—mathematics, say. To that end, some basic premises will serve as the foundation for this course: That good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. That learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is more an instruction in process than a process of downloading information. Your enrollment in this course is a signal of your dedication to the craft of writing, and to doing the work necessary to further your abilities as a writer. It is the operating premise of this course that the most effective means of doing this is to read, and to write. In this course, students will be expected to write creatively every week, to read voraciously, and to write commentaries on the techniques they encounter in what they read. With this operating premise, it's important that students are dedicated to the coursework that will be expected of them. This course will be time-consuming and demanding. We will read and write in the genres of fiction, nonfiction and poetry.

English 375-02: Intro to Creative Writing
Deniz Perin
This course is geared to a disciplined learning and honing of the writing craft. To that end, students will be reading, writing, and revising numerous works of poetry and short fiction, as well as doing craft-focused writing exercises and keeping a weekly observations journal. The class has three main components: reading; writing; and workshop. For workshop, students are asked to thoughtfully read peer work and offer detailed and helpful feedback on each piece, both in writing and in class. I may also require students to recite memorized pieces and to attend readings of outside authors. At the end of the semester, students will create a final portfolio, which will include all written work and revisions of every workshopped piece. Required books include Microfiction, ed. Jerome Stern, The Art of the Story, ed. Daniel Halpern, and a poetry anthology or reader.

English 376: Nonfiction Writing
Bradley Melekian
In this Intermediate Nonfiction Writing course, students will generate works of creative nonfiction, ranging from the memoir to the personal essay to nonfiction feature writing. We will explore the genre of narrative nonfiction—that is, nonfiction subjects written with fictional techniques. We will approach this course with the understanding that good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. Our understanding will further be that learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is an instruction in process. To that end, students will read landmark works of nonfiction from writers like Baldwin, Didion, McPhee, Mailer, Capote, Wolfe, Talese, Dillard and others to explore the ways in which the genre has developed and changed, and to consider how the best nonfiction writing goes beyond factual reporting to access truths about the human experience. Students will be expected to generate original writing each week, to read and critique the work of their classmates, to read and discuss exemplary works of the genre, to workshop (read aloud) their work and to consider the artful pairing of factual experience with creative writing.

English 381: Intermediate Poetry Writing
Adam O. Davis
In the Advanced Creative Writing Poetry course, students will generate new work while helping to engender in one another new ideas about writing. As there is a profound relationship between
reading poetry and writing it, we will read, discuss, and even recite the work of several poets whose example might lead us to a further honing of our craft. We will read each other's work, giving and receiving the kind of feedback that binds any community of poets. We will also make use of writing exercises that keep our ears open and our fingers moving.

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

As we explore the genre in the United States, students will learn the meanings and uses of poetic terms, as well as the work of major American poets. Each student will have an opportunity to lead class in a discussion of each volume. Students are expected to attend class having read all required material and prepared to discuss individual responses to the readings.

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**English 382: Intermediate Fiction Writing**

**Halina Duraj**

This course intensifies the explorations begun in introductory creative writing and emphasizes structural aspects of the short story. We will read many published short stories and essays on the craft of writing, and we'll write numerous short assignments, as well as two longer stories and a revision. We will talk about issues of craft in-depth, and we'll explore those same issues in each other's writing in large- and small-group workshops.

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**English 494W-01: Narrative Theory**

**Fred Robinson**

A study of how narrative techniques shape the about-ness of narrative. How a story is not a vehicle for ideas, but is itself a complex language of ideas. We will focus on a poetics (or formal classification) of narrative voice put together by the instructor, but also read some essays by writers/theorists. Our method will be to read short stories, two novels (Morrison’s *Sula* and Carol Shields’ *The Stone Diaries*), and narrative poems by James Tate and do two kinds of writing: 1) analyses of the narratives we read, and 2) pieces of narrative that the students will create, using particular techniques of voice.

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**English 494-02: Writing Autobiography**

**Fred Robinson**

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

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**English 494-03: Literature of the 1960s**

**Dennis Clausen**

The decade of the 1960s was unique to the extent that it changed virtually everything in this nation. If viewed from a broader perspective, however, the 1960s were the logical outcome of many different forces in our society that have historical antecedents stretching back to the early years of our nation’s history. What made the 1960s unique is that these forces came together and coalesced into an era of protest triggered by some very violent historical events. This interdisciplinary course will explore the many ways these issues are reflected in our literature, history, and popular culture. There will be a midterm, final exam, and various in-class oral reports and presentations. There will also be a required interdisciplinary paper that explores the relationships between some aspect of the literature, history, and popular culture of the 1960s.
English 494-04: English Words
Joseph McGowan
An introduction to the nature, origin, and development of the vocabulary of English and to contemporary approaches to semantics and lexis. Topics to be considered include: sources of English loan-words (classical languages, French, Native American languages, and many others); derivational morphology of English (how new words are derived from existing forms); types of semantic change (broadening/generalization & narrowing/specialization, autoantonymy, pejoration & amelioration, taboo deformation); levels of vocabulary (formal, informal; jargon, slang, taboo); etymology (word origins); contemporary debates over usage and usage problems (prescriptivism); iconymy (motivation for change); linguistic affectation (self-fashioning through language); sources of influence (mass media; popular culture; travel; economic and military factors). An emphasis will also be placed upon expansion of one’s own vocabulary and development of a critical awareness of nuances of and shifts in meaning.

English 494-06: Literature of the Crusades
Stefan Vander Elst
The period of the Crusades – variously defined as ranging from ca. 1096-1099 to 1291 or to deep into the sixteenth century – was one of signal importance in the political, religious, social, and economic development of Western Europe. As the Crusaders followed a new, militant approach to piety East, South, and West, they created kingdoms, promoted the trade of goods as well as ideas, and, in a way, established the groundwork for later colonialist movements. This course will offer an in-depth look at the writings produced during and about the crusades: how historians chose to represent the crusades, how propagandists sold them to an often uninterested audience, and how participants interpreted what they were doing. We will therefore read and discuss texts ranging from chronicles and sermons, to works from the chanson de geste and romance traditions that discuss the crusades, to the letters, memoirs and poetry written by crusaders themselves.

English 495-01: Senior Project
Atreyee Phukan
The capstone course for the English Major, open to Seniors only. Students will spend the semester researching a topic of their own choosing, working towards a formal oral presentation and a final 25-30 page paper. Classes provide introduction to and assistance with research techniques and writing strategies, but students will primarily be working independently. For more information, please contact Atreyee Phukan. Seniors only.

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