Course Descriptions
English Department Spring 2013

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

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

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

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

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

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

English 121: Composition and Literature
Various Professors
Fulfills the core curriculum requirement in lower-division written literacy. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to literary texts. Students are encouraged to use the Writing Center, staffed by trained peer tutors. (every semester)
English 122: Composition and Literature for Educators
Lisa Smith
Fulfills the Core Curriculum requirement in lower division Written Literacy for students planning to complete the Liberal Studies major. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to literary texts. Students are encouraged to use the Writing Center, staffed by trained peer-tutors.

English 222-01: Introduction to Poetry
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
STAFF

English 222-04: Introduction to Poetry
Dallas Boggs
The course will examine poetry from the perspectives of both form and content. Working primarily with modern poets, we will study poetic form, considering such features as provenance, characters, setting, scansion, theme, and imagery. We will also try our hands at writing our own poems in various forms such as haiku, sonnet, villanelle, sestina, et. al. On alternate weeks, we will study both form and content through a survey of English and American poets from Shakespeare to the beginning of the 21st century.

English 223-01: Fiction Studies
Irene Williams
We will be reading and studying novels and stories of the modern period by writers whose literature provokes readers to feel and think deeply. This means that the work of the course requires time and effort and that it will repay time and effort. Likely authors are Lispector (Brazil), Mansfield (New Zealand), Babel (Russia), Bernhard (Austria), Faulkner (U.S.A.), Mann (Germany), and Duras (France). These writers explore acts of violence and their consequences. They startle readers, get them thinking. If you like reading and thinking, this course may be for you. Course is seminar-style, even if the class is large. Reading and re-reading, writing and re-writing, and an expectation that you will bring your voice with you to class!

English 223-02: Cultures of Food
Halina Duraj
Food figures in nearly every aspect of human life: culture, family, religion, love, health, environment, socioeconomics, politics, science. This wide array of associations, as well as food’s powerful ability to trigger memories and emotions, gives it a particularly salient metaphorical role in literature. We’ll examine numerous examples of food-oriented literature—from the early twentieth-century prose
stylists MFK Fisher and Marcel Proust, to magical realism in Laura Esquivel's *Like Water for Chocolate*, to the recent explosion of non-fiction journalism and memoirs about food. Students will write multiple essays about the texts, as well as their own personal narratives of food memories and experiences. This is a community-service course, so students will attend several out-of-class food-related service events, as well as a literary reading.

**English 223-03: The Comic Tradition in Literature**  
*Jerry Farber*  
Laughter, Toni Morrison has written, is “more complicated, more serious than tears.” So what is comedy after all? How does it work? What is its history? In this course, we'll be reading comic drama and fiction over a span of 2500 years—along with a little humor theory—and watching a movie or two as well.

**English 223-04: The Short Story**  
*Lisa Smith*  
Readings in a type of literature, ranging through periods and nationalities. May include drama, narrative, epic, tragedy, comedy, biography, autobiography, or others.

**English 223-05 & 06: Studies in World Literature: Magic Realism**  
*Timothy Randell*  
This course will focus on magic realism, a style of writing that blends detailed, realistic settings with unrealistic, “magical” elements that challenge accepted interpretations of “reality.” The clash between the accustomed “reality” and the “magical” reality reveals unequal power relations between cultures, classes, genders, and races. Magic Realism can have the disconcerting effect of showing the “magical” to be quite real and showing the “real” to be quite fictional. We will read Isabel Allende’s *The House of the Spirits*, Gabriel García Marquez’s *Love in the Time of Cholera*, Laura Esquivel’s *Like Water for Chocolate*, Salman Rushdie’s *The Satanic Verses*, Toni Morrison’s *Beloved*, Louis de Bernières’s *Captain Corelli’s Mandolin*.

**English 224-01 & 02: Metaphor**  
*Carlton Floyd*  
Since George Lakoff and Mark Johnson wrote *Metaphors We Live By* (1980), a number of scholars have come to regard metaphors as important, structural, framing components of language, thought, and action. In this course, we will work to understand metaphors, what they are and do in the English language, the fundamental values and interests expressed therein, and to consider alternatives to them. We will treat the cultural materials that we engage as sites that when carefully excavated and examined for the dominant metaphors evident there, and for their limitations, provide relevant information about what we value in our lives, how we frame or are framed within them, and what we downplay or hide in our use of them. Does it matter if one sees love as a battlefield, life as a game, argument as war, or some facet of legal discourse through a baseball metaphor (the three strikes rule)? Are these the best metaphors to live by? Can we imagine more suitable alternatives? We will explore these questions and more through a variety of texts and contexts, including but not limited to novels, short stories, articles, and film.
English 224-03: Intro to Renaissance Literature
Abe Stoll
An introduction to several major literary works of the Renaissance, and to many of the period’s remarkable philosophical, cultural and theological developments. We will study continental authors, such as Erasmus, Ariosto, and Rabelais, in translation. And we will arrive at the English Renaissance of More, Shakespeare and Donne.

English 224-04: Arthurian Literature
Stefan Vander Elst
This course will outline what is usually called the Arthurian tradition in literature and visual art. Ever since he first appeared in the annals of the fall of Roman Britain, Arthur has had a remarkable influence on the cultural imagination of (mostly) the West. The last fifteen hundred or so years have seen him transformed from nameless Dark Age warlord, to universal symbol of ideal chivalry, to nostalgic reflection of an age gone by, and beyond. We will discuss some of the major texts dealing with, and developing the myth of Arthur, and discuss how ever-changing circumstances affected the image and impact of the Once and Future King.

English 224-05: Contemporary Fiction
Deborah Sundmacher
The structure of contemporary novels, which are inventive and playful, suggests a different vision of the world. In this course, we will travel across time, past to present and into the future with novels by authors who defy traditional literary norms to help us explore how the actions of individuals impact one another. Tentative reading list: The Art of Fielding, Cloud Atlas, Hardboiled Wonderland and the End of the World, A Visit from the Goon Squad, and The Marriage Plot.

English 224-06: Transatlantic Gothic Literature
David Cantrell
This course will begin with Old World castles raised against New World revolution, looking closely at the emergence of classic gothic novels of the late eighteenth- and early nineteenth-centuries. It will then turn to later transformations in the mode wrought by science, technology, industrialism, immigration and imperialism, concluding with Bram Stoker’s Dracula (1897). Its concerns are many and diverse, but the course will be particularly interested in the Gothic’s dark challenge to Enlightenment rationality. The values of the Enlightenment include the primacy of reason; the reliability of human understanding; the value of individual freedom; a trust in method, faith in education, belief in progress; and a corresponding disregard for tradition, constituted authority, and received dogma. Thus writes Thomas Jefferson in 1826, the last month of his life:

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

The Gothic questions these grounds of hope, and rightly so, at least to the extent that the dark contradictions of the American Revolution, between “the rights of man” and the enslavement of Africans, not only remained unresolved, but had intensified and deepened in the half-century after Jefferson’s great declaration of American freedom.
English 225-01: Native American Literature
Mary Hotz
In this course we will read and study novels written by Native Americans about Native American experiences. To deeply appreciate and understand Indian cultures at the heart of these novels, some basic knowledge of the tribal histories and mythologies, in addition to crucial moments of Native American history of the last two centuries, will be necessary. Such moments and historical fact figure prominently in Native American novels and inform the actions of the characters within the works we will read this semester. The reading material for the course is structured around what Paula Gunn Allen has termed “the three waves in Native American literature (“Introduction,” Song of the Turtle, 3-17). The first wave of Native fiction (Welch and Erdrich) deals with issues of recovery and identity engendered by the long war and the reservation era. Beginning in the late 1960s and early 1970s, the second wave of Native literature (Silko) focuses on a sense of renewal and home, a reassertion of Native identity and the incorporation of ritual elements drawn from the ceremonial traditions. Third-wave fiction (Power and Alexie) seeks to articulate Native American identity as constituted by “inclusion, incorporation and transformation of alien elements into elements of ceremonial significance” (Allen 13).

English 225-02 & 03: U.S. Ethnic Literature
Jason Crum
This course looks specifically at the racial, ethnic, and political tensions surrounding U.S. culture in the mid-to-late 20th and early 21st centuries. Through various cultural products, including fiction, poetry, radio broadcasts, and film, we will interrogate contemporary debates about the relationship between ethnicity, race, and national discourse. Some issues and themes will include racial and ethnic mimicry, double consciousness, the production of whiteness, and national/ transnational migration. Our primary authors will include Sandra Cisneros, Jeffrey Eugenides, Maxine Hong Kingston, Octavia Butler, Samuel Delaney, Anzia Yezierska, Amiri Baraka, James Baldwin, Toni Morrison, & Richard Wright.

English 228-01: Irish Tradition
Joe McGowan
An introduction to the literature and culture of Ireland from the pre-Christian Celtic period to contemporary times. Emphasis will be placed upon traditions and genres within an overall ‘tradition’ as well as upon the light cast by other avenues of investigation (history, archaeology, art history, sociology). The questions and controversies regarding even the designation ‘Celtic’ (as referring to a group of languages, cultures, or peoples) will be considered, as will, later in the semester, the fate of the Irish diaspora (particularly in North America).

English 228-02: World Literature: Caribbean Diaspora
Atreyee Phukan
This course will introduce you to the radical variety of perspectives—European, African, and Asian—found in literature from the Caribbean diaspora. We will look in particular at the creative ways writers portray the rich cultural hybridity of the Caribbean landscape, which rescue its bipolar perception as either blissful tourist resorts or as lawless, chaotic nations. In addition to fiction, we will read excerpts from key Caribbean theorists, such as Frantz Fanon, George Lamming, and Stuart Hall, to learn about the history of colonialism and its shaping role in contemporary society. Given the importance of the oral tradition, our examination of the Caribbean aesthetic will include a study of diverse musical genres (i.e. reggae, chutney, calypso) and their role as social critique. Authors include, Gabriel Garcia Marquez, V. S. Naipaul, Jamaica Kincaid, and Patricia Powell.
English 228-03: World Literature: Family & Culture
Min Young Lee
While working with texts originating outside Western and Commonwealth nations, this course will delve into the vast breadth and deep depth of what is framed under the elusive moniker of “world literature,” for which the universal theme of family and its cultural representations of it are explored. Here, the concept of family takes on deceptively different meanings in diverging textual contexts, from the basic anthropological term as a unit of kinship, to the grander idea of a nation-state as symbolically an all-embracing familial tribe, to a post-colonial notion that evokes a paternalistic relationship between a colonial attendant and its adherent power. Voices represented from the continents of Asia, Africa and South America, though their writings translated in English, will be examined to compare and contrast the poignant similarities and rich differences that profoundly shape what different cultures understand and portray as the ambiguous, but quotidian concept of family. As will be confronted by these works of fiction, when inspected closely, the definitions of family inscribed in the narratives are riddled with paradoxical experiences, where it serves both as a signifier for stability, safety and support while simultaneously a source fraught with tension, rivalry and resentment. By looking at the malleable and contradictory nature of family through a disparate group of texts as amorphous of a genre as world literature, this course hopes to bring about a more expressive and insightful understanding of human culture.

English 228-04: Studies in World Literature
Vivienne MacAdam
Writers may include Haruki Murakami, Gabriel Garcia Marquez, Nadine Gordimer and Ben Okri.

English 231: Children’s Literature
Katie Sciurba
This Children’s Literature course will critically examine, interrogate, and analyze a diverse selection of 20th and 21st Century texts intended for young readers. Students will have the opportunity to hone their close reading and literary investigation skills as they develop, discuss, and write arguments related to the themes and (literary) devices employed in picture books, chapter books, young adult novels, film adaptations, and the occasional popular culture text (i.e., commercial). This course will focus particularly on the ways in which literature reflects and/or shapes young people’s identities, as well as the ways in which notions of “good” and “bad” are represented in the texts. As a course designed especially for educators, we will also discuss potential K-12 classroom activities for each required text, as well as research related to the teaching of reading/literature. Successful completion of this course is contingent upon well-revised papers (including one research paper), thoughtful in-class writing assignments, and participation in all class discussions.

English 280-01: Introduction to Shakespeare
Stefan Vander Elst
This course will explore some of the most important dramatic works of William Shakespeare, arguably the greatest English playwright of all time. We will explore the language of each play individually and discuss major themes, stakes and metaphors that connect the plays to each other. Finally, we will look at the greater historical, political and intellectual circumstances of Elizabethan England in order to contextualize Shakespeare and his works.
English 280-02: Introduction to Shakespeare
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
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 18th 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, Mallory, Spenser, Shakespeare, Donne, Milton, Behn, Pope, Swift, Johnson and others. (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. (Every semester)

**English 304W: Advanced Composition**  
**Vivienne MacAdam**  
This course is a workshop course in the writing of expository, descriptive and critical prose.

**English 306W: Advanced Composition for Educators**  
**Katie 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 310: Dante**  
**Betsy Walsh**  
This course on the famed Italian poet, whose work is often regarded as a synthesis of medieval thought, will focus on his great work La Divina Commedia, The Divine Comedy. We will also read La vita Nuova, a work in which he traces his love for the inspiration of his life, Beatrice Portinari. The course will be taught in English, but one of our texts will be a bilingual edition of Dante's poem. Dante's journey through Inferno, Purgatory, and Paradise can be understood on many levels; it is a journey through the Italy of Dante's life, but it also symbolizes the interior journey of the soul mired in sin who finds the path of repentance and finally attains the divine light and life of God. His spiritual journey has become a classic which transcends space and time. Dante speaks to us all. The beauty of Dante's language is exceptional and has won for him the reputation of one of the world's greatest poets.

**English 314: Chaucer**  
**Stefan Vander Elst**  
This course offers an in-depth look at the works of the medieval English poet Geoffrey Chaucer (1343-1400). Widely credited with reviving English as a literary language after a long period of Latin and French domination, Chaucer compiled an extensive and varied body of works. We will discuss Chaucer's writings from his earliest poems to his last and greatest work, the *Canterbury Tales*. We will devote special attention to Chaucer's use of continental literary traditions; we will see how works such as Boethius’ *Consolation of Philosophy*, the *Romance of the Rose*, and Boccaccio’s *Decameron* influenced Chaucer, and helped him create a truly English literature of wit and learning.
English 318: Development of the English Language
Dallas Boggs
The course will trace the origins and historical development of the English language from its Indo-European roots to the contemporary dialects of American English. By the end of the semester, students will have mastered the fundamentals of introductory linguistics and developed the ability to describe and analyze languages. Particular emphasis will be placed on phonology, morphology, syntax, and semantics, with additional emphasis on dialect, language change, and theories of language acquisition. While this is not a methods class, a number of pedagogically oriented topics such as early language acquisition theories and bilingual concerns will be addressed.

English 336W: Jane Austen
Cynthia Caywood
In this course, we will read, analyze, and discuss the six complete novels of Jane Austen, one of the greatest and most beloved writers in the English tradition. We will situate her work in its historical and cultural context as well as consider the novels’ enduring popularity. Writing assignments and oral reports are designed to enhance student understanding, encourage independent readings, and develop strong writing skills. They will include creative, expository and research based opportunities. The course will also introduce students to critical literature about Austen’s works as well as different critical approaches to the texts.

David Cantrell
This course is concerned with the diverse ways in which the continuing question of slavery raised for literary writing the specters of both an incomplete and a fearfully accomplished revolution. It is also interested in questions of literary value: what, for instance, is the relation between “classic” American literature and the legal, political, and social history that it was at first believed to have excluded, as if the canonical text of the 1850s had “a great deal more to do with the clouds overhead,” as Hawthorne famously averred, “than with any portion of the actual soil” of a country on the verge of Civil War? In this course, we shall consider questions of literary value as inseparable from those of justice. As the legal scholar (and political essayist for the Nation) Patricia Williams writes, “Justice is a continual balancing of competing visions, plural viewpoints, shifting histories, interests, and allegiances. To acknowledge that level of complexity is to require, to seek, and to value a multiplicity of knowledge systems, in pursuit of a more complete sense of the world in which we live.” In our readings and writings, we shall pursue a more complete sense of the world to which our world continues to respond, seeking to discover not only the complexity of antebellum American social and cultural life, but the otherwise occulted values and silenced voices of those relegated to the margins of that life. Therefore, this course will include both canonical and non-canonical texts, even as it interrogates the distinction. In addition to works by Poe, Melville, Stowe, Hawthorne, and Thoreau, we shall also read Martin Delany, Frederick Douglass, Harriet Jacobs, and John Rollins Ridge.

English 356: U.S. Literature 1900-1940
Dennis Clausen
This class will analyze the development of American fiction and poetry from 1900 to 1940 and beyond. The emphasis will be on poems, short stories and novels, although occasional films and essays will also be used to reinforce major themes and issues in the course. Various interdisciplinary approaches—especially from history, philosophy and art history—will be used to give students a broader sense of the development of the history of ideas that provides the foundation for American
literature. The course will focus on various tensions that develop early in our nation’s history, and how they are reflected in our art, culture and literature in the twentieth century. The course will also address the technical development of the American short story, novel and poetry as works of art. Required Texts: George McMichael, *Anthology of American Literature* (Vol. II); F. Scott Fitzgerald, *The Great Gatsby*; Willa Cather, *My Antonia*; Edith Wharton, *The Age of Innocence*; Ernest Hemingway, *The Old Man and the Sea*; John Steinbeck, *Of Mice and Men*; and Thornton Wilder, *Our Town*.

**English 357W: American Autobiographies**  
**Irene Williams**

Whom is the autobiographer addressing and why? What are the autobiographer’s intentions? How far will the autobiographer go to compel their reader’s interest? What will I learn about time and place? What will I do with the information I get from reading the story of another’s life as the autobiographer has constructed that life? How will the way another imagines their life influence the way I construct the story of my own life in my mind? Potential readings: Gilman, *The Living of Charlotte Perkins Gilman and Women and Economics*; Goldman, *Living My Life*; Berkman, *Prison Memoirs of an Anarchist*; Dahlberg, *Because I Was Flesh*; Lorde, *Zami: A New Spelling of My Name and Sister Outsider: Essays and Speeches*; Baldwin, *Collected Essays* and *The Cross of Redemption: Uncollected Writings*; Whitman, *Specimen Days*. Course is seminar style. Prepare by reading and re-reading, writing and re-writing, and making time in your schedule for analysis and reflection that will lead to your participation in class discussion.

**English 364: Postcolonial Study**  
**Timothy Randell**

This course will focus on literature that has arisen from the British Empire and the struggles of colonized peoples of South Asia, Africa, and the Caribbean. All literature could be construed as a dialogue, with others and with ourselves. This dialogue is perhaps more apparent in postcolonial literature in which the European empires imagine themselves in relation to colonial subjects that they seek to define. The people of postcolonial nations respond by attempting to re-imagine their national identities but often in a world in which national histories and identities have been erased and re-written by the colonizer. The novels we read in this course have been paired to reflect that dialogue, including Joseph Conrad’s *Heart of Darkness* and Chinua Achebe’s *Things Fall Apart*; E. M. Forster’s *Passage to India* and Salman Rushdie’s *Midnight’s Children*; and two novels that portray how intertwined (and inter-textual) are colonial and postcolonial subjects, V. S. Naipaul’s *A House for Mr. Biswas* and Jean Rhys *Wide Sargasso Sea*. We will read some essays for historical and theoretical contexts.

**English 370: Contemporary Graphic Novels**  
**Jason Crum**

The course serves as an introduction to critical methods in popular culture studies, and will analyze the ways in which graphic novelists use and manipulate historical and contemporary social issues in their literature. We will trace the rise of the graphic novel from its early use to its current manifestations, and ground our readings in such theoretical perspectives as cultural studies, visual culture theory, poststructuralism, and postmodernism. Students will work critically and creatively with the material to interrogate conceptions of “Popular,” “Mass,” and “High” cultures, and to consider the oftentimes contradictory ways in which popular culture struggles with difference, class, race, ethnicity, nationality, gender, & sexuality. We will read works by such authors as Lynd Ward, Joe Sacco, Alan Moore, Grant Morrison, Marjane Satrapi, Shaun Tan, Allison Bechdel, Art Spiegelman, Craig Thompson, Ari Folman, Rutu Modan, Masamune Shirow, and Charles Burns. In addition, we will read substantial critical and theoretical material, including works from Mikhail
English 374: Gender and Literature  
Jeanie Grant Moore  
Where do we get our ideas about gender and sexual difference? How are aspects of femininities, masculinities, and sexual difference constructed? In our Gender and Literature class this semester, we will use a variety of historical documents and literature of various genres and periods to explore the ways that our notions of gender and sexual identity have been formed, so that we can relate our findings to our own lives and the experience of our contemporaries. Grounding our studies in attitudes we have inherited from the past, we will be able to challenge our own current assumptions about these issues. Readings include: Jane Eyre by Charlotte Brontë, Wide Sargasso Sea by Jean Rhys, Orlando by Virginia Woolf, Woman at Point Zero by Nawal El Saadawi, Oranges are Not the Only Fruit by Jeannette Winterson, Shanghai Girls by Lisa See, and Mama Day by Gloria Naylor.

English 375-01: Intro to Creative Writing  
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  
STAFF

English 376-01: Screenwriting & Literature  
Dennis Clausen  
To understand the craft of screenwriting, students must learn to look at literature in an entirely different way. Literary techniques that are often on the fringes of more traditional literature courses that focus on ideas, themes and/or issues take on a whole new meaning. To the screenwriter, structure, foreshadowing, plot, sub-plot, dialogue, character development, dramatic conflict and many other techniques are indispensable tools the writer must master to create a compelling story that holds the viewer’s interest. Structural issues, especially, are paramount concerns for any successful screenwriter. Indeed, many screenwriters insist that the 3 most important elements in a screenplay are STRUCTURE, STRUCTURE, STRUCTURE! Students will be expected to participate fully in our discussions of the art of storytelling as it pertains to screenwriting. There will be oral reports and other assignments, but the major requirement will be for each student to produce a 65-70 page motion picture screenplay. Required texts: Dennis M. Clausen, *Screenwriting and*
Literature, and other books will be on reserve in the Copley Library. (Please note that the class will be primarily limited to English majors who have completed English 375.)

English 376-02: Advanced Nonfiction Writing
Bradley Melekian
In this Advanced Nonfiction Writing course, students will generate works of creative nonfiction, ranging from the memoir to the personal essay to nonfiction feature writing. We will build on the techniques explored in the prerequisite course, Intermediate Nonfiction, and investigate the genre of narrative nonfiction—that is, nonfiction subjects written with fictional techniques. We will approach this course with the understanding that good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. Our understanding will further be that learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is an instruction in process. To that end, students will read landmark works of nonfiction from writers like Baldwin, Didion, McPhee, Mailer, Capote, Wolfe, Talese, Dillard and others to explore the ways in which the genre has developed and changed, and to consider how the best nonfiction writing goes beyond factual reporting to access truths about the human experience. Students will be expected to generate original writing each week, to read and critique the work of their classmates, to read and discuss exemplary works of the genre, to workshop (read aloud) their work and to consider the artful pairing of factual experience with creative writing. Instructor approval is required for this course.

English 380: Literary Theory
Atreyee Phukan
This course is recommended for students planning on graduate work. Beginning with the classical origins of literary criticism and moving on to mostly 20th century theories of language, class, race, nation, gender and sexuality, and the environment, we will cover established critical methodologies that both shape and test the relationship between literature and its analysis. In our examination of these different ways of reading and thinking, we will learn to discern the applicability of theory to literary and non-literary media, to understand the “stakes” in choosing one theoretical lens over another, and to appreciate the productive contradictions that exist between theoretical paradigms.

English 391-01: Advanced Poetry Writing
Piotr Florczyk
All aspiring poets and writers and English Majors interested in writing poetry and studying poetics of American, Irish, and Polish poets are invited to enroll. Note: ENGL 381 Intermediate Poetry Writing is a pre-requisite.

English 392-01: Advanced Fiction Writing
Halina Duraj
This three-hour workshop meets weekly to discuss recently published, contemporary short fiction and to improve students’ own stories. In the first hour of class, students lead us in a craft-focused discussion of a short story (of his or her choosing) from a current literary journal. In the next two hours of class, we will discuss two student stories. This course presumes students are writing actively on their own outside of creative writing courses; students should have one of their own short stories proofread and ready to turn in on the first day of class. There will be a reading assignment over the winter break, also due in the first class meeting. This course will require much reading, writing, and revision.
English 420: Shakespeare & Religion
Maura Giles-Watson
Aldous Huxley observed that “Shakespeare commented on religion in almost all its aspects.” But because Shakespeare’s authorial voice is diffused through his dramatic characters, it is difficult—perhaps impossible—to determine what Shakespeare himself might have believed. Shakespeare’s characters often embody opposing positions in spiritual and ethical conflicts, and in their expressions of religious beliefs and enactments of religious rituals. In this course, we will read about the violent religious upheavals during the sixteenth-century and explore the role of religion in English society in the period. We will also study a selection of Shakespeare’s plays and poems in which religious belief, ritual, and difference offer us a window into the religious practices, politics, and controversies of Shakespeare’s historical moment. Specific topics to be covered will include the tensions between Catholic and Protestant beliefs, politics, and rituals in Shakespeare’s day; Shakespeare's ambiguous representations of non-Christians and negative depictions of Puritans; Shakespeare’s representations of spirituality and his portrayals of men and women who choose the religious life; God and the gods in Shakespeare’s plays; and the dramatization of defining Christian values, such as love and forgiveness. Contemporary perspectives that illuminate Shakespeare’s treatment of religion will be considered, and the unsettled question of Shakespeare’s own religion—was he Catholic or Protestant?—will come into play and provide a backdrop to our discussions.

English 494-01: Between Shadow and Soul
Carlton Floyd
The title of this course, shamelessly borrowed from the poet, Pablo Neruda, expresses my abiding interest in interpositions, interventions, or interlocations, all words used to express an act of placement or state of existence between. Between what you might ask? Well this question is at the heart of the class and the texts, film, and contexts selected for it. Texts include but are not limited to works by Roger Zelazny, Willard Motley, Toni Morrison, Octavia Butler, James Baldwin, Langston Hughes, J. D. Salinger, Pablo Neruda, Natasha Trethewey, and Lois Lowry.

English 494-02: Old Norse
Joe McGowan
Mikinn öldung höfu vér nú at velli lagit, of hefir oss erfitt veitt, ok mun hans vörn uppi me an landit er byggt. ‘We have laid low a great hero, and had great difficulty in doing so; his last stand will be remembered as long as the land is inhabited.’ So says Gizur of Mosfell when he and his men have surprised Gunnar in his home at Hlí arendi in the medieval Icelandic Njal’s saga. A North Germanic language, Old Norse/Icelandic was spoken from Scandinavia west across the Orkneys and Shetland Islands to Iceland, Greenland, and, for a time, Labrador. The language records too a wide-ranging literature, from the cosmology and apocalypse of the prose and poetic Eddur, the chronicles of warrior-kings, skaldic verse, and the great sagas of the medieval Icelandic republic. We will approach the literature in translation and then, increasingly, in the original. The course will also serve as an introduction to medieval Scandinavian mythology and religion, their gods (Óinn and órr, Freyja and Freyr, Loki, and company) and heroes, art and material culture, history and legacy.

English 494-32: American Voices
Joe McGowan
The course will survey the dialects of American English and North American English-based pidgins and Creoles employing literary and non-literary evidence with an ear toward the nature of linguistic variety past and present and its representation, accurate, stereotypical, or mythical. We will become
familiar with the basic principles of linguistic analysis and apply them to linguistic criticism of representative works of American fiction (James Fenimore Cooper, Harriet Beecher Stowe, Mark Twain, etc.); we will also look at the problems of literary representations of how people actually speak, from ‘eye dialect’ to outright burlesque. As dialects represent subsets of variants of a given language employed by a speech community, we will also look at the peopling of America, immigration patterns and migration routes, geography, types of settlement (big cities, towns, small towns, rural areas), and matters of social network and identity.

**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.