Course Descriptions
English Department Fall 2015

English 100-01: 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 important skills that students need to master if they are to succeed in our nation’s universities. The evidence is so overwhelming that some universities already base their admissions policies largely on how well students write.

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

On a more practical level, one can argue that never before in our nation’s history has there been more demand for our universities to emphasize writing instruction in all academic courses. Seemingly every day there is another newspaper article or report urging greater emphasis on improving the writing skills of our nation’s students. Many employers also test the writing skills of potential employees before hiring them.

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

English 100, “Introduction to College Writing,” provides students with more sophisticated writing and editing strategies so they can continue to improve these skills in other academic courses. It also prepares them for the writing standards that will be required of them when they enter the business and professional communities after graduation.

English 121: Composition and Literature
Various Professors
Fulfills the core curriculum requirement in lower-division written literacy. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to literary texts. Students are encouraged to use the Writing Center, staffed by trained peer tutors. (every semester)
English 222-01 & -02: Introduction to Poetry
Vivienne MacAdam
Readings include a variety of poetic forms and range across literary periods and nationalities.

English 222-03 & 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, etc. 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 & -02: Fantasy Literature
Jason Crum
This introductory course will examine Modern Fantasy literature and its various sub-genres in both literary and pop-cultural manifestations. We will analyze recent trends in the Fantasy genre, including feminist revisions of masculine quest narratives in High Fantasy, conceptions and contestations of race, ethnicity, & whiteness, Radical Fantasy as insurrection to late capitalism, and the ubiquity of fantasy in popular culture (TV, video games, film, literature, comics, etc.). We will take as our starting point Ursula Le Guin’s provocative question, “why are Americans afraid of dragons?” In a wide variety of readings in Modern Fantasy literature, we will then analyze conceptions and contestations of race, class, subjectivity, nationality, gender, & sexuality. Readings may include: J.R.R. Tolkien's The Hobbit (1937), Ursula Le Guin’s The Farthest Shore (1972), Susana Clarke's Jonathan Strange & Mr. Norrell (2004), China Mieville's The Scar (2002), Nalo Hopkinson's Midnight Robber (2000), George RR Martin's Game of Thrones (1996), Gene Wolfe's Shadow & Claw (1983), Guillermo Del Toro's Pan's Labyrinth (2006), Neil Gaiman's American Gods (2001), selections from J.K. Rowling, and substantial critical material.

English 223-03: The Great War
Timothy Randell
The Great War (1914-1918) caused a cultural and psychic divide between those who served at the front as soldiers, medics, and nurses and those who stayed home, and it came to symbolize for many the advent of the modern. Masses of people around the world experienced internal conflicts about how to define the responsibilities of class, nation, and faith. Masculine codes of chivalry were used to recruit soldiers, but the horrors of mechanized war undermined that centuries-old tradition. Even the meaning of motherhood became a site of contention as images of mothers were used to symbolize the nation and the reasons for fighting while real mothers were urged to send their sons to war. We will read the war poets Rupert Brooke, Siegfried Sassoon, and Wilfred Owen and novels, including Henri Barbusse's Under Fire, Erich Maria Remarque's All Quiet on the Western Front, Rebecca West's The Return of the Soldier, Virginia Woolf's Mrs. Dalloway, and Max Brooks’s graphic novel, The Harlem Hellfighters. The course will also include the poetry, shorter fiction, political writings, reporting, and correspondence of women writers from Poland, Germany, France, Great Britain, and Italy. We will read various elements of visual culture from various nations, including recruiting posters, war memorials, and films, including Derek Jarman’s version of Benjamin Britten’s War Requiem, which interweaves the traditional Latin Mass for the Dead with nine poems by Wilfred Owen.
English 223-04: Dramatic Realism  
Fred Robinson  
A study of the most popular form of modern drama. The play takes place inside a room or rooms, in which the characters talk about contemporary problems in contemporary language. There are many variations on this set-up. We will read plays from Ibsen to Mamet, including A Doll's House, Raisin in the Sun, Death of a Salesman, Streetcar Named Desire, Long Day's Journey into Night, The Piano Lesson, and Who's Afraid of Virginia Woolf?

English 224-01 & -02: Growing Up Fiction  
Lisa Smith  
A course in the Bildungsroman or growing up, with a particular emphasis on adolescence. We will explore the ways the individual is shaped by gender, race, class, culture, history, etc. and how he or she chooses to define the self against or through those circles of influence.

English 224-03 & -70: Metaphor  
Carlton Floyd  
This course is based on the theory that metaphors are a significant feature of language, that they inform our lives, and inform us about our lives. An analysis of metaphors, particularly those of social and cultural dominance tell us a great deal about ourselves. Our objective in this course is to explore, investigate and analyze our culture through metaphors. To accomplish our objectives, we will use a variety of texts and social and cultural sites that can be read as texts (scholarship, literature, advertisements, pictures, film, conversations, art, etc.) to accomplish our objectives. It is important that you understand that this class leans heavily toward the study of culture and away from the study of literature, although we will approach literature.  
Section 70 is Preceptorial only

English 224-05: 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, looking into humor theory, and watching a few examples of comedy in movies and TV as well.

English 224-50: Philosophy & Literature of Love  
Malachi Black  
As much an idea as it is an emotion, love has long been one of western civilization’s central preoccupations. But what is love, and what does it mean? From the earliest philosophers to the latest scientists and a multitude of writers in between, human beings have indefatigably sought to measure, define, taxonomy, and analyze the powerful if seemingly indescribable force of love. In this course, we will both evaluate and contribute to that preexisting discourse.  
In light of the highly interdisciplinary nature of our endeavor, we will accomplish a variety of distinct but correlated objectives. While this is in part a writing class, we will also encounter, interrogate, and analyze competing views of love through the lenses of literature, history, philosophy, psychology, physiology, and sociobiology. Along the way, we will crystallize and articulate the origins and evolution of notions of love from Plato's Greece to contemporary America; internalize, critique, and appraise the chief love-related contributions of Greco-Roman, Medieval, Renaissance, and Modern societies; and, complementarily, generate original (but not necessarily unprecedented)
perspectives on the nature, significance, and substance of love through creative dialogues, stories and/or poems, and a final essay or “treatise.”

Preceptorial only

**English 224-51: Visions of the Wild**
**Halina Duraj**
What is wilderness? What is nature and what is natural? To what extent are “wilderness” and “nature” human constructs? How has the American vision of what constitutes wilderness changed over the centuries? We’ll explore the intersection of language and “wilderness” in American literature stretching from Bradford’s *Of Plimouth Plantation*, through Henry David Thoreau and Mary Austin, all the way to contemporary wilderness writing by Pam Houston, Leslie Marmon Silko, and Gary Snyder. Course may include field trips to sites around San Diego. Students will read extensively and write numerous essays, including literary arguments and place-based personal narratives.

Preceptorial only

**English 225D-01 & -H02: U.S. Lit: Native American Literature**
**Sr. Mary Hotz**
In this course we will read and study literature written by Native Americans about Native American experiences. To deeply appreciate and understand Indian cultures at the heart of these literatures, 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 indigenous literatures and inform the actions of the subjects 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 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 focuses on a sense of renewal and home, a reassertion of Native identity and the incorporation of ritual elements drawn from the ceremonial traditions. The third wave seeks to articulate Native American identity as constituted by “inclusion, incorporation and transformation of alien elements into elements of ceremonial significance” (Allen 13). We will read works by M. Scott Momaday, James Welch, Leslie Marmon Silko, Susan Power, and Sherman Alexie, among others.

Section 02 is Honors only

**English 225D-03 & -04: U.S. Lit: Asian-American Literature**
**Koonyong Kim**
This course serves as an introduction to Asian American literature in the age of globalization. While closely reading various literary genres such as the novel, poetry, drama, short story, graphic fiction, film, and memoir, we will interrogate how globalization and transnational culture have transformed and reshaped the traditional contours of Asian American literature. We will also examine what critical insights the study of Asian American literature in turn can bring to our historically informed understanding of the rapidly evolving world today. Topics to be discussed include globalization, cultural hybridity, Asian culinary culture, transnational adoption, race and ethnicity in cyberspace, multiethnic America, and gender and sexuality formations.

**English 225D-05: U.S. Lit: Immigration & Literature**
**Gail Perez**
Immigration is foundational to our understanding of American social formations and identity. This course will broaden our notion of the American experience to include the Americas, voluntary
immigration, migration, conquest and slavery. We will explore literature and historical texts that reflect on European immigration, Asian and Latin American immigration as well as communities that are indigenous but are now viewed as “immigrant.” In addition, we will look at key policies that have shaped our sense of “who is American.” Texts might include works by Junot Diaz, Luis Urrea, Fae Myenne Ng, Brian Roley, Chitra Divakaruni, Le Thi Diem Thuy, and many others.

English 225D-06 & -52: U.S. Lit: Chicana/o Literature & Art
Marcelle Maese-Cohen
San Diego is home to a rich tradition of Chicana/o literature and art. Our introductory survey of Chicana/o culture will engage this living archive by studying local histories and inviting guest speakers. In particular, we will study the way contemporary works (autobiography, novels, poetry, film, murals, and teatro) incorporate Mesoamerican forms of music and visuality. Students will learn of local art and literary events throughout the semester.

Section 52 is Preceptorial only

English 225D-07: U.S. Lit: African-American Lit Experience
Robin Brooks
This is a survey course that introduces students to representative works by and/or about African Americans from the nineteenth century to the present, including writing by authors such as Frederick Douglass, Langston Hughes, Richard Wright, Toni Morrison, Zora Neale Hurston, and Octavia Butler. The course will highlight themes such as community, identity, language, and religion/spirituality to better explore the insight that the readings provide on African-American life and thought. In addition to closely reading the texts and providing literary analyses, students will study the cultural, historical, and theoretical contexts surrounding the readings.

English 228-01: 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, Athenian, Spartan, 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 228-02 & 03: Modern European Literature
Irene Williams
Modern Europe brought us revolutionary art and revolutionary violence including genocides. Our readings in this literature invite us to feel and to think about some of history’s crucial lessons and are an opportunity to learn how to read and enjoy complex, disturbing, exhilarating stories. What is a story, exactly? We will be reading, talking about, and writing about stories that challenge readers’ imaginations; assault their preconceptions; and test their tolerance for ambiguities, puzzles, and mysteries. Prepare to be surprised! Writers from among the following: Drndic, Jelinek, Perek, Duras, Handke, Borowski, Levi, Tsvetayeva, Babel, Tavares, Djebar. Seminar-style class, participation expected. Reading and rereading, writing and rewriting. Independent thinkers welcome.
English 228-04: Studies in World Literature: Postcolonial Literature  
Melissa Williams  
This course is a general introduction to postcolonial literature and theory. We will read excerpts and short essays from postcolonial theorists in addition to select novels. Our goal is to learn to distinguish and identify key concepts and themes in postcolonial literature while sensitively examining the cultural legacy of colonialism and imperialism. Required texts include: J.M. Coetzee’s *Waiting for the Barbarians*, Buchi Emecheta’s *Second Class Citizen*, Gabriel Garcia Marquez’s *Memories of My Melancholy Whores*, Jean Rhys’ *Wide Sargasso Sea*, and Arundhati Roy’s *The God of Small Things*.

English 228-53: Slavery & Abolition in the Atlantic World  
Ivan Ortiz  
This course will introduce students to the history and literature of the 19th-century slavery and abolition debate from a transatlantic perspective (England, America, & the Caribbean). Our aim in this class will be to examine the role of literature and other cultural production in a global political conversation about the slave trade. Can literature and art effect social and political change? If so, how? By examining first-hand slave narratives, poetry, drama, political essays, paintings, novels, and films about the institution and abolition of this institution, we will discuss and debate topics like race, capitalism, sympathy, sentimentality, humanitarianism & human rights, violence, gender, and political voice.  
*Section 53 is Preceptorial only*

English 280-01 & -02: Intro to Shakespeare  
Sara Hasselbach  
This course offers an introduction to all genres of Shakespeare’s plays, as well as to a selection of his poetry. Why have these texts stood the test of time? What ethical, philosophical, and social issues do these works engage? We will pay particular attention to how close, sensitive readings of language may generate informed interpretations of these works. Hopefully you will come away from the course excited about the possibilities for enrichment that Shakespeare’s works, and literature more generally, may afford. Required texts include: Shakespeare’s Sonnets and Poems, *King Lear*, *Othello*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *Twelfth Night*, *The Comedy of Errors*, and *Pericles*.

English 294-01 Intro to College Writing/ESL (will be renumbered as “Engl 110-01”)  
Deborah Sundmacher  
To prepare students to write an essay of approximately 1,250 words using varied rhetorical (writing forms) modes and incorporating outside information through proper quotes and citations. Objectives: continue growth in accuracy in punctuation, capitalization, spelling, grammatical structures, and connectors; understand the structure of paragraphs within an essay; understand production of topic sentences and thesis statements, introductions and conclusions; extend use of pre-writing strategies, group work, and peer editing; focus on revision and monitoring strategies; and develop reading/writing connections for investigating and exploring. Required text: *Weaving it Together* by Milada Broukal. Suggested text: *The Nuts & Bolts of College Writing* by Michael Harvey.

English 294-02 Intro to College Writing/ESL (will be renumbered as “Engl 110-02”)  
Deniz Perin  
Many students new to college feel a sense of intimidation, or even dread, when it comes to writing. But writing is, as Rainer Maria Rilke put it, a way to express “your sorrows, your wishes, your passing thoughts, your belief in anything beautiful,” and so much more. Even in the 21st century, it is often through writing that we can most effectively communicate our truest thoughts. This class
seeks to prepare students to feel more comfortable with, and become more adept at, writing on many levels and in many forms, and to thus develop their ability to enter into a dialectical conversation with students, academics, and thinkers around the world. Required text: Milada Broukal, *Weaving It Together 4: Connecting Reading and Writing*, 4th edition.

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

*The course counts as academic credit in an English elective. Lower Division students register for English 298, and Upper Division students register for English 498.*

**English 300-01 & -02: British Literature to 1800**  
**Jeanie Grant Moore**  
Ten centuries of literature is an immense span of time for one semester, but we will attempt to achieve some depth as well as breadth, moving from the Old English *Beowulf* through the medieval and Renaissance periods, sweeping on through the Restoration, and finishing with “The Age of Reason,” the 18th Century. We will pay particular attention to the historical, political, and social contexts of the works we read, explore our personal relationship to them, and consider various modern approaches to literature as we think critically about these texts. Texts include: *The Norton Anthology of English Literature, Vol A: The Middle Ages*, 8th edition; *The Norton Anthology of English Literature, Vol B: The Sixteenth Century and Early Seventeenth Century*, 8th edition; and *The Vicar of Wakefield* by Oliver Goldsmith, Oxford edition.

*English 300 is required for both English majors and minors.*

**English 304W-01: Advanced Composition**  
**Timothy Randell**  
This course offers intensive practice in active reading, critical thinking, and close analyses of texts and writing within various rhetorical situations, genres, and discourse communities. The course highlights academic skills such as analysis, synthesis, and evaluation. It emphasizes an understanding of what Wayne Booth calls “the rhetorical stance,” which includes “discovering and maintaining in any writing situation a proper balance” among three aspects of the communicative process: the available arguments about the subject itself; the interests and peculiarities of the audience; and the voice (the implied character) of the speaker. This course asks students to consider how different audiences and contexts shape the rhetorical situation. We will analyze texts from pop culture in class to explore ideas related to the assignments, and you will research examples of pop culture on your own as part of your writing projects.
English 304W-02: Advanced Composition
Lisa Smith
A workshop course in the writing of expository, descriptive, and critical prose. This course is designed to fulfill the upper-division written literacy requirement for non-English majors; it will fulfill an upper-division elective for English majors.

English 312: Old Irish
Joseph McGowan
Ni artu ní nim ní domnu ní muir – ‘Nothing is higher than heaven, nothing is deeper than the sea’; the St. Gall incantations preserve some of the earliest writing in Irish, copied down in a manuscript in Switzerland by Irish monks far from home. The course will provide an introduction to the earliest Irish literature, with progressive emphasis on acquiring the fundamentals of Old and Middle Irish (the Irish language in the medieval period). We will read a number of texts also in translation, from stories in the mythological cycle of the Lebor Gabála Érenn to the heroic tales in the Ulster cycle (the Táin Bó Cúailnge, ‘Cattle-raid on Cooley’), stories of the Fianna to early saints’s lives, the metrical lore of place-names (the dimnssenchas tradition) to wisdom literature (including the Acallamh na Senórach).

English 314: Chaucer
Joseph McGowan
The life and work of Geoffrey Chaucer, set in the historical and cultural context of late fourteenth-century England. The course gives particular attention to The Canterbury Tales, as well as to some of Chaucer’s shorter poems. Readings will be in Middle English.

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 326: Roman & Renaissance Comedy
Maura Giles-Watson
The Renaissance (across Europe, roughly 1350-1660) imagined itself as engaged in the 'rebirth' of Greek and Roman philosophy, education, culture, and the arts—including drama. In this course we will study the Renaissance's intimate relationship with Roman comic drama, with particular attention to the ways that the boisterous comedies and characters created by Plautus and Terence influenced humanist educational reform, commedia dell'arte, comic drama performed at Henry VIII's court, and the comedies of Shakespeare and his contemporaries. Readings will include plays by Plautus, Terence, Heywood, Udall, Shakespeare, Jonson, and Middleton, as well as examples of French neoclassical comedy that anticipate English Restoration Comedy. We will also read theoretical texts that connect with our topic, including excerpts from Michel Serres' The Parasite.
English 342: Romantic Radicals
Ivan Ortiz
In this course we will critically engage with writings by five radical figures known as the Shelley-Godwin Circle: the political anarchist William Godwin, radical feminist Mary Wollstonecraft, incendiary poet Percy Shelley, bad-boy bard Lord Byron, and notorious novelist Mary Wollstonecraft Shelley. All of these writers challenged English social and political norms in their personal lives as well as their literature by launching radical critiques of gender, sexuality, government, rhetoric, art, science, religion and conventional morality. We will contextualize their political writings and fictional works—poems, novels, romances, plays, and novellas—in the electric political climate of the Romantic period (1790-1830). Students will be asked to critique the political implications of these writings and to draw connections between the concepts proposed in them in a series of short essays and a final research paper.

English 344W: Victorian Studies
Sr. 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.
For English majors only.

English 352: 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: Whitman, Autobiography, Civil War
Irene Williams
This is the first time I am offering this course, which relies on Whitman’s autobiography SPECIMEN DAYS as a central text, both as a starting point and a point of return for studies prompted by Whitman’s autobiographical preoccupations—studies into (1) literature about the Civil War and its aftermath, even into our own time; (2) U.S. literature about natural and constructed landscapes; and (3) autobiography as a literary genre undergoing profound changes over time. These are all subjects suggested by Whitman’s idiosyncratic and challenging autobiography, a book he assembled rather than composed. I am hoping for students who like to think for themselves and pursue their own research; students who don’t mind being confused and can think on their feet, even when confused; students who will lend themselves to Whitman’s provocations. As a class we will study the Whitman text; each student will then choose any one of these subjects of study for
their own work going forward. Bibliographies will be provided and may be amended. Everyone's long-term project becomes the material of the course as the curriculum is built step-by-step by each person’s questions, investigations and findings. Be prepared for intellectual detective work and for reading and rereading, writing and rewriting. Be prepared to change your mind often. This course is excellent preparation for independent work in Senior Seminar (Senior Project).

*For English majors only.*

**English 359: Literature & Photography**  
**Marcelle Maese-Cohen**  
By teaching us how to see the world, photographs also teach us a language and way of being in the world. Like literature, photographs provide a virtual space where different people and ideas meet. What are the politics of this encounter? Who is seen? Who is silenced? The authors we will read incorporate photographs within the pages of the books they write. The visual images they include are as important to creating a narrative as the words they place on the page. As viewers and readers, our study of the relation between photography and literature will ask questions concerned with beauty, power, and desire. We will survey photographs from Walker Evans to selfies. Writers include James Agee, Norma Cantu, Maceo Montoya, Claudia Rankin, and Leslie Marmon Silko.

**English 362: Modern Drama**  
**Fred Robinson**  
Hysteria, forgery, serial lying, child abandonment, suicidal ideation, theft – and that’s just Ibsen, with whom we’ll begin! We’ll also read Chekhov, Shaw, Tennessee Williams, Hansberry, August Wilson, Hwang, Vogel, Mamet, Friel, and others, depending on what’s being performed on campus or in town. Weekly short essays and, on a volunteer basis, weekly “theatricals” of students performing (though not memorizing) a scene from that week’s play. It’s a survey course, but designed to make students lifelong theatregoers.

**English 370: Transnational Literature & Film**  
**Koonyong Kim**  
This course examines contemporary Asian, Asian-American, and American literature and film. Since the Second World War, the Asia-Pacific has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production, circulation, and consumption. With a special emphasis on this geographical region as a transnational space that is shaped by cultural and informational exchanges within and across the Pacific, we will look at a broad range of contemporary cultural texts, including postmodern detective fiction, the cyberpunk novel, graphic fiction, memoir, digital literature, film, *manga*, and *anime*. In doing so, we will examine the ways in which transpacific cultural exchange has played a shaping role in the inception and evolution of new literary and filmic narratives. We will analyze texts by Murakami Haruki, Paul Auster, William Gibson, Raymond Carver, Hayao Miyazaki, Satoshi Kon, Kar-wai Wong, Zhangke Jia, Sofia Coppola, and Mamoru Oshii, among others.

**English 375-01: Intro to Creative Writing**  
**Adam Veal**  
Course objective is to introduce students to the rigorous study and training required by the craft of creative writing; to prepare them for further, focused study in one (or more) genre(s) of creative writing at USD at the intermediate and advanced level and completion of the emphasis; to make students stronger writers, whether or not they take additional creative writing courses at USD or continue to practice creative writing after completing the emphasis; and to empower students as
more discerning readers of any text, whether or not they take additional creative writing courses at USD or continue to practice creative writing after completing the emphasis. Required text: *The Making of a Story*, by Alice Laplante

**English 375-02: Intro to Creative Writing**
**Brad 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, & to doing the work necessary to further your abilities as a writer. It is the operating premise of this course that the most effective means of doing this is to read, & to write. In this course, students will be expected to write creatively every week, to read voraciously, & to write commentaries on the techniques they encounter in what they read. With this operating premise, it's important that students are dedicated to the coursework that will be expected of them. This course will be time-consuming and demanding. We will read & write in the genres of fiction, nonfiction & poetry.

**English 381: Intermediate Poetry Writing**
**Malachi Black**
This course is designed to serve as an immersion in the study and practice of poetry. With both study and practice in mind, participants will divide their attention between reading, thinking about, writing about, composing, and revising poems. We will begin by elaborating critical foundational notions concerning the nature and components of poetic discourse, and will operate under two general assumptions: (1) that the medium of poetry is subgenre of literary fiction, and (2) that poetry’s existence is formed and in effect defined by the presence of one or more features of rhetorical and/or musical activity. While these features are too numerous to be exhaustively or even comprehensively defined within the limits of a single semester, we will nevertheless proceed by dedicating each week to the examination and habitation of a different major category of poetic exercise with the express purpose of developing deeper intimacy with poetic technique and possibility. Our specific areas of focus will include both discrete (non-repetitive) and repetitive elements of style and method. Among these will be: evocation; imagery (both literal and figurative); disjunction and lyrical procedure; diction, tone, and voice; personae and personification; rhythmic and musical effects; repetition of words, phrases, and lines; syntax; and lineation. Through regular engagement with exemplary texts from a wide range of living and dead writers, we will also interrogate a series of poetic forms—e.g., the couplet, the stanza, the sonnet, blank verse, the villanelle, and the prose poem—and poetic genres such as the dramatic monologue, the ode, and the elegy. In short, we will be attending to how poems work, considering their families and varieties, and then using that knowledge to compose and revise new poems. Each class meeting after the first will be split between seminar and workshop discussions. Students should budget for printing and/or photocopying.

*Prerequisite: Engl 375 Intro to Creative Writing*

**English 382: Intermediate Fiction Workshop**
**Halina Duraj**
This course focuses on generating and unpacking short stories to examine how literary fiction—published or in-progress—achieves its unique, emotional and technical effects. Students will read
and present on published stories, learning to identify authors’ craft “moves”. Students will write weekly experiments, springing from craft-based prompts; some of these experiments will result in polished pieces, and students will submit one of those pieces to the Lindsay J. Cropper Undergraduate Creative Writing Contest by the end of the semester. In the first half of the semester, class discussion of student experiments will use the descriptive rather than prescriptive workshop method: we’ll examine what’s happening in the writing on the level of language as well as narrative. We’ll look for hot spots deserving deeper exploration, and we’ll ask questions and make observations rather than “prescribe” changes or corrections. In the second half of the semester, we’ll revisit more fully developed drafts of experiments with an eye toward concision and precision and the question of whether the work aligns with our constantly evolving principles of the short story. All students should enter with the basic understanding and vocabulary of fiction craft gained in the prerequisite, ENGL 375: Introduction to Creative Writing.

**Prerequisite:** Engr 375 Intro to Creative Writing

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**English 383: Intermediate 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.

**Prerequisite:** Engr 375 Intro to Creative Writing

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**English 495: Senior Project**  
**Maura Giles-Watson**

A capstone course designed to guide seniors in the development and production of an original research paper. This course will hone your research methods and critical thinking, connect you with English faculty who specialize in your area of interest, and deepen your engagement with literary theory and with the writing-revision process. Senior Project is open to all senior English majors and minors who are interested in performing in-depth guided research and producing a substantial research paper on a specialized topic (interdisciplinary interests and approaches are welcome). This course is highly recommended for students planning to pursue graduate study in English or related fields. *For English majors & minors only.*

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**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.*