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: Introduction to Poetry
Lisa Hemminger
“If I feel physically as if the top of my head were taken off, I know that is poetry.” –Emily Dickinson.
In this course, we will dive into each element of poetry separately, using models and making our own examples. Covering works from the 17th century through present day, we will explore where poetry is today by reflecting on its progression. In order to do that successfully, English 222 includes short-term and longer-term partner/group assignments, workshops, and public speaking.

English 222-02 & 03: Introduction to Poetry
Malachi Black
“I, too, dislike it,” Marianne Moore, writing of “Poetry” itself, famously declared; “there are things that are important beyond all this fiddle. / Reading it, however, with a perfect contempt for it, one discovers that there is in / it after all, a place for the genuine.” Well beyond—but by no means excluding—the constructs of the “genuine,” this introductory course will operate under the happy assumptions that (1) there is much more to lyric poetry than its semantic “content,” and (2) that its parts, patterns, and procedures are the stuff of inexhaustible richness and reward for the careful, committed reader. Focusing on the lyric poetry produced in the United States from 1855 forward, with particular emphasis on the 20th century, this course will at once cultivate and depend upon the multiple exertions of critical and creative thinking, social and aesthetic sensitivity, embrace of ambiguity, and evidence-based analysis and argumentation. Students will be responsible for an analytic presentation as well as a diversity of writing assignments; as such, students are strongly advised to complete ENGL 100 and/or ENGL 121 before enrolling. In addition to a range of works by both “major” and “minor” poets, students will steep in literary terminology, and they will leave with an enriched understanding of an array of poetic phenomena and their effects. To both corroborate and reinforce this knowledge, students will also complete a comprehensive final exam; it is expected that students will take thorough notes throughout the semester to equip for it. Preparation and attendance are requirements. Required text: Lehman, David, Ed., The Oxford Book of American Poetry (2006).

English 222-04: Introduction to Poetry
Adam Veal
Readings include a variety of poetic forms and range across literary periods and nationalities.

English 223-01 & -04: Contemporary Graphic Novels
Jason Crum
The course is a survey of the emerging genre of graphic novels. We will analyze the ways in which graphic novelists use and manipulate historical and contemporary social issues in their literature, and we will trace the rise of the graphic novel from its early use to its current manifestations. Our readings will be grounded in such theoretical perspectives as cultural studies, visual culture theory, poststructuralism, and postmodernism. Students will work critically and creatively with the material to consider the oftentimes contradictory ways in which popular culture struggles with difference, class, race, ethnicity, nationality, gender, & sexuality. We will read such works as Alan Moore’s Watchmen, Grant Morrison’s Arkham Asylum, Marjane Satrapi’s Persepolis, Robert Kirkman’s The Walking Dead, Shaun Tan’s The Arrival, Alison Bechdel’s Fun Home, Art Spiegelman’s Maus, Craig Thompson’s Blankets, Joe Sacco’s Safe Area Gorazde, Rutu Modan’s Exit Wounds, Tsugumi Ohba’s Death Note (manga & anime), and Charles Burns’ Black Hole. Additionally, we will read substantial critical and theoretical material, including works from Mikhail Bakhtin, Michel Foucault, Scott McCloud, Fredric Jameson, Adrienne Rich, Judith Jack Halberstam, and Raymond Williams.
Assignments will include both critical essays and creative collaborations—and a possible field trip to Anaheim’s Wondercon in April.

**English 223-02 & 03: Gothic Mediations**  
**Ivan Ortiz**

This course is designed to introduce students to the literary history of the Gothic, from its origins in the Enlightenment through the 20th century. Surveying novels, poems, short stories, critical essays, media history, and films, we will consider the Gothic as a genre and a mode that resists containment. In other words, from its earliest traces, the power of Gothic literature has rested in its reach beyond the constraining spaces of fiction and poetry into the world of the reader. This “reality breach” native to the Gothic fundamentally transforms our perception and understanding of the world that surrounds us. We will call this reality breach *mediation*. As we will see, the phenomenon of Gothic mediation is primarily a reaction to the Enlightenment repression of superstition and the supernatural, both as a result of the rise of modern science and England’s religious history as a Protestant nation haunted by a Catholic and feudal past. The Gothic’s tendency to break through its own narrative and fictional frames has made it a highly self-referential and meta-critical genre. As such, it has functioned as a productive metaphor for a host of social, political, economical, sexual and artistic crises. We will engage with Gothic texts that manage to invade the real by a series of narrative devices (frames, letters, found documents, paintings, unreliable narrators) and media technologies (transportation, newspapers, magazines, telegraphs, pre-cinematic devices, and film). We will use these fictional and technological media to think rigorously about why the Gothic is such an adaptable, invasive, and persistent mode of fiction.

**English 224-01: Financial Fiction**  
**Sr. Mary Hotz**

Thomas Piketty, contemporary economist and author of *Capital in the Twenty-First Century*, makes a claim for the relationship between economics and the humanities, in particular, film and literature: “Film and literature . . . are full of detailed information about the relative wealth and living standards of different social groups, and especially about the deep structure of inequality, the way it is justified, and its impact on individual lives. Indeed, the novels of Jane Austen and Honoré de Balzac paint striking portraits of the distribution of wealth in Britain and France between 1790 and 1830. Both novelists were intimately acquainted with the hierarchy of wealth and its inevitable implications for the lives of men and women, including their marital strategies and personal hopes and disappointments. These and other novelists depicted the effects of inequality with verisimilitude and evocative power that no statistical model or theoretical analysis can match” (2).

The aim of this course is to explore the relationship Piketty describes. How, exactly, are the consequences of financial decisions represented in the lives of people at particular historical periods? What are the stories being told about financial matters? How do authors frame their representations for readers? What effect does this framing and language have on the decisions characters make? Increasingly, behavioral economists make the case that economists have sought to define themselves only in terms of their scientific and mathematical methods. These methods, they claim, overlook socio-economic and political problems at hand as well as the motivations of individual people who seem, well, less than rational in their decisions about money. Literature and film, then, can make a significant contribution to our understanding of financial forces and their influence on society. Stories, indeed, do matter. In addition to some theoretical work by Marc Shell and D. N. McCloskey on the rhetoric of economics, possible texts may be selected from the following: William Shakespeare’s *The Merchant of Venice*; Jonathan Swift’s, “The Bubble,” “A Modest Proposal,” Wood’s Halfpence poems, selections from Drapier’s Letters; Bernard Mandeville’s “The Grumbling Hive” from *Fable of the Bees*; Daniel Defoe’s *Moll Flander, Robinson Crusoe*; Charles Dickens, *A Christmas Carol*
and/or *Hard Times* paired with Margaret Atwood’s *Payback*; Henrik Ibsen’s *A Doll’s House*; Edith Wharton’s *House of Mirth*; William Thackery’s *Barry Lyndon*; and Frank Baum’s *The Wizard of Oz.*

**Possible Contemporary Works:** Jon Krakauer’s *Into Thin Air*; Michael Lewis’s *Liar’s Poker*; Peter Mountford’s *The Dismal Science*; and John Lanchester’s *Capital.*

**Possible films of interest:** “Wall Street”; “The Wolf of Wall Street”; “Wall Street: Money Never Sleeps”; “Margin Call”; “Arbitrage”; “Blue Jasmin”; “Barry Lyndon”; “House of Mirth”; “L’Argent”; “Trading Places”; and “We, the Economy”.

**English 224-02: Fact, Truth, and Fiction**  
*Brad Melekian*

What is fact, what is truth, and how are the two distinct from one another? What does the blending of nonfiction stories with fictive storytelling elements say about the nature of the truth, of facts, of what is important in storytelling? In this course, we will examine the idea of “truth” in contemporary literature, particularly as it relates to questions of genre. Our study will begin with factual nonfiction writing, and will end with pure narrative fiction, and we will look at the broad spectrum that exists between these two forms. The central aim of our course will be to examine writers’ attitudes toward the essential truths that their stories hold, and the ways in which each writer either uses, turns away from, or bends facts in fidelity to the broader truths they intend their stories to convey. Texts will range from the works of “new journalism” authors like Joan Didion, Gay Talese and Norman Mailer to authors of fictionalized memoir/biography like Tim O’Brien, Dave Eggers and Jeannette Walls.

*Maura Giles-Watson*

In this course we will study the history of the book as a material object and explore the ways that developments in book production—from manuscript to print to hypertext—have transformed literacy practices and contributed to social and cultural change in particular historical contexts. We will study the origins of writing technologies and materials; the shift from orality to literacy; the emergence of manuscript scrolls and codices; the aesthetics and techniques of old handwriting (paleography); the art of medieval manuscript illumination; the culture and labor of manuscript production; printing and its profound effects on memory and literacy, as well as on science, religion, and the arts; and the political, economic, and cultural forces that shape both book production and literacy. The current shift from print to electronic texts is revolutionizing our relationship to the book, so we will also analyze the impact of the digital revolution on our own reading practices today. *Assessments: two papers, two exams, a paleography project, regular participation and discussion board posts, and a research project and presentation.*

**English 224-H04 & -05: Literature & Cultural Hybridity**  
*Atreyee Phukan*

Paying close attention to literary form and cultural themes, we will read literature from the U.S. and around the world and in different genres. While we will spend the semester reading fiction that portrays a diverse range of cultural expression and practice, we will also learn from the authors' representation of "cultural hybridity," or inter-cultural exchange, as central to envisioning an inclusive worldview. More broadly, the focus on global "cultural hybridity" will provide a way to comparatively analyze Western and non-Western intellectual and philosophical traditions.

*Section 04 is for Honors only.*
English 225D-01: U.S. Lit: The Jazz Age in American Literature  
Timothy Randell
This course will focus on American literature of “The Jazz Age” (1918-1929). Jazz, as a highly influential art form, grew out of African American experience and culture. Thus, it became both a magnet and target in discussions concerning cultural meaning and value. Jazz could provoke racist reactions even in those who celebrated it. Some of the artists and critics we will examine are notable for their greater ability to offend the American sensibility now than they did then. This course seeks not to suppress those problem discourses from our cultural memory but to understand and critique them within the modernist context and within modern literary strategies that could be variously repressive or revolutionary (or some mixture of both). We will situate the implicit “content” of modernist literary form within jazz-age debates, including those that pit conservative vs. liberal politics, traditional femininity vs. “the new woman,” high culture vs. popular culture, civilization vs. primitivism, and “whiteness” vs. “blackness.” We will explore the new technologies, media, and popular culture that helped shape modernist aesthetic strategies and their engagement with contemporary discourses of race, class, and gender. We will also consider some popular jazz-age icons, including Charlie Chaplin, Paul Robeson, Al Jolson, and the Marx Brothers. Readings will include texts by E. E. Cummings, T. S. Eliot, F. Scott Fitzgerald, Langston Hughes, Nella Larsen, Vachel Lindsay, Edna St. Vincent Millay, Eugene O’Neill, Dorothy Parker, and Jean Toomer.

English 225D-02 & -03: 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, and will be encouraged to attend Chicano Park Day (April 15, 2015).

English 225D-04 & -05: U.S. Lit: Food & Asian/American Literature & Culture  
Koonyong Kim
This course examines Asian and Asian American literature and culture through the lens of food. Far from being a mere site of our basic instincts and day-to-day survival, food is embedded in a complex network of economic, social, cultural, ecological, and biopolitical meanings. For example, food oftentimes functions as a marker or metaphor of various issues such as collective identity (national, ethnic, or religious), class differentiation, globalization and transnationalism, body image and gender formation, and ecology and sustainability, among others. Centering our inquiry on such diverse valences of food, we will study what food means in Asia and Asian America and how Asian and Asian American literature and culture can be understood through food. Possible genres to be examined include the novel, autobiography, essay, cookbooks and recipes, graphic fiction, film, and animation. Foodies are especially welcome!

English 228-01: Ancient Literature  
Joseph McGowan
An attempt to trace the earliest origins of human literature and the mythic patterns present from the start: we will look at some lesser-known works from the ancient world, and revisit others seemingly well known, including the first known epic, that of Gilgamesh, the fragmentary Hittite epic of Illuyanka(s), the Akkadian Atrahasis, the Egyptian Book of the Dead (‘The Spells of Going Forth By Day’). The literature of the Hebrew Bible will be placed in its ancient Near eastern literary context: from the cosmogonic creation epic in Genesis to the prose epics of warriors and kings in Samuel,

English 228H-02: King Arthur, from Beginnings to Now
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.

For Honors students.

English 231: Children’s Literature
Lisa Smith
Literary and popular texts produced for children. Emphasis on analysis B how children’s texts construct gender, sex, race, class, family structure, power relations, and violence, for example. Includes phonemic awareness, word analysis, and field experience. Reserved for students in credential programs.
For Liberal Studies majors.

English 280-01: Intro 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: Intro 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 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: British Literature to 1800**

Abe Stoll

A survey of major writers and texts in the history of English literature. We will read some of the landmarks that all English majors are supposed to know: Chaucer's *Canterbury Tales*, Spenser’s *Faerie Queene*, and Milton’s *Paradise Lost*. And we will explore lyric poetry and the rise of the novel.

**English 300-02: 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 304W: Advanced Composition**

Vivienne MacAdam


**English 310: Dante**

Sr. Elizabeth Walsh

This course is a study of the life and works of Dante Alighieri who lived in the thirteenth and fourteenth centuries in the area now called Italy. Dante was a great writer, and his work mirrors the culture of his time and how that affected him. In the course we will read *La Vita Nuova*, a collection of poems which reflect the development of his relationship with a woman who became his muse and inspiration throughout his life. We will then read the three books of *The Divine Comedy*: *Inferno*, *Purgatorio*, and *Paradiso*. These volumes encompass our human existence as it was lived and as it is lived now. Dante wrote his great work in Italian, something new for that time, and in beautiful poetry. The course will include some lectures on the history of the era, but most of our time will be given to the Cantos of his poem as we travel with him through his experience of the afterlife.
English 312-01: Old English
Joseph McGowan
This course will serve as an introduction to Old English (c. 500-1100) and the earliest tradition of writing in English. We will gain an understanding of the fundamentals of Old English to enable a reading of selected poetry and prose of the period; this will include examples of heroic poetry (Battle of Maldon, The Wanderer, extracts from Beowulf), religious poetry (The Dream of the Rood), perhaps the earliest love lyric in English (Wulf and Eadwacer), the chronicles and histories (Hengest & Horsa and the migration to England, the coming of the Vikings, Arctic exploration & the whale hunt, the poetic transformation of Cædmon), and selections from laws, charms, riddles, and Runic inscriptions. We will also investigate the culture that produced this literature: the architecture and archaeological discoveries, inscriptions and sculptures, metalwork and manuscript illumination (Lindisfarne Gospels, illustrated Genesis and Wonders of the East). Besides offering a glimpse of the beginnings of literature in English, the study of Old English is of interest as well in strengthening one’s knowledge of how modern English and the language of poetry work.

English 312-02: Women Writers of the Middle Ages
Stefan Vander Elst
This course will discuss the works of Western European women writers and thinkers in the period between the tenth and the beginning of the fifteenth centuries. This course will discuss the works of women writers and thinkers in the Western European Middle Ages. Often marginalized and even ridiculed by the dominant male intellectual community, women nevertheless made important contributions to literature, science and philosophy. We will investigate how female intellectual discourse – both sacred and profane – could still flourish in a hostile environment. We will furthermore study the way women described their position within society, and discuss the unique ways women furthered their intellectual development.

Honors 314H: Voice & Text
Fred Robinson (English)
Jan Gist (Theatre)
Learning Objectives: 1) to enable students to speak/recite with expressive variety, clear articulation, full resonance and easy breath support so that they can develop their own voices while hearing and understanding the expressive life of the written word; 2) to understand the nature of literary texts as fundamentally voiced, so that in the process of giving them voice in recitation, the student understands how the text creates meaning through expression.
What does it mean to find the voice of a text? What is your own authentic voice? How can these two voices be made one so that you express yourself as you express the text? How can the voice emanating from your body, breath and mind express the language, imagery and meaning/intention of the text – that is, deliver the text, not only to yourself but to an audience.
We will read plays, poems and stories, as well as a variety of materials on voice and speech skills. Class will meet once a week and time will be divided into 1) brief vocal exercises, 2) analytical discussions of a text, and 3) rehearsed and formal recitations to the class. At the end of the semester, we will hold a public reading involving all students. We will also require attendance at one literary reading and one play, on or off campus.
Texts will include a short anthology of poems, three or four plays (including Shakespeare), and handouts of short short stories + numerous handouts of essays, speeches, monologues, etc.
This class will be valuable for majors in any field requiring analyses of texts, for students entering any field of work after school that involves talking and writing expressively, and for students who personally want their own voices to be more expressive and/or who want to hear more of the writer's voice in what they read.
Team taught. For Honors students only.
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 324: Shakespeare’s Frenemies  
Maura Giles-Watson  
The *Oxford English Dictionary* defines a ‘frenemy’ as “a person with whom one is friendly, despite a fundamental dislike or rivalry.” Shakespeare certainly had his share of frenemies. In fact, in the late 16th and early 17th century, a number of playwrights wrote excellent dramatic works for the commercial stages in London’s lively theatre world. Shakespeare both competed and collaborated with these playwrights, some of whom openly criticized and complained about their great rival. In this course, we will read, discuss, write about, and perform scenes from some of the best plays written by Shakespeare’s most talented frenemies, including Robert Greene, Ben Johnson, Thomas Middleton, John Webster, John Beaumont, John Fletcher, Anthony Munday, Thomas Dekker, Philip Massinger, and Christopher Marlowe (who was killed in a bar fight). In the process, we will study the dramatic culture of Elizabethan and Jacobean London and the nature of London's then new professional theatre business, an enterprise that made William 'Shake-scene' (Robert Greene's epithet) a wealthy man. *Assessments: two papers, two exams, two scene performances (memorization not required), a research project with annotated bibliography, and regular participation (in class and via discussion board).*

English 326: The Faerie Queene  
Abe Stoll  
Edmund Spenser's great Renaissance romance tells of knights and damsels, dragons and giants. It does so in some of the most sensual, violent, and puzzling verse in the English tradition – a performance that earned Spenser a reputation as "the poet's poet." At the same time, his allegory bends all of the fantastic characters and geographies of Faerie Land toward theological and political controversy, so that *The Faerie Queene* is a document that captures the historical moment of Elizabethan England. We will place *The Faerie Queene* in the context of its literary tradition, its Protestant poetics, Elizabethan conceptions of monarchy, Renaissance sexuality, the colonization of Ireland, and the emerging scientific revolution.

English 342W: Romanticism and the Politics of Literature  
Ivan Ortiz  
In the few decades scholars have come to call the Romantic period (1780-1830), literature became both politically expedient and politically dangerous. By the end of the 18th century, the reading public grew at an unprecedented rate, and books and periodicals proliferated to meet its raging appetite for literature. A literate social body produced high anxiety in European governments who feared the increasingly influential hold that philosophers, poets, and novelists had over their readers. It is no surprise, then, that a period of unprecedented literacy is also one of unprecedented political engagement. This course will pose the following question: is the literature of Romantic-era England a symptom of its politics, or did its transformative political moment spur its electric literary production? We will frame major political events and developments in the period—the slave trade,
the French Revolution, women’s rights, major changes in property laws—using major works of literature and the literary forms with which they engage. From the politics of lyric possession in abolitionist balladry to the development of anti-pastoral in the face of the enclosure of property and the politicization of romance by popular female writers, this course will contextualize great works of Romantic literature in one of the most politicized moments in human history.

For English majors only.

English 348: The Nineteenth-Century Novel
Sr. Mary Hotz
In this course we will become serial readers, delving into 3 to 4 major novels on the installment plan. That is, we will read novels according to their serialization schedules, or original monthly numbers, and we will read the novels simultaneously, just as the Victorians did. For example, Mondays will be devoted to George Eliot’s Middlemarch, Wednesdays to Charles Dickens’s Bleak House, and Fridays to Bram Stoker’s Dracula. Elizabeth Gaskell’s Cranford may also be included. Reading the novels side-by-side, with life intervening, acknowledges our multitasking culture as well as customary Victorian reading practices. The close reading across novels also allows for more immediate comparisons of styles, structures, themes, and issues concerning the development of the novel in the nineteenth century.

English 356: U.S. Literature 1900-1940
Dennis Clausen
English 356 will focus primarily on the development of American fiction and poetry from 1900 to 1940. The emphasis will be on poems, short stories, and novels from this time period, although occasional films and essays will also be used to reinforce major themes and issues in the course. Interdisciplinary approaches from history, philosophy, and art will provide a broader context for the required readings. The course will also address the innovative storytelling techniques that helped to create American literature.
Students will be encouraged to view the texts as artistic achievements deserving of close, detailed analysis, but also as literary time capsules that reflect our nation’s evolving cultural values and historical experiences.
The ultimate goal of the course will be to demonstrate the rich and diverse ways some of the classics of American literature are interconnected. Students will learn that there is a unity to the development of the American literary tradition as the ideas and issues that emerged early in our history continued to shape our national literature well into the twentieth century.

English 370: New Media and Literature
Koonyong Kim
Building upon recent theoretical discourse on digital technology, social media, the cyborg, posthumanism, globalization, and network society, this course explores newly emerging literary and cultural forms. Our objects of inquiry will include not only familiar genres such as SF, cyberpunk, anime and manga but also other new narrative forms, including digital literature, blogging, the Internet novel, the cell phone novel, the webtoon, and online computer gaming. Special emphasis will be placed on how digital technology and computer-based new media transform our contemporary world, how our digitalized reality inspires novel forms of communication and storytelling, and what insights new modes of literary and cultural production can in turn bring to our critically informed understanding of the present and future alike.
English 374D: Gender & Literature
Marcelle Maese-Cohen
When considering radical activists that have shaped the way we think about race and gender, Angela Davis undoubtedly emerges as a living legend of our time. Three of her major works—*Women, Race, & Class* (1983), *Blues Legacies and Black Feminism* (1999), and *The Meaning of Freedom* (2012)—will provide the political and cultural framework for our introductory study of gender and literature. Davis’ major works provide a history of the nineteenth-century emergence of the U.S. women’s movement, an approach to reading literature that enables listening for song and the singing voice, and a critical lens for contemporary questions of gender and racial liberation. In particular, we will read neo-slave narratives by way of the novel (*Toni Morrison*) and film (*Twelve Years a Slave*), study the relation between music and sexuality (*James Baldwin* and *John Rechy*), and listen for the radical voice of liberation composed by experimental autobiography (*Audre Lorde* and *Gloria Anzaldúa*).

English 375-01: 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 375-02: Intro to Creative Writing
Deniz Perin
Welcome to introductory creative writing. This course is geared to a disciplined learning and honing of the writing craft. To that end, you will be reading, writing, revising, and thinking deeply about many works of poetry and fiction. There are four main components to the course: 1) It is my firm belief that the greatest writers are also dedicated readers, and that to better oneself as a writer, reading—a lot—is the best way to do it. Therefore, this course includes a heavy reading component: for every class day, you are expected to read several literary works, give them sincere thought, and be prepared to discuss them in class. 2) Of course, one cannot be a writer without writing. This semester, you will write a minimum of four poems and two stories (one short-short, and one longer story), as well as keep a daily “observatory,” or observations journal, and do several in-class and at-home writing exercises. 3) This course is also a workshop. You will be thoughtfully reading the work of your peers and offering them detailed feedback on their piece. 4) Last but not least, an essential part of the writing process is to revise. At the end of the semester, your final portfolio will include revisions of every work-shopped piece. Please note that this is a time-consuming and demanding course. If your goal is to take an easy elective, you may want to reconsider your enrollment in this course, as you will inevitably find yourself overwhelmed and disappointed. This course runs on the understanding that every registered student has the desire to be a creative writer—or to explore it as a real possibility—and is dedicated to the hard work and time necessary to move toward that goal. That said, once you have accepted that this path requires committed hard work, it is also fun, and for those who throw themselves whole-heartedly into the craft, it can be a true joy.
English 376: Screenwriting and 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, AND STRUCTURE!
Students will be expected to participate fully in our discussions of the art of storytelling as it pertains to screenwriting. For this reason, classroom attendance is mandatory. There will be oral reports and other assignments, but the major requirement will be for each student to produce a 60 page motion picture screenplay. (Although there are some exceptions, the class will be primarily limited to English majors who have completed English 375.)

English 380: Literary Theory  
Atreyee Phukan
This course is recommended for students planning on graduate work or senior project, but all are welcome. Beginning with the classical origins of literary criticism and moving on to mostly 20th century theories of language, race, class, gender, and sexuality, readings will cover key premises and questions that continue to shape literary and cultural studies.

English 391: Advanced Poetry Writing  
Malachi Black
This advanced three-hour workshop will be chiefly invested in the generation and consideration of new work by class members, but these aims will be both complemented and informed by two related engagements: (1) a small survey of recently published first collections (contest winners and press selections alike) and (2) weekly accompanying readings from poet-critic James Longenbach’s collection of inventive craft meditations, The Virtues of Poetry (Graywolf, 2013). Texts will include Natalie Diaz’s When My Brother Was an Aztec (Copper Canyon, 2012); Tarfia Faizullah’s Seam (Southern Illinois, 2014); Chloe Honum’s The Tulip-Flame (Cleveland State, 2014); Rowan Ricardo Phillips’ The Ground (FSG, 2013); Matt Rasmussen’s Black Aperture (LSU, 2013); and Jacob Shores-Arguello’s In the Absence of Clocks (Southern Illinois, 2012). In addition to much reading, writing, and revision, this course will require that students deliver two in-depth presentations: a critical introduction to one of the assigned poetry collections and an analytical introduction to an independently discovered literary journal. A memorization will round out the abundance of our vivid lives in verse.

English 392: Advanced Fiction Workshop  
Halina Duraj
This is an intensely paced, rigorous fiction workshop based on the advanced practice of reading and writing the literary short story. Students will submit multiple stories, a revision of one story, several short writing assignments, peer letters for all workshopped stories, a sensory journal, and a self-reflection essay. They will also lead discussion of one short story from a current issue of a literary journal and will participate in the San Diego literary community by attending the Cropper Reading Series events.
English 393: Advanced Nonfiction Writing
Brad 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 494-01: The Bible as Literature
Joseph McGowan
In Western late classical and post-classical literature the Bible is the source par excellence of allusions; a reading of any Western literary canon is all the richer with a knowledge of these Scriptural allusions. But the Scriptures are a part of Western and world literature too, participating in essentially all the major genres (poetry, prose narrative, spiritual autobiography, epistolary and historical narrative, tragedy, gnomic and apothegmatic literature). The course will follow a twofold approach: a reading of the Scriptures as literature, as consisting of literary types (Genesis and Exodus alone are grand narratives epic in scope), and as source texts (for allusions, adaptations, commentary, among many other uses). The rendering of the Bible into English will also be a focus: from the earliest versions of the Psalms in early Old English and the West Saxon Gospels to the King James Bible the Scriptures have always been translated into English. So too will be the relationship between writers in English and Biblical text and narrative. Opportunity will arise also to consider biblical and literary hermeneutics, especially the use of tropological and typological readings of the Bible in English literary tradition. Readings will focus on the King James and NRSV versions of the Bible in English, with recourse too to earlier versions.

English 494W-02: 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.

For English majors only.
English 494-03/Sociology 374: What Happens to a Dream Deferred?
Carlton Floyd (English)
Tom Reifer (Sociology)
Langston Hughes poetic inquiry concerning the American Dream persists, perhaps, as a set of interconnected questions. What is this Dream? Is it a never fully realizable proposition, or a kind of promissory note? In an increasingly multicultural nation facing simultaneous sociopolitical, ecological, and economic challenges, at once national and global, it seems worth considering this dream across the shoals of time – attendant to the rocky shores of history where this dream seems to turn into a nightmare, and also to the moments in which it appears vibrant with hope and promise – in a dialectic that continues into our present moment.

Team taught (note: this is not an Honors course). Crossed referenced as SOCI 374 – Social Movements. This Social Issues course is sponsored by Community Service Learning.

English 494-04: Women, Land, Justice (crossed-listed as Ethnic Studies 494)
Gail Perez
This is an interdisciplinary class that will explore the relationship between the feminine and the environment. We will begin with questioning the correlation of women with nature in Western thought and move into contemporary notions of Ecofeminism. Our perspective will be multiethnic and comparative since the feminine and ecology play out very differently in various cultures. Our contemporary concerns will also involve environmental justice movements. Texts might include Leslie Marmon Silko, Garden in the Dunes, Maria Elena Lucas, Forged Under the Sun, theory by Vandana Shiva, Andrea Smith, and Rosemary Radford Ruether. In addition, we will bring in local activists and visit sites in San Diego.

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.