

Experience English in Fall 2017



(Dale Chihuly Museum)

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Saint Mary's College of California

**Department of English
Faculty Contacts
Fall 2017**

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Enjoy Poetry, Film, Plays, and Literature

Fall 2017

Course Labels:AA: Fulfills Artistic Analysis Core Requirement
 CP: Fulfills Creative Practice Core Requirement
 CE: Fulfills Community Engagement Core Requirement
 AD: Fulfills American Diversity Core Requirement
 *: Fulfills the Pre-1800 Requirement for English Majors
 **: Fulfills the Pre-1900 Requirement for English Majors

19	Introduction to Literary Analysis (AA)	M/W	4:00	Ed Biglin
23	Detective Fiction (AA/AD)	T/Th	1:15	Janice Doane
25-1	Creative Writing: Multi-Genre(AA/CP)	MWF	11:45	Rosemary Graham
25-2	Creative Writing: Multi-Genre(AA/CP)	T/Th	3:00	Marilyn Abildskov
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Lysley Tenorio
101-1	Writing Adviser Training –Beg. (.25)(CE)	Tues.	9:45	TBA
101-2	Writing Adviser Training–Adv. (.25)(CE)	TBA	TBA	Tereza Kramer
102-1	Creative Writing: Poetry(AA/CP)	M/F	1:00	Brenda Hillman
102-2	Creative Writing: Fiction(AA/CP)	M/W	4:00	Rosemary Graham
105	Children’s Literature(AA)	MWF	2:45	Lisa Manter
115*	Chaucer’s Canterbury Tales (AA)	M/F	1:00	Lisa Manter
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Janice Doane
140	Science Fiction (SciFi, SyFy)(AA)	MWF	10:30	Robert Gorsch
144**	Studies in 19th Century Literature	MWF	11:45	Sunayani Bhattacharya
151**	American Literature 1800-1900	MWF	9:15	Kathryn Koo
154	African-American Literature(AA/AD)	M/F	1:00	Kathryn Koo
170	Performance Theory	T/Th	3:00	Emily Klein
171	California Dreaming:California Literature(AA)	T/Th	9:45	Molly Metherd
175	Shakespeare (AA)	T/Th	11:30	Hilda Ma
198	Senior Honors Thesis	TBA	TBA	Molly Metherd
Graduate Courses				
300	Foundations of Contemporary Literature	Mon.	6:00p	Christopher Sindt
303	Creative NonFiction Workshop	Wed.	4:00	Marilyn Abildskov
323	Fiction Workshop	Wed.	4:00	Lysley Tenorio
343	Poetry Workshop	Wed.	4:00	Matthew Zapruder
371	Craft Seminar in Creative NonFiction	T/Th	3:00	Visiting Faculty
384	Craft Seminar in Fiction	Thurs.	4:45	Visiting Faculty
391	Craft Seminar in Poetry	Tues.	4:45	Brenda Hillman
396	WAC and Composition Pedagogy	Tues.	9:35	Tereza Kramer
398	WAC Staff Workshop	TBA	TBA	Tereza Kramer

All start times listed are between 8am and 5pm unless otherwise noted.

English Department website: www.stmarys-ca.edu/english

Enjoy Poetry, Film, Plays, and Literature

Spring 2018 (Tentative Schedule subject to change)

19	Introduction to Literary Analysis	MWF	11:45	Robert Gorsch
24	SMPP Assessment & Portfolio (.25)	TBA	TBA	Janice Doane
25	Creative Writing: Multi-Genre	MWF	2:45	Rosemary Graham
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Lysley Tenorio
27	Book Club (.25)	TBA	TBA	TBA
29-1	Issues in Literary Study	T/Th	11:30	Janice Doane
29-1	Issues in Literary Study	M/F	1:00	Sandra Grayson
100	Advanced Composition	MWF	11:45	Meghan Sweeney
101-1	Writing Adviser Training –Beg. (.25)	Tues.	9:45	TBA
101-2	Writing Adviser Training–Adv. (.25)	TBA	TBA	Tereza Kramer
101-3	Writing Adviser Training-Beg. (.25)	Wed.	4:00	TBA
102-1	Creative Writing: Drama	T/Th	3:00	Marilyn Abildskov
102-2	Creative Writing: Non-Fiction	MWF	11:45	Rosemary Graham
103	British Literature I	MWF	9:15	TBA
104	British Literature II	M/F	1:00	TBA
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Janice Doane
142	Renaissance Literature	T/Th	1:15	Hilda Ma
144	Gothic Literature	MWF	10:30	Sandra Grayson
152	20 th Century American Literature	T/Th	11:30	Molly Metherd
154	African-American Literature	T/Th	9:45	Jeannine King
162	Anglophone Literature	MWF	9:15	Sunayani Bhattacharya
170	Getting Medieval (Theory)	T/Th	9:45	Lisa Manter
175	Shakespeare	MWF	2:45	Robert Gorsch
182	The Drama	MWF	9:15	Emily Klein
198	Senior Honors Thesis	TBA	TBA	Molly Metherd
Graduate Courses				
304	Creative NonFiction Workshop	Wed.	4:00p	Visiting Writer
324	Fiction Workshop	Wed.	4:00p	Visiting Writer
344	Poetry Workshop	Wed.	4:00p	Visiting Writer
363	Contemporary Poetry	T/Th	3:00p	Christopher Sindt
372	Craft Seminar in Creative NonFiction	Thurs.	4:45p	Visiting Writer
381	Craft Seminar in Fiction	Tues.	4:45p	Lysley Tenorio
396	WAC and Composition Pedagogy	Tues.	9:35	Tereza Kramer
398	WAC Staff Workshop	TBA	TBA	Tereza Kramer
400	Thesis (Fiction, CNF, Poetry)	TBA	TBA	TBA

All start times listed are between 8am and 5pm unless otherwise noted.

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The English Major

Lower Division:

The lower-division requirements are as follows:

- **English 19:** Introduction to Literary Analysis (**prerequisite to English 29**)
- **English 29:** Issues in Literary Study (**prerequisite to English 167, 168, 170**).

It is recommended that students take these courses prior to the junior year.

Upper Division:

The upper-division requirements are as follows:

- **English 103:** British Literature I
- **English 104:** British Literature II
- **English 175:** Shakespeare
- **One** course in literary criticism or literary theory: **English 167, 168, or 170.**
(**It is recommended that this course be taken in the senior year.**)
- **One** American literature survey, chosen from the following:
 - **English 150:** American Literature Before 1800
 - **English 151:** American Literature 1800-1900
 - **English 152:** Twentieth-Century American Literature
- **One** course in English or American literature prior to 1800
- **One** course in English or American literature prior to 1900
- **Four** additional English courses - no more than one of these may be lower division.

English 3, 4, and 5 **do not** count towards the major.

10-17-14

Emphases Within the English Major

The English major provides a broad foundation in the discipline. Students who desire to focus on a special area of interest may do so by choosing electives within the major that meet the following requirements.

Creative Writing Emphasis:

- **English 25** (preferably freshman or sophomore year)
- Any three upper division Creative Writing classes:
 - **English 102** (Poetry, Fiction, Non-fiction, Dramatic Writing, Screenwriting) or **English 100** (Advanced Composition)
- Two semesters of **English 26** (.25 credit)

Literary Theory and History Emphasis: (preparation for graduate study)

- One additional course in literary criticism or theory
- One additional pre-1900 course
- **English 198** (honors thesis) in the fall semester of the senior year
- Recommended: **English 300**, the graduate-level course in modernism (undergraduates must apply to enroll in this course)

Dramatic and Film Arts Emphasis:

- **English 125** or **126** (Film)
- Any three of the following:
 - **English 102**: Dramatic Writing or Screenwriting
 - **English 182**: The Drama
 - **English 183**: Topics in Drama
 - **English 184**: Contemporary Drama
 - **English 185**: Individual Dramatists
- Other English and upper division January Term courses with film or drama-based content may also apply to the emphasis

For the Subject Matter Preparation Emphasis, please see the SMPP page (page 8).

Students may petition for the emphasis to be listed on their transcripts.

10-17-14

The English Minor

A minor in English can strengthen your reading and writing skills to aid you in your academic or career goals.

The minor in English requires:

- **English 19:** Introduction to Literary Analysis
(prerequisite to English 29)
- **English 29:** Issues in Literary Study
- **English 175:** Shakespeare
- **Three** upper division English electives

*Updated June 2004
Effective Fall 2002*

The Creative Writing Minor

The Creative Writing Minor is designed for students who wish to explore their creative potential as writers. The creative writing minor is also excellent preparation for students who wish to gain a greater appreciation of the art of writing, who wish to pursue a career in writing or journalism, or who simply wish to develop their academic or business writing skills.

The minor in Creative Writing requires:

- **English 19:** Introduction to Literary Analysis
- **English 25:** Creative Writing: Multi-Genre Studies
- **English 26:** Creative Writing Reading Series (.25 units), two semesters
- **Three upper division courses** chosen from the following:

English 100: Advanced Composition

English 102: Creative Writing Workshop (may be repeated for credit in fiction, poetry, creative non-fiction, drama, and screenwriting)

10/2014

Subject-Matter Preparation Program(SMPP)

All students in the Subject-Matter Preparation Program must enroll in the following special courses:

English 24/124: SMPP Assessment and Portfolio

English 24 (*offered in Spring Only*)

English 24 is a .25 credit course that students in the English Subject-Matter Preparation Program, designed for prospective secondary school teachers, are required to register for once prior to their senior year. The course assists students in beginning their portfolio and preparing them for the initial assessment interview required by the SMPP.

English 124

English 124 is a .25 credit course that students in the English Subject-Matter Preparation Program are required to register for during one semester of their senior year. The course assists students in assembling the final version of their portfolio and preparing them for the final assessment interview required by the SMP program.

Instructor: Janice Doane

Schedule to be arranged with students.

4+1 PROGRAM

Incoming first year students and qualifying sophomores who are committed to earning a single subject teaching credential and becoming middle or high school teachers may participate in the 4+1 program by declaring an English major and a Single Subject 4+1 minor in Justice, Community and Leadership. Students earn their Bachelor's degree in English at the end of four years and begin credentialing courses in the Kalmanovitz School of Education during their senior year. They earn their single-subject credential, and often a Masters in Teaching (MAT), in the fifth year by fulfilling additional coursework and research components.

Full requirements for the SMPP are listed on the following pages.

Subject-Matter Preparation Program in English

Saint Mary's College has been approved by the Commission on Teacher Credentialing of the State of California to offer a student who majors in English appropriate preparation for a teaching credential in English. The following course of study is the normal preparation for a prospective secondary school English teacher. Those who complete this program are allowed to waive the CSET exam required for high school classroom teaching.

I. CORE STUDIES: 13 courses (12.25 units)

Composition and Rhetoric – 2 courses (1.25 units)

English 100: Advanced Composition

English 101: Writing Tutor Workshop (.25 units)

Linguistics – 1 course

English 110: Linguistics—Language, Mind, and Culture

Literature – 8 courses

English 19: Introduction to Literary Analysis

English 29: Issues in Literary Study

English 103 and 104: Major British Writers

English 175: Shakespeare

English 150, 151, or 152: American Literature

One course in English or American Literature before 1800

One course in English or American Literature before 1900

Speech, Media and Creative Performance – 2 of the following courses
(Choose **1** in Communication and **1** in Performing Arts):

Communication 2: Communication and Social Understanding

Communication 3: Communication Inquiry

Communication 10: Argument and Advocacy

Performing Arts 1: Perceiving the Performing Arts

Performing Arts 33: Acting 1: Principles of Performance

Performing Arts 132: Performing Arts in Production

(continued)

II. EXTENDED STUDIES: 9 courses (7 units)

The extended studies curriculum is designed to supplement the core by providing students with depth, breadth, areas of concentration, and an introduction to classroom teaching and teaching technology.

One of the following courses:

English 167: Literary Criticism: From the Ancient Greeks to the Romantics

English 168: Literary Criticism: the 19th and 20th centuries

English 170: Problems in Literary Theory

One of the following courses:

English 153: American Ethnic Writers and Oral Traditions

English 154: Studies in African-American Literature

Two of the following courses:

English 102: Creative Writing

English 105: Children's Literature

English 125 or 126: Film

English 140: Literary Genres (Including Popular Genres)

English 163: The Other English Literatures

English 173: Women Writers

English 182, 183 or 184: Drama

Internship and SMPP Requirements

All of the following courses:

Registration in SMPP: English 24 first semester in program (.25 units)

Registration in SMPP: English 124 senior year in program (.25 units)

Education 122: Field Experience (1 unit)

* * *

SMPP Coordinator: Professor Janice Doane

Dante 309, (925) 631-4424

jdoane@stmarys-ca.edu

10-9-13

English 19: Introduction to Literary Analysis

This course fulfills a **Creative Writing minor and English Major/Minor requirement.*

This course fulfills the core requirement: **Artistic Analysis.*

This is a course in close reading and textual analysis. The main work will be thoughtful, careful reading, to discover meaningful patterns within texts and the difference that literary forms make to interpretation. The intellectual skills you gain in this course will make your later reading – in literature classes, Collegiate Seminar classes, or in your later life – more precise, more insightful and more rewarding.

Although primarily designed as an introductory course for English majors, this course is open to all lovers of literature, and to all who want to learn close reading skills. It will give more experienced readers a chance to perfect their analytical skills and less experienced readers a chance to acquire new skills. We will concentrate on learning how to pay the kind of attention that literature demands and how to ask and answer fruitful questions. We will begin to master the language of literary criticism, the technical vocabulary that makes it possible for a reader to ask and to answer interpretive questions with clarity and precision. The skills students develop in this course will make all their later reading deeper, more insightful, and more rewarding.

Texts: Meyer, *The Compact Bedford Introduction to Literature*
Abrams, *A Glossary of Literary Terms*

Requirements: Daily Moodle posts on reading, response papers, regular class participation ,
three formal essays, and a final exam.

*This course is the Prerequisite to English 29

Instructor: Ed Biglin M/W 4:00 – 5:35

English 23: American Detective Fiction: Murder in the Classroom

**This Course fulfills the core requirements: Artistic Analysis and American Diversity.*

Day breaks over the mean streets of Moraga. Lured by a corny, possibly phony brochure description, 22 students gather in a gritty Dante classroom. There, aided only by black coffee and their razor sharp wits, they unravel sinister plots. Working dangerous back allies with a tough attitude and a concealed weapon, they rely upon, trust, no one—just themselves. Somehow, no matter how bizarre, dastardly, perplexing, or mired in tangled webs of corruption the plot is, they always guess the ending. But is justice served?

If you can stand this kind of excitement, this class is for you. We will study the evolution of the American detective story from its beginnings with the “Mother,” Katherine Anne Greene, and “Father” of the genre, Edgar Allan Poe. Our guides will be our detective heroes and heroines, from the classical detectives to the hard and soft-boiled detectives, including misogynist males, femme fatales, feminist social reformers, and detectives trying to balance loyalty to their ethnic group with the need to solve crimes. We will also be watching and studying film versions of detective fiction, especially in the noir tradition.

As we trace the development of detective fiction, we will raise many questions. Why are gender issues so dominant in this form? To what extent does this popular, formulaic genre reflect society’s moral order, to what extent can it successfully challenge this order? When the detective is a woman or racial minority, to what extent do they subvert or reaffirm social values often oppressive to them? Can writers of detective fiction be innovative, or must they write to a formula? What accounts for the strong appeal of detective fiction to readers? Is detective fiction necessarily escapist fantasy, or can it be serious art?

Course Requirement: Active class participation, weekly written responses and questions and two essays.

**This course may be petitioned for upper division credit
English majors may take one lower division elective**

This course will be cross-listed with Women and Gender Studies

Instructor: Janice Doane T/Th 1:15 - 2:50

English 25-01: Creative Writing - Multi-Genre

This course fulfills a **Creative Writing minor requirement.*

This course fulfills the core requirements: **Artistic Analysis and Creative Practice.*

Over the course of the semester, you will **study** and **experiment** with various writing forms and techniques, using exercises from our text as well as other sources. You will **analyze** and **critique** established writers' work, with a special emphasis on form and technique. You will **employ** these techniques as you **write** and **revise** your own personal essays, poems, fiction and drama.

Texts:

Janet Burroway, *Imaginative Writing: The Elements of Craft*
Assorted stories, poems, and plays.

Basis for final grade:

- Daily creative exercises, graded as a whole 25%
- Four creative pieces, expanded and revised: 25%
- Short analytical essays: 25%
- Participation. 25%. Lively participation is expected; you will frequently read aloud from your work.

No experience required! *This course is open to all..*

Instructor (25-01):

Rosemary Graham

MWF 11:45 - 12:50

English 25-02: Creative Writing - Multi-Genre FEELING TO FORM

This course fulfills a **Creative Writing minor requirement.*

This course fulfills the core requirements: **Artistic Analysis and Creative Practice.*

There are many reasons to write, but the most time-honored is this: strong feelings. You love the smell of pine before you begin a morning run. You miss the best friend who moved away in seventh grade. You wonder about people you see: the elderly man in the cereal aisle; the woman on BART brushing her hair out of her eyes; the girl who seemed so lonely at party on the beach one night when everyone else, including you, had a great time.

The trick, of course, is not only to conjure strong emotion but to reproduce that emotion for someone else--to communicate experience, to give breath to an imagined life, to "**seize upon small details**, arranging them so that the reader will see an image in his mind," as Anton Chekhov famously said.

In this course we study various forms and techniques, taking seriously what the writer Jeanette Winterson says: "It is through form, not in spite of it, or accidental to it, that the most powerful emotions are let loose over the greatest number of people." We will analyze what works across four genres--poetry, fiction, nonfiction, and drama--often have in common: strong images; distinct voices; precise scenes; and situations that reveal fresh inner conflict through exterior plots. And we will respond to one another's writing in workshops so you, the writer, will begin to "read your own work as a stranger would read it," as Zadie Smith puts it, "or even better, as an enemy would."

By the end of the term, you will have written one short story, a set of poems, a personal essay, and a short dramatic scene, and in doing so, developed in part a greater understanding of how gratifying the work of writing can be, marrying feeling to form.

Required Text:

Imaginative Writing: The Elements of Craft by Janet Burroway

Instructor (25-02):

Marilyn Abildskov

T/Th 3:00 - 4:35

English 26: Creative Writing Reading Series (.25)

**This course fulfills a Creative Writing minor requirement.*

Every semester, some of our finest contemporary writers visit Saint Mary's to read from their work and to discuss their writing processes. English 26 is a quarter-credit class designed to give students an opportunity to be more active members of the audience. The student will attend the events in the Creative Writing Reading Series and Afternoon Craft Talks, read the work of visiting writers, and have a chance ask the visitor questions about the life of a writer.

Requirements:

Regular attendance at all events in the Reading Series and at least one Craft Talk; brief reviews of all events and a longer review of one writer's book.

Instructor:

Lysley Tenorio

Wednesdays 7:30 - 9:00pm



English 101-01: Writing Adviser Training (.25 credit course)

This course fulfills the core requirement: **Community Engagement.*

We explore ways of helping peer students express themselves during all stages of the writing process – from discovering and organizing ideas to editing drafts. By learning practical techniques, we strengthen our own writing and develop confidence in working with others. We also learn strategies for helping peers write in diverse genres, situations, and academic disciplines.

This training is especially valuable for those who are considering working as teachers, counselors, lawyers, business executives, or other positions that involve mentoring and professional communication.

After this course, students are eligible to apply to work in the Center for Writing Across the Curriculum.

Texts: As assigned
Requirement: 1.5 class hours per week
Instructor: TBA Tuesday 9:45 - 11:20

English 101-02: Writing Adviser Staff Workshop (.25 credit course)

This course fulfills the core requirement: **Community Engagement.*

This is a weekly Staff Workshop for students who have passed English 101-01, have been hired, and currently work as Writing Advisers in the Center for Writing Across the Curriculum (CWAC).

Through the learning element of our Service-Learning work, we are always building our repertoire of skills to offer peer writers and simultaneously improve our own writing and empathic skills. We explore various facets of Writing Center work, weaving in ideas from scholarly research and our practical experiences in CWAC. We reflect upon and discuss these topics, and we work on collaborative projects that enhance our learning and benefit writers of all disciplines across the college.

Texts: As assigned
Requirement: 1.75 workshop hours per week
Instructor: Tereza Joy Kramer Time TBA
Enrollment: **Prerequisite: ENGLISH 101-01**

English 102-01: Creative Writing - Poetry

**This course fulfills a Creative Writing minor requirement.*

**This course fulfills the core requirements: Artistic Analysis and Creative Practice.*

This class will introduce the student to the art of writing contemporary poetry and help those who have some familiarity with the art already. We will be reading examples of contemporary poetry and we will be trying many different techniques. Students will be asked to revise their work extensively and to show drafts of work in progress. It will be necessary to expand the idea of what constitutes poetry. The course is essentially a workshop and discussion class. Students will work on at least one draft of a new poem every week. We will talk about what it means to revise a poem.

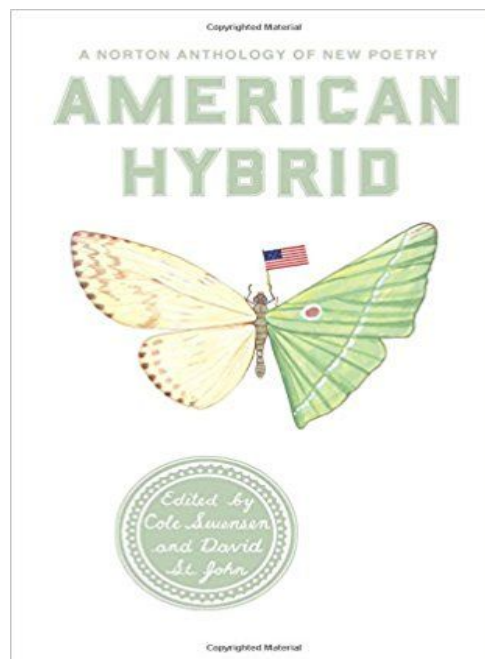
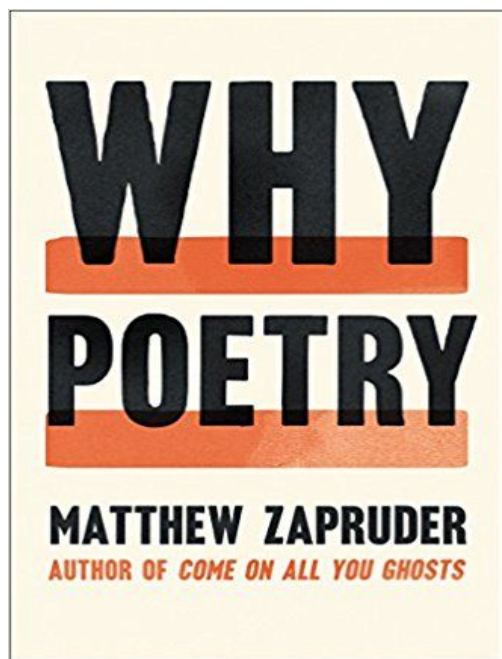
Reading List:

Matthew Zapruder, *Why Poetry*

David St. John and Cole Swenson, *American Hybrid*

Instructor: Brenda Hillman

M/F 1:00 - 2:40



English 102-02: Creative Writing - Fiction

This course fulfills a **Creative Writing minor requirement.*

This course fulfills the core requirements: **Artistic Analysis, and Creative Practice.*

This course aims to help you become a better writer of fiction and, thus, a better reader of fiction. Whether or not you plan to become a professional writer, you'll find that an awareness of craft will enhance your critical appreciation of art. While this might sound lofty, writing fiction might also enhance your appreciation or understanding of the human condition.

Over the course of the semester you will write a lot. You will also read a fair bit. You will read fiction by accomplished professional writers and stories by your peers. Unlike other English courses, in Creative Writing you will read *as a writer*, with careful attention to craft.

You will work hard in this course. But you will have fun doing it.

Readings: *What If?* Pamela Painter and Ann Bernays.
 We Need New Names, NoViolet Bulawayo
 Young Skins, Colin Barrett
 A course reader

Requirements: Two original short stories, substantially revised after workshop; critiques to all workshop stories; as well as numerous writing exercises completed both inside and outside of class.

Instructor: Rosemary Graham M/W 4:00 - 5:35pm

English 105: Children's Literature & Young Adult Fiction

**This course fulfills the core requirement: Artistic Analysis.*

COURSE DESCRIPTION:

Children's literature and young adult novels are a fairly recent development, though they build on a much older tradition of folktales. We will trace the history of children's literature by starting off with folktales and fairy tales from around the world. We will then consider how these tales have shaped our cultural consciousness by looking at contemporary versions of them, such as the campy works of Lemony Snicket (AKA Daniel Handler), Emma Donoghue's feminist and queer revisions in *Kissing the Witch*, and Sondheim's musical *Into the Woods*. Our next unit will focus on the very recent popularity of young adult novels such as the Harry Potter series and The Hunger Games trilogy. Finally, students will be asked to select and present on their own favorite work of children's literature or young adult fiction.

REQUIRED TEXTS:

Collins, Suzanne. *The Hunger Games*

Donoghue, Emma. *Kissing the Witch: Old Tales in New Skins*

Rowling, J.K. *Harry Potter*

Snicket, Lemony. *The Bad Beginning: Or, Orphans!*

Yolen, Jane. *Favorite Folktales from Around the World*

Reader

Your own selections

We will also have a few film viewings required outside of class.

GRADING:

Participation (20%)

Presentation (25%)

Short Essay (25%)

Take Home Final or Research Essay (30%)

Instructor:

Lisa Manter

MWF 2:45 - 3:50

English 115: Chaucer's Canterbury Tales

This Course satisfies the **Pre-1800 requirement for English Majors*

This Course satisfies the the core requirement: **Artistic Analysis*

COURSE DESCRIPTION:

Prior to writing one of the earliest masterpieces of English literature, Chaucer spent most of his creative hours falling asleep over the books of great authors who had come before him. But his naps were not completely unproductive, for from this sleep of books what dreams may come: dreams of “shipmen and pilgrimes” and pardoners. We will open our study of Chaucer’s Canterbury Tales by considering his struggles with authority, experience, and originality. How does the design of The Canterbury Tales allow him to make creative use of sources? How does Chaucer’s use of a variety of literary genres and sensitivity to the personalities and professions of his society combine to create a new work out of traditional storylines and stereotyped figures? Finally, are books or lived experience more authoritative for Chaucer and his pilgrims? The range of Chaucer’s tales will allow us to explore a variety of issues (historical, cultural, poetic, etc.) throughout the term. You will have opportunities to come up with your own readings of Chaucer’s pilgrims and their tales during discussion and in a midterm essay.

REQUIRED TEXTS:

Geoffrey Chaucer. *The Canterbury Tales: Fifteen Tales and the General Prologue*. Eds. V.A.

Kolve and Glending Olson. 2nd ed. New York: W.W. Norton, 2005.

ISBN-10: 0393925870 | ISBN-13: 978-0393925876

GRADING:

Participation (20%)

Presentation (25%)

Short Essay (25%)

Take Home Final (30%)

Instructor:

Lisa Manter

M/F 1:00 - 2:40pm

English 140: Science Fiction (Sci-Fi, SyFy)

This Course fulfills the core requirement: **Artistic Analysis.*

“The Shape of Things to Come”

-- title of the work by H. G. Wells
from which the 1936 movie
Things to Come was made

“The Way the Future Was”

-- title of the autobiography of
Frederik Pohl, a science fiction writer
who grew up during the 1930s

It wasn't until the end of the nineteenth-century that “futuristic fiction” began to emerge as a literary genre. Darwin's theoretical model of the processes of evolutionary change had something to do with this; so, too, did the accelerating pace of advances in scientific knowledge and technological achievement.

It became clear at the beginning of the twentieth century that the future was going to be different, to a degree unprecedented in human history, from the present and from the past and that no one had any reliable way to predict the distant future. “The future” emerged as an intellectual and imaginative playground, the object at once of sober prophecies and speculations and colorful and outlandish imaginings that verged on fantasy.

This course will study the development of “science fiction” – in pulp magazines, comics, radio, hardcover and paperback books, movies, and television—during the twentieth century. Science fiction, as the exploration of possible futures, has outgrown its origin in magazines addressed to “nerds” and proto-scientists to become one of the dominant influences in contemporary American culture.

Readings will include the writings of H. G. Wells, Robert Heinlein, Isaac Asimov, Arthur C. Clarke, Frederic Pohl, Philip K. Dick, Ursula Le Guin, Joanna Russ, and a host of others. We will pay attention to the emergence of science fiction in comics, radio, movies and television, taking seriously, for example, classic science fiction films like Things to Come, The Day the Earth Stood Still, 2001: A Space Odyssey, Star Wars, and Bladerunner, and Star Trek in both its TV and cinematic incarnations.

Requirements: Faithful attendance, careful reading and watching, active participation in class discussion, two or three papers, and a take-home final exam.

Instructor:

Robert Gorsch

MWF 10:30 - 11:35

English 144: Reading the 19th Century - “It was the Best of Times, it was the Worst of Times”

**This Course fulfills the Pre-1900 requirement for English Majors*

Don't Miss Out, take a course with The English Dept.'s NEWEST FACULTY MEMBER!!!

The story of 19th century British Literature is a long and complex one, shaped concurrently by Britain's emergence as an Imperial power and the age of industrialization. In this course, we will examine some of the significant texts of the period, using socio-historical movements as our points of departure. How does Dickens respond to the “Condition of England Question”? What are the aesthetic implications of the *fin de siècle* texts? Why do the late Victorians find criminality and spirituality so fascinating? What does it mean to be a reader in Victorian England? We will explore the distinctive features of novels, poems, essays, and plays produced during the 19th century to highlight the relationship between aesthetics and social concerns. As we read, we will examine how the literary traditions of the 19th century, and the questions motivating them, continue to resonate in our world today.

Tentative Reading List (subject to change):

Matthew Arnold, “Memorial Verses,” “Dover Beach”

Jane Austen, *Northanger Abbey*

Elizabeth Barrett Browning, selections from *Sonnets from the Portuguese*

Thomas Carlyle, selections from *Chartism*

Arthur Conan Doyle, *The Hound of the Baskervilles*

Charles Darwin, selections from *On the Origin of Species*

Charles Dickens, *Hard Times*

Thomas Babington Macaulay, “Minute on Indian Education”

George du Maurier, *Trilby*

Margaret Oliphant, “The Open Door”

George Bernard Shaw, *Arms and the Man*

Lord Alfred Tennyson, “Lady of Shallott”

William Makepeace Thackeray, “On a Lazy Idle Boy”

Oscar Wilde, *Picture of Dorian Gray*

A course reader with selections from Robert Browning, Wilkie Collins, May Probyn,

Christina Rossetti, Harriet Martineau, and D.G. Rossetti

Requirements:

Two essays, Close Reading assignments, Midterm, Blog Assignments, and Class Participation.

Instructor:

Sunayani Bhattacharya

MWF 11:45 - 12:50

English 151: American Literature 1800-1900

**This Course satisfies the Pre-1900 requirement for English majors.*

In this course, we will survey the century of American literature that is most closely associated with the possibilities of reform: reform of the self, reform of the body politic, reform of the republic itself. As we examine the works of some of the most important voices of the nineteenth century, we will consider the numerous calls for reform that were made in response to the legacy of Puritanism, the threat of industrialization and modernization, the persistent inequalities between men and women, and the horrors of slavery. We will also attend to the innovations in literary form, technique, and strategy that emerged during this critical time period.

Reading List:

Washington Irving, *The Sketch Book*
Ralph Waldo Emerson, *Selected Essays*
Henry David Thoreau, *Walden*
Lydia Maria Child, *Letters from New-York*
Nathaniel Hawthorne, *The Blithedale Romance*
Herman Melville, *Benito Cereno*
Frederick Douglass, *Narrative of the Life of Frederick Douglass*
Harriet Jacobs, *Incidents in the Life of a Slave Girl*
Mark Twain, *Pudd'nhead Wilson*
Charles W. Chesnutt, *The Conjure Woman*

Course Requirements:

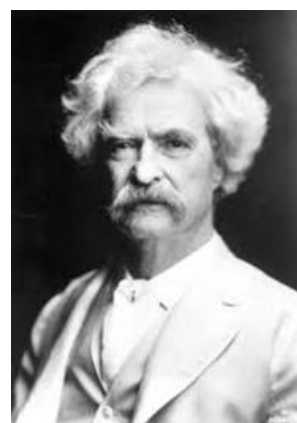
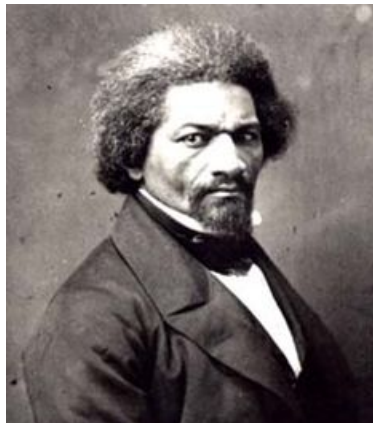
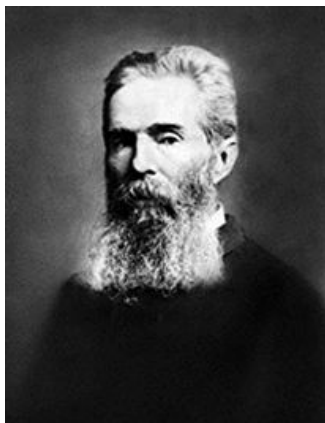
Careful reading, active participation, presentations, position papers, two essays, and midterm and final examinations.

*This course is also cross-listed with Ethnic Studies.

Instructor:

Kathryn Koo

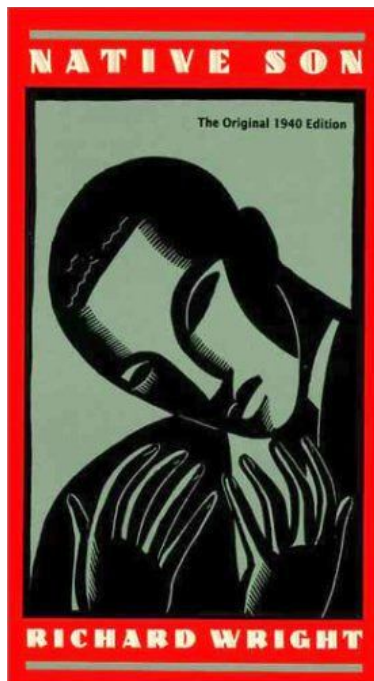
MWF 9:15 - 10:20



English 154: Studies in African American Literature
From the Harlem Renaissance to Ellison's *Invisible Man*

**This course satisfies the Core Curriculum requirements: Artistic Analysis and American Diversity.*

This course will serve as an introduction to some of the most important voices of the Harlem Renaissance and the tumultuous years that followed. If the Harlem Renaissance of the 1920s and 1930s represented a celebration of African American life and culture, the decades that followed represented the ongoing volatility of race relations in America and the struggles of black men and women to find visibility, voice, and equality. In our reading of poetry, fiction, nonfiction, and memoir, we will examine the intersection of race and gender, the visibility and invisibility of race in America, and the impact of segregation and racism on individuals and society. Please join us as we encounter some of the most powerful and enduring works of the American twentieth century.



Reading List:

A Course Reader
W. E. B. Du Bois, *The Souls of Black Folk*
Jean Toomer, *Cane*
Langston Hughes, *Selected Poems and Essays*
Nella Larsen, *Quicksand*
Zora Neale Hurston, *Their Eyes Were Watching God*
Richard Wright, *Native Son*
Ralph Ellison, *Invisible Man*

Course Requirements:

Careful reading, active participation, presentations, position papers, and three essays.

*Cross-listed with Women's & Gender Studies and Ethnic Studies.

Instructor:

Kathryn Koo

M/F 1:00 - 2:40

English 170: Performance Theory - Liveness, Identity, Spectacle, Ritual

**This course satisfies half of the WID Requirement.*



Sure, a flash-mob is a performance. But what about a museum exhibit? A political protest? A gender identity? A film? A court hearing? A basketball game? In this course we will explore a selection of 20th and 21st century texts and media that can be understood as performances. We will also map the various ways that scholars define the theoretical study of performance. On a small scale, we will consider how we all perform our identities every day through our gestures, styles, professions, genders, nationalities, races, and religions. On a larger scale, performance can be understood as a mechanism that has structured relations of power throughout history via public events and phenomena such as politics, ritual, protest, films, written narratives and dramatic productions.

Requirements

This course has three types of assignments: presentations, short essays and one final research project. Because this is a class on *live* performance, students may also be required to attend up to three events over the course of the semester. Some events will be off-campus and some will be on-campus.

Texts

Bial, Henry, ed. *The Performance Studies Reader, Second Edition*. New York: Routledge, 2007.

Schechner, Richard. *Performance Studies: An Introduction, Second Edition*. New York: Routledge, 2002.

Plays and novels TBD

Instructor: Prof. Emily Klein T/Th 3:00 - 4:35

*Cross-listed with Women and Gender Studies & Ethnic Studies

English 171: California Dreaming: California's Literary Landscapes

In this course we will be reading novels, short stories, poems, essays and films from the Golden State. We will read works set in the California Coast, the Central Valley, the Sierra Nevadas, Southern California and right here in the San Francisco Bay Area, exploring the often conflicting myths of California as a virgin landscape, an immigrant's dream, a dystopian wilderness, or a fractured reality. In addition, we will interrogate how the physical and cultural geographies of this place have shaped literary production.

Texts: Helen Hunt Jackson, *Ramona*
Chester Himes, *If He Hollars Let Him Go*
Hector Tobar, *The Tattooed Soldier*
Joan Didion, *Slouching Toward Bethlehem*

And a reader including works by: William Everson, Gary Snyder, Robert Hass, Robinson Jeffers, Diane di Prima, Juan Felipe Herrera, Brenda Hillman, Kenneth Rexroth, Matthew Zapruder

Requirements: Informal Writing, Group Project, 3 essays, Active participation
Instructor: Molly Metherd

Instructor: Molly Metherd T/Th 9:45-11:20



English 175: Shakespeare (Race, Religion, and Representation)

**This course satisfies the Core requirement: Artistic Analysis.*

Shakespearean scholarship addressing representations of race, religion, and colonial encounters features a diverse cast of characters and settings: a black Venetian general, an Egyptian queen, a Jewish moneylender, a native of the New World, the dark lady of the sonnets, and allusions to the Orient. Even as these representations problematize racialized discourses in early modern England, they serve to concretize English nationalism and a “true” Englishness. In this course, we will explore how Shakespeare’s plays and sonnets reflect – as well as contribute to – the early modern notion of difference and its creation of the Other in efforts to define the self. And in the process, how did these texts and performances partake in the production of beliefs regarding skin color, geohumoralism, and religious stereotypes? By historicizing race and culture in our study of Shakespeare, and reading the plays in their historical context, we will investigate the ways in which literature of the past is ever more relevant to debates of the present.

As we explore these issues, we will also focus on close reading and the particularities of the playwright’s poetic language. Our study will be enhanced by reading scholarly criticism about the texts, discussing the plays alongside clips from related films, and reading excerpts from various resources written during the early modern period. In doing so, perhaps we can discover together what makes this body of literature so relevant and timely.

Text: *The Norton Shakespeare*, ed. Stephen Greenblatt

Requirements: Weekly reflections and Moodle posts, two formal essays, careful reading, participation in class discussions, a midterm and a final exam.

*Course is Cross-Listed with Ethnic Studies

Instructor:

Hilda Ma

T/Th 11:30 - 1:05



English 198: Senior Honors Thesis (Independent Study)

Directed reading and research under the supervision of a department faculty member, culminating in the writing of an academic thesis.

Prerequisites

1. Senior standing in the English Major (for the semester in which thesis is to be undertaken)
2. 3.70 GPA in the English Major

Exceptions must be pursued with the Department Chair.

Application and Deadlines

To undertake an Honors Thesis in Fall 2017, apply by May 1, 2017.

Students are responsible for contacting and proposing projects to potential faculty supervisors. They must then submit a proposal containing the following to the Department Chair by the above deadline. Final approval rests with the Dept. Chair

1. a page-long description of the academic project to be undertaken
2. the signature of a faculty supervisor for the project, to be solicited by the student
3. evidence of 3.70 GPA in major

Course Credit

Students will receive 1 course credit for English 198. The course must be taken for a grade and may not be repeated for credit.

Requirements

1. Regularly scheduled meetings with faculty supervisor to establish a reading list, organize research, and confer on progress and on drafts of the essay.
2. To equip the student with the skills necessary to complete a significant research study, the student will meet early in the semester with the librarian subject specialist (Gina Kessler Lee) who will assist the student in formulating a search strategy, and in identifying, using, and evaluating appropriate sources of information.
3. The final project for this course will be a scholarly research essay of at least 20 pages, in addition to a Bibliography or Works Cited list. The essay must conform to MLA citation procedures. The faculty supervisor must approve and grade the final project.

MFA in Creative Writing

Graduate Level Courses

Undergraduate English Majors in good standing may take graduate courses with permission from the MFA Program in Creative Writing and the Instructor.

English 300: Foundations of Contemporary Literature

Instructor: Christopher Sindt Mondays 6:00 - 9:15pm

English 303: Creative Non-Fiction Workshop

Instructor: Marilyn Abildskov Wednesdays 4:00 - 7:15pm

English 323: Fiction Workshop

Instructor: Lysley Tenorio Wednesdays 4:00 - 7:15pm

English 343: Poetry Workshop

Instructor: Matthew Zapruder Wednesdays 4:00 - 7:15pm

English 384: Craft Seminar in Fiction

Instructor: Visiting Faculty Thursdays 4:45-8pm

English 371: Craft Seminar Creative Non-Fiction

Instructor: Visiting Faculty T/Th 3:00 - 4:35pm

English 391: Craft Seminar in Poetry

Instructor: Brenda Hillman Tuesdays 4:45 - 8pm

English 396: Writing Across the Curriculum and Composition Pedagogy

Instructor: Tereza Kramer Tuesdays 9:35-11:25 (First half of semester only)

English 398: Writing Across the Curriculum Staff Workshop

Instructor: Tereza Kramer TBA