Enjoy English in Fall 2016

Literature, Poems, Film, Plays
Department of English
Faculty Contacts
Fall 2016

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English Department website:  www.stmarys-ca.edu/english
Like us on Facebook: SMC English Department
Follow us on Instagram: @englishsmc
COURSES THAT FULFILL THE CORE CURRICULUM
An Asterisk (*) specifies courses that will be offered in Fall 2016

ARTISTIC UNDERSTANDING

Artistic Analysis (AA)
*English 19: Introduction to Literary Analysis
English 23: American Voices (also AD)
*English 25: Creative Writing: Multi-Genre Studies (also CP)
*English 102: Creative Writing (also CP)
English 105: Children's Literature
English 115: Chaucer
English 118: 20th-Century Literature
*English 125: Introduction to Film
English 126: Film
English 138: Short Fiction
English 140: Studies in Literary Genre
*English 153: American Ethnic Writers and Oral Traditions (also AD)
*English 154: Studies in African-American Literature (also AD)
English 163: The Other English Literatures
English 173: Women Writers
*English 175: Shakespeare
English 184: Contemporary Drama

Creative Practice (CP)
*English 25: Creative Writing: Multi-Genre Studies (also AA)
*English 102: Creative Writing (also AA)

ENGAGING the WORLD

American Diversity (AD)
English 23: American Voices (also AA)
*English 153: American Ethnic Writers and Oral Traditions (also AA)
*English 154: Studies in African-American Literature (also AA)

The Common Good (TCG)
English 184: Contemporary Drama

Community Engagement
*English 101: Writing Adviser Training Workshop

Global Perspective (GP)
English 163: South African Fiction
### Enjoy Literature, Poetry, Film, Plays
#### Fall 2016

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>19-1</td>
<td>Introduction to Literary Analysis</td>
<td>T/Th</td>
<td>3:00</td>
<td>Sandra Grayson</td>
</tr>
<tr>
<td>19-2</td>
<td>Introduction to Literary Analysis</td>
<td>MWF</td>
<td>2:45</td>
<td>Lisa Manter</td>
</tr>
<tr>
<td>25-1</td>
<td>Creative Writing: Multi-Genre</td>
<td>MWF</td>
<td>10:30</td>
<td>Marilyn Abildskov</td>
</tr>
<tr>
<td>25-2</td>
<td>Creative Writing: Multi-Genre</td>
<td>MWF</td>
<td>11:45</td>
<td>Rosemary Graham</td>
</tr>
<tr>
<td>26</td>
<td>Creative Writing Reading Series (.25)</td>
<td>Wed.</td>
<td>7:30p</td>
<td>TBA</td>
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<tr>
<td>27</td>
<td>Book Club (American Poetry Now) (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Matthew Zapruder</td>
</tr>
<tr>
<td>29</td>
<td>Issues in Literary Study</td>
<td>T/Th</td>
<td>3:00</td>
<td>Kathryn Koo</td>
</tr>
<tr>
<td>101-1</td>
<td>Writing Advisor Training–Beg. (.25)</td>
<td>Tues.</td>
<td>9:45</td>
<td>Krista Varela</td>
</tr>
<tr>
<td>101-2</td>
<td>Writing Advisor Training–Adv. (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Tereza Kramer</td>
</tr>
<tr>
<td>102-1</td>
<td>Creative Writing: Poetry</td>
<td>M/F</td>
<td>1:00</td>
<td>TBA</td>
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<tr>
<td>102-2</td>
<td>Creative Writing: Fiction</td>
<td>T/Th</td>
<td>3:00</td>
<td>Lysley Tenorio</td>
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<tr>
<td>104</td>
<td>British Literature II</td>
<td>MWF</td>
<td>8:00</td>
<td>Carol Beran</td>
</tr>
<tr>
<td>124</td>
<td>SMPP Assessment &amp; Portfolio (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Janice Doane</td>
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<tr>
<td>125</td>
<td>Film: Alfred Hitchcock Presents</td>
<td>MWF</td>
<td>11:45</td>
<td>Lisa Manter</td>
</tr>
<tr>
<td>142</td>
<td>English Renaissance: From More to Milton</td>
<td>MWF</td>
<td>2:45</td>
<td>Robert Gorsch</td>
</tr>
<tr>
<td>151**</td>
<td>19th Century American Lit.</td>
<td>MWF</td>
<td>9:15</td>
<td>Janice Doane</td>
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<tr>
<td>153**</td>
<td>U.S. Latino/Latina Literature</td>
<td>T/Th</td>
<td>11:30</td>
<td>Molly Metherd</td>
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<tr>
<td>154*</td>
<td>African-American Literature</td>
<td>T/Th</td>
<td>1:15</td>
<td>Kathryn Koo</td>
</tr>
<tr>
<td>170***</td>
<td>Problems in Literary Theory</td>
<td>M/W</td>
<td>4:00</td>
<td>Ed Biglin</td>
</tr>
<tr>
<td>175</td>
<td>Living with Shakespeare</td>
<td>T/Th</td>
<td>11:30</td>
<td>Hilda Ma</td>
</tr>
<tr>
<td>182*</td>
<td>The Drama</td>
<td>T/Th</td>
<td>9:45</td>
<td>Emily Klein</td>
</tr>
<tr>
<td>198</td>
<td>Senior Honors Thesis</td>
<td>TBA</td>
<td>TBA</td>
<td>Molly Metherd</td>
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**Graduate Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>300</td>
<td>Foundations of Contemporary Lit.</td>
<td>Mon.</td>
<td>6:00p</td>
<td>Christopher Sindt</td>
</tr>
<tr>
<td>301</td>
<td>Creative Nonfiction Workshop</td>
<td>Wed.</td>
<td>4:00</td>
<td>Marilyn Abildskov</td>
</tr>
<tr>
<td>321</td>
<td>Fiction Workshop</td>
<td>Wed.</td>
<td>4:00</td>
<td>Rosemary Graham</td>
</tr>
<tr>
<td>341</td>
<td>Poetry Workshop</td>
<td>Wed.</td>
<td>4:00</td>
<td>Brenda Hillman</td>
</tr>
<tr>
<td>362</td>
<td>Contemporary Fiction</td>
<td>Tues.</td>
<td>4:45</td>
<td>Lysley Tenorio</td>
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<tr>
<td>374</td>
<td>Craft Seminar in Creative Nonfiction</td>
<td>T/Th</td>
<td>3:00</td>
<td>Wesley Gibson</td>
</tr>
<tr>
<td>394</td>
<td>Craft Seminar in Poetry</td>
<td>Thurs.</td>
<td>4:45</td>
<td>Matthew Zapruder</td>
</tr>
<tr>
<td>396</td>
<td>Writing Across the Curriculum Pedagogy</td>
<td>Tues.</td>
<td>9:40</td>
<td>Tereza Kramer</td>
</tr>
<tr>
<td>397</td>
<td>WAC One on One Advising</td>
<td>Tues.</td>
<td>9:40</td>
<td>Tereza Kramer</td>
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<tr>
<td>398</td>
<td>WAC Staff Workshop</td>
<td>TBA</td>
<td>TBA</td>
<td>Tereza Kramer</td>
</tr>
</tbody>
</table>

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

(*) Indicates specified course is cross-listed with Women’s and Gender Studies  
(**) Indicates specified course is cross-listed with Women’s and Gender Studies and Ethnic Studies.  
(***) Indicates specified course is cross-listed with Ethnic Studies.
The following is a tentative schedule, and it is subject to change.

**Enjoy Literature, Poetry, Film, Plays**

**Spring 2017**

<table>
<thead>
<tr>
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<th>Course Title</th>
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<th>Instructor</th>
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<tbody>
<tr>
<td>19</td>
<td>Introduction to Literary Analysis</td>
<td>T/Th</td>
<td>1:15</td>
<td>Hilda Ma</td>
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<tr>
<td>24</td>
<td>SMPP Assessment &amp; Portfolio (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Janice Doane</td>
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<tr>
<td>25</td>
<td>Creative Writing: Multi-Genre</td>
<td>M/F</td>
<td>1:00</td>
<td>Lysley Tenorio</td>
</tr>
<tr>
<td>26</td>
<td>Creative Writing Reading Series (.25)</td>
<td>Wed.</td>
<td>7:30p</td>
<td>TBA</td>
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<tr>
<td>27</td>
<td>Book Club (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>29</td>
<td>Issues in Literary Study</td>
<td>MWF</td>
<td>9:15</td>
<td>Jeannine King</td>
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<tr>
<td>101-1</td>
<td>Writing Advisor Training –Beg. (.25)</td>
<td>Tues.</td>
<td>9:45</td>
<td>Krista Varela</td>
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<tr>
<td>101-2</td>
<td>Writing Advisor Training–Adv. (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Tereza Kramer</td>
</tr>
<tr>
<td>102-1</td>
<td>Creative Writing: Drama</td>
<td>T/Th</td>
<td>3:00</td>
<td>Emily Klein</td>
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<tr>
<td>102-2</td>
<td>Creative Writing: Non-Fiction</td>
<td>M/F</td>
<td>1:00</td>
<td>Marilyn Abildskov</td>
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<tr>
<td>103</td>
<td>British Literature I</td>
<td>MWF</td>
<td>9:15</td>
<td>Clinton Bond</td>
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<tr>
<td>104</td>
<td>British Literature II</td>
<td>T/Th</td>
<td>9:45</td>
<td>Sandra Grayson</td>
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<tr>
<td>110</td>
<td>Linguistics</td>
<td>MWF</td>
<td>2:45</td>
<td>Robert Gorsch</td>
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<tr>
<td>119</td>
<td>Contemporary Literature</td>
<td>MWF</td>
<td>11:45</td>
<td>Rosemary Graham</td>
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<tr>
<td>124</td>
<td>SMPP Assessment &amp; Portfolio (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Janice Doane</td>
</tr>
<tr>
<td>141</td>
<td>Studies in Medieval Literature</td>
<td>M/F</td>
<td>1:00</td>
<td>Lisa Manter</td>
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<tr>
<td>150</td>
<td>American Literature before 1800</td>
<td>T/Th</td>
<td>3:00</td>
<td>Kathryn Koo</td>
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<tr>
<td>152</td>
<td>20&lt;sup&gt;th&lt;/sup&gt; Century American Literature</td>
<td>MWF</td>
<td>11:45</td>
<td>Janice Doane</td>
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<tr>
<td>154</td>
<td>African-American Literature</td>
<td>MWF</td>
<td>11:45</td>
<td>Jeannine King</td>
</tr>
<tr>
<td>170</td>
<td>Narrative Theory</td>
<td>T/Th</td>
<td>11:30</td>
<td>Molly Metherd</td>
</tr>
<tr>
<td>171</td>
<td>Law and Literature</td>
<td>T/Th</td>
<td>1:15</td>
<td>Kathryn Koo</td>
</tr>
<tr>
<td>175</td>
<td>Shakespeare</td>
<td>MWF</td>
<td>10:30</td>
<td>Robert Gorsch</td>
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<tr>
<td>184</td>
<td>Contemporary Drama</td>
<td>T/Th</td>
<td>11:30</td>
<td>Emily Klein</td>
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</thead>
<tbody>
<tr>
<td>302</td>
<td>Creative Nonfiction Workshop</td>
<td>Wed.</td>
<td>4:00</td>
<td>Visiting Professor</td>
</tr>
<tr>
<td>322</td>
<td>Fiction Workshop</td>
<td>Wed.</td>
<td>4:00</td>
<td>Visiting Professor</td>
</tr>
<tr>
<td>342</td>
<td>Poetry Workshop</td>
<td>Wed.</td>
<td>4:00</td>
<td>Visiting Professor</td>
</tr>
<tr>
<td>361</td>
<td>Contemporary Creative NonFiction</td>
<td>Tues.</td>
<td>4:45</td>
<td>Marilyn Abildskov</td>
</tr>
<tr>
<td>383</td>
<td>Craft Seminar in Fiction</td>
<td>T/Th</td>
<td>3:00</td>
<td>TBA</td>
</tr>
<tr>
<td>391</td>
<td>Craft Seminar in Poetry</td>
<td>Thurs.</td>
<td>4:45</td>
<td>TBA</td>
</tr>
<tr>
<td>398</td>
<td>WAC Staff Workshop</td>
<td>TBA</td>
<td>TBA</td>
<td>Tereza Kramer</td>
</tr>
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</table>

All start times listed are between 8am and 5pm unless otherwise noted.
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 200**, 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.

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)
Subject-Matter Preparation Program

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.

Full requirements for the SMPP are listed on the following page.
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 306, (925) 631-4424
jdoane@stmarys-ca.edu
English 19-01: Introduction to Literary Analysis

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:** Careful reading and rereading, active participation in class discussions, several short essays, and a final exam.

**Instructor:** Sandra Grayson  
TR 3:00 – 4:35

*This course fulfills a Creative Writing minor requirement and core requirement of Artistic Understanding (Artistic Analysis).*
English 19-02: Introduction to Literary Analysis

This is a how-to course in literary analysis. In English 19 you will practice reading with thoughtfulness and care. You will learn about literary forms and why they matter in interpretation. You will learn ways to discover meaningful patterns within texts. If you conscientiously work at these skills, by the end of the semester you will have a solid grounding in interpretation, which will make your later reading—in English classes, in Seminar, in life—deeper, more insightful, and more rewarding.

Although primarily designed as an introductory course for English majors and minors, this course is open to all lovers of literature. It will give more experienced readers a chance to perfect their analytical skills and less experienced readers a chance to acquire new skills. As a class, we will concentrate on learning how to pay the kind of attention that literature demands and how to ask fruitful questions that lead to interesting answers. You will also 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.

Texts:

Additional novel and play to be decided.

Requirements:
• Careful reading and rereading
• Daily written preparation for discussion
• Active participation
• Quizzes on concepts and terms
• Three group presentations
• Three short essays

Grade Breakdown:
Daily preparation  10%
Class Participation  15%
Quizzes  15%
Group Presentations  15%
Three Essays  45%

Instructor: Prof. Lisa Manter  MWF 2:45-3:50

*This course fulfills 1) a Creative Writing Minor requirement, 2) an English Major and Minor requirement, and 3) satisfies the core requirement for Artistic Understanding (AA).
FEELING TO FORM
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:** Marilyn Abildskov  
MWF 10:30-11:35

*This course fulfills a Creative Writing Minor requirement*

*This course satisfies the core requirement in Artistic Understanding (Artistic Analysis and Creative Practice).*
**English 25-02: An Introduction to Creative Writing**

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.

**Instructor:** Rosemary Graham  MWF  11:45-12:50

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

*This course fulfills a Creative Writing minor requirement and the core requirement: Artistic Understanding (Artistic Analysis and Creative Practice).*
English 26: Creative Writing Reading Series (.25)

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: Staff Wednesdays 7:30-9:00pm

*This course fulfills a Creative Writing minor requirement.*

In this class, we will read and discuss the weekly poems published in the New York Times Sunday Magazine, as well as four books of poetry. There will also be optional writing assignments based on the course texts. If you are an aspiring poet, a reader of poetry, or just curious about poetry, this class is for you. Readers of all levels are totally welcome. No experience or special expertise with poetry is required at all. Just bring your enthusiasm and willingness to talk about poetry.


Requirements: P/F based on attendance, completion of reading assignments

Instructor: Matthew Zapruder TBA
English 29: Issues in Literary Study

This course will offer students the opportunity to develop a “toolbox” of methods and skills for the study of literature. We will examine a number of theoretical approaches, including New Criticism, reader-response, structuralism, post-structuralism, deconstruction, feminist theory, psychological theory, and historical/cultural theory. As we explore these approaches, we will practice the writing and research skills of the literary critic and engage with other critics whose views may or may not coincide with our own. In this course, we will also have the opportunity to evaluate the field of literary study itself. Why do we read what we read? What is the difference between high and low literature? And why should we be invested in defining one against the other? Our exploration of these issues will help us to understand the cultural values that inform our field and invite us to examine our own personal motivations as both readers and critics. This course will be essential to the development of a new critical voice in the field – yours. Join us!

Reading List:
A Course Reader
Joseph Conrad, Heart of Darkness
Susan Hubbuch, Writing Research Papers Across the Curriculum
Jamaica Kincaid, Annie John
Steven Lynn, Texts and Contexts, 6th edition
Maria Tatar, ed., The Classic Fairy Tales

Course Requirements:
Careful reading, active participation, exploratory writing, three essays, and a final exam.

Instructor: Prof. Kathryn Koo T/TH 3:00-4:35

Note: English 19, Introduction to Literary Analysis, is prerequisite to English 29.
**English 101-01: Writing Adviser Training (.25 credit course)**

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:** Krista Varela  
**Time:** Tuesday 9:45-11:20  
*This course fulfills the core requirement: Engaging the World (Community Engagement).*

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

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  
*This course fulfills the core requirement: Engaging the World (Community Engagement).*
English 102-01: Creative Writing - Poetry

The question is not “How to write” but “How to say what you really mean,” Ted Hughes says in Poetry Is. In this course you will write your own poems in which you try to say “what you really mean.”

You’ll present them to the group for comment, revise them, and practice how to give comments in an atmosphere of consideration and trust, with a focus on enabling each of you to develop your unique potential for writing poetry.

Requirements: The class will consist of weekly workshops; writing exercises; reading and discussion of assigned poetry by established writers as well as handouts on the writing process. At the end of the course you will turn in a portfolio of your best work and participate in a group reading.

The grade will be based on regular attendance, active participation, completion of written assignments, and development of imaginative and creative writing skills.

Instructor: TBA M/F 1:00-2:35

*This course fulfills a Creative Writing Minor requirement.

*This course fulfills the core requirements: Artistic Understanding (Artistic Analysis and Creative Practice).
English 102-01: Creative Writing - Fiction

This is an introductory course to reading and writing short stories. We will examine the traditions and conventions of the short form, and put into practice the various components of fiction—character, plot, point of view, etc. The first half of this course will emphasize reading and studying works by prominent short story writers; the second half will be run as a fiction workshop: students will learn to critique one another’s work in a workshop format, as well as learn how to be critiqued by a group of writers. The goal of this course is to not only produce good writing, but to give beginning writers the understanding that writing is work, a discipline that requires study and practice as much as it does talent and imagination.

Course requirements:

One original short story (approximately 8 to 15 pages), writing exercises, extensive written critiques of student work, class participation.

Instructor: Lysley Tenorio T/Th 3:00-4:35

*This course fulfills a Creative Writing Minor requirement.

*This course fulfills the core requirement: Artistic Understanding (Artistic Analysis, and Creative Practice)
English 104: “The Center Cannot Hold”: British Literature, Pre-Romantic to Modern

Dizzying changes in England during the late eighteenth, nineteenth, and early twentieth centuries infuse the literature of the time with excitement, hope, and pain. As established ideas were challenged, questions about gender roles, love, marriage, wealth, work, social status, oppression, nature, art, truth, and where to seek meaning in life became subjects of debate in poetry, fiction, drama, and essays.

As we read texts by writers such as Jane Austen, William Blake, William Wordsworth, Mary and Percy Bysshe Shelley, John Keats, Alfred Tennyson, Gerald Manly Hopkins, Elizabeth Barrett Browning and Robert Browning, William Butler Yeats, and Thomas Hardy, we will learn about their world and about the forces that have shaped our past. We will experience the power of writers to create thoughtful, beautiful, and moving literature from exciting or sad or perplexing experience. We will discover what happens to literature in times of rapid change, as writers create new forms to construct new visions of what it means to be human.

Readings:
Norton Anthology of English Literature, Romantic, Victorian, Modern
Jane Austen, Sense and Sensibility
Thomas Hardy, The Mayor of Casterbridge

Requirements:
Good attendance, attentive reading, active class participation, three short essays, project, final exam.

Instructor: Carol Beran MWF 8:00-9:05

*This course fulfills a requirement for English majors.
English 125: Film Alfred Hitchcock Presents:  
An Introduction to Film History & Film Analysis

Course Description:
The Master of Suspense, whose career ranges from the silent period to the seventies, will be our guide through the history of American and European cinema. His films have won over both popular audiences and film critics with their morbid sense of humor and ability to reveal the dark side of everyday life. His artistic career reflects the developments of 20th century cinema, and his innovative use of film techniques and his commitment to “shooting for the camera” have made him one of the most influential directors in the eyes of modern film-makers. Each week we will view and discuss a Hitchcock film that is representative of a particular stage of film history. These films will serve as the basis for understanding specific aspects of film analysis. Readings from the required text will provide starting point for discussions and serve to introduce you to film analysis and film criticism.

Required Texts:
Louis Giannetti. Understanding Movies. Prentice Hall.

This course fulfills the Core’s Pathways to Knowledge Artistic Understanding Learning Goal, which asks students to analyze, interpret and critique works of art, considering the role of formal methods and techniques, and historical contexts. As part of this goal, students will be asked to analyze and interpret the form and meaning of selected films. You will learn to apply discipline-based critical vocabulary and theory to explore Hitchcock’s works, as well as learn about how these works fit into the history of film.

Grading Breakdown:
Participation (10%)
Film Notes and Questions for Discussion (10%)
Quizzes (10%)
Short Essays (20%)
Two In-class Exams (20%)
Comprehensive Final Exam (30%)

Instructor: Prof. Lisa Manter MWF 11:45-12:50

*This course satisfies the core requirement: Artistic Understanding (Artistic Analysis).
English 142: The English Renaissance: From More to Milton

From the humanists who emerged in the reigns of Henry VII and Henry VIII, to the lyricists, romancers, and dramatists who flourished in the Elizabethan and early Stuart eras, to the partisans who battled it out and the others who just tried to survive during the English Civil War, the writers of the period between 1500 and 1660 laid the foundations for the British and American literary traditions. In this course we will study seminal works by Sir Thomas More, Sir Thomas Wyatt, the Earl of Surrey, Edmund Spenser, Sir Walter Ralegh, Sir Philip Sidney, Christopher Marlowe, William Shakespeare, John Donne, Ben Jonson, Lady Mary Wroth, John Webster, Francis Bacon, George Herbert, Andrew Marvell, John Milton, and many others, exploring, among other things, the emergence of the modern English lyric, the creation of the modern English theater, and attempts to produce a credible English epic poem.

Requirements: active participation in class discussion, 2-3 papers, a take-home final.

Instructor: Robert Gorsch MWF 2:45-3:50

This course may be taken to satisfy the pre-1800 and pre-1900 requirements.
English 151: Nineteenth-Century American Literature

Between 1800 and 1900, the United States grew from an essentially rural, unsophisticated country—half of it slave-owning—into an industrial leader, powered by the work of diverse immigrants and African Americans and women. In this course we will explore how the transformation of America from a nation of farms to an industrial giant transformed its literary productions. How did the bitter struggle over slavery, the removal of Native Americans from their homelands which spurred the Westward movement, the advent of feminism and the rise of commercialism alter our sense of ourselves as Americans and our literature?

We will read Frederick Douglass’s and Harriet Jacobs’ slave narratives, Emerson’s “Self-Reliance, Thoreau’s celebration of nature and insistence upon civil disobedience and Margaret Fuller’s use of transcendentalist ideas on behalf of women. We will read several Native American writings and memoirs, and explore the expansion West through the journals of pioneer women. Stories by Hawthorne, Poe and Twain will be read alongside the works of those “scribbling women” Hawthorne so scorned. We will also enjoy Emily Dickinson’s inward-looking poetry and Walt Whitman’s revolutionary Leaves of Grass.

Readings: Norton Anthology of American Literature, Volume B

Requirements: Two formal papers, weekly response papers, final exam

Instructor: Janice Doane MWF 9:15-10:20

This course also is cross-listed with Women’s and Gender Studies.

*This course satisfies one of the two American Survey requirements or the requirement for a literature course before 1900.
English 153: US Latino/a Literature

Latino/as are the fastest growing population in the United States and have made important contributions to the US literary canon in English. In this course we will read prose, drama, poetry, graphic novels and film by multiple Latino/a groups including Chicano/as, Cuban Americans, Dominican Americans, and Puerto Ricans. We will explore their diverse artistic explorations of memory, exile, language, family, displacement, gender and sexuality, reading the texts as personal and political expressions of the Latino/a experiences in the United States.

Readings:
Augenbraum and Fernández Olmos, *The Latino Reader*
Cisneros, Sandra. *Woman Hollering Creek*.
Garcia, Cristina. *Dreaming in Cuban*.
Rivera, Tomas. *And the earth did not devour him*
Stavens, Ilan and Lalo Alcaraz. *Latino USA: A Cartoon History*
Diaz, Junot. *This Is How You Lose Her*

Requirements: Two papers, regular short responses, creative work, final exam, active class participation.

Instructor: Molly Metherd
T/Th 11:30-1:05

NOTE: This course is cross listed with Women’s and Gender Studies and Ethnic Studies

* satisfies a SMPP requirement

*This course fulfills two Core Curriculum requirements: Engaging the World (American Diversity) and Artistic Understanding (Artistic Analysis).*
English 154: Studies in African American Literature
From the Harlem Renaissance to Ellison’s Invisible Man

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 politics of racial identification, 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
Langston Hughes, Selected poems
Zora Neale Hurston, Their Eyes Were Watching God
Nella Larsen, Quicksand
Booker T. Washington, Up From Slavery
Richard Wright, Native Son
Ralph Ellison, Invisible Man

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

Instructor: Prof. Kathryn Koo  T/TH 1:15-2:50

* This course is cross listed with Women’s and Gender Studies
*This course fulfills Core Curriculum requirements: Artistic Understanding (Artistic Analysis) and Engaging the World (American Diversity).
English 170: Dominance, Resistance and Understanding: Post-Colonial Literary Theory

. . .I reckon I got to light out for the territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before. -- Huckleberry Finn

At the end of his great adventure to free the former slave Jim, Huck decides not to submit to the attempts to "sivilize" him. He's had a taste of freedom from the constraints, and hypocrisies, of a culture he feels to be alien and imposed on him. At one level, Huck was reminding Americans that we have a colonial legacy, both as a colony of England and a colonizer of other lands. Many Americans still share Huck's colonial resistance to the notion that BBC TV (e.g. Downton Abbey) dramas are somehow classier than "The Simpsons", or that classical Opera is more important than the music of the Grateful Dead or Kendrick Lamar. And our current debates over the language students will speak in school, and the books they will read, reveal our continuing colonial consciousness.

Can we, through literature, truly understand the experience of people very different from ourselves? Does great literature give us access to universal human truths, or does Shakespeare, even well translated, reveal very different truths in a small West African village. Can literature give voice to those who were previously silenced, or do the conventions of literature reproduce the power relationships that once silenced so many, including women and minorities in our own country?

We will explore these and other questions by reading literature from both colonial and colonized people, and the literary criticism written to help us understand both.

Readings:
Ashcroft, Griffiths, Tiffin, eds., The Post-Colonial Studies Reader
M. H. Abrams, A Glossary of Literary Terms
Chinua Achebe, Things Fall Apart
J. M. Coetzee, Foe
Daniel Defoe, Robinson Crusoe
Shakespeare, The Tempest
Joseph Conrad, Heart of Darkness

Requirements: Careful reading and rereading, active participation in class discussion, two formal essays and a final exam.

Instructor: Ed Biglin M/W 4:00-5:35

NOTE: This Course is cross-listed with Ethnic Studies
NOTE: English 29 is prerequisite to English 170.
English 175: Living With Shakespeare

Gender-bending and cross-dressing; bearded witches and cannibalism; an enchanting Egyptian Queen; and the wonders of the New World. In this course, we will study Shakespeare’s plays in their cultural context. What is the relationship between dramatic texts and the social environment within which they were conceived? What influence did England’s monarchs have in the production of Shakespeare’s work? Furthermore, how might these plays reflect – as well as contribute to – the Renaissance notions of gender, race, identity, and power? As we explore these questions, we will also focus on close reading and the particularities of the playwright’s poetic language. In doing so, perhaps we can discover together what makes this body of literature so special and timeless.

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.

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.

Instructor: Hilda Ma T/Th 11:30-1:05

"Now in this next scene, Rosalind, you disguise yourself as a boy."

*This course satisfies the core requirement: Artistic Understanding (Artistic Analysis).
Crowd surfing, stage diving, selfies, and drama queens: these contemporary terms have a long history in the theatre.

In this class, we’ll ask what distinguishes drama from literature, television & film. Have the Internet & YouTube hijacked essential elements of the drama or revived them…or both? What qualities does a text need to have to be considered a drama? And most crucially, how do the elements of presence, liveness, orality and embodiment make the drama unique?

Starting with ancient Greek comedy and tragedy, we will trace drama’s origins from Dionysian rituals to Commedia dell’Arte and other Renaissance forms that influenced Shakespeare and his contemporaries. Later, we will investigate how modern & contemporary drama have been influenced by the rise of social realism, absurdism, & postmodernism. To help us think about the drama as a live, staged performance event, class work will include film screenings, staged readings, critical discussions & attendance at two local productions.

**Texts** will include plays by:

- Aristophanes
- Euripides
- William Shakespeare
- Henrik Ibsen
- Oscar Wilde
- August Wilson
- Tennessee Williams
- Edward Albee
- Caryl Churchill
- Tectonic Theatre
- and others TBD

**Requirements:** two short essays, one midterm exam, one final exam, and attendance at two plays

**Instructor:** Professor Emily Klein  
**T/Th 9:45-11:20**

*NOTE: Cross-listed with Women’s and Gender Studies*
**English 198: Senior Honor 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 2015, apply by May 1, 2015.

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 (Sharon Walters) 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**

**English 300: Foundations of Contemporary Literature**

This introductory course will allow all first-year MFA students to become familiar with selected core texts in all three of the Program’s genres. By way of lecture and discussion, the course will cover several literary movements and periods and will offer approaches to numerous foundational texts, including novels, stories, poems, and essays by Jane Austen, Ralph Waldo Emerson, Walt Whitman, James Joyce, T.S. Eliot, Virginia Woolf, Isak Dinesen, James Baldwin, Sylvia Plath, and Raymond Carver.

**Instructor:** Christopher Sindt  
Monday 6:00-9:15 pm

**English 301: Creative Nonfiction Workshop**

This course gives students the opportunity to explore material in various areas of nonfiction, such as memoir, personal essay, or travel writing. The course addresses issues of voice, scene, point-of-view, and theme, as well as any other elements of nonfiction writing that will emerge from individual manuscripts. By the end of the course, the students should develop the terminology and the critical skills for revising nonfiction, and should develop a good understanding about issues and trends in the genre.

We will review issues of scene, structure, form, tension, character, and voice as they emerge from individual manuscripts during workshop sessions, focusing on what lights up and where possibilities lie. Discussions should help students develop a vocabulary for distilling work more astutely—distinguishing, for example, between situation and story (or the surface action and its meaning underneath)—and learning to read work in progress more generously and, at the same time, more critically. The aim of this workshop is to be both supportive and rigorous. That there is the impression in some circles that the two are incompatible is a shame. Because, as easy as it is for readers to announce a thumbs-up or thumbs-down verdict on a piece of writing, such a blunt and binary style offers little back to writers, save a verdict on taste, and does nothing to further anyone’s critical reading skills. A more sustained and intelligent conversation, by contrast—an illumination of what the work is so far and what, when revised, it might be about—this is our goal. Such a critique gives writers a chance to get to know their work much better and readers a chance to consider many more aesthetic possibilities for now and later than a snap judgment of “good” or “bad” allows.

This course is open to MFA students in Creative Nonfiction only.

**Instructor:** Marilyn Abildskov  
Wednesday 4:00-7:15
**English 321: Fiction Workshop**

This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. Students will grapple with the questions of voice, point of view, dramatic movement, structure, rhythm, and imagery, as well as with any and all issues of art and craft that arise from the individual manuscripts. By the end of the course, the students should develop the terminology and the critical skills for revising fiction, and should develop a good understanding about issues and trends in the genre.

This course is open to MFA students in Fiction only.

**Instructor:** Rosemary Graham  
**Wednesday 4:00-7:15 pm**

**English 341: Poetry Workshop**

The primary aim of this course is to allow the students as much freedom as possible in their writing while teaching them the skills to identify their strengths and weaknesses. The most important work for the student will be to locate his or her style or voice, with encouragement to produce at least one new poem per week. By the end of the course, the students should develop the terminology and the critical skills for revising poetry, and should develop a good understanding about issues and trends in the genre. Students may also be encouraged to write a poetic statement in which they will analyze their own poems.

This course is open to MFA students in Poetry only.

**Instructor:** Brenda Hillman  
**Wednesday 4:00-7:15**
**English 362: Contemporary Fiction**

In this seminar, we’ll read contemporary short story collections by both established and emerging writers, and examine them both as a sequence of individual narratives and more importantly, as a unified whole. Through critical reading and discussion, we’ll explore the ways the collections function (or perhaps, in some cases, fail to function) as a cohesive work, and try to determine the deliberateness Joyce claimed when piecing together his own collection. What themes unify the stories within each book? How do attitudes and perspectives on these themes evolve, piece to piece? How does the writer create dramatic movement over the course of several individual stories? What kind of discussion is generated, what specific line of inquiry is raised, when the individual stories are read “in conversation” with one another? These and other questions will guide our analysis of each text, in order to understand more thoroughly the authorial vision and literary possibilities of each work and, more importantly, so that you might better understand your own: whether you are writing a collection of stories or a novel, this course is designed in the hopes that our readings, discussions, and written work will help you recognize the trajectory of your material, the dramatic and thematic interests that keep you writing.

**Instructor:** Lysley Tenorio  
Tuesday 4:45-8:00

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**English 374: Craft Seminar in Creative Nonfiction: The Voice**

In this course we will examine that most elusive of qualities: a writer’s voice. The Nobel Prize winning poet, Seamus Heaney, has said that voice is as unique as a fingerprint. Think about it, the refined irony of Austen; the energetic wit of Dickens; the Irish musicality or Joyce; the fire of Baldwin; the cool precision of Didion, each are unmistakable. We will try to figure out what makes a great voice (if that’s even possible). It is grammar, mechanics, syntax, certainly. But it is also stance, subject (great writers seem to return to the same subjects over and over again—they worry them like beads), and character (not character as in made-up people, but character as in who the writer is). And something else that is elusive: the mystery at the heart of art. We will mostly read nonfiction with some fiction, poetry, and even plays thrown in. We will also do exercises designed to help the writer refine his or her voice. A final project which the writer feels defines that voice will be required.

**Instructor:** Wesley Gibson  
T/Th 3:00-4:35
**English 394: Craft Seminar in Poetry**

In this advanced graduate course, students will read and discuss individual poems and books of poetry. We will read closely, considering issues of form in poems as well as larger structures such as sequences and books. We will ask ourselves what poetry can do that other forms of writing cannot, why poets make the decisions they do, and what effects those decisions have on various readers. We will place poems and poets in larger historical and aesthetic contexts. And we will emulate their work, through writing exercises and other experiments. A list of course texts will be sent to students a few weeks before class: they will include works of contemporary poetry, as well as relevant works from the past.

**Instructor:** Matthew Zapruder  
**Thursday 4:45-8:00**

**English 396: Writing Across the Curriculum and Composition Pedagogy**

This course prepares graduate students for teaching courses in Composition and Writing In the Disciplines and leading academic writing workshops across the curriculum. This course offers a brief introduction to the field of Rhetoric and Composition, including theory and practical strategies for the classroom. Topics include teaching writing process as critical thinking; enabling students to effectively analyze and revise their own work; teaching students to edit their own texts for grammar and style; responding to drafts and evaluating student writing; and guiding students to transfer their writing skills into and then beyond a particular course.

**Readings:**
Bean, John C. *Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*, 2nd ed.

The other two books are free, provided through the instructor:
Gottschalk, Katherine, and Keith Hjortshoj. *The Elements of Teaching Writing*
Hedengren, Beth Finch. *A TA’s Guide to Teaching Writing in All Disciplines*

**Requirement:** 2 class hours per week, weeks 8 through 14  
**Instructor:** Tereza Joy Kramer  
**Tuesday 9:40-11:40 a.m.**
**English 397: Writing Across the Curriculum One-to-One Pedagogy**

This course prepares graduate students for working one-to-one with student writers of all disciplines and levels, as well as facilitating small-group peer review. Students learn strategies for helping peers write in diverse genres, situations, and academic disciplines. Students discuss and practice the pedagogies of collaboration and one-to-one instruction.

This course runs during the first half of the semester, after which students may apply for positions as Writing Across the Curriculum Advisers in the Center for Writing Across the Curriculum (CWAC). If hired, they join the weekly Staff Workshop. Those interested in CWAC jobs also take English 396.

**Readings:**

**Requirement:** 2 class hours per week, weeks 1 through 7

**Instructor:** Tereza Joy Kramer

**Time:** Tuesday 9:40-11:40 a.m.

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**English 398: Writing Across the Curriculum Staff Workshop**

This is a weekly Staff Workshop for graduate students who currently work as Writing Across the Curriculum 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 revising strategies. We consider ideas from scholarly research in writing pedagogy, coupled with our practical experiences in CWAC; topics include empathic questioning, non-native speaker situations, the demands of particular academic disciplines; grammar; and source integration for research papers. We collaboratively prepare trainings for each other, and we work on collaborative projects that enhance our learning and benefit writers of all disciplines across the college.

**Readings:** As assigned

**Requirement:** 1.75 workshop hours per week

**Instructor:** Tereza Joy Kramer

**Time:** TBA

**Enrollment:** Prerequisites: ENGLISH 396 and 397