

**Department of English
Faculty Contacts
Fall 2015**

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*English Department website: www.stmarys-ca.edu/english
Like us on Facebook: SMC English Department*

COURSES THAT FULFILL THE CORE CURRICULUM

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 Advisor Training Workshop
- **Global Perspectives**
 - English 163: South African Fiction

Enjoy Literature, Poetry, Film, Plays

Fall 2015

19-1	Introduction to Literary Analysis	T/Th	1:15	Molly Metherd
25	Creative Writing: Multi-Genre	M/F	1:00	Jeanne Foster
26	Creative Writing Reading Series (.25)	Wed.	7:30 pm	Sara Mumolo
29-1	Issues in Literary Study	MWF	11:45	Kathryn Koo
100	Advanced Composition	T/Th	11:30	Carol Beran
101-1	Writing Advisor Training –Beg. (.25)	Thurs.	9:45	Krista Varela
101-2	Writing Advisor Training-Adv. (.25)	TBA	TBA	Tereza Kramer
102-1	Creative Writing: Poetry	T/Th	1:15	Brenda Hillman
102-2	Creative Writing: Nonfiction	T/Th	3:00	Rosemary Graham
103	British Literature I	MWF	10:30	Robert Gorsch
104	British Literature II	MWF	8:00	Ben Xu
124	SMPP Assessment & Portfolio (.25)	TBA		Janice Doane
126	Intro. To Film	T/Th	3:00	Emily Klein
140	Science Fiction	MWF	11:45	Robert Gorsch
143	Studies in 18 th Century Lit.	MWF	9:15	Clinton Bond
144	Gothic Fiction (Studies in 19 th C Lit.)	MWF	9:15	Sandra Grayson
151	19 th Century American Lit.	T/Th	9:45	Janice Doane
153	African-Am. Women’s Lit.	T/Th	11:30	Jeannine King
163	South African Literature	T/Th	1:15	Ed Biglin
170	Problems in Literary Theory	T/Th	1:15	Emily Klein
175	Shakespeare	T/Th	3:00	Hilda Ma
198	Senior Honors Thesis	TBA		Molly Metherd

Core Curriculum Requirements: See opposite page for list.

NOTES: • In addition to English Major Requirements, English 100, 102, 110, 125, 126, 153, 154, 173, 182, 183, 184 *can be used* to satisfy The Subject Matter Preparation Program. See following page.
 English 143 satisfies literature before 1800 *requirement for the major*
 English 153, 170 is cross-listed with Ethnic Studies and Women and Gender Studies
 English 144 and 151 satisfy literature *before 1900 requirement for the major*

Graduate English Courses

300	Foundations of Contemporary Lit.	Monday	6:00	Matthew Zapruder
303	Creative Nonfiction Workshop	Wed.	4:00	Wesley Gibson
323	Fiction Workshop	Wed.	4:00	Cristina Garcia
343	Poetry Workshop	Wed.	4:00	Geoffrey O'Brien
*372	Craft Seminar in Nonfiction	Tuesday	4:45	Rachel Howard
*382	Craft Seminar in Fiction	T/Th	4:45	Rosemary Graham
*393	Craft Seminar in Poetry	T/Th	3:00	Brenda Hillman

****Open to Undergraduates with permission of instructor.***

Writing Across the Curriculum

386	WAC. Comp Pedagogy	Tues.	9:45-11:20	Tereza Kramer
387	WAC. One on One Pedagogy	Tues.	9:45-11:20	Tereza Kramer
388	WAC. Staff Workshop	TBA	TBA	Tereza Kramer

Note: This is a tentative schedule. Course times and days with asterisks are subject to change.

Enjoy Literature, Poetry, Film, Plays

Spring 2016

19-1	Introduction to Literary Analysis	MWF	9:15	Sandra Grayson
24	SMPP Assessment & Portfolio (.25)	TBA		Janice Doane
25	Creative Writing: Multi-Genre	TBA	TBA	TBA
26	Creative Writing Reading Series (.25)	Wed.	7:30 pm	TBA
27	Book and Film Club (.25)	TBA	TBA	TBA
29-1	Issues in Literary Study	T/Th	3:00	Janice Doane
101-1	Writing Advisor Training –Beg. (.25)	Thurs.	9:45	Tereza Kramer
101-2	Writing Advisor Training-Adv. (.25)	TBA	TBA	Tereza Kramer
102-1	Creative Writing: Drama	MF	1:00	Emily Klein
102-2	Creative Writing: Fiction	T/Th	3:00	Rosemary Graham
103	British Literature I	MWF	11:45	Robert Gorsch
104	British Literature II	MWF	11:45	Ben Xu
118	20 th C. Literature	MWF	9:15	Carol Beran
124	SMPP Assessment & Portfolio (.25)	TBA		Janice Doane
144	Studies in 19 th C. Literature	T/Th	1:15	Molly Metherd
150	American Literature before 1800	MWF	10:30	Kathryn Koo
152	20 th Century American Lit.	T/Th	11:30	Janice Doane
154	Studies in African-Am Lit.	T/Th	9:45	Jeannine King
160	Development of English Fiction	MWF	9:15	Clinton Bond
167	Literary Criticism	MWF	10:30	Robert Gorsch
173	Women Writers	MWF	10:30	Sandra Grayson
175	Shakespeare	T/Th	11:30	Hilda Ma
184	Contemporary Drama	MWF	11:45	Emily Klein
198	Senior Honors Thesis	TBA		Molly Metherd

Core Curriculum Requirements: See opposite page for list.

- NOTES:
- In addition to English Major Requirements, English 100, 102, 110, 125, 126, 153, 154, 173, 182, 183, 184 *can be used* to satisfy The Subject Matter Preparation Program. See following page.
 - English 150 satisfies literature before 1800 *requirement for the major*
 - English 150 and 154 are cross-listed with Ethnic Studies

Graduate English Courses

304 Creative Nonfiction Workshop	Wed.	4:00	Visiting Writer
324 Fiction Workshop	Wed.	4:00	Visiting Writer
344 Poetry Workshop	Wed.	4:00	Matthew Zapruder
*363 Contemporary Poetry	Tuesday	4:45	Chris Sindt
*373 Craft Seminar in Creative Nonfiction	T/Th	3:00	Wesley Gibson
*383 Craft Seminar in Fiction	Thurs.	4:45	Cristina Garcia

****Open to Undergraduates with permission of instructor.***

Writing Across the Curriculum

386 WAC.	TBA	TBA	Tereza Kramer
398 WAC. Staff Workshop	TBA		Tereza Kramer

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 the course in literary criticism or literary theory 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.

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 an 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.

Requirements:

- **English 19:** Introduction to Literary Analysis
- **English 25:** Creative Writing: Multi-Genre Studies
- **English 26:** The 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)

The English Minor

The minor in English requires:

- English 19: Introduction to Literary Analysis (prerequisite to English 29)
- English 29: Issues in Literary Study
- English 175: Shakespeare

and

- three upper division English electives

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 program.

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 facing page.

Spring 2011

English 19: Introduction to Literary Analysis

There are courses in speed reading. This is a course in slow reading, for reading works of literature is a reading that never quite finishes. A good reader has a hard time getting to the end. There is so much to pay attention to along the way: a surprising word or comparison, a distracting digression by the narrator ... Why won't that narrator get out of the way?

Although primarily designed as an introductory course for English majors, 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. 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.

Texts: Scholes et al., eds., Elements of Literature
Abrams, A Glossary of Literary Terms

Requirements: Careful reading and rereading, active participation in class discussions, and several short essays.

Instructor: Molly Metherd

T/Th 1:15-2:50

ENGLISH 25: CREATIVE WRITING: MULTI-GENRE STUDIES

This course is an introduction to the critical and creative techniques and vocabularies of the major genres of creative writing---poetry, fiction, nonfiction, playwriting and screenwriting. Students will be introduced to the craft of these genres while learning to explore their own written voice in a workshop-style environment

Instructor: Jeanne Foster

M/F 1:00-2:40

This course satisfies both of the Artistic Understanding (Analysis and Creative Practice) requirements of the Core Curriculum.

English 26: Creative Writing Reading Series (.25)

“You are young, so before all beginning, and I want to beg you to be patient toward all that is unsolved in your heart and tot try to love the questions themselves...” So the poet Rainer Maria Rilke writes to a friend, a young writer who asks him about the writing life. From writers we hear about bringing language to the unsolved questions.

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, read the work of some of the 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; brief reviews of two events and a longer review of one writer’s book.

Instructor: TBA

Wednesdays 7:30-9:00 p.m.

ENGLISH 27: BOOK AND FILM CLUB

This .25 credit course meets every other week to discuss works chosen jointly by the instructor and students. Students will have the opportunity to shape the reading/viewing list at the beginning of the semester. Books and the films based on them may include fantasy fiction, memoir, detective fiction or contemporary writing.

Instructor and day/time 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

Conrad, Joseph. *Heart of Darkness*

Hubbuck, Susan. *Writing Research Papers Across the Curriculum*

Kincaid, Jamaica. *Annie John*

Lynn, Steven. *Texts and Contexts*. 6th ed.

Tatar, Maria, ed. *The Classic Fairy Tales*

Course Requirements:

Careful reading, active participation, daily exploratory writing, three essays, and a final exam.

Instructor: Professor Kathryn Koo

MWF 11:45-12:50



*"And so they were married and lived together
happily for quite some time."*

CN
COLLECTION

English 100 Advanced Composition: The Call to Write

Do you ever feel furious? Make a discovery you want to share? Read something you want to explore or contest? Feel a need to express yourself? Want to scream? Desire to enter an ongoing argument? In *The Call to Write*, John Trimbur asserts that good—passionate, energetic, exciting—writing comes from experiencing the call to write in response to challenges such as these. We will use Trimbur's text to experiment with writing creatively in many genres including letters, personal memoirs, public documents, profiles, reports, commentary, proposals, reviews, and researched essays. Following Peter Elbow's advice in *Writing Without Teachers*, we will discuss our own writings in a writing circle. Walter Lord's influential book about the *Titanic*, John Krakauer's investigative journalism about a tragedy on Mount Everest, and *Best American Essays 2009* will provide models and ideas for topics as we develop distinctive writing voices.

Readings:

Best American Essays 2009, ed. Mary Oliver and Robert Atwan
Peter Elbow, *Writing Without Teachers*
John Krakauer, *Into Thin Air*
Walter Lord, *A Night to Remember*
John Trimbur, *The Call to Write*

Requirements:

Good attendance, strong participation in class activities and discussions, course project, and writing and revising essays of varying length in various genres on varied topics.

Instructor: Carol Beran

T/Th 11:30-1:05

This course satisfies a Creative Writing Minor requirement
and the SMPP Core Studies Writing Requirement.

ENGLISH 101-1: Writing Adviser Training – BEGINNING (.25)

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 will 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. If interested, please contact the CWAC Director for details of the application process.

Readings: Ryan, Leigh, and Lisa Zimmerelli. *The Bedford Guide for Writing Tutors*

Requirement: One class hour per week (1 hour/.25 unit)

Instructor: Krista Varela Thursday 9:45

ENGLISH 101-2: Writing Adviser Training – ADVANCED (.25)

This is a weekly Staff Workshop taken by students who already have passed ENGLISH 101-1, have been hired, and currently work as Writing Advisers in 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.

Readings: As assigned

Requirement: 1.5 workshop hours per week (1 hour/.25 unit)

Instructor: Tereza Joy Kramer **Day/Time**

TBA

Enrollment: By permission of instructor

***PLEASE NOTE THAT THIS COURSE WILL BE TAUGHT BY PROF.
BRENDA HILLMAN, ON T/TH 1:15-2:50.***

English 102-1: Creative Writing: Poetry

In this poetry writing course, we will write new poems and discuss them in class together. We will be read poetry by our classmates as well as by established authors, learn strategies for writing more new poetry and revising, and attempt to illuminate poetry through seminar style class discussion.

Class discussion will focus on exploration of the choices the poet has made, and the possibilities opened up by the piece of writing. You'll present your poems to the group for comment, revise your poems as a result, and practice how to give comments to others in an atmosphere of consideration and trust, with a focus on enabling each one to fulfill his or her unique potential for writing poetry.

By the end of the workshop, you will have written many new poems in a variety of styles, learned how to function as an effective and helpful participant in a poetry workshop, accumulated some techniques for writing more poetry and revising, and learned more about your own work, and about poetry in general.

Requirements: The class will consist of weekly workshops; in-class writing exercises; reading, reflecting on and discussion of assigned poetry by established writers as well as other materials. At the end of the course you will turn in a portfolio of your best work, including first drafts of poems and final revisions, with significant changes.

The grade will be based on your regular attendance, active and thoughtful participation in group discussions, completion of all written assignments, and development of your imaginative and creative writing skills.

Course Fee \$10 (for Course Reader)

Instructor: ~~Matthew Zapruder~~ MW 4:00-5:35
Brenda Hillman T/Th 1:15-2:50

The course fulfills the core requirements of Artistic Understanding and of Creative Practice.

ENGLISH 102-2 CREATIVE WRITING: NONFICTION

We will read and study a wide variety of essays and borrow (or steal, choose your verb) their techniques, organizational strategies, and styles to generate our own best writing. Class will consist of discussion, workshop and writing time. For each class meeting, you will be given a writing prompt based on that day's reading. After vigorous discussion of the day's reading assignments, you will be asked to read your draft essays aloud. Your classmates will respond, suggesting ways to build on the essay's promise. Three times during the semester, you will undertake a substantial expansion and revision of one of these draft essays.

Texts:

In Short, edited by Judith Kitchen and Mary Paumier Jones

Best American Non-Required Reading edited by Daniel Handler

Requirements:

Attendance. Daily prompts, monthly polished essays. Workshop participation.

Instructor:

Rosemary Graham

T/Th 3:00-4:35

This course fulfills the Core Curriculum requirements of Artistic Understanding and Creative Practice

English 103: British Literature I

In this course we will survey a thousand years of British literature, from its beginnings to 1700. We will start with the writings of the Anglo-Saxons, above all *Beowulf*, texts that look back to the world of Germanic tribes that had not yet migrated to the island of Great Britain. We will learn to read the Middle English of Geoffrey Chaucer and his contemporaries. And we will explore the rich literary production of the English Renaissance, the period that gave us Marlowe, Shakespeare, Donne, and Milton.

Readings will include *Beowulf*, *Sir Gawain and the Green Knight*, selections from Chaucer's *Canterbury Tales*, *Everyman*, lyric poetry by Sidney, Spenser, Shakespeare, and Donne, selections from Spenser's *Faerie Queene*, Marlowe's *Doctor Faustus*, Webster's *The Duchess Malfi*, selections from Milton's *Paradise Lost*, and Congreve's *The Way of the World*.

Requirements: Careful reading and re-reading, scrupulous attendance, active participation in class discussion, short essays, a take-home final.

Instructor: Robert Gorsch

MWF 10:30-11:35

ENGLISH 104: MAJOR BRITISH WRITERS FROM ROMANTIC TO MODERN

The nineteenth and early twentieth centuries were ages of change, when many established ideas were challenged, when important institutions were shaped. They were ages of strongly-debated questions -- about love, marriage, and money, about art and science, about nature and society, about sensitivity and truth, about thought and feeling, about our temporal and spatial sense of the world, about where to seek meaning in life. These are still our questions, and to understand them better, we need to look back to the writers who preceded us in dealing with a world of constant change.

In this course we will do just that. We will read poems and essays by Blake, Wordsworth, Coleridge, Tennyson, Browning, Arnold, Yeats, and Eliot. We will also read novels by Mary Shelley, H. G. Wells, Edward Abbott, Aldous Huxley, George Orwell, and E. M. Forster. We will discover what happens to literature in times of dizzying social and intellectual changes, as writers create new forms to ask new questions and express new vision.

Readings:

The Norton Anthology of English Literature
Mary Shelley, *Frankenstein*
Edwin A. Abbott, *Flatland*
H. G. Wells, *Time Machine*, *The Island of Dr. Moreau*
Aldous Huxley, *Brave New World*
George Orwell, *1984*
E. M. Forster, *A Passage to India*

Requirements: Careful and thoughtful reading, active class participation, one presentation, and two papers.

Instructor: Ben Xu

M. W. F. 8: 00 - 9: 05



ENG 126

American Independent Cinema: History & Criticism

Diverse Writers, Actors, and Directors Challenging the Hollywood System

How has independent filmmaking changed the culture of American cinema? How have women writers and directors, queer and LGBTQ artists, and filmmakers of color all put pressure on Hollywood's big studio system by harnessing the power of independent filmmaking? This course will investigate the rise of American indie films and trace their roots back to mid-century European cinema and the early days of the American indie film festival circuit. We will use a variety of critical and theoretical approaches to examine the economics, production elements, and aesthetic features of contemporary American independent cinema.

Requirements

This course will require extensive reading in film history, criticism, and some theory. Final grades will be based on class participation, attendance and careful note-taking at all required film screenings, a midterm exam, a final exam, two essays, and one in-class presentation.

Film Screenings

Students will be required to attend film screenings throughout the semester. Some of these screenings will be during class, some will be on campus from 2:30-4:30 on Wednesdays, and others will be at times to be announced on and off campus, with no more than two off-campus screenings required.

Texts

John Hill and Pamela Gibson, eds. *Film Studies: Critical Approaches*
Geoff King, *American Independent Cinema*
Michael Z. Newman, *Indie: An American Film Culture*

Instructor: Professor Emily Klein

T/Th 3:00-4:35

• Occasional film screenings on Tuesday 4:30

This course meets the Core Curriculum requirement for Artistic Understanding

CANCELED FOR FALL 2015

English 138: Short Fiction: Telling Li(v)es

Because short fiction is short, it delivers maximum pleasure in minimum time. Because short fiction is fiction, it takes us into the exciting world of the human imagination.

How short is short fiction? How fictional is it? This course will explore various forms short fiction has taken including anecdotes, parables, folktales, flash fiction, frame stories, linked stories, “standard” short fiction, and the novella. Thinking about fiction will take us into questions of autobiographical fiction, romance and realism, dirty realism, magic realism, and regionalism. We will pay particular attention to narrative techniques that create the intensity and compression typical of short fiction.

We will read a few stories from the nineteenth century, but the main focus will be on more recent short fiction as we seek an understanding of the genre as it is practiced by both male and female writers and writers of diverse ethnic backgrounds.

For those interested in creative writing, assignments will offer options to write short fiction as well as analyze it.

Readings

Sherwood Anderson, *Winesburg, Ohio*

Charles Baxter, *A Relative Stranger*

Kate Chopin, *The Awakening and Selected Stories*

Thomas Hardy, *The Distracted Preacher and other Stories*

Margaret Laurence, *A Bird in the House*

Alice Munro, *The Beggar Maid*

Flash Fiction: 72 Very Short Stories, ed. Thomas et al
3 x 33, ed. Winegardner

Requirements

Active participation, project, several short essays or short stories, final exam

Instructor

Carol Beran

T/Th 9:45-11:20

This course satisfies the Core Curriculum requirement for Artistic Understanding

English 140: Science Fiction

“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 our 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, Issac 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 11:45-12:50

This course fulfills the Core Curriculum Requirement of Artistic Understanding

ENGLISH 143: REASON, MADNESS AND MONEY

Scholars have traditionally called the period between 1660-1784 “The Age of Reason” or “The Enlightenment,” as if regular life with its violence and tenderness, beauty and ugliness didn’t exist, and the period was devoted to dry discussions of philosophy, mathematics or the many scientific discoveries of the time. But in addition to laying the foundations of the modern world, this was an era framed by revolution and war—in England in the mid-seventeenth century and in the American colonies (and France) over one hundred years later.

Looking at numerous works, we will examine the age’s claims of rationality, but we will also investigate works that treat other, darker sides—crime, madness, illicit sexuality, slavery and colonization, as well as the increasing importance of female authors and how our contemporary world was shaped by this strange and contradictory time.

Texts: Volume I of the ninth edition of *The Norton Anthology of English Literature* (or Vol. C of the split edition).

James Boswell, *The London Journal*

Daniel Defoe, *Robinson Crusoe*

Selected photocopies.

Requirements: attendance, participation, two papers, final exam.

Instructor: Clinton Bond

MWF 9:15-10:20

*****This course satisfies the English major requirement for a course in literature before 1800*****

ENGLISH 144: NINETEENTH CENTURY LITERATURE: **THE GOTHIC IMAGINATION**

In Gothic writing, darkness and shadows prevail. The past reaches into the present, and things are often not what they seem. Heroines and heroes may be tortured by their own imaginations, their own desires.

Gothic fiction became a dominant literary genre in nineteenth-century England, as writers used this form to challenge traditional understandings of the self, exploring self-division, dreams, and sexual desire. These novels and stories address issues their society suppressed, questioning the social order, especially conventional gender roles. Heroines repeat patterns of imprisonment and escape; male protagonists try to transcend limits on human existence. Technically, these texts employ multiple narrators, comparing versions of reality, and presenting experience as subjective and unverifiable. Gothic novels and stories still have the power to unsettle readers, evoking pleasure, fear, questions, and thought.

In this course, we'll study some early classics of a genre still popular today. We'll ask how subversive Gothic writing is, and why it remains so compelling after hundreds of years.

Readings will include Emily Brontë's *Wuthering Heights*, LeFanu's *Carmilla*, Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stoker's *Dracula*, Marsh's *The Beetle*, Wilde's *The Picture of Dorian Gray*, and short fiction by Mary Shelley, Elizabeth Gaskell, and others.

Requirements: Active class participation, brief responses to readings, one class report, one formal essay, final exam.

Instructor: Sandra Grayson

MWF 9:15-10:20

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 T/Th 9:45-11:20

This course satisfies one of the two American Survey requirements or the requirement for a literature course before 1900.

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

English 153: African-American Women's Literature

This seminar is an introduction to the diverse concerns of contemporary literature, criticism and theory written by African-American women. Each unit will start with a work of fiction, poetry (and perhaps photography or film) and then go on to explore important critical and theoretical essays that share the concerns of the creative texts. However, throughout the course our readings will challenge such strident boundaries between creative, critical and theoretical. Questions of history, narrative, memory and resistance will guide our discussion of each reading.

Readings: Writings by Toni Morrison, Alice Walker, Nella Larsen, Hazel Carby, Hortense Spillers and others.

Requirements: Class participation, prospectus for each paper, a short and longer paper, group presentation.

Instructor: Jeannine King

T/Th 11:30-1:05

English 163: South African Fiction

What is it like to fall in love and plan a future in a world threatened by the chaos of civil war, or the bitterness of racial hatred? What does it mean to stay in school when your "bright future" seems to threaten your connection to your family and your sense of who you are? How does it feel to live in a white family sympathetic to the plight of South African black people, yet fearful of the loss of all they own if the black population is freed? Does writing in English, the language in which you learned to read, mean that you are continuing the cultural oppression of your own people? Issues like these, raised by the dramatic changes in post-colonial Africa, lie at the heart of contemporary South African stories and novels.

Twenty years ago, the brutal system of Apartheid crumbled and South Africa held the first election in its history in which people of all races and backgrounds could vote -- the ballot was printed in all 11 of the national languages. The dramatic changes have made everyone in the country think about the stories they tell themselves about their past, about how they live, and how they want to live in the future.

Literature can help people understand the confusing changes of their times, and to understand the selves they create to meet the demands of their moment in history. That is what makes the stories we will read in this course so vital and so interesting. That is also one reason that two of the writers we will read have won the Nobel Prize for Literature.

Readings:

Olive Schreiner, The Story of an African Farm
Alan Paton, Cry, the Beloved Country
Peter Abrahams, Mine Boy
Zoe Witcomb, You Can't Get Lost in Cape Town
Nadine Gordimer, July's People
J. M. Coetzee, Life and Times of Michael K
J. M. Coetzee, Waiting for the Barbarians
Andre Brink, Imaginings of Sand

Requirements: Active participation in class discussions, two essays and a final exam.

NOTE: This course may be taken for credit by students who have previously enrolled in Eng.163 on a different topic.

Instructor: Ed Biglin

T/Th 1:15-2:50

This course meets the criteria for Core Curriculum: Global Perspectives and for Artistic Understanding.



ENG 170: Introduction to Performance Theory: Liveness, Identity, Spectacle, Ritual

Sure, a flash-mob is a performance. But what about a museum exhibit? A gender identity? A film? A political debate? 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: two presentations, three 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.

Churchill, Caryl. *Cloud Nine*. New York: Theatre Communications Group, 2000.

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

Instructor: Prof. Emily Klein

T/Th 1:15-2:50

Cross-listed with Women and Gender Studies & Ethnic Studies

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

TuTh 3pm – 4:35pm



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

****This course satisfies the core requirement: Artistic Understanding****

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, Carol Beran

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 (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.

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: Matthew Zapruder

Monday 6:00-9:15 pm

English 303: 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.

Instructor: Wesley Gibson

Wednesday 4:00-7:15

English 323: 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.

Instructor: Cristina Garcia

Wednesday 4:00-7:15 pm

English 343: 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.

Instructor: Geoffrey O'Brien

Wednesday 4:00-7:00

***English 372 Craft Seminar in Creative Nonfiction**

This course focuses on issues that influence the writing of nonfiction. Some seminars may focus on issues of craft of aesthetics---narrative structure, point of view, or dialogue ---and others may be thematic in nature or explore a subgenre of nonfiction---personal essay, memoir, nature writing, travel writing, humor, book review, historical narrative, biography, etc. Readings may include a wide range of nonfiction from diverse backgrounds and historical periods as well as the students' own works-in-progress.

Instructor: Rachel Howard

Tuesday 4:45-8:00 pm

***English 382: Beyond Setting: Locating Character in Time and Place**

“The writer operates at a peculiar crossroads where time and place and eternity somehow meet. His problem is to find that location.” Flannery O’Connor, *Mystery and Manners*

This course will give you the opportunity to focus on two of the three parts of O’Connor’s “peculiar crossroads.” Weekly readings will guide weekly experiments encouraging you to take your fiction into unexplored territory: other decades, other continents as well as the here and now.

Likely Texts:

Eudora Welty, *Mystery and Manners* (excerpts)

Frank O’Connor, *The Best of Frank O’Connor*

Margot Livesey, *The House on Fortune Street*

Ellen Sussman, *The Paradise Guest House*

Peter Behrens, *The O’Briens*

Jennifer Egan, *A Visit from the Goon Squad*

Joan Silber, *The Art of Time in Fiction: As Long As It Takes*

Requirements: Weekly informal written responses to the reading and weekly 2 pp. experiments, one of which to be expanded into a 15-20-page story or novel excerpt. Attendance, active participation in lively class discussion.

Official Learning Outcomes for English 382, Craft of Fiction

In this course, students will:

- read fiction with attention to the techniques writers use to locate characters in place and move them through time
- create original fiction using these and other techniques to locate characters in place and move them through time
- relate the content of the course to their own fiction and to the practice of writing fiction in our time.

Instructor: Rosemary Graham

Tuesday/Thursday 4:45-6:20

***English 393: PROSODY AND POETIC FORM**

Some say our hearts beat in iambic rhythm; whether this is true or not, there is a deep correspondence between seasonal and bodily rhythms and poetic form. In this course, you will learn the basics of scansion, prosody, received forms of metrical verse, and procedural forms of poetry. This nuts-and-bolts background is useful for the student of poetry, especially in light of the fact that free verse has been the most common choice for poets in the twentieth century. We will start the semester learning the basic techniques of scansion and will proceed to study principles of some received forms—the sonnet, the villanelle, the sestina, accentual-syllabic verse, syllabic poetry, concrete poems, prose poetry—as well as techniques of free verse poetry. The student will be asked to annotate poetry and to write weekly versions, imitations and variations of these received forms. We will study variants of the singlet, the couplet, the triplet and other stanzaic structures. Though this class is primarily a graduate seminar, it is open to undergraduates with permission of instructor, if space permits.

Texts:

Annie Finch, *A Poet's Craft*

Mary Kinzie, *A Poet's Guide to Poetry*

Requirements:

Weekly poems and critical annotations of the readings; full participation in every class discussion; weekly attendance; and final project.

Instructor: Brenda Hillman

Tuesday/Thursday 3:00-4:35



****Courses Open to Undergraduates with Permission of Instructor***

GRADUATE COURSES

WRITING ACROSS THE CURRICULUM

ENGLISH 386: Writing Across the Curriculum and Composition Pedagogy

This course prepares graduate students for teaching courses in Composition and Writing In the Disciplines. This course offers a broad overview of theory in the field of Rhetoric and Composition, paired with practical strategies for the classroom. Topics include career preparation for college writing instruction; 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, citation, and style; responding to drafts and evaluating student writing; and guiding students to transfer their writing skills into and then beyond your 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 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: 1:35 per week, weeks 1 through 7

Instructor: Tereza Joy Kramer 9:45-11:20 a.m. Tues.

ENGLISH 387: Writing Across the Curriculum One-on-One Pedagogy

This course prepares graduate students for working one-on-one with student writers of all disciplines and levels, as well as facilitating small-group peer review and Writing Circles. Students learn strategies for helping peers write in diverse genres, situations, and academic disciplines. Students explore the pedagogy of collaboration and one-on-one teaching and do hands-on practice to see if this is something they are adept at and that interests them.

This meets for 1.5 hours a week during the first half of the semester; students then may apply for positions as Writing Across the Curriculum Interns in the Center for Writing Across the Curriculum (CWAC). If hired, they join the weekly Staff Workshop.

Note: Those interested in applying for CWAC jobs must take Eng 201.01 and .02.

Readings:

Ryan, Leigh, and Lisa Zimmerelli. *The Bedford Guide for Writing Tutors*

Requirement: 1:35 per week, weeks 8 through 14

Instructor: Tereza Joy Kramer 9:45-11:20 a.m.
Tues.

ENGLISH 388: Writing Across the Curriculum Staff Workshop

This is a weekly Staff Workshop offered continually, every semester, and taken by students who have passed ENGLISH 386 and 387, have been hired, and currently work as Writing Across the Curriculum Interns in 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 into writing pedagogy, coupled with our practical experiences in CWAC; topics include empathic questioning, non-native speaker concerns, 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: 1.5 workshop hours per week

Instructor: Tereza Joy Kramer

Time TBA

Enrollment: By permission of instructor

English Composition at St. Mary's College of California

In English 4 and 5 students write analytical, evaluative, and argumentative essays; they also study examples of good writing. We have found that careful and thoughtful reading helps students learn to communicate their own ideas and experiences more effectively. The "better writing" our students aim for is characterized by:

- a clear thesis that controls the entire essay,
- adequate development of ideas, whether through logical explanations and arguments or through specific details and examples,
- a clear organization that suits the topic and the audience,
- coherent paragraphs, appropriately connected and built from well-constructed sentences,
- sentences that employ the conventions of Standard Written English in grammar, spelling and punctuation, and use appropriate diction,
- evidence that the writer has tried to make his or her work both informative and interesting.

Instructors often use a workshop method, in which students read their own essays (in draft form or in finished versions) to small groups within the class. This procedure teaches students to be critical of their own and other writers' work and encourages revision.

Class discussions of the readings focus on style and structure as well as on the writers' ideas and arguments. Students may be asked to use these readings in various ways as bases for their own writing. For example, they may relate a writer's ideas or experiences to their own ideas or experiences; they may analyze and evaluate the arguments in the reading and the arguments that were raised in class discussion; they may write similar essays.

In English 4 (Composition): Students read examples of good writing and write and rewrite 4 to 5 essays, using analysis, evaluation, explanation and argument. The course emphasizes learning to articulate and support a clear thesis, as well as to use writing as a tool for intellectual discovery and growth. Students will write a minimum of 7500 words.

English 5 (Argument and Research): This course continues to develop the more complex critical thinking skills that students need to analyze texts and to elaborate arguments. In addition, the course gives students practice in exploring ideas through research and in supporting a thesis by consulting, synthesizing and properly citing sources. Students write and rewrite two or more papers. Both essays ask students to evaluate and synthesize evidence. At least one essay will be a research essay of at least 2500 words that presents an extended argument and incorporates at least 3 peer-reviewed sources, as well as other appropriate research material. Students will write a minimum of 6000 words.