

Experience English in Fall 2019



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Saint Mary's College of California

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

Department of English
Saint Mary's College of California
Fall 2019

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The Department of English is located on the third floor of Dante Hall.

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Enjoy Poetry, Film, Plays, and Literature

Fall 2019(New Major starting Fall 2018)

FOUNDATION COURSE (All majors must take these usually in first two years)

19-1	Introduction to Literary Analysis(AA)	MWF	11:45	Molly Metherd
19-2	Introduction to Literary Analysis(AA)	T/Th	9:45	Jeannine King
175	Shakespeare (AA)	MWF	2:45	Robert Gorsch

[English 29 offered in Spring semesters]

Area 1: Historical Survey

103	British Literature I	MWF	9:15	Yin Yuan
151**	19th Century American Literature	T/Th	11:30	Kathryn Koo

Area 2: Movements and Eras

141*	Medieval Women Writers	T/Th	1:15	Lisa Manter
153	Vietnamese American Literature(AA/AD)	T/Th	3:00	Hilda Ma
154	African-American Literature(AA/AD)	T/Th	1:15	Jeannine King
184	Contemporary Political Drama(AA)	M/F	1:00	Emily Klein

Area 3: Authors and Genres

23	American Voices(AA/AD)	M/F	1:00	Molly Metherd
140	Studies in a Genre	MWF	9:15	Sunayani Bhattacharya

Area 4: Theory and Methodology

170	Literary Theory	MWF	10:30	Sunayani Bhattacharya
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Area 5: Art of Writing and Other Literacies

25	Creative Writing: Multi-Genre(AA/CP)	M/F	1:00	Marilyn Abildskov
102-1	Creative Writing: Playwriting(AA/CP)	MWF	11:45	Emily Klein
102-2	Creative Writing: Poetry(AA/CP)	T/Th	11:30	Brenda Hillman

Quarter Credit Courses for Select Concentration Requirements

26	Creative Writing Reading Series (.25)	Wed.	7:30p	Matthew Zapruder
106-1	Writing Adviser Training –Beg. (.25)	Tues.	9:45	TBA
106-2	Writing Adviser Training-Beg. (.25)	Wed.	4:00	TBA
107	Writing Adviser Training–Adv. (.25)	TBA	TBA	Tereza Kramer
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
198	Senior Honors Thesis	TBA	TBA	Kathryn Koo

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Enjoy Poetry, Film, Plays, and Literature

Fall 2019

Course Labels: AA: Fulfills Artistic Analysis Core Requirement

CP: Fulfills Creative Practice Core Requirement

CE: Fulfills Community Engagement Core Requirement

AD: Fulfills American Diversity Core Requirement

*: Fulfills the Pre-1800 Requirement for English Majors

**: Fulfills the Pre-1900 Requirement for English Majors

19-1	Introduction to Literary Analysis(AA)	MWF	11:45	Molly Metherd
19-2	Introduction to Literary Analysis(AA)	T/Th	9:45	Jeannine King
23	American Voices (AA/AD)	M/F	1:00	Molly Metherd
25	Creative Writing: Multi-Genre(AA/CP)	M/F	1:00	Marilyn Abildskov
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Matthew Zapruder
102-1	Creative Writing: Playwriting(AA/CP)	MWF	11:45	Emily Klein
102-2	Creative Writing: Poetry(AA/CP)	T/Th	11:30	Brenda Hillman
103	British Literature I	MWF	9:15	Yin Yuan
106-1	Writing Adviser Training –Beg. (.25)	Tues.	9:45	TBA
106-2	Writing Adviser Training–Beg. (.25)	Wed.	4:00	TBA
107	Writing Adviser Training–Adv. (.25)	TBA	TBA	Tereza Kramer
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
140	Studies in a Genre	MWF	9:15	SunayaniBhattacharya
141*	Medieval Women Writers	T/Th	1:15	Lisa Manter
151**	19th Century American Literature	T/Th	11:30	Kathryn Koo
153	Vietnamese American Literature(AA/AD)	T/Th	3:00	Hilda Ma
154	African-American Literature(AA/AD)	T/Th	1:15	Jeannine King
170	Literary Theory	MWF	10:30	Sunayani Bhattacharya
175	Shakespeare (AA)	MWF	2:45	Robert Gorsch
184	Contemporary Political Drama(AA)	M/F	1:00	Emily Klein
198	Senior Honors Thesis	TBA	TBA	Kathryn Koo

Graduate Courses

303	Creative NonFiction Workshop	Wed.	4:00	Marilyn Abildskov
323	Fiction Workshop	Wed.	4:00	Marie Mockett
341	Poetry Workshop	Wed.	4:00	Matthew Zapruder
374	Craft Seminar in Creative NonFiction	Thurs.	4:45	Marie Mockett
384	Craft Seminar in Fiction	T/Th	3:00	Visiting Writer
393	Craft Seminar in Poetry	Tues.	4:45	Brenda Hillman
401	Writer in the World	TBA	TBA	Sara Mumolo

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

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Enjoy Poetry, Film, Plays, and Literature

Spring 2020 (Tentative Schedule subject to change)

19	Introduction to Literary Analysis	T/Th	9:45	Jeannine King
24	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
25	Creative Writing: Multi-Genre	T/Th	3:00	Marilyn Abildskov
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Matthew Zapruder
29-1	Issues in Literary Study	T/Th	9:45	Hilda Ma
29-2	Issues in Literary Study	MWF	11:45	Robert Gorsch
100	Advanced Composition	MWF	11:45	TBA
102-1	Creative Writing: NonFiction	M/W	4:00	Marilyn Abildskov
102-2	Creative Writing: Fiction	M/W	4:00	Rosemary Graham
104	British Literature II	MWF	10:30	SunayaniBhattacharya
106-1	Writing Adviser Training –Beg. (.25)	Tues.	9:45	TBA
106-2	Writing Adviser Training–Beg. (.25)	Wed.	4:00	TBA
107	Writing Adviser Training–Adv. (.25)	TBA	TBA	Tereza Kramer
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
130	William Wordsworth	T/Th	11:30	Yin Yuan
140	Science Fiction	MWF	2:45	Robert Gorsch
143	18th Century British Literature	T/Th	9:45	Yin Yuan
150	American Literature Before 1800	T/Th	11:30	Kathryn Koo
162	The American Novel	M/F	1:00	Molly Metherd
170	Literary Theory	T/Th	1:15	Lisa Manter
171	Literary Movements	MWF	2:45	Br. Ron Gallagher
175	Shakespeare	T/Th	3:00	Hilda Ma
198	Senior Honors Thesis	TBA	TBA	Kathryn Koo

Graduate Courses

304	Creative NonFiction Workshop	Wed.	4:00p	Visiting Writer
324	Fiction Workshop	Wed.	4:00p	Visiting Writer
344	Poetry Workshop	Wed.	4:00p	Visiting Writer
363	Contemporary Poetry	Tues.	4:45p	Matthew Zapruder
371	Craft Seminar in NonFiction	T/Th	3:00p	Visiting Writer
381	Craft of Seminar in Fiction	Thurs.	4:45p	Marie Mockett
400	Thesis (Fiction, CNF, Poetry)	TBA	TBA	TBA
401	Writer in the World II	TBA	TBA	Sara Mumolo

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

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

The English Major **(For Fall 2018 and beyond)**

Four Foundation Courses

LOWER DIVISION

- English 19: Introduction to Literary Analysis
- English 29: Approaches to Literature

UPPER DIVISION

- English 175: Shakespeare
- English 196: Senior Capstone

Nine courses from the following five areas. Students must take **at least one** course in each area.

I. Historical surveys: 103 British I, 104 British II, 118 20th Century Literature, 150 American Literature Before 1800, 151 American Literature 1800-1900, 152 20th Century American Literature, 160 Development of English Fiction I, 182 The Drama.

II. Movements and Eras: 119 Contemporary Literature, 141 Studies in Medieval Literature, 142 Studies in Renaissance and 17th Century Literature, 143 Studies in Restoration and 18th Century Literature, 144 Studies in 19th Century Literature, 153 American Ethnic Writers and Oral Traditions, 154 Studies in African-American Literature, 163 Anglophone Literature, 171 Literary Movements, 173 Women Writers, 183 Topics in Drama, 184 Contemporary Drama.

III. Authors and Genres: 23 American Voices, 105 Children's Lit, 115 Chaucer, 120 The Short Poem, 130 Single Author, 138 Short Fiction, 140 Studies in a Literary Genre, 161 English Novel, 162 The American Novel, 180 Milton, 185 Individual Dramatist.

IV. Theories and Methodologies: 110 Linguistics, 111 Topics in Linguistics, 122 Law and Literature, 167 Literary Criticism I, 168 Literary Criticism II, 170 Problems in Literary Theory.

V: The Art of Writing and Other Literacies: 25 Creative Writing Multi Genre, 100 Advanced Composition, 102 Creative Writing, 125 Film, 126 Topics in Film.

In order to ensure breadth, students must make sure to take **at least one** course in the following four concentrations (these will be satisfied in above area courses):

- British Literature
- American Literature
- Literature before 1800
- Diverse Literatures

TOTAL 13 credits.

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

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

Dramatic and Film Arts Emphasis:

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

For the Subject Matter Preparation Emphasis, please see the SMPP page (page 10).

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

10-17-14

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

The English Minor

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

The minor in English requires:

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

*Updated June 2004
Effective Fall 2002*

The Creative Writing Minor

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

The minor in Creative Writing requires:

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

English 100: Advanced Composition

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

10/2014

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Subject-Matter Preparation Program in English (SMPP) **(for Fall 2018 and beyond)**

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.

Instructor: SMPP Coordinator Hilda Ma, hm1@stmarys-ca.edu (Dante 304)
Schedule to be arranged with students.

I. CORE STUDIES: 13 courses (12.25 units)

Composition and Rhetoric – 2 courses (1.25 units)

English 100: Advanced Composition

English 106: Writing Adviser Training Beginning (.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)

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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 153: American Ethnic Writers and Oral Traditions

English 154: Studies in African-American Literature

One of the following courses:

English 105: Children's Literature

English 140: Literary Genres (Including Popular Genres)

One of the following courses:

English 102: Creative Writing

English 105: Children's Literature

English 125 or 126: Film/Topics in 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:

English 24: SMPP Assessment and Portfolio - first semester in program(.25 units)

English 124: SMPP Assessment and Portfolio - senior year in program (.25 units)

English 196: WID Capstone

JAN / EDUC 122: Field Experience (1 unit)

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.

Updated 2-19-2019

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

English 19: Introduction to Literary Analysis

Fulfills the Core Requirement: *Artistic Analysis*

Satisfies the English Major Requirement: *Foundation*

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.

Text: Michael Meyer, *The Compact Bedford Introduction to Literature*

Requirements: Active participation in class discussions, group presentation, three short essays and three quizzes.

Instructor: Molly Metherd MWF 11:45 - 12:50 (section 1)

Instructor: Jeannine King TTH 9:45 - 11:20 (section 2)

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English 23: Film Adaptation in the 21st Century (American Voices)

Fulfills the Core requirements: *Artistic Understanding (Analysis)* and *American Diversity*.

Satisfies the English Major requirements: *American Literature*, *Diverse Literature*, and *Authors and Genres*.

NOTE: This course is restricted to first year students.

Which is better, the book or the movie? We've all asked or been asked this question. In this course, we will do close readings of prose texts (novels and plays) and their film adaptations moving beyond evaluations of which is better to look at the specific choices that prose writers, screenwriters, directors and actors make that shape the meaning of the text. We will focus on film adaptations from the last twenty years, thinking about why these were chosen for adaptation. What does that choice alone demonstrate about contemporary film making and film audiences? We will consider a diversity of films and explore what these adaptations and their specific approaches to meaning making reveal about contemporary American culture.

Texts may include:

True Grit,

Chi-Raq,

The Handmaid's Tale,

The Hate You Give,

If Beale Street Could Talk.

Requirements: Regular informal writing, two essays, mid term and final exam.

Instructor:

Molly Metherd

MF 1:00 - 2:40

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

English 25: Creative Writing Multi Genre

Fulfills Core Requirements *Artistic Understanding (Analysis and Creative Practice)*.

Satisfies the English Major requirement: *Art of Writing and Other Literacies*.

Of all the many reasons to write, the most time-honored may be the desire to express emotion. 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 texts from across four genres--poetry, creative nonfiction, fiction and drama-- have in common: strong images; vivid scenes; complicated characters; distinct voices; and situations revealing fresh inner conflict through exterior plots. 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, students will have a greater understanding of how gratifying the work of writing and revising can be, marrying feeling to form.

Instructor:

Marilyn Abildskov

M/F 1:00 - 2:40 p.m.



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English 26: Creative Writing Reading Series (.25)

Satisfies a requirement for the *Creative Writing Minor*, and *Creative Writing Emphasis* for English Majors.

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 to 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: Matthew Zapruder Wednesdays 7:30-9:00 p.m.



Note: Author pictures were for the 2018-2019 series.

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English 102: Creative Writing - Playwriting (section 1)

Fulfills Core Requirements *Artistic Understanding (Analysis and Creative Practice)*.

Satisfies the English Major requirement: *Art of Writing and Other Literacies*.

Creative writers, come and try your hands at 10-minute, one-act, experimental, and full-length plays. This writing workshop is geared toward new and emerging authors testing out the field of dramatic arts. In this class we will read the works of a few canonical and vanguard playwrights to establish a shared understanding of theatrical conventions, ruptures, and innovations. Through weekly workshopping sessions, peer review, guided revision, and staged readings we will work together to craft original plays suitable for production. May be repeated for credit as genre varies.

Readings will include plays and essays by such playwrights as: Ellen McLaughlin, Moises Kaufman, Maria Irene Fornes, Cherie Moraga, Tennessee Williams, Tom Stoppard, Paula Vogel, Tony Kushner, and others.

Requirements: Daily attendance, evidence of careful writing and reading, active participation in discussions, peer reviews, staged readings and workshops, 3-4 revised scripts, and two trips to the theater—both LeFevre on campus, and one local off-campus theatre.

Instructor:

Dr. Emily Klein

MWF 11:45 - 12:50



"Instead of focusing on your differences, let's revisit your shared love of the theater."

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English 102 — Creative Writing : Poetry (Section 2)

Fulfills Core Requirements *Artistic Understanding (Analysis and Creative Practice)*.

Satisfies the English Major requirement: *Art of Writing & Other Literacies*.

Reading List:

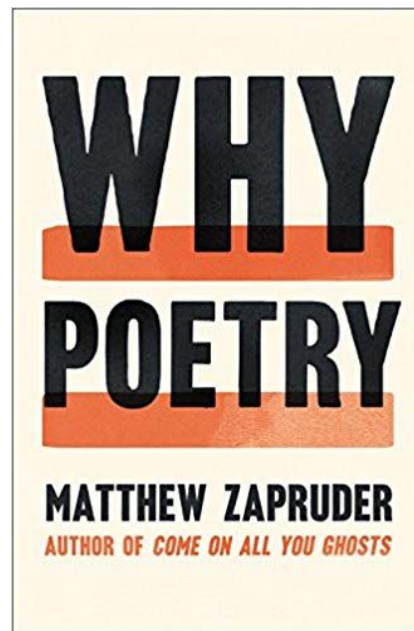
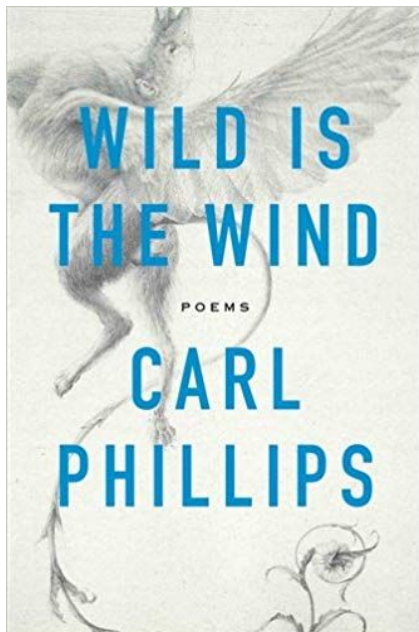
Carl Phillips, *Wild is the Wind* (paperback)

Matthew Zapruder, *Why Poetry*

Course Reader

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

Instructor: Prof. Brenda Hillman TTH 11:30 - 1:05



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English 103: British Literature I

Satisfies the English Major Requirements: *Historical Survey* and *British Literature*

English 103 is a survey of British literature from its beginnings to the 1700s. British writing connected rulers and rebels, monks and merchants, brewers and bureaucrats; we will consider how literary texts provided occasions for exploring these various social identities. In what thematic and stylistic ways do these texts elaborate on or problematize ideas of the hero and heroine? The survey covers all major genres of early British literature. Texts and authors include *Beowulf*, Chaucer, Margery Kempe, Spenser, Shakespeare, Milton, and Behn.

Texts:

The Broadview Anthology of British Literature: Concise Edition, Volume A (3rd ed.) (Broadview, 2017)

Requirements:

Active class participation, weekly responses and quizzes, two essays, midterm, and final.

Instructor:

Yin Yuan

MWF 9:15 - 10:20

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English 106: Writing Adviser Training Beginning (.25 credit) [Formerly Eng101]

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

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

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

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

<u>Texts:</u>	As assigned	
<u>Requirement:</u>	1.5 class hours per week	
<u>Instructor (01):</u>	TBA	Tuesday 9:45-11:20
<u>Instructor (02):</u>	TBA	Wednesday 4-5:35p
<u>Enrollment:</u>	Not open to Seniors	

English 107: Writing Adviser Staff Workshop (.25 credit)

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

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

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

<u>Texts:</u>	As assigned	
<u>Requirement:</u>	1.5 workshop hours per week	
<u>Instructor:</u>	Tereza Joy Kramer	Tuesday 6:30-8pm.
<u>Enrollment:</u>	Prerequisite: ENGLISH 106	

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English 140: Novel as Social Form

Satisfies the English Major Requirement: *Authors and Genres*

The novel has often been thought of as the quintessential modern form. In this course we will examine both the form and its theory to understand how the novel is constructed as a social form. We will read a range of novelistic genres, including classics from Victorian England, detective fiction, and exploration narratives to examine how Englishness is imagined. For the second half of class we will engage with the postcolonial and diasporic novel, and study how the form evolves.

Tentative reading list: Rider Haggard, *King Solomon's Mines*, Arthur Conan Doyle, *Hound of the Baskervilles*, Arundhati Roy, *The God of Small Things*, Hanif Kureishi, *The Buddha of Suburbia*, selections from Mikhail Bakhtin, György Lukács, Ian Watt, and Walter Benjamin

Requirements: Active participation, daily reading journal, two essays, one final exam

Instructor:

Sunayani Bhattacharya

MWF 9:15 - 10:20



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

English 141: MEDIEVAL LITERATURE (cross listed with WGS 141)

Satisfies the English Major requirements: *pre-1800* and *Movements and Eras*.

Creating a Tradition—Women Writers of the Middle Ages



When Christine de Pizan sat down at her desk at the end of the Middle Ages to contest the "wicked insults about women and their behavior," self-doubt in the face of centuries of literary misogyny undermined her own good judgement and personal experience. In *The Book of the City of Ladies*, she begins what she feels is a feat never before undertaken: composing an history that presents women favorably. Yet, Christine's City had already been partially constructed in the works of earlier medieval women writers. From the 3rd century A.D. to the 15th century A.D., medieval women writers -- many censored or ignored

because of their unconventional view -- helped to establish a tradition of women's authorship by writing about their unusual lives, shocking experiences, forbidden loves, and religious fantasies. In addition to reading about a woman savaged by mad heifers, an exiled empress, a housewife who saw visions of Jesus and traveled to the Holy Land, and the first great Western European playwright (no, it wasn't Shakespeare), we will also consider the effects of each woman's literary maneuvers on future women writers. Did their work open a space for other women writers or play into traditional gender distinctions that discouraged women's participation in literary endeavors?

Required Texts

Thiébaux, Marcelle, editor and translator. *The Writings of Medieval Women*. Introductions by Marcelle Thiébaux, 2nd ed., Taylor & Francis, 1994. ISBN-13: 9780815313922

Dinshaw, Carolyn, and David Wallace, editors. *The Cambridge Companion to Medieval Women's Writing*. Cambridge UP, 2003. ISBN-13: 9780521796385

In addition to selections from Thiébaux's anthology, we will be reading the full texts of the following. There will also be some film viewings.

Julian of Norwich. *Revelations of Divine Love*.

Marie de France, *The Lais of Marie de France*.

Margery Kempe. *The Book of Margery Kempe*.

Christine de Pizan. *The Book of the City of Ladies*.

Course Requirements

Daily Write-ups and Participation (20%)

Short Essay (4-6 pages -- 20%)

Research Essay (8-10 pages -- 30%)

Final exam (30%)

Instructor: Lisa Manter TTH 1:15 - 2:50

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

English 151: American Literature 1800-1900(cross listed with ES 151)

Satisfies the English Major requirements: *American Literature and Historical Surveys*.

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

Reading List:

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

Course Requirements:

Careful reading, active participation, presentations, position papers, two essays, and a final exam.

Instructor:

Prof. Kathryn Koo

T/Th 11:30 a.m. - 1:05 p.m.

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

English 153: Vietnamese American Literature(cross listed with ES 153)

Fulfills the core requirements: *Artistic Analysis* and *American Diversity*.

Satisfies the English Major requirements: *American Literature*, *Diverse Literature*, and *Movements and Eras*.

If Vietnam did not exist in the American psyche until U.S. involvement in the Vietnam War, then it is unsurprising that the name of the country itself - “Nam” - became synonymous with painful memories of military violence. Accordingly, much of early Vietnamese American literature stems from this reality as newly American authors began educating America by remembering and reimagining Vietnam while grappling with the Vietnamese diaspora. Through our study of this diasporic literature, we will discuss the impact of war, trauma, e/immigration, and refuge on the construction of the Vietnamese American identity. As our study turns to more recent work, a sharp focus on the politics of Vietnamese American experiences will reveal shifting paradigms within this body of literature as it intersects with issues of race, gender, class, and sexuality.

In addition to focusing on thematic concerns, identity politics, and narrative strategies within Vietnamese American literature, we will examine how its authors participate in and negotiate with various genres such as memoir, the novel, graphic novel, short fiction, and poetry. The goal of this course, then, is not only to introduce students to the work of Vietnamese American authors, but also to investigate how these writers have drawn from traditional categories while simultaneously creating their own distinctive styles.

Requirements: Reflections and Moodle posts, formal essays, careful reading, and participation in class discussions.

Instructor:

Hilda Ma

TuTh 3:00 pm - 4:35 pm



Image from GB Tran's graphic memoir, *Vietnamerica*

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

English 154: Trauma in African-American Literature

Fulfills the Core Requirements: *American Diversity and Artistic Analysis*.

Satisfies the English Major requirements: *American Literature, Diverse Literature, and Movements and Eras*.

Modern life begins with slavery... These things had to be addressed by black people a long time ago: certain kinds of dissolution, the loss of and the need to reconstruct certain kinds of stability. Certain kinds of madness, deliberately going mad in order not to lose your mind.” These strategies for survival made the truly modern person. They’re a response to predatory western phenomena. You can call it an ideology and an economy, what it is is a pathology. (Toni Morrison)

Slavery sought to repress the human instinct to question, to resist, and to love. While this endeavor failed in many respects, it did create a pathology, one that novelist Toni Morrison attributes to “predatory Western phenomena.” One example of these phenomena is the master narrative of Truth that repressed the psyches of African-Americans, hindering their ability to speak their own truth. In this class, we will consider literature and artistic expression as antidotes to the master narrative and to psychological trauma.

Texts:

Morrison, Toni. *Beloved*
Jacobs, Harriet. *Incidents in the Life of A Slave Girl*
Toomer, Jean. *Cane*
Petty, Ann. *The Street*
Larsen, Nella. *Passing*
Baldwin, James. *The Fire Next Time*
Supplemental readings

Requirements

Active class participation
Essays (2)
One-page Talking Papers (7)
Group presentation

Instructor:

Jeannine King

TTH 1:15 - 2:50

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

English 170, Literary Theory: Orientalising the World—An Introduction to Postcolonial Theory

Satisfies the English Major requirement: *Theory and Methodology*.

“The Orient,” writes Edward Said in his introduction to *Orientalism*, “was almost a European invention.” Yet what does it mean for one part of the world to invent another? What prompts such an invention, and indeed, what sustains it? In this course, we will explore the relationship between Europe and the Orient, broadly speaking—using post-colonial theory as our method of investigation. We will focus on the 19th and the 20th century to observe colonial expansion and decolonization, with an emphasis on the British Empire. This course will introduce students to perspectives of post-colonial theorists as framework for understanding the relationship of colonialism and its legacies to the works of writers from South Asia, Africa, and the Caribbean. We will anchor the concepts central to post-colonial theory in the colonial histories of South Asia, Africa, and the Caribbean, so as to situate theory as part of the context it is produced in.

The analysis of literary texts, including novels, short stories, and poems, will allow us to work closely with questions and themes generated by the theoretical and historical approaches. Along the way, we will investigate concepts such as race, nationhood, power, language, and gender, and their relevance to Post-Colonial Studies as a field of inquiry.

Instructor: Sunayani Bhattacharya MWF 10:30-11:35

English 175: Shakespeare

Fulfills the Core Requirement: *Artistic Understanding*

Satisfies the English Major requirement: *Foundations*

By the 1800s, a consensus had emerged that "Shakespeare" was one of the very greatest writers, ranking with Homer, Sophocles, and Dante--maybe even the greatest writer who had ever lived. It was also in the 1800s that some people, including writers such as Mark Twain, Henry James, and others, started arguing that some truly great genius--not this fellow Shakespeare, just some actor from Stratford-upon-Avon with a modest education--must have written Shakespeare's supremely excellent plays. Could it have been Sir Francis Bacon? The Earl of Oxford? Maybe some committee of the Elizabethan best and brightest?

Shakespeare's cultural impact over the past four hundred years has been so great that many people have been unable to believe that his plays were not the creations of some mysterious and hitherto unidentified genius. Shakespeare is so great that he could not have been Shakespeare.

And yet he was spoken of in his time and in the generation after as a friend and a colleague and a real person. Shakespeare's contemporary Ben Jonson eulogized him as "Soul of the age! The applause, delight, the wonder of our stage!" But Jonson also spoke of him as a real life colleague, someone who had weaknesses as a craftsman: "I remember, the players have often mentioned it as an honor to Shakespeare that in his writing, whatsoever he penned, he never blotted out line. My answer hath been, 'Would he had blotted a thousand!' . . . [H]e flowed with that facility that sometime it was necessary he should be stopped. . . . His wit was in his own power; would that the rule of it had been so too."

In this course we will examine Shakespeare's (supposed) supremacy among the poets. We will pay attention to the controversy over authorship (Did William Shakespeare really write the plays ascribed to him?), to the sonnets which promise so much in the way of self-revelation (Do we really know who he was?), and to select plays and, in some cases, to the sources he relied upon in writing these plays (Just how original was he as a writer?).

Course Requirements: Faithful attendance, careful reading, engaged participation in class discussion, two short papers, and a take-home final.

Readings: Sonnets, selected plays, readings in the authorship controversy.

Instructor:

Robert Gorsch

MWF 2:45 - 3:50

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

English 184: Contemporary Political Drama: Race/Gender/Identity and the Politics of Social Change

Fulfills the Core Requirement: *Artistic Analysis*

Satisfies the English Major requirement: *Movements and Eras*.

Theater is action! It is a rehearsal for revolution. –Augusto Boal

What is the relationship between theatre and social change? Augusto Boal called theatre “the rehearsal for revolution,” but over the last half-century American theatre has been repeatedly proclaimed a dead art. In this seminar-style course we will take the pulse of today’s American theatre scene as we explore trends in social and political drama with special attention to the last 55 years. In order to understand how theatre can react to, reflect, and challenge sociopolitical conditions we will read plays by a diverse population of playwrights. As the voices and experiences of women, persons of color, LGBTQIA, and other formerly marginalized populations find their way onto U.S. stages, playwrights are experimenting with new dramatic models to serve those voices and give shape to their experiences. This course will offer a study of several contemporary writers and their dramatic responses to the question of how race, gender, and the politics of personal identity are reshaping the way we think about plot, character, and style.

To help us think about the drama as a live, staged event, class work will include attendance at two theatrical performances or screenings, including one trip to an off-campus local theater. By studying both canonical and radical, vanguard theatres of the U.S., we will interrogate the most influential formal conventions of contemporary American drama, while simultaneously piecing together a counter-narrative of experimentation. Ultimately, this framework will allow us to address larger questions about the role of art in times of social and political unrest.

Readings will include plays, videos, and essays by such contemporary playwrights as:

Suzan-Lori Parks	Ntozake Shange
Wendy Wasserstein	Lorraine Hansberry
Rebecca Gilman	Amiri Baraka
Luis Valdez	Tony Kushner
Anna Deavere Smith	Tectonic Theatre

Requirements: Daily attendance, evidence of careful reading, active participation in discussion, several short responses, one creative midterm project, a final research paper, and two trips to the theater—both LeFevre on campus, and one local off-campus theatre.

Instructor: Dr. Emily Klein MF 1:00 - 2:40

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

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 Prof. Kathryn Koo.

Application and Deadlines

To undertake an Honors Thesis in Fall 2019, apply by May 1, 2019.

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, Kathryn Koo, 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.

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