

Experience English in Spring 2019



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Saint Mary's College of California

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

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Spring 2019**

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

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Table of Contents

Spring 2019 Course Offerings	Pg. 4
Spring 2019 Course Offerings [New Major]	Pg. 5
English Major Requirements for Fall 2017 and Before	Pg. 6
New English Major Requirements for Fall 2018 and Beyond	Pg. 7
Emphases in the Major	Pg. 8
English Minor Requirements	Pg. 9
SMPP Teaching Credential Program	Pg. 10-12
Individual Course Descriptions	Pg. 13-30
MFA in Creative Writing Graduate Course List	Pg. 31

Enjoy Poetry, Film, Plays, and Literature

Spring 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	Introduction to Literary Analysis(AA)	MWF	9:15	Jeannine King
24	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
25	Creative Writing: Multi-Genre(AA/CP)	T/Th	3:00	Marilyn Abildskov
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Lysley Tenorio
29-1	Issues in Literary Study	MWF	9:15	Kathryn Koo
29-2	Issues in Literary Study	M/F	1:00	Hilda Ma
100	Advanced Composition(CE)	MWF	11:45	Meghan Sweeney
102-1	Creative Writing: Poetry(AA/CP)	M/W	4:00	Matthew Zapruder
102-2	Creative Writing: Fiction(AA/CP)	T/Th	1:15	Lysley Tenorio
104	British Literature II	T/Th	3:00	Sunayani Bhattacharya
106-1	Writing Adviser Training –Beg. (.25)(CE)	Tues.	9:45	TBA
106-2	Writing Adviser Training-Beg. (.25)(CE)	Wed.	4:00	TBA
107	Writing Adviser Staff Workshop (.25)(CE)	TBA	TBA	Tereza Kramer
110	Linguistics	MWF	10:30	Robert Gorsch
122	Law and Literature (Slavery, Race, & Law)	MWF	10:30	Kathryn Koo
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
126	Topics in FILM(AA)	T/Th	1:15	Emily Klein
143	Coffeehouse Culture 18th Century England*	MWF	11:45	Yin Yuan
152	20th Century American Literature	T/Th	9:45	Rosemary Graham
154	African American Literature(AA/AD)	MWF	11:45	Jeannine King
170	Literary Theory	T/Th	11:30	Sunayani Bhattacharya
175	Shakespeare(AA)	MWF	2:45	Robert Gorsch
182	The Drama	T/Th	9:45	Emily Klein
198	Senior Honors Thesis	TBA	TBA	Kathryn Koo

Graduate Courses

302	Creative NonFiction Workshop	Wed.	4:00	Christine Lee
322	Fiction Workshop	Wed.	4:00	Lori Ostlund
342	Poetry Workshop	Wed.	4:00	Jane Gregory
361	Contemporary Creative NonFiction	Thurs	4:45	Marilyn Abildskov
362	Contemporary Fiction	Tues.	4:45	Samina Ali
394	Craft of Poetry	T/Th	3:00	Brenda Hillman
396	WAC and Composition Pedagogy	Tues.	9:35	Tereza Kramer
398	WAC Staff Workshop	TBA	TBA	Tereza Kramer
400	Thesis (Fiction, CNF, Poetry)	TBA	TBA	TBA

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

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

Enjoy Poetry, Film, Plays, and Literature

Spring 2019

Foundation Courses (All majors must take these, usually in first two years)

19	Introduction to Literary Analysis(AA)	MWF	9:15	Jeannine King
29-1	Issues in Literary Study	MWF	9:15	Kathryn Koo
29-2	Issues in Literary Study	M/F	1:00	Hilda Ma
175	Shakespeare(AA)	MWF	2:45	Robert Gorsch

Area 1: Historical Survey

104	British Literature II	T/Th	3:00	Sunayani Bhattacharya
152	20th Century American Literature	T/Th	9:45	Rosemary Graham
182	The Drama	T/Th	9:45	Emily Klein

Area 2: Movements and Eras

143	Coffeehouse Culture 18th Century England*	MWF	11:45	Yin Yuan
154	African American Literature(AA/AD)	MWF	11:45	Jeannine King

Area 3: Authors and Genres

None for this semester, insert sad face here.

Area 4: Theory and Methodology

110	Linguistics	MWF	10:30	Robert Gorsch
122	Law and Literature (Slavery, Race, & Law)	MWF	10:30	Kathryn Koo
170	Literary Theory	T/Th	11:30	Sunayani Bhattacharya

Area 5: Art of Writing and Other Literacies

25	Creative Writing: Multi-Genre(AA/CP)	T/Th	3:00	Marilyn Abildskov
100	Advanced Composition(CE)	MWF	11:45	Meghan Sweeney
102-1	Creative Writing: Poetry(AA/CP)	M/W	4:00	Matthew Zapruder
102-2	Creative Writing: Fiction(AA/CP)	T/Th	1:15	Lysley Tenorio
126	Topics in FILM(AA)	T/Th	1:15	Emily Klein

Quarter Credit Courses for Select Concentration Requirements

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

The English Major **(For Fall 2017 and before)**

Lower Division:

The lower-division requirements are as follows:

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

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

Upper Division:

The upper-division requirements are as follows:

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

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

10-17-14

The English Major [New] **(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: These courses offer a survey of a broad sweep of historical time, illuminating the evolution of literary production and consumption, the relationship between the present and the past, and the formation of literary tradition.

II. Movements and Eras: Immerse students in a specific movement or period of historical time and focus on a community of writers who create a network of ideas and share common concerns and problems.

III. Authors and Genres: A focus on the in-depth study of either the work of author(s) (no more than two) or of a single genre and its formal conventions. The chief purpose of these courses will be to introduce the work and evolution of the various authors or genres.

IV. Theories and Methodologies: These courses explore how theories and methods have influenced the production, reading and study of texts.

V: The Art of Writing and Other Literacies: Courses on the practice of writing and rhetoric and the study of non-literary or non-traditional texts (film, graphic novels, etc.)

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

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

TOTAL 13 credits.

Emphases Within the English Major

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

Creative Writing Emphasis:

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

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

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

Dramatic and Film Arts Emphasis:

- **English 125** or **126** (Film or 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

Subject Matter Preparation Emphasis (Full details on Page 10):

The Subject Matter Preparation Program (SMPP) is a course of study within the English major for students intending to pursue a career in teaching high school English. Students who complete the major with a SMPP emphasis are allowed to waive the CSET exams required for high school teaching.

Justice, Community and Leadership 4+1 Program (with English or English SMPP Concentration) Students majoring in English (with or without an emphasis in SMPP) may participate in the JCL 4+1 Program by declaring a Single Subject 4+1 minor in JCL.

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

10-17-14

The English Minor

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

The minor in English requires:

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

*Updated June 2004
Effective Fall 2002*

The Creative Writing Minor

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

The minor in Creative Writing requires:

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

English 100: Advanced Composition

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

10/2014

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

Subject-Matter Preparation Program in English (SMPP)

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.

10-9-2013/ Updated 10-17-2018

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)

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

II. EXTENDED STUDIES: 9 courses (7 units)

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

One of the following courses:

- English 167:** Literary Criticism: From the Ancient Greeks to the Romantics
- English 168:** Literary Criticism: the 19th and 20th centuries
- English 170:** Problems in Literary Theory

One of the following courses:

- English 153:** American Ethnic Writers and Oral Traditions
- English 154:** Studies in African-American Literature

Two of the following courses:

- English 102:** Creative Writing
- English 105:** Children's Literature
- English 125 or 126:** Film/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:

- Registration in SMPP: English 24 first semester in program (.25 units)
- Registration in SMPP: English 124 senior year in program (.25 units)
- Education 122: Field Experience (1 unit)

All students in the Subject-Matter Preparation Program must enroll in the following special courses: English 24/124: SMPP Assessment and Portfolio

English 24 (*offered in Spring Only*)

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

English 124

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

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

English 19: Introduction to Literary Analysis

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

This course fulfills the core requirement: **Artistic 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.

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

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

Instructor: Jeannine King MWF 9:15 - 10:20

English 25: Creative Writing - Multi-Genre - “Feeling to Form”

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

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

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

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

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

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

Required Text:

Imaginative Writing: The Elements of Craft by Janet Burroway

Instructor: Marilyn Abildskov TTH 3:00 - 4:35

English 26: Creative Writing Reading Series (.25)

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

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

Requirements:

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

Instructor:

Lysley Tenorio

Wednesdays 7:30 - 9:00pm



English 29: Issues in Literary Study

This course fulfills a requirement for **English Majors and Minors*

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

Susan Hubbuch, *Writing Research Papers Across the Curriculum*

Steven Lynn, *Texts and Contexts*, 7th edition

Maria Tatar, ed., *The Classic Fairy Tales*
and other texts, to be announced

Course Requirements:

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

Note: English 19, Introduction to Literary Analysis, is prerequisite to English 29.

Instructors:	Prof. Kathryn Koo	MWF 9:15 - 10:20 (Section 29-1)
	Prof. Hilda Ma	M/F 1:00 - 2:40 (Section 29-2)



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

English 100: Writing for Non-Profit Organizations

This course fulfills the Core Requirement of **Community Engagement*

This Community Engagement course invites you to complete professional writing projects for and with local non-profit organizations.

This course asks you to consider how professional writing acts rhetorically. The course will be divided into three parts. In the first part, we will establish a conceptual base by reading rhetorical genre theory to explore how writing operates as rhetorical responses to and reflections of the situations in which they are used. In addition, we will meet with our community partner to begin to understand their philosophies and goals, examining them through the theoretical lens we continue to build. In the second part, we will write a white paper that explores the social issue your non-profit organization seeks to alleviate and a grant proposal based on that social issue. Finally, we will complete professional writing projects for our non-profit organizations (NPO).

This course will be a Community Engagement (CE) class and students will be actively involved in writing for a local community partner of CILSA (Catholic Institute for Lasallian Social Action). To meet the community engagement requirement, students will complete 20 hours of service, both direct and indirect. Direct service includes time spent at the NPO, such as interviewing a director of a program or meeting with the NPO to discuss revisions on the writing project. Indirect service includes time spent outside of class working on their writing project. For part of these 20 hours, students will be required to schedule a few hours of volunteer service with the NPO within the first 6 weeks of the course.

Below is a list of some of the partners and projects they would like us to complete for or with them:

Partners:

Alameda Point Collaborative
Contra Costa Interfaith Housing
Monument Crisis Center
Oakland Lacrosse Club
St. Vincent de Paul of Alameda County

Projects:

How-to Guide for writing Annual reports
Call to action to funders
White papers
Grant proposals
Analytical reports
Opinion pieces for newspapers
Social media marketing projects

Course Requirements:

Attendance, active preparation and participation, service-learning logs, writing projects for the course, writing projects for partners, and oral presentation.

Prerequisites: English 4 and 5

Instructor:

Meghan Sweeney

MWF 11:45 - 12:50

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

English 102-01: Poetry

Both sections of this course fulfill a **Creative Writing minor requirement.*

Both sections fulfill the core requirements: **Artistic Analysis and Creative Practice.*

In this poetry writing course, we will write new poems and discuss them in class together. We will 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.

Instructor: Matthew Zapruder M/W 4:00 - 5:35

English 102-02: Fiction

Both sections of this course fulfill a **Creative Writing minor requirement.*

Both sections fulfill the core requirements: **Artistic Analysis and **Creative Practice**.*

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

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

Instructor: Lysley Tenorio TTH 1:15 - 2:50



English 104: British Literature II: Making of a Rational World - British Thought From the Long 18th Century to the Modern

**This course fulfills an English Major Requirement*

England of the long 18th century (~1688-1815) is a period of tumultuous change as it grapples with Enlightenment reason, and human beings as rational creatures.

Frankenstein's creature despairs, "What did this mean? Who was I? What was I? Whence did I come? What was my destination?" and he is far from being the only rational being posing these questions. This preoccupation with reason influences much of 19th and 20th century literature as well, as established ideas about language, gender and sexual roles, social status, work, wealth, truth and nature are both challenged and consolidated. In this course, we will examine the literature of these three centuries in light of Enlightenment rationality and its far-reaching repercussions.

The texts we will read for the course include novels, plays, poems, and essays by Mary Shelley, Alexander Pope, John Locke, P.B. Shelley, Byron, Wordsworth, Coleridge, Thomas Carlyle, Matthew Arnold, Arthur Conan Doyle, and Virginia Woolf. We will discover what happens to literature in times of rapid change, as writers create new forms to construct new visions of what it means to be human.

Instructor:

Sunayani Bhattacharya

TTH 3:00 - 4:35



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

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	

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

English 110: Linguistics

This course fulfills a **Subject Matter Preparation Program Requirement (SMPP)*

This is an introductory course in "linguistics," the scientific study of language. We will be paying due attention to the usual concerns of introductory linguistics: e.g., phonetics, morphology and syntax, semantics, language change, and first and second language acquisition.

But we will be concentrating on less narrowly technical issues and questions: It is often thought that one's native language is a sort of lens that determines the way one sees the world. Is it? What can we tell, if anything, about world-views from an examination of languages? What can one tell about the intellectual and imaginative structure of one's culture from one's language?

How does language use function in society? What distinguishes acceptable usage from unacceptable usage? Is "good grammar" a matter of fact or is it the decree of some intellectual ruling class? Is English (or any other language) biased with regard to gender and ethnicity? Or is bias purely a matter of the intentions of the speaker?

Texts:

Fromkin, Victoria, and others, *An Introduction to Language*

Suzuki, Takao, *Words in Context: A Japanese Perspective on Language and Culture*

Frank, Francine, and Frank Anshen, *Language and the Sexes*

Requirements: Faithful attendance and active participation in class discussion of assigned readings and other in-class activities; a final paper; and a final take-home examination.

Instructor: Robert Gorsch MWF 10:30 - 11:35



"GOT IDEA. TALK BETTER.
COMBINE WORDS. MAKE SENTENCES."

English 122: Law and Literature: Slavery, Race, and the Law

This course will offer students the opportunity to examine the law and the literature of American slavery. We will begin by investigating the role of the Constitution in legitimizing slavery and guaranteeing its perpetuation in the new republic. We will then examine the landmark cases and decisions that promoted the interests of slaveholders and that ultimately led the nation to civil war. The writers of these decisions argued that their opinions were grounded in legal precedent and universally held ideas and concepts, but they were in fact subject to a variety of pressures and thus may be read as texts that are open to analysis and interpretation.

The story of American slavery cannot be told through slave law alone. We will also focus on the social, political, and cultural role of literature in the nineteenth century and the authority that moralists, abolitionists, and former slaves assumed in their opposition to slavery and the racial prejudice that supported it. The literature of the period not only exposed the failings of the law but also gave voice to those not acknowledged or recognized by it, in this case, the millions of slaves toiling on American soil. Join us as we encounter what is arguably the most consequential chapter of American legal history and the literature that emerged to confront it.

READING LIST

A course reader, containing:

- Excerpts from Thomas Jefferson's *Notes on the State of Virginia* (1785) and *Letters* (various)
- The U.S. Constitution (1787-88)
- The Fugitive Slave Act (1793)
- State v. Mann (1829)
- The Fugitive Slave Act (1850)
- Frederick Douglass's *What to the Slave Is the Fourth of July?* (1852)
- Excerpts from Harriet Beecher Stowe's *A Key to Uncle Tom's Cabin* (1853)
- Dred Scott v. Sandford (1857)
- South Carolina Declaration of the Immediate Causes of Secession (1860)
- Alexander H. Stephens's "Corner Stone" Speech (1861)
- Compensated Emancipation Act (1862)
- Abraham Lincoln's First Inaugural Address (1861) and Second Inaugural Address (1865)

Course texts, including:

- Frederick Douglass's *The Narrative of the Life of Frederick Douglass* (1845)
- Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852)
- Solomon Northup's *Twelve Years a Slave* (1853)
- Herman Melville's *Benito Cereno* (1855)

Course Requirements: Careful reading, seminar-style participation, presentations, position papers, and three essays.

Instructor: Professor Kathryn Koo MWF 10:30 - 11:35

English 126: American Independent Cinema: History & Criticism (Film Topic)

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



Diverse Writers, Actors, and Directors Challenging the Hollywood System

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. Our focus on indie film as a response to mainstream studio output will allow us to ask questions about film as a medium of cultural resistance. 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?

Requirements

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

Film Screenings

Students will be required to attend one local film festival and various film screenings throughout the semester. Some of these screenings will be during class, some will be on campus and others will be at times to be announced on and off campus, with no more than three off-campus screenings required.

Texts

Geoff King, *American Independent Cinema*

Michael Z. Newman, *Indie: An American Film Culture*

Instructor:

Professor Emily Klein

TTH 1:15 - 2:50

English 143: The Coffeehouse Culture in Eighteenth-Century England

**This Course fulfills the Pre-1800 Requirement for English Majors.*

Coffee culture is not just a contemporary phenomenon; in the English-speaking world, it dates all the way back to the eighteenth century. Eighteenth-century coffeehouse goers saw themselves as participants in an emerging civil society. The era's burgeoning print culture spurred the popularity of coffeehouses, since it supplied a rich and diverse set of literary genres that could be consumed and debated over within these communal spaces. Through newspapers, periodicals, political pamphlets, novels, and poems, writers and cultural commentators attempted to come to terms with the changes sweeping over England, as scientific progress, growing literacy, and increasing consumerism led to rapid changes in class structure and understandings of gender roles.

In this course, we will use England's coffeehouse culture as a way to understand key eighteenth-century concerns, such as the commercialization of life, the place of the middle class, social manners, the line between private and public, and the role of women. How were opinions on these issues formed, disseminated, and questioned through different kinds of texts? We will look at different genres, including periodical writing, moral and economic philosophy, poetry, and novels. The semester begins within the physical space of the coffeehouse: we closely consider the periodicals that were read there, and which self-consciously depicted the coffeehouse in their own pages. We then trace how this coffeehouse public lays the groundwork for virtual communities, whose bonds are forged through print and regulated by standards of taste, feeling, and moral behavior. We will consider how these standards are inevitably gendered, as well as how such standards manifest themselves through particular literary modes and genres.

Key texts include:

selections from *The Tatler* and *The Spectator*,
Defoe's *Roxana*,
Burney's *Evelina*,
Wollstonecraft's *Maria*,
and poetry by Pope and Swift.

Requirements: two papers, term project, and final exam.

Instructor: Yin Yuan MWF 11:45 - 12:50

English 152: Twentieth Century American Literature

**This course fulfills a requirement for English Majors*

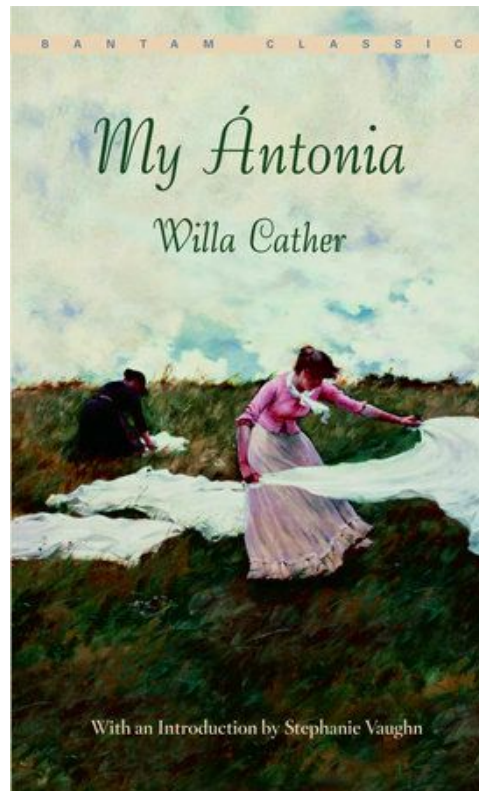
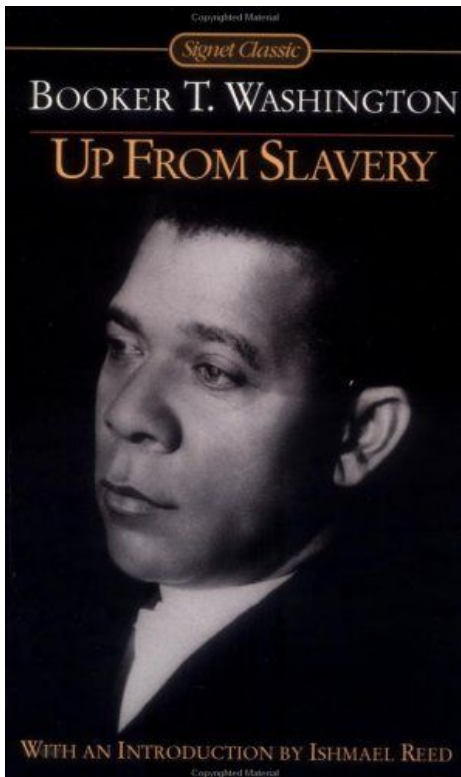
In this survey course we will read a broad range of American literary works from the twentieth century. We will start at the beginning of the century with Willa Cather's novel *My Antonia*, and selections from Booker T. Washington's *Up From Slavery* and WEB DuBois's *The Souls of Black Folk*. We will examine the impact of the two world wars on the American consciousness and explore American Modernism including readings by authors in the Harlem Renaissance and the Beat Generation. Throughout the course will examine competing notions of American myth, place and memory and explore how voices from the margins, including women and minority authors, have altered our sense of American identity.

Texts: *Norton Anthology of American Literature*, Volumes D and E

Grading Requirements: Midterm Exam
Final Exam
2 short papers

Instructor: Rosemary Graham

TTH 9:45 - 11:20



Covers pictured may not be the editions read in course.

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

English 154: African American Literature

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

**This course is cross-listed with Women's and Gender Studies 154 and Ethnic Studies 154*

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 MWF 11:45 - 12:50

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

**This course fulfills the second part of the Core's Writing in the Discipline requirement.*

**This course fulfills an English Major Requirement.*

“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

T/Th 11:30 - 1:05

English 175: Shakespeare

This course fulfills a **English Major and Minor requirement*

This course fulfills a core requirement: **Artistic Analysis*

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 182: Intro to Drama: Classics to Cutting Edge

**This course fulfills a Requirement for Dramatic and Film Arts English majors.*

**This course is cross-listed with Women's and Gender Studies 182.*

Crowd surfing, stage diving, selfies, and drama queens:
these contemporary terms have a long history in the theatre.

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

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

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



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 Spring 2019, apply by November 11, 2018.

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.

MFA in Creative Writing Graduate Level Courses

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

English 302: Creative NonFiction Workshop

Instructor: Christine Lee Wednesdays 4:00 - 7:15pm

English 322: Fiction Workshop

Instructor: Lori Ostlund Wednesdays 4:00 - 7:15pm

English 342: Poetry Workshop

Instructor: Jane Gregory Wednesdays 4:00 - 7:15pm

English 361: Contemporary Creative Non-Fiction

Instructor: Marilyn Abildskov Thursdays 4:45 - 8:00pm

English 362: Contemporary Fiction

Instructor: Samina Ali Tuesdays 4:45 - 8:00pm

English 394: Craft Seminar in Poetry

Instructor: Brenda Hillman T/Th 3:00 - 4:35pm

English 396: Writing Across the Curriculum Pedagogy

Instructor: Tereza Kramer Tuesdays 11:00-1:00

English 398: Writing Across the Curriculum Staff Workshop

Instructor: Tereza Kramer TBA

English 402: Writer in the World II

Instructor: Sara Mumolo TBA