

Experience English in Spring 2020



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Saint Mary's College of California

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

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Spring 2020**

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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

Spring 2020

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

19	Introduction to Literary Analysis(AA)	T/Th	9:45	Jeannine King
24	SMPP Assessment & Portfolio (.25)	TBA	TBA	Hilda Ma
25	Creative Writing: Multi-Genre(AA/CP)	T/Th	3:00	TBA
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Matthew Zapruder
29-1	Issues in Literary Study	T/Th	9:45	Lisa Manter
29-2	Issues in Literary Study	MWF	11:45	Robert Gorsch
100	Writing for Social Justice(CE)	MWF	11:45	Elisa Findlay
102-1	Creative Writing: Non-Fiction(AA/CP)	M/W	4:00	Marilyn Abildskov
102-2	Creative Writing: Fiction(AA/CP)	M/W	4:00	Rosemary Graham
104	British Literature II	MWF	10:30	Sunayani Bhattacharya
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	Science Fiction (AA)	MWF	2:45	Robert Gorsch
150*	Witches, Captives, and Coquettes	T/Th	11:30	Kathryn Koo
154	Studies in African American Lit.(AD/AA)	T/Th	11:30	Jeannine King
162	The American Novel	M/F	1:00	Molly Metherd
170	Film Theory Hitchcock and the Critics(AA)	T/Th	1:15	Lisa Manter
171	Literary Movements:Postmodernism(AA)	MWF	2:45	Br. Ron Gallagher
175	Shakespeare(AA)	T/Th	3:00	Hilda Ma
198	Senior Honors Thesis	TBA	TBA	Kathryn Koo

Graduate Courses

304	Creative NonFiction Workshop	Wed.	4:00p	Chris Arnold
324	Fiction Workshop	Wed.	4:00p	Ingrid Rojas Contreras
344	Poetry Workshop	Wed.	4:00p	Cyrus Cassells
363	Contemporary Poetry	Tues.	4:45p	Matthew Zapruder
371	Craft Seminar in NonFiction	T/Th	3:00p	Marilyn Abildskov
381	Craft of Seminar in Fiction	Thurs.	4:45p	Marie Mockett
400	Thesis (Fiction, CNF, Poetry)	TBA	TBA	TBA
402	Writer in the World II	TBA	TBA	Sara Mumolo

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

Enjoy Poetry, Film, Plays, and Literature

Spring 2020

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

19	Introduction to Literary Analysis(AA)	TTH	9:45	Jeannine King
29-1	Issues in Literary Study	TTH	9:45	Lisa Manter
29-2	Issues in Literary Study	MWF	11:45	Robert Gorsch
175	Shakespeare(AA)	TTH	3:00	Hilda Ma

Area 1: Historical Survey

104	British Literature II	MWF	10:30	Sunayani Bhattacharya
150*	Witches, Captives, and Coquettes	TTH	11:30	Kathryn Koo

Area 2: Movements and Eras

154	Studies in African American Lit.(AD/AA)	TTH	11:30	Jeannine King
171	Literary Movements: Postmodernism(AA)	MWF	2:45	Br. Ron Gallagher

Area 3: Authors and Genres

140	Science Fiction (AA)	MWF	2:45	Robert Gorsch
162	The American Novel	MF	1:00	Molly Metherd

Area 4: Theory and Methodology

170	Film Theory Hitchcock and the Critics(AA)	TTH	1:15	Lisa Manter
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Area 5: Art of Writing and Other Literacies

25	Creative Writing: Multi-Genre(AA/CP)	T/Th	3:00	TBA
100	Writing for Social Justice(CE)	MWF	11:45	Elisa Findlay
102-1	Creative Writing: NonFiction(AA/CP)	MW	4:00	Marilyn Abildskov
102-2	Creative Writing: Fiction(AA/CP)	MW	4:00	Rosemary Graham

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	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

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.

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

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 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.

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) **(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, hml@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)

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 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

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

*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

TTH 9:45 - 11:20

English 25: Creative Writing - Multi-Genre

*This course fulfills the *Art of Writing* requirement for English Majors.

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

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

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

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

Instructor: TBA 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 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 - 9:00pm



English 29-1: Issues in Literary Study - “Old Tales in New Skins”

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

“Old tales in new skins,” Or Welcome to the “world of gods and monsters”

This course is an introductory course for English majors and minors, but would be of interest to anyone who wants to know what questions are at the heart of literature studies.

Whereas English 19 focused on the value of reading a text closely for its form and aesthetic features, this next course in the sequence starts with a brief review of this important text-based approach to literature (otherwise known as New Criticism) but quickly moves on to exploring other interpretive approaches. For example, how might the practice of deconstruction help us to read familiar literature “against the grain” of the text? How does “reader response” theory challenge our ideas of the apparent “universal truths” and “timeless values”? Indeed, why do we read and discuss only certain texts in the classroom and not others? What is the distinction between “serious” literature and “popular” literature? Is the distinction meaningful?

While these questions might carry us into deep waters, keep in mind that you are not being asked to resolve these difficult philosophical questions. Rather, all you need do in order to stay afloat is keep your mind open and your curiosity alive.

Our texts for this semester will focus on the idea of how our perspective shapes how we read and how we interpret specific characters and situations. When we look, do we see “gods” or “monsters”? Who do we identify with in the text? Which texts appeal to us and why? And how do our interpretive strategies intersect with how we view ourselves as readers?

Required Texts:

Our texts for this class cover a range of literature, from fairy tales to plays; from novels to graphic novels and film. We will cover a range of literary periods and styles.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed. Manchester: Manchester UP, 2017.

Donoghue, Emma. *Kissing the Witch: Old Tales in New Skins*. New York: Harpers, 1997. ISBN: 9780064407724

Kennedy, Adrienne. *Funnyhouse of a Negro*. New York: Samuel French, 2011. ISBN: 9780573621666

Meyers, Walter Dean. *Monster*. Harper Tempest, 2001. ISBN: 9780064407311

Shakespeare, William. *The Tempest*. New York: Norton, 2003. ISBN: 9780393978193

Shelley, Mary. *Frankenstein (Case Studies in Contemporary Criticism)*. 3rd ed. Boston: Bedford, 2016. ISBN-13: 978-0312463182 [Note: You must buy this version of the text.]

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

Instructor: Lisa Manter TTH 9:45 - 11:20 (Section 29-1)

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

English 29-2: Issues in Literary Study (Cancelled for Spring 2020)

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

In English 19, or other introductory English courses, you learned to value reading a text closely for its form and aesthetic features. In this course, we'll review this formal (text-based) approach to literature. Then we'll read a range of literature and learn how different interpretive approaches can enrich our reading and writing about texts, approaches such as reader-response, psychological (Freudian and Jungian), structuralist and deconstructionist, feminist, and New Historicist. We'll ask many questions: Is it possible (or desirable) to read a text "objectively"? Why might we want to read familiar literature "against the grain"? Can we really say that some texts embody "timeless values" and teach "universal truths"? What's the role of ideology in interpretation? What does it mean to say that texts and readers are "situated"? Why do we read and discuss certain texts in the classroom and not others? What's the distinction between "serious" and "popular" literature? Is the distinction meaningful?

By the end of the course, you'll be a more sophisticated reader, with new reading strategies: new questions to pose about texts, new ways to answer those questions. You'll understand why and how serious readers of literature can disagree. With the new perspectives you'll develop, you'll find literature a richer field of exploration.

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

Readings: *Texts and Contexts: Writing About Literature with Critical Theory* by Steven Lynn; additional critical readings; a variety of literary texts

Instructor: Robert Gorsch MWF 11:45 - 12:50 (Section 29-2)

English 100: Writing for Social Justice: Professional Writing at Non-Profit Organizations

*This course fulfills the *Art of Writing* requirement for English Majors.

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

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

In this course, we will explore the literacies and rhetorical tactics that professional writers develop and deploy while writing on behalf of non-profit organizations. To do this, we will learn about contemporary theories in the field of professional and technical communication, analyze and practice professional writing genres, and gain hands-on experience by partnering with local non-profit organizations to produce real deliverables. We will frame our work in the class within larger discussions about the social justice aims of the non-profit organizations with which we will partner and how writing can be a tool for furthering these aims.

In this CE course, 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 writers at the NPO to discuss revisions on the writing project. Indirect service includes time spent outside of class on a writing project for the NPO.

Below is a list of potential partners and projects for this course:

Potential Partners

The Hidden Genius Project
Food Bank of Contra Costa and Solano
Alameda Point Collaborative
Oakland Lacrosse Club
St. Vincent de Paul

Potential Writing Projects

Social media marketing campaigns
Grant proposals
White papers
Opinion editorials for newspapers
Email campaigns and/or newsletters

Course Requirements:

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

Prerequisites English 4 and 5 (or 108)

Instructor: Elisa Findlay

MWF 11:45 - 12:50

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

English 102-01: You Are the Subject Creative Writing Non Fiction

*Both sections of this course fulfill the *Art of Writing* requirement for English Majors.

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

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

You Are the Subject

Course Description:

"Can it be that I am the subject?" the writer Elizabeth Hardwick asks in her book, *Sleepless Nights*. In this course the answer will be yes. You will be the subject. You will be invited to shape the raw material of your life into stories on the page. To do so is nothing new, of course. Writers throughout the ages have drawn on their lives, some in small measure and some to a greater degree. But often those stories hid behind the veil of "fiction" and "memoir" was once the domain of old men looking back on public lives. Now the genre showcases diverse, disruptive, and distinctive voices. In this course, we will read a variety of American writers, absorbing as much as possible about structure and style: how to create tension in a scene; how make characters memorable; how to move a story from an alluring beginning to a satisfying (but still realistically complicated) end. Then we will write our own stories, workshoping to learn how best to revise. And in revising, we will discover not only the magic that revision yields but this: that the personal contains within in it something else, something universal and profound; that confession is connection; that the story of one is the story of all.

Instructor:

Marilyn Abildskov
mabildsk@stmarys-ca.edu

MW 4:00 - 5:40

English 102-02: Creative Writing Fiction

*Both sections of this course fulfill the *Art of Writing* requirement for English Majors.

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

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

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

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

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

Instructor: Rosemary Graham MW 4:00 - 5:40



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

*This course fulfills the *Historical Survey* and *British Literature* requirements for English Majors.

COURSE DESCRIPTION

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

MWF 10:30 - 11:35



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

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

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

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

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

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

This is a weekly Staff Workshop for students who have passed English 106, have been hired, and currently work as Writing Advisers in the Center for Writing Across the Curriculum (CWAC).

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

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

English 140: Science Fiction

*This course fulfills the *Authors and Genres* requirement for English Majors.

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

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

“The Way the Future Was”
-- title of the autobiography of
Frederik Pohl, a science fiction writer
who grew up during the 1930s

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

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

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

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

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

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

English 150: Witches, Captives, and Coquettes: The Problem of Women in Early America

*This course fulfills the *Historical Survey, Pre-1800*, and *American Literature* requirements for the English major.

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

In this survey, we will examine the fears and anxieties that women provoked in early America and their depictions as witches, captives, and coquettes in the popular imagination. Believing that Eve was responsible for the fall of mankind, the American Puritans viewed women as far more susceptible to sin and seduction than men. Bound by such assumptions, some women like Anne Hutchinson invited adversity by announcing their liberation from the authority of the Puritan ministry. Others were visited by adversity, accused of covenanting with the Devil and practicing the black arts of witchcraft. Even women of the early republican era found themselves plagued by their representation in the nation's earliest novels as agents of moral corruption and instigators of social disruption. This course will be an opportunity to investigate how women responded to such representations and found ways to make their voices heard. Our reading list will include legal trials, captivity narratives, witchcraft cases, poetry, and novels. Please join us as we explore the critical role that women played in the first two centuries of the nation's history.

Readings:

A course reader

Mary Rowlandson, *The Sovereignty and Goodness of God*

Anne Bradstreet, *The Tenth Muse Lately Sprung Up in America*

David D. Hall, ed., *Witch-Hunting in Seventeenth-Century New England*

Phillis Wheatley, *Poems on Various Subjects, Religious and Moral*

Susanna Rowson, *Charlotte Temple*

Hannah Webster Foster, *The Coquette*

Charles Brockden Brown, *Wieland*

Requirements: Close reading, active participation, a group presentation, critical reading responses, two essays, and a final exam.

Instructor:

Kathryn Koo

TTH 11:30-1:05

English 154: Studies in African American Literature

*This course fulfills the *Movements and Eras, Diversity*, and *American Literature* requirements for English Majors.

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

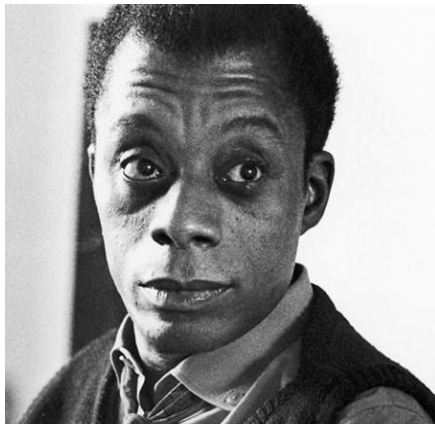
*This course is cross-listed with Women's and Gender Studies 154 and Ethnic Studies 154.

The South Africa Freedom Charter states, "Our struggle is that of memory against forgetting." For African-Americans, the rupture of slavery and emancipation made their relationships with memory, progress and American identity similarly complex. We will explore these complexities in the writing of Toni Morrison, James Baldwin, Zora Neale Hurston and others. We also will consider the evolution of these ideas within the scope of major literary movements, such as The Harlem Renaissance, The New Negro movement, the Black Arts Movement and more.

Instructor:

Jeannine King

TTH 11:30 - 1:05



English 162: The American Novel

*This course fulfills the *Authors and Genres* and *American Lit.* requirements for English Majors.

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

In this course, we will examine the US novel in the long twentieth century. The novel is the quintessential form of expression of modernity and modern subjectivity because it can include a broad range of voices, languages and perspectives. We will read seven-eight novels, as well as some theories of the novel, to consider how the genre has helped to construct, critique, and rewrite myths of the American nation.

Some novels we will likely read:

Kate Chopin, *The Awakening*

Edith Wharton, *The House of Mirth*

William Faulkner, *Light in August*

John Steinbeck, *The Grapes of Wrath*

Toni Morrison, *Beloved*

Junot Díaz, *This Is How You Lose Her*

Alyson Bechdel, *Fun Home*

Instructor: Molly Metherd MF 1:00 - 2:40

English 170: Hitchcock and the Critics (Film Theory)

- * This course fills the *Theory and Methodology* requirement for English Majors.
- * This course fulfills the core requirement: *Artistic Understanding*.

"To speak of Alfred Hitchcock is to evoke a remarkable series of histories: the history of cinema generally, in which Hitchcock plays an exemplary role as a technical and stylistic innovator; a history of Hitchcock's films themselves, . . . a history of film criticism, especially given Hitchcock's status as a primary test case for auteur theory, which held that commercial films . . . can and should be discussed in the same terms as were previously reserved for "art" films; a history of contemporary film theory, understood at least in part as involving a return to more sociological concerns after the excesses of auteurism; etc."

-- A Hitchcock Reader



The artistic career of the Master of Suspense ranges from the silent period to the seventies. The films produced during this extensive career have won over popular audiences with their morbid sense of humor and ability to reveal the dark side of everyday life. But his films aren't just box office hits; they hold a special fascination for film critics as well. Hitchcock and his films have helped shape the direction of film criticism: he's been used as a basis for the development of the French *auteur* theory, he's been touted as the genius of the psychoanalytic narrative, and both Marxist and Feminist critics find class and gender to be central motifs for the director. Each week we will view and discuss a Hitchcock film in light of the criticism that it has generated. Previous knowledge of film techniques and literary theory aren't necessary (though helpful) -- Hitchcock will lead us to an understanding of both.

Required Texts:

Giannetti, Louis. *Understanding Movies*.

Deutelbaum, Marshall and Leland Poague, eds. *A Hitchcock Reader*.

Mast, Gerald, Marshall Cohen, and Leo Braudy, eds. *Film Theory and Criticism*. 7th ed.

Modleski, Tania. *The Women Who Knew Too Much*.

Zizek, Slavoj. *Everything You Wanted to Know About Lacan (But Were Afraid to Ask Hitchcock)*

GRADE BREAKDOWN:

I. 50% =Technique and Theory

Purpose: *To assess your grasp of technical elements and theoretical concepts.*

Short Assignments	10%
Midterm (take home)	20%
Final (in-class)	20%

II. 50% = Application and Analysis

Purpose: *To allow you to apply your knowledge of cinematic techniques and theory to the films.*

Participation	20%
Research Essay	30%

Prerequisite: English 29 or permission of the instructor

Instructor: Lisa Manter TTH 1:15 - 2:50
plus film viewing (TBA; attendance mandatory)

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

English 171: Postmodernist Literature and Cultural Expression (Cancelled for Spring 2020)

*This course fulfills the *Movements and Eras* requirement for English Majors.

Literary Movements

We will look at fiction, drama, poetry, art and music in the latter half of the 20th century and into the 21st century. Among the many authors included are Samuel Beckett (*Waiting for Godot*), Tom Stoppard (*Rosencrantz and Guildenstern are Dead*), the Beatles, Robert Hass, Flann O'Brien, Ursula Le Guin (*The Dispossessed*), Bob Dylan, Joan Baez...and many others. Active discussion and three short papers required.

Instructor:

Brother Ron Gallagher

MWF 2:45 - 3:50



English 175: Living with Shakespeare

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

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

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

Our study will be enhanced by reading scholarly criticism about the texts, discussing the plays alongside clips from related films, and reading excerpts from various resources written during the early modern period.

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

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

Instructor:

Hilda Ma

TTH 3:00 - 4:35



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

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 2020, apply by October 31, 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.

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.

More info visit: www.stmarys-ca.edu/mfa-in-creative-writing

304	Creative NonFiction Wksp	Wed.	4:00p	Chris Arnold
324	Fiction Workshop Contreras	Wed.	4:00p	Ingrid Rojas
344	Poetry Workshop	Wed.	4:00p	Cyrus Cassells
363	Contemporary Poetry	Tues.	4:45p	Matthew Zapruder
371	Craft Seminar in NonFiction	T/Th	3:00p	Marilyn Abildskov
381	Craft of Seminar in Fiction	Thurs.	4:45p	Marie Mockett
402	Writer in the World II	TBA	TBA	Sara Mumolo



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