### Department of English
#### Faculty Contacts
##### Spring 2014

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*English Department website:*  [www.stmarys-ca.edu/english](http://www.stmarys-ca.edu/english)

*Like us on Facebook:*  SMC English Department
Enjoy Literature, Poetry, Film, Plays  
Spring 2014

19-1 Introduction to Literary Analysis  T/Th  9:45  Carol Beran
23  African-American Voices  MWF  11:45  Kathryn Koo
24  SMPP Assessment & Portfolio (.25)  TBA  Janice Doane
25  Creative Writing: Multi-Genre  T/Th  3:00  Matthew Zapruder
26  Creative Writing Reading Series (.25)  Wed.  7:30 pm  Brenda Hillman
27  Book and Film Club (.25)  Alt. Mondays  2:45-4:20  Janice Doane
29-1 Issues in Literary Study  M/F  1:00  Sandra Grayson
29-2 Issues in Literary Study  MWF  2:45  Kathryn Koo
101-1 Writing Advisor Training –Beg. (.25)  Tues.  3:00-4:35  Tereza Kramer
101-2 Writing Advisor Training-Adv. (.25)  Monday  6:30-8:05 pm  Tereza Kramer
102-1 Creative Writing: Playwriting  T/Th  9:45  Carol Lashof
102-2 Creative Writing: Fiction  T/Th  3:00  Marilyn Abildskov
103  British Literature I  M/F  1:00  Robert Gorsch
115  Chaucer  T/Th  11:30  Lisa Manter
124  SMPP Assessment & Portfolio (.25)  TBA  Janice Doane
140  Detective Fiction  MWF  11:45  Janice Doane
142  Renaissance & 17th C. Literature  M/F  1:00  Hilda Ma
150  American Literature before 1800  MWF  9:15  Janice Doane
152  20th Century American Lit.  MWF  10:30  Molly Metherd
154  Studies in African-Am Lit.  T/Th  1:15  Jeannine King
170  Problems in Literary Theory  MWF  10:30  Ben Xu
175  Shakespeare  MWF  8:00  Clinton Bond
198  Senior Honors Thesis  TBA  Carol Beran

Graduate:
201-1 Writing Across the Curric.:Comp. Theory&Prac. Friday (4)  9:00-12:00  Tereza Kramer
201-2 Writing Across the Curriculum: Pedagogy  Tues.  10:30-12:00  Tereza Kramer
201-3 Writing Across the Curric.: Writing Adviser  Mon.  6:30-8:00  Tereza Kramer
211  Fiction Workshop  Wed.  4:00  Joshua Mohr
212  Poetry Workshop  Wed.  4:00  Norma Cole
214  Nonfiction Workshop  Wed.  4:00  Kaya Oakes
*232  Contemporary Poetry  T/Th  3:00  Chris Sindt
*261  Craft Seminar in Fiction  Thurs.  4:45  Lysley Tenorio
*264  Craft Seminar in Nonfiction  Tuesday  4:45  Wesley Gibson

*Open to advanced undergraduates with permission of instructor.


NOTES:  • In addition to English Major Requirements, English 100, 102, 110, 125, 126, 153, 154, 173, 182, 183, 184 can be used to satisfy The Subject Matter Preparation Program. See following page.
  • English 140, 150 are cross-listed with Women’s Studies
  • English 115 and150 satisfy literature before 1800 requirement for the major
  • English 23 and 154 are cross-listed with Ethnic Studies
THE ENGLISH MAJOR

Lower Division:

The lower-division requirements are as follows:

• English 19: Introduction to Literary Analysis (prerequisite to English 29)
• English 29: Issues in Literary Study

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

Upper Division:

English 19 is prerequisite to English 29.
English 29 is prerequisite to English 167, 168, and 170.

The upper-division requirements are as follows:

• English 103: British Literature I
• English 104: British Literature II
• English 150: American Literature Before 1800 or
  English 151: American Literature 1800-1900 or
  English 152: Twentieth-Century American Literature
• English 175: Shakespeare
• One additional course in English or American literature prior to 1800
• One additional course in English or American literature prior to 1900
• One course in literary criticism or literary theory: English 167, 168, or 170.
  (It is recommended that the course in literary criticism or literary theory be taken in the senior year.)
• Four additional English courses, not more than one of which may be lower division. English 3, 4, and 5 do not count towards the major.

Updated 4/15/09
The English Minor

The minor in English requires:

• English 19: Introduction to Literary Analysis (prerequisite to English 29)

• English 29: Issues in Literary Study

• English 175: Shakespeare

and

• three upper division English electives

Updated June 2004
Effective Fall 2002
The Creative Writing Minor

The Creative Writing Minor, offered through the Department of English, is designed for students who wish to explore their creative potential as writers. The Creative Writing Minor is an excellent place for students who wish to gain a greater appreciation of the art of writing, who may wish to pursue a career in writing or journalism, or who simply wish to develop their academic or business writing skills by applying the techniques offered in creative writing classes to their writing at large.

Requirements: (total 5.5 courses)

- English 19: Introduction to Literary Analysis
- English 25: Creative Writing: Multi-Genre Studies
- Three courses from the following:
  - English 100: Advanced Composition
  - English 102: Creative Writing Workshop (in Fiction, Poetry, Creative Non-Fiction, Drama, or Screenwriting) (may be repeated for credit)
- English 26: The Creative Writing Reading Series (.25 units)
  *(Must be taken at least twice for credit)*
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)
  -- 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
  -- English 200, the graduate-level course in Modernism (undergraduates must apply to enroll in this course)

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

• **For the Subject Matter Preparation Emphasis,** please see the next page.

Beginning in Fall 2010, students may petition for the emphasis to be listed on their transcripts.
SUBJECT-MATTER PREPARATION PROGRAM

All students in the Subject-Matter Preparation Program must enroll in the following special courses:

English 24/124: SMPP Assessment and Portfolio

**English 24 (offered in Spring Only)**

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

**English 124**

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

**Instructor:** Janice Doane

**Schedule to be arranged with students**

*Full requirements for the SMPP are listed on the facing page.*
SUBJECT-MATTER PREPARATION PROGRAM 
IN ENGLISH

Saint Mary’s College has been approved by the Commission on Teacher Credentialing of the State of California to offer a student who majors in English appropriate preparation for a teaching credential in English. The following course of study is the normal preparation for a prospective secondary school English teacher. Those who complete this program are allowed to waive the CSET exam required for high school classroom teaching.

I. CORE STUDIES: 13 courses (12.25 units)

Composition and Rhetoric – 2 courses (1.25 units)
   English 100: Advanced Composition
   English 101: Writing Tutor Workshop (.25 units)

Linguistics – 1 course
   English 110: Linguistics—Language, Mind, and Culture

Literature – 8 courses
   English 19: Introduction to Literary Analysis
   English 29: Issues in Literary Study
   English 103 and 104: Major British Writers
   English 175: Shakespeare
   English 150, 151 or 152: American Literature
   One course in English or American Literature before 1800
   One course in English or American Literature before 1900

Speech, media and creative performance: 2 of the following courses. Choose 1
Communication and 1 in Performing Arts:
   Communication 10: Argument and Advocacy
   Communication 2: Communication and Social Understanding
   Communication 3: Communication Inquiry
   Performing Arts 1: Perceiving the Performing Arts
   Performing Arts 33: Acting 1: Principles of Performance
   Performing Arts 132: Performing Arts in Production

continued
II. EXTENDED STUDIES: 9 courses (7 units)

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

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

One of the following courses:
- English 153: American Ethnic Writers and Oral Traditions
- English 154: Studies in African-American Literature

Two of the following courses:
- English 102: Creative Writing
- English 105: Children’s Literature
- English 125 or 126: Film
- English 140: Literary Genres (Including Popular Genres)
- English 163: The Other English Literatures
- English 173: Women Writers
- English 182, 183 or 184: Drama

Internship and SMPP Requirements

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

* * *

SMPP Coordinator: Professor Janice Doane
Dante 306, 631-4424
jdoane@stmarys-ca.edu

October 9, 2013
English 19-1: Introduction to Literary Analysis

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.

Requirements:

Active participation in class discussions, three short essays, quizzes and responses, and a final exam.

Texts: Literature, ed. Kennedy and Gioia
       Abrams, A Glossary of Literary Terms
       Michael Ondaatje, In the Skin of the Lion

Instructor: Carol Beran                   T/Th 9:45-11:20

Fulfills a Creative Writing minor requirement and
Core Curriculum Requirement: Artistic Understanding
English 23:

African American Voices
From the Harlem Renaissance to *Invisible Man*

I am invisible, understand, simply because people refuse to see me.

- *Invisible Man*

This course will serve as an introduction to some of the most important African American voices of the Harlem Renaissance and the thirty tumultuous years that followed. If the Harlem Renaissance of the 1920s represented a celebration of African American life and culture, the three decades that followed represented the ongoing volatility of race relations in America and the struggles of black men and women to find visibility, voice, and equality in American society. In our reading of poetry, fiction, nonfiction, and memoir, we will examine the politics of racial identification, the intersection of race and gender, the visibility and invisibility of race in America, and the impact of racism on the individual and American society at large. Please join us as we encounter some of the most powerful and enduring works of the American twentieth century.

**Reading List:**
A Course Reader
Du Bois, W. E. B. *The Souls of Black Folk*
Hughes, Langston. *Selected poetry*
Hurston, Zora Neale. *Their Eyes Were Watching God*
Wright, Richard. *Native Son*
Ellison, Ralph. *Invisible Man*

**Course Requirements:**
Careful reading, active participation, presentations, weekly response papers, three essays.

MWF 11:45-12:50

Prof. Kathryn Koo

*Note: This course is cross-listed with Ethnic Studies. Students taking this course will receive Artistic Analysis and American Diversity credit toward the Core Curriculum requirements. Students may also petition to have this course count as an upper division English course offering.*
English 25: Creative Writing, Multi Genre

This is a course for those who have an interest in writing creatively, and exploring language in various forms: poetry, fiction, drama, and essays. Students who have an interest in one particular genre but would like to experiment with others are welcome, along with anyone who has not tried creative writing yet, but would like to. Over the course of the semester, you will experiment with various writing forms and techniques, using exercises from our text as well as other sources. You will also analyze and critique established writers’ work, with a special emphasis on form and technique. And you will grow and change as a writer by writing and revising your own personal essays, poems, fiction and dramatic works.

Texts:
Janet Burroway, Imaginative Writing: The Elements of Craft
Assorted stories, poems, and plays.

Basis for final grade:

- Regular creative exercises, graded as a whole 30%
- Four creative pieces, expanded and revised: 30%
- Short analytical essays: 30%
- Participation. 10%. Lively participation is expected. Although it can be intimidating at first, you are expected to share your work with your peers. You are all expected to provide honest, encouraging feedback. (We’ll talk about what that is.)

Instructor: Professor Matthew Zapruder T/Th 3:00-4:35

No experience required! This course is open to all majors. It fulfills a Creative Writing Minor requirement and the Artistic Understanding Learning Goal for the Core Curriculum.
**English 26: Creative Writing Reading Series (.25)**

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

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

**Requirements:**

Regular attendance at all events in the Reading Series; brief reviews of two events and a longer review of one writer’s book.

**Instructor:** Brenda Hillman  
**Wednesdays 7:30-9:00 p.m.**
ENGLISH 27: BOOK AND FILM CLUB

If you ever wanted to be a film critic, this is the book club for you. In this class, we will explore the transformation of different literary genres into film and/or television series. Discussion will center on the relationship between the novel and screenplay, with consideration of what changes and why. Is it important to be true to the book? Are the novels or short stories always better?

Students will have the opportunity to shape the reading/viewing list on the first day of class (the books/films cited to the right are just some of the possibilities). We may also want to explore at least one television adaption such as Orange is the New Black, or Mildred Pierce, a classic that went from novel to film to, in 2011, HBO series directed by the innovative Todd Haynes. And how best to translate a graphic novel to film? We might read and view Persepolis in this regard.

All are welcome. Join us!

P/F grading based on attendance, completion of reading assignments, and participation in class discussions.

Instructor: Janice Doane

Time: Alternate Mondays 2:45-4:20

ARGO
LINCOLN
LIFE OF PI
ON THE ROAD
THE HELP
CARRIE (the 2013 remake or The Brian De Palma classic)
MONEYBALL
ANNA KARENINA
EXTREMELEY LOUD AND INCREDIBLY CLOSE
THE GREAT GATSBY
A BEAUTIFUL MIND
WINTER’S BONE
THE PIANIST
SHAWSHANK REDEMPTION
BLADE RUNNER
ONE FLEW OVER THE CUCKOO’S NEST
REMAINS OF THE DAY
English 29-1: Issues in Literary Study

This is an introductory course for English majors and minors, and also for any student who wants to know what concerns those who study literature in college and beyond.

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 start with a brief review of 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. 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; a variety of literary texts

Instructor: Sandra Grayson M/F 1:00-2:40

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English 29-2

This course will offer students the opportunity to develop a “toolbox” of methods and skills for the advanced study of literature. We will examine and practice a number of theoretical approaches, including New Critical, feminist, deconstructionist, post-structuralist, and historical/cultural approaches to the text. We will seek to identify the cultural and aesthetic values that shape literary canons. We will also practice the research skills of the literary scholar and engage with other critics whose views may or may not coincide with our own. This course will be essential to the development of a new critical voice in the field – yours. Join us.

Reading List: Steven Lynn, Texts and Contexts
Novellas, short stories, and plays, to be determined
A course reader

Course Requirements: Participation, Presentations, Short Assignments and Responses, and Three Essays

Instructor: Kathryn Koo M/W/F 2:45-3:50
ENGLISH 101-1: Writing Adviser Training – BEGINNING (.25)

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

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

After this course, students are eligible to apply to work in the Center for Writing Across the Curriculum. If interested, please contact the CWAC Director for details of the application process.


Requirement: One class hour per week (1 hour/.25 unit)
Instructor: Tereza Joy Kramer

Tuesday 3:00-4:35

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

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

Through the Learning element of our Service-Learning work, we are always building our repertoire of skills to offer peer writers and simultaneously improve our own writing and empathic skills.

We explore various facets of Writing Center work, weaving in ideas from scholarly research and our practical experiences in CWAC. We reflect upon and discuss these topics, and we work on collaborative projects that enhance our learning and benefit writers of all disciplines across the college.

Readings: As assigned
Requirement: 1.5 workshop hours per week (1 hour/.25 unit)
Instructor: Tereza Joy Kramer
Enrollment: By permission of instructor

Monday 6:30-8:05
English 102-1: Creative Writing, Playwriting

Those who create plays are called “playwrights.” Like shipwrights, playwrights make vessels fit for a journey. That’s what you’ll learn to do in this course.

The semester will begin with exercises in creating conflict, developing characters, writing dialogue, and structuring action and will culminate in writing a stage-worthy one-act play. Throughout the term, we will also read plays, see plays, analyze plays, and practice the art of thoughtful criticism.

No previous experience is required, but the willingness to embark on imaginative voyages is essential.

**Texts:**
David Ball, Backwards and Forwards, A Technical Manual for Reading Plays
William W. Demastes, ed. The Best American Short Plays 2011-2012

**Basis for final grade:**
- Analytical and creative writing exercises
- Participation/ Critiques
- Review of live theatre production
- Formal writing (monologues, scenes, a one-act play)

**Instructor:** Carol Lashof T/Th 9:45-11:20

Fulfills Core Curriculum: Artistic Understanding and Creative Practice
English 102-2: Creative Writing / Fiction

A man walks into a bar. A woman visits a friend in the hospital. Two men meet one summer in Wyoming. Those are the starts to some of the short stories we will study in this, a creative writing course devoted to reading and writing short fiction.

We'll study opening lines, the contours of plots, how descriptions of settings reveal time, character, and place. We'll talk about how point of view operates and to what effect a writer opts for first person, say, over third. We'll talk about time and structure and how fast a story moves and when and why the writer slows the reader down. We'll talk about where we feel intensity in a given story and from where that intensity arises. And we will talk about how characters are rendered as real and memorable and understandable on the page, how a reader is invited into one small part of a character's life.

Because after the man walks into the bar and the woman visits her friend in the hospital and the two men meet in Wyoming—that's when the trouble begins and where our study of particular techniques begins. Which is not to say that the study of the short story will be all about an accumulation of techniques. For beyond all of the technical tricks and beyond theories of how a short story works—Frank O'Connor said the short story depicts “an intense awareness of human loneliness,” and Nadine Gordimer suggested the story is more suitable than the novel in rendering the fragmentary modern experience—there is this: Eudora Welty who says the short story is something “wrapped in an atmosphere” of its own.

Brevity. Coherence. A flash. The great stories are, as Rosellen Brown says, unique. "They are, after all, not clocks or watches, not simply cunningly calibrated machines. They are extreme. They proceed with the conviction that their means and ends are inseparable, and they take chances; they exaggerate, they make vivid their choices; they dominate us." So we will talk about that too: how to bring the full force of our own personalities to the page as we draft and revise our own short stories; how to bring what is unique in ourselves (even if we are beginning, maybe especially if we are beginning) to our characters and to our plots and to our words on the page. "Fiction," Brown continues, "is not for the faint of heart."

Texts:
--The Scribner Anthology of Contemporary Short Fiction edited by Michael Martone
--Friend of My Youth by Alice Munro
--This Is How You Lose Her by Juno Diaz

Instructor: Marilyn Abildskov

Course Time: Tuesdays & Thursdays 3 p.m. to 4:35 p.m.
English 103: British Literature I

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

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

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

Instructor: Robert Gorsch M/F 1:00-2:40
English 115: Chaucer’s *Canterbury Tales*

Prior to writing one of the earliest masterpieces of English literature, Chaucer spent most of his creative hours falling asleep over the books of great authors who had come before him. But his naps were not completely unproductive, for from this sleep of books what dreams may come: dreams of “shipmen and pilgrims” and pardoners. We will open our study of Chaucer’s *Canterbury Tales* by considering his struggles with authority, experience, and originality. How does the design of *The Canterbury Tales* allow him to make creative use of sources? How does Chaucer’s use of a variety of literary genres and sensitivity to the personalities and professions of his society combine to create a new work out of traditional storylines and stereotyped figures? Finally, are books or lived experience more authoritative for Chaucer and his pilgrims? The range of Chaucer’s tales will allow us to explore a variety of issues (historical, cultural, poetic, etc.) throughout the term. You will have opportunities to come up with your own readings of Chaucer’s pilgrims and their tales during discussion and in a midterm essay.

**REQUIRED TEXTS:**


**GRADING:**

Participation (20%)
Presentation (25%)
Short Essay (25%)
Take Home Final (30%)

**Instructor:** Lisa Manter  
T/Th 11:30-1:05

Satisfies the Core’s Artistic Understanding  
and  
the English Major pre-1800 requirements.
English 140: Detective Fiction: Murder in the Classroom

Day breaks over the mean streets of Moraga. Lured by a corny, possibly phony brochure description, 22 students gather in a gritty Dante classroom. There, aided only by black coffee and their razor sharp wits, they unravel sinister plots. One day they’re at a stately country home in England, dodging butlers, playing croquet with 20 of their dearest enemies. The next they’re working dangerous back allies with a tough attitude and a concealed weapon, rely on, trusting, no one—just themselves. Somehow, no matter how bizarre, dastardly, perplexing or mired in tangled webs of corruption the plot is, they always guess the ending. For no money whatsoever. Always, justice is served.

We will study the evolution of the detective story from its beginning with the “mother” and “father” of the genre, Katherine Anne Greene and Edgar Allan Poe. Our guides will be the detective heroes, beginning with Greene’s Amelia Butterworth, Poe’s Auguste Dupin and Arthur C. Doyle’s Sherlock Holmes. In the twentieth century, we will meet hard and soft-boiled detectives, including misogynist males, feminist social reformers and detectives trying to balance loyalty to their ethnic group with the need to solve crimes. We will end the class by sampling one of the popular “global” mysteries, with detective fiction from Ireland or Scandinavia.

As we trace the development of detective fiction, we will raise many questions. Why are gender issues so dominant in this form? To what extent does this popular, formulaic genre reflect society’s moral order; to what extent can it successfully challenge this order? When the detective is a woman or racial minority, to what extent do they subvert or reaffirm social values often oppressive to them? Can writers of detective fiction be innovative or must they write to a formula? Is detective fiction necessarily escapist fantasy, or can it be serious art?

Course Requirements: Active class participation, weekly written responses and questions, one film review, and two essays.

Instructor: Janice Doane MWF 11:45-12:50

This course is cross-listed with Women’s Studies and fulfills the core curriculum requirement for Artistic Understanding.
**English 142: Renaissance Drama**

This course will focus on the major works produced for the Elizabethan and Jacobean stage. In addition to Shakespeare, this age of theater shaped a host of influential playwrights – Kyd, Marlowe, Middleton, Dekker, and Webster, to name a few – and with them, a collection of masterful plays. We will look at some of the chief thematic concerns not only of the Renaissance stage, but also of the society within which these plays were produced. This was a time when theater catered to both the elite and popular masses; it reaffirmed religious and political pieties, yet it threatened social conventions and expressed cultural anxieties. Some of the topics that we will explore include contributions to the court-centered Cult of Elizabeth, expressions of homosocial desire, representations of occult practices, and depictions of domestic treason in late Jacobean plays. Throughout our readings, we will examine how the period’s dramatists were products of their ideology and culture, as well as producers of them.


**Requirements:** Weekly response papers, two formal essays, careful reading, participation in class discussions, a midterm and a final exam.

**Instructor:** Hilda Ma

In *The Roaring Girl*, Moll Cutpurse is a sword-fighting, tobacco-smoking, cross-dresser.
**English 150: Early American Literature: Encounters**

In this course we will explore the diverse texts of early American literature up to 1800. We will juxtapose the writings and perspectives of different cultural groups to understand the way in which these encounters have shaped our literary and historical legacy. We will begin, for example, with the earliest records of the encounter between English settlers and Native Americans that will help us to correct the heavily mythologized versions that still saturate American popular culture today. We will read the journals, sermons, captivity narratives and poetry of Puritan and other Colonial writers, while also attending to the emerging voices of Native American and African American writers. In our examination of gender, we will turn to two critical moments in early American history—the Antinomian Controversy and the Salem Witchcraft Crisis—that reveal the ways in which women challenged the existing social order and the authority of the established church. We will examine the rising status of women writers in the late 18th century. We will see many fruitful cultural exchanges, for example, how the Puritan tradition of self-examination and spiritual autobiography could fuel a number of life stories: the Mohegan Samson Occom’s personal narrative that protests the exploitation of white culture, Olaudah Equiano’s slave narrative, and Benjamin Franklin’s *Autobiography*. Our goal, then, will not simply be to define a uniquely American voice, but rather to uncover the varieties of early American expression that have contributed to the way we have come to see ourselves today.

A Course Booklet of Supplemental Readings
*Wieland,* Charles Brocken Brown

**Requirements:** Careful reading and active class participation, weekly reading responses, a group presentation, Midterm and Final exam.

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

**English 150:** --satisfies the literature before 1800 requirement for the English major
--is cross-listed with Women’s Studies
English 152: Twentieth Century American Literature

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:** Molly Metherd

MWF 10:30-11:35
English 154: Trauma in African-American Literature

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
Petry, Ann. The Street
Larsen, Nella. Passing
Baldwin, James. The Fire Next Time
Souljah, Sistah. The Coldest Winter Ever

Supplemental readings

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

Instructor: Jeannine King T/Th 1:15-2:50

Harlem
By Langston Hughes
What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?

Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?
English 170: LITERARY THEORY AND CRITICISM

Over time, critics change their approaches to literature and reading. Do we read to discover the author's intention? To analyze the ways in which a writer has created a unified work of art? To understand the writer's view of the society? To encounter timeless truths? To see how the assumptions of a particular time and place are inscribed in the text? Do we pay primary attention to themes, to images, to plot, to language, to our own reactions? Do we expect literature to provide answers, or to pose new questions?

_Literary Theory and Criticism_ is a course designed to cope with these questions and others. It is for the student who is uncertain about or even frightened by such labels as "New Criticism," "New Historicism," "Feminism," "Post-Colonialism," "Deconstruction," etc. The only prerequisite is openness to considering new, sometimes foreign ideas or ways to study and think of literature. The aim of the course is to break down the fear and resulting mistrust or mysticism that grows up around these terms and to encourage a more sophisticated reading of text than that based on mere common sense and impression.

_Readings:_

M.H. Abrams. _A Glossary of Literary Terms_.
K.M. Newton. _Twentieth-Century Literary Theory: A Reader_  
_Essays of Practical Criticism_ (Handouts)
Herman Melville, _Billy Budd_  
Milder Robert, _Critical Essays on Melville's Billy Budd, Sailor_  (Handouts)  
Ken Kesey, _One Flew Over the Cuckoo's Nest_  
Anchee Min, _Red Azalea_  
David Henry Huang, _M Butterfly_  
Milan Kundera, _The Unbearable Lightness of Being_

_Requirements:_

Careful reading and re-reading, diligent marking of the texts, active participation in class discussions, and two papers.

_Instructor:_ Ben Xu  
MWF 10:30-11:35
**English 175: Shakespeare**

About four hundred years ago, for reasons no one is quite sure of, the young William Shakespeare arrived in London and made his mark as a writer for the stage. Drama—perhaps even our understanding of human nature—has never been the same.

What is it in Shakespeare’s works that makes every serious reader of literature and every playgoer agree that they are matchless? We will do our best to discover Shakespeare’s special magic by reading, discussing, viewing, and analyzing poems and plays.

**Readings:** Sonnets and a selection of plays.

**Text:** *The Riverside Shakespeare (2nd edition)*

**Requirements:** Two essays, careful reading, participation, and a final exam.

**Instructor:** Clinton Bond MWF 8:00-9:05
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.

Application and Deadlines

To undertake an Honors Thesis in Spring 2014, apply by Thursday, November 14, 2013.

Students are responsible for contacting and proposing projects to potential faculty supervisors. They must then submit a proposal containing the following to the Department Chair by the above deadline. Final approval rests with the Dept. Chair

1. a page-long description of the academic project to be undertaken
2. the signature of a faculty supervisor for the project, to be solicited by the student
3. evidence of 3.70 GPA in major

Course Credit

Students will receive 1 course credit for English 198. The course must be taken for a grade and may not be repeated for credit.

Requirements

1. Regularly scheduled meetings with faculty supervisor to establish a reading list, organize research, and confer on progress and on drafts of the essay.
2. To equip the student with the skills necessary to complete a significant research study, the student will meet early in the semester with the librarian subject specialist (Sharon Walters) who will assist the student in formulating a search strategy, and in identifying, using, and evaluating appropriate sources of information.
3. The final project for this course will be a scholarly research essay of at least 20 pages, in addition to a Bibliography or Works Cited list. The essay must conform to MLA citation procedures. The faculty supervisor must approve and grade the final project.
ENGLISH 201-1: Writing Across the Curriculum: Composition Theory and Practice

This course prepares graduate students for teaching academic writing courses in Composition and Writing In the Disciplines courses. There are four Friday-morning workshops, covering theory in the field of Rhetoric and Composition and practical strategies to use in the classroom. Topics include career preparation for college writing instruction; teaching writing process as critical thinking, enabling students to effectively analyze and revise their own work; teaching students to edit their own texts for grammar, citation, and style; responding to drafts and evaluating student writing; and guiding students to transfer their writing skills into and then beyond your course.

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

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

Requirement: 3 class hours, 4 Friday mornings per semester
Instructor: Tereza Joy Kramer
Friday 9-Noon
ENGLISH 201-2: Writing Across the Curriculum: Training in One-on-One Pedagogy

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

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

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

Requirement: 1.5 class hours per week, through mid-semester only
Instructor: Tereza Joy Kramer Tuesday 10:30-Noon

ENGLISH 201-3: Writing Across the Curriculum: Writing Adviser Staff Workshop

This is a weekly Staff Workshop offered continually, every semester, and taken by students who have passed ENGLISH 201-2, have been hired, and currently work as Writing Across the Curriculum Advisers in CWAC.

Through the Learning element of our Service-Learning work, we are always building our repertoire of skills to offer peer writers and simultaneously improve our own writing and revising strategies. We consider ideas from scholarly research into writing pedagogy, coupled with our practical experiences in CWAC; topics include empathic questioning, non-native speaker concerns, the demands of particular academic disciplines, grammar, and source integration for research papers. We collaboratively prepare trainings for each other, and we work on collaborative projects that enhance our learning and benefit writers of all disciplines across the college.

Readings: As assigned
Requirement: 1.5 workshop hours per week
Instructor: Tereza Joy Kramer Monday 6:30-8 p.m.
Enrollment: By permission of instructor
**English 211: Fiction Workshop**

This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress.

**Instructor:** Joshua Mohr  
**Wednesday 4:00-7:15**

**English 212: Poetry Workshop**

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

**Instructor:** Norma Cole  
**Wednesday 4:00-7:15**

**English 214: Nonfiction Workshop**

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

**Instructor:** Kaya Oakes  
**Wednesday 4:00-7:15**
**English 232: Contemporary Poetry**

This course will examine a variety of different trends in contemporary poetry, especially poetry published in the last thirty years. The course will explore the relations between contemporary poets and some of their precursors and foundational movements, such as the confessional school, the beats, open field, the New York school, the black arts movement, and the language poetry. The course will also consider some of the professional dimensions of contemporary American poetry, such as literary journals, publishing houses, and professional organizations.

**LEARNING OUTCOMES**

Students will:

- read contemporary poetry as poets, analyzing the variety of movements, aesthetic trends and techniques important to poetry in recent decades;
- study the historical and cultural context of the poetry at hand;
- connect contemporary trends with earlier texts, particularly the literature of the modernist period;
- relate contemporary poetry to its professional context, attending to publishing markets and other trends in the field.

**ASSIGNMENTS**

- Regular participation
- Class Presentations/Discussion
- Book Review
- Journal Review

**Readings:**

Class Reader
Frank Bidart, Metaphysical Dog
Norma Cole, Win These Posters and Other Unrelated Prizes Inside
Carl Phillips, Silverchest
Prageeta Sharma, Undergloom

**Instructor:** Chris Sindt  
T/Th 3:00-4:35
*English 261: Craft Seminar in Fiction*

This course focuses on issues that influence the writing of fiction. Some seminars may focus on issues of craft or aesthetics – narrative structure in the novel, point of view, or dialogue – and others may be thematic in nature – historical fiction, realism or the postmodern ethos. Readings may include a wide range of fiction from diverse backgrounds and historical periods as well as the students’ own works-in-progress.

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

*English 264: Craft Seminar in Nonfiction*

In this course we will explore the forms and techniques of literary journalism. We will do exercises in which we practice the interview, the profile, the place of the narrator, etc. Students will ultimately be asked to complete a longer project, which they may do in conjunction with CILSA, St. Mary’s service organization. However, they are also free to pursue a project of their own choosing. In addition, we will read examples from the genre which might include Capote, Didion, Thompson, Malcolm, Orlean or Mailer. Finally, students will be asked to bring in an example of reportage for the class to discuss.

**Instructor:** Wesley Gibson  
**Tuesday 4:45-8:00**

*Open to Undergraduates with Permission of Instructor*
English Composition at St. Mary’s College of California

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

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

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

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

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

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

*Spring 2013*