Department of English
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Spring 2015

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English Department website: www.stmarys-ca.edu/english
COURSES THAT FULFILL THE CORE CURRICULUM

ARTISTIC UNDERSTANDING

- **Artistic Analysis (AA)**
  English 19: Introduction to Literary Analysis
  English 23: American Voices (also AD)
  English 25: Creative Writing: Multi-Genre Studies (also CP)
  English 102: Creative Writing (also CP)
  English 105: Children's Literature
  English 115: Chaucer
  English 118: 20th-Century Literature
  English 125: Introduction to Film
  English 126: Film
  English 138: Short Fiction
  English 140: Studies in Literary Genre
  English 153: American Ethnic Writers and Oral Traditions (also AD)
  English 154: Studies in African-American Literature (also AD)
  English 163: The Other English Literatures
  English 173: Women Writers
  English 175: Shakespeare
  English 184: Contemporary Drama

- **Creative Practice (CP)**
  English 25: Creative Writing: Multi-Genre Studies (also AA)
  English 102: Creative Writing (also AA)

**ENGAGING the WORLD**

- **American Diversity (AD)**
  English 23: American Voices (also AA)
  English 153: American Ethnic Writers and Oral Traditions (also AA)
  English 154: Studies in African-American Literature (also AA)

- **The Common Good (TCG)**
  English 184: Contemporary Drama

- **Community Engagement**
  English 101: Writing Advisor Training Workshop
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>19-1</td>
<td>Introduction to Literary Analysis</td>
<td>T/Th</td>
<td>9:45</td>
<td>Carol Beran</td>
</tr>
<tr>
<td>24</td>
<td>SMPP Assessment &amp; Portfolio (.25)</td>
<td>TBA</td>
<td></td>
<td>Janice Doane</td>
</tr>
<tr>
<td>25</td>
<td>Creative Writing: Multi-Genre</td>
<td>M/W</td>
<td>4:00</td>
<td>Wesley Gibson</td>
</tr>
<tr>
<td>26</td>
<td>Creative Writing Reading Series (.25)</td>
<td>Wed.</td>
<td>7:30 pm</td>
<td>Wesley Gibson</td>
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<tr>
<td>27</td>
<td>Book and Film Club (.25)</td>
<td>Tuesday</td>
<td>3:00-4:35</td>
<td>Molly Metherd</td>
</tr>
<tr>
<td>29-1</td>
<td>Issues in Literary Study</td>
<td>MWF</td>
<td>9:15</td>
<td>Janice Doane</td>
</tr>
<tr>
<td>29-2</td>
<td>Issues in Literary Study</td>
<td>T/Th</td>
<td>9:45</td>
<td>Sandra Grayson</td>
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<tr>
<td>101-1</td>
<td>Writing Advisor Training –Beg. (.25)</td>
<td>Thurs.</td>
<td>9:45</td>
<td>Tereza Kramer</td>
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<tr>
<td>101-2</td>
<td>Writing Advisor Training-Adv. (.25)</td>
<td>TBA</td>
<td>TBA</td>
<td>Tereza Kramer</td>
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<td>102-1</td>
<td>Creative Writing: Fiction</td>
<td>T/Th</td>
<td>11:30</td>
<td>Rosemary Graham</td>
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<tr>
<td>103</td>
<td>British Literature I</td>
<td>MWF</td>
<td>10:30</td>
<td>Clinton Bond</td>
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<tr>
<td>104</td>
<td>British Literature II</td>
<td>TTh</td>
<td>1:15</td>
<td>Sandra Grayson</td>
</tr>
<tr>
<td>110</td>
<td>Linguistics</td>
<td>MWF</td>
<td>10:30</td>
<td>Robert Gorsch</td>
</tr>
<tr>
<td>118</td>
<td>Contemporary Irish Literature</td>
<td>T/TH</td>
<td>9:45</td>
<td>Rosemary Graham</td>
</tr>
<tr>
<td>124</td>
<td>SMPP Assessment &amp; Portfolio (.25)</td>
<td>TBA</td>
<td></td>
<td>Janice Doane</td>
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<tr>
<td>140</td>
<td>Studies in Literary Genre</td>
<td>T/Th</td>
<td>1:15</td>
<td>Ben Xu</td>
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<tr>
<td>150</td>
<td>American Literature before 1800</td>
<td>T/Th</td>
<td>11:30</td>
<td>Kathryn Koo</td>
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<tr>
<td>152</td>
<td>20th Century American Lit.</td>
<td>T/Th</td>
<td>1:15</td>
<td>Molly Metherd</td>
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<tr>
<td>154</td>
<td>Studies in African-Am Lit.</td>
<td>MWF</td>
<td>9:15</td>
<td>Jeannine King</td>
</tr>
<tr>
<td>163</td>
<td>Literary Tour of Canada</td>
<td>T/Th</td>
<td>11:30</td>
<td>Carol Beran</td>
</tr>
<tr>
<td>170</td>
<td>Problems in Literary Theory</td>
<td>MWF</td>
<td>2:45</td>
<td>Lisa Manter</td>
</tr>
<tr>
<td>175</td>
<td>Shakespeare</td>
<td>MWF</td>
<td>11:45</td>
<td>Robert Gorsch</td>
</tr>
<tr>
<td>182</td>
<td>The Drama:Classics to the Cutting Edge</td>
<td>M/F</td>
<td>1:00</td>
<td>Emily Klein</td>
</tr>
<tr>
<td>198</td>
<td>Senior Honors Thesis</td>
<td>TBA</td>
<td></td>
<td>Carol Beran</td>
</tr>
</tbody>
</table>

Core Curriculum Requirements: See opposite page for list.

NOTES: • In addition to English Major Requirements, English 100, 102, 110, 125, 126, 153, 154, 173, 182, 183, 184 can be used to satisfy The Subject Matter Preparation Program. See following page.
• English 150 satisfies literature before 1800 requirement for the major
• English 150, 152, 154 are cross-listed with Ethnic Studies
Graduate English Courses

302  Creative Nonfiction Workshop  Wed.  4:00  Cristina Garcia
322  Fiction Workshop  Wed.  4:00  Mary Volmer
342  Poetry Workshop  Wed.  4:00  Cedar Sigo
*362 Contemporary Fiction  Thurs.  4:45  Rosemary Graham
*371 Craft Seminar in Nonfiction  T/Th  3:00  Marilyn Abildskov
*392 Craft Seminar in Poetry  Tuesday  4:45  Brenda Hillman

*Open to advance undergraduates with permission of instructor.

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Writing Across the Curriculum

201-1 WAC.  Comp Theory & Prac.  Tues.  9:45-11:20  Tereza Kramer
201-2 WAC.  Pedagogy  Tues.  9:45-11:20  Tereza Kramer
201-3 WAC.  Writing Adviser  TBA  Tereza Kramer
THE ENGLISH MAJOR

Lower Division:

The lower-division requirements are as follows:

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

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

Upper Division:

The upper-division requirements are as follows:

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

English 3, 4, and 5 do not count towards the major.
Emphases Within the English Major

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

- **Creative Writing Emphasis:**
  -- *English 25* (preferably freshman or sophomore year)
  -- Any three upper division Creative Writing classes: *English 102* (poetry, fiction, non-fiction, dramatic writing, screenwriting) or *English 100*, *Advanced Composition*
  -- Two semesters of *English 26* (.25 credit)

- **Literary Theory and History Emphasis:** (preparation for graduate study)
  -- One additional course in literary criticism or theory
  -- One additional pre-1900 course
  -- *English 198* (honors thesis) in the fall semester of the senior year
  -- Recommended: *English 200*, the graduate-level course in modernism (undergraduates must apply to enroll in this course)

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

- **For the Subject Matter Preparation Emphasis**, please see the SMPP page.

Students may petition for the emphasis to be listed on their transcripts.
The 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
The Creative Writing Minor

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

Requirements:

- **English 19**: Introduction to Literary Analysis
- **English 25**: Creative Writing: Multi-Genre Studies
- **English 26**: The Creative Writing Reading Series (.25 units), two semesters
- Three upper division courses chosen from the following:
  - **English 100**: Advanced Composition
  - **English 102**: Creative Writing Workshop (may be repeated for credit in fiction, poetry, creative non-fiction, drama, and screenwriting)
SUBJECT-MATTER PREPARATION PROGRAM

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

**English 24/124: SMPP Assessment and Portfolio**

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

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

**Instructor:** Janice Doane  
**Schedule to be arranged with students**

*Full requirements for the SMPP are listed on the facing page.*

*Spring 2011*
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

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
doane@stmarys-ca.edu

October 9, 2013
The page contains an introduction to a course titled "English 19-1: Introduction to Literary Analysis." The course is designed to be accessible to all lovers of literature, whether they are more experienced or less experienced readers. The focus of the course is on learning how to pay the kind of attention that literature demands and how to ask and answer fruitful questions. The course will also teach the technical vocabulary of literary criticism, so that readers can ask and answer interpretive questions with clarity and precision.

The course requirements include active participation in class discussions, three short essays, quizzes and responses, and a final exam.


The instructor is Carol Beran, and the course meets T/Th 9:45-11:20.

The course fulfills a Creative Writing minor requirement and the Core Curriculum Requirement: Artistic Understanding.
A Sampler. Students will explore the forms of the personal essay, short stories, plays and poems with an eye toward creating a small portfolio which encompasses all four genres. Class will include exercises to get us going, the close reading of literature and a traditional workshop in which student work is critiqued. The purpose of the course is to help students identify which genre or genres they have an affinity for as writers and, more broadly, to have students explore their imaginative intelligence, perhaps to find a voice with which to articulate their lives and their feelings about those lives.

**Requirements:**

Students should expect to write one personal essay, one short story, one short play and several short poems. The final portfolio should include a significant revision of one of these. We will read a variety of authors from an anthology to be announced.

**Instructor:** Wesley Gibson M/W 4:00-5:40

This course fulfills the core requirements of Artistic Understanding and Creative Practice.
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: Wesley Gibson   Wednesdays 7:30-9:00 p.m.
English 29: 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

Instructors:

29-1 Janice Doane  MWF 9:15-10:20

29-2 Sandra Grayson  T/Th 9:45-11:20
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 Thursday 9:45-11:20

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 TBA
Enrollment: By permission of instructor
English 102: Writing Workshop Fiction

So, you want to be a writer.

Or maybe you just want to flex your creative muscles in the midst of all this analysis and critical thinking we keep asking of you. Maybe you’ve been hearing voices, and after determining that the cause was not some blown brain synapse that could be cured pharmacologically, you’ve decided to give your voices bodies and rooms to reside in and complications to sort out. But maybe you have known, since the first time you successfully wrote your name on a piece of paper, that writing was what you were born to do.

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.

**Readings:**  *Writing Fiction*, Janet Burroway
*What if?* Anne Bernays and Pamela Painter

**Requirements:** Two original short stories (8-12 pages long, typed, double-spaced); one substantial revision of your first story (10-15 pages); critiques to all workshop stories; as well as numerous writing exercises completed both inside and outside of class.

**Instructor:** Rosemary Graham  
Tues./Thurs. 11:30-1:05

This course fulfills the core requirements of Artistic Understanding and Creative Practice.
English 103: British Literature, “The Giants before the Flood”

The oldest hath borne most; we that are young
Shall never see so much, nor live so long.

As the title above reminds us, while reading the authors who make up this course, one is often amazed by the force of their brilliance; they sometimes seem to occupy a region of art forever beyond our reach. But that is also why it is so valuable to read and study them.

English 103 provides an introduction to English literature from before the middle ages to the beginning of the modern world and includes works by many of our greatest writers. It isn’t possible to understand how our language and culture came into being without understanding its birth and its flowering. In the brilliant humor of Geoffrey Chaucer, the tragedy of Shakespeare, and the splendor of Milton, we will begin to discover why they are still considered three of the greatest poets who have ever written in English.

We will read works which expose the values, problems, and desires of men and women from the fourteenth to the seventeenth centuries. In these works we will find wonderful and creative minds struggling to understand their place in the world.

**Texts:** Norton Anthology of English Literature, Vol. 1.

**Requirements:** Careful reading, class participation, two essays, final exam.

**Instructor:** Clinton Bond  
MWF 10:30-11:35
**English 104: British Literature, Romantic to Modern**

In the eighteenth century, England entered a period of dizzying economic and social change, and as the nineteenth century proceeded, every change found its reflection in the literature of the time. While Mary Shelley pondered the power of science and human limitations, William Wordsworth wrote to restore his urban readers’ ability to see, hear, and feel. Charles Dickens satirized his culture’s social snobbery, and George Bernard Shaw condemned inequalities of wealth, status, and power. In the early twentieth century, William Butler Yeats lamented, “Things fall apart; the center cannot hold; / Mere anarchy is loosed upon the world. . . .” Later still, voices spoke from England’s widespread empire, to examine, revise, and protest imperial rule.

As we read these writers, we will learn about their world and the forces that have shaped our own. With them, we will explore questions about gender roles, love, and marriage; about wealth, work, social status and inequality; about war and empire; about nature, art, and truth. We will also experience the power of writers to create thoughtful, beautiful, and moving literature from exciting or sad or perplexing experience. We will discover what happens to literature in times of rapid change, as writers create new forms to raise new questions and express new truths.

**Texts:**  
*Norton Anthology of English Literature*, vol. 2  
Mary Shelley, *Frankenstein*  
Charles Dickens, *Great Expectations*

**Requirements:** Thoughtful reading, active class participation, weekly posts in class Moodle forum, two brief essays, class report, final exam.

**Instructor:** Sandra Grayson  
TuTh 1:15-2:50
**English 110: Linguistics**

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

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

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

**Texts:**
- Fromkin, Victoria, and others, *An Introduction to Language*
- Suzuki, Takao, *Words in Context: A Japanese Perspective on Language and Culture*
- Frank, Francine, and Frank Anshen, *Language and the Sexes*

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

**Instructor:** Robert Gorsch

MWF 10:30-11:35
English 118: Dark Lies the Emerald Island: Contemporary Irish Literature

This course will introduce you to the rich heritage of modern and contemporary Irish literature, emphasizing its roots in oral tradition. While we will attend to all genres, including drama, lyric poetry and the novel, we’ll pay special heed to the short story tradition and the notion of the writer as seanchaí, or shanachi, the keeper of the old lore.


**Requirements:** Close careful reading, attendance, active participation, two essays, midterm and final.

**Instructor:** Rosemary Graham  
T/Th 9:45-11:20
English 140: The Future as Nightmare: Twentieth-Century Anti-Utopian Literature

One of the most revealing indexes to the human anxiety and alienation of the twentieth century is the flood of works like Zamyatin's *We*, Huxley's *Brave New World*, and Orwell's *Nineteen Eighty-four*. Appalling in their similarity, they describe nightmare states where men are conditioned to obedience, freedom is eliminated, and individuality crushed. The anti-utopias of these works seem a sad, last farewell to man's age-old dream of a planned, ideal, and a perfect society. In this course, we are going to explore the anti-utopian phenomenon, the important influences on it, and its influence on later literature, in particular the literary expressions of science and technology as a force not to enrich human life, but to maintain the state's surveillance and control of its slave citizens.

Mary Shelley, *Frankenstein*
Edwin A. Abbott, *Flatland*
H. G. Wells, *Time Machine, The Invisible Man*
Yevgeny Zamyatin, *We*
Aldous Huxley, *Brave New World*
George Orwell, *1984*
James Hilton, *Lost Horizon*
William Golding, *Lord of the Flies*
Ken Kesey, *One Flew Over the Cuckoo's Nest*
Movie: *Back to the Future, Blade Runner*

Requirements:

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

Instructor: Ben Xu    T. Th. 1:15 – 2:50
English 150: 
Early American Literature
Race, Gender, and the Origins of Division

In this survey of early American literature, we will search for the origins of division in America through the prisms of race and gender. Our search will lead us to the earliest encounters between Native Americans and English settlers and the first accounts of African slavery in New England. We will also explore two critical moments in early American history – the Antinomian Controversy and the Salem Witchcraft Crisis – that reveal the challenges that women posed to the existing social order and the authority of the established church. We will also have the opportunity to examine the intersection of race and gender in such works as Mary Rowlandson’s famous captivity narrative that retraces her experience as a captive of the Algonquin Indians during King Philip’s War.

Early America was a richly textured and highly diverse world of competing voices and conflicting interests. Early print materials, archival documents, and documentary films will help us to uncover this fascinating world. This course will offer students the opportunity to explore the foundational texts of the new republic and the origins of American identity, culture, and society.

Charles Brockden Brown, *Wieland*,  
Mary Rowlandson, *The Sovereignty and Goodness of God*,  
A course reader

Requirements: Close and dedicated reading, active participation, group presentations, journals, midterm and final examinations

Instructor: Kathryn Koo  
T/Th 11:30-1:05

This course satisfies the pre-1800 requirement for the English major. This course is also cross-listed with Ethnic 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  
**T/Th 1:15-2:50**
English 154: Trauma in African-American Literature

Modern life begins with slavery. These things had to be faced 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

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 163: Other English Literatures—A Literary Tour of Canada

Whether we consider a very small community—a relationship, a family, a rural town—or a very large one—a city, a nation—communities differ by “the style in which they are imagined,” writes Benedict Anderson in *Imagined Communities* (7). As we make our literary tour of Canada through its contemporary fiction, we will look at how some Canadian writers imagine communities.

- Lucy Maud Montgomery creates a romanticized view of Prince Edward Island and childhood
- Alistair MacLeod writes short stories about fishing communities in Nova Scotia
- Anne Hébert imagines Quebec’s past in her passionate account of love and murder
- Alice Munro’s short stories often focus on interpersonal relationships in rural Ontario communities
- Margaret Atwood envisions troubled communities centered around three women and a mysterious friend in recent times in Toronto
- Margaret Laurence evokes immense sympathy for her multicultural characters in a prairie town in this once-censored masterpiece
- Aritha Van Herk takes readers on a mining expedition near the Yukon border where men and nature challenge the lone woman in the camp
- Robert Kroetsch’s characters hunt dinosaur fossils along a river
- Madeline Thien presents Asian immigrant communities in the context of Vancouver in her short stories

Readings:
Margaret Atwood, *The Robber Bride*, 1993
Anne Hébert, *Kamouraska* (in translation), 1970
Robert Kroetsch, *Badlands*, 1975
Margaret Laurence, *The Diviners*, 1974
Lucy Maud Montgomery, *Anne of Green Gables*, 1908

Selected stories from
Alistair MacLeod, *Island*, 2000
Alice Munro, *The Progress of Love*, 1986
Madeline Thien, *Simple Recipes*, 2001

Requirements: Enthusiastic class participation, attentive reading, three essays, project, final exam

Instructor: Carol Beran T/Th 11:30-1:05
This course meets the Core Curriculum requirement for Artistic Understanding. It can also serve as an upper division elective for the English major or minor.

**English 170: “Getting Medieval”: Middle English Literature & Postmodern Theory**

Most people look at studies in medieval literature as the purview of stogy, tweed-wearing, pipe-smoking scholars. Well, I’m here to tell you, there’s something else. The New Medievalism, queer theory, and other approaches, which take a look at Chaucer & Co. from a postmodern slant. We’ll be looking at medieval texts that you’ve read in Major British writers I, Seminar, and some new ones, as a chance to discuss issues of that are still very much in the spotlight today: politics, power, class, gender, sexuality, and identity.

**Textbook list:**
All texts are required except for Sarup. I would highly recommend Sarup’s text if you would like a firmer understanding of postmodernism or intend to pursue graduate studies.

**Primary Texts**
Chaucer, Geoffrey, *The Canterbury Tales* (selections)
Christine de Pizan, *The Book of the City of Ladies*
Julian of Norwich, *Revelations of Divine Love*
Kempe, Margery, *The Book of Margery Kempe*
Malory, Thomas, *The Morte Darthur* (selections)
Marie de France, *The Lais of Marie de France*

**Secondary Texts**
Reader

**Films (though the list is open to revision)**

Instructor: Prof. Lisa Manter
MWF 2:45-3:50 (and film viewings)

**Pre-requisite: English 29**

This course satisfies the second part of the Core’s Writing in the Discipline requirement. If you are not taking this course to fulfill English 170, you may petition it to satisfy the pre-1800 requirement. Note: it cannot satisfy both 170 and the pre-1800 requirement.
**English 175: Shakespeare**

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

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

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

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

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

**Instructor:** Robert Gorsch  
**MWF 11:45-12:50**
ENGLISH 182: THE DRAMA: FROM THE CLASSICS TO THE CUTTING EDGE

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

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

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

**Texts** will include plays by:

- Aristophanes
- Euripides
- William Shakespeare
- Henrik Ibsen
- Oscar Wilde
- August Wilson
- Tennessee Williams
- Edward Albee
- Caryl Churchill
- Tectonic Theatre
- and others TBD

**Requirements**: two short essays, one midterm exam, one final exam, and attendance at two plays

**Instructor**: Professor Emily Klein M/F 1:00-2:40

Cross-listed with Women’s and Gender Studies
**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**


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.
**Graduate Level Courses**

**English 302: Creative Nonfiction Workshop**

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

**Instructor:** Cristina Garcia  
**Wednesday 4:00-7:15**

**English 322: 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:** Mary Volmer  
**Wednesday 4:00-7:15**

**English 342: 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:** Cedar Sigo  
**Wednesday 4:00-7:15**
*English 362: Contemporary Fiction*


**Instructor:** Rosemary Graham  
Thursday 4:45-8:00

*English 371: The Craft of Nonfiction*

**TRoubleMakers**

This course is devoted to the study of trouble. We will spend our time discovering where trouble occurs in a text and how it is treated. It is an event that unspools? An unstable character who upsets others' balance? A quality of voice embedded into the writer's point of view? Or does it arise from a single question that the writer circles, embracing tensions (or conflicts) of thought?

We will attempt to identify at least two sides of trouble in various texts: the external and the internal. Because to identify a basic exterior plotline is, perhaps, the beginning of any narrative project: here's what happens; here's the timeline for what happens; here's where the bulk of the action takes place. But for a writer to restrict a project to the external alone is like trying to play a melody on the piano with one hand, hoping for the best. To identify and analyze, then, two strands of storytelling --*the story of experience* and *the story of thought*--is to discover something more about the musicality of trouble, its potential nuances, inside and out.

We will read and discuss a variety of texts (reportage, essay, memoir, cultural criticism, and an autobiographical novel) with an eye toward naming the kind of trouble we see on the page and illuminating how trouble is shaped by the writer's choices of structure, voice, characterization, and more. We will cover a lot of territory, in other words. But trouble--whether rendered with urgency that causes a reader to turn the page eagerly or delicacy that begs the reader to slow down and linger--this will be our focus, the issue we keep at the forefront of our eager-to-learn brains.

**Instructor:** Marilyn Abildskov  
Tuesday / Thursday 3 p.m. to 4:35 p.m  
mabildsk@stmarys-ca.edu
This course will explore the expressive nature of the sentence and the non-sentence in some contemporary poems and related texts. We will be finding out how the sentence and the phrase offer instructive pleasure in exemplary contemporary poetry. We will begin by analyzing parts of sentences, and we will take a look at some historic masters of the sentence to discover the relationship between lines of poetry and sentence formation, focusing especially on how sentences relate to sense, how they propel a poem, and how they relate to diction and meaning. Readings may include poems and prose by such writers as Walter Benjamin, Mei-Mei Berssenbrugge, Robert Creeley, Allen Ginsberg, Robert Hass, Henry James, James McMichael, Harryette Mullen, Claudia Rankine, Ron Silliman, Ellen Bryant Voight, Walt Whitman and Matthew Zapruder. Students will be asked to produce weekly written annotations of the readings, and to write poems with different kinds of sentences. Course is open to undergraduates with permission of instructor.

Virginia Tufte, Artful Sentences: Syntax as Style
Ed Roberson, City Eclogue
Forrest Gander, Eye Against Eye
A large reader

**Instructor:** Brenda Hillman  
Tuesday 4:45-8:00

*Open to Undergraduates with Permission of Instructor*
ENGLISH 201-1: Writing Across the Curriculum: Composition Theory and Practice

This course prepares graduate students for teaching courses in Composition and Writing In the Disciplines. This course offers a broad overview of theory in the field of Rhetoric and Composition, paired with practical strategies for the classroom. Topics include career preparation for college writing instruction; teaching writing process as critical thinking, enabling students to effectively analyze and revise their own work; teaching students to edit their own texts for grammar, citation, and style; responding to drafts and evaluating student writing; and guiding students to transfer their writing skills into and then beyond your course.

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

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

Requirement: 1:40 per week, weeks 8 through 15
Instructor: Tereza Joy Kramer Tues 9:45-11:20 a.m.
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 small-group Writing Circles. Students learn strategies for helping peers write in diverse genres, situations, and academic disciplines. Students explore the pedagogy of collaboration and one-on-one teaching and do hands-on practice to see if this is something they are adept at and that interests them.

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

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

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

Requirement: 1:40 per week, weeks 1 through 7
Instructor: Tereza Joy Kramer Tuesday 9:45-11:20 a.m.

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 201.01 and .02, 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 Time TBA
Enrollment: By permission of instructor
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.

**English 4 (Composition):** Students read examples of good writing 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*