

Course Descriptions

English Department Fall 2013

English 100: Intro to College Writing

Lisa Hemminger

The purpose of English 100 is to strengthen students' writing skills so they will have a better chance of succeeding at the University of San Diego. Indeed, the course is titled "Introduction to College Writing" because its purpose is to introduce students to the writing standards and strategies they will encounter in all of their college courses.

College administrators and faculty agree that writing is one of the most, if not the most, important skills that students need to master if they are to succeed in our nation's universities. The evidence is so overwhelming that some universities already base their admissions policies largely on how well students write, and recently the College Board significantly strengthened the writing requirements in the Scholastic Aptitude Test (SAT). The College Board now requires a written essay and an examination on English grammar. Furthermore, the National Commission on Writing (2003) recommended a dramatic overhaul of K-12 writing instruction so students will be better prepared for college writing standards.

Educators have known for some time that writing plays an essential role in discovering ideas, understanding their significances and relationships and, of course, articulating them to inform and influence others. In short, writing is indispensable in the various stages of our attempts to fully comprehend any subject matter or academic discipline. It is not an overstatement to say, "We do not understand something until we are required to write about it."

On a more practical level, one can easily argue that never before in our nation's history has there been more demand for our universities to emphasize writing instruction in all academic courses. Seemingly every day there is another newspaper article or report urging greater emphasis on improving the writing skills of our nation's students. Employers also consistently bemoan the shocking decline in their employees' writing skills, even as they assert that writing in most businesses and professions is more important today than it was twenty years ago. Indeed, many employers have started to test the writing skills of potential employees before hiring them.

Addressing this problem, the state of California revised its entire K-12 writing requirements; the new K-12 curriculums are more grammar based and more writing intensive. Similarly, the new Scholastics Aptitude Test (SAT) focuses much more on writing skills because studies have revealed that students who write well have a much better chance of succeeding in our nation's universities.

The message is clear. The computer age has provided all of us with more information than ever before, but we still need writers to communicate this information clearly and persuasively in our nation's universities, businesses and professional organizations.

English 121: Composition and Literature

Various Professors

Fulfills the core curriculum requirement in lower-division written literacy. Practice in developing skills of close observation, investigation, critical analysis, and informed judgment in response to literary texts. Students are encouraged to use the Writing Center, staffed by trained peer tutors. (every semester)

English 122: Composition and Literature for Educators

Lisa Smith

A special section of Composition and Literature for future K-8 teachers. The course combines elements of traditional English 121, the honing and shaping of critical reading and writing, with an eye to how these skills can be transferred to a younger student. *Fulfills the Core Curriculum requirement in lower division Written Literacy for students planning to complete the Liberal Studies major.*

English 222-01 & 02: Introduction to Poetry

Dallas Boggs

The course will examine poetry from the perspectives of both form and content. Working primarily with modern poets, we will study poetic form, considering such features as provenance, characters, setting, scansion, theme, and imagery. We will also try our hands at writing our own poems in various forms such as haiku, sonnet, villanelle, sestina, et. al. On alternate weeks, we will study both form and content through a survey of English and American poets from Shakespeare to the beginning of the 21st century.

English 222-03: Introduction to Poetry

Jerry Farber

The primary emphasis in this course will be on British poetry over a span of several centuries. What we won't be doing is approaching poems as coded messages; instead, we'll be looking at poetry in relation to its aesthetic medium. That is, we'll be studying poetry as poetry, and therefore emphasizing versification, imagery, diction, figurative language, structure, density, tone, and resonance. This will be a useful course for anyone with a special interest in poetry, and it should also be very helpful—I would hope, even transformational—for those who feel that they haven't yet made, but would very much like to make, a strong connection with it.

English 222-04: Introduction to Poetry

Lisa Hemminger

This course will bring you to new perspectives and awareness of diverse types and times of poetry through writing, reading, thinking, collaboration and discussion. Beyond typical reading, recall, and writing assignments, activities will also include problem-solving challenges; short-term and longer-term partner/group assignments; workshops; public speaking; drama and games. By the end of the course, you can expect to identify different forms, pieces, and devices of poetry; explicate and craft poems while practicing and critiquing techniques and devices used to create poetry; and discuss contextual influences that shape the nature of poetry.

English 223-01: Satire

Stefan Vander Elst

This course deals with satire, primarily in literature, but also when used in audiovisual media such as cartoons and animations. We will discuss the development and evolution of the genre, its methodology and subject matter. Starting with Aristophanes and Juvenal in the classical period, through Sir Gawain and the Green Knight, Don Quixote, Swift's Gulliver's Travels, and ending with Monty Python's Flying Circus and South Park, we will talk about how satire has been used to address political and social concerns throughout the ages.

English 223-02: Contemporary Fiction

Deborah Sundmacher

The structure of contemporary novels, full of invention and play, suggest a different vision of the world. In this course we will travel across time through the words of authors who defy traditional literary norms to help us explore how the actions of each individual has an impact on others. Tentative reading list: *The Art of Fielding*, by Chad Hardbach, *A Visit from the Goon Squad* by Jennifer Eagan, *Cloud Atlas* by David Mitchell, *The Marriage Plot*, by Jeffrey Eugenides.

English 223-03 & 04: Fantasy Literature

Jason Crum

This introductory course will examine Modern Fantasy literature and its various sub-genres in both literary and pop-cultural manifestations. We will analyze recent trends in the Fantasy genre, including feminist revisions of masculine quest narratives in High Fantasy, conceptions and contestations of race, ethnicity, & whiteness, Radical Fantasy as insurrection to late capitalism, and the ubiquity of fantasy in popular culture (TV, video games, film, literature, comics, etc.). We will take as our starting point Ursula Le Guin's provocative question, "why are Americans afraid of dragons?" In a wide variety of readings in Modern Fantasy literature, we will then analyze conceptions and contestations of race, class, subjectivity, nationality, gender, & sexuality. Readings may include: J.R.R. Tolkien's *The Hobbit* (1937), Ursula Le Guin's *The Farthest Shore* (1972), Susana Clarke's *Jonathan Strange & Mr. Norrell* (2004), China Mieville's *The Scar* (2002), Nalo Hopkinson's *Midnight Robber* (2000), George RR Martin's *Game of Thrones* (1996), Gene Wolfe's *Shadow & Claw* (1983), Guillermo Del Toro's *Pan's Labyrinth* (2006), Neil Gaiman's *American Gods* (2001), selections from J.K. Rowling, and substantial critical material.

English 223-05 & 06: Growing Up Fiction

Lisa Smith

A course in the Bildungsroman or growing up, with a particular emphasis on adolescence. We will explore the ways the individual is shaped by gender, race, class, culture, history, etc. and how he or she chooses to define the self against or through those circles of influence.

English 224-03: The Essay

Ivan Ortiz

This course will introduce students to the essay as form. Because to "essay" means to attempt or seek out, we will pay particular attention to the essay as it stages a theater of the mind in activity and doubt. The essay not only thrives on experiment and process, it also resists finality and certainty, making it a surprisingly versatile and modern genre. The arc of the course will be roughly chronological. We will study a series of strong essayists whose unique engagements with the form raise important questions about their historical moment. Beginning with Bacon and Montaigne, we will consider the essay as a tool for philosophical speculation and a method of accounting for the self. Turning to 18th century writers (Addison, Steele, Johnson, etc.), we will then examine the essay's role in structuring social networks and the public sphere, and proceed to Romantics like Lamb, Hazlitt and De Quincey, who employed the form as a medium for the distribution of culture and as a documentary tool for everyday experience. 20th century writers like Virginia Woolf and Walter Benjamin will help us explore how the essay offered unique ways of accounting for modernity, while still others like Susan Sontag and Anne Carson pose serious questions about the form's relationship to other genres and media, such as poetry and photography. We will end the course by debating the essay's relationship to contemporary blogging culture, a similar form whose power resides in producing a sense of immediacy, "liveness," and community.

English 224-04 & 05: British-American Travel Literature

Min Young Lee

Don't let the mouthful section-title fool you, since modestly this course explores how foreign cultures are fashioned through the genre of travel literature. In detail, we will cross-comparatively read two sets of national writings, United States and Britain, about the experiences of sojourning through each other's cultural terrain. Like any genre, there is a history. For the *récit de voyage*, a lineage of British itinerants record their trans-Atlantic experiences abroad as serious fact-finding mission about a new democracy, laying down the foundation for which their literary descendants will selectively observe. Equally, a tradition of Americans will 'cross the pond' inking their findings, while poking around the vestiges of cultural and social history about their colonial predecessors, likewise maintaining a followed itinerary and discursive style. In short, each national tradition retains their own agenda and format, through nominally a single genre. The nature of this course can be best encapsulated in these driving questions: how and why do the British represent cultural, political and social United States, while turning the tables and inquiring how American literati do the same. Together, when examining side-by-side, a trans-Atlantic discourse of exchanging of ideas and presumptions regarding each other's cultural landscape emerges framed in a literary style.

English 224-06: Love, Sex, & Science

Joanne Spiegel

Love makes the world go round as Dion sings in his famous song. Poets, novelists, and playwrights, too, have devoted plenty of ink to the subject. Considering the history and importance of this most central human experience will be our mission in this class. Through the literature we read together we will focus on how love has been perceived during different time periods. Our readings will lay a foundation for one of the central questions of the course: Is love an unchanging, essentially biological phenomenon or do factors like culture and historical era determine how we define and experience love? With an eye toward exploring that question, we'll begin with the Greeks who attempted to come to terms with love by creating a god who both represented and controlled this mysterious phenomenon. We'll move forward from there exploring a treasure trove of literature spanning over 2500 years and several languages. Along the way we will also take time to listen to contemporary love songs and discuss romantic comedies on film. The course will end with a scientific reading on love, which will raise interesting questions: Is love simply about dopamine and brain chemicals? If so, what is the difference between sexual chemistry and love? Between hooking up with someone and that can't get you off of my mind feeling? Is romantic love simply a dressed up version of sexual attraction? A trick evolution plays on us to encourage us to reproduce? These are just some of the provocative questions we will be discussing as we explore the relationships between love, sex, and science.

English 224-50: Cultures of Food

Halina Duraj

PRECEPTORIAL CLASS. Food figures in nearly every aspect of human life: culture, family, religion, love, health, environment, socioeconomics, politics, science. This wide array of associations, as well as food's powerful ability to trigger memories and emotions, gives it a particularly salient role in literature. We'll examine numerous examples of food-oriented literature—from Brillat-Savarin, Proust, and MFK Fisher, to the recent explosion of non-fiction about food, including Kingsolver's *Animal, Vegetable, Mineral*. Students will write multiple essays about the texts, as well as their own personal narratives of food memories and experiences. (*This is a first-year preceptorial course.*)

English 224H-51: The Drama of Tyranny: Literature, Culture, & Performance during the Reign of Henry VIII

Maura Giles-Watson

PRECEPTORIAL CLASS. Beginning in 1509 and for his first 15 years on the English throne, all of Europe regarded Henry VIII as the model of the Christian king: just, prudent, faithful, brave, and generous. But in the 1520s, Henry VIII changed and the culture of England changed with him. As Henry became increasingly tyrannical, life became more dangerous for thinkers, writers, and performers like Thomas More, Thomas Wyatt, and John Heywood. In this preceptorial, we will examine the rapidly shifting cultural and religious ground of the 1520s and 1530s through the lenses of the poetry, drama, and music of the Henrician court. We will also read selected prose writings by Thomas More and members of his intellectual circle—including Erasmus—who played an important role in implementing Renaissance humanist ideas in 16th-century Britain.

English 225D-01: Immigration & Literature

Gail Perez

This timely course will present the work of exceptional writers who are themselves immigrants or write about the immigrant experience, even while interrogating that label. We will cover key legislative moments in immigration history from the 1870's up to the present, comparing the experiences of past and present immigrants/migrants. Then, we will locate our literary readings within those historical moments. Students should be prepared to interpret literary texts within their historical and social contexts. In an effort to build our skills, we will write often, present in class, and do small research projects. Writers could include Junot Diaz, Luis Urrea, Fae Myenne Ng, Brian Roley, etc.

English 225D-02 & 03: Interracial Literature

Carlton Floyd

As the title of this course suggests, we will focus on literature by and about people who identify or are identified as interracial, or are engaged in intimate ways with someone who does not share their racial identification. (In the interest of simplicity, the terms interracial, mixed race, bi- or multi-racial are used interchangeably.) Our focus is on wresting from past and present representations of the interracial experience its personal, social, and cultural resonance. By the end of this course, you should understand the complexities attached to intimate interracial relationships, their relationship to class or socio-economic status, ethnicity, gender, sex, and sexuality in current and historic contexts. Representations engaged will primarily, but not entirely, preface the national (U.S.) context.

English 225D-04: Chicana/o Literature, Art, & Feminisms

Marcelle Maese-Cohen

Taking Chicana feminisms as a nexus for understanding the social construction and intersections of class, race, gender, nation, and sexuality, we will work across a variety of Chicana/o artistic forms (autobiography, novel, poetry, film, visual arts, popular culture, and political essay). We will study the work of Norma Alarcón, Oscar Acosta, Alurista, Gloria Anzaldúa, Ana Castillo, Lorna Dee Cervantes, Lucha Corpi, Yolanda López, Cherríe Moraga, Salvador Plascencia, Lourdes Portillo, Chela Sandoval, Luis Valdez, and Tomas Ybarra-Frausto.

English 225-05 & English 225H-06: Modern American Short Story

Tim Randell

The short story cycle is a genre of literature that presents a group of short stories that have some relation to each other or that form a unity as a whole, sometimes comprising what is called a

composite novel. The genre is closely related to the rise of modernism, since its form reflects a concern with fragmentation, juxtaposition/montage, and the cubistic presentation of multiple points of view. We will examine the use of this genre by a diverse group of writers, who we are more than likely to find have a relation to each other and a unity as a whole within the cultural landscape of American modernism. We will read Sarah Orne Jewett's *The Country of the Pointed Firs*, Charles Chesnutt's *The Conjure Woman*, Sherwood Anderson's *Winesburg, Ohio*, Gertrude Stein's *Three Lives*, Ernest Hemingway's *In Our Time*, William Faulkner's *Go Down, Moses*, and Richard Wright's *Uncle Tom's Children*. *Section 6 is an HONORS course.*

English 225-07 & 08: The Worlding of Asian American Literature

Koonyong Kim

This course serves as an introduction to Asian American literature in the age of globalization. While closely reading various literary genres such as the novel, poetry, drama, short story, graphic fiction, and memoir, among others, we will interrogate how globalization and transnational culture have transformed and reshaped the traditional contours of Asian American literature. We will also examine what critical insights the study of Asian American literature in turn can bring to our historically informed understanding of the rapidly evolving world today. Topics to be discussed include global migration, cultural hybridity, transnational adoption, food and identity, race and ethnicity in cyberspace, multiracial Asian America, and gender and sexuality formations.

English 228-03 & 04: World Literature

Vivienne MacAdam

Writers may include Haruki Murakami, Gabriel Garcia Marquez, Nadine Gordimer and Ben Okri.

English 228-52: The Global South

Atreyee Phukan

PRECEPTORIAL CLASS. The Global South is an emerging term in world literature that examines international exchange from a refreshing perspective. Whereas most are familiar with the migration of people, culture, and ideas between the "East" and "West" or between the "North" and "South," we are less aware of the very long tradition of south-to-south transactions between regions across the global southern hemisphere. We will examine this culture of change and exchange in the works of authors from the U. S. south, South America, the Caribbean, Africa, and Asia. Students will be introduced to a wide range of literary devices and conventions while learning from the diversity of values and traditions represented in literature from other parts of the world.

English 228-53: Literature in Violent Times

Irene Williams

PRECEPTORIAL CLASS. There is a lot of reading and a lot of writing. Over the course of the semester, you will be writing and re-writing the equivalent of forty-five to fifty double-spaced pages. The main purpose of this writing is to make you a better reader and thinker. Along the way, you will also become a more fluent writer. Readings will include: Borowski, *This Way for the Gas, Ladies and Gentlemen* (Penguin); Fink, *A Scrap of Time* (Northwestern University Press); Levy-Hass: *Diary of Bergen-Belsen: 1944-1945* (Haymarket Books); Levi, *The Drowned and the Saved* (Vintage); Khanafani: *Men in the Sun and Other Stories* (Three Continents Press); Darwish, *Memory for Forgetfulness* (University of California Press); Abdo and Lentin, eds., *Women and the Politics of Military Confrontation: Palestinian and Israeli Gendered Narratives of Dislocation* (Berghahn Books).

English 280-01: Introduction to Shakespeare

Maura Giles-Watson

This course aims to introduce you to the language, drama, and poetry of William Shakespeare (1564-1616), and to the historical contexts and contemporary controversies surrounding Shakespeare's work. Toward this goal, we will read closely, analyze, and discuss plays from each of the Shakespearean dramatic genres: comedy, tragedy, history play, romance, and 'problem play.' This is a highly participatory class in which each student memorizes, recites, and explicates one sonnet, and students work together in small groups to prepare and perform walking read-throughs of two selected scenes over the term. Participants will study Shakespeare's works within the Early Modern literary, theatrical, cultural, print, political, and religious contexts that contribute so much to our appreciation of his plays and poems now four centuries after their first performances and printings. In addition, we will discuss issues of gender, power, justice, war, and peace that frequently emerge in Shakespeare's work. In this light, participants will also engage critically with Shakespeare's representations of socially marginalized people.

English 280-02: Introduction to Shakespeare

Jeanie Grant Moore

The purpose of this course is to provide a college-level introduction to Shakespearean drama that will be stimulating and challenging, as well as enjoyable. Engaging with major plays in several genres, we will examine the social and political contexts of drama, the role of the theatre in Elizabethan England, and the plays as performance texts.

English 298: Southeast San Diego Tutoring Program

Timothy Randell

This is a ten-week course/internship during which you will tutor children in a local elementary or middle school in basic reading, writing, and math (depending on your assigned teacher/class). You will work at the school to which you are assigned with a teacher who will structure your activities with the children. Each week you will write a short journal to reflect on your experiences concerning a specific element of the school, your pupils, and other experiences concerning lesson plans or the learning environment (see the attached journal assignment sheet for specific topics). You will turn in the journal assignments periodically throughout the semester (not once a week or all at once at the end of the semester) to ensure accurate, unhurried, and thoughtful reflection. Tutors may commit to 3, 6, or 9 hours of tutoring per week (for 1, 2, or 3 academic credits per semester, respectively), and the course may be taken more than once (as often as tutors wish) to accommodate academic needs and time schedules. The course counts as academic credit in an English elective. Lower Division students register for English 298, and Upper Division students register for English 498.

English 300-01 & 02: British Literature to 1800

Jeanie Grant Moore

Ten centuries of literature is an immense span of time for one semester, but we will attempt to achieve some depth as well as breadth, moving from the Old English *Beowulf* through the medieval and Renaissance periods, sweeping on through the Restoration, and finishing with "The Age of Reason," the 18th Century. We will pay particular attention to the historical, political, and social contexts of the works we read, explore our personal relationship to them, and consider various modern approaches to literature as we think critically about these texts. Texts include: *The Norton Anthology of English Literature, Vol A: The Middle Ages*, 8th edition; *The Norton Anthology of English Literature, Vol B: The Sixteenth Century and Early Seventeenth Century*, 8th edition; and *The Vicar of Wakefield* by Oliver Goldsmith, Oxford edition. English 300 is required for both English majors and minors. (Every semester)

English 304W: Advanced Composition

Vivienne MacAdam

This course is a workshop course in the writing of expository, descriptive and critical prose. Texts will include: Gabriel Garcia Marquez, *Of Love and Other Demons*; Nadine Gordimer, *Jump and Other Stories*; Michael Ondaatje, *Running in the Family*; J.M. Coetzee, *Foe*; and Haruiki Murakami, *Hard Boiled Wonderland and the End of the World*.

English 306W: Advanced Composition for Educators

Robin Spruce

FOR LIBERAL STUDIES MAJORS ONLY. Advanced Composition for Educators is a course designed for Liberal Studies majors who plan to teach in grades K-8. As the capstone course in composition, students will have multiple opportunities to hone their critical response and lesson writing skills. Students will be introduced to a diverse sampling of scholarly works, each of which has been selected to provide practical preparation for the elementary-school classroom. Requirements for this course include formal and informal responses to instructor- and student-selected texts, one student-facilitated discussion session (on a text of your choice, distributed in advance to the class), an annotated bibliography that will develop into a literature review related to the student's area of concentration within the field of education (i.e. Multicultural Studies, Mathematics, Literature, History), a unit plan (using the "Backwards Design" approach), lesson plan outlines stemming from the unit plan (four total), and one conference-style presentation. In addition, brief in-class projects and assignments will be given to assess students' progress and to encourage dialogue pertaining to the readings. Participation is essential for successful completion of this course.

English 312: Women Writers of the Middle Ages

Stefan Vander Elst

This course will discuss the works of Western European women writers and thinkers in the period between the tenth and the beginning of the fifteenth centuries. This course will discuss the works of women writers and thinkers in the Western European Middle Ages. Often marginalized and even ridiculed by the dominant male intellectual community, women nevertheless made important contributions to literature, science and philosophy. We will investigate how female intellectual discourse – both sacred and profane – could still flourish in a hostile environment. We will furthermore study the way women described their position within society, and discuss the unique ways women furthered their intellectual development

English 314: Chaucer

Stefan Vander Elst

This course offers an in-depth look at the works of the medieval English poet Geoffrey Chaucer (1343-1400). Widely credited with reviving English as a literary language after a long period of Latin and French domination, Chaucer compiled an extensive and varied body of works. We will discuss Chaucer's writings from his earliest poems to his last and greatest work, the *Canterbury Tales*. We will devote special attention to Chaucer's use of continental literary traditions; we will see how works such as Boethius' *Consolation of Philosophy*, the *Romance of the Rose*, and Boccaccio's *Decameron* influenced Chaucer, and helped him create a truly English literature of wit and learning.

English 318: Development of the English Language

Dallas Boggs

The course will trace the origins and historical development of the English language from its Indo-European roots to the contemporary dialects of American English. By the end of the semester, students will have mastered the fundamentals of introductory linguistics and developed the ability to describe and analyze languages. Particular emphasis will be placed on phonology, morphology, syntax, and semantics, with additional emphasis on dialect, language change, and theories of language acquisition. While this is not a methods class, a number of pedagogically oriented topics such as early language acquisition theories and bilingual concerns will be addressed.

English 326: Renaissance Studies: The Thomas More Circle

Maura Giles-Watson

Today, Thomas More (1478-1535) is best known as the author of *Utopia* and as a victim of Henry VIII's tyranny. In his own day, however, Thomas More was one of the most important intellectuals in Europe. More's circle of Renaissance humanists, which included Erasmus, Juan Luis Vives, John Colet, and even the young Henry VIII, promoted both social and educational reforms. These reforms emphasized reason, justice, equality, good government, the importance of dialogue and debate, and the idea that all people possess nobility and dignity—not just the aristocracy. Thomas More was the first European intellectual to advocate for the education of women, and his intellectual circle included his daughter, Margaret More Roper, who was among the best educated women in sixteenth-century Europe. In this course, we will read and study More's influential writings on social problems, history, education, and the religious controversies of the early sixteenth century. We will also read works by other Renaissance humanists, including Erasmus, who wrote *In Praise of Folly* with Thomas More in mind and carried on a lively correspondence with More. Although More was certainly a serious intellectual, he was famous for his sense of humor and his appreciation of comedy, so we will also read and study plays by More Circle playwrights John Rastell (More's brother-in-law) and John Heywood (More's nephew).

English 342: Romanticism & the Politics of Literature

Ivan Ortiz

In the few decades scholars have come to call the Romantic period (roughly 1780-1830), literature in England became both politically expedient and politically dangerous. By the end of the 18th century, the reading public in England grew at an unprecedented rate, and books and journals proliferated to meet its raging appetite for literature. Such a social body produced high anxiety in European governments who feared the increasingly powerful hold that philosophers, poets, and novelists had over their public. It is no surprise, then, that a period of unprecedented literacy is also one of unprecedented political engagement. This course will pose the following questions: is Romantic literature a symptom of the period's politics? Or, rather, did Romanticism's electric literary production actually fuel political movements? We will frame major political events and developments in the period—political revolutions, slavery and human rights, women's rights, education reform—using major works of literature and the literary forms with which they engage. From the politics of lyric possession in abolitionist balladry to the gender politics of romance by popular female writers, this course will contextualize great (and minor) works of Romantic literature in one of the most politicized moments in human history. We will engage with writers like Edmund Burke, Mary Wollstonecraft, William Wordsworth, Olaudah Equiano, Percy Shelley, Jane Austen, and Thomas De Quincey.

English 352-01: U.S. Literature to 1900

Dennis Clausen

This class will analyze the development of American fiction and poetry from the beginnings to 1900. The emphasis will be on poems, short stories and novels, although occasional films and essays will also be used to reinforce major themes and issues in the course. Various interdisciplinary approaches—especially from history, philosophy and art history—will be used to give students a broader sense of the development of the history of ideas that provides the foundation for American literature. The course will focus on various tensions that develop early in our nation's history, and how they are reflected in our art, culture and literature. The course will also address the technical development of the American short story, novel and poetry as works of art.

English 355W: Poe and Whitman

Irene Williams

In mid-nineteenth century U.S. Poe and Whitman were outrageous. They flaunted convention by publishing literature that was out of step with prevailing models and sentiments. One of Poe's favorite preoccupations was fantasizing burial while still breathing; another was denouncing in print the literature written by his prominent contemporaries. Whitman celebrated the sensual world of healthy bodies in vivid landscapes, preaching a morality of pleasure. Poe died early; Whitman's life spanned the century. In his example we see emotion deepening over time and we watch a man's perspective changing through experiences of loss, infirmity, and war. The literature of both men is exhilarating, if you learn how to read it. That's what we will be doing in this course—learning how to read for serious pleasure. It's a strenuous task that will engage you in reading and rereading, writing and rewriting, querying others and yourself. If you are looking for a seminar style class in which you closely investigate the work of two writers, focusing on their methods of constructing literature, this class may be for you.

English 359: The Chicano/a Novel

Marcelle Maese-Cohen

In his groundbreaking work on the Chicana/o novel, Ramón Saldívar claims, "History cannot be conceived as the mere 'background' or 'context' for this literature; rather, history turns out to be the decisive determinant of the form and content of literature." Following Saldívar's claim regarding the primary relationship between history and form, this course will provide an introduction to novel theory and the Chicana/o canon. To this end, we will shift our attention away from the biography of Chicana/o novelists, and, instead, focus on the ways in which the form of the novel attempts to document a critical history of gendered family dynamics, migration and diaspora, spirituality, and labor.

English 362: Modern European Drama

Tim Randell

Modern drama is surreal, absurd, epic . . . to name just a few of the qualities evoked by its greatest playwrights. Their literary strategies challenged dramatic realism, which in the Western tradition has the underlying purpose of fostering "communion" within audiences. According to Robert Brustein, modern dramatists lead a revolt against realism—to attack audiences and their cultural assumptions and values. This course will examine modern drama's targets and the economic, cultural, and social contexts that produced the forms of its attack. The plays we read will include Henrik Ibsen's *A Doll's House*, George Bernard Shaw's *Heartbreak House*, August Strindberg's *Miss Julie*, Anton Chekhov's *The Cherry Orchard*, Luigi Pirandello's *Six Characters in Search of an Author*, Bertolt Brecht's *The Three Penny Opera*, and Samuel Beckett's *Waiting for Godot*.

English 364: The Post-colonial *bildungsroman*

Atreyee Phukan

Since the 1980s, post-colonial literature (from Africa, the Caribbean, South America, and South Asia) has been studied as a systematic effort to “write back” from the margins of empire against the psychological trauma and social injustices of over five hundred years of western colonialism. We will use this definition to examine how and why authors choose to recycle and mutate a western genre, the *bildungsroman* (coming of age story), to represent the post-colonial condition. From this perspective, we will explore alternate versions of what it means to “come of age,” at both the individual and social levels, in texts that engage with and disentangle Eurocentric notions of nationhood, race, gender, sexuality, and religion. Authors include Tsitsi Dangarembga, V. S. Naipaul, J. M. Coetzee, Ken Saro-wiwa, and Patricia Powell.

English 374: U.S. Lesbian & Gay Literature

Jason Crum

In this course, we will examine the 20th & 21st Century history of lesbian and gay self-representation in the United States through examination of literary texts that document the emergence of a gay and lesbian literary tradition and culture. A starting point for understanding contemporary notions of gay, lesbian, bisexual, and transgender identity, we will interrogate the intersections of LGBT identity with race and class in primarily post-Stonewall US literary discourse. Queer writers have struggled with the issue of representing sexual identity, not only in terms of self-definition, but also in regard to how the heterosexual mainstream perceives lesbian and gay culture. Primary readings will include works by James Baldwin, Adrienne Rich, Alison Bechdel, Audre Lorde, Nella Larsen, Samuel Delaney, Annie Proulx, Gloria Anzaldua, Gertrude Stein, Joanna Russ, Allen Ginsburg, & John Rechy. Critical readings will include works by Judith Butler, Anne McClintock, Michel Foucault, Sigmund Freud, Elaine Showalter, and others.

English 375-01: Intro to Creative Writing

Gail Perez

This course will cover several genres—poetry, autobiography, fiction, and performance art. Our goals are to find our subject matter and our written voice. We will also explore the definitions and boundaries of several genres. In our quest to learn voice and dialogue, performance will be emphasized. Students should expect to write for each class period and should be willing to share their work with others. All are welcome.

English 375-02: Intro to Creative Writing

Bradley Melekian

We will approach this course with the understanding that studying creative writing is different from the study of something more analytical—mathematics, say. To that end, some basic premises will serve as the foundation for this course: That good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. That learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is more an instruction in process than a process of downloading information. Your enrollment in this course is a signal of your dedication to the craft of writing, and to doing the work necessary to further your abilities as a writer. It is the operating premise of this course that the most effective means of doing this is to read, and to write. In this course, students will be expected to write creatively every week, to read voraciously, and to write commentaries on the techniques they encounter in what they read. With this operating premise, it's important that

students are dedicated to the coursework that will be expected of them. This course will be time-consuming and demanding. We will read and write in the genres of fiction, nonfiction and poetry.

English 376-01: Screenwriting & Literature

Dennis Clausen

To understand the craft of screenwriting, students must learn to look at literature in an entirely different way. Literary techniques that are often on the fringes of more traditional literature courses that focus on ideas, themes and/or issues take on a whole new meaning. To the screenwriter, structure, foreshadowing, plot, sub-plot, dialogue, character development, dramatic conflict and many other techniques are indispensable tools the writer must master to create a compelling story that holds the viewer's interest. Structural issues, especially, are paramount concerns for any successful screenwriter. Indeed, many screenwriters insist that the 3 most important elements in a screenplay are STRUCTURE, STRUCTURE, STRUCTURE! Students will be expected to participate fully in our discussions of the art of storytelling as it pertains to screenwriting. There will be oral reports and other assignments, but the major requirement will be for each student to produce a 65-70 page motion picture screenplay. Required texts: Dennis M. Clausen, *Screenwriting and Literature*; and other books will be on reserve in the Copley Library. (*Please note that the class will be primarily limited to English majors who have completed English 375.*)

English 376-02: Intermediate Nonfiction

Bradley Melekian

In this Intermediate Nonfiction Writing course, students will generate works of creative nonfiction, ranging from the memoir to the personal essay to nonfiction feature writing. We will explore the genre of narrative nonfiction—that is, nonfiction subjects written with fictional techniques. We will approach this course with the understanding that good writing is the culmination of serious thinking, heartfelt conviction, diligent work and a commitment to rewriting, reshaping, rethinking. Our understanding will further be that learning to write seriously, originally and creatively—which must be the goal of every student enrolled in this course—is an instruction in process. To that end, students will read landmark works of nonfiction from writers like Baldwin, Didion, McPhee, Mailer, Capote, Wolfe, Talese, Dillard and others to explore the ways in which the genre has developed and changed, and to consider how the best nonfiction writing goes beyond factual reporting to access truths about the human experience. Students will be expected to generate original writing each week, to read and critique the work of their classmates, to read and discuss exemplary works of the genre, to workshop (read aloud) their work and to consider the artful pairing of factual experience with creative writing.

English 381: Intermediate Poetry Writing

Piotr Florczyk

In the Intermediate Poetry Workshop course, we will immerse ourselves in the close reading, critiquing, and writing of poems in order to deepen our appreciation for poetry as an art form whose roots and traditions are indispensable to our culture today. Additionally, by studying the art and craft of both canonical and contemporary poets we will have frequent opportunities to discuss how poets of various poetic schools and time periods might have influenced each other. Students will have frequent opportunities to generate new work—including during in-class writing exercises—as well as to begin form ideas about their aesthetics as well as their critique acumen. We will read each other's work, giving and receiving the kind of feedback that binds any community of poets. Students will also write a brief personal essay and a review of a volume of poems. Finally, we will make use of the other arts—e.g. music and cinema—in our exploration of various cultural and intellectual themes and topics.

English 382: Intermediate Fiction Writing

Halina Duraj

Writer Annie Dillard tells of a student asking a fellow writing teacher, “Do you think I could be a writer?” The teacher’s response: “Well, do you like writing sentences?” We can’t write good stories before we can write good sentences. If you like writing good sentences, or are willing to do the hard work of learning how, then your fiction practice will benefit from this course, which builds on the craft basics taught in Introductory Creative Writing. Short weekly writing assignments will reinforce lessons on imagery, point of view, character, narrative structure, dialogue, and other craft components. Short assignments and longer stories will be work-shopped by small and large groups. Reading assignments will include numerous classic and contemporary short stories as well as articles on fiction craft. Workshop will encourage discussion of student pieces as literature-in-progress, not as incomplete products. We will look for nascent themes and pockets of narrative tension emerging through the language on the page; also, we will line-edit work to train your ear to recognize good prose style. Writing will be graded on evidence of understanding fiction basics taught in the prerequisite course; grammar and mechanics are heavily counted. This is an upper division English course, so upper-division writing skills are expected. If you love close reading and are passionate about writing sentences, this course is for you.

English 494-02: Writing Autobiography

Fred Robinson

A workshop in improving your writing structurally, analytically, descriptively and mechanically, by writing about your own life. We will focus on the nature of your upbringing by writing five-page essays on topics such as your parents, neighborhood, values and cultural influences. At the end you will have used this material to create a twenty-page paper.

English 494W-03: Narrative Theory

Fred Robinson

A study of how narrative *techniques* shape the *about-ness* of narrative. How a story is not a vehicle for ideas, but is itself a complex language of ideas. We will focus on a poetics (or formal classification) of narrative voice put together by the instructor, but also read some essays by writers/theorists. Our method will be to read short stories, two novels (Morrison’s *Sula* and Carol Shields’ *The Stone Diaries*), and narrative poems by James Tate and do two kinds of writing: 1) analyses of the narratives we read, and 2) pieces of narrative that the students will create, using particular techniques of voice.

English 494-04: Literature of the 1960s

Dennis Clausen

The decade of the 1960s was unique to the extent that it changed virtually everything in this nation. If viewed from a broader perspective, however, the 1960s were the logical outcome of many different forces in our society that have historical antecedents stretching back to the early years of our nation’s history. What made the 1960s unique is that these forces came together and coalesced into an era of protest triggered by some very violent historical events. This interdisciplinary course will explore the many ways these issues are reflected in our literature, history, and popular culture. There will be a midterm, final exam, and various in-class oral reports and presentations. There will also be a required interdisciplinary paper that explores the relationships between some aspect of the literature, history, and popular culture of the 1960s.

English 495: Senior Project**Atreyee Phukan**

SENIORS ONLY. Senior Project is the capstone course for English majors designed to introduce students to the kind of intensive research, study, and writing required at the graduate level. The student may explore any area of interest of their own choosing. The finished project will serve as a competitive tool for graduate applications and grant or fellowship opportunities.

English 498: Southeast San Diego Tutoring Program**Timothy Randell**

This is a ten-week course/internship during which you will tutor children in a local elementary or middle school in basic reading, writing, and math (depending on your assigned teacher/class). You will work at the school to which you are assigned with a teacher who will structure your activities with the children. Each week you will write a short journal to reflect on your experiences concerning a specific element of the school, your pupils, and other experiences concerning lesson plans or the learning environment (see the attached journal assignment sheet for specific topics). You will turn in the journal assignments periodically throughout the semester (not once a week or all at once at the end of the semester) to ensure accurate, unhurried, and thoughtful reflection. Tutors may commit to 3, 6, or 9 hours of tutoring per week (for 1, 2, or 3 academic credits per semester, respectively), and the course may be taken more than once (as often as tutors wish) to accommodate academic needs and time schedules. The course counts as academic credit in an English elective. Lower Division students register for English 298, and Upper Division students register for English 498.

2011-12 complementary courses. Advising information. Department of English Student Association. Writing Prizes & Awards. Programs and Policies. Advanced placement. Student initiatives. Past Course Descriptions. Please use the menu on the left to navigate between the different levels. Course descriptions are organized by year. Back to top. Department and University Information. Department of English. Arts Building, Room 155 853 Sherbrooke Street West Montreal, QC H3A 0G5 Tel.: 514 398-5196. Course Descriptions. Check out our expansive range of courses in literature, creative and professional writing, rhetoric, speech communication, linguistics, film and other media (e.g., comics, television, digital media). Current Course Descriptions. Undergraduate. Graduate. Spring 2021. Spring 2021. Fall 2020. Course Descriptions. Search by course: Undergraduate. Graduate. Or search by semester (PDF format): Spring 2021. Fall 2020. Spring 2011. Fall 2010. Spring 2010. Department of English. Today's Hours. October 16, 2020. Today's Hours. October 16, 2020. Office Hours. 8:00AM-4:30PM. Students should consult the Department's Course Guide for detailed descriptions. Prerequisite: 24 credit hours in English, including ENG 245 or permission of the instructor. Cr 3. Writing Courses (back to English Courses). ENG 300 Fiction Writing This is a course for those who, in a creative writing course or on their own, have written several pieces of fiction and are ready for more advanced work. Emphasis will be on writing well-developed short stories and on understanding the basic elements of fiction. A better-than-average competence in using English is required. Department of English. College of Liberal Arts & Sciences. Programs. Course Descriptions. Graduate Program Information. Undergraduate Program Information. Scholarships/Awards. Past Course offerings (WORD/PDF Files will download): Spring 2020. Fall 2019. Summer 2019. Spring 2019. Fall 2018. Summer 2018. Spring 2011. Fall 2010. Summer 2010. Spring 2010. Fall 2009. Summer 2009. Spring 2009.