

University of Hawai'i at Mānoa
Department of English



300-400 Level
Course Descriptions
Fall 2009

English majors, minors, and Secondary Education majors should see their department advisor for information and assistance; others may contact Prof. John Zuern, Undergraduate Director, in KUY 429. If you are interested in declaring English as your major, see Prof. John Zuern in Kuykendall 429; call 956-3048 or email <zuern@hawaii.edu> to schedule an appointment.

The following descriptions of individual courses and sections supplement the general catalog descriptions. Most upper-division English classes are represented here. For the complete registration listing and CRN numbers, see the official schedule. All 300 and 400 level courses have prerequisites. Please refer to page 2 of this handout or the general UHM catalog before enrolling.

Please note the following:

Qualified non-Honors students may enroll in ENG 393/394 or 491/492 on a space available basis with the permission of the instructor or of the English Department's Honors Director. See Professor Caroline Sinavaiana in KUY 426 for further information.

English 363, 370, and 383 will be large lecture courses with an enrollment of 60. They are designed for non-majors, though majors and minors may enroll in them for major/minor credit. Majors may count up to two large enrollment courses toward their major. See your advisor for further information.

All 400-level "Studies" courses are designed to have a significant research component and are now designated as Writing Intensive (W). In compliance with the Focus Hallmarks for Writing Intensive classes, you will produce a least 16 pages or 4,000 words in these classes. Courses designated W will partially fulfill the Writing Intensive graduation requirements. You are encouraged to have had prior 300-level course work in a related field before taking a "Studies" course.

Copies of these course descriptions (and a lot more!) can be found at the Department's web site at <http://www.english.hawaii.edu>

English 300-400 Level Prerequisites

Completion of English 100 and two English 270-273 courses (or two 250-257 courses at the Community Colleges) with grades of "C" or better is prerequisite to 300-level literature courses. An English major or minor may take one 300-level course and the second 270-273 course concurrently. English 320 and one other 300-level English course are prerequisite for 400-level Studies courses.

English 306 is prerequisite for 400-level expository writing courses; English 313 is prerequisite for 400-level creative writing courses.

For 306: 100 and 200 or 100 and one 270-273.

For 311: 100 and one 270-273.

For 313: 100 and one 270-273.

For 411: 313 and 410.

For 414: 313 and 413.

Prior to enrolling in a 400-level Studies course, please try to take at least one 300-level course in a related area.

If you have not completed the prerequisite for a course but feel qualified to take it, see the instructor, who may grant you consent to enroll. Be prepared to document your readiness for the course.

See the Undergraduate Director in Kuykendall 429 for further information on prerequisites.

ENGLISH 300 (01): RHETORICAL TRADITION (TR 9:00-10:15) - Daphne Desser

According to Thomas Miller "the rhetorical tradition is a fiction that has just about outlasted its usefulness." He makes this argument because it is difficult for us to decide whose work, amongst all the persuasive writers and speakers in the world, to study. We must ask ourselves whose work best exemplifies the art of persuasive writing and why. In this course, we will examine the work of a group of writers most often included in "the rhetorical tradition." However, we will also ask ourselves how this canon of rhetoricians has evolved. Not only will we study the work of these rhetors to glean their insights on the process of writing persuasively, but we will also ask ourselves why these authors are often included in survey courses on rhetoric. Which writers have been the focus of study on persuasive writing and why? How has the rhetorical canon shifted over the years? Whose work continues to be excluded and why?

Thus throughout this course we will not only study "the rhetorical tradition," we will also examine how this tradition has been constructed and reconstructed over time and how we think it ought to be constructed in the future. As we do so, we will reflect on the historical and cultural situations that influenced these writers' understanding of what persuasive writing ought to look like. We will begin with the study of classical rhetoric, examining insights on the art of argumentation from the work of rhetors such as Gorgias, Aristotle, Cicero, and Quintilian. We will continue with a historical survey that includes medieval rhetoricians (such as St. Augustine and Boethius); Renaissance rhetors (including Christine de Pisan, Erasmus, and Bacon); Enlightenment rhetoric (such as the work of Margaret Fell, Sarah Grimke, Campbell, and Blair); and finally twentieth-century rhetoric (including work by Martin Luther King, Kenneth Burke, Toulmin, Foucault, Derrida, Cixous, Henry Louis Gates and Gloria Anzaldúa.).

Required Text: Bizzell, Patricia and Bruce Herzberg, eds. THE RHETORICAL TRADITION: READINGS FROM CLASSICAL TIMES TO THE PRESENT. Second edition.

ENGLISH 307 (01) (W): RHETORIC, COMPOSITION, AND COMPUTERS (W 2:30-5:00) – Darin Payne

This course is designed to introduce you to the theoretical and practical elements of composing arguments for public audiences in the digital age using new technologies. You will examine foundational principles of classical rhetoric as they are enacted in traditional print media and as they are reconfigured in/by electronic media. You will apply those principles as you analyze and produce digital (or digitally enhanced) compositions that make use of a variety of currently popular software applications.

Because this is an introductory course that explores the intersections among rhetoric, composition, and computers, you will not be expected to learn any particular software program in serious depth; nonetheless, you will be expected to learn about (and begin to make use of) a handful of contemporary applications that will facilitate electronic communications. In past courses, for example, students have learned to utilize programs like GarageBand and Acid, Photoshop, Flash, Dreamweaver, i-web, and Wordpress—all at an introductory level, and all through a lens of rhetorical theory and practice.

This will be a highly collaborative class: you will learn through seminar-style discussions, through workshops in which you teach each other new software applications, and through shared processes of writing and revising. The writings you produce for this class will primarily consist of email interactions and/or blog posts, an analytic academic essay that will be web-based and will incorporate graphics, hyperlinks, and/or other media, and one substantive digital composition in which you make use of digital tools in a rhetorically effective way. Because of how collaborative and interactive this course will be,

attendance will be mandatory: if this is a semester in which you cannot come almost every class session, this is not a course you should take at this time.

ENGLISH 311 (01): AUTOBIOGRAPHICAL WRITING (MWF 12:30 – 1:20)—Steve Curry

TYPES OF CREATIVE WRITING:

ENGLISH 313(01) CREATIVE WRITING (TR 7:30-8:45) – Brandy McDougall

ENGLISH 313 (02 & 03) (W): FICTION / NARRATIVE SCREENWRITING; (02) (MWF 10:30-11:20); (03) (MWF 11:30-12:20) – Anne Kennedy

In this course you will study and practice the very different disciplines of writing fiction and crafting screenplays. For the former you will produce (among other things) a short story, and for the latter you will create the blueprint for a short film.

Because writers are always readers, we will begin the semester by read and discussing some important contemporary short fictions, many of them from Hawai'i. Technical analysis of characterization, narrative structure, pace, dialogue, setting and voice will provide points of departure for some experimental exercises. Over several weeks, you will draft (write, workshop, revise, edit) an eight-page piece of fiction.

In the latter half of the course we will watch a range of short films from the Pacific and Asia from the point of view of narrative craft. We will consider what kinds of stories tell well on screen. You will work on developing your own short screenplay through the stages of synopsis, step outline, and first and subsequent drafts. To enable this, we will cover the conventions of screenplay format. You will be encouraged to take your resources into account and write a screenplay that can be shot locally on videocam. We will finish the semester with a week-long study of the three-act feature film structure.

Some general points: Laulima will be used for weekly postings and responses. There will be individual revision conferences. Because this is an introductory writing course we will discuss and establish goals, methods and protocols for the workshop. Requirements will include punctuality and attendance, involvement in class discussion both on and off line, and attendance at a literary or film event on campus during the semester.

Required texts: Dan Gurskis, THE SHORT SCREENPLAY. Thomson, 2007. Eng 313 (02/03) Fiction/Screenplay READER (available from MaPS printing service, University Ave).

ENGLISH 313 (04): TYPES OF CREATIVE WRITING (TR 9:00-10:15) – Brandy McDougall

This course will introduce students to two genres of creative writing—poetry and fiction. Students will read exemplary poems and short stories by master writers from throughout the Pacific, and analyze how and why they work as poems/narratives. We will also watch Pacific films in terms of their narrative qualities. At the same time students will work on their own poems and stories, which during the course of the semester will be revised and critiqued in a workshop setting. The first half of the course will be devoted to poetry, while the second half will be devoted to fiction. By the end of the course, students will have produced a poetry manuscript comprised of at least five workshopped, revised poems and a fiction manuscript of at least eight workshopped, revised pages of prose.

Texts for this course include WHETU MOANA (University of Hawaii Press, 2003), NUANUA (University of Hawaii Press, 1995), and IN THE PALM OF YOUR HANDS (Tilbury House, 1998), which can be purchased at Native Books at Ward Warehouse. In addition, there will be a course reader devoted to fiction-writing.

ENGLISH 313 (05 & 06)(W): FICTION AND TRAVEL WRITING (05)(TR 12:00-1:15); (06)(TR 1:30-2:45) – Robert Onopa

These sections introduce both fiction writing and travel writing, a form of creative non-fiction which shares fiction's narrative impulse. Early in the term we focus on theory – on what makes a narrative a story and how a story's put together – and then we put the theory into practice, first in a series of exercises, then in writing fiction and in travel writing specific work. The overall bias of the class is practical, so we often operate as a workshop course, one in which the student's primary job is to write creative work, and to read, discuss, and edit the work of fellow students.

Over the term, class members will be asked to produce two original manuscripts totaling twenty-five to thirty pages, to read assigned material, and, of course, to contribute to the workshops. Our texts include a collection of short stories and a recent volume of THE BEST AMERICAN TRAVEL WRITING. The ultimate aim of the course is to develop students' skills as creative writers.

ENGLISH 320 (01 & 02): INTRODUCTION TO ENGLISH STUDIES (01)(MWF 8:30-9:20); (02)(MWF 9:30-10:20) - Kathy Phillips

Eng. 320 tries to introduce the range of English studies: in literature, cultural studies, composition/rhetoric, and creative writing. This particular Eng. 320 asks, Can art record history? Can it change anything? Does it have social responsibility or only aesthetic responsibility? Is it dangerous? Is it healing? What is the role of literature in perpetuating or criticizing empire-making, gender ideologies, and war? How can we be more aware of the rhetoric used by governments and the media so that we are not manipulated by language?

We will read Pat Barker's World War I novels REGENERATION and THE EYE IN THE DOOR, Sassoon and Owen's WWI poetry, Tim O'Brien's THE THINGS THEY CARRIED, and Mike Rollin's poem/play about the war in Iraq, "Hendrix in Fallujah." A Reader will be available from Professional Image with selections from Althusser, Foucault, Graff, Eagleton, and others.

Students will be responsible for four 3-5-page papers, two 2-page papers, midterm, final, and class participation.

ENGLISH 320 (03): INTRODUCTION TO ENGLISH STUDIES (TR 9:00-10:15) – Paul Lyons

This course is at once an overview of the various sub-fields grouped under the umbrella heading, "English Studies," and an introduction to ways in which practitioners within each sub-field approach their common concern with reading and writing of texts. Toward those ends, the course aims to provide resources (approaches, theoretical vocabularies, institutional history) for interpreting a variety of texts, including visual and extra-literary ones. We will consider ways in which classical formulations of critical terms in literary and cultural study—such as aesthetics, ideology, representation—inform contemporary discussions of the functions, pleasures, implications of reading and writing. We will explore as well some of the ways in which social and epistemological transformations (globalization, technology, diaspora, postcoloniality, indigeneity) and considerations of the "locations" (of texts and readers) enrich, complicate, and potentially empower our acts/arts of reading. All along, we will be concerned with the question of what constitutes a "valid" interpretation, and with the social and political implications of interpretations.

Each class will begin with 5-10 minutes of writing on a pre-assigned question about the reading. These

writings triple as attendance, practice in critical writing, and conversations-enhancers. The class will proceed mostly through discussion, hence participation (which assumes attendance) will factor in the final grade, along with at least one oral presentation. The grade breakdown will be as follows: 3 papers (20% each), Class Participation (short writings, report, participation) (20%), Final Exam (20%).

REQUIRED TEXTS:

- A course reader (essays, stories, terms) available at Campus Center
- THE BEDFORD HANDBOOK OF LITERARY TERMS (available at Revolution Books)
- Sia Figiel, WHERE 'WE' ONCE BELONGED (available at Revolution Books)

ENGLISH 321 (01): BACKGROUNDS OF WESTERN LITERATURE (TR 8:30-9:20) – Steve Canham

We will study a variety of monumental Western texts, all “big” super-canonical names that you **should** know as an English major or simply as a literate person. You will encounter enduring “people” such as Odysseus, Job, Lancelot, Guenevere, Oedipus, Dante, Antigone, Daphne, Apollo, Jesus, Penelope, Orestes, and so on. I am interested in the protean nature of story, the way fictions change, evolve, and yet retain an identity across time and culture, so we will consider certain key problems, such as the relation of the self to physical and spiritual worlds, the problem of power, and the motif of the quest as they work themselves out in what have become archetypal texts. You may expect to read Homer (*The Odyssey*), selections from the Old and New Testaments of the Bible, Aeschylus (*The Oresteia*), Sophocles (*Three Theban Plays*), Sappho (poems), Dante (*The Inferno*), and Malory (selections from *Le Morte D’Arthur*). There will also be emphasis on visual images relating to the texts.

You will take three in-class mid terms and a final exam. Reading quizzes will be inflicted if necessary. This course fulfills a Diversification Literature requirement and the English major’s Pre-1700 requirement.

ENGLISH 323 (01): LITERATURE IN ENGLISH TO 1660 (MWF 11:30-12:20)—Linda Middleton

The focus of this course, as its title indicates, is a general consideration of the major texts and writers in English literature from *Beowulf* to Ben Jonson. The goals of the course are to familiarize students with literature that was of influence to authors who followed (both those writing in English as well as other languages), and to suggest how these works represented the age and culture from which they emerged. Students will be introduced to authors, texts and contexts they should find both significant, in terms of their subsequent literary studies, as well as engaging in their own right. They will also benefit in their future readings from the groundwork provided in studying the literature of this historically germinal era.

Students are expected to read regularly and participate when lectures yield to class discussions. Group work on assigned questions will encourage students to explore the literature with their peers, and then share their responses with the class. Written work will consist of two (4-5 page) essays, one of which may be rewritten for a higher grade. A midterm and a final exam will also be given. Steady attendance is essential to doing well in this class.

TEXT: LONGMAN ANTHOLOGY OF ENGLISH LITERATURE, Volume tba.

ENGLISH 324 (01): LITERATURE IN ENGLISH TO 1660-1900 (TR 12:00-1:15) – Joseph Lew

This course will give students a survey-like exposure to issues, personalities, and important works of Literature in English between 1660-1800. Topics will include the emergence of the novel; reading Augustan poetry; Romanticism and Victorianism; slavery and class struggle; and the emergence of a

concern for 'medical ethics' in early science-fiction and fantasy. Students will take a mid-term, write two 750-word papers exploring British and American issues in two movies based on British and American literature, personages, or events in the period; engage in collaborative work; make an oral presentation,; and take a final examination. Students may use the 'issues' papers and the oral presentation to explore changes in a topic or topics of interest to them in British and American literature, culture, and history over a long period of time. Examples might include: slavery/racism, gender issues, class, images of the artist, the role of the arts in society, the arts and the struggle for various freedoms. Sample syllabi and assignment descriptions will be posted either through Portal or through the department's website.

As texts are in public domain, some students prefer to download texts from major university archives. Others will prefer to purchase the NORTON ANTHOLOGIES OF BRITISH AND OF AMERICAN LITERATURE which will be available in the Bookstore.

ENGLISH 325 (01): LITERATURE IN ENGLISH AFTER 1900 (MWF 12:30-1:20) – Feroza Jusawalla

This course traces the progression of "Literature in English," from the end of empire to postcolonial times. We will start with Rudyard Kipling's *KIM*, and E. M. Forster's *Passage to India* (book and movie) and make our way through THE NORTON ANTHOLOGY OF ENGLISH LITERATURE vol. F. We will read Conrad's *HEART OF DARKNESS*, Chinua Achebe's response to it, and his *THINGS FALL APART*. We will talk about the beginnings of "Postcolonialism," in areas as close to empire, as in Ireland, as seen in the poetry of W. B. Yeats and in James Joyce's *DUBLINERS*. We will read Rushdie and Ngugi on the English Language and end with Rushdie's hilarious story, "The Prophet's Hair."

You will be required to write a 500 word reaction/response paper to each of the longer works—the novels and novellas, and an 8-12 page research paper on a topic of your choice which would draw together two or three works around a particular theme of interest to you. Since this is a writing-intensive course, I would be VERY happy to help you revise your papers to get a better grade and to help you do your best to get a good grade in this class.

The texts for this class comprise any paperback editions of Kipling's *KIM* and E.M. Forster's *PASSAGE TO INDIA* (we will manage to stay on the same page) and the NORTON ANTHOLOGY OF ENGLISH LITERATURE vol. F, 8th edition. Additionally, I would like you to have Stephen Bonnycastle's *IN SEARCH OF AUTHORITY* a short "abridged" introduction to theory—to just remind you of theoretical issues and *any* guide to research methods and documentation that you may have on hand from English 100. The aim of this course is to learn to *enjoy* reading *any* literature and responding to it in an intelligent manner.

ENGLISH 330 (01): MEDIEVAL BRITISH LITERATURE – (MWF 2:30-3:20) Peter Nicholson

The medieval literature course must cover an enormous time-span, from the very beginnings of English literature in the seventh century up to the dawn of the Renaissance in the fifteenth. The literature of this nearly 1000-year period is both rich and diverse, but it is both unfamiliar to most modern students and also different in significant ways from more recent writing. In other words, there is a lot to study here and a lot to learn, and within the limits of a one-semester course, all we can do is present the highlights. The highlights, happily, are very bright indeed: we will read the epic *BEOWULF*, the romances of *YVAYN AND GAWAYN*, *THE ALLITERATIVE MORTE ARTHURE*, and *SIR GAWAIN AND THE GREEN KNIGHT*, and the allegories *PEARL* and *PIERS PLOWMAN*, plus a selection of lyrics from both the Old English and Middle English periods. All but the Middle English lyrics (which we'll try to read in the original) will be presented in modern English translation.

Three short papers; several reaction papers; a mid-term; and a final.

ENGLISH 337 (01) AMERICAN LITERATURE: MID-19TH CENTURY TO MID-20TH CENTURY (TR 10:30 - 11:45) - Jim Caron

We will examine the cultural dynamics within the United States between the close of the Civil War and the start of World War II. Social and economic events will provide context for literary change and achievement.

The time period for this course encompasses a wide array of excellent material, far more than can be comprehended in one semester. The course is a survey of that material, which means that we will sample everything. In practice, a survey course is a reading extravaganza. Writing requirements, therefore, have been kept to a minimum. Both lecture and discussion will occupy our time together in class.

Texts: THE NORTON ANTHOLOGY OF AMERICAN LITERATURE, 6th ed. Vols. C & D

**ENGLISH 338 (01): AMERICAN LITERATURE SINCE MID 20TH CENTURY– Miriam Fuchs
(Paris Study Abroad Program)**

ENGLISH 355(1): DRAMA IN ENGLISH TO 1900 (TR 10:30-11:45)—JOSEPH O’MEALY

This course will focus its attention on comic plays written in England from 1595 to 1895.

Across these three centuries we will read (and occasionally perform an excerpt from) some of the most notable examples of comic writing in the dramatic canon. We will examine the nature of comedy, its varieties, and the questions about its origins, purpose, and value that have adhered to it forever. And we will laugh. A lot, I hope.

Among the plays and playwrights we will read are Shakespeare (A MIDSUMMER NIGHT’S DREAM and TWELFTH NIGHT); Ben Jonson (VOLPONE); Aphra Behn (THE ROVER); William Congreve (THE WAY OF THE WORLD); R.B. Sheridan (THE SCHOOL FOR SCANDAL); Dion Boucicault (LONDON ASSURANCE); Oscar Wilde (THE IMPORTANCE OF BEING EARNEST).

The textbooks you will buy will include other plays by these authors or from these periods. At least one written assignment will be a short research paper about a play from these texts that we aren’t going to read in class, and an oral presentation to the class of your findings. Overall, there will be 3 essays, a mid-term exam and a final exam.

By the end of the course you should understand some of the basic ideas about comic drama as a genre, its social, personal, and artistic value, and be able to write coherently and insightfully about a comic play of your choosing (from this period) that is not on the official syllabus.

ENGLISH 360 (01): PROSE FICTION (MWF 10:30-11:20) - Joan Peters

In this course we will examine works of fiction—short story and novel—specifically in an effort to discover how they operate. We consider why authors choose the genre and structural forms that they do. We look to narrative strategies, to how writers develop character and plot and how they incorporate ethical positions and thematic ideas into their works. We will investigate how the fiction reflects, promotes, or refutes cultural and political values of its time. We also explore ways in which the text interacts with the contemporary reader; in other words, we consider how the fiction elicits a response that prompts the reader to create new meanings for the text. Readings include Daniel Defoe’s MOLL FLANDERS, F. Scott Fitzgerald, THE GREAT GATSBY, Tim O’Brien’s THE THINGS THEY CARRIED, Alice Walker’s THE COLOR PURPLE, Maxine Hong Kingston’s WOMAN WARRIOR, Ian McEwan’s ATONEMENT, and

Mark Haddon's *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*. Course requirements include three 5-6 page papers and a final exam.

ENGLISH 363 (01): FILM (TR 12:00-1:15)—Glenn Man

Note: This section has an enrollment maximum of 60. It is designed to interest non-English majors, but it can be applied toward the major or minor as well.

A study of film: its aesthetics and formal elements; its genres and filmmakers; its cultural influence as a maker of myth and ideology; its national and global industries, including Hollywood's dominance and the art and independent films as alternatives.

In all, there will be 14-16 required film viewings, most of them outside of class time. The films will range from the silent films of Eisenstein's *THE BATTLESHIP POTEMKIN* (1925) and Buster Keaton's *THE CAMERAMAN* (1928) to Orson Welles' *CITIZEN KANE* (1941), Elia Kazan's *ON THE WATERFRONT* (1954), Francois Truffaut's *THE 400 BLOWS* (1959), Francis Ford Copolla's *THE GODFATHER* (1972), and Woody Allen's *ANNIE HALL* (1977) to the more recent Coen Bros.' *NO COUNTRY FOR OLD MEN* (2007), Faith Akins' *THE EDGE OF HEAVEN* (2007), and Tomas Alfredson's *LET THE RIGHT ONE IN* (2008).

The textbook for the course is *THE FILM EXPERIENCE*, Second Edition, by Timothy Corrigan & Patricia White; there will also be a packet of Xeroxed articles.

Assignments include two papers, quizzes on the chapters in the textbook, and a final examination. Attendance is a requirement.

ENGLISH 364 (01) (W): NON-FICTIONAL PROSE: THE CULTURE OF FOOD (MWF 2:30-3:20) – Kristin McAndrews

For humans, one of our basic needs is food. Food functions as a mythic prototype, an art form, a medium of commercial and social interaction and a source for an intricate display of class and nationhood. Food studies encompass the preparation of food, science and food cultivation, the distribution and economics of trade, as well as the literary. In this course, we still study historical and biographical texts as well as film documentaries that focus on food. Students will read about table manners and the invention of the restaurant as well as the food culture of the United States in the early 1800's. In addition to selections from *Walden*, we will discuss *Fast Food Nation*, *The Omnivores Dilemma* and chapters from *Food Politics*. We will also consider culinary tourism in the 21st century. In addition, students will read Barbara Kingsolver's biography *Animal Vegetable, Miracle: A Year of Food Life*.

Requirements: Two short essays (3-4 pages), one research essay (5-7 with additional works cited page), ten reader response papers, final exam, attendance, and participation.

Books will be available at Revolution Books on South King. I will email the book list a few weeks before class starts.

ENGLISH 365 (01) (W): MIXED GENRES: NEW YORK CULTURE (MWF 11:30-12:20) – B. Menikoff

Start spreadin' the news, I'm leavin' today / I want to be a part of it, New York, New York... Of course Frank Sinatra is really from a small town across the river—"Jersey" as they say in New York—but it was in Manhattan's Paramount Theater that the "bobbysoxers" (the 1940s version of Justin Timberlake's fans) swooned and fainted in the aisles over his singing. Well, New York is more than a song lyric, although many of the songs about the city evoke the place more evocatively than a page full of prose.

But there is a bit more than a page full of prose because New York has been the literary and cultural center of the United States since the middle of the 19th century. We are not going back that far, to Whitman and Melville and Henry James and Edith Wharton. Nor even to modern New Yorkers like Scott Fitzgerald and J. D. Salinger. Rather we are going to look at fiction and journalism and memoirs and films that captured the city's lights, and shadows, by writers who were born there (Alfred Kazin, *A WALKER IN THE CITY*, Betty Smith, *A TREE GROWS IN BROOKLYN*), others who moved there (Dawn Powell, *TURN, MAGIC WHEEL*), and many who thought there was no life west of the Hudson River (Pete Hamill, *A DRINKING LIFE*). Of course there would be no New York Damon Runyan's imaginary Broadway (*GUYS AND DOLLS*) or without *THE NEW YORKER* magazine and the feature pieces by the inimitable Joseph Mitchell (*UP IN THE OLD HOTEL*). There is a touch of comedy (Thorne Smith, *TOPPER*), and a contemporary, urban, thriller (Colin Harrison, *THE FINDER*). The *NEW YORK TIMES*, a staple of any New Yorker's life, will be ordered at a deep discount. As for celluloid, *THE SWEET SMELL OF SUCCESS*, *ON THE WATERFRONT*, perhaps *BREAKFAST AT TIFFANY'S* or another film selected by the class.

One of the pleasures of a course like this (for the instructor) is the opportunity to learn about the city through student reports on an array of subjects—the theater, the museum world, the famous night clubs (then and/or now), the publishing industry, the parks, the subway, the architecture, in short, whatever strikes the fancy of the student explorer.

One major oral report, either an individual or group project; a term essay of 12-15 pages; and a final examination. Class participation is strongly encouraged, and a “New York state of mind” is recommended.

ENGLISH 370 (01) (H): ETHNIC LITERATURE OF HAWAI'I (MWF 9:30-10:20) – Candace Fujikane (Cross-listed as ES 370)

Note: This section has an enrollment maximum of 60. It is designed to interest non-English majors, but it can be applied toward the major or minor as well.

In this course, we will be reading literatures written by a broad range of writers who focus on the importance of the languages, cultures, and knowledges that shape and are shaped by Hawai'i as a place. We will foreground the colonial history of Hawai'i and the differences between indigenous peoples and settler groups. We will first examine the ways that Hawaiian writers trace their genealogies back to the land and continue to use specific forms of oral tradition in their written narratives. By contrast, many other narratives emerged from efforts in the 1970s to define a “local” identity in community struggles over leased lands slated for commercial development. We will then map out the changing historical and political contexts in which the terms “local” and “settler” have emerged, partly out of literary debates over race, power, and representation. Throughout the course, we will be asking ourselves questions about the alternative forms of narrative that Hawai'i writers use to address their cultural and political concerns.

Requirements: Two mid-term exams, a final exam, seven scheduled quizzes and attendance.

Required Texts (available at Revolution Books): Queen Lili'uokalani, *HAWAII'S STORY BY HAWAII'S QUEEN*; Darrell Lum and Eric Chock, eds., *THE BEST OF BAMBOO RIDGE*; R. Zamora Linmark, *ROLLING THE R'S*; Nora Okja Keller, *FOX GIRL*; Candace Fujikane and Jonathan Okamura, eds., *ASIAN SETTLER COLONIALISM: FROM COLONIAL GOVERNANCE TO THE HABITS OF EVERYDAY LIFE IN HAWAI'I*; Haunani-Kay Trask, *LIGHT IN THE CREVICE NEVER SEEN*; Lilikala Kame'eleihiwa, *A LEGENDARY TRADITION OF KAMAPUA'A, THE HAWAIIAN PIG-GOD*. A required course reader will include works by Kapulani Landgraf, Keala Kelly, Kehaulani Kauanui, Eric Yamamoto, Linda Revilla, Alice Chai, Alani Apio, Naomi Sodehani, Richard Hamasaki and others. The course reader will be available during the second week of classes.

ENGLISH 371 (01): LITERATURES OF THE PACIFIC (MWF 9:30-10:20) – C. Sinavaiana
Cross-listed as ES 371

This course is a study of the literature of the Pacific especially the literature in English by indigenous writers, and how that is related to other new literatures in English. The course will first (a) look at oral literature/traditions, then (b) move to a discussion of the written literature by the indigenous writers of Hawai'i, Aotearoa/New Zealand, Tonga, Samoa, Papua New Guinea, the Cook Islands, Solomon Islands, Fiji, Kiribati.

The course surveys and explores ways in which heroic motifs from oratures of Oceania, such as quest, pilgrimage, combat, descent, transformation and return will serve as thematic focal points to chart a comparative course of study across various Polynesian cultures, including Samoa, Hawai'i, Maori and Tonga, among others. The course will explore influences of colonialism, feminism, and western education on contemporary literatures by indigenous writers of Oceania.

Literary texts and filmic texts will be drawn from contemporary writing by indigenous writers of Oceania. We will consider how such writers represent emergent 'speakers' and writers of both individual and collective narratives of their respective peoples. We will consider developmental linkages between oratures and their literary counterparts in the context of historical, social, and political transformations

Emphasis in class will be on discussion, shared responses to readings, collaboration and group work.

Major objectives for the course include: (1) broadening and developing literary-critical skills; (2) developing abilities to recognize and analyze themes and motifs across a range of literary genres and cultural traditions; (3) acquiring an awareness of differences and similarities in the themes and motifs characteristic of Pacific literatures; (4) developing an awareness of developmental linkages between orature and literature; and (5) broadening a knowledge of Polynesian orature and literature in the context of historical change

Required texts

Whetu Moana, eds. Albert Wendt, Robert Sullivan, Reina Whaitiri. University of Auckland Press.
Tu. Patricia Grace.
Bulibasha: King of the Gypsies. Witi Ihimaera,
Queen of Beauty, Paula Morris

A *Course Reader* (available from EMA Copiers on campus) will feature selections from **oratures**, such as Papatuanuku and Hine nui te Po/Mahuika, Nafanua and Sina, Pele and Hi'iaka; **literatures**, including: **poetry** by Steven Winduo, Konai Thaman, Hone Tuwhare, Tusiata Avia, Joe Balaz, Haunani-Kay Trask, Robert Sullivan **short fiction** by: Albert Wendt, Patricia Grace, Ngahuia Te Awekotuku; **essays** by Ku'ualoha Ho'omanawanui, Teresia Teaiwa, Lisa Chang Hall and J. Kehaulani Kauanui.

Films – several feature and/or short films, such as *Mauri* by Merata Mita, *O Tamaiti* by Sima Urale will be provided by the instructor.

ENGLISH 372 (01): ASIAN AMERICAN LITERATURE (TR 12:00-1:45) – Ruth Hsu

Cross-listed as ES 372

This course is a necessarily selective exploration of nearly 120 years of Asian American contributions to the artistic, literary and popular cultural landscape of the United States.

Edith Eaton (Chinese and Scottish descent), usually seen as the first Asian American author, wrote numerous fiction and journalistic narratives from the perspective of her mixed heritage and as a woman in late 19th century America. Since then, Asian American artists have flourished to include experimental poets, critically-recognized prose writers, dancers, actors, dramatists, filmmakers, architects, graphic novelists, performance artists, classical musicians, and so on. The literary output of just the past four decades has been extremely diverse: memoirs, speculative fiction, poetry of all sorts, graphic novels, as well as more ‘traditional’ genres, such as novels and drama.

The “texts” on this reading list typically consist of creative, talented artists engaged in laying claim to and profoundly questioning the socially and politically constructed identity that is supposedly both “Asian” and “American.”

In other words, even really good “reads” exist or live within larger cultural and political contexts. This course, therefore, also examines the national and global origins of Asian America, a landscape of differing value and meaning to various groups, at different periods.

GOALS: 1) an appreciation of exciting, innovative writing; 2) an appreciation of common themes as well as the diversity of Asian American texts; 3) an appreciation of the ways that “local” literature and identity intersect and don’t intersect with Asian American writing; 4) an introduction to ideas such as immigration, settler, Asian, ethnicity, race, gender, American, etc.

WRITING REQUIREMENTS include: A bi-weekly one-page response paper (minimum single-spaced); two essays (5-pages minimum, double-spaced); oral presentation written report (1-page, minimum, single-spaced, 5-10 minutes), and a final. This is a Writing Intensive class. You will receive a W designation upon your successful completion of the W requirements: the class uses writing to promote the learning of the course material; the writing you do in this class will be a significant percentage of the course grade; and roughly a minimum of 4,000 words or 16 pages.

TEXTS: CORPSE_WATCHING (poetry); POETA_EN_SAN_FRANCISCO (poetry); CHARLIE CHAN IS DEAD 2 (excerpts from anthology); THE ADVENTURES OF EDDIE FUNG (memoir); GRACE LEE PROJECT (film); NATIVE SPEAKER (novel); ASIAN AMERICAN DREAMS (history); KING (graphic novel); ATOMIC AZTEK (speculative fiction, excerpts); excerpts from films featuring I. M. Pei (architect), Margaret Cho (comedian), select websites and magazines on Asian American artists and pop culture; handouts from instructor.

ENGLISH 373 (01); AFRICAN AMERICAN LITERATURE (TR 1:30-2:45)—Ann Rayson

This course traces the forms and themes of African American literature over more than 150 years from the slave narrative to the contemporary novel and play to President Barack Obama’s memoir/autobiography. Beginning with Frederick Douglass and the slave narrative, we move to the late 19th century “genteel tradition” and the Harlem Renaissance of the 1920s for the first unit. The second unit focuses on three major modern writers of the mid-twentieth century: Wright, Baldwin, and Ellison. The final unit includes major contemporary figures Alice Walker, Toni Morrison, August Wilson, Lorraine Hansberry, and Barack Obama.

I will provide historical, political, and cultural background material essential to your reading of the texts. After each unit, there will be an exam. Short response/analysis papers will be due at the beginning and

end of the semester on assigned topics. Other very short papers, such as reading reaction papers, will be assigned periodically; there will be reading quizzes from time to time. This is primarily a reading and discussion course involving regular student participation and presentations.

TEXTS: All are available at Revolution Books for a 10% discount.

NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE; THE MARROW OF TRADITION; CANE; THEIR EYES WERE WATCHING GOD; NATIVE SON; GO TELL IT ON THE MOUNTAIN; INVISIBLE MAN; THE COLOR PURPLE; DREAMS FROM MY FATHER.

Other reading materials will be given out in class as handouts.

**ENGLISH 376 (01) PHILIPPINE LITERATURE & FOLKLORE (T 3:00 - 5:30) – Pia Arboleda
(Cross-Listed with IP 363)**

This course will introduce post-World War II Filipino literary writings in English in the Philippines and in the United States. The various socio-cultural contexts, the political conditions and the emotional dilemmas of fictional characters in different times and space will be analyzed and critically studied. One important aspect of the course is the subject of diaspora or migration. It will focus on some writings that touch on the causes, problems and the concomitant effects of this phenomenon as viewed by various Filipino writers.

The course will begin with the development of Philippine Literature in English and then proceed to the discussion of literary works by well-known fictionists like Nick Joaquin, F. Sionil Jose, Estrella Alfon, Ninotchka Rosca, Jessica Hagedorn, Marianne Villanueva, Manuel Arguilla, Wilfredo Nollado, Carlos Bulosan; poets like Marjorie Evasco, Edith Tiempo, Eric Gamalinda, Merlinda Bobis and Luis Francia, playwrights like Severino Montano and Amelia Lapena Bonifacio; as well as essayists like Nicholas Pichay, Gilda Cordero Fernando and Luis Teodoro.

Requirements: Class participation (attendance), three 7-paged papers; two group presentations; one individual presentation of a novel read; listening to guest speakers.

REQUIRED TEXT (available at Professional Image): READINGS IN IP 363 (A compilation of short stories, poems, plays and essays by Filipino writers). The instructor will provide a list of novels for the individual presentation.

ENGLISH 383 (01): CHILDREN'S LITERATURE (MWF 1:30-2:20)–Suzanne Kosanke

Note: This section has an enrollment maximum of 60. It is designed to interest non-English majors, but it can be applied toward the major or minor as well.

The texts assigned for this class do not simply reflect back readers' own familiar faces. In fact, each story suggests that our ordinary worlds are NOT so ordinary and that we are often misled when we judge by superficial appearances. Some of these texts create a new "secondary world" (e.g., A WIZARD OF EARTHSEA), but all are works of fiction that, in various ways, invite readers to look closer, to be more curious and questioning. Works like these cannot be dismissed as "kiddie lit" nor will we settle for an oversimplified, sentimental approach to these stories. We will spend the semester investigating and appreciating the imaginative, psychological and often numinous power of these rich, layered texts.

Course requirements: Mid-quarter; final exam; Friday quizzes; two formal papers; one group presentation; one library project

Available at Revolution Books, texts include: SKELLIG (Almond); THE TALE OF DESPEREAU (DiCamillo); THE IRON GIANT (Hughes); A WIZARD OF EARTHSEA (LeGuin); THE GIVER (Lowry); WINNIE THE POOH (Milne); SPINNERS (Napoli); BRIDGE TO TEREBITHIA (Patterson); WHERE THE WILD THINGS ARE (Sendak); CHARLOTTE'S WEB (White); THE VELVETEEN RABBIT (Williams)

ENGLISH 393 (01): JUNIOR HONORS TUTORIAL: LOVEABLE RUNAWAYS (M 2:30-5:00) – Uzma Aslam Khan

Are 'growing up pains' only the prerogative of young, angry men? From HUCKLEBERRY FINN to CATCHER IN THE RYE, the world is rich in stories that depict loveable young men resisting entrenched societal norms. But where are the loveable young women? This course will look at teenage girls and young women, often growing up under harsh political regimes and under equally harsh societal constraints, who in one way or another become 'runaways' from a universe of fraudulence and hypocrisy through methods that may be controversial, and hardly loved by all. Texts will include novels, poems, and comic books from England, Canada, Hawai'i, Iraq, Iran, and Israel.

This is primarily a discussion class, focusing on the ability of students to read, think and write with skill and perceptiveness on the complex themes that arise in the books assigned. There will be weekly one-page writing assignments on the reading, the purpose of which is to help generate ideas and interests for the final 15-page research paper. Aside from fulfilling the reading and writing assignments, students are also expected to participate in class discussions. Expect surprise quizzes (contradiction intended). Individual and/or group presentations on a book will also be required.

Texts: Sarah Waters TIPPING THE VELVET; Margaret Atwood CAT'S EYE; Lois Ann Yamanaka WILD MEAT AND THE BULLY BURGERS; Betool Khedairi ABSENT; Marjane Satrapi PERSEPOLIS; Yasmina Khadra THE ATTACK.

ENGLISH 402 (01): HISTORY OF THE ENGLISH LANGUAGE (TR 9:00-10:15) - Richard W. Nettell

In this course, we will study the origins and evolution, in historical and linguistic terms, of what today may best be described in the plural form: the English languages. There will be detailed analysis (and translation) of a variety of historical texts, including several from what are traditionally defined as the Early and Middle English periods. To do this will inevitably require of students a willingness to engage with grammars and vocabularies that appear very different from the language most of us use in our text messages or e-mails.

From its very humble origins on a sparsely populated island off the coast of Europe, a collection of minor Germanic dialects quickly overwhelmed the indigenous languages of Britain before becoming itself subjected to outside invasion and eventual conquest. The resulting linguistic hybrid, Celtic-Roman-Saxon-Danish-Norwegian-Norman English, then began, primarily through colonial expansion and global domination, to outgrow its sister languages on the Continent, eventually establishing itself as what we gladly know it to be today: the whole world's "lingua franca."

If, in what form, and for how long "English" will remain the primary global language are questions which no-one today can answer, which is why this course also aims to look beyond the hegemony of the current Anglo-American centre (spelled correctly according to a competing variety). To do this, we will be examining some competing English-speaking communities and cultures, "English" speakers at the centre and periphery of the "English"-speaking world, for whom the precepts of the descendants of Dr. Johnson and Noah Webster are no longer quite as binding.

There will be two midterms (40%) and a final examination (40%), 10% Research Presentation and Paper. 10% of the final grade will be based on attendance.

NB: This course is assessed using plus and minus grading: A=86-83%, B=76-73%, C=66-63%, D=56-53%, 49 or less %=F. Plus and Minus Grading is calculated as follows: 7-9 = +, 0-2 = -

Required Text: Course Reader (pick up at CRDG Marketing and Publication, Castle 101)

ENGLISH 405 (01) (W): TEACHING COMPOSITION (T 2:30-5:00) - Erica Clayton

[Please note that this is a restricted enrollment class. If you would like to enroll for this course, please contact the instructor at eclayton@hawaii.edu.]

This course is intended for those students who wish to learn the fundamentals of composition pedagogy, theory, and praxis and who, furthermore, seek to work with English 101L students under the tutelage of an experienced instructor in the following semester. You will learn how to teach writing and how to tutor students one-on-one and in small groups. You will learn to help students during the invention, planning, drafting, editing, revising and polishing stages of their writing. You will also be discussing the most salient means for helping students with their writing, ways of identifying individual student's strengths and weaknesses as writers, and the pedagogical and curricular practices commonly employed in aiding student writers. Because you will eventually be working with actual students, you will gain not only knowledge about the field of Composition and Rhetoric, but also gain practical experience that will benefit you in terms of professional development, real-world teaching experience, graduate school applications, and/or Secondary English and community college teaching after you graduate.

Course requirements will necessitate regular attendance, participation in "mock tutorials," observations at the UH Manoa Writing Center, three essays, and group work. In addition, you will be expected to present discussion questions based on the assigned reading as it relates to your personal experiences as a student writer and to design a research project dealing with your experiences tutoring actual students in the following semester. It is my hope that you might publish the findings of your research project. Additionally, "mock tutoring sessions" with your peers may be taped in order for you and your classmates to have an opportunity for observation/examination of your evolving teaching abilities.

Required Texts:

- Gillespie, Paula, and Neal Lerner. THE ALLYN AND BACON GUIDE TO PEER TUTORING (2nd edition). NY: Pearson, 2003. ISBN: 0-321-18283-9 (pbk).
- McAndrew, Donald A., and Thomas J. Reigstad. TUTORING WRITING. Portsmouth, NH: Boynton/Cook, 2005. ISBN: 0-86709-518-0 (pbk).
- Murphy, Christina, and Steve Sherwood. THE ST. MARTIN'S SOURCEBOOK FOR WRITING TUTORS (2nd edition). Boston: Bedford/St. Martin's, 2003. ISBN: 0-312-18850-1 (pbk).
- Rafoth, Ben, ed. A TUTOR'S GUIDE. Portsmouth, NH: Boynton/Cook, 2005. ISBN: 0-86709-587-3 (pbk).
- Suggested Text: An optional text for this class is Martha Maxwell's WHEN TUTOR MEETS STUDENT, 2nd edition (1994).

Resources for Your Work with Tutors: See the UH Mentors home page for valuable resources to tap when you begin tutoring.

ENGLISH 406 (1) ARGUMENTATIVE WRITING II (TR 12:00-1:15) - Daphne Desser

This is an advanced course in argumentative writing. We will concentrate on expository and argumentative prose while studying classical rhetorical devices as well as more recent conceptions the writing process and discourse communities in contemporary composition studies. Students will be engaged in “real world” writing assignments that will require them to refine their ability to collaborate with co-workers, assess their audience’s situation and needs, and write appropriately for many different contexts. Students will be required to volunteer for a local organization. They select a written document produced by that organization--such as an internal newsletter or a public relations brochure--and then analyze the particular rhetoric of that document, identifying key terms and uses of language that foster identification among members and thereby serve persuasive ends. Students then write an argument to that community on a specific topic, using the analysis they produced earlier to guide their rhetorical strategies and choices of language. Students are required to submit their argument to their community (e.g. in the form of a memo, proposal, or newsletter submission) and to include the response the community gives them, which they then use to revise their writing into a polished public document. The students’ work culminates in an additional final paper in which they reflect upon their experiences working within their chosen communities, upon the way discourse, ideology, and identity work to reinforce community identification and involvement, and upon the effectiveness of their attempts to persuade their community members.

Likely Texts:

- Crowley, Sharon and Deborah Hawhee. ANCIENT RHETORICS FOR CONTEMPORARY STUDENTS. 3rd edition. New York: Longman, 2004.
- Elbow, Peter. WRITING WITH POWER: TECHNIQUES FOR MASTERING THE WRITING PROCESS. 2nd edition. New York: Oxford UP, 1998.
- Hatch, Gary Layne. ARGUING IN COMMUNITIES: READING AND WRITING ARGUMENTS IN CONTEXT. 3rd edition. McGraw, 2005.

ENGLISH 408 (01): PROFESSIONAL EDITING (M 2:30-5:00) - Ann Rayson

The text is THE CAREFUL WRITER by Theodore Bernstein (available at Revolution Books in Puck’s Alley). Additionally, students need to purchase the course reader from MAPS/CRDG on the UHM campus behind the Lab School/College of Ed. (16.00). Students will also need a grammar book and an up-to-date dictionary of their own choosing. These texts will be supplemented with handouts for editing. Most of the time in 408 we will be engaged in the actual editing of various types of articles and reports—i.e. in identifying and solving problems of organization, logic, clarity, diction, tone, grammar, mechanics—and in discussion of that editing. There will be some material on and discussion of the basic principles of editing, levels of editing, and book/journal design and production as part of the editorial process, but our main focus will be on substantive editing. There will be at least ten graded assignments. You are expected to work on a professional level and will be graded accordingly; you should have a solid understanding of English grammar and usage as preparation for taking English 408. Prerequisites include one of the following English courses: 306, 311, 313, 403, 405; or consent of instructor. This course should enable students to decide whether they would like to pursue careers in editing; it should also help students to become better editors of their own writing.

ENGLISH 410 (02): FORM AND THEORY OF POETRY (W 3:30-6:00) – Susan Schultz

This is a course in poetry and poetics (the philosophy of literature) that prepares students to take the 400-level workshop. We will read poems and essays about poetry. Students will also write poems and meditate on them in short essays. Background readings will include selections from Plato, Percy Bysshe Shelley, Pablo Neruda, Adrienne Rich and other writers. Poems for the Millennium is an exciting anthology of world avant-garde writing, especially fruitful for the experiments we can make

based on it.

Texts: Deborah Brown, Annie Finch, Maxine Kumin, eds., *LOFTY DOGMAS: POETS ON Poetics*, University of Arkansas Press; William Shakespeare, *SONNETS*, Dover Publications; Ron Padgett, *HANDBOOK OF POETIC FORMS*, Teachers & Writers; Jerome Rothenberg and Pierre Joris, eds. *POEMS FOR THE MILLENIUM: VOLUME 1*, University of California Press.

ENGLISH 411 (01): POETRY WORKSHOP (TR 3:00-5:30) – Steven Goldsberry

Poetry is "the language of surprise." Bring your original poetry compositions to class for emendation and discussion. Or, as Carl Sandburg defined it, "Poetry is the synthesis of hyacinth and biscuits." Students will be assigned critique groups, for initial feedback and edits prior to classroom presentation. "Poetry is to prose as dancing is to walking." – Paul Valery "Poetry is a pip of the lip." -- Imal Desberats "Poetry is not a civilizer, rather the reverse, for great poetry appeals to the most primitive instincts." - Robinson Jeffers "If I read a book and it makes my whole body so cold no fire can ever warm me I know that is poetry." - Emily Dickinson "Poetry is a language pared down to its essentials." - Ezra Pound. "Poetry begins in delight and ends in wisdom." - Robert Frost.

ENGLISH 413 (01) (W): FORM AND THEORY OF FICTION (03) (M 3:30-6:00) – Gary Pak

Our focus will be writing the short story. There are several activities required for this course: reading, discussing and analyzing a selection of short fiction from a course reader; doing several fictional exercises; writing drafts of a short story that will be submitted to a workshop; polishing a final draft of a story with a minimum length of 3,000 words (approximately 12-15 manuscript pages).

There will be a course text, TBA, which can be bought at Revolution Books.

ENGLISH 414 (01): FICTION WORKSHOP (M 3:30 – 6:00) – Anne Kennedy

This course is designed to follow on from Eng 413. Like 413, it is for fiction writers who are committed to analyzing the elements of narrative craft, and to developing them in their own work through focused workshopping and drafting.

During the semester you will write two short fictions, of approximately 10 and 15 pages respectively. You will be encouraged to experiment with a range of possibilities for your writing voice, and to consolidate your findings. You will be asked to consider how your writing reflects, distorts, retells, and is in dialogue with the world around you and its literatures.

As a class we will read and discuss one contemporary work of fiction, and a selection of contemporary short fictions from Hawai'i and it influencing cultures. In addition, you will choose, in consultation with me, two book-length works of fiction from your own writing area. Throughout the semester, you will keep a writers journal on each of these reading projects. Once during the semester, you will make a presentation to the class on a reading.

General points: The workshop will be an integral part of this course, so your continued attendance is vital. As we will use Lualaba for posting and commenting on assignments, you must have regular access to the internet. Admission to 413 requires Eng 413 prerequisite, or consent.

Required texts: Eng 414 (01) Fiction READER (available at MaPS printing service on University Ave).
Contemporary novel: TBA

ENGLISH 416 (01): STUDIES IN CREATIVE WRITING (CONTEMPORARY MYTH MAKING) (MWF 12:30-1:20) — Frank Stewart

This is a class for writers who like to read and think about the nature of reading, writing, and thinking. In the class, we will look closely at many kinds of stories--which include poetry and film--in order to get at the root meaning of why the writers' task is not trivial: why it is unrelated to entertainment and deeper than personal expression. The way we will explore this assumption is through conversation and reflective, informal writing of our own, which will lead us to more questions. Why are stories---including poems, essays, prose fiction, films---important, if they are? (And why are some not.) Why do we seem to need them and continue to make them, even when we are asleep?

Another initial assumption will be that creative storytellers are those who recognize that transformations do not occur as events in our lives (and in history) but in our myths, metaphors, rituals, and recombinations of ancient elements in our genes, which in turn transform our worlds. In one sense, stories are valuable because they increase our "metaphor hordes," which enable human emotional and intellectual ecologies to constantly evolve. In this sense, good stories are necessary because, in them, the world flows through us and becomes embodied again and again in an attempt to understand itself. In that sense, good stories are ecstatic. And good stories are truly mythic only when they investigate the nature of the world as it is embodied in the present, in real, local situations and actions.

Most of our readings (and films) will be contemporary, to see how living writers employ and are employed by stories. People who have no true stories to tell are like stories who have no true people to tell them: they all perish. If you want to be a writer (or to understand better what literature is), this course will give you a foundation of questions on which to stand.

ENGLISH 433 (01): 19TH CENTURY LITERATURE: HENRY JAMES AND ROBERT LOUIS STEVENSON (MWF 9:30-10:20) – Barry Menikoff

What do *The Portrait of a Lady* and *Treasure Island* have in common? One is a story set more than a hundred years earlier than its composition, of a relentless search for buried treasure, the spoils of piracy, and the other is a contemporary account of an orphaned young woman from upstate New York, and her search for happiness in the more cosmopolitan neighborhoods of England and Italy. While Stevenson was known as a master "adventure" romancer, and James as a consummate "psychological" novelist, in fact both believed in adventure in fiction and both were practitioners of psychological realism. They were also the best of friends and the most generous admirers of each other's work. Henry James and Robert Louis Stevenson (along with Thomas Hardy) represent the high water mark of English language fiction in the last quarter of the nineteenth century. This course can only cover a small number of texts by two extraordinarily prolific writers, but it will provide readers with a solid introduction to "hard core" literary classics like *Kidnapped*, *Dr. Jekyll and Mr. Hyde*, "The Beast in the Jungle" and *The Wings of the Dove*, the latter holding one of the great final sentences in fiction. There is much more—stories of the South Seas like "The Beach of Falesá" and "The Bottle Imp" by Stevenson, and others of artists and the writing life like "The Middle Years" and "The Real Thing" by James. Finally, the careers of both writers were roller coaster rides in opposite directions. James, after early success, wound up virtually unread in his last years, only to be "recovered" by critics in the 1930s and become the staple of English departments afterwards. Stevenson, on the other hand, was known by his initials "R.L.S" throughout the English-speaking world in his lifetime, only to be dismissed as a "children's" writer in the twentieth century and disappear from the curriculum. This course will inevitably raise questions about popular as opposed to literary fiction, the artist in relation to his art and his audience (biography will prove revealing here), and the nature of literary reputation. In short, good reading, often entertaining and occasionally challenging, but leaving the reader with a resonant aftertaste.

"James and Stevenson" is a writing intensive course and will include one or two short essays, a term

essay of c. 10 pages, and a final exam. The format is lecture/discussion, with a strong focus on the latter term. "Be prepared," as the Boy Scouts used to say, to express yourself with energy and conviction. The class also satisfies the single author requirement in the English department.

ENGLISH 434 (01)(W): STUDIES IN 20TH C TO PRESENT: UTOPIAN AND DYSTOPIAN LITERATURE (MWF 11:30-12:20) – Todd Sammons

This "Studies" course is a survey of utopian and dystopian literature from Plato to Margaret Atwood. It is, therefore, organized chronologically: after Plato, we will jump to the sixteenth, seventeenth, and eighteenth centuries (just a few texts), to be followed by several texts from nineteenth-century America and Britain, early twentieth-century America and Britain, and later twentieth-century America, Britain, and Canada. The reading list is about one-third utopian texts, one-third dystopian, and one-third "hybrid" (utopian/dystopian; some of these texts are called "critical utopian"). Because this is a "Studies" course, students will be doing a great deal of individual research, culminating in a major research project due at the end of the term. Also because this is a "Studies" course, it carries a writing-intensive ("W") designation.

Students who take this course will, I hope, gain (a) a nodding acquaintance with most of the important utopian and dystopian texts; (b) the realization that it is difficult to define the genres of utopian and dystopian (and critical utopian) literature; (c) concomitantly, insight into current conflicts about canonicity and "high" and "low" literature; (d) a sense of the continuities--especially in terms of the kinds of questions considered--that obtain among these texts; (e) concomitantly, again, a sense that the utopian/dystopian tradition has been punctuated at intervals with dramatic changes as social, political, and literary landscapes and ideologies have shifted; (f) the understanding that, even though usually about the future, utopian/dystopian literature frequently mirrors its own times, often in surprising ways; (g) some familiarity with utopian/dystopian poetics (how does an author represent a perfect/imperfect future?); (h) some familiarity with utopian/dystopian rhetoric--many of these texts call for dramatic changes in human behavior, frequently through warning about what will happen "if this goes on"--how, then, do utopian/dystopian authors make their fictions plausible and persuasive?; and (i) acquaintance with some of the important critical texts on utopian/dystopian literature, including those written about feminist utopias, dystopias, or critical utopias.

Besides frequent electronic letters posted to the entire class about the shared reading (and a portfolio at the end of the term based on these weekly letters) and the major research project, students in this "Studies" course will also work on a non-shared text (preparing a plot summary of, and synopses of three critical articles on, the non-shared text; delivering an oral report to the class on the text), be expected to participate frequently in class discussions, do some collaborative work (in pairs) on one of the shared readings, read (and summarize) a critical book on our topic, and critique a draft of a peer's major research project.

Required texts: Plato's REPUBLIC; More, UTOPIA; Swift, GULLIVER'S TRAVELS; Thoreau, WALDEN; Morris, NEWS FROM NOWHERE; Wells, THE TIME MACHINE; Gilman, HERLAND; Huxley, BRAVE NEW WORLD; Orwell, NINETEEN EIGHTY-FOUR; Skinner, WALDEN TWO; Bradbury, FAHRENEHIT 451; Burgess, A CLOCKWORK ORANGE; Le Guin, THE DISPOSSESSED; and Atwood, THE HANDMAID'S TALE.

ENGLISH 440F (01) (W): JAMES JOYCE (MWF 11:30-12:20) – Jonathan Morse

The hero of Ernest Hemingway's novel A FAREWELL TO ARMS, an American attached to the Italian army during World War I, suffers two terrible wounds. The first, to his body, comes from an Austrian mortar shell that almost kills him. The second, to his sense of reality, comes when he returns to the front after weeks in the hospital and hears a patriotic Italian soldier say, "What has been done this summer cannot have been done in vain."

“I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain,” the American remembers later. “I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear. . . . Abstract words such as glory, honor, courage, or hallow were obscene.”

As of 1918, the year when World War I came to its end, many people felt that way. To them, the Gettysburg Address kind of language that had sent them off to war in 1914 seemed to be nothing but lies. But they didn't know how language could be made truthful again. Fortunately, truth came to their rescue just four years later, in the glorious year 1922.

To see what that rescue involved, click on the three writing samples under English 440F on the web page at <http://jonathanmorse.net>. The first of those samples comes from Sinclair Lewis's once famous, now forgotten novel *BABBITT*, which was published in 1922 but (topical references aside) might just as well have been published in 1852, the year of the second sample. But when you look at the third sample, from E. E. Cummings's war memoir *THE ENORMOUS ROOM*, you'll see something different. *THE ENORMOUS ROOM* was published in 1922 just like *BABBITT*, but unlike *BABBITT* it speaks of its new experiences in new language.

And of all the many language experiments that came to fruition in 1922, the most wonderful is James Joyce's enormous novel *ULYSSES*, which just may turn out, one of these years, to be the greatest comedy in all the long history of western civilization. That, at any rate, will be the thesis behind this course.

We'll spend about half the semester on *ULYSSES* accordingly, reading it in tandem with the tale it retells, *THE ODYSSEY*. Leading up to that experience, we'll also read Joyce's volume of short stories *DUBLINERS* and his short autobiographical novel *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*. To end the course, we'll look at (but not read all the way through) the logical outcome of the language experiment that is *ULYSSES*: Joyce's last work, *FINNEGANS WAKE*, a strange and wonderful descent into the dreamworld where the parts of speech are born.

You may not be the same after the experience, but the language you live through is guaranteed to look more interesting. Two five-page papers (one each about the two short books), one ten-page paper about *ULYSSES*, midterm, and final. Texts: Homer, *THE ODYSSEY*; Joyce, *DUBLINERS*, *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*, and *ULYSSES*; Don Gifford, “*ULYSSES*” ANNOTATED.

ENGLISH 445 (01): SHAKESPEARE (MWF 1:30-2:20) – Frank Ardolino

Organization and Requirements: In this course we will read seven plays: two comedies, *TAMING OF THE SHREW* and *THE MERCHANT OF VENICE*; three histories, *RICHARD II*, *HENRY IV PART 1*, and *HENRY V*; one tragedy, *OTHELLO*, and a tragi-comedy, *WINTER'S TALE*. The course will consist of four essays of three to five pages, an essay final exam, seven video responses, and numerous in-class reaction papers. Attendance is an essential part of the course.

ENGLISH 445 (02): SHAKESPEARE (TR 10:30-11:45) -- Valerie Wayne

In five of the plays that Shakespeare wrote, a woman is falsely accused of being unfaithful to her husband or fiance, with the result that much of the play turns on issues of fidelity and trust, gender and power. In this course we will read all of these plays plus one that provides the historical context of these narratives and conclude with *HAMLET*, whose central character is obsessed with the reliability or frailty of women. Since Shakespeare worked and reworked the plot of the falsely accused woman from the middle to the very end of his career, this course provides an opportunity to see how it was transformed through different genres, from the comedies and tragedies to the late romances, and how the story itself

could change over time.

The books for this course will all be recent, single-volume editions of the plays, which will allow us to read some excellent introductions that situate the texts in relation to early modern social, political, and theatrical culture. The play that will help us appreciate the early modern interest in this story is KING HENRY VIII, because that king executed two of his (six) wives on the grounds of adultery. Since those executions affected the ways that Elizabethans and Jacobean readers read these narratives, we will also explore the intersections between those events and the plays.

Students will be required to write two papers, take two midterms and a final, and give one oral presentation on a critical essay or part of one introduction. By the end of the course, students should have a fuller appreciation of how the same narrative can assume different generic forms, how historical events relate to literary texts, how the material requirements of theater affected the kinds of plays that one could write, and how some issues of gender and power were constructed in early modern culture. ALL BOOKS FOR THIS COURSE WILL BE AVAILABLE AT REVOLUTION BOOKS ON KING STREET. STUDENTS ARE REQUIRED TO PURCHASE AND USE THE EDITIONS LISTED BELOW.

Reading list: THE MERRY WIVES OF WINDSOR, ed. Giorgio Melchiori (Arden). MUCH ADO ABOUT NOTHING, ed. Claire McEachern (Arden). OTHELLO, ed. Michael Neill (Oxford). CYMBELINE, ed. Martin Butler (Cambridge). THE WINTER'S TALE, ed. Susan Snyder and Deborah T. Curren-Aquino (Cambridge). KING HENRY VIII, ed. Gordon McMullen (Arden). HAMLET, ed. Ann Thompson and Neil Taylor (Arden)

ENGLISH 447 (01): JOHN MILTON (TR 9:00-10:15) - Mark Heberle

John Milton has been more controversial for a longer period of time than any canonical writer in English literature, rankling Catholics, Puritans, and Anglicans alike in his own century, Tories in the eighteenth (e.g., Samuel Johnson), anti-Semites (Ezra Pound), conservatives (T.S. Eliot), and feminists in ours. He has also been admired by writers as unlike as the Royalist John Dryden, the revolutionary William Blake, the feminist scholar and critic Catherine Belsey, the Christian C.S. Lewis, the Marxist Terry Eagleton, and all the great English Romantic poets, for whom his example of political courage and poetic sublimity was a model. Author of some of the classic passages of male chauvinism in world literature, he wrote *Paradise Lost* in an all-female household and gave Eve the last word in his great poem. A fierce opponent of all authoritarians, he created a God in *PARADISE LOST* that many readers see as a tyrant and a Satan whom others have found more anti-authoritarian than Milton himself. The last and perhaps most comprehensive of the great Renaissance writers of England, he drew upon the entire Western literary tradition in his work, yet had Jesus dismiss all secular literature as empty in his final epic, *PARADISE REGAINED*. The Beethoven of literature, he wrote his greatest works when blind after narrowly escaping execution himself for supporting the execution of Charles I, but the notion of “disabled studies” would probably have excited his contempt. The “no-spin zone” of his work at its best would eloquently deride or condemn virtually everything that passes for serious public commentary in these impoverished days. We may not like everything we read, but none of us will be able to deny the brilliance of the mind that wrote it.

This course will explore the Miltonic universe, which means the world of early modern middle-class and revolutionary England as well as the classical, Christian, and Renaissance inheritance of Western culture that Milton, as the first great dead white male liberal and the most important Puritan in British literature, transformed into his own self-expression. We will study Milton's works in relation to his life—and his wives—as well as to the historical and ideological crises of the seventeenth century, following the

tripartite sequence that history determined would be his extraordinary career: early quasi-Renaissance poetry, mature ideological treatises and sonnets, late epics and drama. Students will be responsible for two critical papers—one an analysis of early poetry, the other a paper on *Paradise Lost*, as well as participating in a written and oral group report on a prose work not read by other students; and there will be a mid-term and final examination.

Books required: John Milton, OXFORD AUTHORS: COMPLETE POEMS AND SELECTED PROSE. Oxford Authors (complete poems and selected prose). Lois Potter, A PREFACE TO MILTON

ENGLISH 461 (01) (W): STUDIES IN POETRY: SIX AMERICAN POETS (TR 10:30-11:45) – Gay Sibley

This course is designed to explore in depth the work of six canonical American poets who wrote between the middle of the nineteenth and the middle of the twentieth centuries: Walt Whitman, Emily Dickinson, Robert Frost, Wallace Stevens, Robert Lowell, and Elizabeth Bishop. The goal is for the students to end up with a greater awareness of the extent and variety of these poets' contributions, along with the relevance of those contributions, to American culture 1850-1950. We will be studying not only the most commonly anthologized of the poetry, but also some poems that have been "disappeared." Accordingly, we will have discussions on the matter of excellence—on what in a poem continues to net critical acclaim. We will also be enjoying the biographies of these poets. Interesting sidelines, biographically, include the long-lasting, not-quite love affair of Robert Lowell and Elizabeth Bishop; the evasive sexuality of Walt Whitman; the sublimity/utility mix that was Wallace Stevens; the restrained heat in the cloister of Emily Dickinson; the farmer and the teacher that remained in Robert Frost; and the border of mental illness that came close to them all. Students will write two explications (roughly five pages each) and one final research paper (12-15 pages); and each student will present an oral report regarding specific biographies and/or concurrent historical events during the chosen century. Attendance and participation: 10%; written work: 40%; oral report: 10%; one midterm (15%) and one final (25%) examination.

MAJOR WORKS TO BE ASSIGNED: Walt Whitman, THE COMPLETE POEMS (Penguin Classics 2005); Emily Dickinson, THE COMPLETE POEMS OF EMILY DICKINSON (Back Bay Books 1976); Robert Frost, THE POETRY OF ROBERT FROST (Holt Paperbacks 2002); Wallace Stevens, THE COLLECTED POEMS OF WALLACE STEVENS; Robert Lowell, COLLECTED POEMS (Farrar, Straus and Giroux 2007); and Elizabeth Bishop, THE COMPLETE POEMS (Farrar, Straus and Giroux 1984);

ENGLISH 472 (W)(E): STUDIES IN DIASPORIC LITERATURE: THE LITERATURE OF IMMIGRATION (TR 9:00-10:15) –S. Shankar

This course explores the immigrant experience in the United States from the second half of the nineteenth century till now through novels, creative non-fiction, poems and short stories. While the US has long considered itself "a nation of nations" (in John F. Kennedy's memorable phrase), immigrants have been greeted in a variety of ways—hostility, tolerance, assimilation, and multicultural celebration being only a few of the more prominent. The course will explore both depictions of immigrants in literary works and the public debates within which these literary works appeared and circulated (including relationships with indigenous people). Thus, while the focus will be on literature, discussion will include perspectives from a variety of disciplines such as history, political science and sociology.

During the semester, students will be expected to show ability to discuss basic aspects of literary analysis (for example, point of view and characterization in fiction or voice in poetry) as well as more general topics pertaining to immigration and immigrant literature. To help us navigate these literary as well as general issues, we will do supplemental reading in criticism and other disciplines.

Students will write a 500 word essay responding to assigned work twice in the semester. Early in the

semester, students will produce a five page annotated bibliography on a topic related to the theme of the class. Building on the bibliography, mid semester students will select works that they will discuss in their final term paper and write a five page paper (a) analyzing the work/s and (b) indicating what some of the responses to the work/s have been in critical essays and reviews. At the end of the semester, a twelve-page research term paper, complete with bibliography and proper citations and constituting the bulk of the grade for the semester, will be due.

List of Books (available at Revolution Books on King Street): Carlos Bulosan, *AMERICA IS IN THE HEART*. Anzia Yezierska, *THE BREAD-GIVERS*. Monica Sone, *NISEI DAUGHTER*. Jamaica Kincaid, *LUCY*. Richard Rodriguez, *HUNGER OF MEMORY*. Tim Prchal and Tony Trigilio, editors, *VISIONS AND DIVISIONS: AMERICAN IMMIGRATION LITERATURE, 1870-1930*. Louis Mendoza and S. Shankar, editors, *CROSSING INTO AMERICA: THE NEW LITERATURE OF IMMIGRATION*. Course Packet of Readings.

ENGLISH 480 (01) STUDIES IN FOLKLORE AND LITERATURE: 21ST-CENTURY FAIRY-TALE FICTION (TR 9:00-10:15) – Cristina Bacchilega

Plots, metaphors, and expectations associated with fairy tales pervade popular culture today, from jokes and publicity to TV shows, confirming that these narratives are not for children only but exercise their powers on adults as well. What to make of the numerous and wide-ranging fairy-tale adaptations in contemporary literature and film? More pointedly, what has changed in fairy-tale literature since the early 1970s when North American feminists argued vehemently about the value of fairy tales in the shaping of gendered attitudes about self, romance, marriage, family, and social power? This course explores how fairy tales are harnessed to produce competing conceptions of wonder and magic in recent English-language fiction for adults; fairy-tale films will also be brought into the discussion.

This is a writing-intensive class. Assignments include two analytical essays, several short reaction papers, an individual oral presentation and a group one, and a final exam.

The course reader will include scholarly essays about the fairy tale and selections from Neil Gaiman's *FRAGILE THINGS*, Nalo Hopkinson's *SKIN FOLK*, Kelly Link's *MAGIC FOR BEGINNERS*, and Sandra L. Beckett, *RED RIDING HOOD FOR ALL AGES: A FAIRY-TALE ICON IN CROSS-CULTURAL CONTEXTS*. Knowledge of the genre of the fairy tale and its history is not required, but would certainly help as background.

TEXTS: Murray Bail, *EUCALYPTUS*; Robert Coover, *STEPMOTHER*; Emma Donoghue, *KISSING THE WITCH*; Louise Murphy, *THE TRUE STORY OF HANSEL AND GRETEL*; Salman Rushdie, *THE ENCHANTRESS OF FLORENCE*; Bill Willingham, *FABLES: 1001 NIGHTS OF SNOWFALL*; Jeanette Winterson, *LIGHT HOUSEKEEPING*. Books will be available at Revolution Books.

ENGLISH 482 (01) (W): ST/LIT & SEXUALITY/GENDER: LAWS & OUTLAWS (MWF 10:30-11:20) – Cynthia Franklin

We will be reading contemporary texts (novels, memoir, poetry) and viewing films coming out of North America that explore illicit forms of desire—those that transgress heterosexual norms, and/or represent relationships that cross lines of religion, race or ethnicity, generation. As we take up these texts that explore desire and difference, our starting premise will be that there is nothing natural or given about what it means to be a man or woman, nor does one's biological sex or gender identity predict one's sexual identity and desires. At the same time, gender and sexuality are strictly organized and regulated (even policed) by society and its institutions (governmental, legal, educational, medical, familial), and there are particular gender and sexual scripts that we experience pressure to follow. Literature offers us a way to understand how these scripts are constructed and enforced. It also provides us with alternatives—with models for resisting and rebelling against proscribed gender and sexual roles, and for

imagining alternatives to them. The works of literature and films that we will consider in this course, as they explore sometimes dangerous forms of difference and desire, investigate and offer insights into assumptions that define dominant understandings of romantic love, the nuclear family, "coupledom," masculinity, femininity, and assumptions that biological sex determines gender identity. The texts also offer representations of what it means to be a gender and/or sexual outlaw—the pleasures and liberation that this can afford, and the societal censure and even violence that can result from expressing illicit forms of desire. As well, they provide insights into how thoroughly ideologies of gender and sexuality are connected to those of race, class, generation, region, religion, and nation. To help us understand these connections and to broaden them, we will put the books and films for this course into dialogue with contemporary debates, legislation, and events (i.e., Prop 8, age of consent laws, hate speech codes, gay bashing, anti-immigration legislation, etc. etc.).

ASSIGNMENTS: A short essay (5-6 pages) and a term paper (10-12 pages). Short writing assignments and frequent quizzes. A presentation. Group journals. Attendance is mandatory; missed classes will negatively impact your grade.

TEXTS (to be ordered through Revolution Bookstore): Dorothy Allison, *BASTARD OUT OF CAROLINA* (novel); Margaret Atwood, *THE HANDMAID'S TALE* (novel); Tony Kushner, *ANGELS IN AMERICA* (play); R. Zamora Linmark, *ROLLING THE Rs* (novel); Lois-Ann Yamanaka, *SATURDAY NIGHT AT THE PAHALA THEATRE* (poetic novellas)

FILMS (to be placed on reserve in Sinclair Library): Stephen Daldry, director, *THE READER*; Deepa Mehta, director, *FIRE* (film); Kimberly Peirce, director, *BOYS DON'T CRY* (film); Susan Muska and Gréta Olafsdóttir, directors, *THE BRANDON TEENA STORY* (documentary)

A **COURSE READER** will include the following authors: Gloria Anzaldúa, Lauren Berlant and Elizabeth Freeman, Judith Butler, Ann Cvetkovitch, Michel Foucault, Gayatri Gopinath, Judith Halberstam, Guy Hocquenghem, Jonathan Katz, Audre Lorde, Cherrie Moraga, David Mura, Jaspir Puar, Adrienne Rich, and Eve Kosofsky Sedgwick

ENGLISH 491 (01)(W): SENIOR HONORS TUTORIAL: REVIEWING HAWAII'S LOCAL LITERATURES: TALKING STORY AND BUILDING WRITERS COMMUNITIES (W 2:30-5:00) – Marie Hara

The subtitle for this course is "Fo' W'at Stay Shame?" writing from a specific region of place, history, culture and languages, including Pidgin.

Students in this class will be reading fiction, nonfiction, poetry and plays that track the work of writers who employ Hawaiian Creole English, in addition to the settings, history and cultures of Hawai'i as part of their subject matter. With a look backward at the two-tiered English standard school system, banned language schools and censored use of the Hawaiian language, the class will discuss the ways in which Pidgin English writing created various politicized communities and also divided writers on language or cultural issues at a time when publishing in Hawai'i was largely limited. Along with a section on the goals of the Talk Story Conferences of 1978 and 1979 followed by the growth of the Bamboo Ridge Press community, students will also hear from scholars who do not support such a viewpoint. Contentious issues of "ownership" or authenticity as well as racism will be addressed in a way that will allow for larger viewpoints to be exchanged with a goal of sharing understanding. Discussion will also focus on how the Talk Story Conference attempted to start local writing groups and learned how to keep them alive in literary activity that became a catalyst in publishing for local audiences and local writers.

Most of the classes will be in discussion mode. Each of the small groups will present two reports with prepared presentations that will include background information for their topics, such as reading guides, annotated bibliographies and writers' profiles.

Another unit will center on creative writing techniques including the use of Pidgin English, whether in

poetry, dialogue or in prose, its context and its various orthographies.

Students will take part in the in-class critical and creative writing experiences that will be shared by email, small group presentations, weekly reading responses, and blog entries on their research. They will regularly write analytically on literary elements discussed in lectures and readings. They will prepare a substantial portfolio containing an analytical paper (12 to 15 pages) which uses some of the discussion ideas in both creative and critical form as well as a creative writing assignment (10 to 15 pages) They may develop a credo and literary mission for their own writers' communities. We will have several visits by guest speakers who are authors, editors, linguists, and literary scholar-critics.

Texts: A course packet that includes sections of Hiura and Sumida's 1979 ASIAN AMERICAN LITERATURE OF HAWAII, AN ANOTATED BIBLIOGRAPHY and Sumida's AND THE VIEW FROM THE SHORE. Alani Apio, HE LEO HOU (a collection of four plays, inc. KAMAU). Bamboo Ridge Press, GROWING UP LOCAL. O.A. Bushnell, KA'A'AWA. Lee Cataluna, FOLKS YOU MEET IN LONG'S. Lisa Kanae, SISTA TONGUE and ISLANDS LINKED BY OCEAN (2009). Milton Murayama, ALL I ASKING FOR IS MY BODY and DYING IN A STRANGE LAND. Kent Sakoda, PIDGIN GRAMMAR. Susan Schultz (ed), TINFISH 18.5. Kathleen Tyau, A LITTLE TOO MUCH

Reading packet also contains articles on issues of local literary writing, material from journals such as SEAWEEEDS AND CONSTRUCTIONS, HAPA, 'ŌIWI, HAWAI'I REVIEW, HLAC JOURNAL, MELUS, KAHUA O MĀNOA, material from a recently published anthology, tentatively HONOLULU STORIES, and further samples from Pidgin English writers.