

ENG 3600 TBD T 5:30-8:15 Literacy and Writing in the Age of Mass Incarceration (Alexandra Cavallaro) Cavallaro@csusb.edu

In October 2015, students from Harvard University debated students from the Bard Prison Initiative. The students from Bard were all incarcerated for violent crimes in a maximum-security prison in New York.

They also won the debate.

News reports from a variety of outlets all expressed their shock; how could these “dangerous felons” have beat students from one of America’s finest universities? What this story illustrates is the pervasive and mistaken idea that schools and prisons are not connected—that Harvard University and the Eastern New York Correctional Facility have nothing to do with each other. Yet year after year, we see increases in funding for prisons even as education budgets are slashed. The policies and practices responsible for creating this “school-to-prison pipeline” move funding away from students when they are in school, but do not hesitate to incarcerate them later at nearly 3-5x the cost.

Using this lens, this course will invite students to examine the connections between literacy, pedagogy, and mass incarceration. We will interrogate what meanings literacy and writing education hold in this context, what the prison can tell us about our conceptions of writing pedagogy in more traditional educational settings, and how educational institutions are implicated in the prison industrial complex. Students will also have the opportunity to engage with scholars and activists working at the forefront of the field.

This section of ENG 3600 is offered as part of our partnership with the Inside-Out Prison Exchange Program. The Inside-Out program brings together CSUSB students with incarcerated students for a semester-long course held at the California Rehabilitation Center in Norco. These classes offer opportunities to encounter incarcerated people as equals and to work toward social change across frequently insurmountable barriers. These are great options for anyone considering a career as a teacher or for anyone interested in the connections between social justice and education.

All students will travel to the CRC in Norco for class and will be required to complete a security clearance process with the Department of Corrections. Please contact Dr. Cavallaro (cavallaro@csusb.edu) with questions or to request a permit.

To hear four CSUSB students talk about their Inside-Out experience in fall 2021, please watch this 20-minute YouTube video: <https://youtu.be/3XlzvEhEytw>

ENG 4400 MW 10:30-11:45 Science Fiction of the 1960s (David Carlson) dajcarls@csusb.edu

This course will focus on classic works of science fiction published during the 1960s, an important turning-point in the history of the genre. The 1960s was the era when science fiction fully extricated itself from the commercialism and sensationalism of the “Pulps” that dominated the 1930s and 1940s and achieved a mature form of literary sophistication, sometimes characterized as the “New Wave.” It also saw the emergence of intelligent and entertaining science fiction into the relatively new medium of television with the multi-year runs of The Twilight Zone and The Outer Limits (programs whose scripts were written by several of the luminaries in the field). The texts we will read/view in the course were all recognized as classics in their own time, and they have aged well. They reflect a range of important innovations in the field (such as the emergence of Afrofuturism and the development of Feminist Science Fiction) as well as a broadening sense of the range of discourses (linguistics, anthropology, psychoanalysis) that might be “extrapolated” in science fiction writing. Authors whose works will likely be part of the course include Samuel Delany, Ursula LeGuin, Stanislaw Lem, Kurt Vonnegut, Philip K. Dick, and others.

ENG 5130 MW 2:30-3:15 (Short Science Fiction & Fantasy: Craft & Career) Izzy Wasserstein (New faculty hire. Campus email not yet assigned)

Successfully publishing science fiction and fantasy (SFF) short stories requires two separate but related skillsets:

1. Crafting speculative stories
2. Navigating the marketplace in order to submit and sell those stories.

In this class, we will take a deep dive into both of these skillsets. We will closely examine a diverse array of SFF short stories, with particular emphasis on stories published recently; write, workshop, and revise SFF short stories (or chapters from longer works); and develop the understanding and tools necessary to successfully navigate the marketplace for these stories.

We will pay particular attention to how you can write stories that are meaningful to you while also understanding and utilizing the expectations of editors and readers. We'll work together to create a supportive, collaborative classroom where you can develop your skills, “level up” your writing, and set yourself on the path to publishing (and profiting from) your fiction.

Whether you're already very familiar with SFF stories or have never written one before, you are welcome in this class!

ENG 5140 W 5:30-8:15 Community-Based Writing: Prison Education Project (Vanessa Ovalle Perez) vanessa.ovalleperez@csusb.edu

This class is offered in partnership with the Prison Education Project (<http://www.prisoneducationproject.org/index.html>) and is open to both graduate and undergraduate students. Students will work in collaboration with Dr. Vanessa Ovalle Perez to design and teach a course in a local prison. The class with incarcerated students will run for 7 weeks during the semester. The rest of the semester will be devoted to preparation and research on mass incarceration, prison education, and writing in/from prisons. This is a great class for anyone considering a career as a teacher or for anyone interested in the connections between social justice and education.

Students will be able to choose from three different roles in the class based on their interests:

- *Researchers* will identify a question of interest surrounding prison education and will conduct a research based analytical or creative project throughout the semester.
- *Teachers* will help to design and lead class activities for incarcerated students.
- *Writers* will complete reading and writing assignments based on the topic for the class.

All students must complete a mandatory, virtual orientation with the California Department of Corrections and Rehabilitation (CDCR).

ENG 5150-01 MW 9:00-10:15 What Remains: The Literature and Legacy of Edgar Allan Poe (Chad Luck) cluck@csusb.edu

More than perhaps any other nineteenth-century American writer, Edgar Allan Poe continues to exert an outsized influence on the contours of contemporary mass culture. Poe's diverse body of writing persistently inspires writers, filmmakers, artists, and musicians to produce new work in dialogue with his old masterpieces. This course will investigate the mystery of Poe's continuing cultural resonance by reading a range of his writings (stories, poetry, essays, and his one novel) in relation to twentieth- and twenty-first century responses and adaptations. So, for instance, we will read *The Narrative of Arthur Gordon Pym* and then follow it up with Mat Johnson's hilarious rejoinder, the 2011 satirical novel, *Pym*. We will consider some of Poe's most celebrated short stories as they relate to twentieth-century film adaptations. And we will explore the remarkably robust body of visual art and popular music that has been inspired by Poe's writing. Throughout the course, our aim will be to chart the growth of "Edgar Allan Poe" as a cultural phenomenon, a fertile figure of the modern(ist) imagination and a nexus of high and low culture.

ENG 5150-02 TR 4:00-5:15 American Satire (Omar Moran) omoran@csusb.edu

Satire has had a long presence in American literature. It has been used to expose frauds, resist oppressive regimes, dislodge operations of power, ridicule ignorant beliefs and dogmas, counter bias, provoke debate, and build a platform where democratic discourse can occur by reflecting on the *real-world* experiences of everyday Americans. Understanding how crucial satire has been in the development of social awareness and progress, this course will appreciate American satire through its various iterations, considering how humor (whether explicit, implicit, light-hearted or dark), hyperbole, caricature and parody can be effective tools to dismantle hegemonic practices,

while simultaneously creating alternative rhetorical frameworks that, as Erik Fredner asserts, can render the powerful weak, and give the disenfranchised greater means of power. We will approach this study from a multi-genre perspective, examining the novels of: Mark Twain (*Pudd'nhead Wilson*), Nathanael West (*A Cool Million*), Paul Beatty (*The Sellout*), Sarah Schulman (*The Mere Future*); the short stories and poetry of: Benjamin Franklin, Edith Wharton, Sinclair Lewis, Dorothy Parker, Flannery O'Connor, Phillip Roth, Kurt Vonnegut, David Sedaris, P.J. O'Rourke, Molly Ivins, Patricia Smith, and Sherman Alexie; and will round out our studies with the cinematic contributions of: Greta Gerwig, Woody Allen, Quentin Tarantino, Penny Marshall, Charlie Chaplin, Stanley Kubrick, Tom McKay, Jordan Peele and Alejandro Iñárritu. By the end of this course, students will develop a keen understanding of the American satirical tradition, exercised through aesthetic lenses that can inform future studies or careers in English.

ENG 6020 M 5:30-8:15 Latinx Poetics (Vanessa Ovalle Perez) vanessa.ovalleperez@csusb.edu

In *Borderlands/La Frontera: The New Mestiza*, Gloria Anzaldúa poetically defines the U.S.-Mexico border, *la frontera*, as an “open wound” which divides not only a culture and *pueblo*, but also body and flesh. At the same time that the border enacts violence and pain, “this thin edge of barbwire” is also home. For many Latinx poets, *la frontera* does not always mean the U.S.-Mexico border and a negotiation across hemispheric *fronteras* situates a complex struggle for identity, language, artistic expression, and crucially, a sense of place, or home. The salvadoreña poet Yesika Salgado takes her art and home into her own hands, breaking not only aesthetic and poetic rules of decorum, but social and cultural ones as well. For example, she has leveraged social media to propel her poetry and image into the spotlight, often posing under the banner “calladita no more.” This course will invite you to read Latinx poets like Salgado alongside relevant secondary source companion readings. At times, critical thinkers and poets are one and the same, such as Anzaldúa, who breaks down the binary between theoretical and creative work by writing in her own hybrid style. You will be encouraged to use the diverse frameworks offered as jumping off points to explore your own multifaceted research interests related to Latinx literature, poetry, and society.

ENG 6340 M 5:30-8:15 Queering Prison Literacies (Alexandra Cavallaro) cavallaro@csusb.edu

This class will examine the intersections of literacy studies, queer studies, and mass incarceration. Collectively, these three fields acknowledge (in different ways) that the Prison-Industrial Complex (PIC) dramatically impacts society's most marginalized, and that it uses literacy education as a component of its project of reform and punishment. The prison is as central to the work of literacy scholars (a field with a long history of commitment to questioning issues of power and privilege in language use) as it is to the political commitments of queer scholars and activists (whose projects critique injustices produced by normativity). Together, we

will read a range of historical and contemporary texts by literacy scholars, critical prison scholars and activists, and queer theorists. These readings and conversations will set the stage for students to do their own scholarly inquiries and explorations that can be shaped by their interests and concentration.