

## Fall 2023

Course offerings listed below are subject to change. All courses may not be listed here.

**\*\* NOTE: C LT and ENGL course offerings have been incorporated and retitled as ECL courses\*\***

# ENGLISH LITERATURE

**Please consult the online class schedule for specific days and times of these courses located in My.SDSU**

## **ENGL 600.1001 Introduction to Graduate Study**

**D. Leong**

This course offers an introduction to the graduate-level study of literature, literary criticism, and cultural and critical theory as it occurs in a professional setting. We will focus on some of the major movements in critical thought (e.g., Postmodernism, Poststructuralism, Psychoanalysis, Feminism, the Environmental and Digital Humanities, Queer Studies, Critical Race Studies), while paying close attention to how each movement shapes and is shaped by the power and politics of difference, identity, aesthetics, and representation. To develop a familiarity with the demands and responsibilities of being an academic, we will also practice skills associated with the literary profession, including a) developing a thesis (i.e., argument) that intervenes in current scholarly conversations, b) preparing and delivering a scholarly presentation, c) giving and receiving constructive feedback, and d) conducting rigorous research. This course will help you to get the most out of your graduate program and to prepare you to do impactful work on behalf of the humanities in and for our twenty-first century contemporary culture.

## **ENGL 606A.1001 Non-Dominant Feminisms**

**Y. Howard**

This is a feminist theory seminar that will explore a range of feminist writings and cultural practices that diverge from dominant perspectives of feminist praxis. With attention to queer feminisms, transfeminisms, and feminisms of color, we will study related cinematic, sonic, and textual examples that radically critique heteropatriarchal systems of representation and ways of being.

## **ENGL 606D.1001 Precarity, Possibility Children's Literature and YA Gothic**

**P. Serrato**

Gothic is a modality of precarity. Because it is a modality of precarity, it is also a modality of possibility. Such are the premises upon which this seminar will build to argue the efficacy of gothic as a modality for the imagination and assertion of more ameliorative forms of social existence and social relationality over and against the social horrors that it otherwise depicts. For our first class meeting, please have read Mary Wollstonecraft, *Maria, or, the Wrongs of Woman* (1798). Texts likely to be covered include:

### **Literature**

Carolyn Keene, *The Bungalow Mystery* (1930)  
Jack Gantos, *The Love Curse of the Rumbaughs* (2006)  
Jewell Parker Rhodes, *Ghost Boys* (2018)

Sam Richard (ed.), *Zombie Punks Fuck Off* (2018)

Darren Shan, *Cirque du Freak* (2000)  
Claribel Ortega, *Ghost Squad* (2020)  
Gloria Anzaldúa and Maya Christina González, *Prietita and the Ghost Woman* (1995)  
Tiffany Jackson, *White Smoke* (2021)

### **Films**

*Beetlejuice* (1988)

*The Nightmare Before Christmas* (1993)

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### **ENGL 624.1001     British Literature** **Victorian Social Class: “Two Nations”**

**J. Shumaker**

In 1845, the future Jewish prime minister Disraeli published a novel about class divisions called *Sybil: Two Nations*, that presented the contrasting worlds of rich and poor in Victorian England. In this course we will discuss Victorian novels and poems that deal with class conflict during the Industrial Revolution. You will choose to write a single twenty-page essay or two ten-page essays. In addition, you will submit a weekly page of comments and questions on assigned readings, respond in writing weekly to other students’ discussion questions, and give a talk lasting at least 30 minutes on a novel that the other students in the course have not read.

#### **Assigned Texts:**

Charles Dickens, *Bleak House*  
Elizabeth Barrett Browning, *Aurora Leigh*  
Thomas Hardy, *Jude the Obscure*

Emily Bronte, *Wuthering Heights*  
Anthony Trollope, *The Way We Live Now*  
George Eliot, *Daniel Deronda*

### **ENGL 626.1001     Comparative Literature** **Global Digital Literature**

**J. Pressman**

We live in a digital world, and much (most) of our reading, writing, and literary practices are born-digital or otherwise permeated by computational practices. What are the implications of digitality on literature and literary study? How does the World Wide Web, that global network of computers and culture, inform and shape our understanding and study of comparative and/or world literature?

This seminar provides an introduction to born-digital literature (also called electronic literature or e-lit)— literature created on the computer and read on the computer; wherein computational practices are part of literary poetics— from the 1990s to today. We explore a wide range of genres in a historical lineage— including hypertext, interactive fiction, kinetic poetry, augmented reality, VR, and more—concurrent with central theories and critical methods that emerged in conjunction with the literary works. We pursue a global focus on digital literary production, distribution, and reception with attention to material networks and network theory.

**Readings include:** e-lit work by Young-hae Chang Heavy Industries, J.R. Carpenter, María Mencía, *Tender Claws*, and a wide range from across the *Electronic Literature Collections* (Volumes 1-4). Theoretical readings include work by N. Katherine Hayles, Rita Raley, Mark C. Marino, Patrick Jagoda, Nicole Starosielski, and more.

### **ENGL 630.1001     Form and Theory of Poetry**

**B. Falconer**

In this class, we’ll be playing with “formal poetry,” from its roots in such traditional forms as the sonnet and sestina, to contemporary forms, like the duplex and the golden shovel, even exploring structures informed by multimedia resources. Of course, whether poets are working in more “traditional” modes or more contemporary hybrid forms, all poetry is based on the idea of working within (and against) limitations. For our purposes, I’m less interested in following the various “rules” of a form than I am in exploring how the elements of the form (i.e., meter, repetition, stanza, turns) work with and/or against the subject of the poem. To put it another way, I want us to consider how form shapes and influences what we are trying to say.





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**PI-related work per week, including one hour in an Editorial Round Table meeting every Wednesday from 2-3:15 pm. For more information, contact Blas Falconer, [bfalconer@sdsu.edu](mailto:bfalconer@sdsu.edu).**

*\*\* Registration for this internship course is obtained through your My.SDSU.\*\**

### **ENGL 796.1001          Fiction International Internship (3 units CR/NC)**

**S.P. Martin**

The first meeting of Fiction International, a lit-cultural journal dedicated to the promotion of artistic innovation and social activism. We will discuss the responsibilities and assignments available to interns, and this will be a chance to meet the editors and to ask specific questions about the journal and the internship. Those of you who will register for ENGL 796 and ENGL 495 should plan to attend this meeting, as paperwork will be available.

For undergraduates, the three-credit internship satisfies requirements within the Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate. Interns will focus primarily on reading journal submissions through Submittable and advising the editorial team on whether these submissions should be included in the upcoming journal. They

### **ENGL 796.1001          Fiction International Internship Continued**

**S.P. Martin**

will also be assigned to a specific editor to assist them in projects regarding distribution, management, social media outreach and fundraising.

Interns will be expected to: read 30 to 50 pages a week, assist in editorial projects, and attend all meetings (4-5 meetings per semester). The FI internship is open to graduate and undergraduate students. Questions should be directed to [fictioninternational@gmail.com](mailto:fictioninternational@gmail.com).

**\*\* Registration for this internship course is obtained through your My.SDSU.\*\***