

## SPRING 2012

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

### ENGLISH LITERATURE

**ENGL 220**      **INTRODUCTION TO LITERATURE**      **J. BROOKS**  
*TTH*  
*11:00-12:15pm*  
*NOT AVAILABLE*

**ENGL 220**      **INTRODUCTION TO LITERATURE**      **T. CUMMINGS**  
*MWF -- 9:00 - 9:50am*  
*TTH -- 9:30 - 10:45am*

How do you read?

More to the point: How do you read literature at the university level?

In this Introduction to Literature class, we will study a handful of works of literature and interpret them through a variety of lenses. In this way, this class will be both the most impractical and practical class you will take. It will be impractical because the pleasure of reading literature can seem like sheer luxury, but learning how to interpret texts is one of the most valuable skills you can have. In this sense, this class might just be the most important one you take. Besides, a wise person has said that aesthetics are powerful, and in this class, we hope you will discover the pleasure of interpreting literature in scholarly ways. It has a beauty you might already know. If you do not yet know it, perhaps you will learn to uncover it.

**Course Requirements.** Reading about 30 pages per week in textbook plus 10–50 pages poetry, drama, or fiction; three midterms; process journal; online discussion boards; in-class clicker quizzes with student discussion.

**ENGL 220**      **INTRODUCTION TO LITERATURE**      **P. HERMAN**  
*MW*  
*11:00-11:50am*  
*The Critical Voice*

This class has a number of overlapping goals. First, while the phrase “critical thinking” has become something of a buzzword, this class will explore how literature invites us to think critically about vital issues, such as the nature of justice and causation (the Greek tragedies), the confluence of sex, violence and politics (*A Midsummer Night’s Dream*), and the consequences of technology (*Brave New World*, *1984*, and *Feed*). Second, the discussion sections will help students with the material and with their writing skills. Finally, I hope to show students why literature is important by looking at a few examples dating from fifth century B.C. Athens to contemporary America. Literature, we will see, is not merely an aesthetic artifact, but something that invites us to reconsider our basic assumptions.

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<b>ENGL 220</b> <i>M</i> 4:00-6:40pm	<b>INTRODUCTION TO LITERATURE</b>	<b>TBA</b>
<b>ENGL 220</b> <i>TTH</i> 12:30-1:45pm	<b>INTRODUCTION TO LITERATURE</b>	<b>TBA</b>
<b>ENGL 220</b> <i>TTH</i> 2:00-3:15pm	<b>INTRODUCTION TO LITERATURE</b>	<b>TBA</b>
<b>ENGL 220</b> <i>TTH</i> 2:00-3:15pm	<b>INTRODUCTION TO LITERATURE</b>	<b>TBA</b>
<b>ENGL 220</b> <i>MW</i> 2:00-3:15pm	<b>INTRODUCTION TO LITERATURE</b>	<b>TBA</b>
<b>ENGL 250B</b> <i>MW</i> 3:30-4:45pm	<b>LITERATURE OF THE U.S.</b> <i>NOT AVAILABLE</i>	<b>C. COLQUITT</b>
<b>ENGL 260A</b> <i>MWF</i> 10:00-10:50am	<b>ENGLISH LITERATURE</b>	<b>M. GUTHRIE</b>

This course is a survey of significant British literary texts from the medieval period through the eighteenth century. Readings will include a variety of genres including poetry, essays, drama, epistles, and fiction read in their historical and cultural contexts.

**Course Requirements.** Active participation, a reading journal, a midterm exam, and a research paper due at the end of the semester.

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**ENGL 260B      ENGLISH LITERATURE**

**Q. BAILEY**

*TTH*  
*11:00-12:15pm*

This course offers an overview of literature written in and around Britain over the past 200 years, from the period of the French Revolution, through the Industrial Revolution and two World Wars, to the modern time. Focusing primarily on some of the most well-known poetry, short stories, and novels from the past two centuries, the course traces how writers have responded to the massive political, economic, and social changes that have occurred in this period, from Mary Shelley's waking nightmare about the dangers of scientific ambition to J.M. Coetzee's despairing meditation on the place of literature in the face of traumatic experiences. We'll look, too, at novels by Gaskell and Woolf, short stories by Conrad, Lawrence, Joyce, and Mansfield, and by poetry by the likes of Blake, Wordsworth, Lord Byron, Elizabeth Barrett Browning, Robert Browning, T.S. Eliot, and Phillip Larkin.

**ENGL 280      INTRODUCTION TO CREATIVE WRITING**

**TBA**

*TTH*  
*8:00-9:15am*

**ENGL 280      INTRODUCTION TO CREATIVE WRITING**

**TBA**

*TTH*  
*12:30-1:45pm*

**ENGL 301      PSYCHOLOGICAL NOVEL**

**R. GERVAIS**

*MW*  
*3:30-4:45pm*

Ten novellas that focus on our inner and often unconscious lives, rather than on outward action: Tolstoy's *The Death of Ivan Ilych* and Mann's *Death in Venice* on our deaths as psychological portraits of our lives; James in *The Turn of the Screw* and Conrad in *Heart of Darkness* on the psychology of the mysterious "Other" who just might be us; Dostoyevsky in *Notes from the Underground* and Camus in *The Fall* on the mirror-psychology of confessions"; Kafka's *The Metamorphosis* and Faulkner's *As I Lay Dying* on the psychology of bodily transformation and disposal; and finally, Woolf's *Mrs. Dalloway* and Bellow's *Seize the Day* on the psychology of everyday life in a single ordinary/extraordinary day.

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### **ENGL 306A CHILDREN'S LITERATURE**

**M. GALBRAITH**

*TTH -- 9:30 - 10:45am Classic tales, novels, and picture books for children.*

*TTH -- 3:30 - 4:45pm*

This semester's theme: **bad children**

Tentative reading schedule:

1. **Disobedient** (weeks 1-2): "The Boy Who Cried Wolf," *Pinocchio*
2. **Disrespectful** (weeks 3-6): *The Book of Nonsense*, *Alice's Adventures in Wonderland*,  
*The Adventures of Huckleberry Finn*, *Pippi Longstocking*
3. **Vengeful** (weeks 7-10): *The Jungle Books*, *Harriet the Spy*, *Boy*, *Matilda*,  
*Charlie and the Chocolate Factory*
4. **Bad attitude** (weeks 11-13): *The Tale of Peter Rabbit*; *The Story of Ferdinand*; *The Runaway Bunny*;  
*Spinky Sulks*; *Where the Wild Things Are*; *No, David!*
5. **Sneaky** (weeks 14-15): *Tom's Midnight Garden*; *The Watsons Go to Birmingham, 1963*

**Writing Assignments.** Weekly responses, in-class writings, and study questions.

### **ENGL 306W ADVANCED COMPOSITION**

**M. GALBRAITH**

*TTH -- 8:00 - 9:15am*

*TTH -- 11:00 - 12:15pm*

*TTH -- 2:00 - 3:15pm*

English 306W is linked with 306A. We'll be using the readings and topics from 306A as the basis of carefully constructed essays. Grammar is also a strong focus in this class.

**Course Requirements.** Essays, grammar quizzes, homework, peer workshops.

### **ENGL 308W LITERARY STUDY**

**L. CHAMPION**

*T NOT AVAILABLE*

*7:00-9:40pm*

### **ENGL 308W LITERARY STUDY**

**E. FRAMPTON**

*TTH -- 8:00 - 9:15am Word Power: Literary Analysis, Research, and Writing*

*TTH -- 9:30 - 10:45am*

*TTH -- 11:00 - 12:15pm*

This class will answer all of your questions...or at least those of a literary nature. Who is Terry Eagleton, anyway? What is the M.L.A.? When do I need an apostrophe? Where can I find a "peer-reviewed" essay? Why do some essays earn good grades and others earn bad ones? How can I write brilliantly about literature and other things? In short, there are no dumb questions in this class. In order to answer these questions and to have fun at the same time, we will read some

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excellent poems, essays, and novels, thinking about how different literary theories can provide useful tools for our own analysis of such work. We will also attack the nuts and bolts of academic writing, from grammar and punctuation to research and citation. There will be brief written assignments, a final research essay, a midterm, and a final exam. Generous and tolerant participation in class discussions, debates, and exercises is essential to success in the course, helping to further develop your interpersonal and public speaking skills. By the end of the semester, you will be empowered with a clearer understanding of methods of literary analysis, concepts and terminology of literary study, research techniques...and some wild ideas! Knowledge is power, so don't leave your questions unanswered!

**ENGL 401**      **CHILDHOOD'S LITERATURE**      **J. THOMAS**  
TTH  
2:00-3:15pm  
NOT AVAILABLE

**ENGL 494**      **MODERN FICTION OF THE U. S.**      **V. FEATHERSTONE**  
TTH  
2:00-3:15pm  
NOT AVAILABLE

**ENGL 501**      **LITERATURE FOR CHILDREN**      **J. THOMAS**  
TTH  
3:30-4:45pm  
NOT AVAILABLE

**ENGL 502**      **ADOLESCENCE IN LITERATURE**      **A. ALLISON**  
MW  
2:00-3:15pm

### Books.

Sherman Alexie, *The Absolutely True Diary of a Part-time Indian*

Suzanne Collins, *The Hunger Games*, Book One

Karen Hesse, *Aleutian Sparrow*

Russell Hoban, *Soonchild*

Mark Haddon, *The Curious Incident of the Dog in the Night-time*

Horatio Alger, *Ragged Dick*

Art Spiegelman, *The Complete Maus*

**Description:** English 502 explores works in which key characters are adolescents as well as works that have been specifically written for adolescents, primarily the contemporary Young Adult novel. Adolescence is a time during which cognitive functions, argumentative capacity, self-identity, ego, sexual relationships and love, societal relationships, authority relationships, justice and conscience, bodily image, career, education--and of course much more--are developed,

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explored, challenged, outgrown. These issues are depicted in narratives that reveal the keen emotions and observations of teenagers. As we'll see, however, adolescence is as much a cultural construct as a clearly defined biological and cognitive phenomenon.

### **ENGL 519**

### ***ETHNIC LITERATURE OF THE U.S.***

**Y. HOWARD**

*TTH*

*Sexualities, Genders, And Queer Identities*

*12:30-1:45pm*

This course will explore the intersections of ethnicity, gender, and sexuality as represented in a range of literary and cultural forms. We will spend the semester invested in questions about political solidarity as well as the tensions and possibilities that relate to multiple vectors of racial and sexual difference. Under the theme "Sexualities, Genders, and Queer Identities," the written, visual, and auditory texts for this course will include Sapphire's *The Kid*, Erika Lopez's *Hoochie Mama*, *The Other White Meat*, Adrian Tomine's *Shortcomings*, *Monster's Ball* (dir. Marc Forster), and *La Mission* (dir. Peter Bratt). Texts will be supplemented with critical essays by queer theorists of race, ethnicity, and sexuality such as Roderick Ferguson, José Muñoz, Siobhan Somerville, and David Eng. This is a reading-intensive and discussion-oriented course with a significant writing component.

**Course Requirements.** Include regular attendance, active participation, weekly responses, in-class essay exams, a term paper, and a final examination. Please be aware that many of the texts contain sexually explicit material that may be objectionable to some.

### **ENGL 522**

### ***LITERATURE OF THE U.S. 1800 - 1860***

**R. GERVAIS**

*MWF*

*10:00-10:50am*

The classic authors and texts of the American Romantic period, often called the American Renaissance, when we declared our artistic independence from European models. We will follow the characteristic feature of the period, its emphasis on the feelings of the individual self, starting with the key figure of Emerson, who sets a tone of optimism and self-reliance that following authors will amplify and work variations on, or will react against and propose alternative models of the Romantic Self. Thoreau puts Emerson's ideas to the experiment of practical, everyday living; Poe counters Emerson's self-reliant Self with a terrifying vision of the self-conflicted and self-destructive Self; Hawthorne denies that we have the fresh start claimed by Emerson, but instead are time-bound and guilt-ridden by the past; Melville shows us the lethal power of the individual self's monstrous obsessions versus the need for human connection; and finally, Whitman shows us the American Self in its multi-faceted encounter with the world, while Dickinson emphasizes the endless corridors of our own interior worlds.

**Course Requirements.** Three in-class essay exams, with each exam spread out over two class periods.

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**ENGL 523**      **LITERATURE OF THE U.S. 1860 - 1920**      **R. GERVAIS**  
MW  
2:00-3:15pm  
NOT AVAILABLE

**ENGL 524**      **LITERATURE OF THE U.S. 1920 - 1960**      **C. COLQUITT**  
TTH  
2:00-3:15pm  
NOT AVAILABLE

**ENGL 525**      **LITERATURE OF THE U.S. 1960-PRESENT**      **R. GERVAIS**  
MWF  
9:00-9:50am  
*Contemporary U.S. Literature*

Abandon all certainty, you who enter here. Contemporary literature is a post-absolute world that thrives on doubt. We'll explore this world first in a selection of poets, including Lowell, Bishop, Roethke, Wilbur, Levertov, O'Hara, Ginsberg, Sexton, Rich, Plath, Oliver, Olds, Dove, and others. Turning to prose fiction, we'll contrast the quest narratives of Kerouac's beat-era *On the Road* and McCarthy's post-apocalyptic *The Road*, the violent eruptions of grace in the short stories of O'Conner and the quiet minimalism of Carver; the historical, post-traumatic stresses of slavery in Morrison's *Beloved* and of racial discrimination in Wilson's *Fences*; the searches for a hidden God to explain the natural world in Dillard's *Pilgrim at Tinker Creek* and for a lost brother to redeem time in Maclean's *A River Runs Through It*; and concluding the course, the dramas of social status role-reversal in Albee's *Zoo Story*, Shepard's *True West*, and Mamet's *Oleanna*.

**Course Requirements:** Three in-class, essay exams, each exam spread over two class periods.

**ENGL 526**      **LITERATURE OF THE SOUTH**      **C. COLQUITT**  
TTH  
3:30-4:45pm  
NOT AVAILABLE

**ENGL 533**      **SHAKESPEARE**      **E. FRAMPTON**  
TTH 12:30 - 1:45pm *Shakespeare Comes Alive!*  
TTH 2:00 - 3:15pm

British Renaissance writer William Shakespeare (1564-1616) wrote plays to be seen and heard in live, collaborative, public performances, rather than to be read silently in private. The fact that many of his works were not even published during his lifetime indicates his own lack of concern with the written text. In this course, we will attempt to experience Shakespeare's plays as they were intended to be appreciated, by listening to, watching, and performing them, in addition to reading them. The emphasis will be on dramatic works as blueprints for performance and on performance as the realization of dramatic scripts. We will therefore be attentive to Early Modern language, theatrical spaces, performance techniques, social hierarchies, and cultural practices. While we will thus situate Shakespeare's writing within its original historical contexts, we will also address ourselves to the ways in which it is read, performed, and understood today. In

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In addition to reading six of Shakespeare's plays, we will have the opportunity to view acclaimed professional film productions of these works. Generous and tolerant participation in class discussions, debates, and projects is an essential component of the course, helping to further develop your interpersonal and public speaking skills. The class includes a semester-long collaborative group project, which involves the analysis of a selected play text, historical research, the creation of a production plan for staging the play, and a half-hour performance by your group, excerpted from your selected play. There will also be short essays, a midterm, and a final exam. Come enjoy the fun, in a class that many have described as their favorite ever at SDSU.

### **ENGL 536**

*TTH*

11:00-12:15pm

### **GLOBAL RENAISSANCE**

*Travel, Trade, and Colonial Expansion in the English Renaissance*

**C. BIALO**

We live in a historical moment when we are encouraged to "think globally," when it has become evident that cultures, economies, and migrations cross geopolitical boundaries that increasingly appear artificial. In this course, we will examine the historical roots of global encounters, and, in the process, students will be encouraged to see canonical authors—like Shakespeare, Marlowe, and Spenser—in new ways, as participants in cross-cultural exchanges. The Renaissance was marked by the intensification of overseas trade, travel, and colonial projects, and the English developed networks of exchange—of both people and goods—that forced them to reorganize how they thought about the world and themselves. Focusing on English engagements with the Americas, Ireland, the Ottoman Empire, and East Asia, we will examine the shifting and often contradictory ways that literature represented peoples of other cultures, races, and religions and how these representations worked in the construction of equally shifting and contradictory English identities. Concepts such as power, civilization, home, nature, gender, race, and humanity will be central nodes of inquiry. Our readings will include both canonical texts—*Othello* and *The Jew of Malta*, for example—which we will read through a global lens, and non-canonical texts like travelogues and colonial reports.

**Course Requirements.** The course will emphasize in-class discussion, and assignments will include a group presentation, one research paper (students will submit two drafts), a midterm, and discussion board posts.

### **ENGL 540A**

*MWF*

11:00-11:50am

### **ENGLISH FICTION**

*Goths and Monsters in 18<sup>th</sup>-Century Fiction*

**J. EWELL**

Literary historians have long been fascinated by the emergence of the novel in the 18<sup>th</sup> centuries—and for good reason. The novel, after all, is the first, "modern" literary form (hence, "novel"), and the form that best exemplifies the enlightenment ideals of realism, rationality, and individuality which emerged in this period and which would soon reshape Western society. What does it mean, then, that from the very beginning the novel also became the haven for twisted gothic tales of revenge and incest that reveal, even revel in the darker side of human nature? What are ghosts, giants, enslaved kings, death carts, evil landlords, sadistic monks, and various other creeps doing in our "modern," "enlightened" literary form? In this course, we'll reexamine the history of the early novel by peering into its darker side, considering how the early British novel emerges amidst stories of inhumanity, irrationality, and barbarism, and how these fictions simultaneously exemplify and critique enlightenment ideals. We'll study the emergence of Gothic novels in the 18<sup>th</sup>

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century, analyzing their interest in terror, desire, uncanniness, and the unconscious, rather than the rational mind. We'll also take a look at various aesthetic theories that seek to explain our enduring interest in these narratives and several contemporary critical debates concerning their historical significance. Readings will center on six novels, including Daniel Defoe's *Journal of the Plague Year*, Horace Walpole's *Castle of Otranto*, Matthew Lewis's *The Monk*, and Jane Austen's *Northanger Abbey*.

**Course Requirements.** Will include two critical papers, a midterm and a final.

### **ENGL 540B**

### **ENGLISH FICTION**

**Q. BAILEY**

TTH

*Nineteenth Century British Novels*

9:30-10:45am

The nineteenth century was, in many respects, the heyday of the novel, with a growing middle class having the time and money to engage in leisurely reading sessions. This course will explore some of the most famous and important works from this period of startling social, economic, and technological change. Starting with Jane Austen's masterpiece, *Emma*, and Mary Shelley's frequently-evoked *Frankenstein*, written when she was only a teenager, we will look at the many different kinds of lives the novelists of the century imagined. The realism of George Eliot's *Mill on the Floss*, the gritty class-infected conflicts of Elizabeth Gaskell's *Mary Barton*, the gothic romanticism of Emily Bronte's *Wuthering Heights*, and the tragic sexuality of Thomas Hardy's *Tess of the D'Urbervilles* will also be examined.

### **ENGL 544**

### **MODERN BRITISH LITERATURE**

**J. GRANGER**

MWF -- 10:00 - 10:50am

MW -- 2:00 - 3:15pm

This course investigates the reasons why there's so much going on in modern British language-centered cultural activity. In this course, you'll get to read Samuel Beckett: the trilogy (three bizarre, unforgettable novels); *Endgame*, and some quick, short takes written for TV and radio, including *Not I*. We'll be reading Wilfred Owen (great war poet) too, starting with the manuscripts. Virginia Woolf, of course: *Mrs. Dalloway*, and excerpts from the journals. Mid-semester we'll start reading the new poets: Jeremy Prynne, Maggie O'Sullivan (*Quag Edge Ear Lone*), Sophie Robinson (check out her website). We'll fight in the British/American poetry wars. We'll figure out what makes the new writing new. We'll read the incredibly beautiful *The Rings of Saturn*, by Sebald.

**Course Requirements.** Regular attendance (for grades above B-minus); daily reading quizzes (20%); an eight-page term paper, which you'll have the chance to revise (50%); and an open-book, essay-type, choice-of-prompt final exam (30%).

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### **ENGL 563      *THE ENVIRONMENT AND LITERATURE***

***K. FARRIS***

*MW*  
2:00-3:15pm

This class will give you the unique opportunity to explore the relationships between art, literature, landscape, and social activism. For instance, how does the landscape shape and change our view of the world? Why have so many cultures, perhaps all cultures, associated and invested landscape with a deep spirituality, and how do the changes brought about by modern culture affect that spirituality? How has our burgeoning understanding of the destructiveness of human industry affected literature? In what ways do writers attempt to raise awareness about, provoke discussion of, and give witness to problems associated with the environment? These are questions that have been on writer's minds for millennia, so we will be sampling from a great variety of texts, including scientific articles, novels, short stories, essays and others. Students will be encouraged to develop creative projects that bring together literary criticism, original creative expression, and activism.

### **ENGL 571      *TECHNIQUES OF SHORT STORY***

***S. MARTIN***

*MW*  
2:00-3:15pm

This class will be a fiction-writing workshop in which the basic techniques of short fiction will be studied in the works of contemporary writers like Percival Everett, Dagoberto Gilb, ZZ Packer, George Saunders, Jhumpa Lahiri, Junot Diaz, Edwidge Danticat, Ron Currie, Sherman Alexie, Leslie Marmon Silko, Tao Lin, Dennis Johnson, Jonathan Lethem, Haruki Murakami, and many other authors whose work has come into prominence over the last twenty years. Student writing will be prominently featured in a workshop conducted by an award-winning literary editor who has been called "North America's foremost master of the short story."

### **ENGL 579      *LIVING WRITERS***

***M. MARSHALL***

*M*  
7:00-9:40pm

Have you ever wanted to be present at the moment when, as Mary Oliver muses, "Writers sometimes give up what is most strange and wonderful about their writing"? Welcome to ENGL 579—the course that aims to heighten your appreciation for literature, poetry, and prose by introducing you to the work and affinities of living writers who don't mind sharing the "strange and wonderful." Guest authors, including Garth Greenwell, Elizabeth Myhr, Atsuro Riley, Eric Goodman, and Corie Skolnick will visit the class to conduct lectures, discussions, writing workshops, and readings centered on their work and experience in the literary world. The most valuable explication of literature comes from the mouths of those who have authored and shaped it; this course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, translation, and the novella. Writers of all experience-levels and genres are welcomed and encouraged.

## **SPRING 2012**

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***ENGL 581W      THE WRITING OF FICTION***

***D. MATLIN***

*M-- 3:30-6:10pm*

*T-- 3:30-6:10pm*

Creative writing workshop in Fiction. Emphasis on the disciplines of writing and reading.

Concentration on process, awareness of the word-by-word formation of texture, tone,

the intricate close work of balancing life events and language and how these instances of possibility can be intensely combined into Imaginative perceptions that might include the tangles of a lived world and its expressive reservoirs that language and narrative might discover; quick, without prediction, never standing still.