ENGLISH LITERATURE

ENGL 220  INTRODUCTION TO LITERATURE  T. CUMMINGS
T  7:00 - 9:40PM

How do you read? 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. The pleasure of reading literature can seem like sheer luxury in this era of budget cuts and “increased productivity,” aka more work by fewer people at lower paying jobs. Who can take the time to read fiction, poetry, or drama? Who can have fun reading? And yet, learning how to interpret any text is one of the most valuable skills you can have. After all, how can you know all the different meanings of “increased productivity” unless you know how to interpret all the different things it might mean? In this sense, this class might just be the most important one you take.

Besides, art is beautiful, and what is beautiful is powerful. Therefore, you can empower yourself with literature!

Requirements:  Approximately 30 pages per week in textbook plus 50 pages poetry, drama, or fiction, two midterms, process journal, online discussion boards, in-class clicker quizzes with student discussion.

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ENGL 220  INTRODUCTION TO LITERATURE  K. FARRIS
M,W  11:00 - 11:50AM

In this class we’ll be exploring the uncanny, the strange, and the surreal in contemporary literature world-wide. Texts will include Of Love and Other Demons by Garcia Marquez, Pobby and Dingan by Ben Rice, As I Lay Dying by Faulkner, and Beloved by Toni Morrison, among others. We’ll be asking why authors turn to the fantastic—what can magical realism evoke, explain, or evade that realism cannot? In addition, we’ll explore themes of diaspora, cross-culturalism, colonialism and censorship. Students will be required to take a midterm and final exam.

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ENGL 220  INTRODUCTION TO LITERATURE  W. NERICCIO
T,TH  11:00 - 12:15PM

This is not just an "introduction to literature" class—that I can guarantee. Our Fall 2013 experimental literary/cinematic festival will foreground the metaphor of "naked mirrors" as we explore damaged psyches, minds, and art in some of the tastiest, most outrageous, and eye-opening literature, film, art, and photography this side of the planet.

But we have to be careful! Eyes wide open, sort of speak.

These naked mirrors, concealing nothing, revealing all, are not without their tricks, not without their surprises, and the fractured souls they often display will test our intellect, imagination, and, most deeply, our emotions. The various works we encounter this term will

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teach us to rethink what it is we think of when we imagine the contours of the human mind—in the process we will learn again just how instrumental the seductive mirror of literature can be in exposing the riches of these minds.

This course is open to ALL undergraduates without regard to your selected major or minor and assumes no expertise in literature, film or fine art. If you are breathing, have an imagination, and are not easily offended by adult issues, themes and images then you should seriously consider coming along for the ride.

The works we will cover are still in development—check here for updates: http://eyegiene.sdsu.edu/2013/fall/nakedmirrors

**ENGL 220  INTRODUCTION TO LITERATURE**

**K. SHUMATE**

M,W,F 9:00 - 9:50AM

What does literature tell us about ourselves? Whom do we idolize as heroes? And whom do we condemn as monstrous? How have cultural stereotypes developed, and how can we challenge and change our perceptions of the "Other"? We will examine and discuss these topics by visiting novels such as *Frankenstein, Interview with the Vampire, Heart of Darkness, Do Androids Dream of Electric Sheep?, Revenge of the Mooncake Vixen* (with a classroom visit by the author), *The Hobbit*, the graphic novel *Watchmen*, and the play *The Elephant Man*; by learning how poetry works through poems by Emily Dickinson, e. e. Cummings, Gwendolyn Brooks, John Donne, William Carlos Williams, Robert Frost, Galway Kinnell, Sharon Olds, Carolyn Forche, Robert Hass; by exploring cultural stereotypes of cowboys and Indians in the poems of Louise Erdrich and Sherman Alexie, and in Alexie's biographical novel *The Absolute True Diary of a Part-Time Indian*, as well as Buffalo Bill Cody’s creation of the Wild West Show and the dime novel tales of the heroes of the wild west; by examining human beings’ ideals of beauty and love, and how those ideals can change as described in Shakespeare’s sonnets and poems about Marilyn Monroe; by exploring the roles of Princes (and the princely) who appear in Shakespeare’s plays—*Much Ado About Nothing*, and *Romeo and Juliet*. In addition, you will attend one literary event such as a play, or a poetry/fiction reading.

**Requirements:** Evaluative process will include the usual and unusual suspects: 3 papers, i>Clicker reading and class participation quizzes, Blackboard Discussion Board assignments, and regular individual student contributions to a class blog or Facebook page. Regular reading, writing, attendance, and class participation are essential. No late work, makeups, or extra credit.

**ENGL 220  INTRODUCTION TO LITERATURE**

**TA**

M,W 2:00 - 3:15PM

**ENGL 220  INTRODUCTION TO LITERATURE**

**TA**

T,TH 12:30 - 1:45PM

**ENGL 220  INTRODUCTION TO LITERATURE**

**TA**

T,TH 2:00 - 3:15PM
ENGL 250A  LITERATURE OF THE US  C. COLQUITT
T,TH  2:00 - 3:15PM  COURSE DESCRIPTION NOT AVAILABLE

ENGL 260A  ENGLISH LITERATURE  C. GUTHRIE
M,W,F  11:00 - 11:50AM

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. The course will require active participation, two exams, quizzes, a reading journal, and a research paper due at the end of the semester.

ENGL 260B  ENGLISH LITERATURE  Q. BAILEY
T,TH  9:30 - 10:45AM  British literature, 1800–present

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.

ENGL 280  INTRODUCTION TO CREATIVE WRITING  TA
M,W  2:00 - 3:15PM

ENGL 280  INTRODUCTION TO CREATIVE WRITING  TA
T,TH  2:00 - 3:15PM

ENGL 302  INTRODUCING SHAKESPEARE  T. CUMMINGS
T,TH  3:30 - 4:45PM

Who is that guy?

What do you do when you hear about someone, feel a little curious, and want to get to know that person better? If you’re courageous, you will just start talking. Those of us who are a little shy or maybe a little suspicious might talk to others first and get some background information before asking to be introduced. Ultimately, however, if you really want to know that guy, you have to converse with him, do things together, and see what happens over time.

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We’re going to do all these things in this class. You have undoubtedly heard about Shakespeare already. Perhaps you know a lot about him and what he wrote, but perhaps you relate to him only as an icon, an unbreakable picture that is eternal and remote. In any case, if we want to introduce ourselves to him, we’ll have to find out about the time when he lived, see what we do know about him as an historical personage, hear what others have to say about him, and read his works.

Of course, as soon as we start reading, we’ll notice that he speaks a little differently from us! So, we’re going to learn to understand his plays by hearing them performed for us and by closely reading his plays. I think you’ll find his language is stunning, gorgeous, and you might even find yourself quoting him regularly, not even on purpose. You will also have the chance to attend two of his plays.

Requirements: Five plays, a collection of poems, and some helpful non-fiction works. Participation, clicker quizzes, class discussion, two midterms, creative project.

ENGL 306A CHILDREN’S LITERATURE
M. GALBRAITH
T,TH 3:30 - 4:45PM

English 306A and 306W are tandem courses. English 306A asks you to read children’s literature: fairy tales, family novels, picture books, chapter books, and emerging forms of literature such as graphic novels. English 306W asks you to write compositions about the literature you read for 306A.

Theme for the fall semester: Dreamscapes. Tentative book list:

Andersen’s Fairy Tales: “The Little Mermaid,” “The Little Match Girl”
The Princess and the Goblin
Anne of Green Gables
Where the Wild Things Are (picture book)
Tar Beach (picture book)
The Polar Express (picture book)
The Arrival (graphic novel)
Tom’s Midnight Garden
The Neverending Story
Fellowship of the Ring

ENGL 306W ADVANCED COMPOSITION
M. GALBRAITH
T,TH 11:00 - 12:15PM

ENGL 306A and 306W are tandem courses. English 306A asks you to read children’s literature: fairy tales, family novels, picture books, chapter books, and emerging forms of literature such as graphic novels. English 306W asks you to write compositions about the literature you read for 306A. (Tentative book list on next page)

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Theme for the fall semester: Dreamscapes. Tentative book list:

- *Andersen’s Fairy Tales*: “The Little Mermaid,” “The Little Match Girl”
- *The Princess and the Goblin*
- *Anne of Green Gables*
- *Where the Wild Things Are* (picture book)
- *Tar Beach* (picture book)
- *The Polar Express* (picture book)
- *The Arrival* (graphic novel)
- *Tom’s Midnight Garden*
- *The Neverending Story*
- *Fellowship of the Ring*

ENGL 308W  WRITING OF CRITICISM  L. CHAMPION
M  3:30 - 6:10PM

ENGL 308W  WRITING OF CRITICISM  J. EWELL
M,W,F  11:00 - 11:50AM

How do you read a literary text like a professor? How do you sort through meanings and interpretations, signs and signifiers, forms and structures, texts and contexts to find intelligent, interesting, and worthwhile things to say about literature? How can you make reading literature both intellectually rewarding and fun? This course answers these questions and many more, introducing you to all the tools you need to become brilliant literary analyst and a sharp writer. You’ll learn the tricks of the trade that literary insiders use to produce both scholarly work and popular literary non-fiction. And along the way you’ll read some exceptional works by some of the world’s most brilliant writers.

ENGL 308W  LITERARY STUDY  J. GRANGER
M,W,F  9:00 - 9:50AM  COURSE DESCRIPTION NOT AVAILABLE

ENGL 308W  LITERARY STUDY  K. SHUMATE
T,TH  2:00 - 3:15PM

In this course, you will write academic papers exploring and interpreting literature from a variety of viewpoints such as feminist, psychological, monster, postcolonial, historical, and archetypal. Texts to include *The Year of Living Dangerously*, an excerpt from *The Road from Coorain*, *The Absolute True Diary of a Part-Time Indian*, *Heart of Darkness*, the short story “The Yellow Wallpaper,” the graphic novel *Watchmen*, the play *The Elephant Man*, and *Revenge of the Mooncake Vixen* (with a possible classroom visit by the...
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Course offerings listed below are subject to change. All courses may not be listed here.

author). In addition, you will attend one literary event such as a play, or a poetry/fiction reading. Correct use of grammar, punctuation, and MLA format will also be emphasized.

Requirements: Seven three-page essays, one 12-page paper that includes scholarly sources, an annotated bibliography (minimum of 14 pages) that evaluates the scholarly work on class texts, Blackboard Discussion Board postings, as well as regular individual student contributions to a class blog or Facebook page. Regular reading, writing, attendance, and class participation are essential. No late work, makeups, or extra credit.

ENGL 335  CHICANA/O LITERATURE  
Prof. GRAJEDA-HIGLEY
M,W,F  9:00 - 9:50AM  
COURSE DESCRIPTION NOT AVAILABLE

ENGL 401  CHILDHOOD'S LITERATURE  
M. GALBRAITH
T,TH  12:30 - 1:45PM


ENGL 401  CHILDHOOD'S LITERATURE  
P. SERRATO
T,TH  11:00 - 12:15PM

Children’s literature is an intriguing and fascinating genre. Far more often than not, the picture books, chapter books, and pop-up books typically categorized (if not dismissed) as children’s fare work in complicated ways that are frequently brilliant, sometimes problematic, and always interesting. This semester we will explore some of the more amusing, surprising, and perhaps unsettling aspects of a number of books for children. As we come face to face with, among other things, sadistic barbers, feral children, flip-orama, and a shark with some really sharp teeth, we will delineate the assorted dynamics at play in books like Little House on the Prairie, Where the Wild Things Are, The Adventures of Captain Underpants, and The Castaway Pirates. As we delve ever deeper into these and other works, mucking about in their messier and more obscure elements, you can expect that we will engage ideas, meanings, and implications that—hopefully for better but maybe for worse—you would never expect to find in books defined and marketed as literature for children. For some people, thusly scrutinizing books with which they may have some emotional attachment (e.g., Margaret Wise Brown’s Goodnight, Moon, Robert Munsch’s Love You Forever, Shel Silverstein’s The Giving Tree) can be upsetting. But as I see it, ambitious, close analysis of children’s literature enables not only a profound appreciation of and respect for the genre, but also an exhilarating opportunity to think through a host of interpretive and critical issues. You can expect to emerge from the semester with a broad, rigorous awareness of the genre of children’s literature along with a splendidly more meticulous and sophisticated ability to read, write, and think about texts more generally. For a complete list of the readings, feel welcome to email the instructor at pserrato@mail.sdsu.edu.

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ENGL 450   LGBT LITERATURE AND CULTURE  M. BORGSTROM  
M,W   2:00 - 3:15PM  
This course examines literary and cultural representations of non-normative (or queer) sexuality in historical periods that pre-date the "invention" of modern lesbian, gay, bisexual, and transgender identities. To that end, we will read texts from classical Greece through early twentieth century America, with a particular focus on the nineteenth century (the period in which the terms "homosexuality" and "heterosexuality" were invented). We will examine the evolution of sexual knowledge and identities, and we'll consider how the issues they represent might affect literary narration, plots, characterizations, and themes. Through a wide-ranging consideration of the intellectual, aesthetic, and social goals of LGBT literature, we will discuss changing definitions of gender, reconfigurations of marriage and intimacy, and civil rights movements. We will also pay particular attention to the ways in which representations of sexuality overlap with contemporary understandings of other identity categories, especially gender, race, and class.

ENGL 491   GRAPHIC NOVEL  N. KENDRICKS  
T,TH   11:00 - 12:15PM  
COMICS and GRAPHIC NARRATIVE explores groundbreaking works by innovative artists staking out territory in the overlapping worlds of comics, graphic novels and animation. The course’s instructor and navigator is artist Neil Kendricks, an award-winning filmmaker, writer, photographer, the Film Curator of the Museum of Contemporary Art San Diego and the director of the documentary-in-progress Comics Are Everywhere (www.comicsareeverywhere.com), who has been writing about comics since 1993. This experiential course examines key figures and major works in comics – with an emphasis on alternative comics – and adventurous, mature, proactive students will read, discuss, and offer analysis on seminal graphic novels by Art Spiegelman (Maus), Frank Miller (Batman: The Dark Knight Returns), Alan Moore and Dave Gibbons (Watchmen), Daniel Clowes (Ghost World), and Charles Burns (Black Hole).

Students will read critical essays in an ENGL 491 Reader including excerpts from books by Douglas Wolk (Reading Comics) and The Comics Journal editors Gary Groth and Robert Friore (The New Comics), among others. The instructor will also screen such films as Terry Zwigoff’s Crumb, Christopher Nolan’s The Dark Knight and Ari Folman’s Waltz with Bashir. During the class’ first three weeks, Students will pitch and write an original, three-page, mini-comic (in the proper comics script format used in the industry) in collaboration with art students enrolled in Neil Shigley’s Drawing & Illustration course. It is preferable if students come into the class with a strong idea for an original mini-comic. The class’ best mini-comic scripts will be included in Word Balloons, an anthology of SDSU students’ mini-comics published by Blurb.com since 2009.

Requirement: No electronic devices - including laptops - will be allowed during this course. Students will take notes with pen and paper!

ENGL 494   MODERN FICTION OF THE US  C. COLQUITT  
T,TH   3:30 - 4:45PM  
COURSE DESCRIPTION NOT AVAILABLE
FALL 2013
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ENGL 502     ADOLESCENCE IN LITERATURE
T,TH  9:30 - 10:45AM

M. GALBRAITH
Fall semester theme: Dread and arousal. Weekly reading and writing assignments, extensive class discussion, final paper.
Tentative booklist:
Hamlet, William Shakespeare
Frankenstein, Mary Shelley
Great Expectations, Charles Dickens
Pudd’nhead Wilson, Mark Twain
Their Eyes Were Watching God, Zora Neale Hurston
Go Tell It on the Mountain, James Baldwin
Catcher in the Rye, J D Salinger
The Chocolate War, Robert Cormier
Howl’s Moving Castle, Diana Wynne-Jones
The Brief, Wondrous Life of Oscar Wao, Junot Diaz
Life of Pi, Yann Martel

ENGL 508W     WRITING OF CRITICISM
T,TH  8:00 - 9:15AM
11:00 - 12:15PM
12:30 - 1:45PM

E. FRAMPTON
Joys of the Keyboard
Academic writing can be a struggle. It can also be fun. This class will provide you with some tools and strategies that will help you to take more pleasure in the process of writing about literature and, as a result, to be more successful with it. Since literary scholars today must have an understanding of “theory,” we’ll take a tour through aspects of this challenging field via British critic Terry Eagleton. Experience with techniques of research and citation are equally important to critics, and so we’ll cover that too. Also essential is a thorough command of standards of English grammar, and we’ll therefore review a few basics that often get neglected. As a part of the entire process, we’ll read some wonderful poems, essays, and the novels Great Expectations and White Teeth, applying our studies to the analysis of these. 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 an essential component of the course, helping to further develop your interpersonal and public speaking skills.

ENGL 519     ETHNIC LIT OF THE U.S.
M,W   4:00 - 5:15PM

A. DOMINGUEZ
This course is dedicated to the study of contemporary Native American Literature. We will focus on the fictional work of a number of Native American authors (from within the U.S) published in late twentieth century. A key concern of the course will be to examine how these writers map themes central to historical and contemporary Native American political, social, and cultural concerns on to their narratives: non-linear narrative structures, land-based narratives, ceremonial healing, myth and history, orality and literacy, colonialism, post-colonialism, and internal colonialism, sovereignty, “mixedblood” identity, political resistance, and postmodern “survivance” are some of the concerns that will we explore in and through these texts. To help us explore these complex
issues we will also consider a selection of key historical moments in Native American politics and policy and discuss the relationship of Native literatures to the larger context of American nationhood and identity. By the end of the course, students should not only be able to challenge the categories of “literature” and “Native” by broadening, deconstruction and reconstructing their understandings of these concepts, but should also have a strong understanding of key themes and major authors. In order to achieve these goals students will be asked to complete all assigned readings, consistently participate in class discussion, and produce thoughtful written work.

ENGL 524     LIT OF THE U.S. 1920-1960  C. COLQUITT
T,TH    11:00 - 12:15 PM
W       7:00 - 9:40PM

ENGL 525     LIT OF THE U.S. 1960-PRESENT  Y. HOWARD
T,TH    11:00 - 12:15PM

Under the theme “Gendered and Sexual Embodiments,” this course will approach late-twentieth and early-twenty-first-century American culture by investigating the varying degrees of cross-pollination between embodied experiences and aesthetic practices. We will read, view, and listen to a selection of written, visual, and auditory texts that focus on corporeal topographies and formal qualities in relationship to gender and sexual identities. Responding to and reflecting contemporary politics of the body, our texts will include (but are not limited to) William Burroughs’s The Soft Machine, Catherine Lord’s The Summer of Her Baldness, and Darren Aronofsky’s film adaptation of Selby Jr.’s Requiem for a Dream. These texts will be supplemented with critical essays about embodiment. While we will approach these texts in loose chronological order, they should be thought about in terms of their affinities, conflicts, and contradictions in shaping and being shaped by contemporary gendered, racial, and classed subjectivities. This is a reading-intensive and discussion-oriented course with a significant writing component. Graduate students taking this course will have alternate assignments. Students who are uncomfortable with frank discussions of sexuality, gender, and the body, should consider another course: please be aware that many of the texts contain sexually explicit material that may be objectionable to some.

ENGL 528     WALT WHITMAN & ROBERT DUNCAN  H. POLKINHORN
W 3:30 - 6:10PM

Works of a major author or, if useful comparisons and juxtapositions warrant, works of two or three authors, such as Jane Austen, Melville, Emerson, and Thoreau. May be repeated with new title and content. See Class Schedule for specific content. Maximum credit six units. A study of the major works of Whitman and Duncan organized around themes such as politics, love, and spirituality.

ENGL 533     SHAKESPEARE  E. FRAMPTON
T,TH 3:30 - 4:45PM

British Renaissance writer William Shakespeare wrote plays to be seen and heard in live, collaborative, public performances, rather than to be read silently in private. 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

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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 addition to reading six of Shakespeare’s plays, we will have the opportunity to view professional productions of three of these works together at the world-renowned Old Globe Theatre in Balboa Park. 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, 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 533  SHAKESPEARE**

_T,TH  9:30 - 10:45AM_

This class will introduce you to the broad range of Shakespeare’s dramatic works and the various ways we interpret them, both critically and on-stage. Shakespeare worked in multiple genres throughout his entire career (comedy, tragedy, history, and various combinations thereof) and we will sample nearly all of them. While we will mainly look at Shakespeare’s works in their various literary and historical contexts, we will also pay attention to how these plays come alive on the stage, and in addition to reading the plays, we will also make at least two trips to the Globe Theater to see two plays, *A Midsummer Night’s Dream* and *The Merchant of Venice*. In addition to writing critical papers, students will also have the option of a creative project.

**ENGL 536  RENAISSANCE NARRATIVES**

_M, W  2:00 - 3:15PM_

The Renaissance was a time of explosive innovation in its narrative forms. From Arthurian romances to wild picaresque narratives, from philosophical reflections on utopias to bawdy and highly sexualized fabliaux, Renaissance fiction opened amazing new possibilities for storytelling, producing an infinite variety of characters, plots, and narrative styles. This course introduces you to the wide range of narrative forms produced during the English Renaissance with a special emphasis on the following: (1) Romances—quest narratives involving knights, maidens, magic, & the occasional holy grail; (2) Fabliau & picaresque—stories of underclass antiheroes, of clever unfaithful wives, lovable street urchins, & naughty friars (3) Tales of exploration & discovery—stories of new worlds (both real and imaginary) that helped lay the foundations for both modern political philosophy and science fiction. We’ll read works by Chaucer, Thomas More, Thomas Nashe, Margaret Cavendish, and several others. And because Renaissance fiction was an international and cosmopolitan pursuit, we’ll also glance briefly at some influential authors from Italy, France, and Spain. Finally, we’ll look to some works of contemporary narratology to help us make sense of it all. Course requirements include active discussion, two critical papers, and a final exam.
ENGL 537  MILTON
T,TH  11:00 - 12:15PM  
P. HERMAN

John Milton’s Major Poems

In this class we will mainly be reading John Milton’s major poems, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. Milton is often portrayed as the dullest poet imaginable, a pedant, and a man who did not like women at all. But in this class, we will see that Milton was in fact a political revolutionary and a man whose poems are in fact interrogation machines. *Paradise Lost*, for example, may be one of the most powerful indictments of misogyny ever written, and *Samson Agonistes* confronts the problem of terrorism in remarkably contemporary ways. While the class will focus on the final works, we will also read a few of Milton’s earlier poems and some of his prose.

ENGL 540B  ENGLISH FICTION
T,TH  9:30 - 10:45AM  
E. FRAMPTON

Urban and Rural Identities in the Nineteenth-Century Novel

In his influential 1973 study, *The Country and the City*, critic and theorist Raymond Williams considers the persistent conceptual divide constructed between rural and urban environments in the British cultural consciousness. Taking Williams’s provocative claims about the links between this divide, social class issues, and identity as a starting point, we will read and analyze a variety of novels written during the nineteenth century in Britain. As we trace the perspectives and techniques of novelists such as Jane Austen, Charlotte Brontë, George Eliot, Charles Dickens, and Thomas Hardy, you will be encouraged to relate what we read to your own experience and knowledge of the world, as well as considering the responses of other students, critics, historians, and theorists. Generous and tolerant participation in class discussions, debates, and exercises is an essential component of the course, helping to further develop your interpersonal and public speaking skills. A cultural history visual presentation, selected from a list of possible topics, will be one component of the course, along with midterm and final exams and a final research essay.

ENGL 544  BRITISH LITERATURE 1950-PRESENT
M,W,F  11:00 - 11:50AM  
J. GRANGER

In this course you get the read the fearless, wild Beckett trilogy: *Molloy*, *Malone Dies* and *The Unnameable*, rarely taught (for good reasons): a masterpiece! You’ll also get to read *The Driver’s Seat* (Muriel Spark), productive, strange, and wonderful. You’ll get the sense of the century here; and you’ll be putting your finger right into the socket of art. Required work: straightforward, simple reading quizzes every day (attendance matters); and a ten-page term paper submitted in drafts, and perfected.

ENGL 570  TECHNIQUES OF POETRY
T,TH  12:30 - 1:45PM  
V. FEATHERSTONE

COURSE DESCRIPTION NOT AVAILABLE

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ENGL 571  TECHNIQUES OF SHORT STORY  S-P. MARTIN
M,W  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 576  LITERARY EDITING & PUBLISHING  J. MINNITI-SHIPPHEY
M,W  3:30 - 4:45PM

Are you interested in a career in publishing, but have a stubbornly blank resumé? Do you think you'd make a great editor, but you're not sure how to get started? Join Poetry International's Managing Editor for this seminar-style, whirlwind semester in practical publishing! We'll get hands-on with a wide range of skills, from web design to InDesign, creative content to copyediting, grant writing to event planning, and everything in between. Meet with industry professionals, including small press founders, professional grant writers, literary journal editors, literary agents, and international blog editors. You'll finish the semester with experience in many facets of the industry, and editorial credits to your name.

ENGL 577  TECH: SCREENWRITING  N. KENDRICKS
T,TH  9:30 - 10:45AM

In TECHNIQUES IN SCREENWRITING, instructor Neil Kendricks, an award-winning filmmaker, writer, artist, photographer, the Film Curator of the Museum of Contemporary Art San Diego and the director of the documentary-in-progress *Comics Are Everywhere* (www.comicsareeverywhere.com), will lead adventurous, creative students with a passion for writing and film on an exploration of the screenwriters’ creative process, discipline, techniques, and vital role in shaping contemporary cinema. The experiential course’s lively investigation delves into such award-winning screenplays as Paul Thomas Anderson's *Magnolia*, Quentin Tarantino's *Pulp Fiction*; Paul Schrader’s script for Martin Scorsese’s *Taxi Driver*, Lawrence Kasdan’s script for Steven Spielberg’s *Raiders of the Lost Ark* and other powerful examples of screenwriting that make our film-going experiences into an active engagement for both the intellect and the senses.

The instructor will screen film excerpts and select feature-length and short films in their entirety, to further examine the screenplay’s function in narrative cinema. These examples and lectures will facilitate engaged class discussions on how great screenplays establish a foundation of compelling storytelling that makes remarkable filmmaking possible.

Students will pitch their own script concepts, develop and write an original, five-to-10 page, short-film script in the proper format used by established screenwriters. During the class’ readings of students’ screenplays, students will share their writing and offer feedback for their fellow budding screenwriters. It is preferable if students come into the class with a strong idea for an original short film, so they can hit the ground running during the first week of class.

**Requirement:** Students must be able to complete their short screenplays on time. No late work will be accepted. No electronic devices - including laptops - will be allowed during this course. Students will take notes with pen and paper!
Derek Walcott’s *Fortunate Traveler* asserts, “…literature is an old couch stuffed with fleas.” This course aims to counter his assertion, by examining the texts of living writers who are working to maintain literature’s livelihood. Guest authors including Dana Gioia, Ofelia Zepeda, and Tracy K. Smith 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, nonfiction, and translation. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. This course promises to shake the fleas from static written word. Writers of all experience-levels and genres are welcomed and encouraged.