ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses.
https://sunspot.sdsu.edu/schedule/

ENGL 220 INTRODUCTION TO LITERATURE CUMMING, T

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. Perhaps 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.

ENGL 220 INTRODUCTION TO LITERATURE (Revised) GUTHRIE, M

This course will introduce students to literature through the genres of detective fiction, crime novel, and more loosely defined mystery stories. We will concentrate primarily on twentieth-century novels though we will also read poetry that ties in with one or more of the fictional works discussed. Topics within these genres will include developing cultural and historical consciousness, race and ethnicity, gender, and ecology. In this multi-media course, we will also make comparisons between several of the novels and their film adaptations. Readings include Conan-Doyle’s The Hound of the Baskervilles, Raymond Chandler’s The Long Goodbye, Toni Morrison’s Song of Solomon, Peter Hoag’s Smilla’s Sense of Snow, and Haruki Murakami’s The Wind-Up Bird Chronicle.

ENGL 220 INTRODUCTION TO LITERATURE SHUMATE, K
Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE ALEJANDRE, Y
Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE CORDERO, K
Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE (Revised) KASTNER, M

In this course, we will explore the notion of "elsewhere" in a variety of forms of literature. We will consider what draws writers and artists to places and locales beyond the scope of the familiar. What do tourists and pilgrims seek as they engage with exotic settings and cultures? How do those living in exile respond to "elsewhere," and what responsibility do individuals have as they engage with cultures and societies different from their own? What are "elsewhere" tell us about "here"? We will answer these questions in relation to three

May 7, 2014 – (Revised July 28, 2014)
FALL 2014

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core ideas: self-exploration, transformation, and cross-culturalism. Readings will include Shakespeare's The Tempest, de Graffigny's Letters of a Peruvian Woman, Forster's A Room with a View, and Gilbert's Eat Pray Love, along with selections from a course reader.

ENGL 250A LITERATURE OF THE U.S.  
COLQUITT, C  
Description Not Available

ENGL 260A ENGLISH LITERATURE  
EWELL, J

This course surveys the historical foundations of British literature from its earliest beginnings (Beowulf and Chaucer) through the rise of the novel in the 18th century. While learning about major developments in poetry, drama, and narrative fiction, you'll have an opportunity to study some of the most groundbreaking, revolutionary, and influential works written in the English language, and to develop thereby a greater understanding of the complex, fascinating, and dynamic literary tradition that belongs to every speaker, reader, or writer of English.

ENGL 260B ENGLISH LITERATURE  
BAILEY, Q  
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 Larkin's sardonic observations on modern life.

ENGL 280 INTRODUCTION CREATIVE WRITING  
CRANE, L

(Addition)

This course will pry open the suitcase Grandma keeps locked in her attic and will sneak down in strange Uncle's cellar and peek in all those boxes he's labeled PRIVATE! KEEP OUT! We'll enter secret laboratories late at night looking for radioactive spiders. We'll hang around pool halls, go to weddings, get stuck at the office doing the toad work and while we're waiting for Aunt Consuela at the dentist's office, we'll read the National Geographic. Big Foot will show up and want to hang out. We'll show him our drawing of a cathedral and take him California grocery shopping. We'll play the lottery hoping not to win. We'll check into room nineteen with a bar of Flash Gordon soap and ask not to be disturbed. And though we'll try putting it off, at some point we're going to have to talk about love. We'll workshop, go get ice cream and when no one is watching, we'll arrange the cans at the Filling Station so they say SO-SO-SO.

ENGL 280 INTRODUCTION CREATIVE WRITING  
GORDH, C

(Addition)  
aka How to Find Your Own Voice Both Within and Outside of the Traditional Canon

This class will focus on international writers and the vast varieties of American experience reflected through both poetry and fiction. In a reflection of our diversity, we'll be studying a diverse group of authors and using that wonderful variety to inform our own writing.

As recently as 50 years ago, creative writing was often considered to be much like the sport of polo. The people who participated and produced written works were often of a certain cultural and socio-economic complexion. Even though many students have spent hours reading one dead Anglo author after the next, the truth is that creative writing is not like polo and never has been.

In this class you will practice reading, responding to, and writing poetry and fiction. Because writing is truly an inclusive art, a vast variety of traditions will be studied. You will learn how to read, respond to, write, and workshop poetry and fiction with a greater appreciation for both the process and the craft. Your goal, (if you choose to accept it by taking this class) is to develop these skills, broaden your understanding of the world, and grow to see this style of writing as an outlet for your own personal experiences.

*Please note that while this class will focus on developing your own voice, that the assigned readings are just as important. Come prepared to both read and write.

May 7, 2014 – (Revised July 28, 2014)
ENGL 305  LITERATURE & ENVIRONMENT  GRANGER, J
Description Not Available

ENGL 306A  CHILDREN'S LITERATURE  GALBRAITH, M
Children's Literature for Liberal Studies Majors

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

Tentative book list: Brothers Grimm Fairy Tales, Andersen's Fairy Tales, Anne of Green Gables, Charlie and the Chocolate Factory, Harry Potter and the Sorcerer's Stone, Where the Wild Things Are, Tar Beach, The Arrival, Tener un Pájaro Es Útil, Not a Box

ENGL 306W  ADVANCED COMPOSITION  GALBRAITH, M
Advanced Composition for Liberal Studies Majors

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

Tentative book list: Brothers Grimm Fairy Tales, Andersen's Fairy Tales, Anne of Green Gables, Charlie and the Chocolate Factory, Harry Potter and the Sorcerer's Stone, Where the Wild Things Are, Tar Beach, The Arrival, Tener un Pájaro Es Útil, Not a Box

ENGL 308W  LITERARY STUDY  CUMMINGS, T

What is everyone talking about?

Do you turn your head like a dog trying to triangulate on a sound at the baffling things people are saying about literature? Do you wonder what people really mean when they say the author is dead...but one just gave a talk on campus? Has Postcolonialism scared you off even more than Cultural Studies? Or felt that the New Historicists are strangely old fashioned?

Now is your chance to sort through these questions and confusions. We'll study ten styles of interpreting literature. Our goal is to understand and become adept at using these modes of understanding literature...and the world.

As you will see, these styles of interpretation sound esoteric, but they get at the heart of how we understand our world and our lives. When we learn about them, we will be able to clarify many of the debates that rage today, reinterpret our own place in our society, and appreciate the complexity of this moment in time.

In order to master contemporary critical theory, we will use the model of see one, do one, teach one. You will spend this semester learning much about critical theory. Just as important is the time that we will spend working with your writing style so that you can master academic writing skills. Finally, you will present your findings to class because when you teach us what you have learned, it means you will have mastered the content. The vibrant combination of exploring these terribly important theories and our own writing styles will make for a strangely exciting class.

Requirements: Two reading responses, in-class quizzes, daily in-class discussion & writing exercises, one teaching presentation, and one formal paper.

ENGL 308W  LITERARY STUDY  EWELL, J

This is a course on reading and writing about literature. Its main goal is to give you a new understanding of literature and literary analysis—and especially to show you how to move beyond dull, dry, or non-rigorous kinds of analysis and to make literary study more informative, adventurous, and meaningful. Forget symbolism! Our critical methods will be far more concrete and analytical. We’ll learn how modern theories of language, text, and cognition have given rise to new critical approaches. And you’ll learn to how to put those new approaches to use on an array of literary texts, from old classics to modern science fiction.

May 7, 2014  (Revised July 28, 2014)
ENGL 308W  LITERARY STUDY

GRANGER, J
Description Not Available

ENGL 308W  LITERARY STUDY

GUTHRIE, K
The aim of this course is to teach you how to analyze and to research literature. You will learn how to close read texts, how to master techniques of literary-critical research, and how to identify different literary critical approaches, some of which you will apply to the primary texts chosen for the class—works of contemporary British and comparative literature. We will also cover the more basic elements of writing: grammar, mechanics, and citation. This class will require active participation, short written assignments, an annotated bibliography, and a final research paper.

ENGL 308W  LITERARY STUDY

SHUMATE, K
Description Not Available

ENGL 335  CHICANA/O LITERATURE

GRAJEDA, L
Description of CCS 335 Chicana and Chicano Literature The course describes life and culture in the Borderlands of the U.S. and Mexico through the words of Chicana/o writers like Luis Urrea, Ana Castillo, and Mario Zambrano. One off-campus project is required.

ENGL 401  CHILDHOOD'S LITERATURE

SHUMATE, K
Description Not Available

ENGL 401  CHILDHOOD'S LITERATURE

GALBRAITH, M
Semester theme: Chillin

Rumpelstiltskin, the North Wind, Moomintroll, and Knuffle Bunny are just a few of the characters you will meet in the fairy tales, picture books, novels, and other narratives for children you read for this class. The semester’s theme is the frozen north, but we will also dip into warmer climes. Your grade will be based on five study questions and completion of weekly assignments.

Sample reading and viewing list:
Pinocchio
At the Back of the North Wind
Little Nemo, Bambi
Finn Family Moomintroll
Calvín and Hobbes
Leviathan
The Snowman
The Polar Express
Spirited Away

May 7, 2014 – (Revised July 28, 2014)
ENGL 450  LGBT LITERATURE AND CULTURE  HOWARD, Y

This course will examine expressions of LGBT identities in a range of literary and cultural contexts. In considering historical developments of non-heteronormative sexualities alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in its many aesthetic and personal forms. Texts will include (but not limited to) experimental films such as Kenneth Anger's Scorpio Rising and Barbara Hammer's History Lessons; Queercore as a musical genre; Hector Silva's artistic re-imagination of hypermasculine erosics through the lens of ethnicity; Samuel Delany's autoethnographic meditation on subcultural sexual space, Times Square Red, Times Square Blue; Alison Bechdel's collection of comics, The Essential Dykes To Watch Out For; Julia Serano's transfeminist manifesto, Whipping Girl; Kortney Ryan Ziegler's documentary, Still Black: A Portrait of Black Transmen; David Wojnarowicz's memoir on living/dying with AIDS, Close to the Knife; and Eli Clare's poetic exploration of queerness and disability, Exile & Pride.

ENGL 491  GRAPHIC NOVEL  KENDRICK, N

GRAPHIC NOVEL - COMICS & GRAPHIC NARRATIVE explores groundbreaking works by 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 and the Film Curator of the Museum of Contemporary Art San Diego and the director of the documentary-in-progress Comics Are Everywhere www.comicsareeverwhere.com, who has been writing about comics since 1993. This experiential course examines key figures and major trends in comics with an emphasis on alternative comics and the comic creators behind the work.

Adventurous, mature, proactive students will read seminal graphic novels by Art Spiegelman (Maus), Frank Miller (Batman: The Dark Knight Returns), Alan Moore and Dave Gibbons (Watchmen), and Daniel Clowes (Ghost World). The class has a strong emphasis on the history of comic-art and the creative processes of major comic creators.

Students will pitch and write an original, one-to-two-page, mini-comic and the best scripts will be illustrated by art students enrolled in Neil Shigley's Drawing & Illustration class and be published in Word Balloons, an anthology of SDSU students' mini-comics started in 2009. Each student will give a formal, well-researched PowerPoint presentation on a comic-book-related subject to the class as a final project.

PLEASE NOTE: No electronic devices - including laptops - will be allowed during this course. Students will take notes with pen and paper! None of the instructor's lectures are available online and students are expected to attend class and take detailed notes.

ENGL 494  MODERN FICTION OF THE U.S.  COLQUITT, C

Description Not Available

ENGL 501  LITERATURE FOR CHILDREN  THOMAS, J

Because children's literature, perhaps more than any other literary genre, operates directly in the process of interpellation, of inscribing gender roles, class consciousness, etc., I have designed this course as one which constructs children's literature as a cultural apparatus that creates for its readers representations of race, class, and gender that are often problematic, often laundered. Thus, in addition to attending to structural and aesthetic matters, we will investigate the historical moment in which the texts on this syllabus were produced as well as the implicit and explicit ideology within them. Furthermore, we will discuss how the reception to these texts may have changed over time. I will encourage oppositional reading strategies in order for you to teach your own students how to read with and against canonized texts and the institutions that canonize these texts.

May 7, 2014 – Revised July 28, 2014
ENGL 502  ADOLESCENCE IN LITERATURE  GALBRAITH, M
Fall semester theme: Puberty

Weekly reading and writing assignments, extensive class discussion, final paper.

Sample books:
Zora Neale Hurston, Their Eyes Were Watching God
James Baldwin, Go Tell It on the Mountain
J D Salinger, Catcher in the Rye
Robert Cormier, The Chocolate War
Junot Díaz, The Brief, Wondrous Life of Oscar Wao
Allison Bechdel, Fun Home

ENGL 508W  WRITING OF CRITICISM  FRAMPTON, E
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 two novels, 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 524  LIT OF THE U.S. 1920 – 1960  COLQUITT, C
Description Not Available

ENGL 525  LIT OF THE U.S. 1920 – 1960  MINNITI-SHIPPEY, J
Description Not Available

ENGL 527  GOTHIC AND HORROR  SERRATO, P

“There are certain themes of which the interest is all-absorbing, but which are too entirely horrible for the purposes of legitimate fiction.”

-- Edgar Allan Poe, “The Premature Burial”

Whether you are a fan of G/horror and horror, or just curious about how one undertakes the critically and theoretically rigorous study of G/horror and horror texts, or just looking to broaden your textual and academic horizons, you will find this section of English 527 an intriguingly macabre intellectual playground. We will explore the social, political, historical, and aesthetic significance (including innovations, problems, and meanings) of an array of texts from different time periods, different places, and different genres. Toward our goal of arriving at sophisticated understandings of both individual texts as well as the broader fields of G/horror and horror studies, we will draw upon the work of the likes of George Haggerty (Gothic Fiction/Gothic Form & Queer Gothic), Julia Kristeva (Powers of Horror), Barbara Creed (The Monstrous-Feminine), Carol Clover (Men, Women, and Chain Saws), Kendall Phillips (Projected Fears), Isabel Pinedo (Recreational Terror), and Judith Halberstam (Skin Shows). Note, between the nature of the primary texts we will study and the fact that assigned readings will include literary scholarship and critical theory, it follows that this course is not for the faint of heart.

May 7, 2014 – (Revised July 28, 2014)
FALL 2014

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SERRATO (continued)

Primary texts to be covered likely include:
Matthew Lewis, The Monk
Harriet Lee, The Mysterious Marriage
Gaston Leroux, The Phantom of the Opera
Bram Stoker, Dracula
Robert Bloch, Psycho
Thomas Tryon, The Other
Kier-La Janisse, House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films
John Dempsey and Dana Rowe, Zombie Prom
music of The Tiger Lillies, Misfits, The Creepshow, Romeo & the Frankenstein
The Nightmare Before Christmas
The Texas Chain Saw Massacre
From Dusk Till Dawn

Stories by Edgar Allan Poe, Nathaniel Hawthorne, and others

Requirements: Course grade based on two exams, a lot of in-class writing, an archival exercise, and a final research paper. For a final reading list or syllabus, or to offer suggestions or requests, or to ask any questions you may have about the course, feel welcome to email the instructor at pserrato@maiild.sdsu.edu.

ENGL 533  SHAKESPEARE  FRAMPTON, E
Shakespeare Comes Alive!

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 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 536  BRITISH LITERATURE TO 1660  HERMAN, P
Early Modern Others

In this class, we will look at the literary treatments of the various "others"—women, Jews, non-Christians of various persuasions or ethnicities, people of various classes, in Renaissance England. Using plays, poetry, and prose fiction, we will investigate how each author treats the "other" in question, whether the author confirms the "other's" status as outsider, or uses literature as a vehicle for criticizing how the "other" is constructed. We will start by examining the problem of the New World, then move on to class, race, and religion. We will end with a reading of Milton's Samson Agonistes, which manages to combine nearly every early modern "Other" in its pages. We will also read such other books as Thomas More's Utopia, Shakespeare’s Othello, Dekker's The Shoemaker's Holiday and Deloney's prose fiction, Jack of Newbury. While this is obviously a course that focuses primarily on literature, a sub-theme of this class will be exploring how situating these works in their historical and cultural contexts enriches our understanding of them. Consequently, we will also be reading a fair amount of contextual material alongside the literature.

May 7, 2014 – (Revised July 28, 2014)
**FALL 2014**

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**ENGL 541A**
**ENGLISH DRAMA**
Early British Drama: Big City Live

CUMMINGS, T

It was something new under the sun.

In London, a burgeoning world of poets and playwrights, actors and wits, offered their audiences visions of the world outside their own city. Although scholars have often discussed how these plays portrayed frightening strangers and overbearing rulers, in this class, we will see how playwrights also portrayed cosmopolitan cities that allowed people opportunities for greater participation in the leadership of their cities. These plays feature strangers, friends, neighbors, and enemies and created forums for public speech that became instruments of social and political change. The plays gave Londoners the opportunity to envy the greater freedom that could be found elsewhere...and the chance to regale in illusions of their own superiority.

We will start with *Othello*, with a focus on its depiction of civil rule, military genius, and the detritus of empire. After brief readings that illuminate Italianate and English medieval influences on British theater, we will move into the rise of theater in mid-16th century London when Marlowe launched his career. We will dwell with Shakespeare for a few weeks, leap into the London city play with *Roaring Girl*, and end with the hilarious but, of course, tragic *Women Beware Women* by Middleton. We’ll pay special attention to performance theory & the new creation that these writers were able to bring to their own city. Background readings will support the study of primary texts.

Primary texts may include:
*Othello*
*Dr. Faustus*
*Romeo and Juliet*
*Pericles*
*Roaring Girl*
*Women Beware Women*

Assessment: Participation, reading quizzes, a research paper, guided research study days, midterm, and presentation. Other primary texts remain possible.

**ENGL 549**
**LITERATURE & TERRORISM**

HERMAN, P

The purpose of this class is to examine how various writers and artists have dealt with the pre-eminent question of our time: terrorism. How has mainstream literature in the West represented terrorism? How have contemporary novelists and filmmakers, confronted 9/11 and similar events? (which also raises the question of whether 9/11 is in fact a unique event?) What makes terror “terror”? Why do these people hate us so much, and why do they blow themselves up? Why does someone turn himself into a “person of mass destruction”? How has this topic been dealt with in earlier literature? In the mainstream Western tradition, terrorism is something outside of us, something beyond the limits of civilizations and its institutions and values. Terrorism is what threatens us from beyond, be it the witches in *Macbeth* or a cave in Afghanistan. Yet as we will see, literature often demonstrates that terrorism is something that has its roots deep within our culture, that there is a link, a kinship even, between the terrorist and the object of terror.

**ENGL 563**
**LITERATURE AND THE LAW**

BAILEY, Q

This course will focus on the way in which literary works treat criminal, legal, and moral matters. From Sophocles’ *Antigone* through Shakespeare’s *The Merchant of Venice* to Kafka’s *The Trial*, we will explore some of the ways in which literature asks questions about the relationship between law and justice, about the workings of the legal system, and about the place of individuals in the larger framework of rules, edicts, and contracts. Along the way we will touch on works such as Godwin’s *Caleb Williams*, which tells the story of an innocently-accused man on the run, and Percy Shelley’s *The Cenci*, in which a daughter appears to be justified in killing her father.
ENGL 563  POETRY FOR THE PEOPLE  MINNITI-SHIPPEY, J

Would you like to make a difference in the San Diego community?

ENGL 563 students will collaborate with Poetry International Community Outreach Programs (PICO) to lead creative writing workshops for under-served youth in the San Diego area.

The first part of the semester will be spent developing creative writing exercises, observing current PICO programming, and learning from guest speakers regarding pedagogical practices associated with community outreach. During the second part of the semester, students will lead small writing workshops at one of PICO's partner organizations. Writing exercises, personal reflections, and work written during PICO programs will be posted to the PICO website, helping to develop a free, accessible resource for related programs nationally and internationally. Check out current PICO writing here: [http://pionline.wordpress.com/category/pico/](http://pionline.wordpress.com/category/pico/)

This is a "hybrid" class; it will meet on campus on Mondays and Wednesdays, and in the virtual realm in some capacity on Fridays. Also, this class requires minimum EIGHT trips off-campus to lead workshops in PICO partner locations; some of these workshops may fall on a weekend or evening, so schedule flexibility is important.

Prior teaching experience is valued, but not required. Enthusiasm, self-motivation, and organization are the most important skills you can bring to this course. Interested, but need more information? Please contact the professor directly at jimshippey@mail.sdsu.edu

ENGL 563  DIGITAL LITERACIES  (Addition)  PRESSMAN, J

Are you digitally literate? You use digital technology, but do you think critically about how and why you use it? Do you understand how your digital tech use, patterns, and online persona impacts the way you think, read, and write? This experimental digital humanities course will support you in learning to think critically about 21st century digital culture and its place in media history.

This class pursues digital literacy as a concept and a practice, a topic and a skill-set. Our goal is to gain the critical perspective and literacy tools needed to understand, critique, and actively participate in—rather than just passively use—our contemporary digital media.

We will study contemporary discourse about attention/distraction, hyper/deep reading, new/old media, convergence/remix culture, etc. by putting it in context and tracing its precursors. We will read and view a wide range of genres across media formats: media studies scholarship, digital literature, youtube animations, interface design, and more. In the process, we will learn to think critically and creatively about cultural, communicative, and cognitive consequences of digital technologies. We will not only study digital literacy but acquire it.

**Learning Outcomes:**
Students will acquire the ability to:
- recognize and engage new modes of reading and writing, including digital literature, data visualization, and blog-writing
- practice basic HTML and Wikipedia editing
- understand how to conduct and validate online sources
- reflect critically on their ability to employ different modalities of attention
- build web-based multimedia and multimodal analytical essays

ENGL 570  TECHNIQUES OF POETRY  KAMINSKY, I

This is a class on various textures of poetic language: the details, images, sounds, the aspects of a line, linebreak, metaphor, tone, will be considered in depth in this class on poetry and poetics. What approaches do poets from around the world take to change tone, find a new perspective? Poetry, as Ezra Pound claimed, was original research in language. We will work to make sure our new poems live up to that notion.

We will try to find guidance in poems from various traditions of France, Russia, Japan, Ireland, Africa, Australia, Poland, and our own English/American tradition. We will read these poems very attentively and respond extensively with our own writings.

May 7, 2014 – (Revised July 28, 2014)
FALL 2014

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ENGL 571  TECHNIQUES OF SHORT STORY  MARTIN, S-P

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 Dantoicat, Ron Currie, Sherman Alexie, Leslie Marmon Silko, Teo Tin, 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  LIT EDITING & PUBLISHING  MINNITI-SHIPPEY, J

Practical Publishing

Considering a career in literary publishing? Interested to know what kinds of editorial jobs are out there? Love the idea of discovering new literature, editing new works, and promoting authors? Join the Managing Editor of Poetry International literary journal for this wide-ranging, seminar-style course. We get hands-on with a wide range of skills, from web design to InDesign, creative content to copyediting, event planning to saddle-stitching, and everything in between. Meet with industry professionals, including small press founders, professional grant writers, literary agents, literary journal editors, and international website editors. You'll finish the semester with experience in multiple facets of the industry and a fresh list of publication credits to your name. Graduates of this course have interned at Harper Collins, The Zack Company, the Summer Writing Institute in New York, and IDW Publishing, among others. Excellent experience for graduate and undergraduate students alike.

ENGL 577  TECH: SCREENWRITING  KENDRICK, N

In ENGL 577: 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 and vital role in shaping contemporary cinema.

The experiential course delves into the origins of such award-winning screenplays as Paul Thomas Anderson's Magnolia, Quentin Tarantino's Pulp Fiction and Paul Schrader's script for Martin Scorsese's Taxi Driver, among others. The lectures will emphasize the creative processes of these screenwriters and other cinematic artists.

Students will pitch their own script concepts, develop and write an original, five-to-10 page, short-film script in the proper screenwriting format. Students will present PowerPoint presentations on their protagonists and story outlines to the class. The course includes a workshop and in-class readings of students' completed scripts. Students must come to the class with a strong idea for an original, short film in order to hit the ground running on the first week of classes.

PLEASE NOTE: 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 and an open mind! None of the instructor's lectures are available online and students are expected to attend class and take detailed notes.

ENGL 579  LIVING WRITERS  MARSHALL, M

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 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 shaped it; this course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, non fiction, 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.

May 7, 2014 – (Revised July 28, 2014)
ENGL 580 THE WRITING OF POETRY BITSUI, S

This class encourages practice in the art of poetry and calls for participants to engage in lively discussions. We will write original poems while surveying contemporary poetry for stylistic approaches and techniques, including closed forms (or contemporary variations on closed forms), lyric, narrative, experimental and open-free verse composition. This class is sure to be memorable in that it will allow each participant an opportunity to seek out something poetically favorable to commit to as a personal choice in concern and approach.

ENGL 581W THE WRITING OF FICTION SHUMATE, K
Description Not Available

ENGL 581W THE WRITING OF FICTION MARSHALL, M

This course will explore a wide range of short fiction and the techniques involved from conception to revision. Through various writing exercises, guided discussions, and workshops, we will examine ways in which writers translate their impulses to invent and imagine into compelling prose that engages the reader’s attention from first line to last. It is through this ancient genre that the human spirit finds its voice—during the semester we will find and develop our own voices. Writers of all experience-levels and genres are welcomed and encouraged.

ENGL 584W WRITING INFORMAL ESSAYS MARSHALL, M

We live in a time of little lies and big lies—of “reality” shows, posturing politicians, talk show ideologues, and insipid celebrities. How do we find authenticity in a culture confused by smoke and mirrors? We explore the resonant realm of nonfiction, where writing begins from the impulse to record and examine what has been genuinely lived, witnessed, and pondered. During the semester, we will study contemporary texts that demonstrate what this provocative and diverse form can offer. You will be encouraged to write, to inquire, and to participate in the act of imagining and recording things seen and experienced. Classes will be organized in the manner of the workshop model to allow you to present works-in-progress and receive useful feedback and advice. Writers of all experience-levels and genres are welcomed and encouraged.