ENGLISH LITERATURE

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

ENGL 220 INTRODUCTION TO LITERATURE

H. ALLURI

ENGL 220 is an undergraduate course designed to introduce students to the study of literature. At the same time, this course will address some of the ways writers engage in thoughts about the human condition. This particular section will address the way place and displacement affect human life and literature. We will pay particular attention to the way that place and displacement work in literature: from Odysseus through contemporary Science Fiction, the vast majority of narratives begin with place; whether referring to Hamlet’s experience of displacement within the castle of his childhood or the physical displacement that characterizes any poetry of exile, literary work often carries a sense of this unease.

We will read novels, plays, poems, non-fiction in narrative form, and watch films; we’ll then discuss and question how these texts create their impact, and lead us towards the larger conversation of how literature can offer moments of transformation. Class lectures will provide you with important historical/biographical information and literary theory/terminology to put these authors’ works in context. Together, we will develop the means to engage in intelligent literary discussion and analysis. We’ll write about the works we read, and hopefully, by the end of the course, we’ll come to believe in the power that literature holds over us, and how we can grow into stronger individuals once we allow these texts into our lives.

ENGL 220 INTRODUCTION TO LITERATURE

T. ASIM

“Murder on the Page” will examine a broad range of literature dealing with crime, justice, and death to explore human nature. These works represent multiple genres (poetry, drama, short story, film and novel) and will span multiple eras to demonstrate humanity’s pervasive (and at times, perverse) fascination with criminality and murder. In life and literature, issues of guilt and innocence are often obscured by extenuating circumstances, subtle nuances both in and out of the courtroom, and varied voices (gendered voices, racial/ethnic voices), and we will probe the gray areas of free will and consciousness through the lens of law and crime. We will confront controversial issues that make us uncomfortable as we press upon that which is difficult and distressing in our world. In this way, we will investigate our values as a society, our institutions and power constructs, and our roles within those establishments.

ENGL 220 INTRODUCTION TO LITERATURE

J. GRANGER

Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE

W. NERICCIO

Hallucinating Mirrors: Literature, Film, Art, & the Internet in the Age of the Smartphone and the Digital Humanities

This is not just an ‘introduction to literature’ class—that I can guarantee. Our Fall 2015 experimental literary/art/cinema/web festival will focus on the metaphor of ‘hallucinating mirrors’ as we explore the deliciously and outrageously damaged psyches, minds, and art of women and men in some of the most delicious, challenging, and eye-opening texts you’ve ever sampled before.

And we come to this collaborative hallucinatory experiment at a weird moment in history—a moment, as rumors have it, where we are witnessing the Death of the Book. But is it a “death” or a murder? And, if the latter, “Who done it?”

First suspect? The Movies or cinema (if you want to be fancy)—the heralded and infamous wonders of the silver screen heaping gasoline on the pristine pages of literary history. Then came Television, the infamous ‘boob-tube,’ a technological innovation that invaded every home in America and turned us all into a nation of brain-addled, screen-sucking zombies.

August 6, 2015 (Revised)
Next perp? Computers and the Internet, with their insidiously addictive delights—memes that last a day or two but yank on the collective unconscious like heroin or worse. The last culprit? Our ubiquitous smartphones and social media apps—Snapchat, Twitter, Facebook, and Instagram lighting the match that burned Literature forever.

But don’t worry—their’s a happy ending (the ghost of literature is not keen on making an early exit). The premise of this 16 week class is that the ghostly hallucination of literature will live on—evolving, mutating, transmogrifying. Literature survives and thrives, in books, on screens, in theatres, and, even, scrawled on bathroom walls. The need to leave a trace of ourselves, a tattoo of our existence, cannot be eradicated.

ENGL 220 INTRODUCTION TO LITERATURE

P. PUMMILL

Are you interested in the law? justice? books and movies about these topics? If so, join your teacher (a retired prosecutor and English graduate student) to explore how writers portray real and fictional legal cases in order to pose questions about: the nature of justice; the competing interests of society reflected in legal cases; and the roles of the government and individuals in obtaining justice. We will discuss a variety of genres and styles of “texts” as that term is defined broadly, from different time periods and cultures. These texts feature courtroom scenes or struggle to define what is just. Both literature and law rely on interpretation of texts to determine meaning, so we will explore the various ways literary critics interpret texts and the similar ways legal professionals employ jurisprudence to interpret the law. We will also work to improve your ability to research and write essays reflecting your interpretation of texts.

ENGL 220 INTRODUCTION TO LITERATURE

A. ZACHARY

A Saint: Your brother is lying in the street dead. Officials refuse a proper burial, you are Antigone, and you demand justice. You are a sister who gets something else, something tragic. A Sinner: Emma Bovary is the Lindsay Lohan of her time. She is in an unhappy marriage, but that won't stop her from getting precisely what she wants. She takes a lover, she redecorates, she takes another lover, redecorates. She can't be satisfied. A Scoundrel: You're retired, you have a few dollars, but you are very unhappy. You go underground. You take notes, lots of notes. A Soldier: You're part of Bravo Squad. Your heroics have earned you box seats at the Dallas Cowboys Thanksgiving game. But is that what going to war is about? This course will introduce students to representative literary works from various time periods, cultures, and genres. Through a critical lens, students will consider literature and its impact on humanity. Particular attention will be placed on the social, philosophical, spiritual, and aesthetic values literature brings to bear in the larger contexts of human thought, creativity, and expression and experience. Students will learn to identify practical aspects of various techniques and styles in addition to being exposed to various theories of criticism. Students will acquire useful methods in which they can develop the ability to identify and critique literature according to their own understanding based on careful and critical inquiry into its nature and its purpose.

ENGL 250A LITERATURE OF THE U.S.

C. COLQUITT

Description Not Available

ENGL 260A ENGLISH LITERATURE

J. EWELL

This course surveys the historical foundations of British literature from its earliest beginnings 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                                                                 Q. BAILEY
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.

In the course of studying these texts you will identify how literary texts confront specific historical and cultural pressures and will develop the skills to write and speak about these issues within established disciplinary forms.

ENGL 280  INTRODUCTION TO CREATIVE WRITING                                H. ALLURI

Through careful study of craft and technique, English 280 provides an introduction to the theory and practice of poetry and fiction. As American author and teacher Natalie Goldberg observes, “we all have a dream of telling our stories – of realizing what we think, feel, and see before we die. Writing is a path to meet ourselves and become intimate.” Beginning with fiction and ending with poetry, we will closely examine published authors who will inspire our own development as writers. You will produce your own original works of poetry and fiction during this course. We will write in and out of class, and share what we create. As a community, we will support one another through thoughtful discussion and critique.

Powerful and original work emerges from dedication to writing as a process. This class, “The Light of Craft,” will allow you to begin walking your own labyrinth as a writer, uncovering the gifts of insight as you question and articulate your place and the displacements you carry. Together, we will strive to contribute to the larger conversation of what is at stake in literature and the worlds we inhabit and imagine. As civil rights activist and visionary author James Baldwin states, “The purpose of art is to lay bare the questions that have been hidden by the answers.”

ENGL 280  INTRODUCTION TO CREATIVE WRITING                                E. MAGNUSON

We’ll begin our fiction and poetry units by reading a diverse body of texts so that you may see what has already been written and which directions you’ll wish to go as an individual author and poet throughout the semester. You’ll see that the sonnet doesn’t end in gushy Shakespearean platitudes and how great literary fiction can include an alien or two. When the texts are put aside, we’ll write fiction and poetry, working from prompts based on the readings and lessons in craft. We’ll build upon what’s already published and create something new. Is that stealing? Maybe. T. S. Eliot said, “Good writers borrow, great writers steal.” You’ll see how some contemporary writers have taken that dictum to the next level. Perhaps you will as well. Or maybe you’ll want to forget that and try to go viral by screaming your poem on YouTube. That’s fine, too. No matter how you choose to form your voice, we’ll discuss it in thoughtful workshops at the end of each genre’s unit.

ENGL 306A  CHILDREN'S LITERATURE                                                                 K. STRODE

English 306A and English 306W are linked courses investigating childhood and the literature written and marketed for children. Furthermore, we will rigorously engage the interdisciplinary academic conversation surrounding this literature and the children who enjoy it. We will read canonical children’s literature (Alice's Adventures in Wonderland, for example) and fan favorites (like Harry Potter and the Sorcerer's Stone), discussing a variety of genres including poetry, picture books, fairy tales, and novels. We will also explore scholarly essays and books analyzing the texts on our syllabus. As English 306W is a writing intensive course, our discussions will be supplemented by written responses, both in class and out, including short reaction papers, critically informed essays, and formal peer responses to your classmates’ writing. English 306W will be structured like a writing workshop while English 306A will follow a lecture/discussion format.

August 6, 2015 (Revised)
ENGL 306W  ADVANCED COMPOSITION  A. ALLISON  

Description Not Available  

ENGL 306W  ADVANCED COMPOSITION  K. STRODE  

English 306W and English 306A are linked courses investigating childhood and the literature written and marketed for children. Furthermore, we will rigorously engage the interdisciplinary academic conversation surrounding this literature and the children who enjoy it. We will read canonical children’s literature (Alice's Adventures in Wonderland, for example) and fan favorites (like Harry Potter and the Sorcerer's Stone), discussing a variety of genres including poetry, picture books, fairy tales, and novels. We will also explore scholarly essays and books analyzing the texts on our syllabus. As English 306W is a writing intensive course, our discussions will be supplemented by written responses, both in class and out, including short reaction papers, critically informed essays, and formal peer responses to your classmates' writing. English 306W will be structured like a writing workshop while English 306A will follow a lecture/discussion format.  

ENGL 308W  LITERARY STUDY  L. CHAMPION  

Description Not Available  

ENGL 308W  LITERARY STUDY  J. EWELL  

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 how to put those new approaches to use on an array of literary texts, from old classics to modern science fiction.  

ENGL 308W  LITERARY STUDY  E. FRAMPTON  

Word Power: Literary Analysis, Research, and Writing  

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 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 308W  LITERARY STUDY  J. GRANGER  

Description Not Available
ENGL 308W    LITERARY STUDY           C. GUTHRIE

The aim of this course is to teach you how to write about 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 course. We will also cover the more basic elements of writing: grammar, mechanics, and citation.

Course Requirements: Requirements include active class participation and short written assignments that you will be expected to revise in response to instructor and peer critiques.

ENGL 401    CHILDHOOD'S LITERATURE         K. SHUMATE

What were your favorite stories from childhood? Were they classics like The Secret Garden, The Wizard of Oz, Cat in the Hat? Do you think you know Peter Pan just from seeing the Disney movie? Did you know that Dorothy’s shoes in L. Frank Baum's The Wonderful Wizard of Oz were silver, not ruby? We will visit these works along with two of the most read books in the world: The Little Prince and The Hobbit. And discover what is it like to grow up as a Native American on a reservation. We will end the semester with two contemporary young adult fiction stories: Ender’s Game and The Hunger Games. Other texts will include fairy tales and picture books.

Course Requirements: Short discussions and quizzes on each book, a group presentation, midterm and final, and clicker class participation throughout the class.

ENGL 450    LGBT LITERATURE AND CULTURE      Y. HOWARD

This course will examine the broad field of LGBT studies by engaging with a body of scholarship and cultural production that seeks to understand queerness as a disruption to sexual, gender, and artistic norms. In considering historical developments of non-heteronormative sexualities and gender non-normativity 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) Kenneth Anger’s experimental film Scorpio Rising; Queercore as a musical genre; art by Hector Silva; Samuel Delany’s autoethnographic meditation on subcultural sexual space, Times Square Red, Times Square Blue; queer comix by Alison Bechdel and Diane DiMassa; Julia Serano’s transfeminist manifesto, Whipping Girl; Kortney Ryan Ziegler’s documentary, Still Black: A Portrait of Black Transmen; and David Wojnarowicz’s memoir on living/dying with AIDS, Close to the Knives. This is a reading-intensive and discussion-oriented course with a significant writing component.

ENGL 501    LITERATURE FOR CHILDREN          A. ALLISON

Description Not Available

ENGL 502    ADOLESCENCE IN LITERATURE       J. THOMAS

English 502 Adolescence in Literature is rooted in the cultural studies model of inquiry, and shall explore how adolescence is represented in texts written for young adults in the late 20th, early 21st century. We will consider the progressive and conservative ideologies represented implicitly and explicitly in our assigned texts, figuring young adults as subjects enmeshed in complex ideological and cultural systems working to interpellate them into various social roles. This process (and its mixed results) is especially interesting when one considers the adolescent, for while the adolescent is often expected to be rebellious, our culture also expects those adolescents to put that rebelliousness behind them, to learn ‘how the world works’ and, ultimately, shed youthful contrariness and become ‘good,’ well-mannered adults whose principle charge is to adopt the dominant ideologies of our nation. As much pedagogical theory has shown, learning best takes place when students are active participants in knowledge making. So I will try to eschew long lectures. Instead, class time will consist of discussion, group-work, and in-class and out-of-class writing assignments. These activities will put the responsibility of creating knowledge largely on your shoulders.
ENGL 503          CHILDREN'S GOTHIC & HORROR  
P. SERRATO

Children's Gothic & Horror Literature & Film

G/gothic and horror texts have a lengthy history of intriguing, terrifying, and disgusting audiences. Throwing inhibition and propriety to the wind, these texts seemingly delight in portraying morbid, lurid, and depraved subjects. Incidentally, this is precisely what makes so many of them not just interesting, but in fact illuminating. In their indulgence of violence, terror, sex, death, and the macabre, a number of these texts often work in aesthetically, politically, culturally, and critically significant ways.

In this version of English 503, we will examine the workings and implications of a sampling of gothic and horror texts for children. Our overarching objective will be to arrive at more nuanced, more rigorous understandings of these texts. Whether we appreciate them or not remains to be determined. As we proceed through the semester, we will borrow and apply theoretical and critical methodologies developed for the study of “adult” G/gothic and horror texts partly for the sake of integrating children’s texts into extant G/gothic and horror scholarship and traditions, but mostly for the sake of enabling our readings of the children’s texts at hand. We will also put some adult texts in dialogue with some children’s texts in an effort to test out the particular (or not-so-particular) features of children’s texts.

Works to be studied likely include:

Literature

Holly Black,  Doll Bones
Charis Cotter,  The Swallow: A Ghost Story
Edward Carey,  Heap House
Neil Gaiman,  Coraline
Brian James,  Zombie Blondes
Darren Shan,  Cirque du Freak: A Living Nightmare
Ray Bradbury,  The Halloween Tree
R.L. Stine,  The Werewolf of Fever Swamp
R.L. Stine,  Welcome to Dead House

Films

Monster House
La leyenda de la llorona
Garfield's Halloween Adventure

For a finalized reading and film list and/or secondary reading recommendations, feel welcome to contact the professor over the summer at pserrato@mail.sdsu.edu.

ENGL 503          EDWARD GOREY & NONSENSE  
J. THOMAS

English 503, Edward Gorey and Nonsense, will study the life and work of illustrator and poet Edward Gorey. Gorey is the author of works like The Gashlycrumb Tinies: A Very Gorey Alphabet Book ("F is for Fanny sucked dry by a leech") and The Curious Sofa: A Pornographic Work by Ogdred Weary (which you have to see to believe), and illustrator of T.S. Eliot’s Old Possum’s Book of Practical Cats (which inspired the musical Cats) among other works. Gorey is a master of drawing—and casting in verse—images of staid, Edwardian manor houses and elegant motorcars and complex topiaries (check out his The Evil Garden or The Remembered Visit) and faceless horrors and insectoid grotesqueries (The Insect God) and be-sneakered creatures instilling vague disquiet (The Doubtful Guest). He’s a weird one, Mr. Gorey. In this seminar, we will read his works, study his peers (Dr. Seuss, Shel Silverstein, Maurice Sendak), and trace his influences (Edward Lear, among a host of others). A class on poetry, illustration, book design, visual culture, childhood, theory, and any number of other subjects: English 503 Edward Gorey and Nonsense will be one for the ages.
ENGL 508W   WRITING OF CRITICISM
Joys of the Keyboard

E. FRAMPTON

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 519   ETHNIC LITERATURE OF THE U.S.
Genders and Sexualities

Y. HOWARD

Under the theme “Genders and Sexualities,” this course will approach its study of ethnic representation in conjunction with gender and sexuality studies. We will spend the semester invested in questions about political solidarity as well as the tensions and possibilities that relate to multiple vectors of ethnic, gender, and sexual difference. Written, visual, and auditory texts for this course will include (but are not limited to) selected work by Sapphire; Adrian Tomine’s Shortcomings, and La Mission (dir. Peter Bratt). Texts will be supplemented with critical essays by prominent theorists of critical race and sexuality studies such as Samuel Delany, José Muñoz, and Evelynn Hammonds. Graduate students taking this course will have alternate/additional assignments.

ENGL 522   INVENTING AMERICANS: 19th CENTURY LITERATURE
19th Century American Literature

M. BORGSTROM

‘Tell all the Truth but tell it slant – / Success in Circuit lies’ observes Emily Dickinson, one of the nineteenth century’s most eccentric, fascinating, and allusive poets. Taking Dickinson’s mandate as our guide, this course will examine the delicate act of truth telling in some of this era’s most eccentric, fascinating, and allusive texts. Through readings of Dickinson, Ralph Waldo Emerson, Frederick Douglass, Harriet Beecher Stowe, Henry David Thoreau, Julia Ward Howe, Herman Melville, Harriet E. Wilson, Walt Whitman, Margaret Fuller, and Nathaniel Hawthorne (among others), this course will focus on the works of key authors of the period. We will pay particular attention to the underlying political tensions between the desire to affirm a democratic self and the social realities of the early nineteenth century. In so doing, we will explore larger issues of national and cultural identity and their relationship to personal identity.

ENGL 524   LITERATURE OF THE U.S. 1920-1960

C. COLQUITT

Description Not Available

ENGL 526   LITERATURE OF THE SOUTH

C. COLQUITT

Description Not Available

ENGL 527   THE 21st CENTURY EXPERIMENTAL NOVEL

J. PRESSMAN

This course reads novels published in the new millennium whose pages expose the influence of new media technologies. These works experiment with form and content in order to foreground the role of text and literature in our increasingly multimedia, multimodal culture. We will examine these works and their shared interest in and engagement with new media in order to analyze what they have to say about globalism, the role of the literary, the experience of living in an age of information overload, and other topics at the center of our contemporary digital culture.
ENGL 533  SHAKESPEARE  
E. FRAMPTON

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 attend two professional productions of these works at the 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, 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 537  MILTON  
P. HERMAN

Students often mistake Milton for a boring misogynist whose works are, to put it kindly, less than relevant to the 21st century. Nothing could be farther from the truth, and in this course, we will discover how Milton’s poems function as an “interrogation machine.” His earlier poems (Lycidas and L’Allegro / Il Penseroso especially) ask important questions about the role of poetry and what sort of life one should lead, and his prose will intervene in some of the hottest topics of the day, which remain some of the hottest topics of our day, such as the limits of freedom of expression and worship, and exploring the best form of government, since the present one seems to be collapsing. The majority of the course will focus on Paradise Lost. But rather than reading viewing PL as versified dogma or, as an earlier critic so memorably put it, as a “monument to dead ideas,” we will see how this epic, as a result of the Restoration and the subsequent collapse of everything Milton worked for, risked his life for, and lost his vision for, puts everything on trial, with the results are neither conventional nor expected. Students are advised that this will not be a class in theology or in worshipping the transcendent text. We will not be looking at Milton as the culmination of a seamless and apolitical Christian tradition, or as an exemplar of orthodoxy. Instead, this class will look at John Milton as a historically situated author whose works intervene, and were meant to intervene, in the politics of his time, and whose major poetry is animated by the “poetics of incertitude.”

ENGL 541A  ENGLISH DRAMA  
P. HERMAN

Shakespeare and His Contemporaries: Experiments in Genre

This class will investigate how the public playhouses of early modern England led to an ecology of constant, generic experimentation by Shakespeare and his contemporaries, all with the goal of selling tickets. Rather than reading Shakespeare in splendid isolation of his colleagues, we will read Shakespeare alongside his peers Christopher Marlowe, Ben Jonson, Thomas Dekker, Francis Beaumont, and John Webster. Our lens will be genre and how early modern dramatists constantly expanded and pushed the limits of what the audience expected when a playbill announced a comedy or a tragedy. Shakespeare is known for his generic experimentations, such as his combining comedy and tragedy in the late plays known as the Romances, but others were doing the same thing, and as we will see, sometimes Shakespeare collaborated with others in writing plays that defied or altered (depending on your point of view) generic expectations. We will also see that plays will respond to each other—e.g., Marlowe’s The Jew of Malta constituting the framework for Shakespeare’s Merchant of Venice, Middleton’s The Revenger’s Tragedy rewriting Hamlet, and that much of what we consider original to Shakespeare is in fact a constituent element of early modern theatre.
ENGL 544  BRITISH MODERNISM       A. HAMMOND

The modernist period (roughly 1880–1950) was among the most vibrant and inventive in British literature. A time of rapid and radical change, it saw the development of new communications technologies like the radio and cinema, the massive upheavals of two world wars, the decline of the British Empire, and paradigm-shattering developments in psychology (Freudian psychoanalysis), philosophy (the unsettling of absolute truths), and science (Einstein’s relativity and Heisenberg’s uncertainty principle.) In this course, we will explore how British writers responded to this world in flux, and how they sought to use literature to actively intervene in it. Our focus will be on the bold new techniques that modernists developed for representing multiple perspectives, plural conceptions of the self, and an expanded self of community. We will investigate how modernists used formal devices like stream-of-consciousness, unreliable narration, and multiple points of view to prompt their readers to re-think notions of selfhood, ethics, and politics — and we will test the relevance of these techniques in our own increasingly pluralist world. Writers covered include Joseph Conrad, Virginia Woolf, Jean Rhys, Evelyn Waugh, and W. H Auden.

ENGL 544  BRITISH MODERNISM -- continued  A. HAMMOND

modernists developed for representing multiple perspectives, plural conceptions of the self, and an expanded self of community. We will investigate how modernists used formal devices like stream-of-consciousness, unreliable narration, and multiple points of view to prompt their readers to re-think notions of selfhood, ethics, and politics — and we will test the relevance of these techniques in our own increasingly pluralist world. Writers covered include Joseph Conrad, Virginia Woolf, Jean Rhys, Evelyn Waugh, and W. H Auden.

ENGL 563  THE BOOK IN THE DIGITAL AGE           J. PRESSMAN

Everywhere you turn, someone has an opinion about the fate of books and reading in the digital age. We are told that books are dying and, along with them, so too are literature and knowledge. But, what is the state of the book in the digital age? Does it matter? To think critically about new reading technologies such as e-readers, computers, cell phones, etc., we need to know our media history. This class takes the topic of the book in the digital age as an opportunity to consider the book as a medium and symbol—a technology perfected over a thousand years and a powerful cultural symbol. In our contemporary moment of medial shift from print to digital, we follow many scholars, pundits, writers, and artists in returning to the book to reconsider it and its impact. To do so, we will read across a wide range of genres and medial formats, including history of the book scholarship, media studies criticism, fiction, digital literature, youtube animations, bookwork sculpture, and much more.

ENGL 571  TECHNIQUES OF SHORT STORY         S-P. MARTIN

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 576A  LITERARY PUBLISHING & EDITING  J. MINNITI-SHIPPEY

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—and now, a prerequisite for completing a Minor in Creative Publishing & Editing!
ENGL 579 LIVING WRITERS  
M. MARSHALL

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 such as Martin Woodside, Natalie Diaz, and Jane Hirshfield 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, 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.

ENGL 580 THE WRITING OF POETRY  
S. BITSUI

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  
T. CUMMINGS

Are you a storyteller? Do you want to hone your writing skills and tell your stories to a captive audience? In addition to sharing your own original stories, we will study some short stories written by the likes of Ernest Hemingway and Eudora Welty for craft. Because this class helps to fulfill upper division writing requirements, we will have a brief review of the proper use of the most commonly misused pieces of punctuation — the comma and the semicolon! Stories will be shared in a workshop environment in which will involve giving constructive comments on the variety of stories presented. A minimum of 15 pages of original writing is required, as are various other writing requirements. We will also explore possible journals that might publish your work.

ENGL 581W THE WRITING OF FICTION  
M. MARSHALL

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 readers' 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 581W THE WRITING OF FICTION  
K. SHUMATE

Are you a storyteller? Do you want to hone your writing skills and tell your stories to a captive audience? In addition to sharing your own original stories, we will study some short stories written by the likes of Ernest Hemingway and Eudora Welty for craft. Because this class helps to fulfill upper division writing requirements, we will have a brief review of the proper use of the most commonly misused pieces of punctuation — the comma and the semicolon! Stories will be shared in a workshop environment in which will involve giving constructive comments on the variety of stories presented. A minimum of 15 pages of original writing is required, as are various other writing requirements. We will also explore possible journals that might publish your work.
There’s a contradiction in the title of this class that intrigues—can something informal be an art? In this course, we’ll read variations on the theme of informal essays, and write our own—from responses to literary works, to personality profiles, to sports journalism, to travelogues...the list goes on! Our Course Reader includes work by Saeed Jones, Roxanne Gay, Annie Dillard, Barry Lopez, and Rembert Browne, among many others. Learn by doing; weekly writing prompts ask us to imitate the style, tone, and technique of the essays we study. This course is intended to provide an artistic, professional experience; we’ll work as editors of each other’s writing as well as collaborators in the creative process. Writers of all levels of experience are welcome.