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

Murder on the Page

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. Ewell

This is a course on how to read literature at the college level, and how to make literary analysis intelligent and interesting. We’ll cover an eclectic mix of literature, including contemporary literary fiction, some recent science fiction, detective stories by Edgar Allan Poe and Sir Arthur Conan Doyle, and Mary Shelley’s Frankenstein. And although this course won’t have a theme, per se, we will find ourselves consistently reading about intelligent people, or characters with interesting (and sometimes unusual) minds. We’ll take this as an opportunity to explore the principles of character creation and the representation of psychology in language. Smarties and psychos, scientists and super-detectives, you’ll read about them all here!

ENGL 220 Introduction to Literature

W. Nericcio

Psychedelic Mirrors -- Speculative Hallucinations on Literature, Art, Film, Music & the Web in the Age of the Smartphone

"Psychedelic"—at once, the word conjures images of the Beatles’ Magic Mystery Tour, Jim Morrison tripping out on booze, narcotics, and poetry, and Andy Warhol partying at his infamous Factory. But the root core of psychedelic predates the wild 1960s, deriving from the Greek word Psyche—or as the OED says: "a borrowing from Greek... life (identified with or indicated by the breath), the animating principle in man." Our class will move though the centuries exploring metamorphoses of the human psyche in literature, film, art, photography, and the web. We will find that the psychedelic appears throughout history, the "animating principle in man" never ceasing to be a source of inspiration for writers and artists alike. The reading list is still in flux but will likely include Breakfast of Champions, "The Yellow Wallpaper," a new Hysteria book in the "Graphic Freud" series, and more. This special section of Engl 220: is part of the SDSU Arts Alive Program—our class of 300 students will meet four times during the semester with Dr. Eric Smigel's 200 students in MUSIC 351: Psychedelic Rock of the 1960s. Hang onto your hats, you are in for a trippy ride!
Fall 2016
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ENGL 220 Introduction to Literature S. Bruner
Life, The Universe, and Everything: This introduction to literature class will be an exploration, through the stories we tell and share, of how we create our personal identities, the world (and “reality”) around us, and the meaning and purpose for our lives. We’ll investigate these topics through a number of eclectic and provocative works of literature from different periods and diverse perspectives (from James Joyce to Anna Anthropy) in a number of media: poetry, the novel, film, and even interactive fiction and video “games.” Bring a towel.

ENGL 220 Introduction to Literature History and Literature M. DiFruscio
History and Literature will examine how our understanding of history has been inscribed through various works of literature. In the process we will explore concepts such as “literature” and “the novel” and fiction-versus-nonfiction, as well as how our popular view of historical events are shaped by literature, how texts are shaped by the zeitgeist in which they are produced, how visual elements can change the way a text is read, and how literature influences history itself through the power of its art.

ENGL 220 Introduction to Literature M. Gates
The course is deliberately titled “Criminal/Justice in American Literature” because we will investigate the literary representation of the line between criminal/justice. Our course is meant to be a thought-provoking, pleasing, and inspiring process. Through various styles and multicultural perspectives, the class will consider the value of literature in humanity and the values of humanity in literature, especially when critiquing the literary execution of justice, incarceration, and crime. We will encounter autobiography, speeches, essays, novels, poetry, drama, film, television, and podcasts with 20th-century America as our broad, but very permeable boundary. Writing may come from inside prison walls, document alternative justice, or imagine scenes of brutal emotion. The class will contemplate a crime of passion, rather crimes of passion, in 1920’s Harlem (Toni Morrison). We will examine a novel that blurs the line between victim and perpetrator in a Native/American community (Louise Erdrich). We will evaluate what happens when we engage with imprisonment and writing (Martin Luther King Jr and others). Among other things, we will think about historical literature that questions the law as a just text (John Brown). We will ask: what is literature? What might American Literature look like? Why were these texts written? What are the social, philosophical, spiritual, and aesthetic values of these works? We will improve our skills by learning to write about/from literary texts to make scholarly assertions about literature and what is criminal/justice.

ENGL 220 Introduction to Literature R. Greenberg
In this course, students will engage with scary stories and literary monsters. While we'll begin the course by examining some of the most well-known monsters and scary stories in English language literature along with some of the constructs of the gothic tradition, we'll quickly move on to consider the ways that the gothic tradition was appropriated, altered, or subverted by authors writing in different historical contexts and with different social purposes. We'll also consider texts and stories from writers and tellers of scary stories who operated outside of the Western and gothic traditions including some Native Californian perspectives. Through these considerations, students will develop a better understanding of the ways that scary stories are constructed and told in different cultures around the world and of the cultural and social contexts in which these stories exist. Students will complete weekly readings to include novels, short stories, poems, graphic novels, and some occasional academic articles. Authors covered will include Toni Morrison, Shakespeare, Shirley Jackson, John Gardner, Gloria Anzaldua, Shigeru Mizuki, and others.

July 5, 2016
### ENGL 220 Introduction to Literature

**B. Petersen**

Facing the Questions:

This course emphasizes the way literature widens our perspectives, teaches us empathy, and guides us to ask questions. What does it mean to be human? What does it mean to suffer and to rejoice and to love? Why isn’t the world fair? And why, amid so much struggle, do people continue to write?

Readings consist primarily of poetry and short stories, supplemented with a few essays and one short novel. The authors included range from Sappho to Langston Hughes, from William Shakespeare to Gloria Anzaldúa. We will finish with Antoine de Saint-Exupery’s *The Little Prince*.

### ENGL 250A Literature of the U.S.

**C. Colquitt**

*Description Not Available*

### ENGL 260A English Literature

**C. Guthrie**

This course is a survey of significant British literary texts from the medieval period through the 18th century. Readings will include a variety of genres including poetry, essays, drama, epistles, travel writing, and fiction read in their historical and cultural contexts.

**Requirements:**

The course will require active participation, a short essay, a midterm exam, and a research paper due at the end of the semester.

### 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

**L. Baker**

Finding Inspiration

Throughout the semester we will read narratives, short stories, poems, hybrid-texts, and those that resist genres all together, in order to inform our own creative process and find inspiration. We will analyze techniques used by famous writers, such as Emily Dickinson, E.E. Cummings, Franz Kafka, and Ursula K. Le Guin, while also looking at authors published in the last decade. This is so that we can draw inspiration from the inventive ways authors have presented their creative work, and consider ways in which we can become writers today.

*July 5, 2016*
ENGL 280  Introduction to Creative Writing  J. Spencer
Exploring Techniques of Poetry, Fiction, and Hybrid Works

In this course we will carefully examine techniques of prose and poetry as a class with the aim of aiding your development as a writer. We will begin looking at poetry, then explore works of fiction, and finally look at works that combine elements of the two as well as other mediums, such as art, photography, and video. The point of this class is to engage in writing—your own, the work of your classmates, and those who have written before you. We will write in and out of the class and share what we create. The writers you study and your classmates will be your writing community, providing support through thoughtful discussion and critique. Together we will strive to discover the important, and often impossible, answers—or, as James Baldwin suggests, “the questions hidden by the answers”—that ultimately influence our art and ambition as writers.

ENGL 306A  Children's Literature  K. Shumate
Description Not Available

ENGL 306W  Advanced Composition  K. Shumate
Description Not Available

ENGL 306A  Children's Literature  M. Galbraith
(Liberal Studies majors; taken with 306W)

This historical review of children’s literature covers fairy tales, novels, picture books, and graphic narratives, with an added movie or two.

Requirements: Weekly reading responses and group discussions.

This semester’s theme: Animal people.

Some proposed readings:
Aesop,  Fables
Charles Perrault,  Fairy Tales
Brothers Grimm,  Household Tales
Rudyard Kipling,  The Jungle Books
Jack London,  The Call of the Wild
Felix Salten,  Bambi
Wanda Gag,  Millions of Cats
E.B. White,  Charlotte's Web
Roald Dahl,  Fantastic Mr. Fox
Hayao Miyazaki,  My Neighbor Totoro (movie)
Fall 2016
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ENGL 306W  Advanced Composition  M. Galbraith
(Liberal Studies majors; taken with 306A)

Advanced Composition. In this composition course, you will write papers based on the readings and lectures in 306A. In addition, you will learn--or review--basic sentence structure and punctuation.

Requirements:  Grammar quizzes, editing workshops, picture book presentations, three papers.

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 the classics to modern science fiction.

ENGL 308W  Literary Study  T. Asim

Reading, researching, and writing. Sounds fun, right? Instead, how about monsters, mayhem, mystery, and magic? If those latter categories appeal to you, and you want to become an excellent writer, this is the class for you. We will focus on the important tasks of reading, researching and writing through the themes of mystery and crime. By examining our semester’s texts, we will be engaging in close reading, deep literary analysis, and sophisticated scholarly writing that not only addresses a given prompt, but investigates our society at large. We will explore methods of literary analysis as we discuss the concepts and terminology of literary study, adding to our vocabularies, while perfecting our grammar and citation skills. We will conduct scholarly research while examining various modes of writing about literature and schools of critical thought. By the end of the semester, you will be able to interpret literature, generate your own ideas and opinions about a given text, and situate your interpretations in the larger conversations about literature and literary study.

ENGL 308W  Literary Study  T. Cummings
Description Not Available

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
ENGL 308W  Literary Study  E. Frampton

continued

punctuation to research and citation. There will be brief written assignments, a final research essay, a midterm, and a final exam. Generous and tolerant participation in class discussions, debates, and exercises is essential to success in the course, helping to further develop your interpersonal and public speaking skills. By the end of the semester, you will be empowered with a clearer understanding of methods of literary analysis, concepts and terminology of literary study, research techniques…and some wild ideas! Knowledge is power, so don’t leave your questions unanswered!

ENGL 401  Childhood’s Literature  M. Galbraith

Feeling the Chill

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.

Requirements: 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, Calvin and Hobbes, Leviathan, The Snowman, The Polar Express, Spirited Away

ENGL 494  Modern Fiction of U.S.  C. Colquitt

Description Not Available

ENGL 501  Literature For Children  J. Thomas

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., English 501 (Children’s Literature) constructs children’s literature as a cultural apparatus that creates for its readers representations of race, class, and gender that are often problematic, often laudable. 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 cultivate how to read with and against canonized texts and the institutions that canonize these texts.
ENGL 502  Adolescence in Literature  J. Thomas

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  Fantasy For Child/Young Adult  A. Allison

Fantasizing is an economical physiological activity that enables the generator/participant to imaginatively experience all kinds of things without any or much risk to him/herself or to anyone else, and without much expenditure of effort. Fantasy as a literary genre enables the reader/responder to imagine all kinds of things, even to imagine the activity of imagining or of being imagined, and to participate in real neuronal ways with the story. Using picture books, short stories, and novels, we’ll explore the ideas, techniques, aesthetics, and mental development aspects of Fantasy and fantasizing.

Requirements:  You’ll respond through class/group discussion, 3 three-page papers, in-class writing and quizzes, and a written final exam. Your ability to write well is important to your grade.

Sample books:
Hesse,  The Music of Dolphins
Rushdie,  Haroun and the Sea of Stories
Hoban,  The Mouse and His Child
Crockett,  Harold and the Purple Crayon
Ringgold,  Tar Beach
ENGL 508W  Writing of Criticism  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 510B  The 21st Century Experimental Novel  J. Pressman

This course reads novels published in the new millennium whose pages expose the influence of digital media technologies and which experiment with the format of the book as a medium and a reading machine. 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. Readings might include Mark Z. Danielewski’s The Familiar, Salvador Plascencia’s The People of Paper, and the app-based novella Pry.

ENGL 524  Literature of the U.S. 1920-1960  C. Colquitt

ENGL 526  Contemporary American Short Fiction  S. P. Martin

What’s happening right now? What kinds of stories are being written as your eyes move across this page, reading these words? You already know the famous names of the past—Hawthorne, Chekhov, Maupassant, O’Connor. But what about the writers who share the 21st century with you? What kinds of stories are they writing? What can you learn about the absurd, complex, and dangerous society you confront each day as you try to make sense of what you’re doing? What do writers like Junot Diaz, Jennifer Egan, Percival Everett, Nam Le, Karen Russell, Julia Elliot, Ron Curie, Shelley Jackson, Chimamanda Ngozi Adichie, Lydia Davis, and Miranda July have to say about the real, not so real, more than real place we call the world? What aesthetic strategies have writers like these developed to address the experience of being alive right now? Take this course and find out.

ENGL 527  Introduction Literature Criticism/Theory  J. Pressman

This class reads seminal works of twentieth-century literary criticism and theory from different movements, including the New Criticism, structuralism, and post-structuralism as well as psychoanalytic, Marxist, feminist, multicultural, and queer theory. The goal is to provide students with a foundation for understanding how literature is discussed in and understood through critical theory.

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Fall 2016
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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
Major Poetry and a bit of the Prose

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 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, 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 a “monument to dead ideas,” we will see how this epic questions everything Milton’s culture thought of as unquestionable. 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
Early Modern Theatre and Experiments in Genre

This class will investigate how the public and private 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 (with one exception, a “closet drama” by Elizabeth Cary, which she published but never intended to see performed). Rather than reading Shakespeare in splendid isolation of his colleagues, and reading his colleague in splendid isolation of Shakespeare, we will read Shakespeare alongside his peers Christopher Marlowe, Thomas Dekker, and Francis Beaumont, just as we will read Marlowe et al. alongside their friend and colleague, William Shakespeare. We will see how their plays have a habit of echoing or answering each other, and how much that we usually consider original to Shakespeare was in fact shared with other playwrights. 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.

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Orphans, incompetent parents, oppressed governnesses, mysterious benefactors, and menacing relatives who turn up uninvited—nineteenth century British novels plunge us into family relations with all manner of peculiar twists and turns. A sampling: Elizabeth Bennett and her embarrassing mother, Victor Frankenstein and his unnamed eight-foot child, Oliver Twist and his adoptive guardians Fagin and Nancy, Catherine Earnshaw and her childhood soulmate Heathcliff.

Tentative book list:

* Pride and Prejudice (1813)
* Frankenstein (1819)
* Oliver Twist (1838)
* Jane Eyre (1847)
* Wuthering Heights (1847)
* Great Expectations (1861)
* Tess of the D’Urbervilles (1891)

Requirements: Weekly writing assignments will include responses, study questions, and in-class writings. Student presentations will focus on close readings of particular scenes.

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-crushing 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 word 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.

This course will examine the broad field of queer studies by engaging with a body of scholarship and cultural production that seeks to understand queerness as a disruption of sexual, gender, and artistic norms. In considering historical developments of non-heteronormative sexualities and gender non-conformity alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in its many aesthetic and personal forms. Texts and contexts will include (but not limited to) queer comix, Queercore as a musical genre, art in the age of AIDS, Jeane Córdova’s memoir, *When We Were Outlaws*, Samuel Delany’s autoethnographic meditation on sexual space, *Times Square Red, Times Square Blue*, and Kortney Ryan Ziegler’s documentary, *Still Black: A Portrait of Black Transmen*. This is a reading-intensive and discussion-oriented course with a significant writing component.
ENGL 563  Literature of Terrorism  P. Herman

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 anarchists from Europe 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 571  Techniques 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 Publication & Editing Workshop  J. 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  Literary Programming  A. Hammond

This course offers a hands-on introduction to the literary applications of computer programming. Whereas standard introductions to programming focus on instrumental tasks and problem solving, we will approach programming for its creative and critical possibilities. What new forms of poetry and prose can be composed through programming? What new insights can we gain into literary texts with the aid of programming? In addition to learning programming as a means of creativity and inquiry, we will investigate the history of “algorithmic” literature and criticism through readings in Oulipo, Interactive Fiction, and computational text
ENGL 579  Literary Programming  A. Hammond

continued

This course will provide you with a solid foundation in the Python programming language as well as fundamentals in Processing, HTML, CSS, and the command line — all of which are immensely marketable skills for humanities graduates. No previous programming experience is expected or required, but a genuine desire to learn programming is required. Students already well versed in programming are welcome, but are advised that much of the coursework will consist of learning basic programming skills.

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 Ellen Bass, Lê Thi Diem Thúy, and Glover Davis will visit the class to conduct discussions, writing workshops, and readings centered on their work and experience in the literary world. 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  Writing of Poetry  J. Minniti-Shippey

Poetry is an oral art, an aural art, and a written art. Over the course of the semester, our writing community will read contemporary poets, craft original work, and explore professional aspects of life as a poet: performance & publication. Join the Managing Editor of *Poetry International* for a lively, dynamic, and productive creative experience. Poets of all levels of experience are welcome!

ENGL 581W  Writing of Fiction  K. Shumate

*Description Not Available*

ENGL 581W  Writing of Fiction  T. Cummings

*Description Not Available*

ENGL 581W  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.