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 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 G. Barksdale

“Changing Nature” is a course on how to read literature at a college level, and how to make literary analysis intelligent, interesting, and enjoyable. Our class will use the lens of Nature to ask what counts as ‘natural’ and why? in regard to gender, sexuality, race, class, and the environment. This class will challenge our cultural and societal perceived beliefs that have defined the “natural,” and discover the interconnected relationship between the oppressed human and the oppressed non-human. We will unearth how literature shapes culture, the way we see the world, and allow us (the readers) to discover a greater sense of our own self identity. As a class, we will navigate this landscape by exploring an eclectic range of texts which will include novels, short stories, poetry, and films. We will cover a breadth of genres including canonical texts, but also Children’s Literature, SciFi, and Horror. These authors sprawl across the globe: American, British, Chilean, French, Russian and Japanese. The texts will be challenging, and we will confront issues that make us uncomfortable as we probe into the depths of ‘human nature’ to dismantle and reveal the truths of our world.

ENGL 220 Introduction to Literature C. Deming

“Identity in a Technological Society” is a course where we will explore the representation of interactions between people and technology through various genres of literature¾ such as poetry, plays, short stories, graphic novels, novels¾ and how said interactions ultimately affect the ways in which individuals construct their identity. In the course of this exploration, we will be questioning the nature of identity and how it is constructed, what constitutes technology, and why it is important for this relationship to be depicted in Literature. In answering these questions, this class will tackle the growing reliance on technology in contemporary society, and what that means for the construction of identity.
ENGL 220  Introduction to Literature                                                                 M. Marshall

“Others and Outsiders”

For centuries, literature, music, and film have served as gathering places for Others and Outsiders: those who are perceived as being different in some fundamental way, deemed inferior, and judged accordingly—as Claudia Rankine asserts, those who are both “invisible and hyper-visible.” In this course we will examine and celebrate various forms of Otherness and how these forms manifest in novels, short stories, poems, visual art, and music. Through deep reading, spirited discussion, and thoughtful inquiry, we will hone our critical thinking, reading, and negotiating skills.

This ENGL 220, Model 2017 features texts by Mary Shelley, Matt de la Peña, Allen Ginsberg, Louise Erdrich, Kurt Cobain, Jericho Brown, Beyoncé, and Claudia Rankine. Batteries included.

ENGL 220  Introduction to Literature                                                                 K. Miller

As we turn towards literature for recreation or study, we often find ourselves captivated by stories that contain elements of magic or the supernatural. Throughout this course, we will be inquiring into the significance of magic realism by exploring the ways in which this type of literature draws readers in and offers unique representations of different social and cultural issues. By examining these issues we will be studying the ways in which magic realism draws elements from our own lives to create a unique and significant impact upon its readers. We will be surveying a range of novels, short stories, poems, plays and films that embody these spiritual elements, including works by Toni Morrison, Salman Rushdie, Flannery O’Connor, and George Orwell.

ENGL 220  Introduction to Literature                                                                 W. Nericcio

“Mirrortexts”

All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors. Oscar Wilde

Whatever may be their use in civilized societies, mirrors are essential to all violent and heroic action. Virginia Woolf

I used to live in a room full of mirrors; all I could see was me. I take my spirit and I crash my mirrors, now the whole world is here for me to see. Jimi Hendrix

The world of stories that swirls around us these days is filled with mirrors—from Alice in Wonderland to The Matrix, from Black Mirror to Breaking Bad and Mad Men (both Walter White and Don Draper have mirror selves in Heisenberg and Dick Whitman) the world of literature, film, poetry, painting, photography, and, even, music (Justin Timberlake’s “Mirrors”) are filled with these reflecting shards of sensual glass called the mirror. Our class will walk together into the mirror, reading books, watching movies, and seeing art that uses these mirrors.
Fall 2017
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 220  Introduction to Literature  W. Nericcio
Continued
as a dominating figure or organizational tool. While the final list of works is to be decided, the working list of
texts includes oil paintings by Rene Magritte, novels by Haruki Murakami and Wilhelm Jensen, cinema from
Orson Welles, photography by Francesca Woodman and much more to come. Open to all majors and minors
with no expertise in literature, art, etc expected or preferred.

ENGL 220  Introduction to Literature  K. Sweeney
“Uncanny Home Spaces: Navigating Domestic
Anxieties and Identity Constructions in Literature”
The concept of the “home” functions as a source of comfort and anxiety, a place where inhabitants develop,
explore, and question their understandings of what it means to feel safe in a space. Past and contemporary
literatures have examined the home as a literal and figurative concept associated with the physical house and
understood as a feeling. This course explores how literature represents and uses the “home” as a symbol for
addressing anxieties of belonging and familiarity through various genres such as Gothic literature, feminist
graphic novels, horror films, and poetry. We will engage with texts published in the 19th, 20th, and 21st centuries
to understand the scope of the home’s relationship with and influence on personal and societal perceptions of
the self. We will explore the concept of “home” in these texts as a multifaceted symbol that represents three
primary spaces: the body, the house, and the nation. This course will examine both the benefits and limitations
of considering the “home” a source of comfort, with consideration of which fictional and real persons are
allowed to access certain home spaces based on personal and political understandings of belonging.

ENGL 220  Introduction to Literature  B. Wells
“Like any artist without an art form, she became dangerous.”
Toni Morrison, Sula

This class will explore literature as art and aesthetic. This class, though, will look beyond the aesthetic—art for
art’s sake—and explore how works of literature connect in unexpected ways regardless of time and geography.
Novels, plays, poetry, children’s book, and digital literatures shape the way people all over the world perceive
their surroundings and create their identity. This course will, of course, look at the narrative, but more
importantly, we will travel across time and space, explore worlds both strangely familiar and recognizably
unknown, in order to experience the story from varying perspectives of children, adults, the other, the
mainstream, and the unfamiliar. We will explore how the artistic choices of different periods, places, and
identities have changed the way stories are told and how culture has changed with it.
We will examine and explore the aesthetic choices of both the content and the material of the work, and in so
doing, will uncover modes of expression that confirm that the aesthetic is never neutral.

ENGL 250A  Literature of the U.S.  L. Champion
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 early 19th century. Readings will include a variety of genres including poetry, essays, drama, and fiction read in their historical and cultural contexts. We will also read one contemporary novel, Philip Pullman’s *The Amber Spyglass*, from *His Dark Materials* trilogy, as a response to Milton’s *Paradise Lost*. The course will require active class participation, one exam, and two papers.

ENGL 280  Introduction to Creative Writing                  A. Cline

Through careful study of craft and technique, English 280 provides an introduction to the theory and practice of poetry and fiction. 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 fiction, at works that combine elements of poetry and fiction as well as other mediums, such as hybrid works, art, photography, video, and finally explore works of more conventional and metered poetry. 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. We will be utilizing Gloria Anzaldua’s *Borderlands, La Frontera* as our central text for a large part of the semester. This text illustrates modes of critical, experimental writing. Additionally, we will be looking at Brian Reed’s *S-Town* Podcast, and GB Tran’s graphic novel *Vietnamerica* -- to name only a few of the multimedia texts selected for the course. The writers you study and your classmates will be your writing community, providing support through thoughtful discussion and critique during workshops.

ENGL 280  Introduction to Creative Writing                  O. Nikolaeva

This class will be dedicated to exploring creative writing as a tool that helps humanity overcome obstacles and thrive. We will study works of literature and practice what we have learned by generating our own creative work. Throughout history people tried to make sense of their troubles and look inside for answers. They also attempted to celebrate their victories and express their joy through the written word. In the course of this semester we will try to write from the inside, speak in our authentic voices, and produce writing that celebrates our uniqueness.

In this course, we will carefully examine techniques of poetry and prose. The aim of this class is to assist your development as a writer. We will begin looking at poetry, then explore works of fiction, nonfiction, and look at the techniques of writing a novel. 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 discussion and critique.

ENGL 306A  Children's Literature                          T. Asim

*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. Weekly reading responses and group discussions. This semester's focus: nonverbal experience in children's literature. Some proposed readings:

Hans Christian Andersen,  *Fairy Tales*
Carlo Collodi,  *Pinocchio*
Rudyard Kipling,  *The Jungle Books*
Jack London,  *The Call of the Wild*
Laura Ingalls Wilder,  *Little House on the Prairie*
Felix Salten,  *Bambi*
Mildred Taylor,  *Roll of Thunder, Hear My Cry*
J K Rowling,  *Harry Potter and the Sorcerer's Stone*

ENGL 306W  Advanced Composition  T. Asim

“Something Wicked:'
The Fantasy of Fear in Children's Literature

Monsters under the bed? Trolls under the bridge? A nameless menace that lurks under the stairs? The theme of fear in children’s literature seems as prevalent as lessons about colors, shapes, and letters, which indicates that fear is yet another part of life that young minds must learn to accept, accommodate, and explore as just another building block of social identity. This semester, we will focus on those monstrous characters—witches, (were)wolves, clowns, and ghosts—that haunt the pages and the psyches of children (and the adults they become) through the genres of fantasy and horror. In this way, we will challenge and disrupt the standard notions of fantasy, horror, fear, and the delicious pleasure (or trauma) that comes with confronting that which frightens us.

ENGL 306W  Advanced Composition  M. Galbraith

Advanced Composition (Liberal Studies majors; taken with 306A). 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. Grammar quizzes, editing workshops, picture book presentations, three papers.

ENGL 306W  Advanced Composition  K. Shumate

*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 higher grades than others? How can I write honestly, and even passionately, about what I stand for in life through analysing literature? 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                                             K. 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. Requirements will include active class participation, short written assignments that you will be expected to revise in response to instructor and peer critiques, and a final research paper.

ENGL 308W       Literary Study                       J. Minniti-Shippey

How do we write about literature? How do we write about literature well? Students in this course will develop some possible answers to these questions through close readings of texts, written responses & reflections, and peer-led panel presentations.

ENGL 308W       Literary Study                                  P. Pummell
Analysis, Research, and Writing: Dystopian Literature

Dystopian literature, which describes a future that is wrought with problems, is more popular than ever. We will discuss several fascinating dystopian novels and films and use them as catalysts to think about important social themes. The course will help you develop close-reading and research skills and scholarly writing prowess. By confronting our worst fears about the future, we will examine what went wrong in these dystopias and breathe a sigh of relief that we live in the present. Texts: 1984, Do Androids Dream of Electric Sheep, The Stepford Wives, The Handmaid’s Tale, The Giver & The Hunger Games. Movies: “Blade Runner,” “Soylent Green,” and “Divergent.”
Fall 2017
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 401  Childhood's Literature  K. Shumate
Description Not Available

ENGL 491  Literature and Law  T. Asim
“…[I]n the teeth of law we shall transgress.” So wrote Sophocles in Antigone, his timeless play about disobedience and defiance of law. Because the law is often hard to decipher, transgressions, too, become murky—particularly when individual rights and liberties are at stake. Criminal and constitutional laws and procedures in the Western world are frequently fraught with uncertainty. This semester, we will use Literature as a lens for revealing the fundamental truths about the human condition as it coexists and overlaps with the social and legal constructs of the modern world, illuminating and probing those gray areas through art.

ENGL 491  Jewish American Literature  P. Pummell
Jewish American writers have played a significant role in the construction of American identity. We will consider a variety of texts written and produced predominantly from the mid-20th century to the present. We will consider immigration, ethnicity, race, religion, humor, collective memory, representation of the Holocaust, and identity. We will explore how these writers focus on threats to personal freedom and employ a witty dark humor to resist the forces of hegemony in American society while embracing the American values of individual freedom and diversity.

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  M. Galbraith
Explore the ways in which adolescence has been represented through poetry, novels, short stories, graphic memoirs, and drama. The emphasis will be on close reading using textual evidence. Some proposed readings: Fun Home, Kafka on the Shore, The Brief Wondrous Life of Oscar Wao, My Favorite Thing Is Monsters.
ENGL 502  Adolescence in Literature  A. Matos
“Undoing Adolescence”

Adolescence is a developmental period that is often approached as regulatory and assimilationist. In the young adult genre, characters often struggle to leave behind childish dreams, behaviors, and attitudes in their quest to integrate into domains of adulthood that fetishize responsibility, productivity, and normativity. This course will problematize normative approaches to adolescence in two ways. During the first half of the course, we will examine young adult novels that emphasize the emotional and political viability of adolescence—therefore troubling it as a developmental phase that should be temporary, escapable, and teleological. These texts will highlight the countercultural and queer potentiality of adolescence, especially through their celebration of notions such as malleability, fluidity, and rebellion against the status quo. During the second half of the course, we will examine texts that pressure adolescence as a developmental category, in that they question who does or does not have the privilege to be an adolescent, and they dismantle normative approaches to growth and development. This course will be discussion-driven and will contain few lectures. Instead, classes will mostly focus on questions, concerns, clarifications, and crises brought forth by you and your peers.

ENGL 503  Stranger Things  P. Serrato

Yes, this course is about the Netflix series Stranger Things. We will analyze and interpret each episode of the series, both seasons 1 and 2. Since season 2 does not come out until October 31, it will befall us to collectively and collaboratively figure out impromptu approaches to these episodes. Topics to be covered will likely include 80s nostalgia, maternal mourning, the monstrous-feminine, male subjectivity, and the queerness of childhood. Most of the spirit of this course, though, will be to discover and explore additional topics as we make our way through the semester. To both complement and supplement our work with the series, we will also radiate outward into different literary terrain with texts ranging from Beowulf to Paper Girls to Everything I Never Told You. I hope, too, that we will be able to engage with Stranger Things fan fiction and fan art. Requirements will include midterm and final exercises, an original work of fan fiction or fan art, a brief presentation, plenty of in-class writing, and a final paper.

ENGL 508W  Writing of Criticism  E. Frampton
“Joys of the Keyboard”

Academic writing can be a struggle. It can also be a joy. This class will provide you with some tools and strategies that will help you to share your struggles and passions through the process of writing about literature and, as a result, to be more successful. 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.

Revised July 20, 2017
ENGL 510B  Later Literature Histories                                      Q. Bailey
   "Alternative Facts--Literature and Politics"

Literature has a long history of imagining alternative facts, detailing the lives and times of people living in alternative realities. In this class, we’ll explore how such acts of imagining might engage with pressing political and cultural realities. From William Wordsworth and Jane Austen—who wrote in the shadow of the French Revolution—to Chinua Achebe and J.M. Coetzee—whose works probe the consequences of the British colonization of Africa—writers over the past two hundred years have consistently probed the dominant ideologies of their times, rethinking common assumptions and challenging accepted orthodoxies. In addition to the writers above, we’ll likely also explore works by Martin Amis, Virginia Woolf, E.M. Forster, Joseph Conrad, Nadine Gordimer, and Charles Dickens.

ENGL 524  Literature of the U.S. 1920-1960                                  L. Champion
   Description Not Available

ENGL 525  Literature of the U.S. 1960 – Present                                L. Champion
   Description Not Available

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 performance by your group, excerpted from your selected play, and the creation of a digital portfolio archiving your group’s work. Come enjoy the fun, in a class that many have described as their favorite ever at SDSU.
ENGL 536  British Literature to 1660  T. Cummings

“Renaissance Revolutions”

Imagine the shifts from courtly love to companionable romance, from a shared religion to a proliferation of beliefs, from one European world to the old world and the new world, and from a monarchy to a bureaucratic state. During the early modern moment in England — otherwise known as the English Renaissance — the people lived through and encouraged a series of changes that were no less than a revolution from the medieval world to the modern state. We’ll read a collection of texts, from Shakespearean plays to Donne’s poetry, in order to explore how writers from the period depicted the changes, the losses, and the possibilities. In our inquiries, we will come to a better understanding of that world and our own time.

Requirements: Participation, research paper, presentation, review of literature.

ENGL 550  Queer Texts and Contexts  A. Matos

“In Search of Queer Forms”

To what extent does the representation of queer experience require the implementation of experimental or disruptive methods of narration and storytelling? What occurs when a product of queer cultural production unsettles the boundaries that typically exist between the reader and text, the real and the imaginary, and the past, present, and future? In this course, we will examine the ways in which queer experience is shaped, organized, and aestheticized in different genres and contexts—including but not limited to (young adult) novels, (web)comics, television, and film. In particular, we will think through the ways in which queer representation pressures the organizing logics and reader-text interactions commonly taken for granted in conventional modes of narration. Potential themes of queer experience that we will explore include the coming out process, HIV and AIDS, queer spaces, queer worldmaking, political activism, and queer memory. Texts will be paired with theoretical and criical pieces that will allow us to better understand the ways in which narrative and aesthetic practices can potentially foster affective, political, and temporal resonances that nuance our understanding of queer thought. This course is reading-heavy, discussion-driven, and will include frank discussions on gender, sexuality, violence, race, and the body.

ENGL 550  Queer Texts and Contexts  A. Matos

Continued

Revised July 20, 2017
ENGL 563  Cyberfeminism: Digital Literature & Culture    J. Pressman

“Cyberfeminism” is a term from the 1990s that has been nearly forgotten, along with much of the radical born-digital art from those early, pivotal days of the Web and cyberculture. “Concerned with countering the perceived dominance of men in the use and development of information technology, the Internet, etc.” (OED), cyberfeminism is about perspective, ideology critique, and media archaeology. This course examines seminal texts of cultural theory and digital literature from the 1980s-early 2000s focused on the relationship between gender and digital culture. From theorists such as Donna Haraway and Sadie Plant to hypertext literature by M.D. Coverley and Shelley Jackson, this course recovers forgotten threads from digital culture’s recent but compact history to weave a web for understanding our contemporary cultural context.

ENGL 570  Techniques of Poetry    K. Farris

“Forms and Techniques of Poetry”

In this class we’ll be playing with the idea of ‘formal’ poetry; from its roots in such traditional forms as the sonnet, villanelle, and blank verse, where we will learn traditional metrical technique, to contemporary forms like erasures and prose poetry. Of course, whether poets are working in more ‘traditional’ modes or more contemporary hybrid forms, all poetry is based on the idea of working within (and against) limitation. Though there will be some workshop in this class, the bulk of our time will be spent learning how to identify the meter and other formal techniques used in poems.

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. 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 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 or a Certificate in Creative Publishing & Editing!

ENGL 577  Techniques: Screenwriting  TBA

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 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, creative 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  K. Farris

“Flash Fiction and Prose Poetry”

This class will be dedicated to exploring hybrid genre work. We’ll spend about 1/3 of the semester each on the prose poem, the flash fiction, and the book-length hybrid genre work. Some representative authors include Julio Cortazar, Italo Calvino, Lydia Davis, Richard Brautigan, Yasunari Kawabata, David Keplinger, Alan Lightman, and Charles Simic. The class will be reading-intensive, but will also have a workshop component.

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.

ENGL 581W  Writing of Fiction  K. Shumate

*Description Not Available*