ENGLISH LITERATURE

ENGL 220  INTRODUCTION TO LITERATURE  HERMAN, P
M, W, F  9:00am—9:50am  The Problem of Technology

This course will introduce students to the fundamentals of literature and literary criticism through a thematic analysis of the promise and problem of technology. Beginning with Sophocles' tragedy, *Oedipus the King*, we will then move to Thomas More, *Utopia*, Sir Francis Bacon, *The New Atlantis*; Mary Shelley, *Frankenstein*; Aldous Huxley, *Brave New World*; George Orwell, *1984*; M. T. Anderson, *Feed*; and Dave Eggers, *The Circle*. Students will see how literature invites us to think complexly about current issues, in particular, the role technology plays in our lives. While this course is aimed at GE students, English majors are invited to consider it.

ENGL 220  INTRODUCTION TO LITERATURE  TBA
T, TH  9:30am—10:45am  Course Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  NERICCIO, W
T, TH  11:00am — 12:15pm  Robotic, Erotic, Electric: Televisual Nightmares, Seductive Hallucinations and Naked Psyches in Literature, Film, Art, and the Web

Our utterly experimental and improvisational Spring 2014 section of "Introduction to Literature" will be a veritable wonderland filled with bizarre, alluring fictional bodies. From the remarkable and haunting paintings of Rene Magritte to the irreverent and hilarious musings of Kurt Vonnegut, our scrutiny of textual and screen delights has enough controversy, outrage, and mystery to keep us busy for a lifetime. But as we have only 15 weeks to introduce ourselves to the range of artifacts that pass as literature at the dawn of the 21st Century, things will zip along at an amphetamine-laced pace! Make no mistake about it: this is NOT a survey of boring, white-haired, sedate, upper-crust, high literature—we will be as obsessed with film, photography, and the Internet, as we will the trappings of traditional literature. More an introduction to Cultural Studies than a long-in-the-tooth worship festival of the old classics (sorry Shakespeare, get-out-th’way Milton, adios Edmund Spenser), our multi-media exercise in fictional fetishism will try to set itself apart with vivacious books, paintings, and film filled with tortured, naked, broken imaginations. We will be eccentric—ex-centric, outside the circle—as we explore the world of alternative subjectivities, "televisual" constructions (think Facebook) where individuals make and remake themselves on a daily basis. The robotic electric will drive our curious thirst as we try to understand why our species creates versions of itself that it then re-markets (to itself) in various media: books, film, photography, the web, etc. It turns out that the seductive fantasies, grotesque nightmares, and alluring hallucinations that our creative writers, directors, photographers, artists, philosophers make—shamans of fiction, all—form a key part of what we call our psyche: the psychology or soul that passes for the person you tell people you are.

ENGL 220  INTRODUCTION TO LITERATURE  TBA
T, TH  12:30pm—1:45pm  Course Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  TBA
T, TH  2:00pm—3:15pm  Course Description Not Available

December 3, 2013
ENGL 220  INTRODUCTION TO LITERATURE  HOUSTON, T
M,W  11:00am—11:50am  Gendered, Racial, and Sexed Bodies

This course will show you how to read, watch, and listen to literature, comics, film, and sound through a range of literary, visual, and auditory texts that emphasize "the body," specifically the contours of gendered, racial, and sexed bodies. We will spend the semester invested in learning the specific ways to approach textual aesthetics and how we use literature and culture to address larger questions about bodily difference. Topics will include (but are not limited to) ugliness, cosmetic surgery, the politics of size/weight, old/new technologies, and phobias. Also scheduled are guest appearances by artists and writers included on the syllabus. Our texts will include (but are not limited to) the documentary Dark Girls directed by D. Channsin Berry and Bill Duke; the graphic novel Black Hole by Charles Burns; the poetry book Interrogating by Jessica Piazza; and the performance art piece Control by Erin Zerbe. This class is open to all undergraduates regardless of major and is intended to be an introduction to methods associated with literary and cultural study—but be prepared to read, write, and think extensively throughout the semester. Please be aware that some of the texts contain material that may be objectionable to some: students who are uncomfortable with frank discussions of the body and sexuality may wish to consider another course.

ENGL 220  INTRODUCTION TO LITERATURE  TBA
M,W  2:00pm—3:15pm  Course Description Not Available

ENGL 250A  LITERATURE OF THE US  GERVAISS, R
M,W,F  11:00am—11:50am  US Literature from Beginnings to 1865

How does American literature get started? What are the "starter" stories in the early letters, histories, and documents that we usually don't even regard as "literature," but which shape the growth and development of American culture and literature?

We'll first study the Encounter between European and native American cultures, asking what attitudes shaped how the cultures saw each other and caused such tragic misunderstanding. Then we'll trace the growth of the sense of an "American" identity through the colonial period.

The bulk of the course will then survey the first great burgeoning of a truly American literature, beginning with Emerson as the central figure, with Thoreau and Whitman expanding Emerson's vision to new aspects of life, while Poe, Hawthorne, and Melville say darkly and powerfully "no" to Emerson's optimistic, affirmative vision. We'll conclude with Dickinson, who incorporates both light and dark strains of American Romanticism, and is the bridge between Romanticism and the following period of Realism.

Requirements: Three in-class, essay exams, with each exam spread over two class sessions.

ENGL 250B  LITERATURE OF THE US  COLQUITT, C
T,TH  2:00pm—3:15pm  Course Description Not Available
ENGL 260A ENGLISH LITERATURE
M/W 2:00pm—3:15pm

GUTHRIE, M

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

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

ENGL 260B ENGLISH LITERATURE
T,TH 9:30am—10:45am

EWELL, J

This course surveys the major movements in British literature since 1800. This is admittedly a long period of time to cover in one semester, although such a wide focus can provide certain advantages. For one, it allows us to observe the long-term development of a literary tradition, tracking particular literary forms as they evolve through multiple revisions & reinventions. We’ll read a selection of poetry, short stories, and novels, focusing on how authors constantly experimented with these forms, and how that experimentation gives rise to what we now call literary history. We’ll also learn about and compare the major periods in literary history—Romantic, Victorian, Modernist, and Postmodernist—exploring them as dynamic moments shaped by both similar visions and strong disagreements. And since history is often made from the margins, for each period we’ll be reading not only major authors but also some quirky, but significant outsiders.

ENGL 280 INTRODUCTION TO CREATIVE WRITING
TBA

Course Description Not Available

ENGL 280 INTRODUCTION TO CREATIVE WRITING
M/W 2:00pm — 3:15pm

TBA

Course Description Not Available

ENGL 301 PSYCHOLOGICAL NOVEL
M.W.F 9:00am—9:50am
M/W 2:00pm—3:15pm

GERVAIS, R

“You never know what you have in your own house.” Kafka, “A Country Doctor”

A dozen modern novellas—British, American, French, German, Russian—that focus on our often hidden inner lives, rather than on outward action. We'll begin with perhaps the most basic psychological theme of all—that there's more than one of us in there, the theme of the Doppelganger or Double in Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, and a variation on the same theme in Wilde's The Picture of Dorian Gray. Then we'll take up the theme of the “Other,” for whom we feel a compelling but possibly fatal attraction in Conrad's Heart of Darkness and Mann's Death in Venice. Next, exiting the body, the family, and the self in Kafka's The Metamorphosis and Faulkner's As I Lay Dying. Then we’ll consider love as a culturally-constructed but ever-changing “memory” in Duras' The Lover and McEwan's On Chesil Beach. Next, the mirror-psychology of "confessions" will reveal our own complicit "guilt" in Dostoyevsky's Notes from the Underground and Camus' The Fall. And finally, Woolf's Mrs. Dalloway and Bellow's Seize the Day will track a single day to give us the psychology of everyday life.

Requirements: Three in-class, essay exams, each exam spread over two class sessions.

December 3, 2013
SPRING 2014
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 302  INTRODUCING SHAKESPEARE  CUMMINGS, T
M,W  2:00pm—3:15pm

What happens when you meet someone? You introduce yourself, have a conversation, and find out a little bit about each other. If you’re engaged by the conversation, you opt to spend more time together.

That’s the goal of this class: to introduce ourselves to Shakespeare and to inspire such engaging conversation, we’ll want to get to know him well.

We’ll read five plays by Shakespeare and have the chance to attend a play. We’ll talk about Shakespeare’s characters, plunge into his sometimes amusing, sometimes shocking plots, and we’ll come to understand his language. Since some people who are intimidated by Shakespeare say his language pushes them away, we’ll listen to recordings of his works and view films of his plays. But, it is listening to recordings that will allow us to find the best entry to his language. Listening to his plays will let us explore how he charges his words with rich, enduring meaning. It’s this meaning that will encourage us to move past introductions and into a life-long friendship.

Requirements: Two exams, response papers, discussion, participation, and a creative project.

ENGL 306A  CHILDREN’S LITERATURE  GALBRAITH, M
T,TH  9:30am—10:45am  (Literature majors; taken with ENGL 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 theme: We are animals.

Proposed readings:
Aesop,  Fables
Charles Perrault,  Fairy Tales
Brothers Grimm,  Household Tales
Rudyard Kipling,  The Jungle Books
Jack London,  The Call of the Wild
Kenneth Grahame,  The Wind in the Willows
Margery Williams,  The Velveteen Rabbit
Felix Salten,  Bambi
Wanda Gag,  Millions of Cats
E.B. White,  Charlotte’s Web
Roald Dahl,  Fantastic Mr. Fox
Mo Willems,  Don’t Let the Pigeon Drive the Bus!

ENGL 306W  ADVANCED COMPOSITION  GALBRAITH, M
T,TH  8:00am—9:15am  (Literature majors; taken with ENGL 306A)
T,TH  11:00am—12:15pm

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 | GALBRAITH, M
T,TH  2:00pm—3:15pm

Explore the ways in which human experience has been represented through poetry, fictional narrative, and drama. A variety of literary approaches will be discussed, but the emphasis will be on close reading using textual evidence. You will also master sentence grammar and practice editing the work of others.

Requirements: Grammar quizzes, class presentation, editing workshops, three finished papers.
Some proposed reading: To the Lighthouse, Their Eyes Were Watching God, The English Patient, Everything Is Illuminated.

ENGL 308W | LITERARY STUDY | CHAMPION, L
T  7:00pm—9:45pm

ENGL 401 | CHILDHOOD'S LITERATURE | SHUMATE, K
T,TH  9:30am—10:45am

We will read some old favorites and discover some new ones by applying an overarching theme of "Do You Believe...?" Two of the books on this list are in the top three of the most read books in the world.

Requirements: There will be short essay exams, a term paper, and participation in a class Facebook page. There will be periodic quizzes, as well as class participation via i>Clicker. Please contact the professor at LitsDSU@gmail.com if you have any questions.

ENGL 408 | SEMINAR: ENGLISH HONORS THESIS | COLQUITT, C
T,TH  11:00am—12:15pm
Course Description Not Available

ENGL 501 | LITERATURE FOR CHILDREN | THOMAS, J
T,TH  9:30am—10:45am

ENGL 503 | CHILDREN'S FANTASY | ALLISON, A
T,TH  11:00am—12:15pm
T,TH  12:30pm—1:45pm

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 from around the world, we'll explore the ideas, techniques, aesthetics, and mental development aspects of Fantasy and fantasizing.

Sample books: Haroun and the Sea of Stories, Ozma of Oz, The Hobbit, The Dark Is Rising, Tar Beach

Requirements: You'll respond through class/group discussion, short papers, in-class writing, and quizzes. Your ability to write well is important to your grade.

December 3, 2013
### ENGL 508W  
**Writing of Criticism**  
**Days of the Keyboard**  
**FRAMPTON, E**

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

### ENGL 523  
**Literature of the US 1860 - 1920**  
**COLQUITT, C**

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Course Description Not Available

### ENGL 525  
**Literature of the US 1960-Present**  
**GERVAIS, R**

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Contemporary US Literature

Abandon all certainty (but not all hope) you who enter here. The world of contemporary literature is a post-absolutist one that exists in doubt. Where is value to be found in a world that questions all values? Who or what is the self in such a world? Is our own subjective experience and the stories we tell about it enough to re-assure us that we lead “meaningful” lives?

We'll explore this contemporary world of subjective experience shaped into “stories” that we tell ourselves first in a selection of poets, including Lowell, Bishop, Roethke, Wilbur, Levertov, O'Hara, Ginsberg, Sexton, Rich, Plath, Oliver, Olds, Dove, and others.

Turning to prose narrative and drama, we'll contrast the quest narratives of Kerouac's beat-era On the Road with McCarthy's post-apocalyptic The Road; the violent eruptions of grace in the short stories of O'Connor with the quietly desperate minimalism of Carver’s stories; the post-traumatic stresses of slavery in Morrison's Beloved with the lingering aftermath of racial discrimination in Wilson's Fences; the searches for a hidden God or a lost time in Dillard's Holy the Firm and MacLean's A River Runs Through It.

We'll conclude and sum-up the course with three dramas of personal power-struggle and role-reversal that explore our need for a coherent narrative and a consistent self, even as our "stories" and "selves" are subjected to merciless inquisition by our relationship with other "selves" and "stories": Albee's The Zoo Story, Mamet's Oleanna, and in fitting conclusion, Stanley's Doubt.

**Requirements:** Four in-class, essay exams, with each exam spread over two class sessions.

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December 3, 2013
ENGL 526  JEWISH-AMERICAN LITERATURE  CUMMINS-LEWIS, J
T,TH  11:00am--12:15pm

In this class we’ll explore how various authors respond to and create Jewish-American experiences through their writing. We’ll study the interaction between this literature and the major historical events that affected it, including immigration, assimilation, discrimination, the Holocaust, the Rosenberg trial, the establishment of Israel, religious revivalism, etc. We will see what connects various Jewish texts to one another as well as what might separate them, which might include an author’s gender, ethnicity, politics, and sexual identity. We’ll determine if we are able, ultimately, to construct a coherent definition of Jewish-American literature or if it is a genre that must be marked by division and discontinuity. While this is a course primarily concerned with literary texts, we might also examine film and popular culture. A preliminary list of authors includes Abraham Cahan, Anzia Yezierska, Kate Simon, Philip Roth, Saul Bellow, E.L. Doctorow, Allegra Goodman, and Art Spiegelman, among others.

ENGL 533  SHAKESPEARE  FRAMPTON, E
T,TH  9:30am--10:45am  Shakespeare Comes Alive!

British Renaissance writer William Shakespeare wrote plays to be seen and heard in live, collaborative, public performances, rather than to be read silently in private. In this course, we will attempt to experience Shakespeare’s plays as they were intended to be appreciated, by listening to, watching, and performing them, in addition to reading them. The emphasis will be on dramatic works as blueprints for performance and on performance as the realization of dramatic scripts. We will therefore be attentive to Early Modern language, theatrical spaces, performance techniques, social hierarchies, and cultural practices. While we will thus situate Shakespeare’s writing within its original historical contexts, we will also address ourselves to the ways in which it is read, performed, and understood today. In addition to reading six of Shakespeare’s plays, we will have the opportunity to view a live, professional production of one of these works together at the world-renowned Old Globe Theatre in Balboa Park, as well as screening film versions of other plays. Generous and tolerant participation in class discussions, debates, and projects is an essential component of the course, helping to further develop your interpersonal and public speaking skills. The class includes a semester-long collaborative group project, which involves the analysis of a selected play text, research, the creation of a production plan for staging the play, and a half-hour performance by your group, excerpted from your selected play. There will also be short essays, a midterm, and a final exam. Come enjoy the fun, in a class that many describe as their favorite ever at SDSU.

ENGL 534  STUDY OF SHAKESPEARE  HERMAN, P
M  12:00pm--2:40pm  Undergraduate Research Seminar

This course, restricted to nine students, will be an experiment in undergraduate research. Over the course of the semester, we will conduct an in-depth investigation of Shakespeare’s plays, including Romeo and Juliet, King Lear, Measure for Measure, The Winter’s Tale, and The Tempest. In addition, the class will collectively work on an article for the online Map of Early Modern England. We will do the research together, and our article on Blackfriar’s Theatre will be published on this site. We will also be collectively working as dramaturge for the Theatre Department’s production of Romeo and Juliet.

Students must submit a short letter on why they want to take the class and along with the first paragraph of their best essay. All inquiries should be sent to Prof. Peter Herman at herman2@mail.sdsu.edu.

December 3, 2013  7
SPRING 2014
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 536  REBELS & OUTLAWS  CUMMINGS, T
M,W  3:30pm–4:45pm

What story does a person have to weave to recruit noblemen to help him kill a king?

Can a failed courtier win back the favor of his queen?

What happens to a woman and her family if she keeps a secret lover?

In this class, we will read poems written by people who rebelled against the tyranny of their king and the confining strictures of gender. The plays we read will depict outlaws, regicides, defiant daughters, secretive lovers...and a werewolf. In these works, disruptive portrayals suggest possibilities for citizenship and world exploration. They offer variety for the performance of gender as well as new approaches to relationship.

While the works we will read helped invent English poetry and modern theater, we will not be focusing on their bygone values. Instead, we will attend to their depictions of the promise and peril of greater participation in the world. After all, these writers and their works were as varied as their audiences: an attentive public in London, which was becoming a cosmopolitan center in its own right; shrewd university students; and members of glistening, corrupt courts. The stories and poems the authors wrote had to constantly intrigue these diverse people. Their depictions of insurrection, defiance, lovers, and murderers offer visions of what their audience could strive to be; or, more frightfully, how they might turn out.

Authors: Chaucer, Wyatt, Howard, Marlowe, Shakespeare, Gascoigne, Donne, and Webster
Works: “Wife of Bath,” Edward II, King Lear, Duchess of Malfi
Assessment: Participation, reading quizzes, research paper, guided research, and presentation

ENGL 540B  ENGLISH FICTION  FRAMPTON, E
T,TH  2:00pm–3:15pm
Urban and Rural Identities in British Novels of the Long-Nineteenth Century

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

ENGL 541A  ENGLISH DRAMA  CUMMINGS, T
M,W,F  11:00am–11:50am
A Early British Drama: Our City, Their City

It was something new under the sun.

In London, a burgeoning world of poets and playwrights, actors and wits, offered their audiences visions of the world outside their own city. Although scholars have often discussed how these plays portrayed frightening strangers and overbearing rulers, in this class, we will see how playwrights also portrayed cosmopolitan cities that allowed people opportunities for greater participation in the leadership of their...
ENGL 541A Continued...

cities. These plays feature strangers, friends, neighbors, and enemies and created forums for public speech that became instruments of social and political change. The plays gave Londoners the opportunity to envy the greater freedom that could be found elsewhere...and the chance to regale in illusions of their own superiority.

We will start with Othello, with a focus on its depiction of civil rule, military genius, and the detritus of empire. After brief readings that illuminate Italianate and English medieval influences on British theater, we will move into the rise of theater in mid 16th century London when Marlowe launched his career. We will dwell with Shakespeare for a few weeks, leap into the London city play with Roaring Girl, and end with the hilarious but, of course, tragic Women Beware Women by Middleton. Background readings will support the study of primary texts.

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

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

ENGL 543 TWISTED BRITISH NOVELS
11TH 3:30pm—4:45pm
GALBRAITH, M

Course Description Not Available

Orphans, incompetent parents, seductive governesses, mysterious benefactors, and meracing 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)
The Turn of the Screw (1898)

Requirements: Weekly writing assignments will include responses, study questions, and in-class writings. Student presentations will focus on close readings of particular scenes.
ENGL 544  BRITISH MODERNISM  BAILEY, Q
M 4:00pm—9:40pm

This course focuses on some of the major prose writers of the early twentieth century: Joseph Conrad, James Joyce, D.H. Lawrence, Katherine Mansfield, Virginia Woolf, and E.M. Forster. Only three of the writers were born in England, but all six attend to the economic and cultural complexities of an empire that was based on economic trade and moral rigidity. In the course of the semester, we'll explore these imperial concerns as they shaped the lives of Lawrence's lower middle class vicars, Joyce's repressed Irish priests, Conrad's pan-European explorers, Mansfield's colonial castaways, Woolf's parliamentarians, and Forster's closeted homosexuals, amongst a host of other memorable figures. The intersections of race, class, gender, and sexual identity in these works— which range from traditional novels to the relatively new form of the short story—highlight the fluid nature of Modernism as it sought to respond to a world transformed by technological and political developments.

ENGL 563  REBOOT: 21C DIGITAL LITERATURE  PRESSMAN, J
M, W 2:00pm—3:15pm

DIGITAL LITERACY: What does it mean to be "literate" in the age of digital data, screens, and hyperattention? What does "reading and writing" describe in the age of Twitter, Facebook, and mobile digital narratives? What, if any, kinds of contemporary communication practices are uniquely "digital"? And, the big one: How do digital technologies and the Internet affect the way we read, write, and think? In order to address these questions—indeed, in order to think critically about our digital culture— we need to know our media history.

ENGL 571  TECHNIQUES OF SHORT STORY  MARTIN, S
M, W 2:00pm—3:15pm

This class will be a fiction-writing workshop in which the basic techniques of short fiction will be studied in the works of contemporary writers like Percival Everett, Dagoberto Gilb, ZZ Packer, George Saunders, Jhumpa Lahiri, Junot Diaz, Edwidge Danticat, Ron Currie, Sherman Alexie, Leslie Marmon Silko, Tao Lin, Dennis Johnson, Jonathan Lethem, Haruki Murakami, and many other authors whose work has come into prominence over the last twenty years. Student writing will be prominently featured in a workshop conducted by an award-winning literary editor who has been called "North America's foremost master of the short story."

ENGL 576  LIT EDITING & PUBLISHING  MINNITI-SHIPPEY, J
M, W 2:00pm—3:15pm

Practical Publishing

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

You'll finish the semester with experience in many facets of the industry, and editorial credits to your name. Graduates of this course have interned at Harper Collins, the Summer Writing Institute in New York, and IDW Publishing, among others.
SPRING 2014

Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 577  TECHNIQUES OF SCREENWRITING  KENDRICKS, E
T,TH  11:00am–12:15pm

In ENGL 577 Instructor Neil Kendricks, an award-winning filmmaker, writer, artist, photographer, the Film Curator of the Museum of Contemporary Art San Diego and the director of the documentary-in-progress Comics Are Everywhere (www.comicsareeverywhere.com), will lead adventurous, creative students with a passion for writing and film on an exploration of the screenwriters’ creative process, discipline, techniques, and vital role in shaping contemporary cinema. The experiential course’s lively investigation delves into such award-winning screenplays as Paul Thomas Anderson’s Magnolia, Quentin Tarantino’s Pulp Fiction, Paul Schrader’s script for Martin Scorsese’s Taxi Driver, Lawrence Kasdan’s script for Steven Spielberg’s Raiders of the Lost Ark and other powerful examples of screenwriting that make our film-going experiences into an active engagement for both the intellect and the senses. The instructor will screen film excerpts and select feature-length and short films in their entirety, to further examine the screenplay’s function in narrative cinema. These examples and lectures will facilitate engaged class discussions on how great screenplays establish a foundation of compelling storytelling that makes remarkable filmmaking possible.

Students will pitch their own script concepts, develop and write an original, five-to-10 page, short-film script in the proper format used by established screenwriters. Early in the course, each student will present a series of PowerPoint presentations on his or her script’s protagonist and story outline to the class. The course includes a workshop atmosphere for in-class’ readings of students’ completed screenplays where students will share their writing and offer feedback for their fellow budding screenwriters. It is preferable if students come into the class with a strong idea for an original short, narrative film, so they can hit the ground running during the first week of class.

Requirements: Students must be able to complete their short screenplays on time. No late work will be accepted. No electronic devices—including laptops and cell phones—will be allowed during this course. Students will take notes with pen and paper and an open mind!

ENGL 579  LIVING WRITERS  MARSHALL, M
W  7:00pm–9:40pm

Have you ever wanted to be present at the moment when, as Mary Oliver muses, “Writers sometimes give up what is most strange and wonderful about their writing”? Welcome to ENGL 579—the course that aims to heighten your appreciation for literature, poetry, and prose by introducing you to the work and affinities of living writers who don’t mind sharing the "strange and wonderful." Guest authors will visit the class to conduct lectures, discussions, writing workshops, and readings centered on their work and experience in the literary world. The most valuable explication of literature comes from the mouths of those who have authored and shaped it; this course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, nonfiction, and translation. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. Writers of all experience-levels and genres are welcomed and encouraged.

ENGL 580  THE WRITING OF POETRY  FARRIS, K
M,W  4:00pm–5:15pm

In this class we’ll be playing with the idea of ‘formal’ poetry, from its roots in such traditional forms as the sonnet, haibun, and sestina, to contemporary ‘forms’ like erasures, flarf, 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. We will look at the balance of narrative to lyricism in various forms through the semester as well as examining various ways to scramble, pervert and complicate our writing.

ENGL 581W  THE WRITING OF FICTION  FEATHERSTONE, V
T,TH  2:00pm–3:15pm

December 3, 2013

Course Description Not Available
SPRING 2014
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 581W  THE WRITING OF FICTION  PARRIS, K
M,T  2:00pm--3:15pm
This workshop-oriented class will be dedicated to learning the basic building blocks of fiction writing. We'll be focused primarily on the questions of plot and character, breaking down components of each—what are the essential plot elements? What are some tools and techniques of building character? Through in-class writing exercises, as well as out of class assignments, we'll begin to build our own fictions.

Requirements: Through the course of the semester, students will be required to speak regularly in class, to provide detailed evaluations of other students' writing, and to compose roughly 15 pages of new work.

ENGL 584W  WRITING INFORMAL ESSAYS  FEATHERSTONE, V
T,TH  12:30pm--1:45pm
Course Description Not Available

ENGL 584W  WRITING INFORMAL ESSAYS  MATLIN, D
M  4:00pm--6:40pm
T  3:30pm--6:10pm
The 584W Creative Writing Workshop will be an exploration of the Art of the Essay.

Students will have a chance to discover the range, care, and resonances this most provocative of forms can offer. There is no articulation that can be at once more challenging and unpredictable than the essay. Its ranges of address can encompass the deeply personal and private to the most public and even experimental voicing. The essay can be a form of criticism, a probing historical scrutiny of one's own life, an improvisation focusing on travel, science, birth, death, portraiture, the arts, sports, politics, and the chaotic fascinating times in which we live. Students will be encouraged to write, to probe, to participate in the act of imagining how to speak for oneself in the actual writing and energies of sustained attentions that are a record of things felt, heard, and lived. The course will also include a series of readings that may help to suggest, to define, and to offer the gain of confidence and nerve to try to make narratives that are new, fresh, and immediate. The writer wants to be aware that an essay, particularly, involves the management of knowledge as a central act of focus and that narrative, is this instance is also an object that can arise by making language come alive through a coherent identity determined by the story itself.