ENGLISH LITERATURE

ENGL 220  INTRODUCTION TO LITERATURE  T. CUMMINGS

How do you read? How do you read literature at the university level?

In this Introduction to Literature class, we will study a handful of works of literature and interpret them through a variety of lenses. In this way, this class will be both the most impractical and practical class you will take. The pleasure of reading literature can seem like sheer luxury in this era of budget cuts and “increased productivity,” aka more work by fewer people at lower paying jobs. Who can take the time to read fiction, poetry, or drama? Who can have fun reading? And yet, learning how to interpret any text is one of the most valuable skills you can have. After all, how can you know all the different meanings “increased productivity” has unless you know how to interpret all the sorts of different things it might mean? In this sense, this class might just be the most important one you take. Besides, art is beautiful, and what is beautiful is powerful. Empower yourself with literature!

Course Requirements: Reading all assignments [approximately 30 pages per week in textbook plus 10-50 pages poetry, drama, or fiction], three midterms, process journal, online discussion boards, in-class clicker quizzes with student discussion.

ENGL 220  INTRODUCTION TO LITERATURE  P. HERMAN

The purpose of this class is to introduce students to the study of literature, but to do so in a more pointed fashion that will demonstrate literature’s uncanny ability to help us think complexly about complex problems. To that end, we will be looking at how literature deals with the related problems of technology and utopias, because so often today technology is promoted as a means of achieving a utopia, meaning, and a perfect society. But as we will see, neither the claims made for technology nor the sense that technology can create an ideal society are new. This class will start by looking at a Greek tragedy—Oedipus the King—that will introduce us to the problem of intellect and to how literature can be used to critique a society’s basic values. We move on to the revival of the utopian genre by Thomas More, and then to texts that deal more overtly with technology. We conclude with two books, M. T. Anderson, Feed, and the recently published, very controversial new novel by Dave Eggers, The Circle that will ask us to reconsider our reliance on the web and computers.

ENGL 220  INTRODUCTION TO LITERATURE  W. NERICCIO

Buckle your seatbelts and order up some eye-protection—this is NOT just an “Introduction to literature” class—that I can guarantee. Our Spring 2015 experimental literary/cinematic festival will emerge out of the twisted corridors of something I am calling “I/Eygasm” as we explore the deliciously and outrageously damaged psyches, minds, and art of women and men in some of the tastiest, most exotic and eye-opening literature, film, and art this side of the planet.

I/Eygasm is a word (maybe, also, a symbol) that reflects our semester-long obsession with issues of identity and subjectivity. But there is more to it than that I/Eygasm also embodies an increasingly common experience—that mesh of our minds with technology, touching/seeing screens (computer screens, smartphone screens, television screens) that come to dominate our world view (and maybe even, our lives). Eyes wide open, so to speak, these screens become electric, naked mirrors, concealing nothing, revealing all. What may come as a surprise is that literature is the one place we will find artists, famous and not so famous, whose stories provide us with protection, intellectual shields of a sort, that open our eyes to brave new worlds. But these books, movies, and the rest are not without their tricks, not without their surprises, and the fractured souls they haunt before our eyes will test our intellect, imagination, and, most deeply, our emotions—they may even tattoo our psyche!

The various works we encounter this term will teach us to rethink, rewrite, and reimagine what it is we call to consciousness when we picture the contours of the human mind—in the process, we will learn again just how instrumental the seductive mirror of literature can be in exposing the riches of these minds. This course is open to ALL undergraduates without regard to your selected major or minor and
assumes no expertise in literature, film, or fine art. If you are breathing, have an imagination, and are not easily offended by adult issues, themes, and images, then you should seriously consider coming along for the ride.

The working list of works includes both movies and books: *Her*, Spike Jonze; *Sleep Dealer*, Alex Rivera; *Touch of Evil*, Orson Welles; *Freed for Beginners*, Appignanesi & Zanone; *Pop Art*, Guadoni; *The Mind’s Eye*, Sacks; *Notes from the Underground*, Dostoevsky; *Octomom*, Bourdieu; *Fifteen Chalk, Pulp Fiction*, *Metamorphosis*, Kafka; *The House of Seven Gables*, Hawthorne; *Text[i]-Mae*, Neroccio; *Gradiva: Delusion & Dream in Jensen’s Gradiva*, and *Friedl*, *Ways of Seeing*, Berger.

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How does American literature get started? What are the “starter” stories in the early letters, histories, and reports 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 deep-seated perspectives shaped how the cultures saw each other and caused them to clash so tragically. Then we’ll trace the growth of the sense of an “American” identity through the colonial period.

Finally, the bulk of the course will survey the first, great burgeoning of a truly American literature, beginning with Emerson as the central figure, then Thoreau and Whitman expanding Emerson’s optimistic, affirmative vision to new areas of practical living and urban experience, but Poe, Hawthorne, and Melville countering with a darkened and deepened sense of the individual self. We’ll conclude with the complex figure of Dickinson, who incorporates both of these strains, the light and the dark, and is also the bridge between Romanticism and Realism.

**Course Requirements:** Semester grade based on in-class assignments, with full or non-credit, depending on whether or not they are complete, satisfactory, and on-time. Students choose different "bundles" of assignments for different semester grades: "A" has the most and hardest assignments, "B" fewer and easier, "C" fewest and easiest, "D" and "P" for a pattern of incomplete, unsatisfactory, or missed assignments and excessive absences.

All bundles and assignments involve active participation in classroom presentations—individual oral readings, readers’ theater, interpretations, critical debates, reports, performance slots, designated audience responses—all using our literary texts and all backed up by written working notes, to be submitted afterward. Three "tokens" for chance to post-pone or re-do assignments, or for being absent or late.

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SUNY SPRING 2015
Courses listed below are subject to change.
Please consult the online class schedule for specific days and times of these courses.
https://sunspot.sdsu.edu/schedule/

ENGL 260A  ENGLISH LITERATURE  C. GUTHRIE
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, travel writing, and fiction read in their historical and cultural contexts.

Course 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  J. EWELL
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, significant outsiders.

ENGL 280  INTRODUCTION CREATIVE WRITING  TBA
Description not available

ENGL 280  INTRODUCTION CREATIVE WRITING  TBA
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ENGL 301  PSYCHOLOGICAL NOVEL  R. GERVAIS
Our inner and often invisible lives in British, American, French, German, and Russian novels of the mid-nineteenth century to the present: the Divided Self in Stevenson’s Dr. Jekyll and Mr. Hyde and Wilde’s "Portrait of Dorian Gray," the Second Self in Conrad’s Heart of Darkness and Mann’s Death in Venice, the Self in Love in Dumas’ The Lover and McEwan’s On Chesil Beach, the Confessional Self in Dostoevsky’s Notes from the Underground and Camus’ The Fall, a Day in the Life of the Self in Woolf’s Mrs. Dalloway and Bellow’s Seize the Day, and finally, the Exit of the Self in Kafka’s The Metamorphosis and Faulkner’s As I Lay Dying.

Course Requirements: Semester grade based on in-class assignments, with full or non-credit, depending on whether or not they are complete, satisfactory, and on-time. Students choose different "bundles" of assignments for different semester grades: "A" has the most and hardest assignment, "B" fewer and easier, "C" least and easiest, "D" and "F" for a pattern of incomplete, unsatisfactory, or missed assignments and excessive absences.

All bundles and assignments involve active participation in classroom presentations—individual oral readings, readers’ theater, critical interpretations and debates, reports, performance skits, designated audience responses—all using our literary texts and all back up by written working notes, to be submitted afterward. Three tokens for chance to post-pone or re-do assignments, or for being absent or late.

I’ll be there with commentaries and mini-lectures, as needed, to help give all this activity shape and direction.

DECEMBER 5, 2014  3
ENGL 302  INTRODUCING SHAKESPEARE  T. CUMMINGS

Who is that guy?

What do you do when you hear about someone, feel a little curious, and want to get to know that person better? If you’re courageous, you will just start talking. Those of us who are a little shy or maybe a little suspicious might talk to others first and get some background information before asking to be introduced. Ultimately, however, if you really want to know that guy, you have to converse with him, do things together, and see what happens over time.

We’re going to do all these things in this class. You have undoubtedly heard about Shakespeare already. Perhaps you know a lot about him and what he wrote, but perhaps you relate to him only as an icon, an unbreakable picture that is eternal and remote. In any case, if we want to introduce ourselves to him, we’ll have to find out about the time when he lived, see what we do know about him as an historical personage, hear what others have to say about him, and read his works.

Of course, as soon as we start reading, we’ll notice that he speaks a little differently from us! So, we’re going to learn to understand his plays by hearing them performed for us and by closely reading his plays. I think you’ll find his language is stunning, gorgeous, and you might even find yourself quoting him regularly, not even on purpose.

Course Requirements:  Five plays, helpful non-fiction articles. Participation, class presentation and discussion, two midterms, creative project.

ENGL 306A  CHILDREN’S LITERATURE  M. GALBRAITH

Only 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 theme: People are animals.

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
Margery Williams, The Velveteen Rabbit
Felix Salten, Bambi
Wanda Gag, Millions of Cats
E.B. White, Charlotte’s Web
Roald Dahl, Fantastic Mr. Fox
Hayao Miyazaki, Spirited Away (movie)

ENGL 306W  ADVANCED COMPOSITION  M. GALBRAITH

Only 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 308W  LITERARY STUDY  L. CHAMPION

Description not available
SPRING 2015
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https://sunspot.sdsu.edu/schedule/

ENGL 308W  LITERARY STUDY  T. CUMMINGS
What is everyone talking about?

Do you wonder about the baffling things people are saying about literature? Do you find it strange that people say the author is dead...but one just gave a talk on campus? Have Postcolonial Studies scared you off even more than Cultural Studies? Do you wonder if the “post” in Postcolonial is the same “post” in poststructuralism? Or felt that the New Historicism is old fashioned?

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

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

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

Course Requirements: Two short papers, one research paper, presentation, extensive peer review

ENGL 308W  LITERARY STUDY  M. GALBRAITH

Explore the ways in which human experience has been represented through poetry, fictional narrative, graphic memoir, 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. Grammar quizzes, class presentation, editing workshops, three finished papers.


ENGL 401  CHILDHOOD'S LITERATURE  K. SHUMATE

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

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

ENGL 409  SCIENCE FICTION  J. THOMAS

Description not available

ENGL 493  LITERATURE & FILM  J. THOMAS

Description not available

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

Description not available

DECEMBER 5, 2014  5
ENGL 498  SEMINAR: ENGLISH HONORS THESIS  Q. BAILEY

The purpose of this class is to offer advanced English undergraduates in the honors variation the opportunity to complete a first-class undergraduate thesis (critical or creative). The class will consider advanced research methods, special collections, digital developments in literary studies, and different models of scholarship, but the focus will be on researching, developing, workshopping, revising, and completing your honors thesis.

ENGL 501  LITERATURE FOR CHILDREN  J. THOMAS

Description not available

ENGL 502  LITERATURE AND ADOLESCENCE  A. ALLISON

Books:
Francesca Lia Block, Love in the Time of Global Warming
Neil Gaiman, Neverwhere
Karen Hesse, Music of Dolphins
Carl Hiassen, Skink—No Surrender
Salman Rushdie, Haroun and the Sea of Stories
Shaun Tan, Lost and Found
Ngugi wa Thiong’o, In the House of the Interpreter
Malala Yousafzai, I Am Malala

English 502 explores works in which key characters are adolescents as well as works specifically written for adolescents, primarily the contemporary Young Adult novel. Some of the most exciting publishing being done these days is in Young Adult fiction, as represented by the booklist.

Adolescence is a time during which cognitive functions, argumentative capacity, self-identity, ego, sexual relationships and love, societal relationships, authority relationships, justice and conscience, bodily image, career, education—and of course much more—are developed, explored, challenged, outgrown. These issues are depicted in narratives that reveal the keen emotions and observations of teenagers. As we’ll see, however, adolescence is as much a cultural construct as a clearly defined biological and cognitive phenomenon.

Much of your grade will depend on writing, in and out of class.

ENGL 508W  WRITING OF CRITICISM  E. FRAMPTON

Non majors

Joys of the Keyboard

Academic writing can be a struggle. It can also be fun. This class will provide you with some tools and strategies that will help you to take more pleasure in the process of writing about literature and, as a result, 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  BRITISH LIT OF LONG 19TH CENTURY  Q. BAILEY

The French Revolution of 1789 rocked Europe, radically altering the social, economic, and political expectations of the broader public and ushering in new forms of military and literary expression. The 1793 "levée en masse" that required all French citizens to offer military service changed the face of warfare; Wordsworth’s determination to write in "the real language of men" created a revolution in poetry. ENGL 510B will track, in the novels, poems, and short stories of the period, the effect of these revolutionary changes through the nineteenth century and all the way up to the two great wars that many see as the logical outcome of the mass mobilization of French citizens in the 1790s: the First and Second World Wars. From Austen’s Emma to Auden’s “September 1, 1939,” we will explore the responses of writers to the massive technological, social, and political changes of the period.

ENGL 522  AMERICAN ROMANTIC PERIOD  R. GERVais

The classic authors and texts of the American Romantic period (1820-1865), often called the American Renaissance, when we declared our artistic independence.

We will track the characteristic feature of the period, its emphasis on the emotional life of the individual self, starting with Emerson’s self-reliance, countered by Poe’s divided self, applied as Thoreau’s do-it-yourself, darkened into Hawthorne’s guilty self, expanded into Melville’s questing self, americanized into Whitman’s absorbing self, dramatized in Dickinson’s inner theater of the self.

Course Requirements: Semester grade based on in-class assignments, with full credit or none, depending on whether or not they are complete, satisfactory, and on-time. Students will choose from different “bundles” of assignments for different semester grades: “A” has more and harder assignments, “B” fewer and easier, “C” fewest and easiest, “D” and “F” for pattern of incomplete, unsatisfactory assignments, and excessive absences.

All bundles and assignments involve active participation in class-room presentations—individual oral readings, readers’ theater, interpretations of passages, critical debates, reports, improvised performances, designated audience responses—all backed up by written, working notes to be submitted afterward. Three “tokens” for change to post-pone or re-do assignments, or for being absent or late.

I’ll be there with commentary and mini-lectures when needed, to give all this activity shape and direction.

ENGL 523  U. S. POETRY/PROSE, CIVIL WAR TO WWI  C. COLQUITT

Description not available

ENGL 523  WHITMAN, DICKINSON, MELVILLE, CIVIL WAR  C. COLQUITT

Description not available

ENGL 530  CHAUCER  J. Ewell

This course is focused on Geoffrey Chaucer, but by no means is it a single author course. It is also a course on the beginnings of English as a literary language and on the transition of English literature from its medieval into its Renaissance or Early Modern forms, and the changes and innovations that made that transition possible. Since Chaucer—Britain’s first major author—was at the center of these changes, we’ll be focusing on his writings, studying selections from two of his major works, The Canterbury Tales and Troilus and Criseyde. But we’ll also be looking at Chaucer’s many sources and influences, like Arthurian romances, early Renaissance painting and visual art, Bocaccio’s bawdy and highly sexualized fabliaux, Dante’s Divine Comedy, and variety of other texts from both the British and continental traditions.

Course Requirements: will include active discussion and participation, two critical papers, a final exam, and a final project that will include one or more of the following elements: creative writing, historical research, or critical writing.
ENGL 533  SHAKEPEARE

T. CUMMINGS

Hm, let's see... what have people said about Shakespeare and his plays?

"He was not of an age, but for all time!" Ben Jonson

"The nearest thing... to the eye of God." Laurence Olivier

"The remarkable thing about Shakespeare is that he really is very good, in spite of all the people who say he is very good." Robert Graves

"Hamlet is a coarse and barbarous play... One might think the work is a product of a drunken savage's imagination" and his "plays please only in London and Canada." Voltaire

What will you say?

To give you plenty of opportunities to shape your own opinion of Shakespeare's works, we'll read and discuss his sonnets and five of his plays. Our focus will stay on what Shakespeare wrote... but what if his works meant something different in 1600? Does a person who says, "Being your slave, what should I do but tend upon the hours and times of your desire?" mean the same things as we do? How about a public servant who demands a nun have sex with him... or he will put her brother to death? A contentious couple tricked into falling in love? A Duke who enslaves the man who tried to rape his daughter? To explore this, we'll also read a book that gives historical and cultural contexts.

We will learn about Shakespeare's world and find out that many Londoners hated the theater and that the era was plagued by poverty. But, whatever we learn about Shakespeare's era, we will still interpret it through our points of view, however limited. Since our own opinions can be too quick, we will broaden, complicate, and enrich our understanding by performing research into the plays. Scholarly responses will help us dig deep into historical, political, literary, and contemporary responses to his work. With them, we'll break open the question of sexuality in Shakespeare's works, we'll see the links between a shipwreck and a play about a vengeful Duke, we'll explore new analyses of civility in Verona and discover surprising ways to read about a general in Venice. Expect to work hard. Expect controversy.

Course Requirements: Read and listen to all plays, perform a review of scholarly literature, research paper, small and large group presentations.

ENGL 533  SHAKEPEARE

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 view acclaimed professional film productions of these works. 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 course 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.

Course Requirements: 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 540A  SHAKESPEARE AND HIS CONTEMPORARIES  P. HERMAN

This class will have two overlapping goals. The first is to give students a snapshot of early modern public theater and the variety of plays made available to the public. The second purpose is to put Shakespeare's plays, which are always privileged over and above the work of his contemporaries (sometimes for good reasons, but often not), in conversation with other works written at roughly the same time that deal with similar themes. In other words, rather than studying Shakespeare or other playwrights in splendid isolation, we will look at how early modern dramatists as a group dealt with similar issues, and how their plays enter into an extended conversation with each other. As we will see, early modern dramatists relied on the audience knowing the other plays, and in so doing, participated in the creation of a new cultural venue that reflected the views of the middle class, the people who paid good money to see these plays performed.

ENGL 543  TWISTED BRITISH NOVELS  M. GALBRAITH

Orphans, incompetent parents, seductive governesses, 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)

Course 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  FROM PAGE TO STAGE  E. FRAMPTON

This new interdisciplinary, service-learning course combines scholarly research into dramatic literature and performance, outreach to the local theatre community, pre-professional experience, and the creation of a digital repository of accomplishments and resources. We will read, analyze, and write about a variety of diverse plays, studying their contexts and going to see those plays performed around San Diego. We'll learn about some theories and history of theatre practices and the role of professionals such as the dramaturg, who studies drama in order to enhance specific productions. We'll organize and lead post-performance discussions with audience members, actors, directors, and designers. Professionals from local theatres, such as Old Globe Artistic Director Barry Edelstein and Cygnet Theatre dramaturg Taylor Wycoff, will visit the class. For the final project, you will research and produce program notes and a school study guide for an upcoming San Diego show. These will be incorporated into a website that will be available to other students, educators, arts administrators, and members of the general public, further connecting SDSU to the broader San Diego arts community.

ENGL 550  QUEER TEXTS AND CONTEXTS  Y. HOWARD

This course will examine expressions of queer identities in a range of literary and cultural contexts. In considering historical developments of non-heteronormative sexualities alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in its many aesthetic and personal forms. Texts will include (but are not limited to) experimental films such as Kenneth Anger's Scorpio Rising, Queercore as a musical genre, art by Hector Silva and Robert Mapplethorpe, Samuel Delany's autoethnographic meditation on subcultural sexual space, Times Square Red, Times Square Blue, queer comix such as Dykes to Watch Out For by

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Please be aware that some of the texts contain material that may be objectionable to some students who are uncomfortable with frank discussions of sexuality and the body; you may wish to consider another course.

ENGL 563 DIGITAL LITERATURE
J. PRESSMAN

"Digital Humanities," a recent phenomenon in higher education, describes efforts to update traditional research practices by engaging and approaching the digital. This course is an introduction to Digital Humanities methods and practices. We will ask questions such as: How do big data visualizations help us think differently about literary history? What do we learn about language and human bias by studying the back-end of a database? Why are metaphors so central to interface design?

Digital technologies are transforming the ways we learn, communicate, and work in the real world, so we will do things differently in this class. This is hands-on and project-based learning course. Students will learn to use digital tools to pursue humanities research and analysis. We will develop digital literacy by thinking critically and historically about the tools we use. We will build innovative, final digital projects that showcase how literary studies and analytical skills matter in a digital age.

Learning topics include HTML, interface, visualization, database, mapping, network, and digital literature. No technological skill is necessary, just a willingness to innovate.

ENGL 576 LIT EDITING & PUBLISHING
J. MINNITI-SHIPPEY

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

Excellent experience for graduate and undergraduate students alike.

ENGL 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 Jericho Brown, Natalie Diaz, and Benjamin Hollander 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 exploration of literature comes from the mouths of those who have shaped it; this course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, nonfiction, and translation. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. This course promises to shake the fleas from static written word.

Writers of all experience-levels and genres are welcomed and encouraged.
ENGL 581W   THE WRITING OF FICTION   M. MARSHALL

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

ENGL 581W   THE WRITING OF FICTION   K. SHUMATE

Are you a storyteller? Do you want to hone your writing skills and tell your stories to a captive audience? In addition to sharing your own original stories, we will study some short stories written by the likes of Ernest Hemingway and Eudora Welty for craft. Because this class helps to fulfill upper division writing requirements, we will have a brief review of the proper use of the most commonly misused pieces of punctuation — the comma and the semicolon. Stories will be shared in a workshop environment in which we will discuss constructive comments on the variety of stories presented. We will also explore possible journals that might publish your work. At the end of the semester, those of you who wish to share your stories with a wider audience, you may submit your stories for publication on the class website: Stories from the Workshop.

Course Requirements: A minimum of 15 pages of original writing is required, as are various other writing requirements.

ENGL 584W   WRITING INFORMAL ESSAYS   D. MATLIN

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 as 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 voicings. 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.

A significant portion of this course will involve reading for the first month. I have provided pieces that I feel are at once provocative, resourceful, funny, imaginative, brave, and deeply inviting in terms of each their inventions of language and intimate address. These books are also provided as guides and to help give you the courage to walk into your own imaginations and make those urgent discoveries which will matter to yourselves and to your fellow writers. How do you make the language that is yours come alive and be full with a nerve peculiar to yourselves?

With this sense of possibilities in mind I’ve ordered two books:

Gretel Ehrlich, The Solace of Open Spaces by
Derek Owens, Memory’s Wake

ENGL 584W   WRITING INFORMAL ESSAYS   J. MINNITI-SHIPPEY

There’s a contradiction in the title of this class that intrigues—can something informal be an art? Can an essay be informal? What’s creative nonfiction anyway? In this course, we’ll read variations on the theme of informal essays, and write our own—from book reviews, to personality profiles, to sports journalism, to travelogues...the list goes on! We’ll also study how personal narratives reach an audience, and develop and maintain a class website. This course is intended to provide an artistic, professional experience, we’ll work as editors of each other’s writing as well as collaborators in the creative process. Writers of all levels of experience are welcome.

DECEMBER 5, 2014