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  Q. BAILEY
This is an online, asynchronous course, meaning that you can listen to the short presentations, review model responses, complete assignments, etc. at a time convenient to you. In the course of the semester, we'll cover a range of literary forms - novels, short stories, plays, and poems - and travel in our imagination to a number of different locations: Ancient Greece, nineteenth-century Europe, Prague during the Russian invasion of 1968, and early twentieth century Ireland. We'll also meet some famous literary figures - Achilles, Emma Bovary, Don Juan, Romeo and Juliet, Doctor Faustus, Victor Frankenstein - as we learn to talk about literature from a variety of different perspectives.

ENGL 220  INTRODUCTION TO LITERATURE  P. HERMAN
The Perils and Promise of Technology
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, 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 very controversial novel by Dave Eggers, The Circuit, that ask us to reconsider our reliance on the web and computers.

ENGL 220  INTRODUCTION TO LITERATURE  TBA
Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  TBA
Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  TBA
Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  TBA
Description Not Available

ENGL 250B  LITERATURE OF THE U.S.  J. BRANGER
Description Not Available

Revised: December 10, 2015
Spring 2016
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ENGL 260A  ENGLISH LITERATURE  C. GUTHRIE

This course is a survey of significant British literary texts from the medieval period through the 18th century. Readings will include a variety of genres including poetry, essays, drama, epistles, travel writing, and fiction read in their historical and cultural contexts. The course will require active participation, a short paper, an exam, quizzes, a reading journal and a research paper due at the end of the semester.

ENGL 260B  ENGLISH LITERATURE
The Romantics to the Present  T. CUMMINGS

Stand Up, Speak Out:
In this British Literature class, we will develop our understanding of literature by focusing on texts that depict characters who risk the consequences of revealing their experiences and beliefs by taking public stances against injustice. How could they not speak? In 230 years, Britain became a startlingly new country. From the French Revolution to the rise of industrialization and England's colonial practices, many writers felt compelled to respond to the power their country wielded. Whether texts depict horror at the first world war, pride at resilience during the Battle of Britain, or sarcasm over spam, we will study works of literature that feature objections to oppression and, sometimes, triumph when characters do speak.

In order to provide the level of coverage this era demands, we will take a modular approach. This means you will study with a small group of students and explore four different ways to discuss literature. Each framework for discussion will feature a different set of texts. Contract grading will help you establish your goals and shape your level of involvement in the class according to your preferences. While all students will present on texts they have studied in their small groups, write four short papers, and take four tests, some students will create an artistic response to a text, make an audio-visual presentation, write a longer essay, research a particular text, and curate their work by compiling it in a portfolio.

Course Requirements: Participation, responding to texts orally and in writing, and a variety of possibilities according to a contract established first two weeks of the semester.

ENGL 280  INTRODUCTION TO CREATIVE WRITING  TBA  Description Not Available

ENGL 280  INTRODUCTION TO CREATIVE WRITING  TBA  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; five study questions. This semester’s theme: into the wild.

Some proposed readings:
Fairy Tales Charles Perrault
Household Tales, Brothers Grimm
The Call of the Wild, Jack London
The Velveteen Rabbit, Margery Williams
Zoo, Anthony Browne
Charlie and the Chocolate Factory, Roald Dahl

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ENGL 306A  CHILDREN’S LITERATURE  
Continued...

M. GALBRAITH

The Watsons Go to Birmingham, 1963, Christopher Paul Curtis
Spirited Away, Hayao Miyazaki (movie)

ENGL 306A  CHILDREN’S LITERATURE  

K. SHUMATE

Description Not Available

ENGL 306W  CHILDREN’S LITERATURE  

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.

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

ENGL 306W  CHILDREN’S LITERATURE  

K. SHUMATE

Description Not Available

ENGL 308W  LITERARY STUDY  

L. CHAMPION

Description Not Available

ENGL 308W  LITERARY STUDY  

T. CUMMINGS

Literary Study is an opportunity for you to develop ten powerful tools for interpreting literature. We will explore a variety of methods that you have already experienced in other classes, media outlets, and amongst friends. But, in our class, we will study these approaches in greater depth than you may have had the chance to do before. Our goal is to understand and become adept at using these tools to understand literature, which will also help you analyze the world around you. As you will see, these styles of interpretation sound esoteric, but they get at the heart of how we understand our lives and society. When we learn about them, we will be able to clarify many of today’s debates, reinterpret our own place in our society, and appreciate the complexity of this moment in time.

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 working with your writing style. At the end of the semester, you will “teach one” and demonstrate your mastery of the content. The vibrant combination of exploring these important theories and our own writing styles will make for a strangely exciting class.

Course Requirements: Three reading responses, a series of in-class quizzes, daily in-class discussion, workshops, presentation, and a research paper.

ENGL 308W  LITERARY STUDY  

C. GUTHRIE

The aim of this course is to teach you how to write about literature. You will learn how to close-read texts, how to master techniques of literary-critical research, and how to identify different literary critical approaches, some of which you will apply to the primary texts chosen for the course. We will also cover the more basic elements of writing: grammar, mechanics, and citation.

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

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

ENGL 308W LITERARY STUDY
K. SHUMATE
Description Not Available

ENGL 401 CHILDHOOD'S LITERATURE
M. GALBRAITH

A historical and investigative approach to the literature of childhood. Weekly responses and study questions.

Some planned readings:
Little Red Riding Hood, The Brothers Grimm
The Red Shoes, Hans Christian Andersen
Alice's Adventures in Wonderland, Lewis Carroll
The Secret Garden, Frances Hodgson Burnett
Roll of Thunder, Hear My Cry, Maurice Sendak
Outside Over There, Mildred Taylor
Enders Game, Orson Scott Card
Spirited Away, Hayao Miyazaki

ENGL 409 SCIENCE FICTION
J. EWELL

Science Fiction (or Speculative Fiction as some now prefer to call it) has often had to struggle for recognition as serious literature, despite the fact that many of the most imaginative and enterprising authors of the last century have specialized in it. We'll have none of this snobbery in English 409! This is a course about sci-fi as literature, covering a selection of novels and short fiction that have made significant literary contributions over the years, including works by H. G. Wells, Philip K. Dick, Ursula K. LeGuin, and Neal Stephenson. We'll be discussing the literary significance of sci-fi specific subjects like aliens, first contact, fantastic voyages, and virtual worlds. And we'll explore a variety of literary practices and techniques that characterize the genre, such as imaginative world building, postmodern allegory, and dystopian satire.

ENGL 491 LITERATURE AND MAGIC
J. EWELL

Literature and Magic: This course will be a transhistorical exploration of the role of magic in literature and literary thought from Ancient Greek fiction to Harry Potter. Why has magic been such a strong, recurring subject in literature? What do spells and incantations share with the power of the written word? Can djinns, witches, and wizards help us understand how conceptions of authorship, creativity, and the imagination have evolved and developed over the years? In trying to answer these questions, this course will wind its way through a variety of literary texts including mythology, Arthurian romance, and magical realism while exploring along the way a variety of important perspectives on magic and magical beliefs from modern psychology, anthropology, and history.

ENGL 493 LITERATURE AND FILM
Y. HOWARD

This course will explore a range of connections between literary and film studies. While we will address questions associated with adapting novels to film, we will also deeply engage with issues of spectatorialship, experimentation, the use of music/sound, and depictions of gender, ethnicity, and sexuality when comparing cinematic and other textual forms. We will discuss the basics of how to “read” film using work by auteurs such as Hitchcock and Lynch but our analyses will be informed by feminist film theory and critical visual studies. Other texts include (but are not limited to) Stephen King’s The Shining and selections from his short stories, Sapphire’s Push and its film adaptation, Precious, as well as the graphic novel Like a Velvet Glove Cast In Iron by Daniel Clowes. This is a reading- and watching-intensive course with a significant writing component.

Revised: December 10, 2015
ENGL 498  SEMINAR: ENGLISH HONORS THESIS  C. COLQUITT
Description Not Available

ENGL 501  LITERATURE FOR CHILDREN  J. THOMAS

Because children's literature, perhaps more than any other literary genre, operates directly in the process of interpellation, of inscribing gender roles, class consciousness, etc., English 501 (Children's Literature) constructs children's literature as a cultural apparatus that creates for its readers representations of race, class, and gender that are often problematic, often laudable. Thus, in addition to attending to structural and aesthetic matters, we will investigate the historical moment in which the texts on this syllabus were produced as well as the implicit and explicit ideology within them. Furthermore, we will discuss how the reception to these texts may have changed over time. I will encourage oppositional reading strategies in order for you to cultivate how to read with and against canonized texts and the institutions that canonize these texts.

ENGL 502  ADOLESCENCE IN LITERATURE  M. GALBRAITH
Ghosts and monsters

Course Requirements:  Weekly reading and writing assignments, extensive class discussion, final paper.

Tentative booklist:
Hamlet, William Shakespeare
Frankenstein, Mary Shelley
Their Eyes Were Watching God, Zora Neale Hurston
Go Tell It on the Mountain, James Baldwin
The Chocolate War, Robert Cormier
The Absolutely True Story of a Part-Time Indian, Sherman Alexie
Drown, Junot Diaz
Fun Home, Allison Bechdel

ENGL 502  ADOLESCENCE IN LITERATURE  J. THOMAS

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

ENGL 508W  WRITING OF CRITICISM  E. FRAMPTON
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, 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...
ENGL 508W  WRITING OF CRITICISM
Continued...

E. FRAMPTON

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 522  HAUNTED AMERICA: 19TH CENTURY LITERATURE
M. BORGSTROM

This course will examine textual and cultural representations of ghosts and haunting as a way to acknowledge the racial, gender, and sexual identities not traditionally given a voice in American culture. By exploring the ways that the spectral figure demands recognition from the living, we will analyze how the undead exposes unacknowledged cultural spaces. We'll consider how spectral figures frequently engage in socially unacceptable behaviors, and we'll explore how such manifestations might stand in for those identities understood as different, unconventional, or perverse. Through these considerations, we will examine the ways in which ghosts and haunting offer an indirect commentary on social subjectivity in the early years of the nation as they provide a voice for those who are pushed to the margins of United States culture.

ENGL 523  LITERATURE OF THE U.S. 1860 - 1920
C. COLQUITT

Description Not Available

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

Description Not Available

ENGL 525  LITERATURE OF THE U.S. 1960-PRESENT
Y. HOWARD

Bodies and Experiments

Under the theme “Bodies and Experiments,” this course will approach late-twentieth and early-twenty-first-century American culture by investigating the varying degrees of cross-pollination between embodied experiences and experimental practices. We will read, watch, and listen to a selection of written, visual, and auditory examples that focus on corporeal topographies and innovative textual qualities. Responding to and reflecting contemporary politics of the body, the experiments under consideration will include (but are not limited to) William Burroughs's The Soft Machine, Catherine

ENGL 525  LITERATURE OF THE U.S. 1960-PRESENT
Y. HOWARD

Lord's The Summer of Her Baldness, and selections from Samuel Delany's The Mad Man. While we will approach these texts in loose chronological order, they should be thought about in terms of their affinities, conflicts, and contradictions in shaping and being shaped by contemporary gendered, racial, and sexual subjectivities. This is a reading-intensive and discussion-oriented course with a significant writing component. Graduate students taking this course will have alternate and additional assignments.
ENGL 527  DIGITAL LITERATURE  J. PRESSMAN

What happens to literature and its study when text moves from page to screen? This course examines works of born-digital literature (literature created on the computer to be read on the computer) to explore the latest cutting-edge of literary art and to understand how this emergent literary form affects the way we read, study, and understand literature. The course situates digital literature within literary history but also considers digital literature as a new form whose art “object” possesses computer-driven aesthetics—such as speed, animation, and multimodal semiotics—that produce decisively different literary effects and reading practices.

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 view acclaimed professional film and video 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 class includes a spring-long collaborative group project, which involves the analysis of a selected play text, historical research, the creation of a production plan for staging the play, and a half-hour performance by your group, excerpted from your selected play. There will also be short essays, a midterm, and a final exam. Come enjoy the fun, in a class that many have described as their favorite ever at SDSU.

ENGL 540B  ENGLISH FICTION  E. FRAMPTON

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 entrenched conceptual divide between rural and urban environments in the British cultural imagination. In his view, this dichotomy is linked to social class issues, national identity, and literature. Taking Williams’s provocative claims as a starting point, we will read and analyze a variety of novels written during the long-nineteenth century in Britain, extending through Queen Victoria’s reign and into the Edwardian Period of the early-twentieth century. 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 frequent quizzes and a final research essay.

ENGL 542  LITERATURE OF SENSIBILITY  J. EWELL

British literature during the Restoration and Eighteenth Century (1660-1800) is characterized by a number of noteworthy events, such as the rise of the novel, the first appearance of women on the theatrical stage, and the emergence of Britain’s first popular media culture. This class will be examining these events through the literary lenses of comedy and satire. We'll use literary laughter as a means of exploring the literature and culture of the era and its many tensions and conflicts. We'll be reading plays by Aphra Behn, William Wycherly, and Oliver Goldsmith, narratives by Jonathan Swift, Henry Fielding, and Lawrence Sterne, and a variety of popular texts written for an emerging democratic readership.
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ENGL 544   BRITISH MODERNISM   A. HAMMOND

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

ENGL 563   LITERATURE AND TERRORISM   P. HERMAN

Class Goals: The purpose of this class is to examine how various writers and artists have dealt with the pre-eminent question of our time: terrorism. How has mainstream literature in the West represented terrorism? How have contemporary novelists and filmmakers, confronted 9/11 and similar events? (which also raises the question of whether 9/11 is in fact a unique event?) What makes terror “terror”? Why do these people hate us so much, and why do they blow themselves up? Why does someone turn himself into a “person of mass destruction”? How has this topic been dealt with in earlier literature? In the mainstream Western tradition, terrorism is something outside of us, something beyond the limits of civilizations and its institutions and values. Terrorism is what threatens us from beyond, be it the witches in Macbeth or a cave in Afghanistan. Yet as we will see, literature often demonstrates that terrorism is something that has its roots deep within our culture, that there is a link, a kinship even, between the terrorist and the object of terror.

ENGL 563   INTRODUCTION TO DIGITAL HUMANITIES

This course offers a practical and theoretical introduction to the new creative and interpretive possibilities opened up by digital forms of literature. Reading novels, graphic novels, short stories, videogames, and media theory by writers such as Jennifer Egan, Dash Shaw, Jorge Luis Borges, Davey Wteden, and Marshall McLuhan, we will ask what is at stake in the shift from print to digital forms. Engaging with digital libraries and computational techniques in literary analysis, we will ask what new insights we can gain into literature once it is digitized. Is the digital age making literature more accessible, more inclusive, and more interactive? Or will the digital age, with its many multimedia distractions, make literature obsolete? We will seek answers to these questions not only by analyzing existing literary objects, but also by making literary objects of our own, using platforms and languages such as Twine, R, HTML, CSS, and XML. Note: this class will teach you basic programming skills, but no previous programming experience is required or expected.

ENGL 570   TECHNIQUES OF POETRY   K. FARRIS

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 where we will learn traditional metrical technique, 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 573   TECHNIQUES OF NOVEL

Revised: December 10, 2015
ENGL 576B  LITERARY PUBLISHING & EDITING WORKSHOP  J. MINNUITI-SHIPPEY

This advanced publishing workshop, a required course for the new Creative Publishing & Editing minor, is designed to give motivated students the opportunity to work as editors of a professional press. The course will build on the work of ENGL 576 A, as editorial boards create thematic anthologies of literary work, design print & digital books, and work with professional programs such as InDesign and CreateSpace. We'll host several publishing industry professionals during the semester, from book designers to small press founders. While ENGL 576 A is listed as a prerequisite for this class, graduates of ENGL 576 are eligible to enroll, and other interested students are encouraged to reach out to the professor. Don't miss out on this unique professional publishing opportunity!

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 Assaf Gavron, Malena Morling, and Garth Greenwell will visit the class to conduct lectures, discussions, writing workshops, and readings centered on their work and experience in the literary world. The most valuable explication of literature comes from the mouths of those who have shaped it; this course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, nonfiction, and translation. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. This course promises to shake the fleas from static written word. Writers of all experience levels and genres are welcomed and encouraged.

ENGL 580  THE WRITING OF POETRY  K. FARRIS

Flash Fiction and Prose Poetry

This class will be dedicated to exploring various types of hybrid genre work. We'll focus primarily on the prose poem and flash fiction, and will possibly touch on other inter-genre forms such as the lyrical essay. Some representative authors include Cortazar, Calvino, Brautigan, Kawabata, Keplinger, Lightman, and Simek. The class will be reading-intensive, but will also have a workshop component.

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 584W  WRITING INFORMALessays  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 at once more challenging and unpredictable than the essay. Its range of address can encompass the deeply personal and private to the most public and even experimental voices. 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.

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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.

Reading List:
The Solace of Open Spaces, by Gretel Ehrlich
We Were Soldiers Once and Young, by Hal Moore and Joseph Galloway

Course Requirements: Consistent attendance is essential. Student discussion, participation, and responses are basic frameworks of the course. Arrive on time. You have a choice of either two medium length essays or one more sustained single essay. By “medium length” I mean at least 20 pages. By “more sustained” I mean 50 to 60 pages.

Objective: To introduce you to this art and its risks and discoveries. To introduce you to the imagination of reading and how to educate your imaginations. To strengthen your confidence, your range of thinking, and the depth of your eye and heart.

ENGL 584W WRITING INFORMAL ESSAYS
Art of the Informal Essay

J. MINNITI-SHIPPEY

There's a contradiction in the title of this class that intrigues—can something informal be an art? In this course, we'll read variations on the theme of informal essays, and write our own—from responses to literary works, to personality profiles, to sports journalism, to travelogues…the list goes on! Our reading list includes work by Saced Jones, Roxann Gay, Annie Dillard, Ross Gay, and Mollie Lambert, among many others. Learn by doing; weekly writing prompts ask us to imitate the style, tone, and technique of the essays we study. This course is intended to provide an artistic, professional experience; we'll work as editors of each other's writing as well as collaborators in the creative process. Writers of all levels of experience are welcome.