

## Spring 2023

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

### ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses.  
<https://sunspot.sdsu.edu/schedule/search>

#### **ENGL 157.01                      Comics and History    J. THOMAS**

In this course we will explore the comic book and graphic novel as artistic enterprises, discussing both their aesthetic qualities and the many ways their writers and artists marshal those qualities to represent history, illustrate its complexities, and encourage us to think critically about our place within history, history's effect on the present, and the ways our understanding of history (on both the global and personal level) might inform our view of the historical moment in which we live. We will also be reading and discussing some amazing comic books, including *Bitter Root* by David F. Walker and Sanford Green, *Ms. Marvel* by G. Willow Wilson and Adrian Alphona, *Fun Home: A Family Tragicomic* by Alison Bechdel, *Stuck Rubber Baby* by Howard Cruise, *Persepolis* by Marjane Satrapi, *Maus* by Art Spiegelman, *Kings in Disguise* by Jim Vance and Dan Burr, and *Superman Smashes the Klan* and *American Born Chinese* by Gene Luen Yang (*The Klan* illustrated by Chifuyu Sasaki and Naoko Kawano).

#### **ENGL 220.01                      The Art of Literature    M. GARCIA** *Description Not Available*

#### **ENGL 220.03                      The Art of Literature    A. MENDOZA** *Description Not Available*

#### **ENGL 220.02                      The Art of Literature    K. SHUMATE** **(Online)                      *Is it a Monster?***

The texts in this class ask, "What or who are monsters?" Lectures with Discussion assignments, quizzes, presentations.

**Probable texts:**

J. J. Cohen, "Monster Theory: Seven Theses,"  
Louise Erdrich, *The Round House*  
Anne Rice, *Interview with the Vampire*  
Anne Rice, Excerpts from *Memnoch, the Devil*  
Bernard Pomerance, *The Elephant Man*  
Mary Shelley, *Frankenstein*  
Various poems and short stories

#### **ENGL 220.                      The Art of Literature    J. SHUTT**

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**ENGL 306A.01&.02**      **Children’s Literature (and) Advanced Composition**      **S. STONE**  
(taken concurrently)  
**ENGL 306W.01&.02**

**306A:** From Road Dahl’s *Matilda* to E.B. White’s *Charlotte’s Web* to Rick Riordan’s *Percy Jackson* series, one finds across the history of children’s literature all kinds of “outcast” and “strange” child characters who embody the exhilarating, messy, and chaotic freedom that we often associate with childhood. At the same time, these characters must contend with rigid pressures to behave, conform, and otherwise grow up. In this course, we will see what we can learn from texts featuring “outcast” and “strange” characters. What does children’s literature about oddballs, outcasts, others, and Others have to say about childhood? How do outcasts disrupt the (presumably orderly) world around them, and what critiques of dominant society emerge from such a disruption? What places and spaces are available to outcast protagonists as they navigate a homogenizing world? And, ultimately, why is there a lingering fascination with “difference” in children’s literature (and other media) and how effectively and responsibly has “difference” been handled in children’s literature (and other media)? Through our course texts, we will work to answer these questions and more, exploring issues of identity, belonging, community, family self-acceptance, and growth, among other things.

**Potential texts include...**

- Celia C. Pérez, *Strange Birds: A Field Guide to Ruffling Feathers*,
- Kelly Fernández, *Manu*
- Greg van Eekhout, *Weird Kid*,
- Disney’s *Luca*

**306W:** As we explore in 306A the depiction and experiences of the “outcast” and “strange” children who appear in the assigned readings, we will work here in 306W on sharpening our ability as critical readers, writers, and researchers. In this “W” portion of 306, we will focus on the skills needed to write on the children’s literature we read in “A.” In order to successfully craft written work on our “A” literature, and polish our skills as writers in general, we will be revisiting and discovering both foundational and advanced techniques of college-level essay development, doing so to develop into effective children’s literature critics and scholars in our own right. Throughout the semester, we will undertake writing assignments that will strengthen the skills needed to craft analytical essays that reflect careful engagement with literature as well as familiarity with the conventions of literary scholarship. In particular, we will work on navigating research within the specialized scholarly field of children’s literature, exploring and evaluating, among other things, key journals, academic publishers, and research/ers in the field.

**ENGL 306A.03**      **Children’s Literature (and) Advanced Composition**      **T. ASIM**  
(taken concurrently)  
**ENGL 306W.03**

Monsters under the bed? Trolls under the bridge? A nameless menace that lurks under the stairs? The theme of fear in children’s literature seems as prevalent as lessons about colors, shapes, and letters, which indicates that fear is yet another part of life that young minds must learn to accept, accommodate, and explore as just another building block of social identity. This semester, we will focus on those monstrous characters – witches, (were)wolves, clowns, and ghosts – that haunt the pages and the psyches of children (and the adults they become) through the

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genres of fantasy and horror. In this way, we will challenge and disrupt the standard notions of fantasy, horror, fear, and the delicious pleasure (or trauma) that comes with confronting that which frightens us.

### ENGL 308W.01      Literary Study

E. FRAMPTON

This class will answer many of your questions and address many of your concerns. Who is Terry Eagleton anyway? What is the M.L.A.? When do you need an apostrophe? Where can I find a “peer-reviewed” essay? Why do some essays earn high grades while others don’t? How can I take a stand in life, even when writing about literature? In short, there are no dumb questions in this class. In order to answer as many of these questions as possible and have fun at the same time, we’ll read some excellent literary work, considering how different literary theories can provide useful tools for our own analysis of such work. We’ll also review the nuts and bolts of academic writing, from grammar and punctuation to research and citation. There will be brief written assignments, a final research essay, a midterm, and a final exam. **Active participation in class discussions, debates, and exercises is a key component of the course, helping to further develop your interpersonal and public speaking skills.** By the end of the semester, you’ll be empowered with a clearer understanding of methods of literary analysis, concepts and terminology of literary study, research techniques, and the value of your voice.

### ENGL 308W.02      Literary Study

T. CUMMINGS

Analysis, Research,

#### Writing

One day, there will be a machine that allows you to imagine whole worlds, form perfect relationships with friends, walk along a sidewalk and smell every flower as though you were there. When you turn away from the machine, it will remember precisely where you were, and you can re-enter that world instantly, traveling back to the very place you long to be. Or something like that! The writer who described this miraculous machine was talking about books. You got it: Books printed on paper. He loved literature, and though he was an imperfect human, he valued what we can imagine, as I believe you do too. But, how do we talk in persuasive and compelling ways about what we imagine? How can we convey the power or the ineptness, the joy and the disgusting notions we find in literature? In this class, we will attempt to do these very things through writing and reading activities. To get us started, we will read two sets of texts: A short textbook on how to analyze and discuss poetry, novels, short stories, and drama. Alongside this accessible book and some material on literary theory, we will read a few poems, a novel, a short story, and a play. The reading will provide material to use for describing what we imagine when we embark upon reading. You will have opportunities to write about each of these texts. You will also read a text of your own choosing that you will work with to compose two short papers. Our final project will be literary research on either the text you chose to work with or one of the shared pieces I select. Daunting? Our schedule will allow us the time and space to hone our ability to write well.

**Requirements:** Two short essays, one research paper, discussion, workshop.

### ENGL 308W.03      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 formulate arguments, and how to do literary-critical research in preparation for writing a final research paper. This semester our focus will be nature and the environment. We’ll read four novels, including one graphic novel, that

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exemplify eco-horror in their treatment of the natural sublime, deforestation, and pollution, and two non-fiction works that look at our imaginative constructions of nature and the present challenges posed by climate change. Requirements will include active class participation, short written assignments that you will be expected to revise in response to instructor and peer critiques, and a research paper. Format for the course will be lecture/discussion and in-class activities, such as peer critique and small-group discussion.

### **ENGL 401.01 &. 02 Childhood's Literature**

**K. SHUMATE**

What were your favorite stories from childhood? Did you know that Dorothy's shoes in L. Frank Baum's *The Wonderful Wizard of Oz* were silver, not ruby? By following an historical timeline, we will visit Oz along with one of the most read books in the world – *The Hobbit*. And what childhood's literature class would be complete without Harry Potter? We will explore with *The Hunger Games* by applying Monster Theory, and end the semester with a story of urban black childhood in *Ghetto Cowboy*. Other texts will include fairy tales and picture books. In relation to the above, the focus of this particular class is to visit or revisit these stories of our childhoods, the impact of these stories on our lives, and how we continue to view and respond to the world from these stories.

*Warning of Possibly Objectionable Material: The subject matter and texts that we will explore in this class will have ideas, scenes, images, and language that some students might find objectionable. These include – and are not limited to – violence, sexuality, racism, magic, spiritual beliefs, and the like. It is not my intention to offend anyone or make anyone feel uncomfortable; however, if these are areas about which you have personal concerns, this may not be the class for you. Please see me if you have further questions.*

**Course requirements:** Include readings, group projects, regular participation in discussions, quizzes, and a final presentation of the books and stories important to you during your childhood.

#### **Required Texts**

*The Golden Book of Fairy Tales*, translated by Marie Ponsot, illustrated by Adrienne de Segur,

L. Frank Baum, *The Wizard of Oz with the W. W. Denslow illustrations*

J. R. R. Tolkien, *The Hobbit*

J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

Suzanne Collins, *The Hunger Games*

G. Neri, *Ghetto Cowboy*, illustrated by Jesse Joshua Watson

Various Folklore

\*\* English 401 Childhood's Literature is an Explorations course in the Human Experience, Humanities, C and helps you fulfill your upper division GE requirements. Open to all majors except English. English majors should enroll in English 501.

### **ENGL 409.01 Science Fiction**

**K. MILLER**

Speculative futures in fiction often imagine how reliance on technology will continue to affect the planet and state of humanity, but to what extent are these depictions already true? Is humanity advancing towards a world of greater possibilities or a pathway that leads to a dystopic environment? To better understand these questions, we will be surveying various science fiction novels, short stories, poems, and media that range from the early twentieth century to the present day. This course will be exploring a variety of sub-genres of science fiction to explore

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different speculative worlds, including the genres of cyberpunk, biopunk, afrofuturism, dystopia, and posthumanism. Class discussion will focus on work by authors such as Aldous Huxley, Octavia E. Butler, Ursula K. Le Guin, Ray Bradbury, William Gibson, and Paolo Bacigalupi.

This course applies to the General Education Requirements for CSU Area C. Humanities and Fine Arts.

**ENGL 495.04**  
(CR / NC Course)

**INTERNSHIP: Fiction International**

**H. JAFFE**  
*Description Not Available*

**ENGL 495.06**

**INTERNSHIP: Poetry International**

**S. ALCOSSER**

*Poetry International* is one of the oldest and most respected literary journals in the world that's specifically dedicated to poetry and poetics from around the world.

A semester-long internship for *Poetry International* is always an exciting opportunity to gain experience in the practical management of a literary journal and a literary community – to make professional and personal connections with contemporary writers while producing a journal that Ed Hirsch has described as “a full and inventive anthology,” a reading experience that Fady Joudah described as “diving for pearls in pearl-infested waters.”

The three-credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate.

Interns at *Poetry International* develop experience in various facets of production of the journal, focused primarily on: reading journal submissions through Submittable; participating in production of print and online material; mastering social media.

Interns are expected to: complete 5 hours of PI-related work per week, including one hour at a weekly Wednesday Round Table from 2-3 pm.

Undergraduates enroll in English 495/ Graduate Students in English 796. Contact [alcosser@sdsu.edu](mailto:alcosser@sdsu.edu) if you have questions.

**ENGL 498.01**  
(CR / NC Course)

**English Honors Seminar**

**T. ASIM**  
*Description Not Available*

**ENGL 501.01**

**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., *Literature for Children (ENGL501)* 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

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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 502.01          Adolescence in Literature          P.** **SERRATO**

#### **Monstrous Youth**

The thematic focus for this section of ENGL 502 is “monstrous youth.” Such a focus reflects on one level an investment in youth who are (deemed) monstrous and on another level an interest in portrayals of youth as a monstrous (i.e., terrifying, traumatizing, etc.) experience. Texts to be covered will likely include:

Lewis Carroll, *Alice’s Adventures in Wonderland* (1865)  
*I Was a Teenage Werewolf* (1957)  
Monica Sone, *Nisei Daughter* (1953)  
Stephanie Meyer, *Twilight* (2005)  
Darren Shan, *Cirque du Freak* (2000)  
Claire Legrand, *Sawkill Girls* (2018)  
*Beetlejuice* (1988)  
Juan Felipe Herrera, *Cinnamon Girl: letters found inside a cereal box* (2005)  
Jewell Parker Rhodes, *Ghost Boys* (2018)  
*Let the Right One In* (2008)  
Kelsea Yu, *Bound Feet* (2022)  
Tomás Rivera, *... and the earth did not devour him* (1971)

### **ENGL 503.01          Chicax Children’s Literature          P.** **SERRATO**

This semester we will study the history, politics, accomplishments, and overall significance of Chicax children’s literature, from its beginnings to the present day. To establish some of the stakes involved in the representation of ethno-cultural identities and formations in children’s (and other) texts, we will first explore some racist portrayals of Mexicans and other Latinos/as in early twentieth century U.S. children’s literature. We will then use a few early and mid-twentieth century Mexican American books for children to bridge over to the proliferation of Chicano/a children’s texts in the 1970s, considering how and why, amidst the Chicano Movement, the genre of children’s literature came to constitute a crucial medium for Chicano and Chicana cultural workers. After covering works such as Elia Robledo Durán’s *Joaquín, niño de Aztlán* (1972) and Nephtalí de León’s *I Will Catch the Sun* (1973), we will move into the 1990s, which, owing to a number of factors, witnessed the second great explosion of Chicana/o children’s literature. In this segment of the course, we will delineate the methods by which Gloria Anzaldúa, Pat Mora, Luis Rodríguez, and Francisco Jiménez engage with and respond to an array of social concerns. Eventually we will close out the semester with literature produced in the 21st century, exploring the workings of innovation

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and tradition in recent literature. To inform our work with the assortment of primary texts which we will engage, we will read plenty of secondary critical and theoretical pieces on subjects such as Chicano/a/x history, movements within Chicano/a/x literature and culture, children's literature in general, and the politics of art.

### **ENGL 503.02 Research Methods: #Kidlit Creatives & Content Creators**      **L. DALEY**

Calling all #kidlit content creators: do you have a desire to become a #kidlit Bookstagram influencer? Become a #kidlit BookTuber? Produce a podcast about children's literature reviews? Or showcase your skills as a picture-book illustrator? In this course, you will develop research projects that center children's literature, while learning about the basics of social media content creation. This course is not about becoming a full-time content creator. Rather, it is about developing research that will impact the children's literature industry as well as children's literature studies. Students can also choose to complete traditional research projects such as writing longer academic papers to submit to peer-reviewed journals. Researchers and content creators of all levels are welcomed.

Developed in partnership with the Digital Humanities Initiative and Instructional Technology Services, this course focuses on the digital production of creative research projects about children's literature. Students will hear from academics across various disciplines about how to conduct effective research. The course will culminate in a research symposium where students will get to display their digital projects.

### **ENGL 508W.01      (English majors)      Writing of Criticism      E. FRAMPTON** **508W.02&3      (non majors)      Speaking Your Truth**

Academic writing can be a struggle; it can also be empowering. This class will provide you with tools and strategies that will help you to find your voice 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 what's called "theory," we'll take a tour through aspects of this challenging field via British critic Terry Eagleton. Experience with techniques of research and citation is 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 process, we'll read some wonderful poems, essays, and the novels *Great Expectations* (1861) and *White Teeth* (2000), 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 discussions, debates, and presentations is an essential component of the course, helping to develop your interpersonal and public speaking skills.

### **ENGL 510A.01      Race and Medievalism      D. NAJORK**

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The term “medievalism” refers to the reception and adaptation of, as well as engagement with, medieval literature and culture in post-medieval societies. In medievalism, there is often a distinction between the “found” and “made” Middle Ages (in other words, what do the primary sources actually say and what have audiences done with those sources?). Through examination of the Middle Ages and how people have thought about, imagined, and tried sometimes to appropriate them we can reveal much about the understanding of both history and the present. According to the historian David Perry, we live in “an era of weaponized nostalgia” that has constructed a pre-racial past that bears little resemblance to what is actually known about that past. Medievalists have long resisted conversations about race and medieval literature and culture. This is due in large part to their tendency to incorrectly see race as a modern phenomenon with little bearing on medieval studies and medievalism. In this class, we will examine constructions of race in a variety of medieval texts (especially medieval romances) as well as works of medievalism in a variety of media from the nineteenth century to the present.

### **ENGL 523.01      Literature of the U.S. 1860 - 1920**

**L. CHAMPION**

*Description Not Available*

### **ENGL 524.01      Literature of the U.S. 1920 - 1960**

**C. COLQUITT**

An exploration of landmark fiction, poetry, and drama representing the myriad forms and subjects associated with the term modernism. Readings will include two WWI-era novels that look back to vanished worlds: Edith Wharton’s *The Age of Innocence* and Willa Cather’s *My Antonia*. Study of Ernest Hemingway’s short story cycle, *In Our Time*, and of the multiple modernisms seen in poetry by Carl Sandburg, William Carlos Williams, Claude McKay, Langston Hughes, Marianne Moore, and Robinson Jeffers will complement our focus on the race, class, sexual, and gender politics foregrounded in Nella Larsen’s *Passing* and Eudora Welty’s *A Curtain of Green and Other Stories*. To suggest the move from modernist to postmodernist forms of literary expression we will turn at the end of the course to two critiques of World War II and the Cold War: Kurt Vonnegut’s *Slaughter-House Five* and Arthur Miller’s *The Crucible*.

### **ENGL 525.01      Literature of the U.S. 1960 – PRESENT** **HOWARD**

**Y.**

**Body Languages, 1960 - Present**

This is a cultural studies course that will centralize the body in art and cultural practices from the 1960s through the current moment. We will concentrate on the ways that radical and provocative examples of performance, cinema, and sound reflect alternative visual and auditory languages of bodily difference and their associated politics of sexuality, gender, race, and ethnicity.

### **ENGL 533.01      Shakespeare** **Shakespeare: What’s Next?**

**T. CUMMINGS**

What happens if we ask new questions about old texts, if we bring current issues and understandings to books that have worn places in our back pockets? In this class, we will consider the plays and poetry of Shakespeare using

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frames of reference that we are more accustomed to working with somewhere other than classes on the early moderns. Perhaps we will find something like Martha Nussbaum and Paul Ricoeur discuss. They agree that people are both capable and vulnerable, individually responsible and mutually subject to one another.

It's not that far a stretch: early moderns would recognize that state of being. Like us, they might have enjoyed what Charles Taylor calls a "shared consciousness of the world," and living within it, differentiated themselves when they participated as particular voices in conversations. We will enter that space with an eye to examining how the characters in the plays and poems adopt a variety of strategies to face the inevitable crises that erupt in any Shakespeare drama. Sometimes, we will find characters attempting to create communally beneficial strategies, but not always. Some will only seek to ensure their own survival.

We'll bring this outlook to about five plays and a smattering of poems. Requirements: Read and listen to all texts, midterm, long paper, workshop.

### **ENGL 534.01**

### **Advanced Shakespeare**

**P. HERMAN**

This class has two aims. The first is to provide a survey of William Shakespeare's works and the genres he worked in. Consequently, we will read plays from the 1590s to his penultimate drama, *The Tempest* (1612), and we will read comedies, tragedies, history plays, and romances. As we will see, the distinctions among these genres are not as hard and fast as one might like to think (e.g., comedies – funny, weddings at the end; tragedies – sad, lots of dead bodies at the end). Many plays participate in multiple genres. *Richard II* is both a history play and a tragedy, and while the quarto of *King Lear* announces a history play, the Folio includes it among the tragedies. The second aim is to introduce students to the advantages of reading Shakespeare's plays in their contexts. How do these plays arise from specific and multiple historical circumstances? How do the plays intervene in these circumstances? Consequently, we will not only read the plays themselves, but also various primary sources, handily provided by the editions you will purchase for this class. We will also pay attention to how editing practices have shaped our understanding of these plays, especially in the case of *Lear*, which provides an especially stark challenge.

### **ENGL 541A.01**

### **English Drama to 1642**

**P. HERMAN**

The purpose of this class is to introduce students to the early modern and the variety of plays Londoners flocked to see. The theatre was a new institution in early modern England, and acting was not (yet) recognized as a legitimate profession. Theaters were considered by London's authorities as highly disreputable places where idle people gathered for no good purpose. And yet, very quickly, the theater became hugely popular, and everyone but those at the very top of hierarchy – the companies went to them – and those at the very bottom – who could not afford the low price of admission – went to see plays performed. In this class, we will look at the varieties of plays – comedies, tragedies, revenge tragedies, and one "closet drama" that was not intended for performance – and we will look at how they challenge and criticize Elizabethan and Jacobean society. We will see that dissent, far from banished to the margins, was in fact absolutely central to the public theater.

### **ENGL 544.01**

### **Postcolonial British Literature**

**E. FRAMPTON**

Since the June 1948 arrival in Tilbury, England of the Empire Windrush, carrying hundreds of West Indians to their new home, Britain has been reinvented by communities of people from its various former colonies. This evolution has been warmly welcomed by some and violently resisted by others but has undeniably altered the landscape of British cultural life – much as the British Empire had previously altered the rest of the globe irreversibly. The

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confrontations, conflicts, tragedies, harmonies, and mutations of colonialism and postcolonialism are constructed, digested, and articulated in writing that span the twentieth century and beyond. In this course, we'll consider some historical conditions and writing from the heyday of British imperialism and then go on to read a selection of work by writers of diverse racial, ethnic, cultural, religious, and socio-economic backgrounds who have been significant contributors to the changing cultural and literary scene of Britain and its former colonies. We'll explore issues of economic disparity, race, gender, environmental impact, and national identity. Participation in discussions and debates is required, helping to further develop your analytic and communication skills.

**ENGL 550.01**                      **Queer Texts and Contexts**    **Y. HOWARD**  
**Queer Texts and Contexts**

This edition of *Queer Texts and Contexts* will focus primarily on cinematic and audiovisual histories of queer representation. Through film, photography, performance, and sound, we will explore non-heteronormative sexualities and gender non-conformity with a particular focus on queer of color perspectives, trans studies, and activist histories of queer politics.

**ENGL 570.01**                      **Techniques of Poetry**    **B. FALCONER**

(Some materials used in English 570 will also be used in English 750P.)

When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, prosody, syntax, metaphor, closure, and the line. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar, with the hope of ultimately expanding the range of what we can say and how we say it.

**ENGL 571.01**                      **Techniques of Short Story**    **C. GORIA**

"Many stories matter." - Chimamanda Ngozi Adichie

This is a fiction-writing workshop that will encourage each emerging writer to tell their story, cultivate their style and find their voice. Throughout the semester students will generate and revise two short works of their original fiction to share with the class in a workshop. We will also delve into the basic theories and techniques of short fiction, looking at craft as a subjective and culturally-relative concept. Through short stories by Claudia Rankine, Cristina Henríquez, George Saunders, Bryan Washington, Mimi Lok, Halina Duraj and others whose fiction is both masterfully crafted and breaks away from conventional forms, we will gain inspiration for our own creative work.

**Prerequisites:** Three lower division units in literature and/or creative writing and English 280.

**ENGL 573.01**                      **Techniques of the Novel**    **M. De La PENA**

Writing a novel is a long, messy, exhilarating, frustrating, and profoundly beautiful undertaking. Most novel

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writers get lost at some point during the journey and fear they no longer know where the story is going. Author Denis Johnson didn't see this as a problem. "You get in your teacup and take your oar and strike off for Australia," he once said, "and if you wind up in Japan, you're ecstatic." In other words, novel writing is about the journey, not the destination. Similarly, a good novel doesn't set out to provide answers, it asks interesting questions while following interesting characters. In this course we will honor the mystery of the novel, while also studying techniques all writers should be exposed to as they take on this work. We will examine published novels, explore how-to philosophies and generate original creative materials. In addition to our course texts, I will bring in other literature to help spark discussion and/or help initiate generative exercises. We will explore many of the tools in our novel-writing toolboxes, such as character, setting, scene, POV, pacing, plot/theme and revision. You will be required to offer both written and oral feedback to your classmates during workshop. Our focus in this class will be craft, but there will also be some discussion of the marketplace and the business side of the writing life.

### **ENGL 576B.01**      **Literary Publishing and Editing**

**M. MARSHALL**  
*Description Not Available*

### **ENGL 579.01**      **Topics of Creative Writing** **Poetry, Performance, Play**

**J. THOMAS**

In "The Revenge of the Poet-Critic, or The Parts Are Greater Than the Sum of the Whole," Charles Bernstein writes, "The men on the hill, they say, 'learn the rules, then break them.' I like to 'think the reverse' wherever possible and even if not: break 'em enough times you won't have to learn 'em, or the rules will have changed, or you will change them, or make up your own rules and don't follow those either, anyway whose rules are they?" In *ENGL 579: Poetry, Performance, Play*, we'll take Bernstein to heart, questioning the rules of poetry, pushing at the lines between performance, prose, poetry, play, asking when acts of resistance (a la Guy Debord's "situations" or Fluxus "Happenings") become a kind of lived poetry, investigating the oral roots of poetry even as we try our hand at kinetic and visual poetics. This is a course for students who want to question conventional literary values while challenging our poetic obviousnesses and reading and playing with some of the most challenging poetic and theoretical thinkers of the 20th and 21st centuries, including Miguel Algarín, Amiri Baraka, Roland Barthes, Charles Bernstein, Christian Bök, John Cage, Kenneth Goldsmith, Lyn Hejinian, Dick Higgins, Harryette Mullen, Yoko Ono, Alberto Ríos, Tristan Tzara, and many, many more. Plus, we'll be writing and performing our own poetry and poetry-adjacent work inspired by all this groovy stuff.

### **ENGL 579.02**      **Living Writers**

**M. MARSHALL**

Derek Walcott's *Fortunate Traveler* asserts, "...literature is an old couch stuffed with fleas." This course aims to counter his assertion by examining the texts of living writers who are working to maintain literature's livelihood. Guest authors will visit the class to conduct discussions, writing workshops, and readings centered on their work and experience in the literary world. This course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, and hybrid texts. 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 580.01**      **The Writing of Poetry**

**M. MARSHALL**

## Spring 2023

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

Poetry is one of our oldest art forms. Over its many years of existence it has been defined in countless different and often contradictory ways... Mary Oliver called it, *an attitude, a prayer*. Audre Lorde asserted, *it is a vital necessity of our existence*, while Tristan Tzara considered it *a dossier of human imbecility for the guidance of future professors*.

Our challenge this semester will be to define poetry in our own terms and explore the vast voices, structures, sounds, and images this ancient form offers up. We will examine both classic and contemporary poets, as we trace poetry's lineage from oral art to Instagram, and mine their expertise while we create our own poems and share them in a workshop setting. We will pay close attention not just to the music and meaning of individual poems, but also to the sequencing and thematic threads in recent collections by Nicole Sealey, Atsuro Riley, and others, with the goal of producing a demi-chapbook by the semester's end.

Writers of all experience-levels are welcome.

### **ENGL 581W.01&.02    The Writing of Fiction**

**L. CHAMPION**

Description Not Available

### **ENGL 581W.03        The Writing of Fiction**

**T. CUMMINGS**

Tell me a story. No, tell me a good story. We tell stories every day, but few are memorable. How can we write stories that affect our readers? In this class, we'll participate in a number of activities designed to hone our ability to write compelling works of fiction. We'll write exercises and original fiction and analyze our writing in a workshop environment. We'll read published stories and write pastiches of novels. Finally, we'll revise our writing to make it better. Requirements: Reading: Essays and short stories. Writing: short story, portfolio, pastiche, presentation, workshop

### **ENGL 581W.04        The Writing of Fiction**

**M. MARSHALL**

#### **Shorts Forms and Story Cycles**

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 such as Julia Alvarez, Margaret Atwood, Maurice Carlos Ruffin, and Mimi Lok 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 are welcome!