

Fall 2019

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

ENGLISH & COMPARATIVE LITERATURE

Please consult the online class schedule for specific days and times of these courses.

<https://sunspot.sdsu.edu/schedule/search>

C LT 270A WORLD LITERATURE BEFORE 1500 C. Guthrie

With a focus on ancient and medieval literature in conversation with contemporary literature and visual art, this world literature survey course will be divided into three main sections: Greek epic poetry and classical Greek tragedy; ancient, medieval and modern conceptions of the afterlife with particular attention to representations of hell; and the evolution of the Orpheus myth from Virgil's *Georgics* and Ovid's *Metamorphoses* to Marcel Camus' film *Black Orpheus*. We will also read two contemporary novels: Donna Tartt's *The Secret History* and Santiago Gamboa's *Necropolis*. Assignments will include literary analysis of the works discussed as well as creative writing, personal reflection, and attention to contemporary cultural issues.

Requirements include: One exam and three short essays.

C LT 270B WORLD LITERATURE E. Hicks
Description Not Available

C LT 440 AFRICAN LITERATURE L. Edson

An investigation of African literature from various countries representing the pre-colonial, colonial, and post-independence periods. Texts to be read include Chinua Achebe's *Things Fall Apart* (Nigerian), Flora Nwapa's *Efuru* (Nigerian), Ferdinand Oyono's *Houseboy* (Cameroon), Ousmane Sembene's *God's Bits of Wood* (Senegalese), Buchi Emecheta's *The Joys of Motherhood* (Nigerian), and Tsitsi Dangarembga's *Nervous Conditions* (Zimbabwean).

Course Requirements: In class writing assignments, oral reports, mid-term and final exams.

C LT 470 FOLK LITERATURE K. Shumate
Description Not Available

C LT 513 19TH CENTURY EUROPEAN LITERATURE L. Edson

An investigation of 19th century European literature that includes close analysis of novels by Balzac, Flaubert, and Dostoyevsky, the poetry of Baudelaire, and the drama of Ibsen and Strindberg. Issues to be discussed include realist representation, realist literature as a portrait of society, the politics of the family, the representation of consciousness, façades and illusions, conscious and unconscious role-playing, the nature of desire, Symbolist poetry, and the semiotics of the theatre.

Course Requirements: In-class writing assignments, oral reports, mid-term and final exams.

C LT 580 COMBAT JOURNALISM: WITNESS & TESTIMONY T. Cummings

When she described her war correspondence, Martha Gellhorn wrote, "I wrote very fast, as I had to; and I was always afraid that I would forget the exact sound, smell, words, gestures which were special to this moment and this place. I hope I learned to write a bit better as the years passed. The point of these articles is that they are true; they tell what I saw. Perhaps they will remind others, as they remind me, of the face of war."

In this comparative literature course, we will read some of the writings by first-hand witnesses to war, whether they saw an ancient battle in another land or happened to be caught in a battle near-by. Although our work will focus on some of the most famous US war correspondents, we will also view films detailing the work of war correspondents and read writings by authors from around the globe.

Requirements: Participation, in-class discussion, two essays, possibility of non-fiction creative writing assignments as well.

C LT 594 BODIES & EXPERIMENTS Y. Howard

This is a comparative cultural studies course that will investigate the varying degrees of cross-pollination between bodily 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 radical 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 Lord's *The Summer of Her Baldness*, and David Lynch's *Mulholland Drive*. 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.

C LT 595 SOUND + VISION Y. Howard

This course borrows its name from David Bowie's song of the same name and will operate in the spirit of thinking about sound's and music's relationship with moving image culture. We will explore the role of the concert/performance scene in cult and underground film such as Uli Edel's *Christiane F* and Tony Scott's *The Hunger* (both of which include Bowie); punk/postpunk cinema such as Penelope Spheeris's *The Decline of Western Civilization*; the role of the soundtrack and score in horror and drug cinema; as well as a range of experimental and queer approaches to cinematic practice by Barbara Hammer, Kenneth Anger, and others that centralize the role of sound.

C LT 595 AFROFUTURISM D. Leong

What do the films of Ryan Coogler (i.e., *Black Panther*) and Boots Riley (i.e., *Sorry to Bother You*), the novels of Octavia Butler, the albums of Janelle Monae, and the art of Wangechi Mutu have in common? Like other examples of Afrofuturism, these creative works approach issues of science, technology, and the future through the lens of the African Diaspora, asking: How do the histories of slavery, colonialism, and civil rights offer us new ways of understanding science and technology? What can the figures of the "alien" and "robot" teach us about what it means to be human? And what are the connections between blackness, freedom, space, and time? By exploring the vibrant intersections between speculative fiction, contemporary technoculture, and race as they emerge in Black literature, art, and music, this course will examine how Afrofuturism might offer us alternative visions of the future.

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ENGL 220 INTRODUCTION TO LITERATURE

T. Asim

Description Not Available

**ENGL 220 INTRODUCTION TO LITERATURE
Others and Outsiders**

M. Marshall

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

ENGL 220 INTRODUCTION TO LITERATURE

S. Aslagson-Sahar

Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE

R. Cross

Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE

C. Guthrie

Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE

J. Maguire

Description Not Available

**ENGL 220 INTRODUCTION TO LITERATURE
Naked Sexy Beasts! An Introduction to the Study of Literature,
Film, Comics, Photography, and Streaming Media**

W. Nericcio

The title, of course, is a tease—an excuse for you to take a General Education class in Literature and Film Studies, as opposed to, say, an online class on tetherball, or god knows whatever else is passing for a GE @ SDSU these days. In our *English 220: Introduction to Literature* class we will read books, and write about them. Our focus is all things naked, sexy, and bestial!

But that does not mean we will be pornographic (no groaning!). Instead, we will focus on stories that are written (novels), screened (television and film), drawn (graphic narrative/comics), and shot (photography) that reveal humanity at its most bestial, most naked, most sexy.

Take the word “naked,” for instance. Of course it means to be without clothes, a state we associate with the “sexual,” but “naked” also means “[h]aving no defence or protection; open or exposed to assault or injury; vulnerable” and, as well, “[d]estitute of means; without resources” (thanks *Oxford English Dictionary*).

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The same goes for the term “Beast”: the word might, at first glance, conjure images of vampires and werewolves—of all kinds of human and inhuman monsters, but beastly men and women are everywhere (and not just in Washington D. C.). And they make up a huge part of what comes to be known as literature! Can you say *Frankenstein!*? I knew you could.

So our mad dash through 16 weeks of beastly, sexy, naked humans will be an adventure—the lineup of movies and books and comics is still in flux but for sure we will be reading *The Island of Doctor Moreau* by H.G. Wells (Broadview Press); *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson; and “The Rat Man Case History” by Sigmund Freud. Movie screenings will include *Fur: An Imaginary*

Portrait of Diane Arbus by Steven Shainberg; *Frances Ha* by Greta Gerwig and Noah Baumbach; and Jonathan Glazer’s *Sexy Beast* (of course, as the class is built around this outstanding piece of cinema).

Other likely figures on the syllabus are Diane Arbus, Myriam Gurba, Remedios Varo, and more. The class is open to all majors; graduate students and advanced undergraduates who want to take the class for upper-division or graduate credit should come see me after the first class.

ENGL 220 INTRODUCTION TO LITERATURE

B. Warnke

Description Not Available

ENGL 220 INTRODUCTION TO LITERATURE

J. Zeiders

Description Not Available

ENGL 250A LITERATURE OF THE U.S.

C. Colquitt

Description Not Available

ENGL 250B LITERATURE OF THE U.S.

J. Thomas

Description Not Available

ENGL 260A ENGLISH LITERATURE TO 1800

Q. Bailey

This course hopes to introduce you to some of the best British literature from its beginning until about the time of the American Revolution. That is quite a long time—about a millennium—so we won’t be looking to cover everything (or even most things). Instead, we’ll look at some of the more interesting and long-lasting works and characters from those years . . . Beowulf, King Arthur, Queen Guinevere, and the knights of the Round Table, Robin Hood & Maid Marion. We’ll likely meet characters like Chaucer’s Miller and Pardoner, Shakespeare’s Othello and Macbeth, Milton’s Satan, and Dryden’s Absalom and Achitophel; we’ll trace the development of the sonnet form from its introduction into English; and we’ll think about why particular works stick with us and why others are assigned to the scrapheap of literary history.

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**ENGL 260B ENGLISH LITERATURE
The Romantics to the Present**

T. Cummings

How did we get here!?

Whether it's "The Crown" or the latest James Bond flick, 2814's dreamy sounds or Hockney's dizzying "Road to York through Sledmere," British art and culture play a major role on the world stage. They long have.

The impact of British literature may be immeasurable, but the impact and the works bear scrutiny. In this survey of British literature from the Romantic era to the present, we will explore British cultural phenomena by reading three historical novels and extensively exploring three eras of poetry. While we will certainly read these works for the pleasure they bring, we will also ask how these texts helped shape British literature and England as a nation. In short, our running question will be: How did we get here?...Or to be more precise, How did they get there?! In thinking through these questions, we will find that while all the authors we read were intent on exploring their own histories, they did so with the intention of creating a new world.

Requirements: Read all required texts, participate daily by bringing in your written comments on texts to share in small and large.

ENGL 280 INTRODUCTION TO CREATIVE WRITING

K. Kroeber

Description Not Available

In this course we will cover a multitude of various forms that creative writing can take. There is no one-size-fits-all approach to creativity and we will utilize this course to challenge any preconceived notions of that. We will read and analyze one novel (or two novellas), numerous flash fiction pieces, poems, and hybrid-texts, as well as some pieces of visual medium and various experimental forms. By the end of the semester students will be able to effectively examine the techniques utilized by a number of contemporary authors in order to aid in the development of their own writing.

Through textual analysis and workshop discussion, we will engage thoroughly in the process of writing—that of yourself, your peers, and those who came before you.

ENGL 280 INTRODUCTION TO CREATIVE WRITING

B. Littrell

Description Not Available

ENGL 301 PSYCHOLOGICAL NOVEL

T. Cummings

When people ask what a psychological novel is, it seems appropriate to respond by asking whether all novels are psychological. A novel is in part the exploration of the ways characters respond to the world, and that response is largely interior.

While not all writing endeavors probe or depict the workings of the inner life, we will test the boundaries of this genre by reading a work of historical fiction, a trial novel, and a contemporary mystery alongside a romance-fable-political manifesto. We'll frame our readings by spending the first three weeks studying Western psychology and sections of the Abhidhamma.

Requirements: Two short papers, in-class discussion, participation.

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ENGL 306A CHILDREN'S LITERATURE
ENGL 306W ADVANCED COMPOSITION

T. Asim

(ENGL 306A & W are taken concurrently)

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

ENGL 306A CHILDREN'S LITERATURE (and)
ENGL 306W ADVANCED COMPOSITION
Children's Literature for Liberal Studies Majors

M. Galbraith

(ENGL 306A & W are taken concurrently)

English 306A and 306W are linked courses. English 306A asks you to read fairy tales, family novels, picture books, chapter books, and to view related forms of narrative for children such as cartoons, comics, and movies. English 306W asks you to write compositions about the literature you read for 306A.

Theme for the fall semester: Dreamscapes in different media. Sample readings and films:

Andersen's Fairy Tales (book)
Where the Wild Things Are, Tar Beach, The Polar Express (picture books)
The Arrival (graphic novel)
Holes (book and movie)
My Neighbor Totoro (movie)

ENGL 308W 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.

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.

Requirements: 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.**

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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. Requirements will include active class participation, short written assignments that you will be expected to revise in response to instructor and peer critiques, and a final research paper.

ENGL 308W LITERARY STUDY

K. Shumate

Description Not Available

**ENGL 401 CHILDHOOD'S LITERATURE
Ideologies of Childhood, Adolescence, and Adulthood in Youth Literature**

A. Matos

Why are the divisions between developmental stages such as childhood, adolescence, and adulthood so difficult to sustain? Why are an increasing number of adults reading texts that are crafted with a younger audience in mind? How can youth literature push older readers to acknowledge the value of keeping your “inner-child” intact, and what do we even mean when referring to our “inner-child”? This course is a broad introduction to the overarching issues and ideological concerns that arise in the study of children’s and young adult literature. We will develop answers to the questions above by examining a series of “classic,” popular, and award-winning youth texts that interrogate, challenge, and/or subvert the dichotomy between childhood and adulthood. Furthermore, we will challenge the impulse to approach youth literature as “simple,” “unsophisticated,” and “didactic” by examining the literary and cultural merits of these texts. By the time the course is over, you will develop a sophisticated understanding of how complex, deep, and meaningful children’s and young adult literature can be.

Potential texts that will be discussed include:

- A.A. Milne’s The Complete Tales of Winnie-The-Pooh*
- Antoine de Saint-Exupéry’s The Little Prince*
- Benjamin Alire Sáenz’s Aristotle and Dante Discover the Secrets of the Universe*
- Gene Luen Yang’s American Born Chinese*
- J.K. Rowling’s Harry Potter and the Sorcerer’s Stone*
- Lois Lowry’s The Giver*
- Margarita Engle’s Enchanted Air: Two Cultures, Two Wings*
- Peter Brown’s The Wild Robot*

ENGL 401 CHILDHOOD'S LITERATURE

K. Shumate

Description Not Available

**ENGL 495 FICTION INTERNATIONAL INTERNSHIP
(CR/NC Course)**

S-P Martin

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**ENGL 495 POETRY INTERNATIONAL INTERNSHIP
(CR/NC Course)**

S. Alcosser

Poetry International welcomes MFA, MA and undergraduate students to serve as interns. Interns may work offline or online, compiling our archival project, which includes the works of authors such as Nobel Prize, Pulitzer Prize, National Book Award, as well as many new and innovative poets. For MFA students, the internship can count as a literature course requirement and can be repeated at least one time during your program of study.

**ENGL 501 LITERATURE FOR CHILDREN
Semester theme: Water**

M. Galbraith

This semester we will immerse ourselves in watery worlds. Selected readings: "The Little Mermaid," *The Water Babies*, *Huckleberry Finn*, *Pinocchio*, *Tuck Everlasting*, *Spirited Away*.

Requirements: Weekly writing assignments; three graded papers.

ENGL 501 LITERATURE FOR CHILDREN

J. Thomas

Description Not Available

**ENGL 502 ADOLESCENCE IN LITERATURE
Fantastic Teens and Where to Find Them**

A. Matos

This course is a rigorous examination of contemporary young adult literature and media with speculative themes. It will focus on fantasy, dystopian, and science fiction texts, and as a collective, we will determine the capacity that these genres possess to shed light on precarious issues such as sexism, homophobia, transphobia, racism, and poverty. Wherein lies the literary, political, and cultural importance of these young adult genres? To what extent can these novels push readers to think critically about themselves, their perspectives, their values, and their place in society? How and why do these genres reflect issues and concerns present in contemporary society? We will address these questions by interrogating texts that are focalized through an adolescent's consciousness, and in turn, we will debate the viability of approaching both real and fictional worlds through the eyes of teenagers from different walks of life. Please note that this course will focus heavily on matters of **gender, sexuality, and queerness**.

Potential texts that will be discussed include:

Adam Silvera's *They Both Die at the End*
Tomi Adeyemi's *Children of Blood and Bone*
Jen Wang's *The Prince and the Dressmaker*
Laura Ruby's *Bone Gap*
Patrick Ness' *The Rest of Us Just Live Here*
Tillie Walden's *On a Sunbeam*

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ENGL 525 LITERATURE OF ENVIRONMENTAL JUSTICE

D. Leong

This course examines the literary, cultural, and political impact of the environmental justice movement, paying particular attention to how the dynamics of race, class, gender, and indigeneity affect our relationships to the environment. As a post-civil rights formation, the environmental justice movement seeks to address the uneven distribution of environmental risks and rewards. Historically, poor and minority communities have disproportionately suffered from hazardous environmental conditions, including resource scarcity and toxic waste exposure through air, water, and soil contamination. As a consequence, environmental justice literature often asserts that ecological sustainability is best pursued as an effect of racial equality and human freedom. These narratives also broaden our notions of the “environment” to include those spaces in which we live, love, work, and play. Through close readings of texts like Paolo Bacigalupi’s *The Windup Girl*, Barbara Neely’s *Blanche Cleans Up*, Ana Castillo’s *So Far From God*, Linda Hogan’s *Solar Storms*, and Ruth Ozeki’s *My Year of Meats*, we will develop an understanding of what it means to “be free” in an environmentally-just world.

ENGL 526 AMERICAN \$

J. Pressman

Trump is America’s President, and \$ is king, but there is a much longer back-story of greed and capitalism in American history and literature. How does American literature engage, explain, and illuminate economics and class struggles, of both the past and the present? Is there a relationship between capitalism and literary aesthetics? How and why might we look to texts from the past to understand contemporary global capitalism and networked culture? This course explores these questions and more by examining works of literature and cultural theory from the late 19th-early 20th century, the period that experienced the calcification of industrial capitalism and American consumer culture, by writers such as Edward Bellamy, Frank Norris, Anita Loos, Edith Wharton, F. Scott Fitzgerald, and Eugene O’Neill.

ENGL 527 LOVE & LITERATURE

M. Borgstrom

In the discipline of literary studies, people who work with books—those who read and write about them; those who create them—are likely to be understood as individuals who love literature. (That is certainly the assumption animating generations of family members who might wonder why students major in English.) But what does such an expectation mean? Do we love literature? Why do we love literature? How do we love literature? To what end? And how might literature love us back?

This course explores these questions by centering on the concept of love as it is expressed within literature. For the purposes of this class, therefore, love serves as a topic both for literary analysis and for methodological examination. We’ll consider how love can shape the contours for intimacy, as well as how love can challenge us, offer us knowledge, provide us with cultural and political insight, and amuse us. Readings may include works by James Baldwin, Virginia Woolf, Andrew Sean Greer, Toni Morrison, Emily Dickinson, George Saunders, Alison Bechdel, Suzanne Somers, Langston Hughes, Carol Shields, Nella Larsen, Armistead Maupin, and Audre Lorde (among others).

ENGL 527 CONTEMPORARY MEMOIRS

C. Guthrie

This course provides a study of memoirs as a literary form, focusing on contemporary examples. We will explore issues of truth, memory, identity formation, the self as a cultural/historical subject, fact and imagination. Authors may include Casey Gerald, Tara Westover, David Sedaris, Elaine Pagels, and Leslie Jamison.

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ENGL 533 SHAKESPEARE

P. Herman

The goal of this course is to introduce students to the depth and range of Shakespeare's achievement over the course of his career as a playwright (he also acted and made a lot of money as a share-holder of his dramatic company). We will read plays from the beginning of Shakespeare's career (*Titus Andronicus*) and from the end (*The Tempest*), and we will be looking at a range of genres (comedy, history, tragedy, and what would much later come to be known as "romance"). We will be paying attention to how these plays arise from various early modern contexts, and to how they come alive on the stage.

ENGL 536 THE RENAISSANCE AND ITS SIGNIFICANT OTHERS

P. Herman

In this class, we will look at the literary treatments of the various "others"—women, Jews, non-Christians of various persuasions or ethnicities, people of various classes, in early modern England. Using plays, poetry, and prose fiction, we will investigate how each author treats the "other" in question, whether the author confirms the "other's" status as outsider, or uses literature as a vehicle for criticizing how the "other" is constructed. We will start by examining the problem of the New World, then move on to class, race, and religion. We will end with a reading of Milton's *Samson Agonistes*, which manages to combine nearly every early modern "Other" in its pages. We will also read such other books as Aphra Behn's *Oroonoko*, Shakespeare's *Othello*, Dekker's *The Shoemaker's Holiday* and Deloney's prose fiction, *Jack of Newbury*. While this is obviously a course that focuses primarily on literature, a sub-theme of this class will be exploring how situating these works in their historical and cultural contexts enriches our understanding of them. Consequently, we will also be reading a fair amount of contextual material alongside the literature.

ENGL 544 POSTCOLONIAL BRITISH LITERATURE

E. Frampton

In this course, we'll be submerging ourselves in the vitality and complexity of Britain today as it hovers on the brink of Brexit. We'll touch upon the long history of interactions between diverse cultures and peoples that made even Daniel Defoe, way back in the eighteenth century, refer to Britain as a "mongrel nation." However, our primary focus will be on Post-Windrush Britain, when the arrival of the Steamship Empire Windrush hailed the dissolution of the British Empire and the concomitant waves of immigration that gives us the multicultural world of Britain today. We'll engage with some postcolonial theory, but the bulk of our reading will be centered on literature, including novels, poetry, plays, performance art, spoken word, and film. We'll therefore enjoy such authors as Salman Rushdie, Grace Nichols, Sam Selvon, Hanif Kureishi, Zadie Smith, Jackie Kay, Lemn Sissay, Linton, Kwesi Johnson, and Zadie Smith.

ENGL 550 QUEER TEXTS AND CONTEXTS

Y. Howard

This is a cultural studies course that will examine the broad field of queer studies by engaging with a body of scholarship and cultural production that seeks to understand queerness as a disruption of sexual, gender, and artistic norms. In considering historical developments of non-heteronormative sexualities and gender non-conformity alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in various aesthetic forms. Texts and contexts will include (but not limited to) queer comix; queercore as a musical genre; art in the age of AIDS; histories of lesbian gender; Samuel Delany's autoethnographic meditation on sexual space, *Times Square Red, Times Square Blue*; and Kortney Ryan Ziegler's documentary, *Still Black: A Portrait of Black Transmen*.

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ENGL 576A LITERARY PUBLISHING & EDITING WORKSHOP M. Wilkinson

ENGL 577 TECHNIQUES OF SCREENWRITING M. Zonder & S. Ben Naim

During the course the students will learn the fundamentals of writing a script for any purpose. (I.e. an episode in a series, a short film, a full feature film, etc.) And will acquire the tools that will help them write a “bible”; a document used for pitching a TV series. Through class discussions, writing assignments, screenings, and script analysis students will learn how to script their own characters and stories".

ENGL 579 FICTION WITH A POINT OF VIEW M. de la Pena

Good writers do not approach a piece of writing with a message in mind. But they do have a point of view. In this class we will work to develop each writers unique point of view. This class will function mostly as a writing workshop in fiction, though we will also explore a range of contemporary works for inspiration, from children’s literature to adult, focusing mostly on voice, tone and point of view. Each meeting will begin with a short discussion of the various tools in our fiction-writing toolboxes such as POV, pacing, plot and revision. Writers of all experience-levels are welcome.

ENGL 579 LIVING WRITERS M. Marshall

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

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*. W.B Yeats claimed that poetry was *the argument we have with ourselves*. 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 Tracy K. Smith, Ilya Kaminsky, and others, with the goal of producing a demi-chapbook by the semester’s end. As an added bonus, some of the poets we’ll be studying this fall are visiting SDSU for readings and seminars. We’ll study the work of these poets in class and have the chance to meet them at their campus events!

Writers of all experience-levels are welcome.

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ENGL 581W THE WRITING OF FICTION

L. Champion

ENG 581 W: The Writing of Fiction will focus on fiction writing. Students will learn the craft of fiction writing and learn how to critique fiction writing. Students will learn the basic fiction writing tools and learn to read short stories as a writer. Students will write original short stories and critiques of short stories written by their peers. They will learn how to employ the elements of fiction writing in their own work and how to evaluate how others use the elements of fiction writing.

PLEASE NOTE: This is a hybrid class, which means some of the course is presented online, via Blackboard. You should have a good understanding of Blackboard and be comfortable with technology. You'll need to upload and download files, submit documents online, and have a general understanding of contemporary technology.

**ENGL 581W THE WRITING OF FICTION
Shorts Forms and Story Cycles**

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.