

Fall 2020

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

C. Guthrie

With a focus on classical and medieval literature in conversation with contemporary literature, visual art and film, this world literature survey course will pair Homer's *The Odyssey* with Madeline Miller's *Circe* and Dante's *The Divine Comedy* with Donna Tartt's novel *The Secret History*. We will also look at Dante's poem in connection with Salvador Dali's surrealist illustrations and with a contemporary film offering psychological depictions of hell and purgatory. Assignments will include literary analysis of the works discussed and creative writing. Requirements include three essays, one exam, and a presentation. This course fulfills a GE requirement and is a required course for comparative literature majors. Format for the course will be lecture/discussion.

C LT 270B WORLD LITERATURE

L. Edson

In this course we will focus on the interplay between psychology and family dynamics in several different cultural contexts. Texts to be read include Chinua Achebe's *Things Fall Apart*, Buchi Emecheta's *The Joys of Motherhood*, Honoré de Balzac's *Pere Goriot*, Henrik Ibsen's *A Doll House*, Franz Kafka's *The Metamorphosis*, and Jean Rhys' *Wide Sargasso Sea*.

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

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.

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C LT 470 FOLK LITERATURE “Folklore”

K. Shumate

What is Folklore?

Folklore is not just fairy tales; in fact, Folklore is part of our everyday lives. If you cook using a recipe handed down in your family, there is probably a story that goes with it—that is folklore. If your family hangs stockings on the fireplace or opens Christmas presents on Christmas Eve, that is a folklore tradition. How did it get started in your family? Other areas of folklore include:

- **Material culture:** folk art, vernacular architecture, textiles, modified mass-produced objects
- **Music:** traditional, folk, and world music
- **Narrative:** legends, urban legends, fairy tales, folk tales, personal experience narratives
- **Verbal art:** jokes, proverbs, word games
- **Belief and religion:** folk religion, ritual, and mythology
- **Foodways:** traditional cooking and customs, relationships between food and culture

We will explore several of these folklore categories throughout the semester, beginning with, of course, the narrative type. Students will read and research folklore topics such as the outlaw hero, supernaturals, music, food, urban legends, conspiracy theories, and even folklore in technology.

Course Requirements: Include readings, research, group projects, regular participation in discussions, quizzes, and a final presentation of a folklore area.

Required Texts

The Golden Book of Fairy Tales, translated by Marie Ponsot, illustrated by Adrienne de Segur
Various supplemental readings and research into folklore topics

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.*

This course is an **Explorations** course in the **Human Experience, Humanities, C**, and also helps to fulfill the **Cultural Diversity** Requirement.

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 584 ZOMBIES

E. Hicks

Description Not Available

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ENGL 157 COMICS AND HISTORY

Y. Howard

This course will introduce comics aesthetics, graphic narratives, and sequential art through varied histories and cultural contexts. It will emphasize, gender, sexual, and ethnic difference in the form and explore the range of ways that image/text studies allow new ways to think about representations of the body, sound/music, thought, and emotion.

ENGL 157 COMICS AND HISTORY

W. Nericcio

“Virus Eye/I: Comics, Literature, Art, & History in the Age of the Smartphone”

For much of our existence—from the cave paintings of Lascaux in France to graffiti tagging on vacant buildings everywhere—humans have told stories through pictures. Sequential art (the fancy name for what we used to call comics) is its most contemporary manifestation, offering readers/viewers(?) a visual text, sometimes accompanied with words, meant to be read/seen by the viewer.

Our always evolving experimental class offers students from all majors and minors a brief study of sequential art from images in Paleolithic cave paintings to medieval manuscripts, followed by a consideration of the aesthetic, formal, and stylistic features of comics across cultures. As we wrestle with these outrageous graphic monsters, students will develop an appreciation of, and a language for, analyzing comics as an art form. But more than that, we will come to experience comics for all they are—the controversial template for motion pictures back in the day; a revolutionary art form that put the revolution into cultural resistance back in the 1960s, and most interestingly, a viral medium, a growing virus-like mirror of the next incarnation of literature now, here in the 21st century, in the age of the smartphone.

ENGL 220.09 INTRODUCTION TO LITERATURE

T. Asim

“Detecting Deviants”

The figure of the detective has captivated the global cultural consciousness for centuries, but, of course, the detective’s *raison d’être* is based on a fundamental and ugly truth: the detective does not exist without the criminal (s)he hunts. Crime, depravity, and sickness of society must be policed, and yet we continually see that the lines of good and evil are often blurry. What happens when the detective is also the deviant? From Sherlock Holmes to Clarice Starling, the figure of the detective often mirrors the very same vices he seeks to correct. In so doing, he reveals another uncomfortable truth, as Nietzsche said: “when you gaze long into the abyss, the abyss gazes into you.”

Course Requirements: Read/view all required texts, 5-6 short, journal-style reflection essays

ENGL 220.08 INTRODUCTION TO LITERATURE

M. Borgstrom

Expression. Connection. Inspiration. This course considers the multiple ways that literature informs and enriches our lives. Indeed, one of the primary values of literature, the novelist Richard Ford notes, is that it helps readers to see things “that are so well-known to us that they are not well noticed.” Taking Ford’s comment as our guide, we will examine some of the key elements of literature by reading and discussing short stories, poems, plays, and novels. By paying attention to narrative technique, we will explore how texts reflect social and aesthetic values, as well as how they operate across a range of cultures and cultural perspectives. Through close reading and active discussion, the course aims to hone analytical skills and to provide a critical vocabulary for literary study.

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ENGL 220.01 INTRODUCTION TO LITERATURE T. Cohen
“Something Wicked This Way Comes”

This course will be about monsters both human and inhuman throughout literature. We will cover a multitude of time periods, different styles of writing, and media to give you a broad understanding to help you prepare for college literature courses. We will go through fears and recognize how the time periods and current events influence the monsters that you see. You will learn to recognize both fear of and the fears of the marginalized. Some of the materials will include Dracula, Frankenstein, The Martian.

ENGL 220.05 INTRODUCTION TO LITERATURE A. Cook
Description Not Available

ENGL 220.04 INTRODUCTION TO LITERATURE T. Cummings
“Love and War, Peace and Friendship”

How do you read a work of poetry? A short story? Novels or plays? It seems obvious: plop down onto a couch and pick up your phone. In this class, we won't take anything for granted, let alone how to read literature or what it means to open a book and come to terms with it. Instead, we will spend our time reading, reading about reading, writing about what we read, and talking with one another about what we found.

To focus our attention, the handful of texts we will read will depict love, war, peace, and friendship. Alongside the poetry, short stories, and drama we will read, we will include non-fiction texts that frame and deepen our understanding of each of these human activities as well as a textbook that will help us sort through reading and writing at the university level.

Course Requirements: Multimodal presentation, midterm, essay, active participation.

ENGL 220.07 INTRODUCTION TO LITERATURE P. Herman

The purpose of this class is to introduce students to the study of literature, but to do so in a more pointed fashion that will demonstrate literature's uncanny ability to help us think complexly about complex problems. This class will start by looking at a Greek tragedy—*Oedipus the King*—that will introduce us to the problem of intellect and how literature can be used to critique a society's basic values. Then *Antigone*, which is all about the problem of justice. Which is more important: the individual? Or the state? The answer is more difficult than you might think. After that, *Romeo and Juliet*, which is most definitely not about fate. After that, we turn to the problem of technology, with three novels: *Brave New World*, *Feed*, and *The Circuit*. We will also read Philip Roth's *The Plot Against America* and finish with *American Dirt*, which explores immigration, migration, and who has the right to speak.

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ENGL 280.02 INTRODUCTION TO CREATIVE WRITING P. Stacey
(Continued)

authors work their magic on readers. Through numerous in-class exercises and writing prompts, you will experiment with these practices, developing your own short fiction pieces and poems in the process. You will read your classmates' work and provide informed guidance to help each other develop your craft. Your final project will be a short story or a group of poems.

ENGL 306A & W CHILDREN'S LITERATURE (and) T. Asim
ADVANCED COMPOSITION
"Fear(less)"

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.

Course Requirements: In both classes: Read/view all required texts and secondary-source materials
In A: one in-class presentation; 4 Homework Question mini-essays
In W: 5 Journal reflection-essays; 2 research essays

ENGL 306A & W CHILDREN'S LITERATURE (and) M. Galbraith
ADVANCED COMPOSITION
"Alternate Landscapes"

Children's Literature for Liberal Studies Majors

English 306A and 306W are tandem courses. English 306A asks you to read children's literature: fairy tales, family novels, picture books, chapter books, and emerging forms of literature such as graphic novels. English 306W asks you to write compositions about the literature you read for 306A.

Some tentative book selections:

Tar Beach, The Polar Express, The Wizard of Earthsea, Fellowship of the Ring

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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.

Course 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. 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 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. Format for the course will be lecture, discussion, and peer critique.

ENGL 401 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*. We will end the semester with contemporary young adult fiction, *The Hunger Games*. And what childhood’s literature class would be complete without Harry Potter? 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.

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
The Wizard of Oz, L. Frank Baum
The Hobbit, J. R. R. Tolkien
Harry Potter and the Sorcerer’s Stone, J. K. Rowling
The Hunger Games, Suzanne Collins
Various Folklore

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ENGL 401 CHILDHOOD'S LITERATURE
(continued)

K. Shumate

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This course is an **Explorations** course in the **Human Experience, Humanities, C.**

ENGL 491 CONTEMPORARY YA FANTASY

S. Stone

The fantasy genre has, for decades, yielded a corpus that tackles everything from the mundane to the arcane. Within the Young Adult category of literature, fantasy has found new depth and breadth as monsters, magic, and madness become a backdrop for the development of teenage protagonists. In this course, we will consider the intersections of monstrosity, inhumanity, and adolescence in order to examine the ways in which coming-of-age narratives are complicated or facilitated within fantasy. As we plumb broader questions surrounding YA fantasy as a modality, we will also explore issues of gender, sexuality, trauma, adolescent embodiment, and the implications of the ever-present star-crossed romance between a human and a (sexy) teenaged monster—to name a few. As we encounter dragons, dreams, faeries, wizards, and brooding vampires, we will develop our abilities to apply critical theory to our course texts, craft written literary analysis, implement scholarly research into our writing, and situate literature in broader contexts. Primary texts will potentially include: Stephanie Meyer's *Twilight*, Maggie Stiefvater's *The Dream Thieves*, and Rainbow Rowell's *Carry On*.

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 recipients of the 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 may be repeated at least one time during your program of study.

Interns are required to spend a minimum of four hours per week in the office and one hour in an intern meeting every Wednesday from 2-3 pm.

ENGL 495 FICTION INTERNATIONAL INTERNSHIP
(CR/NC Course)

S-P Martin

Description Not Available

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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 "Dread and Arousal"

M. Galbraith

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

Tentative booklist:

Hamlet, William Shakespeare
Their Eyes Were Watching God, Zora Neale Hurston
Go Tell It on the Mountain, James Baldwin
Fun Home, Alison Bechdel
Howl's Moving Castle, Diana Wynne-Jones
The Brief, Wondrous Life of Oscar Wao, Junot Diaz

ENGL 503 CHILDREN'S LITERATURE "The Changing Landscape of Contemporary Children's Literature"

M. de la Pena

Over the past fifteen years, children's literature has exploded commercially. In this course we will explore the tremendous range of works that currently fall into the category of children's literature. We'll examine contemporary picture books, chapter books, middle grade novels, young adult novels and new adult. In some cases, we will meet the author (either in person or via Skype) after reading and discussing his or her work. We will pay special attention to recent shifts in the field, such as the call for more diverse representation and the fact that adults now make up the majority of the YA readership.

ENGL 508W WRITING OF CRITICISM "Speaking Your Truth"

E. Frampton

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.

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ENGL 508W WRITING OF CRITICISM

E. Frampton

(continued)

Course Requirements: 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 EARLIER LITERATURE HISTORIES “Kings and Courtiers, Enemies and Friends”

T. Cummings

Back in the day, authors did not publish their works in a tweet or on a blog or through a publisher. They often shared their works with friends, passing them from one person to another, not expecting anything but a laugh or compliment...maybe a job. Yet, we can see how they built relationships through their writing & how they critiqued their superiors in their poems and plays. In this class we will explore friendship and enmity, power and affiliation by focusing on depictions of participation in the literary worlds the authors created. Close readings of the original Robin Hood stories, *Beowulf*, Wyatt, Donne, and two versions of *Troilus and Cressida* will be the focus of our reading.

Course Requirements: Are written and in-person and include a great deal of participation. You will be required to write an argumentative essay, turn in weekly write-ups on our readings, discuss texts in small groups and present your findings, take a midterm, and create a multi-modal presentation.

ENGL 522 HAUNTED AMERICA: 19C 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 525 LITERATURE OF THE U.S. 1960 - PRESENT “American Literature”

A. Wilder

America with her Rockefellers, Kurt Cobains, Tiger Kings; her evangelicals, garage-inventors, surfers, saxophonists, serial killers, scrapbookers, Ponzi-schemers, folk-singers, survivalists, rappers—by day she is unpredictable, endearing, scrappy, but what does she see when she dreams? Adventures in Americanisms will explore the ways in which quintessentially American texts of the last 60 years, including *Henderson The Rain King*, *White Noise*, *Blood and Guts in High School*, *The Amazing Adventures of Kavalier and Clay* grapple with the fantasies, attitudes, and general noise of the American soul. Along the way we will explore trail-blazing works in the evolution of the American short story (Raymond Carver, Anne Beattie, David Foster Wallace, Denis Johnson, Lydia Davis).

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ENGL 527 THE AMERICAN SHORT STORY

L. Champion

Description Not Available

ENGL 528 GAMES OF THRONES

J. Thomas

In ENGL 528 (Game of Thrones) we will read and discuss George R.R. Martin's novel *Game of Thrones*, along with several other novels in his series *A Song of Ice and Fire*. We will also watch some episodes of the HBO series *Game of Thrones* and read some of Martin's minor science fiction and fantasy novellas and short stories.

ENGL 533 SHAKESPEARE

P. Herman

This course introduces 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. To that end, we will also see *Henry V* at The Globe.

ENGL 536 THE RENAISSANCE AND ITS SIGNIFICANT OTHERS "Early Modern England and Multiculturalism"

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 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 543 VICTORIAN LITERATURE "British Literary Periods, 1800-1900"

J. Pressman

The Victorian Age was a period of great transformation and global impact. Under the long reign of Queen Victoria (1837-1901), Great Britain colonized much of the globe, pioneered industrialization, and experienced the effects of urbanization, Darwinism, class and gender conflicts, secularization, etc. This was a time of immense social change and contradiction, and it was captured in the literature and art of the period. In this class, we will explore the Victorian Age by reading works by Emily Brontë, Wilkie Collins, Charles Dickens, Christina Rossetti, Lord Alfred Tennyson, H.G. Wells, and others. We will also consider the visual art of the Pre-Raphaelites and William Morris in our quest to understand this pivotal and passionate period as well as its impact on our own.

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ENGL 544 POSTCOLONIAL BRITISH LITERATURE E. Frampton

In this course, we'll be submerging ourselves in the vitality and complexity of Britain today in the wake 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 E. M. Forster, Sam Selvon, Hanif Kureishi, Jackie Kay, Erna Brodber, Linton Kwesi Johnson, and Zadie Smith.

ENGL 556 STRANGER THINGS P. Serrato

Yes, this course is about the Netflix series *Stranger Things*. We will analyze and interpret each episode of seasons 1, 2, and 3—and if season 4 happens to be released during the semester, we will have ourselves a viewing party and include season 4 in the course, too. Topics to be covered will include 80s nostalgia, maternal mourning, the monstrous-feminine, male subjectivity, the queerness of childhood, (post-sexual) friendship, the politics of security, and, of course, precarity and possibility. Most of the spirit of this course, though, will be to discover and explore additional topics as we make our way through the semester. To both complement and supplement our work with the series, we will also radiate outward into different literary terrain with texts ranging from *Beowulf* to *Paper Girls* to *Everything I Never Told You*.

Course Requirements: Requirements will include midterm and final exercises, an original work of fan fiction or fan art, plenty of in-class writing, and a final paper.

ENGL 562 DIGITAL METHODS LITERATURE STUDIES J. Pressman "Digital Revolution: Web 2.0 Literary Studies"

This course explores how literature and literary studies change with digital tools and techniques. We experiment with new digital tools to see how format changes messages, how medium informs form and content. We will study the latest in digital literary studies (from big data to critical code studies, web 2.0 review culture and born-digital literature). In addition, we will learn about Digital Humanities from a roster of experts who visit class and share their cross-disciplinary knowledge. We will also use hands-on methods to make literature and literary criticism distinctly digital. This course should be of particular interest to creative writers wanting to adapt texts and to budding literary critics interested in the cutting-edge of critique and publication.

ENGL 563 LITERATURE AND CULTURE Y. Howard "Sex and Culture"

This course will explore depictions of sexuality in a range of cultural forms including film, graphic novels, sound, and music. We will consider a range of "pleasures and dangers"—to borrow from Carole Vance's key anthology of the same name—that describe the tapestry of sexual diversity in contemporary cultural production. We will be especially invested in examining the effect of texts that emphasize, rather than marginalize, sexual content and situate them in the contexts of gender and racial politics.

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ENGL 571 TECHNIQUES OF SHORT STORY S-P Martin

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

ENGL 573 TECHNIQUES OF NOVEL M. de la Pena **“Children's Literature Podcast”**

This will be a unique class in which students help create a podcast centered around children's literature. We will actively produce new episodes during the semester featuring one or two books. Students will read the books and research the author and help generate additional content to support each episode. We will interview authors and editors and bring in experts from various other fields in the SDSU community to help explore each fictional world. It will be our aim to produce a children's literature podcast that endures well beyond the semester.

ENGL 576A LITERARY PUBLICATION & EDITING WORKSHOP TBA *Description Not Available*

ENGL 577 TECHNIQUES: SCREENWRITING TBA *Description Not Available*

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.

Fall 2020

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

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.

Writers of all experience-levels are welcome.

ENGL 581W THE WRITING OF FICTION L. Champion *Description Not Available*

ENGL 581W 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, Denis Johnson, and Marilyn Chin 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 welcomed and encouraged.

ENGL 584W WRITING INFORMAL ESSAYS T Cummings "The Informal Essay"

Creative non-fiction is one of the most popular and powerful forms of writing in the contemporary world. No wonder: It offers an author the chance to explore meaningful events in original ways, bringing their own sensibility to pertinent issues. And oh my those issues. They are often what we spend our time reading about in this overly eventful world...and it is also what publishers are seeking for publication.

We'll read a cluster of classic essays by prominent authors and their contemporary responses, from James Baldwin to Ta-Nehesi Coates; Susan Griffin to Rebecca Solnit; Montaigne to Orwell. You will respond to each of these in writing and by speaking, and you will write and workshop several informal essays.

Course Requirements: Participation, workshop, written responses to essays by published authors and fellow students, midterm.