

Fall 2022

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

fulfills a GE requirement and a prerequisite for English majors. Format for the course will be lecture/discussion.

ENGL 220.05 THE ART OF LITERATURE T. Cummings

Ready for the status quo? Change? In this course, we will study various texts — both literary and visual — that depict moments characters resist oppressive circumstances. This theme will center us in a new and fascinating field. Nonetheless, we will continue to do the work of literature.

After all, 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 discussing with one another about what we found.

To focus our attention, the handful of texts we will read depict characters seeking to establish their dignity through their refusal to simply obey an authority. Like Etienne de La Boétie said in 1577, when we do not obey, we deprive a ruler of their power. It wasn't just in the 16th century that this happened. We see it now, too, with Chenoweth publisher her account in 2021, campaigns of nonviolent resistance have been more than twice as effective as their violent counterparts in achieving their stated goals. What works is that these resisters “attracting impressive support from citizens,” through non-violent means such as boycotts and civil disobedience. So, alongside the poetry, short stories, and drama we will read, we will include non-fiction texts that frame and deepen our understanding of this human activity. We will also read a textbook that will help us sort through reading and writing at the university level.

Requirements: *Quizzes, responses to various texts read, essay*

ENGL 250A.01 AMERICAN LITERATURE K. Miller

The Declaration of Independence is most commonly recognized for endowing rights of “Life, Liberty, and the Pursuit of Happiness,” but how have these rights met the expectations and needs of the public? What different forms of ideology went into the construction of ideals and governance in the United States and how are people impacted by this framework today? This course aims to address and analyze these questions by surveying literature from the colonial period to the beginning of the Civil War (1600-1861). We will be reading and discussing works from authors such as Frederick Douglass, James Fenimore, Emily Dickinson, Edgar Allan Poe, Nathaniel Hawthorne, and Elizabeth Keckley. Over the course of the semester, we will be considering connections between the past and present in order to better understand current social, cultural and political issues.

ENGL 260A.01 ENGLISH LITERATURE P. Herman

In this class, we will both learn some of the history of English literature and explore its extraordinary variety using both canonical and non-canonical texts. We will be reading poetry, both personal and epic, plays, popular fiction, and a closet drama. While most of the texts were written in English for England, we will occasionally veer outside for works that are extremely important for understanding the Renaissance (i.e., More's *Utopia* and Castiglione's *The Book of the Courtier*). Overall, we will look at how English literature from its very beginning adopted a critical stance toward the dominant culture, and we will see

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how this stance shapes works as various as *Beowulf*, Chaucer's *Canterbury Tales*, Thomas More's *Utopia*, early modern drama, and Thomas Deloney's prose.

ENGL 280.01 **INTRODUCTION TO CREATIVE WRITING** **M. Johnston**

Description Not Available

ENGL 280.02 **INTRODUCTION TO CREATIVE WRITING** **A. Hora**

Description Not Available

ENGL 280.02 **INTRODUCTION TO CREATIVE WRITING** **Z. Bernstein**

Description Not Available

ENGL 301.1 **PSYCHOLOGICAL NOVEL** **T. Cummings**

When we speak about a psychological novel, we customarily discuss fictional texts whose focus is the interiority of characters; plots are less important than characters, and what occurs might be externally minimal but internally dramatic. So...we'd never read a detective novel, right? Historical novels? Out the window. And yet, when I hear the phrase "psychological novel," I cannot help but think that any novel written after Freud wrote his groundbreaking works has to be psychological. Indeed, Freud and Jung based some of their notions on literature; when we read their essays, we can discern a bit of Madame Bovary here and definitely a lot of Oedipus there!

In this class, we'll test ways in which novels that are not predominantly psychological in origin nonetheless present, depend upon, sustain depictions of, and explore psychological notions by interweaving character and plot in ways that reveal the interactions between the interiority of characters, their settings, and their experiences. We'll find out how bringing knowledge about various forms of psychology helps us interpret the novels in fascinating ways. Ultimately, we will find that novels offer psychological insights and psychological theories offer insights into novels. The goal is for you to learn about some ways to think about the human psyche, to study a handful of novels, to analyze those novels through psychological lenses; and, who knows! maybe find ways to drive people around you crazy by psychoanalyzing them.

Requirements: *Quizzes, responses to non-fiction and literary works, essay written in drafts.*

ENGL 305.01 **LITERATURE and the ENVIRONMENT** **C. Colquitt**

Description Not Available

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ENGL 306A & W

**CHILDREN'S LITERATURE (and)
ADVANCED COMPOSITION**

T. Asim

I'm playing with the idea of changing up my course for fall (new theme, new texts, etc.), but haven't yet decided.

So I think being a bit vague for my course description might be best--what do you think?

To that end, I've put this together:

English 306 A and W (taken concurrently) will investigate various themes in Children's Literature, spanning multiple time periods, cultures, and schools of thought. We will use many formats of literature—poetry, novel, short story, film, television show/episode, picture book—and will visit many genres (fairy tale, quest/adventure narrative, problem novel, etc.) to pinpoint the purposes and pleasures within Children's Literature. Our themes may include: fear and fearlessness; curiosity and the kid detective; horror/Gothic; fairy tales; Disney adaptations; and identity formation.

Required assignments will include research essays, in-class oral presentations, informal journals, close-reading exercises, among others. ***ENGL 306A & W are taken concurrently.***

ENGL 306A & W

**CHILDREN'S LITERATURE (and)
ADVANCED COMPOSITION**

S. Serrato

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*
- Episodes of Netflix's *Hilda*

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

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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

ENGL 306A & W CHILDREN'S LITERATURE (and)

S. Serrato

Continued

ADVANCED COMPOSITION

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 308W

LITERARY STUDY

E. Frampton

Sections 1 and 2

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 own voice.

ENGL 401

CHILDHOOD'S LITERATURE

K. Shumate

Sections 1 and 2

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

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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.

ENGL 401 CHILDHOOD'S LITERATURE
Continued

K. Shumate

Required Texts

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

L. Frank Baum, *The Wizard of Oz*

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 495.05 POETRY INTERNATIONAL INTERNSHIP
(3 units CR/NC)

S. Alcosser

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 journal production, focused primarily on reading journal submissions through Submittable, and editing the digital archive and columns. Interns are also invited, but not required, to contribute to additional projects, such as editing the master file of the annual edition; managing social media platforms, and enhancing the distribution network of *Poetry International*.

Interns are expected to: complete 5 hours of PI-related work per week, including one hour in an Editorial Round Table meeting every Wednesday from 2-3 pm. For more information, contact Sandra Alcosser, Editor-in-Chief, alcosser@sdsu.edu.

**** Registration for this internship course is obtained through your WebPortal.****

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ENGL 495.04 FICTION INTERNATIONAL INTERNSHIP S. P. Martin
(3 units CR/NC)

The first meeting of Fiction International, a lit-cultural journal dedicated to the promotion of artistic innovation and social activism. We will discuss the responsibilities and assignments available to interns, and this will be a chance to meet the editors and to ask specific questions about the journal and the internship. Those of you who will register for ENGL 796 and ENGL 495 should plan to attend this meeting, as paperwork will be available.

For undergraduates, the three-credit internship satisfies requirements within the Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate. Interns will focus primarily on reading journal submissions through Submittable and advising the editorial team on whether these submissions should be included in the upcoming journal. They will also be assigned to a specific editor to assist them in projects regarding distribution, management, social media outreach and fundraising.

Interns will be expected to: read 30 to 50 pages a week, assist in editorial projects, and attend all meetings (4-5 meetings per semester). The FI internship is open to graduate and undergraduate students. Questions should be directed to fictioninternational@gmail.com.

***** To get a start on obtaining the required paperwork for registration please contact Mary Garcia, Special Study Coordinator, at mmgarcia@sdsu.edu. Include that you are interested in "Fiction International – Engl 495 or Engl 796 in the subject line of your email. She will start processing the paperwork in May.***

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 (**ENGL 501**) 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 502.01 ADOLESCENCE IN LITERATURE L. Daley
“Representations of Girlhood in Young Adult Novels”

In 2011, Black feminist scholar Beyoncé asked the rhetorical question “Who run the world?” She then emphatically replied “Girls!” Like the lyrics to her pop hit “Run the World (Girls),” this course highlights how girls, especially girls of color, “run the world” as they toggle between being cultural producers, consumers, and outcasts. Over the course of the semester, students will read middle-grade and YA novels, alongside the groundbreaking work of prominent girlhood studies scholars, in order to investigate girlhood as both a political category and a social identity.

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We will read *When You Trap a Tiger* (2020) by Tae Keller, *Merci Suárez Changes Gears* (2018) by Meg Medina, *Hearts Unbroken* (2018) by Cynthia Leitich Smith, and *The Hate U Give* (2017) by Angie Thomas.

ENGL 503.01

SHEL SILVERSTEIN

J. Thomas

A course in textual analysis and both literary and cultural history, Topics in Children's Literature (**Shel Silverstein: American Iconoclast: ENGL503**) concerns the life and work of the seemingly contradictory, ever iconoclastic Renaissance man, Shel Silverstein. We will read from his poetry, cartoons, short plays, fairy tales, parables, and travel writing, watch his screen plays, and listen to his music, all the while thinking seriously about his relation to our dominant cultural values and ideology. Considering Shel's children's books alongside his work for *Playboy*, we will investigate the tensions inherent in one producing such varied cultural work, letting his often-bawdy work for adults inform our understanding of his sometimes cloying, sometimes rebellious, literature for children. [Important: Because Shel Silverstein wrote for *Playboy* and produced comics, plays, poetry, and songs intended for an adult audience, please enroll in this course ONLY if you're willing and able to engage works that some may consider pornographic in nature. In addition to works authored by Shel, we will engage, as a means of better contextualizing and understanding his life and work, *Playboy* magazine, including pictorials.

Again, if exploring work explicitly designed to titillate, please consider another class. The amount of work in this latter category is small, but it will be present.

ENGL 508W

Sections 1, 2 and 3

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. 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

MEDIEVAL ICELANDIC, ENGLISH LITERATURE

D. Najork

“The Monsters of Medieval Iceland and England”

Monsters are socially constructed and are born out of and reflect cultural anxieties and desires. The definitions of “monster” are culturally dependent, socio-politically utilized, and encoded in a variety of media. This course will introduce you to constructions of monstrosity in medieval Icelandic and English literature. Through readings of medieval Icelandic and English texts, we will seek to understand categorical definitions of what constitutes a “monster” and “human.” We will explore where monsters come from, how monsters are embodied, what they signify, and how they operate in society. The

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semester will begin with readings in contemporary monster theory; required texts include *Sir Gawain and the Green Knight*, *Bárðar saga Snæfellsáss* (a saga about trolls), *Grettis saga*, *Beowulf* and *The Wonders of the East*, *The Travels of Sir John Mandeville*, as well as selections from Arthurian romances and other works.

ENGL 519.01 **ETHNIC LITERATURE of the U.S.** **D. Leong**

“Satire and Surrealism”

This course will examine how ethnic writers in the U.S. use satire and surrealism to highlight and/or critique categories of difference, including those of race, gender, sexuality, and nationality. In doing so, we will take a close look at the politics and conventions of both genres and how they influence not only what a work of satire or surrealism can say but also how it says it. We will ask: What is the relationship between race and humor? Under what conditions do satire and surrealism reinforce structures of inequality and under what conditions do they challenge them? By tracking how the formal elements of satire and surrealism (e.g., irony, absurdity, exaggeration, juxtaposition) shape and are shaped by their social and cultural contexts, we will better understand the relationships.

ENGL 522.01 **LITERATURE OF THE U.S. 1800-1860** **C. Colquitt**
Description Not

Available

ENGL 525.01 **ILLNESS and DISABILITY NARRATIVES** **Y. Howard**

This is a cultural studies class that will explore the representational politics of illness and disability and expand understandings about the forms that they take. We will ground our discussions in contexts that include cinema, documentary, graphic novels/texts, music/sound, and performance. We will also become acquainted with key writings in critical disability studies, crip theory, and interdisciplinary approaches to illness, health, and neurodiversity to accompany our studies of non-able-bodied differences. Incorporated into this class is SDSU School of Art + Design's Fall 2022 exhibit *Script/Rescript* and a related screening and panel discussion event as part of the Arts Alive SDSU Discovery Series, *Disability Perspectives in Contemporary Art from Mexico*.

ENGL 527.01 **MEMOIR** **C. Guthrie**

This course provides a study of memoirs as a literary form, focusing primarily on contemporary examples. We will explore issues of emotional or aesthetic truth vs. objective truth, the ethics of writing about others, especially family, identity formation, and the self as a cultural/historical subject. The shorter written assignments will ask for literary analysis of the works discussed rather than for personal essay; however, you will have the opportunity to write your own autobiographical essay in relation to the memoirs discussed for the final writing assignment.

Requirements include three short papers, one in-class essay, group activities, and a final research paper or autobiographical essay. *Format for the course will be lecture/discussion.*

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ENGL 533.01

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 (some of which we will read), and to how they come alive on the stage.

ENGL 536.01

EARLY MODERN 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 Aphra Behn's *Oroonoko*, Shakespeare's *Othello*, Dekker's *The Shoemaker's Holiday* Deloney's prose fiction, Jack of Newbury, and a trio of "Shrew" plays. 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 556.01

NIGHTMARE BEFORE CHRISTMAS

P. Serrato

This semester we will spend 15 weeks studying the Tim Burton/Henry Selick film *The Nightmare Before Christmas* (1993). We will make our way through the film one song at a time, performing super close analyses of every aspect of the film. This will result in us attending to formal and aesthetic elements of the film as well as critical issues and concerns. As this course is being offered under the auspices of English 556: The Gothic Literary Tradition, we will most fundamentally use it as an introduction to gothic history, aesthetics, criticism, and theory. This means that we will spend some of our time talking about the film vis-à-vis scholarly work by the likes of Andrew Smith, George Haggerty, and Jack Halberstam. As a specialized course on the film, we will also/mostly explore what makes it both enjoyable and important. While this will see us talking about gender, race, sexuality, and embodiment in the film, it will also lead to conversations about, among many other things, gothic carnivalesque, gothic erotics, and happy gothic. Scholarly work by Catherine Spooner, Chloe Buckley, Timothy Jones, Jenny DiPlacidi, and Xavier Aldana Reyes will help us flesh out understanding and appreciation of the film while additional primary texts (including films such as *Mad Monster Party?* and *Hotel Transylvania* and fiction such as Eva Ibbotson's *The Great Ghost Rescue*) will complement our work.

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ENGL 563.01 LITERATURE & MATERIALITY D. Novak

“The Book as Material Object from Manuscript to Print and Beyond”

The book remains one of the world’s most beloved objects. According to Pew’s latest research, 75% of American adults read at least one book over the previous year (both in print and digital formats). But what constitutes a book? What is a book made of? What must it contain? How should it look or feel? How have the material aspects of the book changed over time? In this course we will explore the material history of the book and how changes and innovations in the book’s materiality have impacted the experience(s) of reading as well as the collecting and interpreting of the literature preserved in books. We will examine reading and the production of books in medieval manuscript culture, the technological shift to paper and print and all of the anxieties that came with that material change, antiquarianism and the serialization of literature in the nineteenth century, and finally, the future of reading and of the book as a material object.

ENGL 570.01 TECHNIQUES OF POETRY B. Falconer

In this class, we’ll be playing with “formal poetry,” from its roots in such traditional forms as the sonnet and sestina, to contemporary forms, like the duplex and the golden shovel. Of course, whether poets are working in more “traditional” modes or more contemporary hybrid forms, all poetry is based on the idea of working within (and against) limitations. More important than knowing and following the various “rules” of a form is being sensitive to the ways in which the formal elements (i.e., meter, repetition, stanza, turns) work with and/or against a poem’s subject. *An Exaltation of Forms* (Finch and Varnes) will be our primary resource, but we will turn to multiple texts for supplemental materials.

ENGL 571.01 TECHNIQUES OF SHORT STORY C. Goria

“Many stories matter.” - Chimamanda Ngozi Adichie

“To write honestly and with all our powers is the least we can do, and the most.” -- Eudora Welty

This is a fiction-writing workshop that will encourage each emerging writer to tell their story, cultivate their style, find their voice. Throughout the semester students will generate and revise two short works of original fiction to share with the class. We will also delve into the basic techniques of short fiction such as sensory image, dialogue, and narrative arc through a series of exercises grounded in short readings and centered around a single theme. We will read works by Claudia Rankine, Cristina Henriquez, George Saunders, Bryan Washington, Mimi Lok, Halina Duraj and others whose work is both masterfully crafted and breaks away from conventional forms.

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ENGL 573.01 TECHNIQUES OF THE NOVEL

M. de la Peña
Description Not

Available

ENGL 576A.01 LITERARY PUBLICATION & EDITING WORKSHOP

TBA

If you're interested in a career in literary publishing & editing, then you need to leave this university with experience in multiple facets of the industry and with publication credits to your name. 576A and 576B are designed to give you that experience and those credentials. In this course, we examine the state of the publishing industry today, traditional and self-publishing, and the roles of industry professionals. You will develop and apply editorial skills to a range of projects including a creative statement, an original written work, an artist's broadside, and a personal chapbook. You will also become familiar with book arts and production, and publishing terms. Throughout the course, we may welcome special guests with experience relevant to the literary publishing & editing industry (depending on scheduling availability).

ENGL 577.01 TECHNIQUES: SCREENWRITING

R. Tal

ENGL 579.01 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 579.02 PERFORMANCE POETRY

M. Marshall

This course will examine the history of performance poetics, from dramatic monologue, to the Beats, to Def Jam, poetry-slam and much more! We will explore how performance poets harness their "voice" and create poems that sing both on and off the page by studying work from dynamic artists like Elizabeth Acevedo, Rudy Francisco, Karla Cordero, Andrea Gibson, and Danez Smith. This class will be reading and discussion-centered, but will feature opportunities to write poetry and perform it in front of a live audience.

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ENGL 580.01

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*. 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, 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.01 &.02

WRITING OF FICTION

L. Champion

Description Not Available

ENGL 581W.03

WRITING OF FICTION

L. Daley

“From Film to Fanfiction”

Calling all cinephiles: have you ever wanted to adapt your favorite film into a novel? Or your favorite TV show into a collection of short stories? In this course, you will learn the basics of writing fiction while producing original works of fanfiction. Through a series of writing exercises and in-class workshops, students will develop skills on how to write strong characters, climactic plots, and descriptive settings. This course is not about becoming a professional creative writer. Rather, it is about learning the skills of creativity, communication, style, and voice.

[Writers of all levels are welcomed.](#)

ENGL 581W.04

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 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!](#)

August 3, 2022 Updated

Fall 2022

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

ENGL 581W.05 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 584W.01 WRITING INFORMAL ESSAYS

T. Cummings

Creative non-fiction is one of the most popular and powerful forms of writing in the contemporary world. No wonder: It offers authors the chance to explore meaningful events in original ways, bringing their own sensibility to pertinent issues. And we got a lot of issues these days. They are often what we spend our time reading about in this overly eventual world, and they are also what publishers are seeking for publication.

In this writing class, alongside the writing of our own essays, we will focus on reading a set of published essays in order to pay special attention to the way authors link their personal experiences to topics that impact others. It is perhaps obvious to think that an informal element to writing an essay entails including personal experience, but the ways that we join the personal to the global is less obvious. What may be interesting to you could be uninteresting to anyone but your close associates. For intrigue and insight, we write about our life events in ways that are framed by the world to show how they both are highly impactful. How do to this takes time to master. So, while we remain interested in you and your life, we will strive to write with excellence in mind.

Requirements: *Essays written in drafts, workshop, journals, sentence project.*