

Fall 2023

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**** NOTE: C LT and ENGL course offerings have been incorporated and retitled as ECL courses ****

ENGLISH & COMPARATIVE LITERATURE

Please consult the online class schedule for specific days and times of these courses located in My.SDSU

ECL 157.1001 COMICS and HISTORY W. Nericcio **"Naked Souls" – Comics, Animation, Art, and Photography in the Worlds of Literature and Beyond**

Hold onto your hats as we bravely go where no one has gone before. Ok, you know that's hype, exaggeration, the ravings of a madman! But maybe we can actually do it? Imagine exploring the world of comics, streaming animation, digital storytelling, and AI-designed narrative in a course with the Department of English and Comparative Literature! "Holy Robot Algorithms, Batman!" "Holy #nakedsouls23, Robin."

In this class, we will peruse worlds illustrated and cinematic, literary and philosophical, as we sample some of the most outrageous storytelling from the 20th and 21st centuries. The souls we meet will be "naked," not naked as in the "clothing optional sense" (though there will be a little of that) but naked in the original sense of the word, that speaks "Of things, 'without the usual or customary covering,' from Old English. Applied to qualities, actions, etc., 'mere, pure, open to view, unconcealed,' from c. 1200; phrase the naked truth is from early 15c." For the stories we read and the characters we meet will be very much unconcealed, revealing the secrets of their lives and their souls as can only be found in Literature, comics included. Literature is the antithesis of the world of bullshit we are immersed in on television and social media, where fake news and filters are the name of the game. Our naked souls will be raw, eccentric, controversial, and neurotic. The required works are still being nailed down, but will include the singular amazingness of comics by Gilbert Hernandez, Jules Feiffer, Art Spiegelman, Chris Ware, Dan Clowes, Adrian Tomine, and Kasden Phoenix among others!

ECL 158.1001 INTRODUCTION TO HORROR AESTHETICS P. Serrato

This is an introductory course, one that delivers an introduction to horror aesthetics vis-à-vis the conventions, forms, methods, and style found in horror literature, film, television, theatre, radio, and more. As we examine different texts produced in different times and places, our goal will be the development of a historically broad and theoretically sophisticated expertise in horror as a mode of aesthetic and creative endeavor. Texts likely to be covered include:

Literature

Bram Stoker, *Dracula* (1897)

Cassandra Khaw, *Nothing But Blackened Teeth* (2021)

Films

Halloween (1978, Dir. John Carpenter)

Monster House (2006, Dir. Gil Kenan)

The Babadook (2014, Dir. Jennifer Kent)

The Banana Splits Movie (2019, Dir. Danishka Esterhazy)

Video Games

Little Nightmares II (2021)

Resident Evil (Remaster) (2019)

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ECL 220.1001 THE ART OF LITERATURE

TBA
Description Not Available

ECL 220.1003 THE ART OF LITERATURE

TBA
Description Not Available

ECL 220.1004 THE ART OF LITERATURE

T. Cummings

What is the art in literature? Is it whatever makes it artificial, constructed, unnatural? Or, is it what moves us in ways that other forms of human activity do not?

One of the central reasons people give for studying literature is that it helps us understand human experiences we otherwise would be unable to grasp. A specific experience that is found in every era and continent, however, is not frequently depicted: People changing society by directly engaging with it while refraining from violence. You wouldn't guess how powerful and common this is by reading literature.

The idea behind this literature class will help us explore why this is true. We will inquire into the basic nature of literature and ask what purposes it serves in the cultural life of humanity to ask about its social, philosophical, spiritual, and aesthetic values. Our focus will be on one of the most practical criticisms for nonspecialists: How does literature affect the world? To explore this, we will examine the possibilities and perils of depictions of resistance and social change. The dawning field of Resistance Theory grants us entry into a series of texts and ideas that depict in-the-world, nonviolent action taken in response to oppressive conditions.

To give us a general view of literature itself, we will read a short, helpful textbook that explores literature as a field of study. But, our overarching goal will be to devote ourselves to figuring out together how the plays, stories, poems, and novel we are reading help us understand what makes literature artful.

Requirements: Read all texts, make informal and formal presentations, four exams, one creative project.

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ECL 220.1005	THE ART OF LITERATURE	E. Frampton
ONLINE	Food, Hunger, and Justice	

We all eat; we all know hunger; we've all witnessed injustice. Food, whether abundant or scarce, ritualistically prepared or quickly devoured, is a facet of life from birth to death that unites all cultures. Writers and artists as diverse as Virginia Woolf, Vanessa Bell, Laura Esquivel, Frida Kahlo, Anthony Bourdain, and Kara Walker have explored our complex relationship to cooking and eating, which are also the focus of scholarship, popular television shows, podcasts, and social media. In this class, we will have the pleasure of exploring writing, artwork, and popular culture through the lens of various engagements with food, hunger, and justice. Along the way, we just might also sample a few recipes and serve a few dishes ourselves.

ECL 220.1002	THE ART OF LITERATURE	D. Najork
	Literary Monsters	

This course will introduce you to the study of literature and to constructions of monstrosity through temporally, geographically, and culturally diverse texts. Through this course, you will gain experience in interpreting texts, in reading texts in their historical and cultural contexts, and how to write about texts. 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. Through our readings, we will seek to understand categorical definitions of what constitutes the "monster" and the "human." We will explore where monsters come from, how monsters are embodied, what they signify, and how they operate in society. The semester will begin with readings in contemporary monster theory; students will then engage with a range of literary monsters from the classical and medieval worlds, the Early Modern period, the age of colonialism, the nineteenth century, and from modernity. In confronting conceptualizations of monstrosity, students will also think about constructions of cultural norms surrounding gender, sexuality, race, class, and religion.

ECL 250.1001	LITERATURE OF THE U.S.	C. Colquitt
<i>Available</i>		<i>Description Not</i>

ECL 260.1002	ENGLISH LITERATURE	C. Guthrie
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This course is a survey of significant British literary texts from the medieval period through the 21st century. Readings will include fiction, drama, and poetry read in their historical and cultural contexts. We will read such works as Shakespeare's *Macbeth*, Milton's *Paradise Lost*, Austen's *Pride and Prejudice*, Virginia Woolf's *Mrs. Dalloway*, Tom Stoppard's *Arcadia*, and Zadie Smith's *On Beauty*. The course will require frequent collaborative activities and four short papers. Format for the course will be lecture/discussion.

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**ECL 260 is a required course for English majors.*

ECL 260.1001 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 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. We will also look at representative examples of literary criticism along with the occasional primary source. In short, students will not only learn about the foundations of English literature, but some of the ways we think and write about literature.

ECL 270.1001 WORLD LITERATURE [Formerly CLT 270]

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 *Iliad* with Madeline Miller's *The Song of Achilles*, Aeschylus' *The Oresteia*, Ovid's "Orpheus" and Shakespeare's *Macbeth* with Neil Gaiman's graphic novel *The Sandman*, and Dante's *The Divine Comedy* with Donna Tartt's *The Secret History*. We will also look at Dante's poem in connection with Salvador Dali's surrealist illustrations.

Requirements include three essays, class participation, and a presentation. Format for the course will be lecture and discussion.

**This course fulfills a GE requirement and is a required course for comparative literature majors.*

ECL 280.1001 INTRODUCTION TO CREATIVE WRITING

TBA

Description Not Available

ECL 280.1002 INTRODUCTION TO CREATIVE WRITING

TBA

Description Not Available

ECL 280.1003 INTRODUCTION TO CREATIVE WRITING

TBA

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Description Not Available

ECL 305.1001 LITERATURE and the ENVIRONMENT J. Pressman **Mermaids**

The mermaid is a hybrid beast, half human and half animal, and a border crosser of land and sea. She is one of our most ancient monsters and characters in global literature, and she is back in force. We are in the midst of a mermaid craze. Everywhere you look—from literature to film, social media to fashion, digital art to commodity kitsch—mermaids are omnipresent. This is especially true in contemporary literature. Twenty-first century mermaid literature spans readerships and multimedia formats— from horror to erotic novels, children’s picture books to Young Adult novellas, web-based fan-fiction to graphic and digital literature. Collectively, these mermaid narratives reflect our culture’s most pressing anxieties and concerns— climate change, racial and social justice, global capitalism, genetic science, algorithmic culture— and they do so in ways that illuminate the relationships between literature and the environment.

This class explores mermaid literature, with a focus on contemporary literature but with a solid foundation in the classical texts of the genre, in order to ask two central questions:

1) What does our mermaid renaissance say about our world and, especially, our understanding of the environment?

2) What does mermaid literature tell us about the role, power, and effects of literature and literary study?

We explore these questions while learning about the scholarly fields of Environmental Humanities and Blue Humanities.

Key texts *might* include *The Penguin Book of Mermaids* anthology (2019), excerpts from *The Odyssey*, the 14th C *Melusine*, Hans Christen Andersen’s *The Little Mermaid* (1837), and Monique Roffey’s *The Mermaid of Black Conch* (2020); Steve Mentz’s *Ocean*, Alexis Pauline Gumbs’ *Undrowned: Black Feminist Lessons from Marine Mammals*, and more provide scholarly support for our efforts.

ECL 306A.1003&1004 CHILDREN'S LITERATURE (and) T. Asim **ECL 306W.1003&1004 ADVANCED COMPOSITION**

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.

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Required assignments will include research essays, in-class oral presentations, informal journals, close-reading exercises, among others.

ECL 306A.1001 CHILDREN'S LITERATURE **ECL 306A.1002**

S. Serrato

In children's literature and media, coming-of-age entails, among other things, the struggle to express and individuate oneself. Facing pressures from parents, peers, and society at large, child protagonists must, like children in real life, figure out who they are—and what this means—while managing the expectations and restrictions imposed on them. In this course, we will read children's literature that explores the highs and lows of coming-of-age as the protagonists of our texts work to understand and develop their identities apart from, yet still part of, their families, their friends, and their histories. Specifically we will be looking at texts in which young protagonists use different forms of creative expression—including zines, music, cooking, and witchcraft—to formulate and communicate selfhood. In doing so, we will explore the role of creative expression (and art in general) in both individual identity and the world at large. In the process, we will consider, among other things, issues of gender, sexuality, belonging, community, family self-acceptance, race, culture, and class.

Potential texts include:

Jerry Craft, *New Kid*

Saadia Faruqi & Laura Shovan, *A Place at the Table*

Kiku Hughes, *Displacement*

Celia C. Pérez, *The First Rule of Punk*

Turning Red, 2022 Film

ECL 306W.1001 ADVANCED COMPOSITION **ECL 306W.1002**

S. Serrato

As we explore the potential of creative expression in 306A, we will work here in 306W on our own individual expression by sharpening our ability as critical readers, writers, and researchers. In this "W" portion of 306, we will focus on the skills needed to write on the children's literature we read in "A." In order to successfully craft written work on our "A" literature, and polish our skills as writers in general, we will be revisiting and discovering both foundational and advanced techniques of college-level essay development, doing so to develop into children's literature critics and scholars in our own right. Throughout the semester, we will undertake writing assignments that will strengthen the skills needed to successfully craft analytical essays that reflect careful engagement with literature and conventions of literary scholarship. In particular, we will work on navigating research specifically within the specialized scholarly field of children's literature, exploring and evaluating key journals, academic publishers, and research/ers in the field. Through this process, we will develop our understanding of children's literature specifically and, more generally, literary analysis, research skills, incorporating and implementing evidence, and the process of writing and revising.

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ECL 308W.1001 **OFFERED ONLINE**

LITERARY STUDY

E. Frampton

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

ECL 308W.1002

LITERARY STUDY

C. Guthrie

The aim of this course is to teach you how to write about literature. You will learn how to close-read texts, how to formulate arguments, and how to do literary-critical research in preparation for writing a final research paper. This semester our focus will be dystopian societies. Readings will include examples of eco horror through pollution and deforestation, speculative fiction around technological advances and simulated reality, and Japanese crime fiction. Requirements will include active class participation, short written assignments that you will be expected to revise in response to instructor and peer critiques, and a research paper. Format for the course will be lecture/discussion and in-class activities, such as peer critique and small-group discussion.

ECL 401.1001

CHILDHOOD'S LITERATURE

T. Asim

The Adventures of Youth: Exploration and Investigation in Children’s Literature

What happens if I put this up my nose? Why *is* the sky blue? Why can’t I eat this paste? Curiosity isn’t reserved for cats and monkeys named George, but instead belongs (for better or worse) to humans in our insatiable thirst for knowledge. The realm of childhood is perhaps the best illustration of this universal desire to discover. But childhood is also a space of shifting landscapes, contradictions, and so many rules that can curtail the innocent pleasures of exploring, adventuring, investigating, and navigating. Our semester’s texts resist the ossification of curiosity that seems to seep into adulthood, enabling us to reclaim the space of wonder and magic that is childhood. We will encounter characters (human, animal, and otherwise) that embark on quests for knowledge, and in the process, find themselves.

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ECL 401.1002 CHILDHOOD'S LITERATURE OFFERED ONLINE

K. Shumate

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

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

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

Required Texts

The Golden Book of Fairy Tales, translated by Marie Ponsot, illustrated by Adrienne de Segur,
L. Frank Baum, *The Wizard of Oz with the W. W. Denslow illustrations*
J. R. R. Tolkien, *The Hobbit*
J. K. Rowling, *Harry Potter and the Sorcerer's Stone*
Suzanne Collins, *The Hunger Games*
G. Neri, *Ghetto Cowboy*, illustrated by Jesse Joshua Watson
Various Folklore

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

ECL 409.1001 SCIENCE FICTION

K. Miller

As humanity moves into an increasingly technological direction, worries increase that it will change the state of what it means to be human. Are people in control of the devices they use or are devices in control of people? Is technology helping humanity to progress towards a brighter future or a dystopic world? To address these questions and more, this class will be navigating a variety of science fiction sources, including: novels, short stories, poetry, graphic novels, films, and media. We will be working with sources ranging from the early twentieth century to present day and will be working with genres such as cyberpunk, biopunk, afrofuturism, dystopia, and posthumanism. Content will be discussed from authors such as Aldous Huxley, Octavia E. Butler, Ursula K. Le Guin, Ray Bradbury, William Gibson, Kazuo Ishiguro, and Alan Moore.

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

ECL 440.1001 **[Formerly CLT 440]**

AFRICAN LITERATURE

Q. Bailey

The catalog suggests that this course will offer a ‘Comparative study of African literature as well as Black Literature of North and South America and the Caribbean,’ an area that includes about 90 countries and more than 25 non-sovereign territories. It’s an area home to over 2 billion people. Instead of ‘covering’ all of this, which would take lifetimes, we’re going to hone in on two countries in particular, South Africa and Nigeria, exploring some of the major writers and works and tracing the development of political, cultural, and aesthetic themes. In the final part of the course we’ll turn from Anglophone Africa to touch on Francophone Africa, asking what roles language and cultural traditions play in the creation of ‘African Literature.’

ECL 450.1001 **LGBT Literature and Culture**

Y. Howard

This is a queer cultural studies course that will primarily focus on cinematic and audiovisual histories of LGBTQ representation. Through film, photography, performance, and sound, we will explore non-heteronormative sexualities and gender non-conformity with a particular emphasis on queer of color cultural production, trans studies, and activist histories of queer politics.

ECL 470.1001 **[Formerly CLT 470]**

FOLKLORE LITERATURE

K. Shumate
OFFERED ONLINE

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 about, view movies & TV programs, and research folklore topics such as the outlaw hero, supernaturals, music, food, urban legends, conspiracy theories, and even folklore in technology such as what is the first thing you should do if your device freezes? Turn it completely off, count to ten, and reboot.

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Course requirements include readings, research and explore various folklore topics for group projects, regular participation in discussions, quizzes, and a final presentation of food and folklore traditions in your family.

ECL 495.1003

POETRY INTERNATIONAL INTERNSHIP

B. Falconer

(3 units CR/NC)

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 2-3:15 pm. For more information, contact Blas Falconer, bfalconer@sdsu.edu.**

**** Registration for this internship course is obtained through your My.SDSU. ****

ECL 495.1004

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.

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ECL 501.1001 LITERATURE FOR CHILDREN

J. Thomas

Because children's literature, perhaps more than any other literary genre, operates directly in the process of interpellation, of inscribing gender roles, class consciousness, etc., Literature for Children (ENGL501) constructs children's literature as a cultural apparatus that creates for its readers representations of race, class, and gender that are often problematic, often laudable. Thus, in addition to attending to structural and aesthetic matters, we will investigate the historical moment in which the texts on this syllabus were produced as well as the implicit and 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.

ECL 502.1001 ADOLESCENCE IN LITERATURE Representations of Girlhood in Young Adult Novel

L. Daley

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.

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.

ECL 503.1001 J.R.R. TOLKIEN

J. Thomas

In ENGL 503 we will read and discuss crucial works by J.R.R. Tolkien, including *The Lord of the Rings* and *The Hobbit*.

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ECL 508W.1001 WRITING OF CRITICISM

E. Frampton

ECL 508W.1002 Speaking Your Truth

ECL 508W.1003 -- OFFERED ONLINE

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 well as considering issues of "linguistic justice." 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.

ECL 508W.1004 WRITING OF CRITICISM

T. Cummings

Do you turn your head like a dog triangulating at sounds when someone mentions literary theory? Do you about the theory of the author is dead...when one just visited campus? In this class, we'll study a dozen literary theories, write about three, and present our findings to class at the end of the semester.

Requirements: Read all texts, write two short papers, one long essay, present final essay in class.

ECL 510B.1001 VICTORIAN MEDIEVALISM

D. Najork

The term "medievalism" refers to the reception and adaptation of, as well as engagement with, medieval literature and culture in post-medieval societies. In medievalism, there is often a distinction between the "found" and "made" Middle Ages (in other words, what do the primary sources actually say and what have audiences done with those sources?). The medievalism of a culture often reveals more about that culture than it does about the Middle Ages. While there are traces of medievalism in the seventeenth and eighteenth century, the nineteenth century, and Victorian Britain in particular,

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a witnessed an eruption of translation from, adaptation of, and engagement with medieval texts. Victorian interest in medieval literature and culture reveals a great deal about Victorian perspectives of gender, race, politics, art, literature, colonialism, and nationalism. Victorian translations and adaptations of medieval texts were often used to justify Britain's imperial projects and to create national myth. Much of the earliest work on European medieval literature was done in the nineteenth century (the origins of medieval studies are to be found in this period as well). Medievalists are still grappling with this history. While some nineteenth-century scholarship is still useful, much of it creates an imagined past that still haunts the present. In this course, you will read Victorian commentaries on, and translations and adaptations of, medieval texts. You will also read Victorian prose and poetry inspired by medieval literature and culture alongside contemporary scholarship that situates and explains the problematic issues associated with nineteenth-century medievalism.

ECL 523.1001 LITERATURE OF THE U.S. 1860-1920

C. Colquitt
Description Not Available

ECL 525.1001 LITERATURE OF THE U.S. 1960-Present

L. Champion
Description Not Available

ECL 527.1001 CONTEMPORARY MEMOIRS

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 a reading journal, a presentation, and a final research paper or autobiographical essay. Format for the course will be lecture/discussion.

ECL 527.1001 GRAPHIC NARRATIVE OF DIFFERENCE

Y. Howard

This is a visual cultures course that will investigate graphic narratives, comics aesthetics, and sequential art practices through the lens of gender, sexual, ethnic, and experiential difference. We will explore a range of image-texts that reflect physical-mental states of the body-mind, subcultural/underground contexts, and experiments with the comics form.

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ECL 533.1001 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.

ECL 534.1001 HISTORICAL SHAKESPEARE

P. Herman

This class will focus on Shakespeare's treatment of the key political questions of the sixteenth and seventeenth centuries. What do you do when the monarch orders you to do something evil? Is it ever appropriate to rebel against a monarch? What is the source of a monarch's authority? Is the monarch above the law? What does English history tell us about these questions? What do the lawyers say? What do the political writers of the period say? While we are reading the Henriad, we will also be looking at the question of unity. Were these plays intended as a quadrilogy, or as independent dramas with only superficial connections? The reading for this class will center on Shakespeare's historical plays (e.g., *Richard III*, the Henriad, *Macbeth*, and *King Lear*), with a few excursions into Rome, pre-Christian England, and the romances.

**Please note that ENGL 533 or the equivalent (preferably at SDSU) is a prerequisite for this class.*

ECL 564.1001 FICTION **[Formerly CLT 561]**

TBA

ECL 566.1001 BLACKNESS IN LITERATURE & CULTURE **[Formerly CLT 580]**

R. Jenkins

This course will provide us with an opportunity to explore the politics and aesthetics of blackness in African American literature and culture. What does it mean to be "black"; that is, how is a person's or an object's blackness confirmed? Who has the authority to make such a confirmation, and why do they have that authority? In other words, who is hurt by or benefits from blackness being defined in certain ways? These questions represent some of the issues that we will explore in

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this course. We will also discuss the major debates over the meaning of blackness in the US and why those debates have mattered for black and nonblack people. We will draw upon current scholarship in African American Studies—which includes, for example, the fields of Literature, Anthropology, Education, Film, History, Music, and Philosophy—to examine conceptions of blackness in academia and in popular culture.

ECL 567.1001 **CHEESY HORROR FILMS** **[Formerly CLT 584]**

P. Serrato

This section of Comparative Horror Studies focuses on cheesy horror films (as well as some cheesy gothic and horror literature, comics, and radio theatre). Horror is of course an interesting genre, one that has received more attention and acclaim over the past several years due to films ranging from *Hereditary* (2018) to *X* (2022). For the most part, however, horror has a notorious history of being dismissed as an inferior, abject mode of art. While films labelled as “cheesy” have borne the brunt of critical derision, many of them hold a quirky appeal for some audiences. This semester, we will study an array of cheesy horror texts. While we might spend some time considering their appeal, and defining what is meant by “cheesy,” we will spend most of our time and energy analyzing the form and content of these films for the sake of arriving at insights into the (perhaps surprising) depth of their substance and significance.

Films with which we will likely work:

Dracula (1931)	The Brain That Wouldn't Die (1962)
Children Shouldn't Play with Dead Things (1972)	Satan's School for Girls (1973)
Bad Ronald (1974)	Killer Klowns from Outer Space (1988)
Warm Bodies (2013)	VelociPastor (2017)
Amityville in Space (2022)	

ECL 570.1001 **TECHNIQUES OF POETRY** **M. Tevet Dayan** **A Promised Land of Poetry: Writing with Modern Israeli Voices**

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

I'm excited to spend a semester at SDSU delving into the rich and vibrant world of Israeli poetry which is a home for my own work. In this class, we will read prominent Israeli poets whose work expresses the Israeli spirit and offers vivid explorations, often free of conventions, dealing extensively with self-discovery and the question of home and belonging. Along the way, we'll discover how this poetry draws upon biblical roots and diasporic cultures to create a unique and compelling body of work.

Through our readings, we'll encounter universal themes deeply rooted in Israeli culture, such as place, love, self-discovery, gender, body, and even spirituality, and God, using these themes as a springboard for our own poetic thought and writing.

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By the end of this class, you will have honed your poetic skills in reading, analyzing, and writing in ways that only exploring another culture's poetry can do. Additionally, you will have composed a series of poems inspired by this encounter.

ECL 576A.1001 LITERARY PUBLICATION & EDITING WORKSHOP M. Marshall

A career in publishing and editing can be exciting and rewarding. However, understanding the industry and its many facets is often daunting. This course aims to demystify some aspects of the publishing and editing industry while giving you the information and practice necessary to find your way into the work. We will 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 book review, an artist's broadside, and a personal chapbook. You will also become familiar with book arts and production, as well as publishing terminology. Throughout the semester, we may welcome special guests with experience relevant to the literary publishing and editing industry (depending on scheduling availability).

ECL 577.1001 TECHNIQUES: SCREENWRITING U Bar-On

Uri Bar-on has continuously created worldwide acclaimed shorts, documentaries, and fiction. His debut feature film, "10% my child," won the Israeli Academy Award for the best indie film and was nominated for Best Israeli Film of the Year. His documentary series "Under the iron dome" was nominated for 3 Israeli T.V. academy awards, including best series and best director. His short documentary "72 Virgins" was screened at Sundance and Tribeca film festivals. His short drama "A Different Love Song" won Best Short at Marbella Film Festival. Uri has now written and directed for nearly every broadcast company in Israel, and his work was screened on major worldwide television stations such as Arte. Uri is also a lecturer at Reichman University, Minshar School for the Arts, and Beit Berl College. For more info - <https://www.uri-bar-on.com/en/>

ECL 579.1001 LIVING WRITERS M. Marshall

Derek Walcott's *Fortunate Traveler* asserts, "...literature is an old couch stuffed with fleas." This course aims to counter his assertion by examining the texts of living writers who are working to maintain literature's livelihood. Guest authors will visit the class to conduct discussions, writing workshops, and readings centered on their work and experience in the literary world. This course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, and hybrid texts. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. This course promises to shake the fleas from static written word.

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Writers of all experience-levels and genres are welcomed and encouraged.

ECL 579.1002 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.

ECL 580.1001 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, Atsuro Riley, and others, with the goal of producing a demi-chapbook by the semester’s end.

Writers of all experience-levels are welcome.

ECL 581W.1001 WRITING OF FICTION K. Shumate **ECL 581W.1002 BOTH SECTIONS OFFERED ONLINE**

Are you a storyteller? Do you want to hone your writing skills and tell your stories to a captive audience? In addition to sharing your own original stories, we will study some short stories written by the likes of Ernest Hemingway, Jamaica Kincaid, and Eudora Welty for craft. Because this class helps to fulfill upper division writing requirements, we will have a review of the proper use of the most commonly misused pieces of punctuation — the comma and the semicolon. Stories will

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be shared in a workshop environment in which will involve giving constructive comments on the variety of stories presented.

This course is a creative writing workshop in fiction—therefore, plays, scripts, nonfiction, and poetry are not appropriate forms. Readings and frequent writing assignments will provide background and practice in writing prose; these literary and writing experiences may inform the basis for your final stories. Students will also be encouraged to read a variety of short stories by renown authors, further cultivating a deeper relationship between reading and their own writing process.

The format of the course will be somewhat flexible in order to allow for the special interests of and talents present in this particular group. In general, however, regular online assignments will consist of writing exercises and improvisations designed to explore various aspects, styles, and techniques of fiction writing, including but not limited to dialogue, point of view, use of descriptive language, characterization, narrative structure, as well as forms such as sudden or flash fiction, frame stories, and more.

ECL 581W.1003 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 such as Julia Alvarez, Margaret Atwood, Maurice Carlos Ruffin, and Mimi Lok translate their impulses to invent and imagine into compelling prose that engages readers' attention from first line to last. It is through this ancient genre that the human spirit finds its voice—during the semester we will find and develop our own voices. Writers of all experience-levels are welcome!

ECL 581W.1004 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

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novels. Finally, we'll revise our writing to make it better.

Requirements: Reading: Essays and short stories. Writing: short story, portfolio, pastiche, presentation, workshop.

ECL 584W.1001 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 eventful 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 published essays. We will 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 are 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 a way that is framed by the world and show how they both are highly impactful. Mastery of this process takes time. So, while we remain interested in you and your life, we will strive to write essays of general interest.

Requirements: Read all texts, write three essays in drafts, workshop, presentation.