

## Fall 2024

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

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

# ENGLISH LITERATURE

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

## ECL 600.01 Introduction to Graduate Studies

D. Leong

This course offers an introduction to the graduate-level study of literature, literary criticism, and cultural and critical theory as it occurs in a professional setting. We will focus on some of the major movements in critical thought (e.g., Postmodernism, Post-structuralism, Psychoanalysis, Feminism, the Environmental and Digital Humanities, Queer Studies, Critical Race Studies) while paying close attention to how each movement shapes and is shaped by the power and politics of difference, identity, aesthetics, and representation. To develop a familiarity with the demands and responsibilities of being an academic, we will also practice skills associated with the literary profession, including:

- a) developing a thesis that intervenes in current scholarly conversations,
- b) preparing and delivering a scholarly presentation,
- c) giving and receiving constructive feedback, and
- d) conducting rigorous research.

This course will help you to get the most out of your graduate program and to prepare you to do impactful work on behalf of the humanities.

## ECL 606D.01 Growing Up (Is) Gothic

P. Serrato

In this seminar we will regard gothic as an apt modality for depicting coming-of-age experiences. This is the case because growing up is gothic in nature. **For our first meeting on August 26 the assignment is for you to have read all of Ann Radcliffe's *The Mysteries of Udolpho* (1794).**

**Requirements:** book review (1000 words), final research essay (5000+w), weekly writing updates/presentations. Possible texts to be covered include:

### Films

*House of 1000 Corpses* (2003, Dir. Rob Zombie)

*Monster House* (2006, Dir. Gil Kenan)

*Barbarian* (2022, Dir. Zach Cregger)

### Theatre

Sylvia Gonzalez S., *Alicia in Wonder Tierra*

### Novels

Claribel Ortega, *Ghost Squad*

Kelsea Yu, *Bound Feet*

Tomás Rivera, *...and the earth did not devour him*

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### **ECL 630.01 Form and Theory 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 erasures. 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. For our purposes, I'm less interested in following the various "rules" of a form than I am in exploring how the elements of the form (i.e., meter, repetition, stanza, turns) work with and/or against the subject of the poem. To put it another way, I want us to consider how form shapes and influences what we are trying to say.

### **ECL 631.01 Form and Theory of Fiction**

**S. Martin**

This class will focus on the craft of fiction through a consideration of the formal and theoretical issues involved in writing good narratives. I will provide a selection of readings that address and/or demonstrate important aspects of the compositional process, and you will keep a creative/critical journal of responses to these texts. These responses can be discussions or short works of fiction inspired by the readings. At the end of the semester you will expand one of your responses into a full story to be submitted at the end of the semester.

### **ECL 725.01 Literature's Media**

**J. Pressman**

Literature is often discussed as having form and content, and literary criticism as examining the relationship between them. But, literature also depends upon format—media, materiality, body. This course focuses on the media that enable literature, offering an introduction to Book History and Media Studies for English scholars. The goal of this course is to give students a different way—a medium-specific way—of approaching literature and practicing literary studies. Towards this goal, this class reads primarily critical and theoretical writings from the fields of Book History and Media Studies.

Book History: The book is the medium par excellence for literature and literary studies, a technology perfected over a thousand years. Yet, the book is often not itself the subject of study and discussion in literature classrooms. This course puts the book front and center, reorganizing literary studies around the medium and its impact. We examine the history of the printed book in the West (since the invention of the printing press in the 15<sup>th</sup> Century), understanding the evolution of this medium to be inseparable from the development of Western literary culture, literary aesthetics, and reading practices. (For example, we consider the impact of the invention of title pages and wood-pulp paper as well as the invention of the author figure and copyright on literary studies).

Media Studies: A media studies approach opens new paths and perspectives for studying literature beyond content by locating text in historical, material contexts. A focus on media supports an understanding of how changes in forms and formats, including digital technologies and new media, impact literature and literary study for contemporary culture.

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### **ECL 725.01 Literature's Media** Continued

**J. Pressman**

Course readings include key texts in media studies—by Marshall McLuhan, Jay David Bolter and Richard Grusin, Johanna Drucker, N. Katherine Hayles, and more—as well as canonical readings from studies in the History of the Book. Selected works of creative literature, “technotexts” (to use N. Katherine Hayles’s term for literary texts that reflexively invoke their media format) support our study and appreciation.

*\*\*Literature's Media is imagined and offered as a sibling learning experience to Poetic Modes (ECL 726). Professors of both classes invite students to take the two courses concurrently and explore the intersections between them.\*\**

### **ECL 726.01 Poetic Modes**

**B. Falconer**

In this class, we will consider various poetic genres—the elegy, the ode, the pastoral, the epistolary poem, and the political poem, among others—to consider how they have developed over time. Together, we will discuss critical essays and some of the poems that have helped to shape these poetic modes, identifying recurring forms, themes, and devices as well as those outliers that challenge convention. Students will have various opportunities to engage the material, drafting their own poems in each genre, presenting on critical texts, and/or writing essays that reflect the insights gained from our reading and discussion.

*\*\*ECL 726: Poetic Modes is imagined and offered as a sibling learning experience to Literature's Media (ECL 725). Professors of both classes invite students to take the two courses concurrently and explore the intersections between them.\*\**

### **ECL 750F.01 MFA SEMINAR: Fiction Writing Workshop**

**M. de la Peña**  
*Description not available*

### **ECL 750F.02 MFA SEMINAR: Fiction Writing Workshop**

**S. P. Martin**

This class will begin with a few representative texts, taken from recent issues of literary journals, as a review of basic fictional elements and as a way of introducing you to the aesthetic tendencies of contemporary publishing. We will then generate texts, which will be submitted to the class and me for workshop discussion according to a schedule we will devise in our first class meeting. You will make copies of these stories (or chapters of a novella or novel) for everyone in the class and one for me. You will submit two different rough drafts at scheduled times. A revised version of one of these drafts will be turned in at the end of the semester. Your revised text will be submitted for consideration to one of the journals we will be discussing during the semester. I will guide you in preparing your submission.

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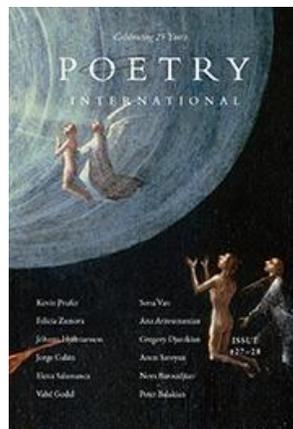
### **ECL 750P.01 MFA SEMINAR: Poetry Writing Workshop** **S. Alcosser** **791A.01 - CR/NC**

Memory may be the mind's center of gravity; yet, Plato described it as an aviary where one could reach in for a ring dove and accidentally pull out a turtle dove. Studying poems and prose by Akhmatova, Alvarez, Bachelard, Bishop, Brooks, Carson, Cavafy, Dickinson, Ernaux, Follain, Galeano, Gilbert, Issa, Kelly, Lee, Lowell, Mandelstam, Merwin, Milosz, Nabokov, Pessoa, Proust, Rilke, Saint Augustine, Sappho, Shakespeare, Shonagan, Simic, Swirszczynska, Szybist, Tretheway, Yeats, Woolf, Zagajewski et alia, we'll follow this paradoxical shape shifting from palace to aviary, cathedral to coat pocket and respond with our own writing. The poems and prose created by each participant will be our primary focus.

### **ECL 791B.01 MFA SEMINAR: MFA Manuscript Fiction** **M. de la Peña** **CR/NC** *Description not available*

### **ECL 796.01 Poetry International Internship** **S. Alcosser** **CR/NC**

*Poetry International* is one of the oldest and most respected literary journals in the world that's specifically and dedicated to poetry poetics from around the world. A semester-long internship for *Poetry International* is always an exciting opportunity to gain experience in the practical management of a literary journal and a literary community—to make professional and personal connections with contemporary writers while producing a journal that Ed Hirsch has described as “a full and inventive anthology,” a reading experience that Fady Joudah described as “diving for pearls in pearl-infested waters.”



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### ECL 796.01 Poetry International Internship Continued

S. Alcosser

Interns at *Poetry International* develop experience in various facets of production of the journal, focused primarily on: reading journal submissions through Submittable; participating in production of print and online material; mastering social media. Interns are also invited, but not required, to contribute to additional projects, such as editing the master file of the annual edition or enhancing the distribution network of *Poetry International*. Interns are expected to: complete 5 hours of PI-related work per week, including one hour at a weekly Wednesday Round Table or team meeting from 2-3 pm.

Questions? Contact [alcosser@sdsu.edu](mailto:alcosser@sdsu.edu)