

FALL 2021

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

ENGLISH LITERATURE

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

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

ENGL 157.01 HISTORY and COMICS

W. Nericcio

Psychedelic Images: Comics, History, and Sex Drugs & Rock'n'Roll in the Age of the Televisual

psychedelic (adj.): "producing expanded consciousness through heightened awareness and feeling," 1956, of drugs, suggested by British-born Canadian psychiatrist Humphry Osmond in a letter to Aldous Huxley and used by Osmond in a scientific paper published the next year; from Greek *psykhē* "mind" (see **psyche**) + *dēloun* "make visible, reveal" (from *dēlos* "visible, clear").

For much of our existence — from the cave paintings of Lascaux in France to graffiti tagging on city buildings everywhere — humans have told stories with pictures. Sequential art (the fancy name for what we usually call comics or graphic novels) is its most contemporary manifestation, offering readers and viewers a visual text, sometimes accompanied with words, meant to be read **and** seen by the viewer. Our always evolving circus of a class will offer students from all majors and minors a brief study of comic books and visual cultural studies including graphic works from medieval manuscripts to cutting-edge 21st century video games.

As we wrestle with these outrageous graphic beasts, students will develop an appreciation of, and a language for, analyzing comics as an art form. But more than that, we will come to experience comics for all they are, including: 1] the precursor for motion pictures back in the day; 2] a revolutionary art form that put the revolution into cultural resistance back in the 1960s; and, 3] perhaps most interestingly, a psychedelic medium, an evolving, even mesmerizing, medium that gives us the next, best incarnation of literature today. Readings are still in development, but students can expect works by Andy Warhol, Noam Chomsky, Art Spiegelman, Frederick Luis Aldama, Emil Ferris, and Jessica Abel, to be among the readings.

ENGL 157.02&.03 HISTORY and COMICS

T. Thomas

Sections 2 and 3

Description Not Available

ENGL 220.01 INTRODUCTION TO LITERATURE

L. Amin

Description Not Available

ENGL 220.05 INTRODUCTION TO LITERATURE

L. Champion

Description Not Available

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ENGL 220.04 INTRODUCTION TO LITERATURE C. Guthrie

This introductory literature course will help you develop skills in reading and analyzing fiction as well as introduce you to the world of gothic and horror fiction. We'll read writers from different time periods, as we explore how the earliest gothic works are still influencing horror writers today. Readings will include Mary Shelley's *Frankenstein*, Ray Bradbury's *Something Wicked This Way Comes*, and Neil Gaiman's *Coraline*.

Course requirements: include three essays and class participation. This course fulfills a GE requirement. Format for the course will be lecture/discussion.

ENGL 220.02 INTRODUCTION TO LITERATURE P. Herman

The purpose of this class is to introduce students to the study of literature, but to do so in a more pointed fashion that will demonstrate literature's uncanny ability to help us think complexly about complex problems. This class will start by looking at a Greek tragedy—Oedipus the King—that will introduce us to the problem of intellect and how literature can be used to critique a society's basic values. Then Antigone, which is all about the problem of justice. Which is more important: the individual? Or the state? The answer is more difficult than you might think. After that, Romeo and Juliet, which is most definitely not about fate. After that, we turn to the problem of technology, with three novels: *Brave New World*, *1984*, and *Feed*. We will finish with *American Dirt*, which raises important questions about immigration and who has the right to speak.

ENGL 220.03 INTRODUCTION TO LITERATURE C. Lewis *Description Not Available*

ENGL 250A.01 LITERATURE OF THE U.S. C. Colquitt *Description Not Available*

ENGL 260A.01 ENGLISH LITERATURE P. Herman

This class will introduce students to the major themes and currents of medieval and early modern literature. We will begin at the beginning, with Seamus Heaney's translation of the Old English epic, *Beowulf*. Then moving onto a selection of Geoffrey Chaucer's *Canterbury Tales* (read in Middle English). We will look at how Chaucer challenges some of our stereotypes of the Medieval Period (e.g., everyone had a hump, and they were stupid). After that, we jump to the early sixteenth century with Thomas More's *Utopia*, a fascinating thought experiment about the ideal (or "the best," which is not the same) society. After that, two plays about Jews: Christopher Marlowe, *The Jew of Malta*, and William Shakespeare, *The Merchant of Venice*. We will then turn to poetry, selections from Edmund Spenser's adventure epic, *The Faerie Queene*, and we will finish with two works that deal with the complexities of class: Thomas Deloney's proto-novel, *Jack of Newbury*, and Thomas Dekker's *The Shoemaker's Holiday*. We will use the Norton Critical editions for most of the works, which will also give us important critical and contextual essays.

ENGL 280.01 INTRODUCTION TO CREATIVE WRITING B. Amenyro *Description Not Available*

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ENGL 280.02 INTRODUCTION TO CREATIVE WRITING

A. Brenner

So, you have an idea. A story you want to tell, a character who lives in your head, or perhaps strings of verse or prose that keep falling onto the page but have yet to find an ultimate form. Whatever your motivation or intention for wanting to write creatively, the goal of this class is to help you identify and nurture it—even if you don't know what "it" is yet.

In this course we will read, write and revise—consistently and thoughtfully. We will consult both poetry and prose from a variety of writers and consider how their work is shaped by different influences, experiences, and intentions, which, in turn, helps us to more deeply examine our own artistic expression and its possibilities. Students will also participate in writing workshops where constructive feedback is given and received. By the end of the semester, expect to have produced and workshopped a work of both poetry and prose, performed a meaningful revision of at least one of those pieces, and to feel empowered to begin establishing your own individual writing practice including idea/concept/character generation, drafting and revision. It is only by putting down and playing with words on the page that we begin to assign real value and weight to the practice of writing creatively. I look forward to sharing my passion for that endeavor.

ENGL 280.03 INTRODUCTION TO CREATIVE WRITING

G. Li

This class is for creative writers of any major or experience level. No prior experience in creative writing is expected. Our class format will be a mix of lectures and discussions on model poems, stories, and craft technique, in-class writing exercises, and writing workshops. You will not be graded based on subjective judgements or how your creative work compares to others. I will be looking at your own effort, engagement, and discovery within your individual writing journey. This class will also introduce you to the creative and literary world, and within it, our own small community of writers.

We will cover poetry in the first half of the semester and short fiction & creative nonfiction in the second half. Coursework will typically involve turning in one creative piece each week and participating in weekly workshops (though not everyone may be workshopped every week.) Other work includes reading the assigned material and short writing responses (about every other week.) Our class will culminate in a final reading performance and printed anthology of your work (alternate options available for students who do not wish to read).

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

T. Asim

Sections 1 and 4

ENGL 306A & W are taken concurrently.

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

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ENGL 306A & W

Sections 2 and 3

CHILDREN'S LITERATURE (and) ADVANCED COMPOSITION

S. Stone

From the Magic Tree House series to Phineas and Ferb to A Wrinkle in Time, a fascination with time travel permeates children's literature and media. Beyond the ability to run from a T-Rex or explore the Colosseum, what function can time travel have for young protagonists and readers alike? In this course, we will read children's literature with characters who travel, in different ways and forms, to the past. We will consider why the past is so present in literature that is largely concerned with the future as children grow and come of age. Why are our child protagonists drawn to the past? What can they confront using time travel that they wouldn't be able to otherwise? How can the idea of time travel inform our understanding of the past's relationship to our current moment? To answer these questions, and more, we'll consider intersections of childhood with trauma, race, culture, religion, and gender. As we navigate the past, present, and future, we will work on sharpening our ability as critical readers, writers, and researchers. In the "W" portion of our course, we will focus on the skills needed to write on the 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. Throughout the semester, we will be undertaking writing assignments that will strengthen the skills needed to successfully craft analytical essays that reflect careful engagement with literature and conventions of the English discipline. Through this process, we will develop our understanding of literary analysis, research skills, incorporating and implementing evidence, and the process of writing and revising.

Potential texts include:

- *Displacement*, Kiku Hughes
- *Blood Secret*, Kathryn Lasky
- *Saving Lucas Biggs*, Marisa de los Santos and David Teague
- *When Marnie Was There*, 2014 film

ENGL 308W

Sections 1 and 2

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 voice.

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ENGL 401 CHILDHOOD'S LITERATURE Sections 1 and 2

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
The Wizard of Oz, L. Frank Baum
The Hobbit, J. R. R. Tolkien
Harry Potter and the Sorcerer's Stone, J. K. Rowling
The Hunger Games, Suzanne Collins
Ghetto Cowboy, G. Neri and 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 491.01 MYSTERY FICTION FOR CHILDREN Mystery Texts for Kids

T. Asim

A mouse called Basil follows a clue, while Shaggy is snacking with Scooby-Doo.

Nancy nabs the baddies, and away they get locked, just as Lewis and Jonathan track the tick of a clock.

Kids are so innately curious, we might fairly classify them as natural detectives, and the realm of childhood is punctuated with moments of discovery. Childhood is also a space of shifting landscapes, contradictions, and so many rules—all of which can complicate the pleasures of exploring, adventuring, navigating, and investigating. Our semester's texts will introduce us to those characters whose curiosity and bravery inspire us to ask, seek, and (hopefully) find answers to riddles, buried secrets and treasures, and truths about our world and—ultimately—ourselves.

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ENGL 495 **(3 units CR/NC)**

POETRY INTERNATIONAL INTERNSHIP

S. Alcosser

Learn how great literature is made by joining *Poetry International*. This semester is a fabulous time to become a *PI* intern because we will be selecting and publishing the best poems that have appeared in the journal over the last twenty-five years. As an intern you will help us celebrate by sharing poems via social media, producing an on-line quarterly and participating in virtual readings.

Poetry International welcomes MFA, MA and undergraduate students to serve as interns. For MFA students, it is possible for an internship to fulfill three to nine units of your literature course requirements. A three- credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor /Certificate.

As an intern you are required to spend a minimum of four hours per week working as part of your team and one hour in a Virtual Round Table every Wednesday from 2-3 pm. You will read poems, chapbooks, reviews, and conversations by recipients of the Nobel Prize, Pulitzer Prize, National Book Award, as well as many new and innovative poets.

For questions about registration or course work, contact the editor-in-chief: alcosser@sdsu.edu.

ENGL 501.02

LITERATURE FOR CHILDREN

L. Daley

Folktales, Children's Literature, and Storytelling

How are folktales developed? Why are folktales an important subgenre within children's literature? As students read and write about folktales and children's literature, they will explore the historical development and context of these two genres, while also learning how to read and write critically about them. Accordingly, students will investigate how language, theory, politics, and ideologies are factored into this folktale/literary convergence. Special emphasis will be placed on African American folktales and the African American oral tradition of storytelling as students develop and perform folktales from their own communities.

ENGL 502.01

ADOLESCENCE IN LITERATURE

L. Daley

Representations 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 in the late twentieth and early twenty-first centuries, especially Black girls, “run the world” as they toggle between being cultural producers, consumers, and outcasts. Over the course of the semester, students will read 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. Readings will include recent Newbery Winners: *When You Trap a Tiger* (2020) by Tae Keller, *Merci Suárez Changes Gears* by Meg Medina, *The Girl Who Drank the Moon* (2017) by Kelly Barnhill. We will also read popular representations of Black girlhood from National Book Award Finalists such as *The Sun is Also a Star* (2016) by Nicola Yoon, *The Hate U Give* (2017) by Angie Thomas, and *American Street* by Ibi Zoboi (2017).

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ENGL 503.02 THE CHANGING LANDSCAPE OF CONTEMPORARY CHILDREN'S LITERATURE

M. de la Pena

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

ENGL 508W WRITING OF CRITICISM **Sections 1, 2 and 3 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 and ENGLISH LITERATURE

D. Najork

This class will introduce you to some of the most popular stories from medieval Europe and their transmission from their original composition in French to translation into Old Norse-Icelandic and Middle English. These are tales of adventure, the supernatural, the fantastic, otherworlds, knights, kings (especially Arthur) and royal courts, and the quest for the Holy Grail. We will begin with the twelfth-century Old French texts (in translation) *Yvain ou le Chevalier au Lion/Yvain, the Knight of the Lion* and *Perceval ou le Conte du Graal/Perceval, the Story of the Grail*, both composed by Chrétien de Troyes. We will then read (in English) the thirteenth-century Old Norse-Icelandic translations *Ívens saga* and *Parcevals saga* as well as the fourteenth-century Middle English translations *Ywain and Gawain* and *Sir Perceval of Galles*. Through comparative examination of these texts we will consider the techniques of translation and the difference between translation and adaptation, genre and audience, changes to the plot and form, and the cultural and material contexts surrounding the texts. We will end the semester with two original compositions that focus on similar themes to the translated texts: The Old Norse-Icelandic saga of Grettir the Strong and the Middle English poem *Sir Gawain and the Green Knight*. Through these texts we will further explore significant developments in medieval Icelandic and English literary traditions.

ENGL 523.01 LITERATURE OF THE U.S. 1860-1920

C. Colquitt
Description Not Available

ENGL 525.01 LITERATURE OF THE U.S. 1960 - PRESENT

L. Champion
Description Not Available

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ENGL 526.01 NARRATIVES OF RACE, SCIENCE, AND TECHNOLOGY D. Leong

Communities of color have a long and fraught history with modern science and technology. From 19th century attempts to legitimize slavery to contemporary medical experimentation, science has consistently treated race as a set of predictable and inherent characteristics that express the “laws of nature.” While differences within and between populations certainly exist, the fields of science alone cannot account for how and why these differences are leveraged to justify social inequalities and maintain hierarchies of power. This course will examine how our authors manipulate the conventions of modern science to navigate, evaluate, and revise our current understandings of race. We will ask: How do theories of race and racism affect scientific practice and technological development and vice-versa? In what ways do our authors re-imagine the relationships between science, technology, and race? By concentrating on the entanglements between genetic science, biotechnology, and cybernetics, we will consider how our concepts of “race,” “science,” and “technology” shift in response to political and social pressures.

ENGL 527.01 GRAPHIC NARRATIVE of DIFFERENCE Y. Howard

This course will investigate the graphic narrative, comics aesthetics, and sequential art through the lens of gender, sexual, ethnic, and experiential difference. We will explore a range of graphic texts that encounter differences through the politics of the body, dark desires, and experiments with the comics form.

ENGL 530.01 CHAUCER T. Cummings

We all know Chaucer wrote poetry, but we sometimes overlook the fact that he was also an ardent storyteller. In this class, we will study how Chaucer's poetry uses narrative to create worlds, uncover relationships, and build meaning in powerful ways. In order to perform these readings, we will share a collection of texts that discuss how stories we tell forge meaning in otherwise meaningless situations, connect and reveal us to others, shape history, and seduce us into believing things we might not want to think. This remains a contemporary concern and was an explosive issue in Chaucer's moment, when plague could take a person in a few days, a plethora of popes competed for power in Europe, the English King was heading for prison, and a handful of knights roamed England finding out about abuses in church parishes and helping to preach a new religion. Who told what stories to whom mattered, then and now.

Readings will be in translation and likely cover *House of Fame*, *Troilus and Criseyde*, and some of the stories in the *Canterbury Tales*.

Course requirements: Journals, Blog post or multi-modal presentation, analytical essay

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 (*Romeo and Juliet*) and from the end (*The Tempest*), and we will be looking at a range of genres (comedy, history, tragedy, and what would much later come to be known as “romance”). We will be paying attention to how these plays arise from various early modern contexts, and to how they come alive on the stage.

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ENGL 543 VICTORIAN MEDIEVALISM -- Brit Lit after 1800

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, 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 a 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.

ENGL 556.01 BRITISH GOTHIC

C. Guthrie

Characterized by its preoccupation with “madness, monstrosity, terror, death, disease, and weird sexuality,” Gothic fiction has influenced a wide variety of writers from Angela Carter to Stephen King. The Gothic has been viewed as a literary time period, spanning from the 1760s to the 1830s, as a set of thematic concerns, such as the sublime, the Promethean, and the erotic, and as a literary genre in which contemporary authors continue to write. In this course we will consider these distinctions in our study of British Gothic literature from its 18th century origins to the present. Our study will focus primarily on the novel with some critical excerpts that have helped define the genre in literary studies. Authors may include Horace Walpole, Ann Radcliffe, Charlotte Bronte, Elizabeth Gaskell, Sheridan Le Fanu, Bram Stoker, Oscar Wilde, and Daphne du Maurier.

Course requirements include several short papers, a longer research paper, and a presentation. Format for the course will be lecture/discussion.

ENGL 563.03 BOOK HISTORY Loving Books -- Book as Thing, Technology, and Art

J. Pressman

What does it mean to say, “I love books”? What does loving books look like in an age of e-readers and digital culture? Why are fake bookshelves used as Zoom backgrounds, and how did real bookshelves come to signify knowledge and privilege? This course approaches the book—our central medium for literature and literary studies—as a thing, technology, and art form: one with a long history of development. We study the history of the book, its evolution as a technology and cultural symbol; we read literature about books, with books as main characters and with bookish design; we view stop-motion animations about books coming to life; and we consider cultural criticism and media theory about books in our contemporary age. We do all of this in order to understand the various ways in which books continue to serve and signify. You will never look at a book—or book-covered socks, fake-book cellphone cases, Jane Austen leggings, or any other bookish stuff—the same way again!

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ENGL 570.01 TECHNIQUES OF POETRY M. Marshall

In this class we will explore the rich history of poetic form and trace these models into our contemporary context. We will pay close attention to the dialogue of form, how metrical verse forms like the villanelle and sonnet speak to shaping forms like the elegy and pastoral, and how poets of the 20th and 21st centuries have continued and expanded the conversation by inventing new forms. This class will be reading and discussion-centered, but will feature opportunities to write poetry and to create an original poetic form.

ENGL 576A.01 LITERARY PUBLICATION & EDITING WORKSHOP K. Flouroy

Whether you're interested in a career in literary publishing & editing, or simply want to improve your writing, editing, and design skills, 576A (and 576B) is for you. In this course, we explore the state of the publishing industry fields today, the role of literary professionals, editorial ethics, and diversity in publishing. You will develop a range of projects including an editorial statement, original written work, artist's broadside, personal chapbook, and a group editing project. You will also become familiar with book arts, production, and glossary terms. Throughout the course, we'll welcome special guests with experience relevant to the literary publishing & editing industry.

ENGL 577.01 TECHNIQUES: SCREENWRITING O. Elon, R. Weiss-Berkowitz

During the course, the students will learn the fundamentals of writing screenplays for drama series and acquire the technical tools needed for cinematic storytelling. We will practice "Writers' Room" in the class, by creating a space for brainstorming, presentations, and feedback. Through class discussions, screenings and writing assignments, students will explore themes and narratives, refine their screenwriting skills, and learn how to flesh out their own characters and unique stories. This Workshop is led by two acclaimed Israeliwriters-creators, who will share from their own professional experience and projects.

ENGL 579.02 WRITING FOR YOUNG READERS M. de la Pena
Creative Writing

In this course we will focus on how to craft great stories for young people. In addition to workshopping creative work, and working through weekly generative exercises, we will also explore published work ranging from picture books to YA novels. We will explore the following questions. How do young readers differ from adult readers? Where does middle grade literature end and YA begin? Why do poets make great picture book writers? How does the school and library market factor into the business side of writing for young people? This class will function mostly as a writing workshop, but many meetings begin with a short discussion of the various tools in our fiction-writing toolboxes such as POV, pacing, plot and revision. Writers of all experience-levels are welcome.

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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 virtually to conduct discussions, writing workshops, and readings centered on their work and experience in the literary world. This course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, and creative nonfiction. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. This course promises to shake the fleas from static written word.

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

ENGL 580.01

THE WRITING OF POETRY

M. Marshall

Poetry is one of our oldest art forms. Over its many years of existence it has been defined in countless different and often contradictory ways... Mary Oliver called it, *an attitude, a prayer*. W.B Yeats claimed that poetry was *the argument we have with ourselves*. Audre Lorde asserted, *it is a vital necessity of our existence*, while Tristan Tzara considered it *a dossier of human imbecility for the guidance of future professors*.

Our challenge this semester will be to define poetry in our own terms and explore the vast voices, structures, sounds, and images this ancient form offers up. We will examine both classic and contemporary poets, as we trace poetry's lineage from oral art to Instagram, and mine their expertise while we create our own poems and share them in a workshop setting. We will pay close attention not just to the music and meaning of individual poems, but also to the sequencing and thematic threads in recent collections by Aimee Nezhukumatathil, 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

THE WRITING OF FICTION

L. Champion

Description Not Available

ENGL 581W

THE WRITING OF FICTION

T. Cummings

Shorts Forms and Story Cycles

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 essays about writing and write pastiches of novels. Finally, we'll revise our writing to make it better than it was before.

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ENGL 581W.03 THE WRITING OF FICTION **Shorts Forms and Story Cycles**

M. Marshall

This course will explore a wide range of short fiction and the techniques involved from conception to revision. Through various writing exercises, guided discussions, and workshops, we will examine ways in which writers 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!

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 a way that is framed by the world and 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.

Readings will likely include: James Baldwin, Ta-Nehesi Coates, Nikole Hannah-Jones, Susan Griffin, Gustavo Arellano, Viet Than Nguyen, and others.

Course requirements: Essays written in drafts, workshop, journals.