

Spring 2020

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 220.01	INTRODUCTION TO LITERATURE	TBA <i>Description Not Available</i>
ENGL 220.02	INTRODUCTION TO LITERATURE	TBA <i>Description Not Available</i>
ENGL 220.03	INTRODUCTION TO LITERATURE	TBA <i>Description Not Available</i>
ENGL 220.04	INTRODUCTION TO LITERATURE	TBA <i>Description Not Available</i>
ENGL 220.05	INTRODUCTION TO LITERATURE	Q. BAILEY

It's likely that you've been "introduced" to literature before so we'll save a little time in this class by skipping the formalities and jumping straight into some of the major issues that writers have dealt with over the years: What is it like to live and love? What is it like to die? How do we deal with desires and fears? Can we ever really know other people? In the course of the semester, we'll cover a range of literary forms—novels, short stories, plays, and poems—and travel in our imagination to a number of different locations: the Ancient Greece of Homer, nineteenth-century Europe at the end of the Napoleonic Wars, and early twentieth century Ireland as we explore these questions. We'll meet some famous literary figures—Achilles, Heathcliff, Romeo and Juliet, Doctor Faustus, Victor Frankenstein—as we learn to talk about literature from a variety of different perspectives. In particular, we'll be attending to some of the most famous representations of love, life, and death in literature. Many of these scenes have inspired other writers, painters, and musicians ... and have been enjoyed by countless readers. We'll be talking about the ways in which these central aspects of human life are depicted, both in terms of the ideas the writers put forth and in terms of the techniques they deploy.

ENGL 220.07	INTRODUCTION TO LITERATURE	T. CUMMINGS
ENGL 220.10	Love and War, Peace and Friendship	

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

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

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

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ENGL 220.08 INTRODUCTION TO LITERATURE C. GUTHRIE

This introduction to literature course includes British, American and world literatures read in their historical and cultural contexts. We will concentrate on poetry and fiction with an emphasis on fantasy/science fiction.

Requirements: The course will require two short essays, two exams, and frequent in-class collaborative activities.

ENGL 220.09 INTRODUCTION TO LITERATURE TBA *Description Not Available*

ENGL 250B LITERATURE OF THE U.S. – Civil War to the Present W. NERICCIO Seductive American Nightmares!

We will move in space, time, language, region, and culture—from 1865 and the Civil War to 2020 and the Border Wall, from “America” as Uncle Sam’s bastard children to the “United States” as only a small part of the Americas proper. The final roster of authors and books is “in the works”, as they say, but the class will be sure to include the magisterial musings of Toni Morrison, the fractured consciousness of Salvador Plascencia, the hilarious and painful revelations of Kurt Vonnegut, and mucho mas more—also likely to make cameos? Twain, Dickinson, Hurston, Baldwin, and more. Our nightmares will not only be literary, they will be cinematic and photographic, as we add visual narratives into the mix. Though this class is designed for majors, minors and non-majors are welcome to jump into the fray with us. Class readings and syllabus updates will be live here soon: <http://bit.ly/seductivenightmares>

ENGL 260B ENGLISH LITERATURE C. GUTHRIE

This course is a survey of significant British literary texts from the 19th through the 21st century. Readings will include a variety of genres including poetry, drama, fiction, and non-fiction prose read in their historical and cultural contexts. Our primary text for the course will be *The Broadview Anthology of English Literature*, Concise Edition, Volume B along with several novels.

Requirements: The course will require active class participation, four papers and a final exam.

ENGL 280.01 INTRODUCTION TO LITERATURE TBA *Description Not Available*

ENGL 280.02 INTRODUCTION TO LITERATURE TBA *Description Not Available*

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ENGL 301 PSYCHOLOGICAL NOVEL T. CUMMINGS

When we speak about a psychological novel, we customarily discuss fictional texts whose focus is the interiority of characters: plots take a back seat to characters, and what drama exists is internal. So...we'd never read a detective novel, right? Historical novels? Out the window. And yet, when I hear the phrase "psychological novel," I cannot help but think that any novel published after Freud wrote his groundbreaking works has to be psychological. Meanwhile, Freud and Jung based some of their notions on literature; when we read their essays, we can discern a bit of Emma Bovary here and a lot of Oedipus there!

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

Requirements: Read all texts, participate daily, write informally and formally, take four short midterms.

ENGL 305 LITERATURE AND ENVIRONMENT C. COLQUITT *Description Not Available*

ENGL 306A/(W) CHILDREN'S LITERATURE T. ASIM

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.

ENGL 306A/(W) CHILDREN'S LITERATURE M. GALBRAITH Dreamscape -- (Liberal Studies majors; taken with 306W)

English 306A and 306W are tandem courses. Theme for the spring semester: Dreamscapes.

In English 306A you will read fairy tales, family novels, picture books, chapter books, and independent films. In English 306W you will write compositions about the literature you read for 306A.

Tentative book list:

- *Andersen's Fairy Tales*
- *Where the Wild Things Are*
- *Tar Beach*
- *The Polar Express*
- *The Arrival*
- *Tom's Midnight Garden*
- *Fellowship of the Ring*

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ENGL 308W LITERARY STUDY E. FRAMPTON
Word Power: Literary Analysis, Research, and Writing

This class will answer all of your questions...or at least those of a literary nature. Who is Terry Eagleton, anyway? What is the M.L.A.? When do I need an apostrophe? Where can I find a “peer-reviewed” essay? Why do some essays earn higher grades than others? How can I write honestly, and even passionately, about what I stand for in life through analyzing literature? In short, there are no dumb questions in this class. In order to answer these questions and to have fun at the same time, we will read some excellent poems, essays, and novels, thinking about how different literary theories can provide useful tools for our own analysis of such work. We will also attack 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. Generous and tolerant participation in class discussions, debates, and exercises are essential to success in the course, helping to further develop your interpersonal and public speaking skills. By the end of the semester, you will be empowered with a clearer understanding of methods of literary analysis, concepts and terminology of literary study, research techniques...and some wild ideas! Knowledge is power, so don't leave your questions unanswered!

ENGL 308W LITERARY STUDY K. SHUMATE
Description Not Available

ENGL 365B AFRICAN AMERICAN LITERATURE AFTER 1900 D. LEONG
Black Women Writers and Abolitionism

In popular understandings of abolitionism, the legal end of slavery is frequently portrayed as the ultimate goal of the abolitionist movement. Within this interpretation, the passage of the thirteenth amendment not only marks the conclusion of the movement itself, but also equates the emancipation of slaves with the attainment of racial equality. However, perspectives such as these often obscure the radical visions of freedom that were and are at the heart of the resistance to slavery. Abolitionism, in other words, was not only a campaign to abolish the formal institution of slavery, it is also an ongoing project aimed at the destruction of every condition (i.e., environmental injustice, racial capitalism, gender inequality, the prison-industrial complex) that made/makes slavery possible in the first place. This course will examine how black women writers in the 20th and 21st centuries revive and revise the principles of abolitionism to address the legacies of slavery and their ongoing influence on contemporary life. Authors may include Saidiya Hartman, Toni Morrison, Claudia Rankine, Nalo Hopkinson, and Zora Neal Hurston.

ENGL 401 CHILDHOOD'S LITERATURE K. SHUMATE
Description Not Available

ENGL 409 SCIENCE FICTION D. LEONG
Have We Ever Been Human?

From Enlightenment notions of the subject to contemporary debates about the Anthropocene, theories of “the human” have long shaped our engagements with difference and the arrangements of power they authorize. In response, science fiction authors have developed narrative strategies that call into question our definitions of “the human.” This approach has become increasingly significant as a growth in ecological disaster, combined with advancements in genetic science, artificial intelligence, and biotechnology, have renewed interest in “the human” as it relates to our most pressing ethical concerns. How have recent manipulations of the genome transformed our ideas about species and race? How do biotechnology and cybernetics reveal intelligence, agency, and creativity as no longer unique to the human? Is environmental violence a properly human characteristic? By examining contemporary science fiction texts like Lauren Beukes's *Moxyland*, Liu Cixin's *The Three-Body Problem*, Philip K. Dick's *Do Androids Dream of Electric Sheep?*, Nalo Hopkinson's *Midnight Robber*, and Jeff VanderMeer's *Annihilation*, this course will explore as a central question: Have we ever really been human?

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ENGL 495 INTERNSHIP: POETRY INTERNATIONAL (CR / NC Course)

S. ALCOSSER

Poetry International welcomes MFA, MA and undergraduate students to serve as interns. Interns may work offline or online, compiling our archival project, which includes the works of recipients of the Nobel Prize, Pulitzer Prize, National Book Award, as well as many new and innovative poets. For MFA students, the internship can count as a literature course requirement and may be repeated at least one time during your program of study. Interns are required to spend a minimum of four hours per week in the office and one hour in an intern meeting (AL 266) every Wednesday from 2-3 pm.

ENGL 495 INTERNSHIP – FICTION INTERNATIONAL (CR / NC Course)

H. JAFFE

Description Not Available

ENGL 501 LITERATURE FOR CHILDREN Childhood, Play, and Compulsory Education

M. GALBRAITH

Semester theme: Orphans. A historical survey of poetry, novels, picture books, and graphic narratives that feature child characters. In addition to reading literature for children, we will critically consider the uses and misuses of literature in education, the role of childhood reading in today's world, and the implications of declining readership. We'll also make our own picture books.

ENGL 502 ADOLESCENCE IN LITERATURE Minority Experience and the Young Adult Novel

A. MATOS

Young adult literature is a pioneering field when it comes to diverse representations of identity and human experience. Nonetheless, the field as a whole is haunted by normative values and ideologies that often center the experiences of white, straight, able-bodied, middle-to-upper-class protagonists. This course will focus on the examination of contemporary young adult novels that center on minority experiences, with special attention given to how these representations often necessitate alternative and experimental forms of narration and storytelling. We will explore the normative ideologies that frequently inform the creation, distribution, criticism, and reception of young adult literature. Furthermore, we will develop a better understanding of the potential that young adult literature possesses to highlight and validate different ways of existing in the world. The novels that we will examine will focus on characters and voices that are marginalized in the young adult field, including the experiences of queer, transgender, Indigenous, Latinx, Black, and differently abled protagonists.

Potential texts will include:

- Anna-Marie McLemore, *When the Moon Was Ours*
- Cherie Dimaline, *The Marrow Thieves*
- Elizabeth Acevedo, *The Poet X*
- Laura Ruby, *Bone Gap*
- Patrick Ness, *Release*
- Walter Dean Myers, *Monster*

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ENGL 503

GENDER & SEXUALITY IN TEEN CINEMA

A. MATOS

How does the figure of the teen reflect and mobilize different social and cultural concerns, especially in regard to matters of gender and sexuality? To what extent do contemporary sociocultural circumstances affect both the reception and interpretation of teen films produced throughout the decades? In this course, we will examine mainstream and independent teen cinema from the 1950s to the present in order to examine how they represent issues of gender, sexuality, and queerness. We will pay close attention to how understandings of adolescence, gender, and sexuality have shifted over the decades, how teen sexuality is visually aestheticized, and how representations of gender and sexuality are inflected by other domains of identity, including race, ability, and class. In addition to learning how to “close read” these films, taking notions such as editing, sound, form, and style into consideration, we will also determine the extent to which feminist, queer, and affect theory can unlock unprecedented and politically viable ways of approaching these productions.

Potential films include:

- Daniel Ribeiro, *The Way He Looks*
- David Robert Mitchell, *It Follows*
- Dee Rees, *Pariah*
- Greg Berlanti, *Love, Simon*
- John Hughes, *The Breakfast Club*
- Karyn Kusama, *Jennifer's Body*
- Mark Waters, *Mean Girls*
- Nicholas Ray, *Rebel Without a Cause*
- Patricia Cardoso, *Real Women Have Curves*
- Randal Kleiser, *Grease*
- Rick Famuyiwa, *Dope*
- Susan Johnson, *To All the Boys I Loved Before*
- Wes Craven, *A Nightmare on Elm Street*
- Will Gluck, *Easy A*

ENGL 508W

WRITING OF CRITICISM Joys of the Keyboard

E. FRAMPTON

Academic writing can be a struggle. It can also be a joy. This class will provide you with some tools and strategies that will help you to share your struggles and passions through the process of writing about literature and, as a result, to be more successful. Since literary scholars today must have an understanding of “theory,” we’ll take a tour through aspects of this challenging field via British critic and theorist Terry Eagleton. Experience with techniques of research and citation are 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 entire process, we’ll read some wonderful poems, essays, and two novels, 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 class discussions, debates, and exercises is an essential component of the course, helping to further develop your interpersonal and public speaking skills.

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ENGL 510B POSTMODERNISM

J. PRESSMAN

“Postmodernism” is a term of startling ambiguity. It indicates a temporal period of belatedness, after modernism, but also suggests the continuation of that earlier artistic movement into the second half of the twentieth century. Postmodernism cuts across disciplines—architecture to art, literature to philosophy— and leaves its mark on contemporary literature in formal attributes (intertextuality, hypertext, and reflexive meta-commentary) as well as affective and attitudinal tone (skepticism, disbelief, and irony). This class provides an introduction to British and American postmodernism through a survey of key texts, both literary and theoretical. Writers might include Jean Baudrillard, Don DeLillo, Phillip K. Dick, Thomas Pynchon, Joan Didion, and more.

ENGL 524 LITERATURE OF THE U.S. 1920 - 1960

C. COLQUITT
Description Not Available

ENGL 525 SOUND AND VISION

Y. HOWARD

This course borrows its name from David Bowie’s song of the same name and will operate in the spirit of thinking about sound’s and music’s relationship with moving image culture. We will explore the role of the concert/performance scene in cult and underground film such as Uli Edel’s *Christiane Fand* Tony Scott’s *The Hunger* (both of which include Bowie); punk/postpunk cinema such as Penelope Spheeris’s *The Decline of Western Civilization*, the role of the soundtrack and score in horror and drug cinema; as well as a range of experimental and queer approaches to cinematic practice by Barbara Hammer, Kenneth Anger, and others that centralize the role of sound.

ENGL 526 NARRATIVES OF RACE, SCIENCE AND TECHNOLOGY

D. LEONG

Communities of color have a long and fraught history with the ideologies and practices of modern science and technology. From 19th century attempts to legitimize slavery to the contemporary development of race-based medicine, 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. As such, this course will examine how American writers 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? What drives the insistence on race as a “category of nature”? In what ways do our authors re-imagine the relationships between science, technology, and race? By concentrating on the entanglements between genetic science, biotechnology, medical experimentation, and cybernetics, we will consider how our concepts of “race,” “science,” and “technology” shift in response to political and social pressures.

ENGL 533 SHAKESPEARE Shakespeare Comes Alive!

E. FRAMPTON

British Renaissance writer William Shakespeare wrote plays to be seen and heard in live, collaborative, public performances, rather than to be read silently in private. In this course, we will attempt to experience Shakespeare’s plays as they were intended to be appreciated, by listening to, watching, and performing them, in addition to reading them. The emphasis will be on dramatic works as blueprints for performance and on performance as the realization of dramatic scripts. We will therefore be attentive to Early Modern language, theatrical spaces, performance techniques, social hierarchies, and cultural practices. While we will thus situate Shakespeare’s writing within its original historical contexts, we will also address ourselves to the ways in which it is read, performed, and understood today. In addition to reading six of Shakespeare’s plays, we will have the opportunity to watch acclaimed professional productions captured on film or videotape. Generous and tolerant participation in class discussions, debates, and projects is an

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ENGL 533 (Continued)

SHAKESPEARE

E. FRAMPTON

essential component of the course, helping to further develop your interpersonal and public speaking skills. The class includes a semester-long collaborative group project, which involves the analysis of a selected play text, historical research, the creation of a production plan for staging the play, and a half-hour performance by your group, excerpted from your selected play. There will also be short written assignments, a midterm, and a final exam. Come enjoy the fun, in a class that many have described as their favorite ever at SDSU!

ENGL 534

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.

ENGL 537

MILTON

P. HERMAN

Students often mistake Milton for a boring misogynist whose works are, to put it kindly, less than relevant to the 21st century. Nothing could be farther from the truth, and in this course, we will discover how Milton's poems function as an "interrogation machine." His earlier poems (*Lycidas* and *L'Allegro/Il Penseroso* especially) ask important questions about the role of poetry and what sort of life one should lead, and his prose will intervene in some of the hottest topics of the day, which remain some of the hottest topics of our day, such as the limits of freedom of expression and worship, and exploring the best form of government, since the present one seems to be collapsing. The majority of the course will focus on *Paradise Lost*. But rather than reading viewing *PL* as versified dogma or, as an earlier critic so memorably put it, as a "monument to dead ideas," we will see how this epic, as a result of the Restoration and the subsequent collapse of everything Milton worked for, risked his life for, and lost his vision for, puts everything on trial, with results that are neither conventional nor expected. Students are advised that this will not be a class in theology or in worshipping the transcendent text. We will not be looking at Milton as the culmination of a seamless and apolitical Christian tradition, or as an exemplar of orthodoxy. Instead, this class will look at John Milton as a historically situated author whose works intervene, and were meant to intervene, in the politics of his time, and whose major poetry is animated by the "poetics of incertitude."

ENGL 550

QUEER LITERATURE, MEDIA, CULTURE

A. MATOS

What do different audiences expect from representations of queer thought and experience in contemporary literature and media? To what extent does a target audience affect both the content and structure of a queer text? What are the benefits and drawbacks of mainstream queer representation, and is it possible to determine the political viability of these texts through different ways of reading and interpretation? This course will focus on how queer experiences are shaped, organized, and aestheticized in different genres and contexts—including but not limited to novels, young adult literature, YouTube videos, comics, and films. We will not only examine how different target audiences affect the creation, distribution, and consumption of texts with queer characters and themes, but we will

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ENGL 550
(Continued)

QUEER LITERATURE, MEDIA, CULTURE

A. MATOS

also question many binaries and taxonomies that are held dear in various critical contexts. Special attention will be given to texts that focus on the coming out narrative, the AIDS crisis, and/or the experiences of IPOC queer folk. We will also draw from queer theories and methodologies in order to conduct effective and politically viable critiques of the texts that we examine.

Potential texts include:

- Alison Bechde, *Fun Home*
- Anna-Marie McLemore, *When the Moon Was Ours*
- Benjamin Alire Sáenz, *Aristotle and Dante Discover the Secrets of the Universe*
- Charles Burns, *Black Hole*
- David Levithan, *Two Boys Kissing*
- Dee Rees, *Pariah*
- Greg Berlanti, *Love, Simon*
- Jia Qing Wilson-Yang, *Small Beauty*
- Joshua Whitehead, *Jonny Appleseed*

ENGL 560

ELECTRONIC LITERATURE Digital Literature

J. PRESSMAN

We live in a digital age, and literature is now created and read on computers as much as in books. This course provides an introduction to born-digital literature—literature created on the computer and read on the computer, wherein computational practices are part of literary poetics—from the 1990s to today. We explore a wide range of genres in a historical lineage, including hypertext, interactive fiction, kinetic poetry, augmented reality, VR, and games. We consider how contemporary literature and reading practices have changed, and why the study of these changes matters.

ENGL 563

BASEBALL, RACE, CULTURAL, and LITERATURE

R. CHETTY

The course presumes no interest in baseball or sport, instead looking at baseball as a meaningful cultural field where race, color, gender, and class are articulated and contested. We will engage critical writings on the concepts of culture, race, and sport, drawing from Black Cultural Studies to counter the idea that certain areas of cultural life, such as sport, are not sufficiently intellectual or academic, not “cultivated” or “cultured” enough for serious reflection or study. We will explore how this is a double dilemma for black sporting cultures. The course centers black cultural life in baseball, in the U.S. and the Caribbean. To develop a set of tools to study baseball as culture, we will study the landmark cultural study of cricket, *Beyond a Boundary*, by the Trinidadian intellectual C. L. R. James.

This class will engage an array of cultural materials: novella, play, poetry, film, short fiction, and print and visual media. In addition to James, we will engage critical studies of baseball and blackness by Rob Ruck, Adrian Burgos, Andrew McCutchen, and José Bautista, and creative cultural productions by August Wilson, Don DeLillo, Anna Boden and Ryan Fleck, Yolanda Arroyo-Pizarro, Martín Espada, and Alejandro Gautreaux.

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ENGL 563 LITERATURE AND TERRORISM P. HERMAN

The purpose of this class is to examine how various writers and artists have dealt with the pre-eminent question of our time: terrorism. How has mainstream literature in the West represented terrorism? How have contemporary novelists and filmmakers, confronted 9/11 and similar events (which also raises the question of whether 9/11 is in fact a unique event)? What makes terror “terror”? Why do these people hate us so much, and why do they blow themselves up? Why does someone turn himself into a “person of mass destruction”? In the mainstream Western tradition, terrorism is something outside of us, something beyond the limits of civilizations and its institutions and values. Terrorism is what threatens us from beyond, be it anarchists from Europe or a cave in Afghanistan. Yet as we will see, literature often demonstrates that terrorism is something that has its roots deep within our culture, that there is a link, a kinship even, between the terrorist and the object of terror.

ENGL 571 TECHNIQUES OF SHORT STORY C. GORIA

“We are in the midst of a significant cultural moment. [In these times] I turn to fiction and how writers imagine the world as it is, was, or could be.” (Roxane Gay) This is a fiction-writing workshop that will delve into the basic techniques of short fiction such as style, voice, dialogue, and narrative arc, while exploring how stories can be masterful works of art and at the same time explicitly political. We will study works by Cristina Henriquez, Zadie Smith, Diana Abu-Jaber, John Edgar Wideman, Yiyun Li, George Saunders, Chimamanda Ngozi Adichie and many others whose work is both explicitly political and masterfully crafted. Student writing will be discussed in the workshop led by Corinne Gorla, author of the acclaimed fromthenonfire.com and *Invisible Hands: Voices from the Global Economy*.

ENGL 576B LITERARY PUBLISHING AND EDIT WORKSHOP B M. WILKINSON

In this course we will learn practical skills of editing and publishing through the creation of literary anthologies. From surveying the literary field to development of concept to soliciting and screening submissions to editing/copy-editing to layout and design, students will carry a practical publishing project to completion.

ENGL 579 CREATIVE WRITING M. DE LA PENA Children's Literature Podcast

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

ENGL 579 LIVING WRITERS M. MARSHALL

Derek Walcott's *Fortunate Traveler* asserts, “...literature is an old couch stuffed with fleas.” This course aims to counter his assertion by examining the texts of living writers who are working to maintain literature's livelihood. Guest authors will visit the class to conduct discussions, writing workshops, and readings centered on their work and experience in the literary world. This course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, and translation. 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.

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ENGL 580 THE WRITING OF POETRY

M. MARSHALL

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

Our challenge this semester will be to define poetry in our own terms and explore the vast voices, structures, sounds, and images this ancient form offers up. We will examine both classic and contemporary poets, as we trace poetry's lineage from oral art to Instagram, and mine their expertise while we create our own poems and share them in a workshop setting. We will pay close attention not just to the music and meaning of individual poems, but also to the sequencing and thematic threads in recent collections by Tracy K. Smith, Ilya Kaminsky, and others, with the goal of producing a demi-chapbook by the semester's end. As an added bonus, some of the poets we'll be studying this spring are visiting SDSU for readings and seminars. We'll study the work of these poets in class and have the chance to meet them at their campus events!

Writers of all experience-levels are welcome.

ENGL 581W THE WRITING OF FICTION

L. CHAMPION

Description Not Available

ENGL 581W THE WRITING OF FICTION Short 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 Marilyn Chin translate their impulses to invent and imagine into compelling prose that engages readers' attention from first line to last. It is through this ancient genre that the human spirit finds its voice—during the semester we will find and develop our own voices. Writers of all experience-levels and genres are welcomed and encouraged.

ENGL 584W 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 an author the chance to explore meaningful events in original ways, bringing their own sensibility to pertinent issues. And oh my those issues. They are often what we spend our time reading about in this overly eventful world...and it is also what publishers are seeking for publication.

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

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