

Spring 2021

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

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 COMICS AND HISTORY Y. HOWARD

This course will introduce comics aesthetics, graphic narratives, and sequential art through varied histories and cultural contexts. It will emphasize, gender, sexual, and ethnic difference in the form and explore the range of ways that image/text studies allow new ways to think about representations of the body, sound/music, thought, and emotion.

ENGL 157.02 COMICS AND HISTORY J. THOMAS
Description Not Available

ENGL 220.01 INTRODUCTION TO LITERATURE TBA
Description Not Available

ENGL 220.02 INTRODUCTION TO LITERATURE TBA
Description Not Available

ENGL 220.03 INTRODUCTION TO LITERATURE TBA
Description Not Available

ENGL 220.05 & 08 INTRODUCTION TO LITERATURE T. CUMMINGS
Description Not Available

ENGL 220.06 INTRODUCTION TO LITERATURE TBA
Description Not Available

ENGL 220.07 INTRODUCTION TO LITERATURE TBA
Description Not Available

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ENGL 250B LITERATURE OF THE U.S. – Nature, Nation, and Race D. LEONG

This course will survey American environmental literature from the 20th century to the present, paying careful attention to how representations of nature participate in the twin projects of nation building and race-making. In what ways does environmental literature reflect, reinforce, and re-imagine what it means to “be American”? How does nature writing inform our ideas of who is, and who is not, part of the nation? And what role does environmental literature play in determining our social, economic, cultural, and racial values? We will begin with the conservationist and preservationist movements of the early- to mid-20th century, focusing on the construction of the American wilderness, environmental ethics, and natural resource management. We will end with a close look at contemporary environmental justice literature and the uneven distribution of environmental risks and rewards. By approaching environmental literature as a site for the (re)negotiation of nature, nation, and race, we will understand better how our relationships to the natural world are constructed.

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 Norton Anthology of English Literature* along with Zadie Smith’s *On Beauty*.

The course will require active class participation, three papers, a group presentation, and a final exam. English 260B is a required course for English majors. Format for the course will be synchronous lecture/discussion and asynchronous lectures/activities posted on Canvas.

ENGL 280.01 INTRODUCTION TO CREATIVE WRITING TBA
Description Not Available

ENGL 280.02 INTRODUCTION TO CREATIVE WRITING TBA
Description Not Available

ENGL 280.03 INTRODUCTION TO CREATIVE WRITING TBA
Description Not Available

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ENGL 306A.03/(W) CHILDREN'S LITERATURE (and) ADVANCED COMPOSITION

T. ASIM

Fear & Fearlessness in Children's Literature

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.

Course Requirements:

In both classes: Read/view all required texts and secondary-source materials

In A: one in-class presentation; 4 Homework Question mini-essays

In W: 5 Journal reflection-essays; 2 research essays

ENGL 306A.01&.02/(W) CHILDREN'S LITERATURE (and) ADVANCED COMPOSITION

S. STONE

ENGL 306A & W are taken concurrently.

Childhood is a liminal state of *becoming*, as “growing up” involves navigating pressures of maturation while still occupying the disempowered position of youth. Children's literature captures this in-between place with narratives that deal with the process of developing adult identities. In this passage from childhood to adolescence and beyond, the formation of identity often turns on young protagonists finding and comfortably occupying a place in the world around them. The ability to discover and inhabit an “acceptable” role in society, though, is contingent on a character's capacity to conform to standards enforced by figures such as parents, teachers, and peers. In this course, we will read children's literature that explores pressures on young protagonists as they traverse the often too-narrow path of development. Our course texts will also offer the opportunity to ask, is there another way for children who do not “fit” into the adult world to develop their identities? Or is there another place for children who are otherwise rejected by their surrounding world? In doing so, we will consider what is at stake if characters are, or are not, given this space to grow freely. In doing so, we will discuss, among other things, issues of gender, sexuality, race, culture, and class.

As we travel from Neverland to the Texan desert and beyond, we'll 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.

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ENGL 306A.01&.02/(W) CHILDREN'S LITERATURE (and) ADVANCED COMPOSITION

S. STONE

Continued

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 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 primary texts include...

J.M. Barrie, *Peter Pan*

Jerry Craft, *New Kid*

Eloise McGraw, *The Moorchild*

Holes (2003 film)

ENGL 308W LITERARY STUDY

T. CUMMINGS

Description Not Available

ENGL 308W 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.

ENGL 401 CHILDHOOD LITERATURE

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*. We will end the semester with contemporary young adult fiction, *The Hunger Games*. And what childhood's literature class would be complete without Harry Potter? 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.

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ENGL 401

CHILDHOOD LITERATURE

K. SHUMATE

Continued

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*
J. R. R. Tolkien, *The Hobbit*
J. K. Rowling, *Harry Potter and the Sorcerer's Stone*
Suzanne Collins, *The Hunger Games*
Various Folklore

English 401 Childhood's Literature is an *Explorations* course in the Human Experience, Humanities, C.

ENGL 409

SCIENCE FICTION – Have We Ever Been Human?

D. LEONG

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*, Philip K. Dick’s *Do Androids Dream of Electric Sheep?*, Nalo Hopkinson’s *Midnight Robber*, and Kazuo Ishiguro’s *Never Let Me Go*, this course will explore as a central question: Have we ever really been human?

ENGL 495.06 INTERNSHIP: POETRY INTERNATIONAL

S. ALCOSSER

(CR / NC Course)

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.

October 21, 2020

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ENGL 495.06 INTERNSHIP: POETRY INTERNATIONAL

S. ALCOSSER

Continued

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 495 INTERNSHIP.04 – FICTION INTERNATIONAL

(CR / NC Course)

H. JAFFE

Description Not Available

ENGL 498 ENGLISH HONORS THESIS

(CR / NC Course)

T. ASIM

This course requires application and admission to departmental honors program and consent of Honors department director. This is a capstone class to prepare students who have been accepted into the department's Honors program to write an undergraduate thesis by emphasizing advanced research methods and critical or creative writing skills. The final project may be a critical or creative one, and should be a substantial body of work—minimum length, about 25 pages. While that may sound daunting, this class will provide the structure of ongoing deadlines and an environment to workshop ideas, share insights, revise drafts, and ask questions. At the end of the semester, each student will have a polished work of which they may be rightly proud.

ENGL 501

LITERATURE FOR CHILDREN

K. GREGORY

This course will survey some of the major figures, historical developments, market trends, and cultural ideologies in literature written for children. We will start by considering the early origins of the genre in fairy tales, primers, and morality tales. Throughout the semester, we will pay attention to how shifting cultural assumptions about childhood impact the explicit and implicit ideologies expressed in children's literature. We will discuss the historical context in which these texts were produced and how the reception to these texts has changed over time. We will look at a broad range of genres and styles intended for children; we will include both canonical "classics" and contemporary texts that echo or respond to these cornerstones of the field. We will also address recent efforts championed by groups like We Need Diverse Books to diversify children's literature and address the problems of inclusion, representation, and cultural appropriation that are apparent in the canon. My classes are student-centered and discussion-based, so students should plan to create knowledge collaboratively through discussion in our live lectures and on Canvas.

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ENGL 502

ADOLESCENCE IN LITERATURE

K. GREGORY

This course will survey some of the major trends, historical developments, and critical approaches to literature written for and about adolescents. We will start by considering the adolescent as a social construct, beginning with its historical emergence at the turn of the twentieth century. Throughout the semester, we will pay attention to how shifting ideologies and cultural assumptions about childhood, adulthood, and the liminal space between these two categories alters our understanding of the adolescent and our definition of adolescent literature. We will look at a broad range of genres and styles; we will include both canonical “classics” from the mid-twentieth century and contemporary young adult texts. We will also address recent efforts championed by groups like We Need Diverse Books to diversify children’s and young adult literature and address the problems of inclusion, representation, and cultural appropriation that are apparent in many of our “classics.” We will not end the semester with a firm definition of adolescent literature because that definition is always in flux. Instead, we will end the semester with a better understanding of how (and why) adolescence is represented in literature and how (and why) we can read literature for adolescents. My classes are student-centered and discussion-based, so students should plan to create knowledge collaboratively through discussion in our live lectures and on Canvas.

ENGL 503

TOPICS IN CHILDREN LITERATURE

M. De La PENA

The Changing Landscape of Contemporary Children’s Literature

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 – 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.

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ENGL 524

FROM THE GILDED AGE TO GROUND ZERO

C. COLQUITT

This American literature 1920 to 1960 course will explore landmark fiction, poetry, drama, and creative nonfiction representing the myriad forms and subjects associated with modernist and post-modernist literature. The class will open with two WWI-era novels that look back to vanished worlds: Edith Wharton's portrait of the Gilded Age of 1870s Old New York (*The Age of Innocence*) and Willa Cather's paean to immigrant experience in the Nebraskan Plains (*My Antonia*). Study of Ernest Hemingway's short story cycle, *In Our Time*, will complement a survey of the multiple modernisms seen in poetry by Carl Sandburg and William Carlos Williams, Claude McKay and Langston Hughes, Marianne Moore and Robinson Jeffers, and the Sonora-born chronicler of 1920s Latinx Los Angeles, Fernando Bernal, whose only collection, *Palos de ciego / A Stab in the Dark* was recently published in a dual language edition (2018). Nella Larsen's gender-bending Harlem Renaissance novel, *Passing*, and Eudora Welty's dissection of race, class, and gender politics in the post-war South, *A Curtain of Green and Other Stories*, will precede the course's shift to three post-modernist critiques of World War II and the Cold War: John Hersey's *Hiroshima*, Kurt Vonnegut's *Slaughter-House Five*, and Arthur Miller's *The Crucible*.

ENGL 525

LITERATURE OF THE U.S. 1960 – PRESENT

W. NERICCIO

The American Subterranean: Probing the Existential Noir of U.S. Literature, Film, Graphic Narrative, Photography, and Art After 1960

All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors.

Oscar Wilde

I used to live in a room full of mirrors; all I could see was me. I take my spirit and I crash my mirrors, now the whole world is here for me to see.

Jimi Hendrix

Many of the stories that swirl around us these days are filled with mirrors—from *Alice in Wonderland* to *The Matrix*, from *Black Mirror* to *Breaking Bad* and *Mad Men* (both Walter White and Don Draper have peculiar and haunting mirror-selves in the form of "Heisenberg" and "Dick Whitman"—their alter-egos). Consider as well how the world of literature, film, poetry, painting, and photography are filled with these reflecting shards of sensual glass we call mirrors. What is a "selfie" but a digital mirror—broadcast, to be sure, but a mirror all the same.

Inspired by these ideas and others, our class will walk together into what I am calling the "American Subterranean," a haunting, sensual, disturbing, evocative world of mirrors, books, movies, photography, art and cinema, focused on the underworld, the unconscious, and more. In the recent Netflix series *Stranger Things*, young Americans are harassed by creatures from a place called "the upside down"—this dangerous dark underworld evolves into a dominating figure or organizational symbol for the series (and maybe for our era).

All of our adventures this semester will fall into this seamy dark noir category. The final lineup of writers/works is still under construction, but the final roster will likely include novels by Carlos Fuentes, Thomas Pynchon, Salvador Plascencia, and Rosina Conde; movies by Orson Welles and Spike Lee, photography by Francesca Woodman and Diane Arbus, and much more to come. The class is designed for English undergraduates and graduate students, but open to all majors and minors with no expertise in literature, art, etc. expected or preferred.

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ENGL 526

AFTERLIFE OF SLAVERY

D. LEONG

In her 2007 memoir, Black feminist scholar Saidiya Hartman wrote: “If slavery persists as an issue in the political life of Black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery— skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment.” While the abolition of slavery resulted in the formal emancipation of slaves, as Hartman observes, those social, political, cultural, and psychic forces responsible for slavery in the first instance were neither eliminated nor suppressed. Rather, they were *redirected*. This course will examine how Black writers in the 20th and 21st centuries contend with the afterlife of slavery, paying close attention to the literary and material strategies they develop to address issues like mass incarceration, the racial wealth and health gaps, misogynoir, and environmental racism. Authors/filmmakers may include: Saidiya Hartman, Toni Morrison, Claudia Rankine, Frank Wilderson, Gayl Jones, Ava DuVernay, and Boots Riley.

ENGL 533

SHAKESPEARE

T. CUMMINGS
Description Not Available

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.”

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ENGL 541A

ENGLISH DRAMA

P. HERMAN

This class will investigate how the public and private playhouses of early modern England led to an ecology of constant, generic experimentation by Shakespeare and his contemporaries, all with the goal of selling tickets (with one exception, a “closet drama” by Elizabeth Cary, which she published but never intended to see performed). Rather than reading Shakespeare in splendid isolation of his colleagues, and reading his colleague in splendid isolation of Shakespeare, we will read Shakespeare alongside his peers Christopher Marlowe, Thomas Dekker, and Francis Beaumont, just as we will read Marlowe et al. alongside their friend and colleague, William Shakespeare. We will see how their plays have a habit of echoing or answering each other, and how much that we usually consider original to Shakespeare was in fact shared with other playwrights. Our lens will be genre and how early modern dramatists constantly expanded and pushed the limits of what the audience expected when a playbill announced a comedy or a tragedy. Shakespeare is known for his generic experimentations, such as his combining comedy and tragedy in the late plays known as the Romances, but others were doing the same thing, and as we will see, sometimes Shakespeare collaborated with others in writing plays that defied or altered (depending on your point of view) generic expectations. We will also see that plays will respond to each other—e.g., Marlowe’s *The Jew of Malta* constituting the framework for Shakespeare’s *Merchant of Venice*, and that much of what we consider original to Shakespeare is in fact a constituent element of early modern theatre.

ENGL 550

QUEER TEXTS AND CONTEXTS

Y. HOWARD

This is a cultural studies course that will examine the broad field of queer studies by engaging with a body of scholarship and cultural production that seeks to understand queerness as a disruption of sexual, gender, and artistic norms. In considering historical developments of non-heteronormative sexualities and gender non-conformity alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality, queer of color critique, trans studies, and related visual, auditory, and corporeal forms. Texts and contexts will include (but not limited to); AIDS activism and art; histories of lesbian gender; Susan Stryker’s *Transgender History*; Samuel Delany’s *Times Square Red, Times Square Blue*; and Gregg Araki’s *The Living End*.

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”? How has this topic been dealt with in earlier literature? 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.

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ENGL 570 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. Writers of all experience-levels and genres are welcome.

ENGL 571 TECHNIQUES OF SHORT STORY

C. GORIA

“In the midst of personal or social upheaval, 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, and explore how masterfully crafted stories can also be explicitly political. We will study works by Claudia Rankine, Yiyun Li, George Saunders, Cristina Henríquez, and others whose work is both explicitly political and masterfully crafted. We will also read and discuss Quarantine fiction - work created from within the Covid-19 pandemic.

ENGL 576B LITERARY PUBLISHING AND EDIT WORKSHOP B

K. FLOURNOY

In this course, we will apply the skills and experience gained in ENGL 576 A to a larger-scale project: the editorship and management of a chapbook publishing press. Students will work in editorial boards to curate and design limited print-run chapbooks, which will be offered for sale at the end of the course. Students manage the social media platforms for their press and its publication and give a reading at the end of the semester. You will also have opportunities to focus on one of the following personal projects: writing a book review or designing a personal author page.

Throughout the course, we'll welcome guests from the literary publishing & editing industry, including designers, independent book publishers and editors, journalists, writers, and marketing specialists.

ENGL 579 CREATIVE WRITING

M. De La PENA

Fiction with a Point of View

Good writers do not approach a piece of writing with a message in mind. But they do have a point of view. In this class we will work to develop each writer's unique point of view. This class will function mostly as a writing workshop in fiction, though we will also explore a range of contemporary works for inspiration, from children's literature to adult, focusing mostly on voice, tone and point of view. Each meeting will 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

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

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.

Writers of all experience-levels are welcome.

ENGL 581W

THE WRITING OF FICTION

L. CHAMPION
Description Not Available