

Spring 2024

ENGLISH LITERATURE

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

Please consult the [My.SDSU online class schedule](#) for specific days and times of these courses.

ECL 157.01 Comics and History

J. THOMAS

In this course we will explore the comic book and graphic novel as artistic enterprises. Discussing both their aesthetic qualities and the many ways their writers and artists marshal those qualities to represent history, illustrate its complexities, and encourage us to think critically about our place within history, History's effect on the present, and the ways our understanding of history (on both the global and personal level) might inform our view of the historical moment in which we live. We will also be reading and discussing some amazing comic books, including *Bitter Root* by David F. Walker and Sanford Green, *Ms. Marvel* by G. Willow Wilson and Adrian Alphona, *Fun Home: A Family Tragicomic* by Alison Bechdel, *Stuck Rubber Baby* by Howard Cruise, *Persepolis* by Marjane Satrapi, *Maus* by Art Spiegelman, *Kings in Disguise* by Jim Vance and Dan Burr, and *Superman Smashes the Klan* and *American Born Chinese* by Gene Luen Yang (*The Klan* illustrated by Chifuyu Sasaki and Naoko Kawano).

ECL 158.01 Introduction to Horror Aesthetics

P. SERRATO

This is an introductory course—a hybrid one—that delivers an introduction to horror aesthetics vis-à-vis the conventions, forms, methods, and style found in horror literature, film, television, video games, radio, and more. As we examine different texts produced in different times and places, our goal will be the development of a historically broad and theoretically sophisticated expertise in horror as a mode of aesthetic, creative, and scholarly endeavor. Please note: this course requires no expertise or even familiarity with horror. All interested parties are welcome to join so long as you are of a mind and disposition to arrive at careful and serious understanding, appreciation, and enjoyment of horror as an artistic mode. Texts to be covered likely include:

Novels

Bram Stoker, *Dracula* (1897)

R.L. Stine, *The Haunted Mask* (1993)

Poetry

Claire C. Holland, *I Am Not Your Final Girl: Poems* (2018)

Television

Night Gallery

Sesame Street

Garfield's Halloween Adventure (1985)

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ECL 158.01 Introduction to Horror Aesthetics

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Films

Halloween (1978, Dir. John Carpenter)
House of 1000 Corpses (2003; Dir. Rob Zombie)
The Babadook (2014, Dir. Jennifer Kent)

Video Games

Little Nightmares II (2021)
Resident Evil (Remaster) (2019)

Web Series

Salad Fingers (2004 –)

ECL 220.01 The Art of Literature

TBA

Description Not Available

ECL 220.02 The Art of Literature

K. SHUMATE

Offered Online

Hero or Monster?

What is the “art of literature”? When something is described as an “art”, I think that whatever the subject matter might be, it has reached its highest form, perfection. Perfection, though, will always be a matter of opinion based on individuals’ individual criteria. Maybe a better definition or description would be the parts that make a subject matter whole—what goes into the making of a story? And literature, I think, might be better described or defined as any kind of storytelling. I posit that every piece of art — story, poem, play, song, painting, sketch, sculpture, music, creative performances such as dance, pantomime, acting, singing — tells a story.

So that’s what this class is about: some of the parts that go into telling stories, more specifically, the characters, the bad guys and the good guys. How can we know who is whom? The texts in this class ask, “What or who are monsters?” using J. J. Cohen’s essay “Monster Theory: Seven Theses” as a guide, and “Who or what is the Hero?” as we investigate archetypal criticism as refined by Christopher Vogler and Joseph Campbell into The Hero’s Journey.

Note: There are dozens of ways to approach the interpretation, meaning, of works of art. In my view, no method is either the right, or the wrong, or the only way to respond. We are starting with some basics, which may include a little bit of everything and from which you will discover what works for you as you move through the art of our world.

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ECL 220.02 The Art of Literature

K. SHUMATE

Texts:

J. J. Cohen, *Monster Theory: Seven Theses*
Louise Erdrich, *The Round House*
Anne Rice, *Interview with the Vampire*
Bernard Pomerance, *The Elephant Man*
Mary Shelley, *Frankenstein*

Suggested Texts if your interest is piqued:

Joseph Campbell, *The Hero with a Thousand Faces*
Christopher Vogler, *The Writer's Journey*

ECL 220.03 The Art of Literature

TBA

Description Not Available

ECL 220.04 The Art of Literature
Literary Monsters

D. NOJARK

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

ECL 250.01 Introduction to Literature of the U.S.

K. MILLER

The prospect of liberty, individualism, and the promise of the “American Dream” have drawn many to the United States with high hopes, but just how have these concepts worked to shape American identity? In what ways has the formation of identity in America changed over time and what factors have created this impact? This course will be focusing on these questions to better deconstruct American ideals and their influence over people living in the United States. We will be looking at various representations of identity through literary texts beginning from early points of America’s establishment and leading into the present day. Our conversations will focus on works by, and not limited to, the following authors: Nathaniel Hawthorne, Herman Melville, Louisa May Alcott, Ernest Hemingway, Upton Sinclair, Flannery O’Connor, J.D. Salinger, Langston Hughes, Sylvia Plath, Toni Morrison, and Celeste Ng.

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ECL 260.01 Introduction to British Literature

C. GUTHRIE

This course is a survey of significant British literary texts from the Renaissance through the 21st century. Readings will include fiction, drama, and poetry read in their historical and cultural contexts. We will read such works as Shakespeare's *The Tempest*, Austen's *Pride and Prejudice*, Virginia Woolf's *Mrs. Dalloway*, Alan Bennett's *The History Boys*, and Zadie Smith's *On Beauty*.

The course will require frequent collaborative activities and four short papers. *ECL 260 is a required course for English majors.* Format for the course will be lecture/discussion.

ECL 270.01 Introduction to Comparative Literature

C. GUTHRIE

This contemporary world literature course will include an eclectic mix of readings and film from Japan, Argentina, Rwanda, France, and the U.S. With Camus's existentialist novel, Nakamura's crime fiction, and Mukasonga's memoir about the Rwandan genocide, we will consider the role of the imagination in challenging established social and political realities. We will read Samanta Schweblin's eco-horror novel, consider questions about reality, fate, and free will through Herve Le Tellier's speculative fiction, and compare gender perspectives in Murakami's and Kawakami's fiction.

This course will require three short essays, an in-class exam, and frequent in-class collaborative activities. *ECL fulfills a GE requirement and is a required course for ECL majors.* Format for the course will be lecture/discussion.

ECL 280.01 Introduction to Creative Writing

TBA

Description Not Available

ECL 280.02 Introduction to Creative Writing

TBA

Description Not Available

ECL 280.03 Introduction to Creative Writing

TBA

Description Not Available

ECL 280.04 Introduction to Creative Writing

TBA

Description Not Available

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ECL 280.05 Introduction to Creative Writing

TBA

Description Not Available

ECL 305.01 Literature and Environment

J. PRESSMAN

The mermaid is a hybrid beast, half human and half animal, a border crosser of land and sea. She is one of our most ancient monsters from global literature, and she has reemerged in the twenty-first century to share messages about climate change. Everywhere you look—from literature to film, social media to fashion, digital art to commodity kitsch—mermaids are omnipresent. These contemporary tales reflect our culture’s most pressing anxieties and concerns— about climate change, racial and social justice, global capitalism, genetic science, algorithmic culture.

This class recognizes the contemporary mermaid craze as an important cultural phenomenon that can tell us something about the ongoing relationship between literature and the environment. We use the mermaid as a focal point to explore the following questions:

- 1) What does our mermaid renaissance say about the world, history, definition of “human,” and, especially, our understanding of the environment?
- 2) What does mermaid literature tell us about the role, power, histories, and effects of literature and literary study?
- 3) How does mermaid literature illuminate and explain the emergent scholarly fields of Environmental Humanities and Blue Humanities?

Key texts might include *The Penguin Book of Mermaids* (2019), excerpts from *The Odyssey*, the 14th C *Melusine*, Hans Christian Andersen’s *The Little Mermaid* (1837), Monique Roffey’s *The Mermaid of Black Conch* (2020), Rivers Solomon’s *The Deep* (2019), and more. Critical texts might include Steve Mentz’s *Ocean*, Alexis Pauline Gumbs’ *Undrowned: Black Feminist Lessons from Marine Mammals*, Vaughn Scribner’s *Merpeople: A Human History*, and more.

ECL 306A.01 & .02 Children’s Literature (and) Advanced Composition

S. SERRATO

(Taken concurrently with)

ECL 306W.01 & .02

306A:

In children’s literature and media, coming-of-age entails, among other things, the struggle to express and individuate oneself. Facing pressures from parents, peers, and society at large, child protagonists must, like children in real life, figure out who they are—and what this means— while managing the expectations and restrictions imposed on them. In this course, we will read children’s literature that explores the highs and lows of coming-of-age as the protagonists of our texts work to understand and develop their identities apart from, yet still part of, their families, their friends, and their histories. Specifically we will be looking at texts in which young protagonists use different forms of creative expression— including zines, music, cooking, and witchcraft—to formulate and communicate selfhood.

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In doing so, we will explore the role of creative expression (and art in general) in both individual identity and the world at large. In the process, we will consider, among other things, issues of gender, sexuality, belonging, community, family self-acceptance, race, culture, and class.

ECL 306A.01 & .02 Children’s Literature (and) Advanced Composition S. SERRATO

(Taken concurrently with)

ECL 306W.01 & .02

Potential texts include:

Jerry Craft, *New Kid*

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

Kiku Hughes, *Displacement*

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

2022 Film, *Turning Red*

306W:

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

ECL 306A.03 & .04 Children’s Literature (and) Advanced Composition T. ASIM

(Taken concurrently with)

ECL 306W.03 & .04

English 306 A and W (taken concurrently) will investigate various themes in Children’s Literature, spanning multiple time periods, cultures, and schools of thought. We will use many formats of literature—poetry, novel, short story, film, television show/episode, picture book—and will visit many genres (fairy tale, quest/adventure narrative, problem novel, etc.) to pinpoint the purposes and pleasures within Children’s Literature. Our themes may include fear and fearlessness; curiosity and the kid detective; horror/Gothic; fairy tales; Disney adaptations; and identity formation.

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

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ECL 308W.01 Literary Study **ECL 308W.04 – *Section Offered Online***

E. FRAMPTON

This class will answer many questions and address many concerns. Who is Terry Eagleton? What is the M.L.A.? When do you need an apostrophe? Where do I find a “peer-reviewed” essay? Why do some essays earn high grades while others don’t? What’s all the talk about “the singular they”? Is social injustice perpetuated by language and literature? 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 these questions and have fun at the same time, we’ll read some literary work, considering how different literary theories can provide useful tools for our own analysis of such work. We’ll also review some basics 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. Participation in class discussions, debates, and exercises is a key component of the course, helping to further develop your interpersonal and presentation 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.

ECL 308W.02 Literary Study **Analysis, Research, Writing**

T. CUMMINGS

One day, there will be a machine that allows you to imagine whole worlds, form perfect relationships with friends, walk along a sidewalk and smell every flower as though you were there. When you turn away from the machine, it will remember precisely where you were, and you can re-enter that world instantly, traveling back to the very place you long to be.

Or something like that! The writer who described this miraculous machine was talking about books. You got it: Books printed on paper. He loved literature, and though he was an imperfect human, he valued what we can imagine, as I believe you do too. But, how do we talk in persuasive and compelling ways about what we imagine? How can we convey the power or the ineptness, the joy and the disgusting notions we find in literature?

In this class, we will attempt to do these very things through writing and reading activities. To get us started, we will read two sets of texts: A short textbook on how to analyze and discuss poetry, novels, short stories, and drama. Alongside this accessible book and some material on literary theory, we will read a few poems, a novel, a short story, and a play. The reading will provide material to use for describing what we imagine when we embark upon reading. You will have opportunities to write about each of these texts.

You will choose one of these texts to work with to compose your final essay. Our final project will be literary research on either the text you chose to work with or one of the shared pieces I select.

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Daunting? Our schedule will allow us the time and space to hone our ability to write well.

Requirements: Choice of form of essay, discussion, workshop, writing performed in class by hand.

ECL 308W.03 Literary Study

C. GUTHRIE

The aim of this course is to teach you how to write about literature. You will learn how to close-read texts, how to formulate arguments, and how to do literary-critical research in preparation for writing a final research paper. Topics will include ecological concerns through depictions of pollution and deforestation, speculative fiction around technological advances and simulated reality, Japanese crime fiction, and the relationship between aesthetics and ethnics.

Requirements will include active class participation, short written assignments that you will be expected to revise in response to instructor and peer critiques, and a research paper. Format for the course will be lecture/discussion and in-class activities, such as peer critique and small-group discussion.

ECL 401.01 & .02 Childhood's Literature

K. SHUMATE

Offered Online

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

L. Frank Baum, *The Wizard of Oz* with the W. W. Denslow illustrations

J. R. R. Tolkien, *The Hobbit*

J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

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Suzanne Collins, *The Hunger Games*
G. Neri, *Ghetto Cowboy*, illustrated by Jesse Joshua Watson
Various Folklore and readings posted on Canvas

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

ECL 409.01 Science Fiction

K. MILLER

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

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

ECL 440.01 African Literature

R. JENKINS
Description Not Available

ECL 470.01 Folk Literature *Offered Online*

K. SHUMATE

What is Folklore?

Folklore is not just fairy tales; in fact, Folklore is part of our everyday lives. If you cook using a recipe handed down in your family, there is probably a story that goes with it—that is folklore. If your family hangs stockings on the fireplace or opens Christmas presents on Christmas Eve, that is a folklore tradition. How did it get started in your family?

Other areas of folklore include:

Material culture: folk art, vernacular architecture, textiles, modified mass-produced objects

Music: traditional, folk, and world music

Narrative: legends, urban legends, fairy tales, folk tales, personal experience narratives

Verbal art: jokes, proverbs, word games

Belief and religion: folk religion, ritual, and mythology

Foodways: traditional cooking and customs, relationships between food and culture

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We will explore several of these folklore categories throughout the semester, beginning with, of course, the narrative type. Students will read about, view movies & TV programs, and research folklore topics such as the outlaw hero, supernaturals, music, food, urban legends, conspiracy theories, and even folklore in technology such as what is the first thing you should do if your device freezes? Turn it completely off, count to ten, and reboot.

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

ECL 470.01 Folk Literature *Offered Online*

K. SHUMATE

This course helps fulfill the Cultural Diversity Requirement. One explorations course in areas A, B, or C must be a course in cultural diversity, as indicated by an asterisk. Cultural diversity courses focus on the theoretical and practical factors of age, class, disability, ethnicity, gender, gender identity, immigration, nation, race, religion, sexuality, socioeconomic status, and other significant markers of social identity. Courses meeting this requirement examine the complexity of diversity through an analysis of differential inequities, oppression, power, and privilege. Cultural diversity courses focus on non-dominant views and perspectives.

ECL 493.01 Literature and Film

J. THOMAS

As the name implies, this is a course concerning both literature and film; as such it focuses on the cinematic adaptation of literary works, exploring how theme, form, technique, and style manifest in both film and written text (including the novel, short story, and comic book). To simplify our investigations, we will limit ourselves to conventional prose narrative and (largely) the so-called “Hollywood” film (as opposed, that is, to experimental or avant-garde works—although we will be reading at least one comic book, which will provide some provocative complications to what I write below).

In this course we will learn basic film terminology as a means of investigating how literary elements are translated into film, thinking hard, all the while, about the similarities and differences between the “language” of literature and the “language” of film. We will ask, What is lost in the adaptation? What is gained? How can one—or should one—compare such drastically different aesthetic forms (the 90-minute film, say, versus the four-hundred-page novel). These are but some of the subjects we’ll be considering over the semester.

Among the texts we’ll explore (a tentative selection): *The Hunger Games*, *The Hobbit*, *The Birds*, *Fight Club*, *American Psycho*, *They Live* (“Eight O’Clock in the Morning”), *The Thing* (“Who Goes There?”), and *Arrival* (“Story of Your Life”).

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ECL 495.02 **INTERNSHIP: Poetry International**
CR/NC Course

S. ALCOSSER

Poetry International is one of the oldest and most respected literary journals in the world that's specifically dedicated to poetry and poetics from around the world. A semester internship at *Poetry International* is always an exciting opportunity to gain experience in the practical management of a literary journal and a literary community—to make professional and personal connections with contemporary writers while producing a journal that the President of the Guggenheim Foundation Edward Hirsch called “a full and inventive anthology,” a reading experience that Fady Joudah described as “diving for pearls in pearl-infested waters.” The three credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor /Certificate. Interns at *Poetry International* develop experience in various facets of production of

ECL 495.02 **INTERNSHIP: Poetry International**
CR/NC Course

S. ALCOSSER

the journal, focused primarily on: reading journal submissions through Submittable; participating in production of print and online material; mastering social media. Interns are also invited, but not required, to contribute to additional projects, such as editing the master file of the annual edition or enhancing the distribution network of *Poetry International*.

Interns are expected to: complete 5 hours of PI-related work per week, including one hour at a weekly Wednesday Round Table or team meeting from 2-3 pm. Contact Sandra Alcosser alcosser@sdsu.edu if you have questions.

ECL 498.01 **English Honors Seminar**
CR/NC Course
Available

T. ASIM
Description Not

ECL 501.01 **Literature for Children**

P. SERRATO

Children's literature is an intriguing and fascinating genre. Far more often than not, the picture books, chapter books, pop-up books, and mystery novels typically categorized (if not dismissed) as children's fare work in complicated ways that are sometimes problematic, frequently brilliant, and always interesting. This semester we will create for ourselves a contact zone wherein we will meet, analyze, interpret, understand, and appreciate diverse works for children with an unabashed investment in the valuable/necessary ways that literature (and other forms of creative production) inspire, illuminate, and nourish us and thusly amount to agents for personal and relational change.

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Texts to be covered likely include:

Kenard Pak, *Goodbye Winter, Hello Spring*
Frances Hodgson Burnett, *The Secret Garden* (Dover 0486407845)
George Selden, *The Cricket in Times Square*
Pam Muñoz Ryan, *The Dreamer*
Astrid Lindgren, *Pippi Longstocking*
Salman Rushdie, *Haroun and the Sea of Stories*
Juan Felipe Herrera, *Downtown Boy*
Jewell Parker Rhodes, *Ghost Boys*
Francisco Alarcón, *Laughing Tomatoes and Other Spring Poems*
Marla Frazee, *The Farmer and the Clown*
Umberto Eco and Eugenio Carmi, *The Bomb and the General*
Carole Lindstrom and Michaela Goade, *We Are Water Protectors*

ECL 502.01 Adolescence in Literature **Representations of Girlhood in Young Adult Novels**

L. DALEY

In 2011, Black feminist scholar Beyoncé asked the rhetorical question “Who run the world?” She then emphatically replied “Girls!” Like the lyrics to her pop hit “Run the World (Girls),” this course highlights how girls, especially girls of color, “run the world” as they toggle between being cultural producers, consumers, and outcasts. Over the course of the semester, students will read middle-grade and YA novels, alongside the groundbreaking work of prominent girlhood studies scholars, in order to investigate girlhood as both a political category and a social identity.

We will read *When You Trap a Tiger* (2020) by Tae Keller, *Merci Suárez Changes Gears* (2018) by Meg Medina, *Hearts Unbroken* (2018) by Cynthia Leitich Smith, and *The Hate U Give* (2017) by Angie Thomas.

ECL 503.02 Research Methods: #Kidlit for Researchers & Content Creators **L. DALEY**

Calling all #kidlit content creators: do you have a desire to become a #kidlit Bookstagram influencer? Become a #kidlit BookTuber? Produce a podcast about children's literature reviews? Or showcase your skills as a picture-book illustrator? In this course, you will develop research projects that center children's literature, while learning about the basics of social media content creation. This course is not about becoming a full-time content creator. Rather, it is about developing research that will impact the children's literature industry as well as children's literature studies. Students can also choose to complete traditional research projects such as writing longer academic papers to submit to peer-reviewed journals. Researchers and content creators of all levels are welcomed.

ECL 508W.01 (English majors) Writing of Criticism **508W.03 - Offered Online Speaking Your Truth**

E. FRAMPTON

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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 culture 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, while simultaneously addressing issues of linguistic justice. As a part of the process, we'll read some wonderful poems, essays, and the novels *Great Expectations* (1861) and *White Teeth* (2000), applying our studies and worldviews 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 presentation skills.

ECL 508W.02 Writing of Criticism

C. GUTHRIE

This course will explore theory and criticism as tools that can develop our close reading skills and research methodologies as we develop our own interpretations and contribute to ongoing conversations within Literary Studies. We will also look at the practical issues for ECL majors: how to locate the best critical articles on any topic, how to incorporate other people's insights into your own ideas, how to cite your sources appropriately and the other mechanical aspects students need to master in order to produce a well-considered research paper.

ECL 510A.01 Earlier Literary Histories **Chaucerian Afterlives**

D. NAJORK

As Candace Barrington and Jonathan Hsy observe in *A New Companion to Chaucer*, multiple generations across geographical space, time, and textual media have created their own image of Geoffrey Chaucer (d. 1400) and have adapted his works to new cultural moments. The first generation of poets after Chaucer, including Thomas Hoccleve (d. 1426), referred to him as a "father" and subsequent generations of English poets, such as John Dryden (d. 1700), viewed Chaucer as the "father" of an English poetic tradition. In this course we will explore how Chaucer's reputation as a patriarch of an anglophone literary tradition has been – and continues to be – created and challenged through reception and how it has changed over time. Throughout the course you will engage with Chaucer's works in their original contexts as well as through a variety of adaptations and translations of Chaucer across times, places, cultural milieux, and media.

ECL 519.01 Ethnic Literature of the U.S.

S. QI

In this edition of the course, we will focus on Chinese-American literature—literature by Americans of Chinese descent, from the mid-1800s to the present day, through intersecting prisms of race, gender, class, generation, poetics and (geo)politics, and sociohistorical developments, to enrich and complicate

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our understanding of that hyphenated identity--individual, cultural, and hybrid, as (re)experienced and embodied in the selected literary works:

Poems by Chinese immigrants jailed on Angel Island and memoirs/life-writing by Yung Wing (1828-1912) and Yan Phou Lee (1861-?)

Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976)

David Henry Hwang's *M. Butterfly* (1988)

Amy Tan's *The Joy Luck Club* (1989)

New/Emerging voices in poetry, fiction, and memoir/life-writing, including Lisa Ko's *The Leavers* (2018) and Qian Julie Wang's *Beautiful Country: A Memoir of an Undocumented Childhood* (2021)

Laura Gao's *Messy Roots: A Graphic Memoir of a Wuhanese American* (2022)

ECL 525.01 Literature of the U.S. 1960 – PRESENT

Y. HOWARD

This is a cultural studies course that will centralize the body in art and cultural practices from the 1960s through the current moment. We will concentrate on the ways that radical and provocative examples of performance, cinema, and sound reflect alternative visual and auditory languages of bodily difference and their associated politics of sexuality, gender, race, and ethnicity.

ECL 526.01 American-Jewish Literature & Identity

P. HERMAN

What does it mean to be Jewish in America? Can one even be Jewish in America? In this class, we will explore how the immigrant experience shapes Jewish identity, how do you balance tradition and assimilation, especially when assimilation means dropping everything that had previously defined Judaism? How does the Holocaust affect later generations, and how do you balance the weight of history with one's own experience? We will also be considering the problem of Black-Jewish relations, and we will finish the course by looking at a novel that came out in August 2023 (extremely recent, in other words) by an author of mixed ancestry, James McBride, *The Heaven and Earth Grocery Store*.

ECL 527.01 Graphic Narrative

D. SCHORY

The Rapid Rise of the Israeli Graphic Novel

This course will explore the evolving and fascinating scene of graphic novels in Israel. This genre is relatively young in Israel, lacking a long tradition of comics. However, over the past two decades, there has been significant flourishing. We will study works by mainstream artists who have achieved noticeable success both within and outside of Israel, as well as lesser known but artistically and poetically significant works.

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ECL 533.01 Shakespeare T. CUMMINGS
Shakespeare: What's Next?

What happens if we ask new questions about old texts, if we bring current issues and understandings to books that have worn places in our back pockets? In this class, we will consider the plays and poetry of Shakespeare using frames of reference that we are more accustomed to working with somewhere other than classes on the early moderns. Perhaps we will find something like Martha Nussbaum and Paul Ricoeur discuss. They agree that people are both capable and vulnerable, individually responsible and mutually subject to one another.

It's not that far a stretch: early moderns would recognize that state of being. Like us, they might have enjoyed what Charles Taylor calls a "shared consciousness of the world," and living within it, they

ECL 533.01 Shakespeare T. CUMMINGS
Shakespeare: What's Next?

differentiated themselves when they participated as particular voices in conversations. We will enter that space with an eye to examining how the characters in the plays and poems adopt a variety of strategies to face the inevitable crises that erupt in any Shakespeare drama. Sometimes, we will find characters attempting to create communally beneficial strategies, but not always. Some will only seek to ensure their own survival. We'll bring this outlook to about five plays and a smattering of poems.

Requirements: Read and listen to all texts, midterm, long paper, workshop.

ECL 534.01 Study of Shakespeare P. HERMAN

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

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

ECL 537.01 Milton P. HERMAN

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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."

ECL 544.01 Postcolonial British Literature *Offered Online*

E. FRAMPTON

Since the June 1948 arrival in Tilbury, England of the Empire Windrush, carrying hundreds of West Indians to their new home, Britain has been reinvented by communities of people from its various former colonies. This evolution has been warmly welcomed by some and violently resisted by others but has undeniably altered the landscape of British cultural life – much as the British Empire had previously altered the rest of the globe irreversibly. The confrontations, conflicts, tragedies, harmonies, and mutations of colonialism and postcolonialism are constructed, digested, and articulated in writing that spans the twentieth century and beyond. In this course, we'll consider some historical conditions and writing from the heyday of British imperialism and then go on to read a selection of work by writers of diverse racial, ethnic, cultural, religious, and socio-economic backgrounds who have been significant contributors to the changing cultural and literary scene of Britain and its former colonies. We'll explore issues of economic disparity, race, gender, environmental impact, and national identity. Participation in discussions and debates is required, helping to further develop your analytic and communication skills.

This course will be taught completely asynchronously online, without meetings in the classroom or via Zoom.

ECL 550.01 Queer Texts and Contexts

Y. HOWARD

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

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ECL 556.01 Chicax Gothic

P. SERRATO

This course introduces students to the study of Chicax gothic texts as well as the significance and function of gothic aesthetics in other kinds of Chicax texts. Texts to be covered likely include:

Theatre

Luis Valdez, *The Shrunken Head of Pancho Villa*

Culture Clash, *A Bowl of Beings*

Silvia Gonzalez S., *Alicia in Wonder Tierra (or I Can't Eat Goat Head)*

Picture Book

Gloria Anzaldúa, *Prietita and the Ghost Woman*

ECL 556.01 Chicax Gothic

P. SERRATO

Novels

Isabel Cañas, *The Hacienda*

Rudolfo Anaya, *Tortuga*

V. Castro, *Mestiza Blood*

Daniel Olivas, *Chicano Frankenstein*

Films

From Dusk Til Dawn

Cholo Zombies

Lowriders vs. Zombies from Space

Texas Chainsaw Massacre (2022)

Madres (2021)

Poetry

Gwendolyn Zepeda, *Monsters, Zombies and Addicts: Poems*

ECL 564.01 World Literature

D. SCHORY

Trends in Contemporary Israeli Literature

This course will examine key issues and themes in contemporary Israeli literature from the year 2000 to the present day. Throughout the course, we will read translated works, mainly short stories, from Hebrew and Arabic literature that reflect Israeli reality. The course will focus on central issues such as Hebrew literature, Palestinian literature, literature of immigrants, LGBTQ+ literature, and the relationships between all these literary traditions.

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ECL 565.01 Ecocriticism The Blue Humanities: Literature and the Sea

D. NAJORK

According to the latest data from the United Nations, ~40% of the world's population lives within 100 kilometers of coastal areas. The global ocean is vital to all life on this planet (for example, through its supplying of oxygen and shaping of the climate) but it also has an immense role in human history, art, literature, politics, social construction, and religious devotion. This course will investigate how humanity has immersed itself "mentally and imaginatively" into the ocean (as Rachel Carson put it in her 1951 book *The Sea Around Us*) and the complicated entanglements between people and the sea that are manifested in a variety of textual witnesses from the past and the present. Required readings will include, for example, Steve Mentz's short object lesson *Ocean*, Jules Verne's *Twenty Thousand Leagues Under the Sea*, Herman Melville's *Moby Dick*, Shakespeare's *The Tempest*, selections from *The Interesting Narrative of the Life of Olaudah Equiano*, the poetry of Derek Walcott, the writings of Édouard Glissant, selections from Classical and medieval texts, and other stories and poems of the sea.

ECL 568.01 Chicax Comix

W. NERICCIO

More and more these days, the literary is being besieged by the visual. Where, heretofore, literature was known and valued as words on the page, now, in the 21st century, readers must supplement their semantic, hermeneutic understanding with semiotic, pictorial understandings as well. This is as true in the mainstream (Kurt Vonnegut's *Breakfast of Champions*; Michael Chabon's *The Amazing Adventures of Kavalier & Clay*; Humberto Eco's *The Mysterious Flame of Queen Loana*) as it is from emergent literary/semiotic talents (Gilbert and Jaime Hernandez's *Love and Rockets*; Adrian Tomine's *Shortcomings*). Nowhere has the explosion of works occurred more than in the world of comics -- graphic novels, sequential art, etc. And so it is that the canons of both literary studies and ethnic studies must expand to accommodate this growing medium. In the United States, it has been in the comic book talents of Americans of Mexican descent (Mexican-Americans, Chicanas/os/x) that has most witnessed this Renaissance. From the early works of Gus Arriola (*Gordo*), to the aforementioned Los Bros Hernandez, to Herbblock award-winning political cartoonist Lalo Alcaraz, to the the feminista-inspired universe of Kayden Phoenix, comic book history in the United States has exploded. This class will survey this 20th and 21st century evolution focusing on the works, artists, communities, and movements associated with these brilliant artists and writers. *Nota bene*: While the class is called CHICANX COMIX it will also feature Chicax literature, poetry, cinema, streaming media, art, illustration, photography, and more. ECL majors and minors are welcome but so are folks from any department or center at SDSU, undergraduates or graduate students.

ECL 570.01 Techniques of Poetry

B. FALCONER

Course Description: When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this

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analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, prosody, syntax, metaphor, closure, and the line. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar, with the hope of ultimately expanding the range of what we can say and how we say it.

ECL 571.01 Techniques of Short Story

M. MARSHALL

This course will trace the trajectory of sudden to flash to microfiction and all the hybrid forms in between— a movement that author Stuart Dybek calls “a continuum of infinite gradations that spans the poles of fiction and poetry, the narrative, and the lyric.” Through various writing exercises, guided discussions, and workshops, we will examine ways in which writers such as Claudia Rankine, Katie Farris, and Maggie Nelson harness the power of brevity and concision to do in two pages what a novel does in two hundred. We will focus closely on technique and craft with the goal of composing and revising two works of short fiction by the semester’s end. Writers of all experience-levels are welcome!

ECL 573.01 Techniques of the Novel

M. De La PENA

Writing a novel is a long, messy, exhilarating, frustrating, and profoundly beautiful undertaking. Most novel writers get lost at some point during the journey and fear they no longer know where the story is going. Author Denis Johnson didn’t see this as a problem. “You get in your teacup and take your oar and strike off for Australia,” he once said, “and if you wind up in Japan, you’re ecstatic.” In other words, novel writing is about the journey, not the destination. Similarly, a good novel doesn’t set out to provide answers, it asks interesting questions while following interesting characters. In this course we will honor the mystery of the novel, while also studying techniques all writers should be exposed to as they take on this work. We will examine published novels, explore how-to philosophies and generate original creative materials. In addition to our course texts, I will bring in other literature to help spark discussion and/or help initiate generative exercises. We will explore many of the tools in our novel-writing toolboxes, such as character, setting, scene, POV, pacing, plot/theme and revision.

You will be required to offer both written and oral feedback to your classmates during workshop. Our focus in this class will be craft, but there will also be some discussion of the marketplace and the business side of the writing life.

ECL 576B.01 Literary Publication and Editing Workshop

M. MARSHALL

Publishing can be an exciting and rewarding career. However, understanding the industry and its many facets can be daunting. This course will aim to demystify some aspects of the publishing and editing industry while giving you the information and practice necessary to find your way into the work. The first weeks of the course will be devoted to the central questions underlying the literary publishing world: What is literary citizenship and why does it matter? Who are we as artists and creative thinkers and how do we situate within the larger context? Why are diversity and editorial ethics important in the

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industry? We will then take a deeper dive into copyediting, including editorial style and language editing. Our final goal will be to work toward understanding what it takes to build a literary journal and to realize our own vision for launching one. Throughout the semester, we will welcome special guests with experience relevant to the literary publishing and editing industry.

ECL 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 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.

ECL 580.02 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*. Audre Lorde asserted, *it is a vital necessity of our existence*, while Tristan Tzara considered it a *dossier of human imbecility for the guidance of future professors*.

Our challenge this semester will be to define poetry in our own terms and explore the vast voices, structures, sounds, and images this ancient form offers up. We will examine both classic and contemporary poets, as we trace poetry's lineage from oral art to Instagram, and mine their expertise while we create our own poems and share them in a workshop setting. We will pay close attention not just to the music and meaning of individual poems, but also to the sequencing and thematic threads in recent collections by Nicole Sealey, Atsuro Riley, and others, with the goal of producing a demi-chapbook by the semester's end. Writers of all experience-levels are welcome!

ECL 581W.01 The Writing of Fiction

T. CUMMINGS

Tell me a story. No, tell me a good story.

We tell stories every day, but few are memorable. How can we write stories that affect our readers? In this class, we'll participate in activities designed to hone our ability to write compelling works of fiction. We'll write exercises and original fiction and analyze our writing in a workshop environment. We'll read published stories and write pastiches. Finally, we'll gather our writing in a portfolio.

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

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writing performed in class by hand.

ECL 581W.02 & .03 **The Writing of Fiction**
Offered Online
Available

L. CHAMPION
Description Not

ECL 581W.04 **The Writing of Fiction**

M. MARSHALL

This course will explore a wide range of short fiction and the techniques involved from conception to revision. Through various writing exercises, guided discussions, and workshops, we will examine ways in which writers such as Julia Alvarez, Margaret Atwood, Maurice Carlos Ruffin, and Mimi Lok translate their impulses to invent and imagine into compelling prose that engages readers' attention from first line to last. It is through this ancient genre that the human spirit finds its voice—during the semester we will find and develop our own voices. Writers of all experience-levels are welcome!

ECL 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 ways that are framed by the world to show how they both are highly impactful. How to do this takes time to master. So, while we remain interested in you and your life, we will strive to write with excellence in mind.

Requirements: Essays written in drafts, workshop, journals, sentence project, writing performed in class by hand.