

Spring 2025

**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**  
**MILLER**

**K.**

Horror invites viewers to look at visuals that can disturb, excite, thrill, or unnerve them, but what is it about these visuals that makes them so terrifying? How does horror inform viewers about past trauma and act as a cautionary tale for the future? We will be discussing these questions and more as we analyze a variety of horror sub-genres, including monsters, gothic horror, the supernatural, slasher horror, and the uncanny. To examine different forms, styles, and approaches to horror, we will apply literary analysis to multiple source types such as novels, poems, short stories, graphic novels, films, TV shows, and video games. We will be exploring literary works from authors such as Edgar Allan Poe, Shirley Jackson, H.P. Lovecraft, Silvia Moreno-Garcia, Gillian Flynn and Yoko Okawa. There will also be an exploration of media that will include but not be limited to: *Stranger Things* (2016), *The Black Phone* (2021), *Alien* (1979), *Silent Hill 2* (2024), and *The Quarry* (2022).

**ECL 159.01 Introduction Child Literature Aesthetics**

**P. SERRATO**

English and Comparative Literature 159 is an introduction to children's literature aesthetics. It is a course that takes historical and theoretical approaches to the formal and stylistic features of children's literature as an artistic medium that has experienced an amazing array of aesthetic innovations and developments across time, place, and cultures. As we examine innovations and experiments in form, technique, and style, we will consider the effects of the evolving features of children's literature as a medium of creative and aesthetic endeavor.

**ECL 220.01 The Art of Literature**

**TBA**

Description Not Available

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**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.

**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**

**Y. HOWARD**

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## **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, Octavia E. Butler, Ernest Hemingway, Upton Sinclair, Aimee Bender, J.D. Salinger, Langston Hughes, Sylvia Plath, Maya Angelou, and Celeste Ng.

## **ECL 260.01 Introduction to British Literature**

**P. HERMAN**

## **ECL 270.01 Introduction to Comparative Literature**

**C. GUTHRIE**

This modern and contemporary world literature course includes an eclectic mix of readings from Japan, Argentina, Zimbabwe, Germany, France, and the U.S. We will compare gender perspectives in Murakami’s and Kawakami’s fiction, look at the effects of British colonialism in Dangarembga’s *Nervous Conditions*, consider questions about reality, fate, free will and life’s purpose in Le Tellier’s speculative fiction, *The Anomaly*, and in Hesse’s philosophical novel *Siddhartha*. We will also explore permutations of the horror genre through Schweblin’s novella *Fever Dream* and Ferris’s graphic novel diary.

This course will require three essays, a group presentation, and frequent in-class collaborative activities. ECL 270 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**

**B. FALCONER**

Description Not Available

## **ECL 280.03 Introduction to Creative Writing**

**TBA**

Description Not Available

## **ECL 280.04 Introduction to Creative Writing**

**TBA**

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Description Not Available

**ECL 280.05 Introduction to Creative Writing**

**TBA**

Description Not Available

**ECL 280.06 Introduction to Creative Writing**

**TBA**

Description Not Available

**ECL 306A.01 Children's Literature (and) Advanced Composition S. SERRATO**

*(Taken concurrently with)*

**ECL 306W.01, .02, and .03**

**ECL 306A (Section 01)**

From *The Magic Tree House* to *Phineas and Ferb* to *A Wrinkle in Time*, a fascination with time travel permeates children's literature and media. Beyond the ability to run from a T-Rex or explore the Colosseum, what function can time travel have for young protagonists and readers alike? In this course, we will read children's literature with characters who travel, in different ways and forms, to the past. We will consider why the past is so present in literature that is largely concerned with the future as children grow and come of age. Why are our child protagonists drawn to the past? What can they confront using time travel that they wouldn't be able to otherwise? How can the idea of time travel inform our understanding of the past's relationship to our current moment? To answer these questions, and more, we'll consider intersections of childhood with trauma, race, culture, religion, and gender.

**Potential texts include:**

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

**ECL 306W (Sections 01, 02, 03)**

As we navigate the past, present, and future in ECL 306A, we will work on sharpening our abilities 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. Additionally, as we become more comfortable with academic writing, we will reflect on the ways in which the art and practice of writing can benefit practical and professional aspects of our lives. 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.

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## **ECL 308W.01**

## **Literary Study**

**E. FRAMPTON**

[Offered Online](#)

This class will answer many questions and 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 influential literary work, including novels and poems, 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. **This course will be taught completely asynchronously online, without meetings in the classroom or via Zoom.**

## **ECL 308W.02**

## **Literary Study**

**T. CUMMINGS**

So many people! And all so different!

We have wondrous variety of people in the world, each with stories and capacities for joy and sorrow. These encounters amaze us every day and make life infinitely absorbing. And yet, it’s not all good. All these joys and sorrows sounds like the ingredients we need for an Aristotelian tragedy.

In this class, we will read two textbooks, a play about hoping to create a life that is worthy, a novel about whether our lives are sustainable, poetry about meetings with people and the environment, and two short stories, one about understanding whether it’s possible to make peace with distant relatives, the other about making peace in the community. We will write in a variety of ways about all these works while we study specific forms of literary theory to guide us. In class, we will workshop our essays in order to perfect our abilities to analyze the texts, interest one another, and intrigue our own selves.

## **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

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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*
- 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 440.01 African Literature**

**Q. BAILEY**

The catalog suggests that this course will offer a 'Comparative study of African literature as well as Black Literature of North and South America and the Caribbean,' an area that includes about 90 countries and more than 25 non-sovereign territories. It's an area home to over 2 billion people. Instead of 'covering' all of this, which would take lifetimes, we're going to hone in on two countries in particular, South Africa and Nigeria, exploring some of the major writers and works and tracing the development of political, cultural, and aesthetic themes. We'll ask how writers in these countries responded to particularly pressing issues and questions. In the final part of the course we'll turn from Anglophone Africa to touch on Francophone Africa, asking what roles language and cultural traditions play in the creation of 'African Literature.'

## **ECL 470.01 Folk Literature**

**K. SHUMATE**

Offered Online

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?

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## 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

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.

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 494.01            Modern Fiction of the U.S.**

**L. CHAMPION**

The goal of this course is to explore Modern American Literature, works published between 1915-1945. We will analyze literature, enhance our abilities to interpret texts, and examine texts in relation to historical and cultural contexts. We will generate our own responses to the texts and engage in various literary approaches to interpreting texts. We will discover fresh ways to analyze literature, as well as ways to relate texts to various literary theories. More broadly, we will use the tools of literary analysis and critical thinking skills to ask and answer question more perceptively and more logically. We will study works by authors such as Willilam Faulkner, Ernest Hemingway, Zora Neale Hurston, Langston Hughes, T.S. Eliot, Gertrude Stein, and Robert Frost.

**PLEASE NOTE:** This is an online course, which means the course is presented online, via Canvas. You should have a good understanding of Canvas and be comfortable with technology. You'll need to upload and download files, submit documents online, and have a general understanding of contemporary technology.

## **ECL 495.02            INTERNSHIP: Poetry International**

**S. ALCOSSER**

[CR/NC Course](#)

**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 /

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

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

## **ECL 498.01            English Honors Thesis**

**Q. BAILEY**  
Description Not Available

## **ECL 501.01            Literature for Children**

**J. THOMAS**

Because children's literature, perhaps more than any other literary genre, operates directly in the process of interpellation, of inscribing gender roles, class consciousness, etc., *Literature for Children (ECL501)* constructs children's literature as a cultural apparatus that creates for its readers representations of race, class, and gender that are often problematic, often laudable. Thus, in addition to attending to structural and aesthetic matters, we will investigate the historical moment in which the texts on this syllabus were produced as well as the implicit and explicit ideology within them.

Furthermore, we will discuss how the reception to these texts may have changed over time. I will encourage oppositional reading strategies in order for you to cultivate how to read with and against canonized texts and the institutions that canonize these texts.

## **ECL 502.01            Adolescence in Literature**

**L. DALEY**

Representations of Girlhood in Children's Literature

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 *The Hate U Give* (2017) by Angie Thomas, *Merci Suárez Changes Gears* (2018) by Meg Medina, and *Brother's Keeper* (2020) by Julie Lee.

## **ECL 503.02            Children Literature**

**L. DALEY**

Intro to Teaching Children's Literature

Calling all teachers! In this course, you will be introduced to the skills and research needed to teach children's literature in the college classroom. The purpose of this course is to allow students to dream up their "perfect" children's literature course, while learning how to develop a 15-week syllabus, practicing effective teaching methods, and cultivating research skills. This course may also be helpful to K-12 teachers looking to design a children's literature curriculum for their classrooms. Final projects will be formatted as a digital blog and displayed at the Digital Humanities Spring 2025 Symposium.

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**ECL 508W.03**

**508W.04**

Offered Online

**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 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 online discussions and presentations is an essential component of the course, helping to develop your interpersonal and presentation skills. **This course will be taught completely asynchronously online, without meetings in the classroom or via Zoom.**

**ECL 508W.01**

**508W.02**

**Writing of Criticism**

**C. GUTHRIE**

This course will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will examine 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. Having learned these theories, we will apply them to Sheridan Le Fanu's *Carmilla* and to Haruki Murakami's *The Wind-Up Bird Chronicle*. We will also look at practical issues for ECL majors: how to locate the best critical articles on a particular work, how to incorporate other people's insights into your own ideas, and how to cite your sources appropriately in a well-considered research paper.

**ECL 510A.01**

**Earlier Literary Histories**

**D. NAJORK**

Chaucerian Afterlives

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

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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 510B.01**

**Victorian Literature**

**J. PRESSMAN**

The Victorian Age was a period of great transformation and global impact. Under the long reign of Queen Victoria (1837-1901), Great Britain colonized much of the globe, pioneered industrialization, and experienced the effects of urbanization, Darwinism, class and gender conflicts, secularization, etc. This was a time of immense social change and contradiction, and it was captured in the literature and art of the period. In this class, we will explore the Victorian Age by reading works by such writers as Emily Brontë, Thomas Hardy, Christina Rossetti, Lord Alfred Tennyson, Mary Elizabeth Braddon, Charles Darwin, H.G. Wells, and others. We will also explore the visual art of the Pre-Raphaelites and William Morris's Arts & Crafts movement in our quest to understand this pivotal and passionate period as well as its impact on our own.

**ECL 519.01**

**Ethnic Literature of the U.S.**

**D. LEONG**

Racial Mysteries and Reluctant Detectives

This course will examine how ethnic writers in the US adopt the conventions of the mystery and detective genres to uncover and challenge oppressive arrangements of power (e.g., anti-blackness, sexism, colonialism, capitalism). Each of our texts will follow a "reluctant detective" as they are convinced or coerced into investigating a crime, scandal, or conspiracy that threatens their communities. As we explore how race, class, and gender shape our legal and political systems, we will aim to better understand how a "desire to know" becomes an "urge to act."

**ECL 522.01**

**Literature of the U.S. 1800 – 1860**

**C. COLQUITT**

Description Not Available

**ECL 524.01**

**Literature of the U.S. 1920 – 1960**

**C. COLQUITT**

Description Not Available

**ECL 525.01**

**Literature of the U.S. 1960 – PRESENT**

**Y. HOWARD**

Body Languages

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, disability, and ethnicity.

**ECL 526.01**

**American-Jewish Literature & Identity**

**P. HERMAN**

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This seeks to explore the varieties of Jewish identity in some of the seminal texts of Yiddish literature (in translation) and then, American-Jewish literature. What does it mean to be Jewish? And in particular, what does it mean to be Jewish in America? In other words, how does the immigrant experience, and then, the Holocaust, shape American-Jewish literature? How do you balance tradition and assimilation? How do you balance the weight of history with one's own experience? How do subsequent generations deal with the Holocaust? With antisemitism? How does define Jewish identity today? We will read, among others, Sholem Aleichem, Chaim Grade, Abraham Cahan, Anzia Yezierska, Isaac Bashevis Singer, Art Spiegelman, Philip Roth, Allegra Goodman, and James McBride.

## **ECL 527.01**

### **Speculative 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, speculative fiction writers 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? Through a close examination of contemporary speculative fiction texts, this course will explore as a central question: Have we ever really been human?

## **ECL 533.01**

### **Shakespeare**

**P. HERMAN**

The goal of this course is to introduce students to the depth and range of Shakespeare's achievement over the course of his career as a playwright (he also acted and made a lot of money as a share-holder of his dramatic company). We will read plays from the beginning of Shakespeare's career (*Titus Andronicus*) and from the end (*The Tempest*), and we will be looking at a range of genres (comedy, history, tragedy, and what would much later come to be known as “romance”). We will be paying attention to how these plays arise from various early modern contexts (many of which we will read), and to how they come alive on the stage.

## **ECL 533.02**

### **Shakespeare**

**E. FRAMPTON**

[Offered Online](#)

Shakespeare Comes Alive!

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,

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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 and listen to acclaimed professional productions captured on film and tape. Generous and tolerant participation in class discussions, and projects is an essential component of the course, helping to further develop your interpersonal, digital, public speaking skills. The class includes a semester-long collaborative, digital 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 short videoed performance by your group, excerpted from your selected play. There will also be brief 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! **The class will be taught completely asynchronously online, without meetings in the classroom or via Zoom.**

### **ECL 537.01**

### **Milton**

**P. HERMAN**

Students often mistake Milton for a boring misogynist whose works are, to put it kindly, less than relevant to the 21<sup>st</sup> 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 *Paradise Lost* 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**

**E. FRAMPTON**

[Offered Online](#)

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 span 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 online discussions and presentations is required, helping to further develop your analytic and communication skills. **The class will be taught completely asynchronously online, without meetings in the classroom or via Zoom.**

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## **ECL 562.01**

## **Digital Humanities**

**J. PRESSMAN**

This is an exploratory learning experience in understanding how literature and literary studies change with new media technologies and practices. This course provides an introduction to media studies and theory as well as the umbrella term and emergent field known as “Digital Humanities.” Lead by a scholar of electronic literature and co-founder of the Digital Humanities Initiative at SDSU, students will study the latest in digital literary studies (from big data to critical code studies, info-visualizations to podcasting, AI and more); they will learn from a roster of experts who will visit class to share their cross-disciplinary knowledge, and they will spend time in the Digital Humanities Center to make, play, and experiment. This course provides a foundation— or a bridge— for taking your English major out into the digital economy/ecology and recognizing the importance of a humanities education.

## **ECL 563.01**

## **Literature and Law**

**T. ASIM**

Literature & Law will focus on crime and detective fiction, spanning more than a century of the figure of the detective (official and amateur alike). In a broad survey of culture, race, gender, and historical period, our tour of detectives, criminals, and the texts in which they appear will take us to 1840’s Paris, all the way to the palm-tree lined streets of the Florida Keys. We will explore the major eras and authors, including Victorian vices, Golden Age manor house mysteries, the deliciously creepy this-place-is-haunted Gothic, American hard-boiled Noir, and Neo Noir. In tracking the social constructs of justice, police forces, private detectives, and the nature of punishment, we will attempt to sleuth out the most distressing elements of our societies, and in this way, we may arrive at a fundamental truth: that the world exists in shades of gray, some far, far darker than others. Our texts will include novels, short stories, film, and TV episodes (yes, *Scooby Doo*, too).

## **ECL 564.01**

## **World Literature**

**S. QI**

In this edition of the course, we will be reading several clusters of important authors/texts from different cultures and time periods: plays by Euripides, Eugene O’Neill, and Cao Yue; fiction by Franz Kafka, Charlotte Perkins Gilman, Lu Xun, and Can Xue; and plays by Bertolt Brecht, Samuel Beckett, Gao Xingjian, and Wei Minglun. We will explore the transcultural and intertextual resonances between/amongst the selected works: thematic, modal, generic, and stylistic (the tragic, the absurd, the satirical, and more) while paying particular attention to how sociohistorical, cultural, and literary conditions have shaped the (re)production and reception of the selected works, including theatrical productions/adaptations.

### **Authors/Texts :**

Euripides : *Hippolytus* (428 BCE)  
Eugene O’Neill: *Desire Under the Elms* (1924)  
Cao Yu: *Thunderstorm* (1933)  
Charlotte Perkins Gilman: “The Yellow Wallpaper” (1892)  
Franz Kafka: *The Metamorphosis* (1915)  
Lu Xun: “Diary of a Madman” (1918)

Can Xue: “Hut on the Mountain” (1985)  
Bertolt Brecht: *The Caucasian Chalk Circle* (1944)  
Samuel Beckett: *Waiting for Godot* (1948)  
Gao Xingjian: *The Bus Stop* (1983)  
Wei Minglun: Pan Jinlian: *The History of a Fallen Woman* (1985)

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**ECL 565.01**

**Ecocriticism**

**D. NAJORK**

Medieval Literature and Ecocriticism

In this course we will examine medieval European literature through the lens of ecocriticism to seek a better understanding of how different communities in the Middle Ages thought about the natural world around them. Through readings in ecocritical theory and medieval texts such as *The Book of Secrets*, bestiaries, lapidaries, the animal poems of Marie de France, *Sir Gawain and the Green Knight*, and others we will explore how medieval Europeans understood their place in nature and the ethical, social, and political implications of their interactions with the non-human world. These readings will reveal to us medieval representations and conceptualizations of animals, plants, water, wastelands, and various landscapes as well as how medieval people conceived of and confronted environmental crises.

**ECL 570.01**

**Techniques of Poetry**

**B. FALCONER**

Description Not Available

**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 Maggie Nelson, Osama Alomar, and others 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 576B.01**

**Literary Publication and Editing Workshop**

**M. MARSHALL**

ECL 576B: Literary Publication and Editing Workshop 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 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

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all experience-levels and genres are welcomed and encouraged.

## **ECL 579.01                      Performance Poetry                      M. MARSHALL**

This course will examine the history of performance poetics, from dramatic monologue, to the Beats, to Def Jam, poetry-slam and much more! We will explore how performance poets harness their “voice” and create poems that sing both on and off the page by studying work from dynamic artists like Elizabeth Acevedo, Rudy Francisco, Karla Cordero, Andrea Gibson, and Danez Smith. This class will be reading and discussion-centered, but will feature opportunities to write poetry and perform it in front of a live audience.

## **ECL 580.01                      The Writing of Poetry                      M. MARSHALL**

Poetry is one of our oldest art forms. Over its many years of existence it has been defined in countless different and often contradictory ways... Mary Oliver called it, an attitude, a prayer. 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 Katie Farris, Joshua Burton, 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 a number of activities designed to hone our ability to write compelling works of fiction. These include in-class writings, writing pastiches, creating an original work of fiction, giving and receiving feedback, and workshopping each other’s writing. Alongside these activities, we will read published and unpublished stories and essays on writing.

## **ECL 581W.02 & .03                      The Writing of Fiction                      L. CHAMPION**

[Offered Online](#)

The Writing of Fiction will focus on fiction writing. Students will learn the craft of fiction writing and learn how to critique fiction writing. Students will learn the basic fiction writing tools and learn to read short stories as a writer. Students will write original short stories and critiques of short stories written by their peers. They will learn how to employ the elements of fiction writing in their own work and how to evaluate how others use the elements of fiction writing.

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**PLEASE NOTE:** This is an online course, which means the course is presented online, via Canvas. You should have a good understanding of Canvas and be comfortable with technology. You'll need to upload and download files, submit documents online, and have a general understanding of contemporary technology.

## **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 eventful 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 published essays. We will 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 entail including personal experience, but the ways that we join the personal to the global are less obvious: What may be interesting to you could be uninteresting to anyone but your close associates. For intrigue and insight, we write about our life events in a way that is framed by the world and show how they both are highly impactful. Mastery of this process takes time. So, while we remain interested in you and your life, we will strive to write essays of general interest.

## **ECL 595.02          Sinematic Bodies**

**B. NERICCIO**

Back in the day ECL 595 was called Comparative Literature 595 and not much has changed since those medieval days of yore. This is a class about "Literature and Aesthetics," or Literature and the Sister Arts. Comparative Literature, as a field, is all about (wait for it) comparisons. The rise of the novel in France, versus the same in Mexico; the evolution of lyric poetry in ancient Greece versus that in ancient Rome, etc.

More recently, Comparative Literature has been more obsessed with cultural and interdisciplinary studies--the relationship between literature and film, literature and theatre, the novel and cinema, the essay and photography. Our version of this class, entitled SINEMATIC BODIES, will lean into the more recent incarnations of English and Comparative Literature as our readings, screenings, and "seeings" will live on the borderlands between fiction and visual storytelling -- in other words we will spend a semester in something called *the televisual*: novels obsessed with cinema; cinema obsessed about books.

Thematically, we will be investigating the notion of "sin," of "transgression" -- we will live in and on the verge all semester as we question why masterworks of literature and cinema are obsessed about other media: Antonioni's sinematic masterpiece *Blow-Up* is nothing more and nothing less than a meditation on still photography; Peter Greenaway's *The Pillow Book* -- like Miguel de Cervantes's *Don Quixote* -- is an exposé on literature as an odd form of fetishism, where bodies of ink and paper replace flesh and blood; Nathanael West's *Day of the Locust*, a scandalous novel, can't get Hollywood and the movie biz out of its head. Needless to say, all three works mull the nature of human transgression.

The class is open to undergraduates and graduate students of all species and specializations. The list of required works is still under development. Check with Dr. Nericcio, [bnericci@sdsu.edu](mailto:bnericci@sdsu.edu), for updates.

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