

Spring 2022

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

ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses.
<https://sunspot.sdsu.edu/schedule/search>

ENGL 157.01 COMICS AND HISTORY

J. THOMAS

Description Not Available

ENGL 220.01 INTRODUCTION TO LITERATURE

TBA

Description Not Available

ENGL 220.02 INTRODUCTION TO LITERATURE

Y. HOWARD

Textual, Sonic, and Visual Bodies

This course will develop skills in how to read, watch, and listen to literature, film, sound, and performance through a range of literary, visual, and auditory texts that emphasize “the body,” specifically the contours of sexual, racial, and gendered bodies. We will spend the semester invested in learning significant approaches to textual aesthetics and the importance of cultural contexts that address larger questions about body politics.

ENGL 220.03 INTRODUCTION TO LITERATURE

TBA

Description Not Available

ENGL 250B.01 LITERATURE OF THE U.S.

D. LEONG

Nature, Nation, and Race

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

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ENGL 260B.01 ENGLISH LITERATURE C. GUTHRIE

This course is a survey of significant British literary texts from the 19th through the 21st century. Readings will include a variety of genres including poetry, drama, and fiction read in their historical and cultural contexts. The course will require active class participation, homework, and four papers. You may also choose to give an oral presentation for extra credit. English 260B is a required course for English majors. Format for the course will be lecture/discussion.

ENGL 280.01 INTRODUCTION TO CREATIVE WRITING TBA *Description Not Available*

ENGL 280.02 INTRODUCTION TO CREATIVE WRITING TBA *Description Not Available*

ENGL 280.03 INTRODUCTION TO CREATIVE WRITING TBA *Description Not Available*

ENGL 280.04 INTRODUCTION TO CREATIVE WRITING TBA *Description Not Available*

ENGL 306A.03&.04 CHILDREN'S LITERATURE (and) ADVANCED COMPOSITION T. ASIM **ENGL 306W.03&.04 ENGL 306A & W are taken concurrently**

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

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

Course description for ENG 306A/W Sections 1 & 2 From The Magic Tree House series to Phineas and Ferb to A Wrinkle in Time, a fascination with time travel permeates children's literature and media. Beyond the ability to run from a T-Rex or explore the Colosseum, what function can time travel have for young protagonists and readers alike? In this course, we will read children's literature with characters who travel, in different ways and forms, to the past. We will consider why the past is so present in literature that is largely concerned with the future as children grow and come of age. Why are our child protagonists drawn to the past? What can they confront using

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

(Continued)

time travel that they wouldn't be able to otherwise? How can the idea of time travel inform our understanding of the past's relationship to our current moment? To answer these questions, and more, we'll consider intersections of childhood with trauma, race, culture, religion, and gender. As we navigate the past, present, and future in the texts we read in 306A, we will work here in 306W on 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 the English discipline. 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.

ENGL 308W.02 LITERARY STUDY T. CUMMINGS **Analysis, Research, Writing**

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 also read a text of your own choosing that you will work with to compose two short papers. Our final project will be literary research on either the text you chose to work with or one of the shared pieces I select. Daunting? Our schedule will allow us the time and space to hone our ability to write well.

Requirements: Two short essays, one research paper, discussion, workshop.

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ENGL 308W.01

LITERARY STUDY

E. FRAMPTON

This class will answer many of your questions and address many of your concerns. Who is Terry Eagleton anyway? What is the M.L.A.? When do you need an apostrophe? Where can I find a “peer-reviewed” essay? Why do some essays earn high grades while others don’t? How can I take a stand in life, even when writing about literature? In short, there are no dumb questions in this class. In order to answer as many of these questions as possible and have fun at the same time, we’ll read some excellent literary work, considering how different literary theories can provide useful tools for our own analysis of such work. We’ll also review the nuts and bolts of academic writing, from grammar and punctuation to research and citation. There will be brief written assignments, a final research essay, a midterm, and a final exam. **Active participation in class discussions, debates, and exercises is a key component of the course, helping to further develop your interpersonal and public speaking skills.** By the end of the semester, you’ll be empowered with a clearer understanding of methods of literary analysis, concepts and terminology of literary study, research techniques, and the value of your voice.

ENGL 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. This semester our focus will be nature and the environment. We’ll read two novels and two non-fiction works that look at our imaginative constructions of nature and the present challenges posed by climate change. 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.

ENGL 365B.01

AFRICAN AMERICAN LITERATURE AFTER 1900

D. LEONG

Black Women Writers and Abolitionism

In popular understandings of abolitionism, the end of slavery is frequently portrayed as the ultimate goal of the abolitionist movement. Within this interpretation, the thirteenth amendment not only marks the conclusion of the movement itself, but also equates the emancipation of slaves with the attainment of racial equality. However, perspectives such as these often obscure the radical visions of freedom that were and are at the heart of the resistance to slavery. Abolitionism, in other words, was not only a campaign to abolish slavery, it is also an ongoing project aimed at the destruction of every social, political, psychic, and economic condition that made slavery possible in the first place. This course will examine how Black women writers in the 20th and 21st centuries revive and revise the principles of abolitionism to create bold new visions of freedom. We will ask: how can abolitionism help us to address issues like environmental racism, wealth and gender inequality, mass incarceration, and generational trauma? How does the desire to “be free” affect the ways we relate to love, loss, and family? Is “equality” the same thing as “freedom”? In doing so, we will explore how abolitionism continues to shape our contemporary lives.

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ENGL 401.01&.02

CHILDHOOD LITERATURE

K. SHUMATE

What were your favorite stories from childhood? Did you know that Dorothy's shoes in L. Frank Baum's *The Wonderful Wizard of Oz* were silver, not ruby? By following an historical timeline, we will visit Oz along with one of the most read books in the world – *The Hobbit*. And what childhood's literature class would be complete without Harry Potter? We will explore *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

<i>The Golden Book of Fairy Tales</i> , translated by Marie Ponsot, illustrated by Adrienne de Segur	
L. Frank Baum, <i>The Wizard of Oz</i>	J. R. R. Tolkien, <i>The Hobbit</i>
J. K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i>	Suzanne Collins, <i>The Hunger Games</i>
G. Neri, <i>Ghetto Cowboy</i> , illustrated by Jesse Joshua Watson	Various Folklore

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

ENGL 495.06

INTERNSHIP: POETRY INTERNATIONAL

S. ALCOSSER

(CR / NC Course)

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

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

As an intern you are required to spend a minimum of four hours per week working as part of your team and one hour at a Round Table every Wednesday from 2-3 pm. You will read poems, chapbooks, reviews, and conversations by recipients of the Nobel Prize, Pulitzer Prize, National Book Award, as well as the work of many new and innovative poets. For questions about registration or course work, please contact the editor-in-chief: alcosser@sdsu.edu.

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ENGL 495.04
(CR / NC Course)

INTERNSHIP: FICTION INTERNATIONAL

H. JAFFE
Description Not Available

ENGL 498
(CR / NC Course)

ENGLISH HONORS THESIS

C. COLQUITT
Description Not Available

ENGL 501.01

LITERATURE FOR CHILDREN

L. DALEY

Illustrating Blackness in African American Children's Literature

As the Civil Rights Movement of the 1960s populated the media with the images of what it meant to be Black in America, author Ezra Jack Keats released *The Snowy Day* (1962), a picture book about a young boy enjoying his snow-day escapade. In contrast to the brutality and protest displayed in the news, *The Snowy Day* offered an altered representation of Blackness in America: one of simplicity, longing, and adventure. Over the course of the semester, students will read several African American children's picture books in order to explore how Blackness becomes mediated and performative through illustration and text. While learning how to read and write critically, students will explore the genre of African American children's literature from its inception to the present, and question how the development of these texts impact our understanding of African American culture.

ENGL 501.02

LITERATURE FOR CHILDREN

P. SERRATO

In the Preface to *Befriending the Queer Nineteenth Century: Curious Attachments*, our own Dr. Michael Borgstrom recounts a pivotal moment in his career when he realized that he wanted to "reconnect, on a very basic level, with some of the enthusiasm[s] that had brought [him] to [literary study] in the first place" (2). Describing himself as, at that pivotal moment, increasingly weary (and leery) of "some of the methods and protocols that [have] structured participation in the larger discipline of literary and cultural studies," he relates that he found himself resolving/needing to "appreciate the ways that texts move about in culture; to value their affective power; [and] to acknowledge literature's ability to rearrange our various worlds and worldviews" (2). This is wonderful, refreshingly positive energy, amirite?! The energy and epiphany that animate Dr. Borgstrom's Preface animates this section of ENGL 501. We will interpret and analyze diverse works of literature for children with an unabashed investment in acknowledging and enjoying and admiring the valuable/necessary ways that literature and other forms of creative production inspire, illuminate, and nourish us. Course requirements: midterm and final exercises; final research paper; group presentation on a picture book.

Texts to be covered (via homework, presentations, and other means) likely will include:

Pat Mora, *The Desert Is My Mother*
Frances Hodgson Burnett, *The Secret Garden*
Stevie Wonder, *Songs in the Key of Life*
Umberto Eco, *The Three Astronauts*
Juan Felipe Herrera, *Downtown Boy*
Matt de la Peña and Loren Long, *Love*
Kao Kalia Yang and Seo Kim, *A Map into the World*
Brian Selznick, *The Invention of Hugo Cabret*

Kenard Pak, *Goodbye Summer, Hello Autumn*
Lalo Guerrero and Los Lobos, *Papa's Dream*
George Selden, *The Cricket in Times Square*
Pam Muñoz Ryan, *The Dreamer*
JonArno Lawson and Sydney Smith, *Sidewalk Flowers*
Astrid Lindgren, *Pippi Longstocking*
Salman Rushdie, *Haroun and the Sea of Stories*
Marla Frazee, *The Farmer and the Clown*

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Rita Williams-Garcia, *One Crazy Summer*

Jewell Parker Rhodes, *Ghost Boys*

Joseph Bruchac, *Skeleton Man*

Aliza Layne, *Beetle & the Hollowbones*

Carole Lindstrom and Michaela Goade, *We Are Water Protectors*

Arna Bontemps and Langston Hughes, *Popo and Fifina: Children of Haiti*

ENGL 502.01

ADOLESCENCE IN LITERATURE

L. DALEY

Representations of Girlhood in Young Adult Novels

In 2011, Black feminist scholar Beyoncé asked the rhetorical question “Who run the world?” She then emphatically replied “Girls!” Like the lyrics to her pop hit “Run the World (Girls),” this course highlights how girls, 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.

Novels will include recent award winners: *When You Trap a Tiger* (2020) by Tae Keller, *Merci Suárez Changes Gears* (2018) by Meg Medina, *Hearts Unbroken* (2018) by Cynthia Leitich Smith. We will also read popular representations of Black girlhood from National Book Award Finalists such as *The Hate U Give* (2017) by Angie Thomas.

ENGL 503.01

TOPICS IN CHILDREN LITERATURE

J. THOMAS

Description Not Available

ENGL 508W.01&.02&.03

WRITING OF CRITICISM

E. FRAMPTON

Speaking Your Truth

Academic writing can be a struggle; it can also be empowering. This class will provide you with tools and strategies that will help you to find your voice in the process of writing about literature and, as a result, to be more successful with it. Since literary scholars today must have an understanding of what’s called “theory,” we’ll take a tour through aspects of this challenging field via British critic Terry Eagleton. Experience with techniques of research and citation is equally important to critics, and so we’ll cover that too. Also essential is a thorough command of standards of English grammar, and we’ll therefore review a few basics that often get neglected. As a part of the process, we’ll read some wonderful poems, essays, and the novels *Great Expectations* (1861) and *White Teeth* (2000), applying our studies to the analysis of these. There will be brief written assignments, a final research essay, a midterm, and a final exam. Generous and tolerant participation in discussions, debates, and presentations is an essential component of the course, helping to develop your interpersonal and public speaking skills.

ENGL 510A.01

RACE AND MEDIEVALISM

D. NAJORK

The term “medievalism” refers to the reception and adaptation of, as well as engagement with, medieval literature and culture in post-medieval societies. In medievalism, there is often a distinction between the “found” and “made” Middle Ages (in other words, what do the primary sources actually say and what have audiences done with those sources?). Through examination of the Middle Ages and how people have thought about, imagined, and tried sometimes to appropriate them we can reveal much about the understanding of both history and the present. According to the historian David Perry, we live in “an era of weaponized nostalgia” that has constructed a preraacial

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past that bears little resemblance to what is actually known about that past. Medievalists have long resisted conversations about race and medieval literature and culture. This is due in large part to their tendency to incorrectly see race as a modern phenomenon with little bearing on medieval studies and medievalism. In this class, we will examine constructions of race in a variety of medieval texts (especially medieval romances) as well as works of medievalism in a variety of media from the eighteenth century to the present.

ENGL 524.01 LITERATURE OF THE U.S. 1920 - 1960 C. COLQUITT **From the Gilded Age to Ground Zero**

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

ENGL 525.02 LITERATURE OF THE U.S. 1960 – PRESENT Y. HOWARD **Body Arts**

This is a cultural studies course that will centralize the role of the body in art practices. We will concentrate on radical and provocative examples of performance, cinema, sound, and visual texts that reflect the politics of bodily difference.

ENGL 525.01 LITERATURE OF THE U.S. 1960 – PRESENT D. LEONG **Literature of Environmental Justice**

This course examines the literary, cultural, and political impact of the environmental justice movement and focuses on how race, class, gender, and indigeneity affect our relationships to the environment. As a post-civil rights formation, the environmental justice movement seeks to address the uneven distribution of environmental risks and rewards. Historically, poor and minority communities have disproportionately suffered from hazardous environmental conditions, including resource scarcity and toxic waste exposure through air, water, and soil contamination. Environmental justice literature therefore suggests that ecological sustainability is best pursued as an effect of racial equality and human freedom. These narratives also broaden our notions of the "environment" to include those spaces in which we live, love, work, and play. Through close readings of texts by authors like Paolo Bacigalupi, Barbara Neely, Helena Maria Viramontes, Percival Everett, and Ruth Ozeki, we will develop an understanding of what it means to "be free" in an environmentally-just world.

ENGL 526.01 JEWISH-AMERICAN LITERATURE P. HERMAN

Class Mission Statement: What does it mean to be Jewish? What does it mean to be Jewish in America? How does the immigrant experience shape American Jewish literature? And how are the changing fortunes of the Jews in America reflected in fiction? How does American-Jewish fiction confront the Holocaust? These are some of the questions we will be exploring in this class, which begins by examining such seminal Yiddish authors as Sholem

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Aleichem and Lamed Shapiro, then moves on to the classic immigrant novel, *The Rise of David Levinsky*. We will also read Bernard Malamud, Cynthia Ozick, and Art Spiegelman. This class will also feature several novels by Philip Roth.

ENGL 527.01 INTRODUCTION TO LITERARY THEORY CANCELLED

ENGL 533.01 SHAKESPEARE P. HERMAN

The goal of this course is to introduce students to the depth and range of Shakespeare's achievement over the course of his career as a playwright (he also acted and made a lot of money as a share-holder of his dramatic company). We will read plays from the beginning of Shakespeare's career (*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 (some of which we will read), and to how they come alive on the stage.

ENGL 541A.01 ENGLISH DRAMA P. HERMAN

Class Mission Statement: The purpose of this class is to introduce students to the early modern and the variety of plays Londoners flocked to see. The theatre was a new institution in early modern England, and acting was not (yet) recognized as a legitimate profession. Theaters were considered by London's authorities as highly disreputable places where idle people gathered for no good purpose. And yet, very quickly, the theater became hugely popular, and everyone but those at the very top of the hierarchy – the companies went to them – and those at the very bottom – who could not afford the low price of admission – went to see plays performed. In this class, we will look at the varieties of plays – comedies, tragedies, revenge tragedies, and one "closet drama" that was not intended for performance – and we will look at how they challenge and criticize Elizabethan and Jacobean society. We will see that dissent, far from banished to the margins, was in fact absolutely central to the public theater.

ENGL 544.01 POSTCOLONIAL BRITISH LITERATURE 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 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 discussions and debates is required, helping to further develop your analytic and communication skills.

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ENGL 556.01 **GOTHIC BODIES**

P. SERRATO

Dark spaces and hidden passages and terrible secrets are the stuff of gothic fiction. So, too, are heroes and heroines and villains and victims and illicit desires and...happy endings? <imagine “shrug” emoji here> As fascinating as all of this is – and of course we are going to explore all of this to our curious hearts’ delight – our particular focus this semester will be on the bodies that populate the gothic literary tradition. To be sure, attending to the bodies that appear in texts ranging from Charlotte Dacre’s *Zofloya: or The Moor* to *Edward Scissorhands* will provide us with one avenue (of many) for understanding/critiquing/appreciating/enjoying the critical and aesthetic features of the texts with which we will be working. More than this, it will provide us a means for executing (and refining) a 15-week-argument for the centrality of the body in the gothic literary tradition. Course requirements: midterm and final exercises; final research paper; one individual presentation on a gothic body; and one group presentation on a gothic comic book.

Texts to be covered likely will include:

Charlotte Dacre, *Zofloya: or The Moor*
Uriah Derick D'Arcy, *The Black Vampire; A Legend of St. Domingo*
Ira Levin, *Rosemary's Baby*
Ali Seay, *To Offer Her Pleasure*
Edward Scissorhands
Little Nightmares
The EC Archives: Tales from the Crypt (volume 1)

Richard Marsh, *The Beetle*
Rudolfo Anaya, *Tortuga*
Toni Morrison, *Love*
Cassandra Khaw, *Nothing But Blackened Teeth*
Monster House
Salad Fingers

ENGL 563.01 **SEX AND CULTURE**

Y. HOWARD

This course will explore depictions of sexuality in a range of cultural forms including film, art, and music. We will consider a range of “pleasures and dangers” – to borrow from Carole Vance’s key anthology of the same name – that describe the tapestry of sexual diversity in contemporary cultural production. We will be especially invested in examining the effect of texts that emphasize, rather than marginalize, sexual content and situate them in the contexts of gender and racial politics.

ENGL 570.01 **TECHNIQUES OF POETRY**

M. MARSHALL

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

ENGL 571.01 **TECHNIQUES OF SHORT STORY**

CANCELLED

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ENGL 576B.01 LITERARY PUBLISHING AND EDIT WORKSHOP B K. FLOURNOY

Apply the skills and experience gained in ENGL 576A to the management of a literary publishing micro-press. Student editorial teams curate and design digital chapbook anthologies. Additionally, you will write a mission statement, author or editor bio, book review, design a personal author website, create an artist's broadside, and manage social media promotion for your press and its publication. We'll also welcome professional guests in the industry.

ENGL 579.01 CREATIVE WRITING M. De La PENA **Fiction with a Point of View**

Good writers do not approach a piece of writing with a message in mind. But they do have a point of view. In this class we will work to develop each writer's unique point of view. This class will function mostly as a writing workshop in fiction, though we will also explore a range of contemporary works for inspiration, from children's literature to adult, focusing mostly on voice, tone and point of view. Each meeting will begin with a short discussion of the various tools in our fiction-writing toolboxes such as POV, pacing, plot and revision. Writers of all experience-levels are welcome.

ENGL 579.02 LIVING WRITERS M. MARSHALL

Derek Walcott's *Fortunate Traveler* asserts, "...literature is an old couch stuffed with fleas." This course aims to counter his assertion by examining the texts of living writers who are working to maintain literature's livelihood. Guest authors will visit the class virtually to conduct discussions, writing workshops, and readings centered on their work and experience in the literary world. This course provides the rare opportunity to work closely with visiting authors while exploring multiple genres and mediums, including poetry, prose, and creative nonfiction. Active participation and inquiry will expand your perception of literature and strengthen your ability as a writer and reader. This course promises to shake the fleas from static written word. Writers of all experience-levels and genres are welcomed and encouraged.

ENGL 580.01 THE WRITING OF POETRY M. MARSHALL

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

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

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

also to the sequencing and thematic threads in recent collections by Aimee Nezhukumatathil, Ilya Kaminsky, and others, with the goal of producing a demi-chapbook by the semester's end.

Writers of all experience-levels are welcome.

ENGL 581W.01&.02 THE WRITING OF FICTION

L. CHAMPION

Description Not Available

ENGL 581W.03 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. We'll write exercises and original fiction and analyze our writing in a workshop environment. We'll read published stories and write pastiches of novels. Finally, we'll revise our writing to make it better.

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

ENGL 584W.01 WRITING INFORMAL ESSAYS

T. CUMMINGS

Creative non-fiction is one of the most popular and powerful forms of writing in the contemporary world. No wonder: It offers authors the chance to explore meaningful events in original ways, bringing their own sensibility to pertinent issues. And we have 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.