ENGLISH LITERATURE

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

ENGL 220  INTRODUCTION TO LITERATURE  T. Asim
Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  M. Marshall
Others and Outsiders
For centuries, literature, music, and film have served as gathering places for Others and Outsiders: those who are perceived as being different in some fundamental way, deemed inferior, and judged accordingly—as Claudia Rankine asserts, those who are both “invisible and hyper-visible.” In this course we will examine and celebrate various forms of Otherness and how these forms are portrayed in novels, short stories, poetry, film, and music. Through deep reading, spirited discussion, and thoughtful inquiry, we will hone our critical thinking, reading, and negotiating skills.


ENGL 220  INTRODUCTION TO LITERATURE  W. Nericcio
Our utterly experimental and improvisational Fall 2018 section of "Introduction to Literature" will be a veritable wonderland filled with bizarre, alluring fictional bodies. From the remarkable and haunting nightmares of Ira Levin’s The Stepford Wives to the irreverent and haunting hallucinations of Franz Kafka (and Kafka's life as revisioned by underground comic book icon Robert Crumb), from the dark, sensual nightmare of a 21st century Siggy Freud in the mad prose of Lidia Yuknavitch, to the (slightly demented) exotic borderlands in the writings of yours truly in Tex[t]-Mex, our catalogue of textual and screened delights has enough controversy, outrage, and mystery to keep us busy for a lifetime. But as we have only 15 weeks to introduce ourselves to the range of artifacts that pass as literature at the dawn of the 21st Century, so things will zip along at an amphetamine-laced pace!

Make no mistake about it: this is NOT a survey of long, white-haired, sedate, upper-crust, high literature folks—we will be as obsessed with film, photography, and the internet, as we will the trappings of traditional literature. More an introduction to Cultural Studies than a long-in-the-tooth worship festival of the old classics (sorry Shakespeare, get out th’way Milton, adios Edmund Spenser), our multi-media exercise in fictional fetishism will try to set itself apart with vivacious books, paintings, and film filled with tortured, robotic, broken imaginations. We will be strife to be eccentric (ex-centric, outside the circle) as we explore the world of alternative subjectivities, "televisual" constructions (think Facebook) where individuals make and remake themselves on a daily basis. Robotic Erotic Electric will drive our curiosity as we try to understand why our species creates versions of itself that it then re-markets (to itself) in various media: books, film, photography, the web, etc. It turns out that the
ENGL 220       INTRODUCTION TO LITERATURE                                Continued

seductive fantasies, grotesque nightmares, and alluring hallucinations that our creative writers, directors, photographers, artists, philosophers make (shamans of fiction, all) form a key part of what we call our psyche: the psychology or soul that passes for the person you tell people you are. The class is open to all majors and minors and presumes no prior love or experience with literature and cultural studies.

ENGL 220       INTRODUCTION TO LITERATURE                                E. Cervantes

Literature affords us the opportunity to peer into the lives, struggles, ecstasy, and insights of others. In this class we will be reading several texts that complicate, demonstrate, and expand upon Du Bois' theory of double-consciousness. Approaching his theory from multiple angles, we will see how Chicano/a, African-American, and Nuyorican literature keeps Du Bois' theory relevant today. We will also be reading a selection of Dorothy Allison's work. We will examine the social, philosophical, and spiritual implications of having a fragmented self-image. Through writing about literature and its conventions, students will develop a better understanding of the complex psychological challenge of living in America today.

ENGL 220       INTRODUCTION TO LITERATURE                                A. Elliott

Focusing on the theme of love, we will explore the narrative capabilities of emotion within a literary context. We will aim to answer how emotion serves as a tool to connect audiences to texts, thus opening up space for close examination and criticism. We will seek to answer the methods in which love is depicted in these classical works, while attempting to build a theoretical understanding of the matter. Our initial goal is to determine how readers interpret love and whether seminal texts lend themselves to a complex or idealized understanding of this theme.

After developing this understanding, we will challenge conventional notions of love through contemporary texts that represent it in a variety of contexts. By examining novels, films, poetry, and graphic texts, we will explore how authors incorporate a seemingly common theme, while establishing new connections to complicate our understanding of love's narrative components.

We will learn, define, and implement literary terms and strategies that will help us discuss the literary merit of considering love in literature and society. Furthermore, we will trace love as seen through the lenses of genre, ethnicity, culture, sexuality, queerness, and gender to interrogate how these diverse forms of identification interpret and discuss love.

ENGL 220       INTRODUCTION TO LITERATURE                                C. Morales

Why do we study literature?
Great works of literature resonate with readers across centuries. The human condition remains to be something that we explore, since we first printed books. It is comforting to read about the trials and joys of characters who struggle with the same issues that we can relate to today. Through stories we learn about ourselves and the world. In examining what authors bring to us we examine ourselves.
ENGL 220        INTRODUCTION TO LITERATURE

This course explores issues of internal, physical and social borders. Where crossing various physical and social borders transform one's identity as we connect with the material. In this course, students will engage in an exploration of experience and how it builds and relates to others.

We will start with Viet Thanh Nguyen’s *The Sympathizer* where we will explore nationalism in relation social responsibility. We will examine written text as well as visual media, as we will look at episodes from popular series and film. Towards the end of the semester we will analyze *Borderlands* and how binaries are linked to internal borders and social identity. We will also look at the structure, movement, race, gender, class, and migration, of the text as it exposes an author’s personal experience and how it connects to the reader.

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ENGL 220        INTRODUCTION TO LITERATURE

“Where Do I Belong,” is a course designed to examine the various notions of finding a community that feels home to us, and allow us define our identities within the community of Literature. Often times, we can’t help but feel ostracized at work, in academia, or even by our own friends and family. How does this come about? Who do we turn to? This is especially true when we’re in college, we’re constantly seeking answers in regards to who we are, and what we will do in life.

We'll go on this exploration together as a class, finding our place through utilizing the lenses of race, gender, class, and sexuality through various time periods in literature, as well as cultural groups. We’ll encounter issues in the world of literature that we’ll overcome as one unit by examining various novels, poetry, drama, and film. My hope and goal, is that at the end of the semester we can all break (literary) bread with one another and figure out who we are as a collective family.

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ENGL 220        INTRODUCTION TO LITERATURE

The Western canon is the body of work deemed the most influential and important literature in our culture, and it largely dictates what students read as they move from high school into universities. While the canon encompasses a range of incredible, impactful literature, it can also act as an alienating, elitist structure. Students from varying backgrounds can feel lost in the sea homogenous narratives that makes up the canon. To remedy this, and to introduce alternative works that will engage students in a new way, this class will ask us to reimagine and rethink the canon. We will look at canonical works and then compare them to modern adaptations that broaden the narrow scope of human identities represented in the original. We will also study texts that are not a direct adaptation of canon literature, but echo thematic elements from the Western canon in innovative or subversive ways. We will explore the different ways in which these texts imagine both the past and the future, and the visions of humanity offered through the narratives. The aim of this course is to both expose you to the works that inform literary tradition, as well as offer an alternate vision of what the field of English literature might look like.

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ENGL 250A    LITERATURE OF THE U.S.  

*Description Not Available*
ENGL 250B     LITERATURE OF THE U.S.     K. Shumate
Description Not Available

ENGL 260A      ENGLISH LITERATURE                              C. Guthrie
This course is a survey of significant British literary texts from the Medieval through the early 19th century. Readings will include a variety of genres including poetry, drama, fiction and non-fiction prose read in their historical and cultural contexts. Our primary texts for the course will be The Broadview Anthology of English Literature, Concise Edition, Volume A and Jane Austen’s Pride and Prejudice. The course will require active class participation and frequent short writing assignments.

ENGL 260B      ENGLISH LITERATURE                                                         C. Guthrie
This course is a survey of significant British literary texts from the 19th through the 21st century. Readings will include a variety of genres including poetry, drama, fiction, and non-fiction prose read in their historical and cultural contexts. Our primary texts for the course will be The Broadview Anthology of English Literature, Concise Edition, Volume B and one or two novels. The course will require active class participation and frequent short writing assignments.

ENGL 280        INTRODUCTION TO CREATIVE WRITING     S. Coolican
English 280 welcomes all students who have done some creative writing in the past or who are interested in writing for the first time. All of us have a story to tell, and this course asks students to look both inward and outward through the practice of poetry, prose, and playwriting. Instead of “writing from the heart” we will go in the direction of “writing from the start”: the “start” being how we can make a difference in our world through the art-making of creative writing.

Students will be asked to write three major works from different genres: 1.) a collection of four poems with a common theme; 2.) a short story of at least 6-8 pages, and 3.) a Final Assignment which can be either a one-act dramatic play, a collection of 4 new poems, or a new short story. In addition to writing, we will also be reading poetry collections, prose, plays, and children’s books to get inspired and create imitations with. Through on-demand writing assignments and writing workshops, we will build and foster a community of positive and engaging discussions on the pieces that we write.

ENGL 280        INTRODUCTION TO CREATIVE WRITING     B. Taulbee
This class will focus on the writing process-- generative writing, techniques, workshop, and revision. Throughout the semester we will read narratives, short stories, poems, hybrid-texts, and texts that resist genre altogether and analyze techniques used by a variety of canonical and contemporary writers to help develop your own sense of style and “writing voice.” Your classmates and the writers we study will be your writing community, providing support through thoughtful discussion and critique during workshops.
ENGL 306A  CHILDREN'S LITERATURE

T. Asim

Description Not Available

ENGL 306A  CHILDREN'S LITERATURE

M. Galbraith

(Liberal Studies majors: taken with 306W)

This historical review of children's literature covers fairy tales, novels, picture books, and graphic narratives, with an added movie or two. Weekly reading responses and group discussions. This semester's focus: nonverbal experience in children's literature. Some proposed readings:

Hans Christian Andersen,  Fairy Tales
Rudyard Kipling,  The Jungle Books
Jack London,  The Call of the Wild
Laura Ingalls Wilder,  Little House on the Prairie
Louise Erdrich,  The Birchbark House
Felix Salten,  Bambi
Mildred Taylor,  Roll of Thunder, Hear My Cry
Francisco Jiménez,  The Circuit
Hayao Miyazaki,  Spirited Away and My Neighbor Totoro (movies)

ENGL 306W  ADVANCED COMPOSITION

T. Asim

Description Not Available

ENGL 306W  ADVANCED COMPOSITION

M. Galbraith

(Liberal Studies majors: taken with 306A)

In this composition course, you will write papers based on the readings and lectures in 306A. In addition, you will learn—or review—basic sentence structure and punctuation. Grammar quizzes, editing workshops, picture book presentations, three papers.

ENGL 308W  LITERARY STUDY

E. Frampton

Word Power: Literary Analysis, Research, and Writing

This class will answer all of your questions...or at least those of a literary nature. Who is Terry Eagleton, anyway? What is the M.L.A.? When do I need an apostrophe? Where can I find a “peer-reviewed” essay? Why do some essays earn higher grades than others? How can I write honestly, and even passionately, about what I stand for in life through analyzing literature? In short, there are no dumb questions in this class. In order to answer these questions and to have fun at the same time, we will read some excellent poems, essays, and novels, thinking about how different literary theories can provide useful tools for our own analysis of such work. We will also attack the nuts and bolts of academic writing, from grammar and
ENGL 308W  LITERARY STUDY  

punctuation to research and citation. There will be brief written assignments, a final research essay, a midterm, and a final exam. Generous and tolerant participation in class discussions, debates, and exercises are essential to success in the course, helping to further develop your interpersonal and public speaking skills. By the end of the semester, you will be empowered with a clearer understanding of methods of literary analysis, concepts and terminology of literary study, research techniques...and some wild ideas! Knowledge is power, so don’t leave your questions unanswered!

ENGL 308W  LITERARY STUDY  

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 master techniques of literary-critical research, and how to identify different literary critical approaches, some of which you will apply to the primary texts chosen for the course. We will also cover the more basic elements of writing: grammar, mechanics, and citation. 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 final research paper.

ENGL 308W  LITERARY STUDY  

J. Minniti-Shippey

How do we write about literature? How do we write about literature well? Students in this course will develop some possible answers to these questions through close readings of texts, written responses & reflections, and peer-led panel presentations. Performances & salons from some of our selected authors will round out our inquiry into their texts.

ENGL 308W  LITERARY STUDY  

P. Pummill

Dystopian literature portrays a future that is wrought with problems. We will use fascinating dystopian novels (The Hunger Games, The Handmaid’s Tale, 1984, and The Stepford Wives) and films (Divergent, Blade Runner, The Giver, and Soylent Green) as catalysts to think about important social themes. We will also do writing exercises and you will produce four academic papers (4 pages each) about the texts. The course will help you develop close-reading and research skills and scholarly writing prowess. By confronting our worst fears about the future, we will examine what went wrong in these dystopias and breathe a sigh of relief that we live in the present.

ENGL 401  CHILDHOOD’S LITERATURE  

K. Shumate

Description Not Available
ENGL 450  LGBT LITERATURE AND CULTURE                                            Y. Howard

This is a cultural studies course that will examine the broad field of queer studies by engaging with a body of scholarship and cultural production that seeks to understand queerness as a disruption of sexual, gender, and artistic norms. In considering historical developments of non-heteronormative sexualities and gender non-conformity alongside contemporary understandings of queer thought, we will explore the politics of queer sexuality in various aesthetic forms. Texts and contexts will include (but not limited to) queer comix; queercore as a musical genre; art in the age of AIDS; histories of lesbian gender; Samuel Delany’s autoethnographic meditation on sexual space, *Times Square Red, Times Square Blues* and Kortney Ryan Ziegler’s documentary, *Still Black: A Portrait of Black Transmen*.

ENGL 501  LITERATURE FOR CHILDREN                                            M. Galbraith

Venturing Out Alone

Pippi Longstocking, Paddle-to-the-Sea, and Pinocchio are just a few of the characters you will meet in the fairy tales, picture books, novels, and other narratives for children you read for this class. Our primary class activities will be reading and discussion. Your grade will be based on five study questions and completion of weekly writing assignments.

ENGL 501  LITERATURE FOR CHILDREN                                            J. Thomas

*Description Not Available*

ENGL 502  ADOLESCENCE IN LITERATURE                                            A. Matos

The Young Adult Novel, Then and Now

How have representations of adolescence shifted over time in the young adult genre? To what extent do “classic” young adult novels speak to the needs, desires, and expectations of contemporary audiences? What do we obtain from contemporary young adult literature that was impossible to obtain from novels published decades ago? In this course, a series of “classic” young adult novels will be paired with contemporary texts that discuss similar themes and/or that use similar narrative techniques to aestheticize adolescent thought and experience. Through this comparative approach, we will better understand the similarities and differences that characterize young adult literature published throughout the decades. We will develop a nuanced critical framework in order to determine what makes a young adult novel “timeless,” culturally relevant, and innovative. Furthermore, we will closely examine the various intersections of queerness, gender, sexuality, race, and class represented in young adult literature, and demonstrate how these intersections highlight the political and emotional viability of the genre.
Fall 2018
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 503  ADOLESCENT FILM & MEDIA  A. Matos

The Adolescent in Film

Why has the adolescent become such a prominent and celebrated figure in cinema from the mid-twentieth century onward? How does the figure of the adolescent reflect and mobilize different social and cultural concerns? Do teen films represent adolescence as a developmental period full of potential and promise, or do they represent adolescence as a phase that people must overcome? Why is it customary for older actors to portray teenage life on screen, and what are the issues of this tradition? In this course, we will examine representations of adolescence in American and global cinema from the 1950s to the present in order to address these questions. We will pay close attention to how our understanding of adolescence has shifted over the decades, how adolescent thought and experience is visually aestheticized, and how teen representation is inflected by domains of identity such as gender, sexuality, race, ability, and class. We will also scrutinize the different stereotypes and social groups that have been represented in these films, and develop an understanding of the different subgenres of teen cinema that have emerged over the decades, including the coming-of-age film, the teen comedy, the slasher film, and the school film.

ENGL 508W  WRITING OF CRITICISM  E. Frampton

Joys of the Keyword

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

ENGL 519  ETHNIC LITERATURE OF THE U.S.  Y. Howard

This is a cultural studies course that will approach the study of ethnic representation through the lens of gender and sexuality. Written, visual, and auditory texts for this course will include a diverse selection of material reflecting multiple vectors of ethnic, gender, and sexual difference. Text and contexts will include (but not limited to) listening to race via sound studies and music subcultures; depicting ethnicity in comix and graphic narratives; border politics in film; Sapphire’s experimental novel Push; Black Arts Movement cultural production; and ethnic performance art.

ENGL 523  LITERATURE OF THE U.S. 1860 - 1920  C. Colquitt

Description Not Available
ENGL 525  AMERICAN APOCALYPSE  J. Thomas
Description Not Available

ENGL 526  TOPICS IN LITERATURE OF THE U.S.  C. Colquitt
Description Not Available

ENGL 526  TOPICS IN LITERATURE OF THE U.S  S. P. Martin

What’s happening right now? What kinds of stories are being written as your eyes move across this page, reading these words? You already know the famous names of the past—Hawthorne, Chekhov, Maupassant, O’Connor. But what about the writers who share the 21st century with you? What kinds of stories are they writing? What can you learn about the absurd, complex, and dangerous society you confront each day as you try to make sense of what you’re doing? What do writers like Junot Diaz, Jennifer Egan, Percival Everett, Nam Le, Karen Russell, Julia Elliot, Ron Curie, Shelley Jackson, Chimamanda Ngozi Adichie, Lydia Davis, and Miranda July have to say about the real, not so real, more than real place we call the world? What aesthetic strategies have writers like these developed to address the experience of being alive right now? Take this course and find out.

ENGL 527  THE AMERICAN SHORT STORY  L. Champion
Description Not Available

ENGL 530  CHAUCER  T. Cummings
Storyteller Chaucer

We all know Chaucer wrote poetry, but he also was an ardent storyteller. In this class, we will study how Chaucer’s poetry uses narrative to create worlds, uncover relationships, and build meaning in powerful yet ambiguous ways. In order to perform these readings, we will first share a collection of texts that show how the stories we tell forge meaning in otherwise meaningless situations, connect and reveal us to others, shape history, and how they also can seduce us into believing things we might not want to think.

Requirements: oral, written, and include your active presence in class. The written requirements include an informal essay on the texts that give us the narrative frame of reference discussed above. Two other writing requirements include an analytical essay and a revision of that analytical essay. Oral requirements include writing workshops, group discussions of Chaucer’s works, presentations based on those discussions, and a final, formal, presentation of your written work. Note: Early in the semester, we will read Chaucer in translation. As we become expert with his stories, we will shift into reading the original poems, and your final essay will reference those original works.
ENGL 533  SHAKEPEARE  Shakespeare Comes Alive!  E. Frampton

British Renaissance writer William Shakespeare wrote plays to be seen and heard in live, collaborative, public performances, rather than to be read silently in private. In this course, we will attempt to experience Shakespeare’s plays as they were intended to be appreciated, by listening to, watching, and performing them, in addition to reading them. The emphasis will be on dramatic works as blueprints for performance and on performance as the realization of dramatic scripts. We will therefore be attentive to Early Modern language, theatrical spaces, performance techniques, social hierarchies, and cultural practices. While we will thus situate Shakespeare’s writing within its original historical contexts, we will also address ourselves to the ways in which it is read, performed, and understood today. In addition to reading six of Shakespeare’s plays, we will have the opportunity to attend live professional performances at the world-renowned Old Globe Theatre in Balboa Park and to watch acclaimed professional productions captured on tape. Generous and tolerant participation in class discussions, debates, and projects is an essential component of the course, helping to further develop your interpersonal and public speaking skills. The class includes a semester-long collaborative group project, which involves the analysis of a selected play text, historical research, the creation of a production plan for staging the play, and a half-hour performance by your group, excerpted from your selected play. There will also be short written assignments, a midterm, and a final exam. Come enjoy the fun, in a class that many have described as their favorite ever at SDSU!

ENGL 536  BRITISH LITERATURE TO 1660  T. Cummings

What happened!?

Five hundred years ago, the English lived in what Charles Taylor calls an enchanted world: Religion was shared across a community that spanned the continent; elites within this vast region spoke the same language; people were divided into set groups of preacher, noble, knight, or peasant; individuals understood themselves first as belonging to one of these groups; princes held most all the power; and love was for the lesser folk…unless a member of the royalty decided to go slumming. Well! The era of literature from which we will be reading arises in the moment when England overhauled its religion, politics, economy, marriage, and even its notions of the self. It was a revolution that still affects us.

In this class, we will explore these early modern changes through close readings of Much Ado about Nothing, Troilus and Criseyde, Hamlet, the poetry of John Donne, and the essays and poems of George Gascoigne. In our inquiries into these works, we will see the dreadful result of accepting the abuse of power by princes, the rise of the individual in the face of war, the loss of religious certainty, and the depth of power in seeking an enduring love. Requirements are oral and written and include your active presence in class. You will write an informal essay regarding our shared texts that offer us a frame of reference, an analytical essay, and a revision of that analytical essay. You will also participate in group work, speak in discussion, and make a variety of presentations.
ENGL 537  MILTON  P. Herman

In this class, we will explore how Milton’s poems function as an “interrogation machines.” His earlier poems 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. Students are advised that this will not be a class in theology or in worshipping the transcendent text. Instead, this class will look at John Milton as a historically situated author whose works intervene, and were meant to intervene, in the politics of his time, and whose major poetry is animated by the “poetics of incertitude.”

ENGL 541A  CULTURE & POLITICS EARLY MODERN DRAMA  Renaissance Drama  P. Herman

This class will investigate how the public and private playhouses of early modern England led to an ecology of constant, generic experimentation by Shakespeare and his contemporaries, all with the goal of selling tickets. Rather than reading Shakespeare in splendid isolation of his colleagues, and reading his colleague in splendid isolation of Shakespeare, we will read Shakespeare alongside his peers Christopher Marlowe, Thomas Dekker, and Francis Beaumont, just as we will read Marlowe et al. alongside their friend and colleague, William Shakespeare. We will see how their plays have a habit of echoing or answering each other, and how much that we usually consider original to Shakespeare was in fact shared with other playwrights. Our lens will be genre and how early modern dramatists constantly expanded and pushed the limits of what the audience expected when a playbill announced a comedy or a tragedy.

ENGL 541B  ENGLISH DRAMA  Phenomenology of Theater  T. Cummings

From a restoration era King mounting the stage to celebrate some of his infamous subjects to a 21st century play that is revised for every community that stages it, our focus in this study of English Drama will be on the interdependent relationship between the text of a play, the stage performance of that text, and the audience who attends that performance. As Burt States calls it, this is the phenomenology of the theater, and in our explorations, we will discover how the relationships created in the theater engage participants in ways that other forms of art do not. After all, in the audience, we watch as actors cross a dangerous tightrope between artistry and accident. So too, audience members take those texts and transform them into commentary on the civic life of their society, musicals that stray far from the texts the playwrights wrote, and opportunities to create their own works of art.

In this class, we will read a handful of plays spanning 200 years, including ones written by Wycherly, Behn, Gay, Wilde, Shaw, May, Hare, and Green. In our inquiries, we will explore the ways that the text meets the performance and the performance meets the audience to sort through the complexities of English drama of these past two centuries.

**Requirements:** oral, written and include your active presence in class. You will write an informal essay regarding our shared texts that offer us a frame of reference, an analytical essay, and a revision of that essay. You will also participate in group work, speak in discussion, and make a variety of presentations.
ENGL 562 DIGITAL METHODS LIT. STUDIES J. Pressman

This new course is a revolutionary experiment and pilot program for SDSU’s Digital Humanities Initiative that will provide students with an introduction to media studies, theory, and history as well as to a wide variety of digital methods for research, writing, and thinking. Lead by a scholar of electronic literature and new media theory, students will learn how new digital methods can serve the Humanities and also how they inform the emergent field known as “Digital Humanities.”

Each week will bring a different guest lecturer, a professor at SDSU and a member of SDSU’s Digital Humanities Initiative (dh.sdsu.edu), who will teach a different digital method from a different disciplinary perspective. The range of learning includes, but is not limited to, virtual reality methods of studying history (History), empirical studies of social media use and identity construction (Journalism and Media Studies), computational analysis (Linguistics), info-visualizations and Digital Humanities practices (Library), and more. This is an opportunity to learn about the humanities via digital methods and also to learn about Digital Humanities in the first-ever course of its kind offered at SDSU.

ENGL 563 LITERATURE OF TERRORISM P. Herman

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

ENGL 571 TECHNIQUES OF SHORT STORY S.P. Martin

This class will be a fiction-writing workshop in which the basic techniques of short fiction will be studied in the works of contemporary writers like Percival Everett, Dagoberto Gilb, ZZ Packer, George Saunders, Jhumpa Lahiri, Junot Diaz, Edwidge Danticat, Ron Currie, Sherman Alexie, Leslie Marmon Silko, Tao Lin, Dennis Johnson, Jonathan Lethem, Haruki Murakami, and many other authors whose work has come into prominence over the last twenty years. Student writing will be prominently featured in a workshop conducted by an award-winning literary editor who has been called “North America’s foremost master of the short story.”
ENGL 576A  LITERARY PUBLISHING & EDITING WORKSHOP  
Practical Publishing  
J. Minniti-Shippey

Considering a career in literary publishing? Interested to know what kinds of editorial jobs are out there? Love the idea of discovering new literature, editing new works, and promoting authors? Join the Managing Editor of *Poetry International* literary journal for this seminar-style course. We get hands-on with a wide range of skills, from web design to InDesign, creative content to copyediting, event planning to saddle-stitching, and everything in between. Meet with industry professionals, including small press founders, professional grant writers, literary agents, literary journal editors, and international website editors. You'll finish the semester with experience in multiple facets of the industry and a fresh list of publication credits to your name. Graduates of this course have interned at Harper Collins, The Zack Company, the Summer Writing Institute in New York, and IDW Publishing, among others. Excellent experience for graduate and undergraduate students alike—and now, a prerequisite for completing a Minor or a Certificate in Creative Publishing & Editing!

ENGL 579  LIVING WRITERS  
M. Marshall

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

Writers of all experience levels and genres are welcomed and encouraged.

ENGL 580  THE WRITING OF POETRY  
J. Minniti-Shippey

Poetry is an oral art, an aural art, and a written art. The practice of poetry is one of writing, reading, and listening—to the music of your own words on paper and in your mouth, and to the words of other writers and performers. Over the course of the semester, our writing community will read contemporary poets, craft original work, and practice performing poems to an audience. Join the Managing Editor of *Poetry International* for a lively, dynamic, and productive creative experience. Poets of all levels of experience are welcome!

ENGL 581W  THE WRITING OF FICTION  
L. Champion

*Description Not Available*
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ENGL 581W</td>
<td>THE WRITING OF FICTION</td>
<td>M. Marshall</td>
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<td></td>
<td>Short Forms and Story Cycles</td>
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<td>This course will explore a wide range of short</td>
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<td>fiction and the techniques involved from</td>
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<td>conception to revision. Through various</td>
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<td>writing exercises, guided discussions, and</td>
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<td>workshops, we will examine ways in which</td>
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<td>writers translate their impulses to invent and</td>
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<td>imagine into compelling prose that engages</td>
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<td>readers' attention from first line to last.</td>
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<td>It is through this ancient genre that the</td>
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<td>human spirit finds its voice—during the</td>
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<td>semester we will find and develop our own</td>
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<td>voices. Writers of all experience-levels and</td>
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<td>genres are welcomed and encouraged.</td>
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<td>ENGL 581W</td>
<td>THE WRITING OF FICTION</td>
<td>K. Shumate</td>
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<tr>
<td>ENGL 584W</td>
<td>WRITING INFORMAL ESSAY</td>
<td>J. Minniti-Shippey</td>
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<td>Art of the Informal Essay</td>
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<td>There's a contradiction in the title of this</td>
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<td>class that intrigues—can something informal be</td>
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<td>an art? In this course, we'll read variations</td>
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<td>on the theme of informal essays, and write our</td>
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<td>own—from responses to literary works, to</td>
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<td>personality profiles, to sports journalism, to</td>
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<td>travelogues...the list goes on! Our reading</td>
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<td></td>
<td>list includes work by Saeed Jones, Roxane Gay,</td>
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<td></td>
<td>Annie Dillard, Ross Gay, and Hanif Abdurraqib,</td>
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<td></td>
<td>among many others. Learn by doing; weekly</td>
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<td>writing prompts ask us to imitate the style,</td>
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<td>tone, and technique of the essays we study.</td>
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<td>This course is intended to provide an artistic,</td>
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<td>professional experience; we'll work as editors</td>
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<td>of each other's writing as well as collaborators</td>
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<td>in the creative process. Writers of all levels</td>
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