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
Murder on the Page

“Murder on the Page” will examine a broad range of literature dealing with crime, justice, and death to explore human nature. These works represent multiple genres (poetry, drama, short story and novel) and will span multiple eras to demonstrate humanity’s pervasive (and at times, perverse) fascination with criminality and murder. From Ancient Greece to 1940’s Algiers, our tour of literature is diverse. In life and literature, issues of guilt and innocence are often obscured by extenuating circumstances, subtle nuances both in and out of the courtroom, and varied voices (gendered voices, racial/ethnic voices), and we will probe the gray areas of free will and consciousness through the lens of law and crime. We will be challenged together to adopt multiple roles—not just readers, but investigators, prosecutors, defense attorneys, victims, and accused alike. At times, we will delve into psychology and philosophy to expose the nature of the multi-faceted characters we will study across the lines of culture, race, gender, age, and historical period to foster and deepen our understanding of major literary genres.

ENGL 220  INTRODUCTION TO LITERATURE  L. CHAMPION
Description Not Available

ENGL 220  INTRODUCTION TO LITERATURE  C. GUTHRIE

This introduction to literature course includes British, American and world literatures read in their historical and cultural contexts. We will read poetry, essays, short stories, and novels.

Requirements:  The course will require three short essays, one exam, and frequent in-class collaborative activities.

ENGL 220  INTRODUCTION TO LITERATURE  J. MINNITI-SHIPPEY
Literature Live!

What better way to enter the study of literature than by reading & meeting the writers of contemporary works? In this wide-ranging course, read new work by local & international writers, and then have the chance to learn from them in person! We'll study literary techniques in poetry and prose, with a special focus on how individual experience is made into art. Texts to include new work by Karla Cordero, James Matlack Raney, Ashaki Jackson, Kirsten Imani Kasai, and others. The class will consist of lectures and structured, student-led, panel discussions, as well as performances and guest lectures from our writers. Ideal for readers who want to learn more about the writing life!

ENGL 220  INTRODUCTION TO LITERATURE  TBA
Description Not Available

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**INTRODUCTION TO LITERATURE**  
TBA  
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ENGL 250B  
**LITERATURE OF THE U.S.**  
C. COLQUITT  
Description Not Available

ENGL 260B  
**ENGLISH LITERATURE**  
From the Romantics - Present  
T. CUMMINGS

How did we get here?

Whether it’s “The Crown” or the latest James Bond flick, 2814’s dreamy sounds or Hockney’s dizzying “Road to York through Sledmere,” British art and culture play a major role on the world stage.

They long have.

The impact of British literature may be immeasurable, but the impact and the works bear scrutiny. In this survey of British literature from the Romantic era to the present, we will explore British cultural phenomena by reading three historical novels and extensively exploring three eras of poetry. While we will certainly read these works for the pleasure they bring, we will also ask how these texts helped shape British literature and England as a nation. In short, our running question will be: How did we get here? Or to be more precise, How did they get there?! In thinking through these questions, we will find that while all the authors we read were intent on exploring their own histories, they did so with the intention of creating a new world.

**Requirements**: Daily participation, written responses, research presentation, exams, analytical essay.

ENGL 280  
**INTRODUCTION TO CREATIVE WRITING**  
TBA  
Description Not Available

ENGL 280  
**INTRODUCTION TO CREATIVE WRITING**  
TBA  
Description Not Available
ENGL 306A          CHILDREN'S LITERATURE                                                                   T. ASIM

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          CHILDREN'S LITERATURE                                                                   M. GALBRAITH

Dreamscape -- (Liberal Studies majors; taken with 306W)

In English 306A you will read fairy tales, family novels, picture books, chapter books, and emerging forms of children's
literature such as graphic novels. In English 306W you will write compositions about the literature you read for 306A.

Tentative book list:

- Andersen’s Fairy Tales
- Anne of Green Gables
- Where the Wild Things Are
- Tar Beach
- The Polar Express
- The Arrival
- Tom’s Midnight Garden
- Fellowship of the Ring

ENGL 306W          ADVANCED COMPOSITION                                                                   T. ASIM

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
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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 306W          ADVANCED COMPOSITION                                                                   M. GALBRAITH

Dreamscape -- (Liberal Studies majors; taken with 306W)

In English 306A you will read fairy tales, family novels, picture books, chapter books, and emerging forms of children's
literature such as graphic novels. In English 306W you will write compositions about the literature you read for 306A.
ENGL 306W        ADVANCED COMPOSITION        M. GALBRAITH
(Continued)

Tentative book list:

- Andersen’s Fairy Tales
- Anne of Green Gables
- Where the Wild Things Are
- Tar Beach
- The Polar Express
- The Arrival
- Tom’s Midnight Garden
- Fellowship of the Ring

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 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        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        K. SHUMATE

Description Not Available

ENGL 401        CHILDHOOD'S LITERATURE        K. SHUMATE

Description Not Available

ENGL 498        SEMINAR: ENGLISH HONORS THESIS        M. BORGSTROM

Description Not Available
Spring 2019
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 501          LITERATURE FOR CHILDREN                        M. GALBRAITH
Literature for Children: Childhood, Play, and Education
We will read poetry, novels, picture books, and graphic narratives published specifically for children. In addition to reading literature for children, we will critically consider the uses and misuses of literature in education, the role of childhood reading in today's world, and the implications of declining readership.
Tentative reading list:

- The Adventures of Pinocchio
- Alice's Adventures in Wonderland
- Peter Pan
- The Very Hungry Caterpillar
- Brown Bear, Brown Bear
- Not a Box
- Holes
- Amulet: The Stonekeeper

ENGL 502          ADOLESCENCE IN LITERATURE                     A. MATOS
LGBTQ+ Young Adult Literature
This course will focus on representations of LGBTQ+ thought and experience in contemporary novels that are primarily written for (and marketed to) teens and young adults. We will examine LGBTQ+ representation in various genres of young adult literature, including science fiction, fantasy, magical realism, and the historical novel, and we will determine the extent to which certain genres enable or foreclose queer potentiality. We will examine the tensions that arise when authors try to implement radical queer frameworks in a genre that frequently pushes readers to embrace assimilationist and (hetero) normative values. We will also study the emotional dimensions of LGBTQ+ young adult novels, and develop our own understanding of the political, cultural, and literary viability of these texts. Can we identify moments of happiness and optimism in these novels without succumbing to normative and neoliberal forms of reading and interpretation? How can queer adolescent literature push us to better appreciate different ways of surviving and thriving in heteronormative cultures? We will develop answers to these questions by exploring the following young adult novels:

- Adam Silvera’s They Both Die at the End
- Anna-Marie McLemore’s When the Moon Was Ours
- April Daniels’ Dreadnought
- Benjamin Alire Sáenz’s Aristotle and Dante
- Mark Oshiro’s Anger is a Gift
- Nina LaCour’s We Are Okay
- Rainbow Rowell’s Carry On

ENGL 503          TOLKIEN                                      J. THOMAS
In ENGL 503 (Tolkien) we will read and discuss J.R.R. Tolkien’s The Hobbit, The Lord of the Rings, and a few other things. And I’m sure those Peter Jackson movies will come up. And some cartoons.
ENGL 508W  WRITING OF CRITICISM  E. FRAMPTON  
Joys of the Keyboard

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 510A  EARLIER LITERATURE HISTORIES  T. CUMMINGS  
Earlier Histories of British Literature Beowulf and the Heroes of England

We go to the theater to be entertained by Black Panther and Superman, Deadpool and Wolverine, protagonists whose courage is incomparable and glory is obtainable only through the purchase of our theater tickets. So too, in the early modern era, authors from Chaucer to Mallory wrote about heroes who belonged to distant eras and achieved what must have seemed like marvels to their readers.

Although we will distance ourselves from any easy conflation between our contemporary notions of heroes and early modern examples, in this class we will explore early modern marvels and the ingredients for heroism through close readings of Beowulf, Troilus and Cressida, Pericles, Morte D’arthur, and Robin Hood. In our inquiries into these early modern parallels to modern-day blockbusters, we’ll discover how great champions fall like Ironman, that being heroic means discovering and healing from wounds as deep as Wolverine’s, and that the wit of these ancients is as sharp as Deadpool’s.

Requirements: are written and in-person and include a review of the literature, a research paper, group work, discussion, and presentations.

ENGL 524  LITERATURE OF THE U.S. 1920 - 1960  C. COLQUITT  
Description Not Available

ENGL 525  AMERICAN APOCALYPSE  J. THOMAS

In ENGL 525: American Apocalypse, we will discuss pieces of contemporary American literature that evokes apocalypse (from the death of the 1960s—via Fear and Loathing in Las Vegas—to the present). Apocalypse, as we will discover, can mean very different things. We often conflate apocalypse with Armageddon – with Ragnarök, both of which are epic conflicts occurring at the end of time. But apocalypse can also suggest a very different sort of “ending” – the kind that comes with revelation or an “uncovering,” a disclosure of knowledge, or a lifting of the veil, the beginning of a new age, perhaps an age better than the one in which we live. We will explore how these competing understandings of apocalypse inform American culture – literary culture and popular culture – asking ourselves, as we do, why the U.S. seems so obsessed with “endings” and the end of times, especially as we approached – and then moved past – the turn of the millennium.
ENGL 533    SHAKESPEARE                       E. FRAMPTON
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, 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 acclaimed professional productions captured on film or videotape. 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 534    STUDY OF SHAKESPEARE                  P. HERMAN
Political Shakespeare

This class will focus on Shakespeare’s treatment of the key political questions of the sixteenth and seventeenth centuries. What do you do when the monarch orders you to do something evil? Is it ever appropriate to rebel against a monarch? What is the source of a monarch’s authority, and is the monarch subject to the law, or above it? What does English history tell us about these questions? What does the law say? The reading for this class will center on Shakespeare’s historical plays (e.g., Richard III, the Henriad, Macbeth, and King Lear), with an occasional foray into Rome and the romances. ENGL 533 or the equivalent is a prerequisite for this class.

ENGL 536    BRITISH LITERATURE TO 1660       P. HERMAN
The Renaissance and its Significant Others

In this class, we will look at the literary treatments of the various “others”—women, Jews, non-Christians of various persuasions or ethnicities, people of various classes, in Renaissance England. Using plays, poetry, and prose fiction, we will investigate how each author treats the “other” in question, whether the author confirms the “other’s” status as outsider, or uses literature as a vehicle for criticizing how the “other” is constructed. We will start by examining the problem of the New World, then move on to class, race, and religion. We will end with a reading of Milton’s Samson Agonistes, which manages to combine nearly every early modern “Other” in its pages. We will also read such other books as Aphra Behn’s Oroonoko, Shakespeare’s Othello, Dekker’s The Shoemaker’s Holiday and Deloney’s prose fiction, Jack of Newbury. While this is obviously a course that focuses primarily on literature, a sub-theme of this class will be exploring how situating these works in their historical and cultural contexts enriches our understanding of them. Consequently, we will also be reading a fair amount of contextual material alongside the literature.
ENGL 540A  ENGLISH FICTION  T. CUMMINGS

English Fiction Rise of the Cafe Society

At the turn of the 18th century, a remarkable thing happened: People began meeting in public to speak together in a new way. In the public sphere they created, oftentimes at coffeehouses, individuals disregarded social rank, the church, and the state to have on-going, consequential discussions about their common world. They believed these discussions were important enough to publish and share with each other. And, the works they published were so important to them, the authors and publishers not only ensured the texts were accessible, each urged individuals to participate in the discussion.

While this might not be particularly surprising to us, we take such activity as an ordinary part of our lives because the public discourse these individuals prized is an assumed feature of modernity. At the time, though, it was a new way to behave in the world. The discussions had noteworthy effects in the world, from creating a banking system to inventing the novel.

Habermas originated this view of the 18th century, and in this class, we will explore the way his insights into new kinds of social gatherings have transformed how we think of the rise of British literature, how our response to Habermas's notions have changed over the past half century, and how these insights help us understand the rise of the novel. After all, while it's true that 18th century British citizens created new forms of what we now call association, part of the work they achieved in their discussions created limits on who could belong to their group. This might sound a bit esoteric, but the ability we have to form associations, to join with others, and to share our beliefs and projects is central to our ability to participate in and transform our world.

Requirements: Participation, response writings, research presentations, analytical essay, workshop

ENGL 563  LITERATURE AND CULTURE  P. HERMAN

The Promise and Perils of Technology

In this class, we will look at how imaginative literature, from the past to the present, has dealt with the promise and perils of technology, a theme that closely correlates with the problem of utopian literature since technology is so often promoted as a mean of achieving the perfect society. But while we are most familiar with these claims through tech utopianism, i.e., the belief that the web will lead to mass happiness, neither the claims made for technology nor the sense that technology can create an ideal society are new. In this class, we will trace this theme through history, starting with Thomas More’s *Utopia* (1516) and ending with Dave Eggers, *The Circle* (2013). Along the way, we will also look at Sir Francis Bacon, *New Atlantis*, Mary Shelley, *Frankenstein*, and Aldous Huxley, *Brave New World*.

ENGL 576B  LITERARY PUBLISHING & EDITING WORKSHOP  J. MINNITI-SHIPPEY

Learn to make books! This advanced publishing workshop, a required course for the Creative Publishing & Editing certificate and minor, is designed to give motivated students the opportunity to work as editors of a professional press. Editorial boards will create thematic anthologies of literary work, design print & digital books, and work with professional programs such as InDesign and Sigil. We'll host several publishing industry professionals during the semester, from book designers to small press founders.

Don't miss out on this unique professional publishing opportunity!
ENGL 577       TECHNIQUES OF SCREENWRITING       R. WEISS-BERKOWITZ

During the course the students will explore cinematic storytelling and learn the fundamentals of writing a screenplay. Through class discussions, writing assignments, screenings and script analysis, students will practice the basics of the craft of screenwriting, learn how to create intriguing characters and build their odyssey, and acquire the tools that will help them to script their stories.

Students will learn what elements a writer must include in a screenplay: the protagonist, the antagonist, the inciting event, the arena, conflicts, turning points, relationships, etc.; and how to combine all these elements effectively to ensure it wins the audience’s hearts.

The class will be guided through the process of discovering real-life subjects on which to base narrative screen stories, and the importance of showing instead of telling.

Students will pitch their film, build character’s biography, create a synopsis, experience writing scenes and perform them in class.

By the completion of the course, students will have written a professional and compelling short film screenplay.

The students will have the privilege to do the final projects in pairs.

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, translation, 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 581W      THE WRITING OF FICTION      L. CHAMPION

Description Not Available

ENGL 581W      THE WRITING OF FICTION      M. MARSHALL

Short Forms and Story Cycles

This course will explore a wide range of short fiction and the techniques involved from conception to revision. Through various writing exercises, guided discussions, and workshops, we will examine ways in which writers translate their impulses to invent and imagine into compelling prose that engages readers’ attention from first line to last. It is through this ancient genre that the human spirit finds its voice—during the semester we will find and develop our own voices. Writers of all experience-levels and genres are welcomed and encouraged.
We live in an epoch of little lies and big lies—of “reality” shows, posturing politicians, confused news, and insipid celebrities. How do we find authenticity in a culture obfuscated by smoke and mirrors? We explore the resonant realm of nonfiction, where authentic writing begins from the impulse to record and examine what has been lived and witnessed.

During the semester, we will study a variety of essays that demonstrate what this provocative and diverse form can offer. You will be encouraged to write, to inquire, and to participate in the art of capturing and recording things seen and experienced. Classes will be organized in the manner of the workshop model to allow you to present works-in-progress and receive useful feedback and advice.

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