

Fall 2026

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****NOTE: C LT and ENGL course offerings have been incorporated and retitled as ECL courses****

ENGLISH & COMPARATIVE LITERATURE

Please consult the online class schedule for specific days and times of these courses located in My.SDSU

ECL 501.01 LITERATURE for CHILDREN J. Thomas

Because children's literature, perhaps more than any other literary genre, operates directly in the process of interpellation—of inscribing gender roles, class consciousness, etc.—this course constructs children's literature as a cultural apparatus that creates for its readers representations of race, class, and gender that are often problematic, often laudable. Thus, in addition to attending to structural and aesthetic matters, we will investigate the historical moment in which the texts on this syllabus were produced, as well as the implicit and explicit ideology within them. Furthermore, we will discuss how the reception of these texts may have changed over time. I will encourage oppositional reading strategies in order for you to cultivate how to read with and against canonized texts and the institutions that canonize them.

ECL 502.01 ADOLESCENCE in LITERATURE L. Daley *Girlhood in Children's Literature*

In 2011, Black feminist scholar Beyoncé asked the rhetorical question “Who run the world?” She then emphatically replied “Girls!” Like the lyrics to her pop hit “Run the World (Girls),” this course highlights how girls, especially girls of color, “run the world” as they toggle between being cultural producers, consumers, and outcasts. Over the course of the semester, students will read middle-grade and YA novels, alongside the groundbreaking work of prominent girlhood studies scholars, in order to investigate girlhood as both a political category and a social identity. We will read *The Hate U Give* (2017) by Angie Thomas, *Merci Suárez Changes Gears* (2018) by Meg Medina, and *Hearts Unbroken* (2018) by Cynthia Leitich Smith.

ECL 508W.01 WRITING of CRITICISM C. Guthrie

This course will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will examine theory and criticism as tools that can develop our close reading skills and research methodologies as we develop our own interpretations and contribute to ongoing conversations within Literary Studies. Having learned these theories, we will apply them to Le Fanu's *Carmilla* and to Haruki Murakami's *The Wind-Up Bird Chronicle*. As a supplement to Murakami's novel and in conversation with literary theory, we will look at elements of Suzuki's *Zen and Japanese Culture*. We will also consider practical issues for ECL majors: how to locate the best critical articles on a particular work, how to incorporate other people's insights into your own ideas, and how to cite your sources appropriately in a well-considered research paper.

Requirements include: a midterm exam, presentations, a research paper/creative project and frequent in-class activities.

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ECL 508W
(Sections .02 & .03)

WRITING of CRITICISM
Speaking Your Truth

E. Frampton
Section Offered Online

Academic writing can be a struggle; it can also be empowering. This class will provide you with tools and strategies that will help you to find your voice in the process of writing about literature and culture and, as a result, to be more successful with it. Since literary scholars today must have an understanding of what's called "theory," we'll take a tour through aspects of this challenging field via British critic Terry Eagleton. Experience with techniques of research and citation is equally important to critics, and so we'll cover that too. Also essential is a thorough command of standards of English grammar, and we'll therefore review a few basics that often get neglected, while simultaneously addressing issues of linguistic justice. As a part of the process, we'll read some wonderful poems, essays, and the novels *Great Expectations* (1861) and *White Teeth* (2000), applying our studies and worldviews to the analysis of these. There will be brief written assignments, a final research essay, a midterm, and a final exam. Generous and tolerant participation in group Zoom discussions and presentations is an essential component of the course, helping to develop your interpersonal and digital skills. This course will be taught completely asynchronously online, without meetings in the classroom or via Zoom.

ECL 510A.01

MEDIEVAL LITERATURE
Arthurian Literature

D. Najork

The figure of King Arthur, perhaps more than any other, continues to personify the Middle Ages in the modern world. But which version of the medieval king do readers and consumers of popular media know? This course will introduce students to medieval literature about King Arthur and the Knights of the Round Table, from the tradition's origins in the British Isles to the many romance texts composed in, or translated into, a variety of the languages of medieval Europe. Students will explore how the different texts – and the cultures that produced them – construct ideas about identity (individual and national), chivalry, courtly romance, gender, emotions, imperialism, virtue, colonization, natural philosophy, and much more. Assigned readings will include Geoffrey of Monmouth, Marie de France, Chrétien de Troyes, Thomas Malory, Sir Gawain and the Green Knight, and excerpts of translations of Arthurian romances into German, Old Norse-Icelandic, Italian, Dutch, Spanish, and French.

ECL 510A.03

READING in 19th CENTURY AMERICAN LITERATURE

J. Pressman

This class offers an opportunity to understand our contemporary cultural moment by returning to the archives of American literature. Nineteenth-century America was a time of transformation and turmoil. Industrialization, westward expansion, civil war, emancipation and suffrage, as well as revolutionary innovations in technology—from trains to telegraphs, electricity to land-based oil, and wood-pulp paper— all have parallels and points of connection to the political, economic, social, technological, and literary challenges of our own time. Rather than striving for breadth or chronological coherence—this is *not* a survey of 19th Century American Literature—this class reads a curation of select texts by central American writers (Ralph Waldo Emerson, Frederick Douglass, Herman Melville, Elizabeth Keckley, Emily Dickinson, Walt Whitman, Henry James, and more) in order to understand how the past not only informs but illuminates the present.

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ECL 525.01 LITERATURE of the U.S. 1960 - PRESENT

TBA

Description Not Available

ECL 526.02 GRIT LIT

L. Champion

This course focuses on texts that depict struggles of the working-class and poor, usually in rural environments, who demonstrate resilience, perseverance, and survival in the face of adversity. Texts include memoirs, novels, and short stories that show realistic struggles shaped by social inequality, trauma, and cultural conflict.

ECL 527.02 GENRE STUDIES

B. Falconer

Lines of Influence in English Poetry

This course traces lines of influence across English-language poetry, examining how formal strategies, aesthetic priorities, and imaginative concerns evolve from one literary period to another. Moving through Medieval, Renaissance, Restoration, Romantic, Victorian, and Modernist traditions, we will consider the devices, modes, and forms that defined these eras, asking why they held such appeal for poets and their audiences.

With a grounding in close reading, students will then turn to contemporary poetry to explore how these inherited techniques persist, transform, or are resisted in the 21st century. What does it mean to write under the shadow—or in conversation with—the canon? How do poets adapt traditional forms and devices for contemporary readers and concerns?

Students will engage the course through critical presentations, creative exercises, and weekly reflections. By the end of the semester, participants will have developed both an expanded historical awareness of poetic craft and a portfolio of original work that experiments with, reimagines, and challenges these lines of influence.

ECL 527.03 CONTEMPORARY MEMOIRS

C. Guthrie

Focusing on contemporary examples, this course provides a study of memoirs as a literary form. We will explore issues of emotional or aesthetic truth vs. objective truth; the ethics of writing about others, especially family; identity formation; and the self as a cultural/historical subject. The shorter written assignments should consist primarily of literary analysis, but you will have the opportunity to write your own autobiographical essay for the final writing assignment.

Requirements include: a reading journal, a presentation of discussion questions, and a final research paper or autobiographical essay. Format for the course will be lecture/discussion.

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ECL 533.01 SHAKESPEARE

T. Cummings

Shakespeare? Hold my beer... That guy had nothing to say about our world. We already heard everything we need to know about “Get thee to a nunnery.” Men were wearing tights and carrying skulls around. The world has changed!

I hear that. In this class, we’ll take on the challenges many have brought to the plays and bring our conversations of Shakespeare into our own worlds. Instead of letting the plays remain on old lectures about 16th century meanings about specific words, we’ll ask what it might mean if Mom remarried way too fast after Dad died...Or if Dad’s new wife tried to marry us off to the guy she wanted. What would you do if someone posted a rumor about you cheating on him? And what, in turn, would you do if you utterly trusted your wife, but someone could prove she had betrayed you?

We will adapt Keith Hamilton Cobb’s method of “Untitling Othello” and closely read and discuss two plays by Shakespeare to uncover a new and re-vitalizing method to understand and interpret not only these plays and other works.

Requirements: Close reading two plays, listening to plays, required discussion, in-class written assignments.

ECL 562. 01 DIGITAL METHODS LITERATURE STUDIES

J. Pressman

Ctrl+Alt+Delete: Digital History, Theory, and Literature

The age of AI operates through upgrade culture and planned obsolescence. Archives are repurposed and tokenized for LLMs; the platforms, people, and poetics that undergird the Web (1.0 and 2.0) become ghosts in the machine. This class offers the opportunity to study and reflect upon this recent, yet hidden, history by attending to pioneering texts—fiction, nonfiction, and theory—of digital technoculture through traditional literary methods: close reading and cultural theory. This course responds to the contemporary hype and crisis of AI by analyzing its development, from the 1940s to today, via central texts from the history of computational culture and born-digital literature. From Vannevar Bush’s 1945 description of the Memex to Alan Turing’s 1950 “imitation game” essay that inspired AI to Donna Haraway’s “Cyborg Manifesto” to the first Chatbot, ELIZA (circa 1957) to early electronic literature, and much more, we follow Internet historian Janet Abate’s claim: “The fact that the network [the Internet] became so successful is not something to be taken for granted, but rather something to be explained.” Exploring primary texts, we become critical thinkers about, not just users and consumers of, digital media and AI. Shift the paradigm: Ctrl+Alt+Delete.

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ECL 564. 01 WORLD LITERURES Translating the Americas

T Grand Pre

In this class, we will engage world literature through the lenses of translation. The complexity of any translation is heightened when explored in a region as multilingual and historically diverse as the north-western hemisphere. With all the differences in scale, language, and post-colonial legacy that attend the territorial designations of the Americas (from the US/Canada to South America with the Caribbean in and Central-America in between), one has to consider a radical tradition of art and literature that actively resists immediate interpretation. How do you translate a poem containing a hybrid mixture or confrontation of different tongues and dialects? What does translation reveal about the power imbalances of these different languages and the communities that speak them? What might it hide? Built around these questions, this class will explore the intersections of Hemispheric studies and translation studies while engaging a selection of literature from different language traditions (all available in English). Throughout these different phases will be foundational texts of translation theory that connect the texts and contexts of the Americas at hand to larger trends and questions of world literature and translation studies: What makes a text translatable or untranslatable? What happens when one moves beyond the purely linguistic understanding of translation into a broader cultural movement of meaning between historical contexts, genres and media? Do these broader understanding of translation make the new text something else—an adaptation or an original in its own right? What about the relation between author and translator?

ECL 565. 01 ECOCRITICISM The Country and the City

T. Grand Pre

Ecocriticism, traditionally understood, studies the relationship between culture and the physical environment. Since the establishment of the Association for the Study of Literature and Environment (ASLE) in 1992, ecocritical scholars have expanded what they mean by 'environment' to include built, urban and social spaces traditionally excluded from the 'natural' paradigms of environmental studies. Inspired by these cross-disciplinary trends in the field and the work *The Country and the City* by Raymond Williams, we will examine novels, poetry, and films that rethink the moral binaries of natural and human, rural and urban, as well as center and periphery. Drawing on the activist work of environmental justice, post-colonial studies, the Black radical tradition, as well as gender and sexuality studies, ecocriticism also requires we shift our understandings of urban environments from the top-down (aerial) vantage of architects, urban planners, and mapmakers to the lived experiences of those living in cities like New York, London, Paris, Martinique, Lagos, and Panama. As we engage literature and mediaset in cities around the world, this class will also require students to engage the urban, sub-urban, and rural environments we inhabit in creative and critical ways.

ECL 567. 01 HORRORIFYING CHILDREN'S LITERATURE

P. Serrato

Children's literature (or at least what we might call "modern children's literature") and horror have had intertwined histories since their beginnings in the eighteenth century. In this course, we will explore the place of children's literature in horror films and vice versa. We will explore how and why horror filmmakers integrate children's texts into their productions and pursue the critical and generic implications of such intertextual gestures. Then we will work in reverse and consider the significance of writers and filmmakers for children integrating horror films into their projects.

Course requirements: a lot of in-class writing, a midterm exercise, a final exercise, a creative project, and a group presentation.

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Texts likely to be covered include:

Halloween (1978, Dir. John Carpenter)

The Tiger Lillies, *Shockheaded Peter* (1998)

Heinrich Hoffman, *Struwwelpeter* (1845)

Maurice Sendak, *Where the Wild Things Are* (1963)

House of 1000 Corpses (2003, Dir. Rob Zombie)

Lewis Carroll, *Alice's Adventures in Wonderland* (1865)

Margaret Wise Brown, *The Runaway Bunny* (1942)

Rob Zombie, *Z Is For Zombie: Learning To Spell With House of 1000 Corpses Friends* (2025)

Winnie the Pooh: Blood and Honey (2023, Dir. Rhys Frake-Waterfield)

A.A. Milne, *Winnie the Pooh* (1926)

The Babadook (2014, Dir. Jennifer Kent)

Margaret Wise Brown, *Goodnight Moon* (1947)

P.D. Eastman, *Are You My Mother?* (1960)

The Banana Splits Movie (2019, Danishka Esterhazy)

The Banana Splits (1968 – 1970)

Mad Monster Party? (1967, Dir. Jules Bass)

Anika Denise and Nate Wragg, *Monster Trucks: A Lively Read-Aloud Halloween Story about a Surprising Race* (2016)

Creepy Archives (Volume 1, ISBN 1506736130)

ECL 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 ode 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.

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ECL 571.01 TECHNIQUES of SHORT STORY

M. Marshall

This course will trace the trajectory of sudden to flash to microfiction and all the hybrid forms in between— a movement that author Stuart Dybek calls “a continuum of infinite gradations that spans the poles of fiction and poetry, the narrative, and the lyric.” Through various writing exercises, guided discussions, and workshops, we will examine ways in which writers such as Maggie Nelson, Osama Alomar, and others harness the power of brevity and

concision to do in two pages what a novel does in two hundred. We will focus closely on technique and craft with the goal of composing and revising two works of short fiction by the semester’s end. Writers of all experience-levels are welcome!

ECL 576A.01 LITERARY PUBLICATION & EDITING WORKSHOP

M. Marshall

A career in publishing and editing can be exciting and rewarding. However, understanding the industry and its many facets is often daunting. This course aims to demystify some aspects of the publishing and editing industry while giving you the information and practice necessary to find your way into the work. We will examine the state of the publishing industry today including traditional, small press, and self-publishing, and the roles of industry professionals and fugitive periodicals. You will develop and apply editorial skills to a range of projects including a book review, a book trailer, and a personal statement. You will also become familiar with copyediting practices. Throughout the semester, we may welcome special guests with experience relevant to the literary publishing and editing industry (depending on scheduling availability).

ECL 577.01 TECHNIQUES of SCREENWRITING

Y. Moser

Description Not Available

ECL 579.01 LIVING WRITERS

M. Marshall

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

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

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ECL 581W

WRITING of FICTION

L. Champion

(Sections 01 & 02)

Both Sections Offered Online

The Writing of Fiction will focus on fiction writing. Students will learn the craft of fiction writing and learn how to critique fiction writing. Students will learn the basic fiction writing tools and learn to read short stories as a writer. Students will write original short stories and critiques of short stories written by their peers. They will learn how to employ the elements of fiction writing in their own work and how to evaluate how others use the elements of fiction writing. PLEASE NOTE: This is an online course, which means the course is presented online, via Canvas. You should have a good understanding of Canvas and be comfortable with technology. You'll need to upload and download files, submit documents online, and have a general understanding of contemporary technology.

ECL 581W.04

WRITING of FICTION

L. Daley

"Exploring the Craft of Children's Literature"

Have you ever wanted to write a children's picture book? Or develop a magical world of middle-grade fiction? Or devise a coming-of-age narrative for a young-adult novel? In this course, students will learn the basics of writing fiction for young and young-adult readers. Through a series of writing exercises and in-class workshops, students will develop skills on how to write strong characters, climactic plotlines, and descriptive settings. This course is not about becoming a professional creative writer. Rather, it is about learning the skills of creativity, communication, style, and voice. Writers of all levels are welcomed!

We will watch selected online videos and listen to podcasts about the craft of writing from experts in the field, in addition to reading selected children's literature excerpts from influential works.

ECL 584W.01

WRITING INFORMAL ESSAYS

T. Cummings

Creative non-fiction is one of the most popular and powerful forms of writing in the contemporary world. No wonder: It offers authors the chance to explore meaningful events in original ways, bringing their own sensibility to pertinent issues. And we got a lot of issues these days. They are often what we spend our time reading about in this overly eventual world, and they are also what publishers are seeking for publication.

In this writing class, alongside the writing of our own essays, we will focus on reading a set of published essays in order to pay special attention to the way authors link their personal experiences to topics that impact others. It is perhaps obvious to think that an informal element to writing an essay entails including personal experience, but the ways that we join the personal to the global is less obvious. What may be interesting to you could be uninteresting to anyone but your close associates. For intrigue and insight, we write about our life events in ways that are framed by the world to show how they both are highly impactful. How to do this takes time to master. So, while we remain interested in you and your life, we will strive to write with excellence in mind.

Requirements: Essays that are assessed will be written in class by hand, workshop, sentence project.