

## Fall 2026

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

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

# ENGLISH LITERATURE

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

## ECL 600.01 Introduction to Graduate Studies

Q. Bailey

ECL 600 is designed to introduce you to both the disciplinary study of English and Comparative Literature and to the faculty, research interests, and career opportunities of the department. It is a required course in the MA program and strongly recommended for your first semester of study as it will outline for you the research skills, theoretical frameworks, and networking possibilities that will make your time in the program successful.

## ECL 625.01 Modernism

J. Pressman

Modernism was a phenomenon of creative activity and formal experimentation that crossed oceans, art forms, and disciplines in the early decades of the twentieth century. We are still reckoning its influence: postmodernism, digital modernism, and beyond. This course explores a constellation of texts that challenge categories of genre and nationality to collectively represent Anglo (British and American) Modernism. We read texts by such authors as T.S. Eliot, Ernest Hemingway, Gertrude Stein, Jean Toomer, and Virginia Woolf; we consider the impact of media, technology, and speed on the art of the period; we explore the complex interstices of race, gender, and class in emergent concepts of subject and self. We dive into Modernism and grapple with Ezra Pound's poignant but contradictory dictum from it: "make it new."

## ECL 631.01 Form and Theory of Fiction

S.-P. Martin

This class will focus on the craft of fiction through a consideration of the formal and theoretical issues involved in writing good narratives. I will provide a selection of readings that address and/or demonstrate important aspects of the compositional process, and you will keep a creative/critical journal of responses to these texts. These responses can be discussions or short works of fiction inspired by the readings. At the end of the semester you will expand one of your responses into a full story to be submitted at the end of the semester.

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### **ECL 726.01 SEMINAR ISSUES in COMP LITERATURE B.** **Falconer**

In this class, we will consider various poetic genres—the elegy, the ode, the pastoral, the epistolary poem, and the political poem, among others—to consider how they have developed over time. Together, we will discuss critical essays and some of the poems that have helped to shape these poetic modes, identifying recurring forms, themes, and devices as well as those outliers that challenge convention. Students will have various opportunities to engage the material, drafting their own poems in each genre, presenting on critical texts, and/or writing essays that reflect the insights gained from our reading and discussion.

### **ECL 727.01 SEMINAR: ISSUES CHILDREN'S LITERATURE J. Thomas** **Children's Poetry**

This course explores the theory and practice of children's poetry. Towards this end, we will read and discuss landmark works of U.S. children's poetry (including, but not limited to, the poetry of Gwendolyn Brooks, Edward Gorey, Langston Hughes, Theodore Roethke, Carl Sandburg, Shel Silverstein, and Gertrude Stein). In addition to analyzing the ideological, historical, and technical aspects of individual poems, we will also discuss the book object itself (i.e., contemplating individual books as material and cultural artifacts), examining overall book design, typeface, cover art, paper, and illustrations. Additionally, we will write and discuss our own children's poems (and, perhaps, illustrations), drawing inspiration from our readings.

### **ECL 750F.01 MFA SEMINAR: Fiction Writing Workshop M. de la Peña** **791B.01 - CR/NC**

This course, a six-unit combination of ECL 750F and ECL 791B, will provide a supervised environment for MFA students to complete a book-length work of fiction. This work can take the form of a short novel, a novel-in-stories, or a collection of short fiction. There is no restriction on form or subject matter. Students should have completed the first half of this work during the Fall 2024 semester. We will focus on the second during the Spring 2025 semester. The final book should be 80-250 pages, double-spaced, twelve-point type. Typically, this class is taken during your third MFA year.

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### **ECL 750F.02    MFA SEMINAR: Fiction Writing Workshop                      S. P. Martin**

This class will begin with a few representative texts, taken from recent issues of literary journals, as a review of basic fictional elements and as a way of introducing you to the aesthetic tendencies of contemporary publishing. We will then generate texts, which will be submitted to the class and me for workshop discussion according to a schedule we will devise in our first class meeting. You will make copies of these stories (or chapters of a novella or novel) for everyone in the class and one for me. You will submit two different rough drafts at scheduled times. A revised version of one of these drafts will be turned in at the end of the semester. Your revised text will be submitted for consideration to one of the journals we will be discussing during the semester. I will guide you in preparing your submission.

### **ECL 750P.01    MFA SEMINAR: Poetry Writing Workshop                      S. Alcosser** **The Long Poem**

It's possible to shape a manuscript in one semester by studying the long poem; responding to both published work and work-in-process; posing a question or idea that is critical to your place in the world. With this in mind we'll explore the long poem--the modern poetic sequence and its variations: meditations, cantos, epics, serial poems, verse novels, poetic essays, polyphonic voice constructions, collaborations et al. In *The Modern Poetic Sequence* M.L. Rosenthal and Sally M. Gall describe this work as the result of each poet's need : *to mobilize and give direction to otherwise scattered energies. A sequence encompasses disparate and often powerfully opposed tonalities and energies, a complex music involving a number of radiant centers. The modern poetic sequence goes many-sidedly into who and where we are. Modern sequences are not bound by thematic, philosophical, or formal conventions (for instance, "Song of Myself," by Walt Whitman, is structured to neither resolve a problem nor conclude an action, but to evoke the keenest, most open realizations possible). The form(s) may be opened or closed; the movement is organic.* Each writer will have an individual reading list that might include Homer, Ovid, Dante, Basho, Issa, Shonagan, Donne, Wordsworth, Whitman, Hopkins, Dickinson, Baudelaire, Rilke, Eliot, Stevens, Berryman, Niedecker, Lowell, Bishop, Reznikoff, Milosz, Swir, Walcott, Heaney, and contemporaries like Gluck, Schnackenberg, Phillips, Ford, Lee and Szybist. Because we will discuss not only a governing question of your world view, but also the discrete architecture of individual poems within your larger composition, beginning and advanced poets, as well as prose writers, will find this workshop and seminar helpful to the creation of your book.

### **ECL 791A.01    MFA SEMINAR: POETRY MANUSCRIPT                      B. Falconer** **CR/NC**

This advanced workshop is designed for third-year MFA students completing their book-length poetry manuscripts. Meeting weekly, we will consider the poetry collection as a sustained artistic project, attending not only to the strength of individual poems but also to the larger architecture that binds them. Borrowing from Robert Frost's notion of the collection as a "37th poem," we will

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explore how sequencing, pattern, and resonance allow individual lyrics to accrue meaning in relation to one another.

### ECL 791A.01 MFA SEMINAR: POETRY MANUSCRIPT CR/NC

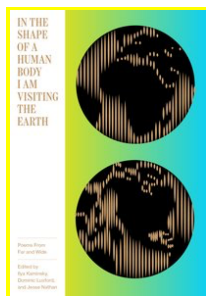
B. Falconer

Through close readings of contemporary and canonical collections, we will examine how poets create coherence, momentum, and variation across a manuscript: how themes evolve, how forms echo or resist one another, and how redundancies are transformed into purposeful recurrence. We will also address the practical dimensions of the literary landscape, including publication strategies, presses, and current trends in poetry.

Students will workshop selections from their manuscripts, give presentations on influential collections, and develop critical reflections on their own projects. Emphasis will be placed on refining each poet's vision, strengthening the internal logic of the manuscript, and cultivating a supportive yet rigorous community of readers. By the end of the semester, students will aim to complete a polished chapbook or full-length manuscript ready for submission.

### ECL 796.01 POETRY INTERNATIONAL INTERNSHIP CR/NC

S. Alcosser



A semester-long internship for *Poetry International* is always an exciting opportunity to gain experience in the practical management of a literary journal and a literary community—to make professional and personal connections with contemporary writers while producing a journal that Ed Hirsch has described as “a full and inventive anthology,” a reading experience that Fady Joudah described as “diving for pearls in pearl-infested waters.” The three-credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate.

Interns at *Poetry International* develop experience in various facets of journal production, focused primarily on reading journal submissions through Submittable, editing the digital archive and columns, and pursuing social media. Interns are also invited, but not required, to contribute to additional projects,

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**ECL 796.01 POETRY INTERNATIONAL INTERNSHIP S. Alcosser**  
**CR/NC**

such as editing/ proofreading the master file of the annual edition or enhancing the distribution network of *Poetry International*.

**Interns are expected to: complete 5 hours of PI-related work per week, including one hour in an Editorial Round Table meeting every Wednesday from 2-3 pm. For more information, contact Sandra Alcosser, Editor-in-Chief, [alcosser@sdsu.edu](mailto:alcosser@sdsu.edu).**

**ECL 796.02 WEST COAST REVIEW INTERNSHIP M. de la Pena**  
**CR/NC**

In this course, students will contribute to *West Coast Review* by evaluating and discussing submissions from writers beyond the university, while actively shaping the journal's editorial vision. Through this work, students will engage core questions of literary merit, editorial decision-making, and audience, alongside an introduction to the contemporary publishing industry.