SPRING 2027

ENGLISH LITERATURE

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

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

ECL 725.01 Issues in Literature of the U.S. D. LEONG
Science, Technology, and Race

Science and technology are deeply entangled with race. From eighteenth century polygeny to the "New Jim Code," race has long shaped the development, design, and practice of technoscience and the networks of power and wealth that support it. These same entanglements have inspired literary movements that link communities of color to alternative technocultures and forms of knowledge. This course will examine how writers of color bring together the historical, speculative, and material to challenge the racial infrastructure of science and technology. We will pursue this objective across a variety of genres (e.g., horror, digital poetics), topics (e.g., artificial intelligence, colonialism) and frameworks (e.g., Afrofuturism, Chicanafuturism). In doing so, we will aim to discover how speculations about race acquire form and value through modern technoscience. Authors may include Octavia Butler, Rivers Solomon, Franny Choi, Silvia Moreno-Garcia, Amitav Ghosh, Percival Everett, and Nnedi Okorafor.

***ECL 725 is designed to be taken with ECL 726, but can also be taken as a stand-alone class.**

ECL 726.01 Issues in Comparative Literature T. GRAND PRE
The Architecture of Race

What is race and how is it built? What happens when architecture becomes a medium for defining race and materializing racism. This course explores how race, as a social construct, emerged from the pursuit of an 'objective' basis (or 'science') for classifying human difference. As social and natural 'scientists' grouped variations in human biology and psychology with particular environments and cultural objects, they created a racial tradition that persists in both the arts and the sciences to this day. This class invites students to question how architecture, as both an expressive art and technical science, has shaped and been shaped by different ideas of cultural authenticity and what it means to belong to a particular place or community?

Drawing on the intersecting fields of race and ethnicity, postcolonialism, gender and sexuality, and environmental criticism, we will situate cultural objects of literature, photography, film, and video games within the architectural contexts that have come to define the Black, White, Latin American, and Asian experiences, to name a few. As we compare texts that explicitly invite us to look beyond the top-down perspectives of architects and urban planners, we will consider building practices and representations that express alternative visions of cultural identity and social freedom. ECL 726 is designed to be taken with ECL 725, but it can also be taken by itself.

ECL 750F.01 MFA SEMINAR: Fiction Writing M. de la PENA
Fiction Workshop

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.

ECL 750F.02 MFA SEMINAR: Fiction Writing S-P MARTIN

Professional Writer

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 B. FALCONER

When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, prosody, syntax, metaphor, closure, and the line. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar, with the hope of ultimately expanding the range of what we can say and how we say it.

ECL 784.02 Creative Non-Fiction S-P MARTIN

ECL 784 will consider creative nonfiction as a literary form. We will discuss various published creative nonfiction texts, and then you will generate two of your own works of creative nonfiction for workshop discussion. All styles and subject matter will be welcome. This class can be used to fulfill the “other genre” or it can function as a Literature Research B or C class on your POS.

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ECL 790.01 MA Portfolio Workshop J. PRESSMAN

(CR/NC Course)

ENGL 790 (MA Portfolio) prepares students for the Spring 2027 portfolio defense, the culmination of the MA. In the process, this course seeks to refine scholarly skills in research and writing. The workshop-based class teaches the process of scholarly publication and provides an opportunity for students to receive feedback for the process of revising (both the “star” and, to a lesser extent, the second paper) as well as prepare for the oral component of the defense. Students will be expected to work intensively on their own essays and also to offer substantive feedback to others. Students should enter class with a substantive draft of their portfolio essay, prepared to revise and refine from this foundation.

ECL 791A.01 SEMINAR: MFA Manuscript Poetry B. FALCONER

(CR/NC Course)

DESCRIPTION NOT AVAILABLE

ECL 791B.01 SEMINAR: MFA Manuscript Fiction M. de la PENA

(CR/NC Course)

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.

ECL 796.01 INTERNSHIP – Poetry International B. FALCONER

(CR/NC Course)

Wednesday – In-Person Class

Poetry International is one of the oldest and most respected literary journals in the world that's specifically dedicated to poetry and poetics from around the world. A semester internship at *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 the President of the Guggenheim Foundation Edward Hirsch called "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 production of the journal, focused primarily on: reading journal submissions through Submittable; participating in production of print and online material; mastering social media. Interns are also invited, but not required, to contribute to additional projects, such as editing 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 at a weekly Wednesday Round Table or team meeting from 2-3 pm. Contact Blas Falconer bfalconer@sdsu.edu if you have questions.

ECL 796.02 INTERNSHIP – West Coast Review M. de la PENA

(CR/NC Course)

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.