

Spring 2021 Course Descriptions

SJSU DEPARTMENT OF ENGLISH AND
COMPARATIVE LITERATURE

ENGL 21: Mystery and Detective Fiction

Colton Saylor, TR 3:00–4:15 PM

Examines mystery or detective fiction from its inception in the 19th century and follows it across the globe as the genre has been taken on and developed by a variety of cultures. GE Area: C2

ENGL 22-99: Fantasy and Science Fiction

Tanja Nathanael, Online Only, Asynchronous

During this course we will examine texts that explore the frontiers of the imagination in both fantasy and science fiction. As British fantasy author Neil Gaiman has observed, the British tend to be more successful fantasists due to their comparatively long mythic history, while American writers have excelled in the genre of science fiction, due in part perhaps from an inherited historical ideal to explore the frontier. And yet, as we will discover, there are exceptions to this understanding in both cases. Additional themes of subgenre, gender, and diverse voices will also be explored. Prerequisite(s): Completion of GE Area A2 or Writing Enrollment Category I/II/III or postbaccalaureate. Class Attributes: Course Match; GE C2: Letters

ENGL 30: Literature and the Environment

Daniel Rivers, MW, 3:00–4:15

Literature and the Environment examines how writers have used fiction, poetry, nonfiction, graphic novels, and the arts to make sense of humans' relationships with the rest of the living world. Throughout the semester, we will ask how literature both influences and is influenced by the cultural and environmental politics of food, agriculture, television, wildlife conservation, climate change, colonialism, and housing. Though this class is global and intercultural in scope, our readings will place a particular emphasis on the cultural and environmental dynamics of industry, race, gender, and environmental justice.

ENGL 50-01: Beginnings to the American "Experiment"

Jose Villagrana, MW 10:30–11:45

Exploration of Anglo-Saxon, Medieval, Renaissance, and Early Colonial Writings in Britain and America. Class engages literary text, literary history, and historical events that shape the literature of the period. Prerequisite: ENGL 1A

ENGL 50-02: Beginnings to the American "Experiment"

Nancy Stork, TR 9:00–10:15

A survey of literature written in the English language from its earliest

recorded history to 1680. We will focus on linguistic and historical questions related to literary forms. Research projects will include word studies of Old and Middle English.

ENGL 60-01: The Emergence of "British" and "American" Literatures (1680 to 1860)

Allison Johnson, TR 10:30–11:45

This course explores the circulation of ideas, literary texts, and peoples back and forth across the Atlantic Ocean from the Restoration period in England up to the outbreak of the American Civil War. We will chart the literary effects of British imperialism, witness the birth of a distinctly American identity and literature, and examine literary depictions of the transatlantic slave trade from both sides of the pond.

ENGL 60-02: The Emergence of "British" and "American" Literatures (1680 to 1860)

Colton Saylor, MW 1:30–2:45

Exploration of Restoration, Early American, Romantic, American Romantic, and Victorian writings in Britain and America. Class engages literary text, literary history, and historical events that shape the literature of the period. Prerequisite: ENGL 1A

ENGL 70: Emerging Modernisms Beyond

Kathleen McSharry, MW 1:30–2:45, 3:00–4:15

Exploration of Modernist and twentieth-century writings in Britain and America. Class engages literary text, literary history, and historical events that shape the literature of the period. Prerequisite: ENGL 1A

ENGL 71: Creative Writing

Johnny Damm, MW 1:30–2:45

Joseph Navarro, F 9:30–12:15

Sherri Harvey, TR 12:00–1:15

Leanne Lindelof, MW 3:00–4:15

Aamina Ahman, MW 10:30–11:45

Kristin FitzPatrick Ezell, TR 10:30–11:45

Examinations of works of poetry, creative nonfiction and short fiction as expression of human intellect and imagination, to comprehend the historic and cultural contexts, and recognize issues related to writing by men and women of diverse cultural traditions. Students will also write poetry, creative nonfiction, and short fiction. GE Area: C2

Spring 2021 Course Descriptions

SJSU DEPARTMENT OF ENGLISH AND
COMPARATIVE LITERATURE

ENGL 100A: **Writing Competency Through Genres**

Alesya Petta, MW 10:30–11:45

Helen Meservey, TR 9:00–10:15

Allison St. Dennis, MW 12:00–1:15

Satisfies the Writing Skills Test (WST) requirement if passed with a C or better (C- or lower will not satisfy the WST). Prepares students for 100W through drafting, feedback, and revision to demonstrate writing competency. Develops ability to analyze written genres used in the students' chosen disciplines as well as write analytical and reflective essays. Prerequisite(s): Must have failed the WST or students who have not taken the WST must have completed GE area A3, ENGL 1B, HUM 2B, or equivalent with a C- or better. Note(s): A Credit/No Credit grading option may not be used to satisfy the WST requirement.

ENGL 100W-01: Writing Workshop

Katherine Harris, TR 10:30–11:45

Synchronous meetings every Tues/Thurs supplemented by materials/assignments on Canvas. English 100W is an integrated writing and literature course designed to provide English majors with a firm foundation for the study of literature. Through close and careful reading of literary texts, students will develop skills in interpretation, explication, analysis, and composition.

ENGL 100W-02: Writing Workshop

Nancy Stork, TR 12:00–1:15

Upper Division Writing Workshop. Writing effective analyses of poetry, drama and fiction. We will work extensively on improving prose style, theses and techniques for analysis of literature.

ENGL 100WB: **Written Communication, Business**

Laimin Lo, M 9:00–11:45, W 9:00–11:45

John Hessler, M 6:00–8:45, W 6:00–8:45, MW 3:00–4:15, MW 4:30–5:45

Leanne Lindelof, T 6:00–8:45, TR 3:00–4:15

Sian Sloan, TR 10:30–11:45

This hands-on course is designed to simulate actual business communication scenarios (oral and written) that are encountered by business professionals daily during the course of their careers. Assignments will enable students to practice and immediately apply both practical and theoretical aspects of organizational communication directly in real-life work situations. Communication mechanics and style (practical), and the appropriateness of messages and

methods based on specific organizational situations (theoretical) will be emphasized.

ENGL 101: **Introduction to Literary Criticism**

Katherine Harris, F 9:30–12:15

Synchronous meetings every Friday supplemented by video lectures & materials/assignments on Canvas. Do you see hidden meanings in literary texts? Movies? Games? There are many possible readings of all literary and visual texts. Even your own identity governs your interpretation of the material. For this course, we will discover and apply critical models to various literary, visual, and digital texts. Critical models will include foundational twentieth-century theory as well as contemporary approaches to literature (Feminist, Queer, Marxist, Post-Colonial, and Digital Humanities theories). Though we will apply these critical models to texts across several historical periods and literary genres, Joseph Conrad's *Heart of Darkness* will be our ur-text. Co-requisite: Enl. 100W

ENGL 103-01: Modern English

Linda C. Mitchell, MW 9:00–10:15

This course provides a survey of the growth and structure of Modern English including its phonology, morphology, syntax, and semantics. Material in the course will also focus on some recurring problems of "usage" and/or "correctness," regional and social varieties of English, language development, and the historical development of English, especially as it affects the language today.

ENGL 103-02: Modern English

Scott Jarvie, TR 1:30–2:45

Why do we teach English grammar, and what does it mean to teach it today? This course explores the growth, structure, and history of English, with a particular focus on grammar pedagogy. Together we will think through the implications of power, culture, experience and identity for how we use language in our lives and how we teach it in classrooms. We will cover various grammatical concepts, as well as issues of usage and "correctness." We will also take up critical theoretical perspectives on grammar to trouble those concepts, considering their implications for our practices as readers, writers, speakers, and teachers in classrooms. While the course emphasizes grammar pedagogy, the material further examines the historical ways English language has been structured and possibilities for how we might imagine it differently.

Spring 2021 Course Descriptions

SJSU DEPARTMENT OF ENGLISH AND
COMPARATIVE LITERATURE

ENGL 106: Editing for Writers

Sara West, MW 9:00–10:15

In this class, we cover the fundamentals that writers need to know about editing and working as a professional editor. This course includes proofreading and copyediting, as well as sentence- and paragraph-level editing and document design. The basics? Fix gnarly sentences. Make ugly paragraphs pretty. Learn how to work with other writers. Learn how to get editing jobs. Gain the confidence to explain your edits and defend them against the howling mobs! Required class for Professional and Technical Writing concentration

ENGL 107: Professional & Technical Writing

Mark Thompson, TR 10:30–11:45

Survey of technical and professional writing. Students learn how to write and design persuasive documents that get real things done in the real world. Projects include resumes, instructions (video and print), presentations, user manuals, and augmented reality apps. Includes learning digital tools used to author and publish writing in the current tech landscape such as DITA, SnagIt, Adobe Premiere, and Madcap Flare.

ENGL 110: Visual Rhetoric & Document Design

Mark Thompson, TR 12:00–1:15

Combines visual rhetorical theory with design techniques to teach writers about the visual aspects of written and digital communication. In this hands-on course, students will design documents, including a poster, a book chapter, and promotional materials for local nonprofits. We will also learn about web design and infographics. The final project is prototyping an interactive phone app.

ENGL 112A-01: Children's Literature

Josh Coleman, TR 1:30–2:45

Are children and their literature as innocent as they might seem? Focused on the cultural politics surrounding Children's literature, this course explores the roles that race, gender, class, and sexuality play when represented in print books and media for children. While beginning with the genre's historical roots, this class will concentrate on 21st century Children's literature. We do so by mapping shifts in textuality across print and digital formats that range from picture books to middle grades chapter books. Intended for future educators, this course will focus on the application of Children's literature to contexts of teaching and learning. However, anyone is welcome, and no teaching experience is required or expected.

ENGL 112A-80: Children's Literature

Tanja Nathanael, Online Only, Asynchronous

During this course students acquire an understanding of how children's literature functions in an international context and how cultural diversity may be reflected in children's books. This course will focus on a range of contemporary transnational literature, either originating from or set in various locales around the world. In the study of these texts, students will gain insight into diverse human experiences, helping to broaden their perspectives by offering windows into other cultures. Thematically, we will focus on borders and how by crossing borders or through the journey itself protagonists strengthen or redefine individual, cultural, and national identities. Prerequisite: Upper division standing.

ENGL 112B: Literature for Young Adults

Mary Warner, M 4:30–7:15

In ENGL 112B, we read *After the First Death*, *Speak*, *Whale Talk*, *Witness*, *Prisoner of Azkaban*, and *We Were Here*. Two additional texts—*Literature for Today's Young Adults* and *Adolescents in the Search for Meaning*—introduce YA literature's genres, demonstrate the complexity of the best YA lit, and provide author/book resources. Book Talks, a book to film paper, and a unit of study/annotated bibliography requirement deepen student knowledge of YA Literature. The 4th credit enhancement includes the options of field experience and creating a blog devoted to a sub-genre of YA Lit.

ENGL 117B-01: Global Film, Literature, and Cultures

Meghan Gorman-DaRif, MW 9:00–10:15

The 2017 Executive Order seeking to ban entry to the United States of foreign nationals from seven Muslim-majority countries is the latest sign of growing Islamophobia in the US and abroad. This course considers theory, film, and literature related to the themes of Orientalism and Islamophobia, in an attempt to look beyond borders and across time periods to understand different cultures, histories, and experiences.

ENGL 123B-01: Literature for Global Understanding, Africa

Meghan Gorman-DaRif, MW 3:00–4:15

This course examines literature in English produced during the postcolonial period from a variety of countries and cultures in Africa, with special attention to how authors engage in their texts with the contexts of colonialism, systems of education, and the English language itself as a medium for self-expression. Specifically, in the first

Spring 2021 Course Descriptions

SJSU DEPARTMENT OF ENGLISH AND
COMPARATIVE LITERATURE

unit we will consider the Bildungsroman in Africa, focusing on how authors engage with and subvert traditional Western literary forms, and how colonial legacies and educational systems alter and complicate the coming of age story. The second unit considers how other generic forms are experimented with and developed in African contexts, and how authors use generic experimentation and creativity to respond to historical and political events through their literary texts. The course ends with two novels from the contemporary moment, and emerging debates on the sufficiency and status of the term “postcolonial” in light of current global political issues of neoliberal economic practices, immigration, displacement, and transnationalism. This course is not meant to be a complete survey in African literature, but instead aims to introduce students to some of the themes that have emerged in postcolonial African fiction over the last fifty years, and the historical, political, and social contexts from which such writing emerges.

ENGL 123D-01: Literature for Global Understanding, Asia

Meghan Gorman-DaRif, MW 10:30–11:45

This course examines literature in English produced in the last century from a variety of time periods and perspectives in India, with special attention to how authors engage in their texts with the image of the Indian nation and its history. We will spend time considering the contexts of colonialism, the caste system, gender and religious identities, and how authors both represent and encourage modes of resistance to dominant discourse and also particular historical events in India. This course is not meant to be a complete survey in Indian literature, but instead aims to introduce students to some of the themes that have emerged in postcolonial Indian fiction over the last fifty years, and the historical, political, and social contexts from which such writing emerges.

ENGL 125: European Literature: Homer through Dante

Linda C. Mitchell, MW 10:30–11:45

This course offers an introduction to some of the major literary works of the first 2,000 years of Western Culture—works of great genius and superb craft. They are as much a part of our heritage as that which we receive from our parents. Our goal this semester is to take possession of that heritage—like heirs who have come of age—by understanding how these works are connected to each other and to us via a series of parallel and contrasting patterns of ideas and experiences that form a path of human continuity across time and place. Students will engage and explore the texts from a variety of contexts and viewpoints: textual, literary, political, social, and cultural;

become familiar with a range of critical approaches to the texts; and demonstrate a working knowledge of the texts’ influences within the Western literary tradition.

ENGL 127: Contemporary Theatre

Kathleen Normington, TR 9:00–10:15

European and American playwrights from 1950 to the present and important theatre practices for this period. GE Area: V Prerequisite(s): Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), completion of Core General Education and upper division standing are prerequisites to all SJSU studies courses. Completion of, or co-registration in, 100W is strongly recommended.

ENGL 130-01: Writing Fiction

Keenan Norris, TR 3:00–4:15

In the fiction workshop, students will examine how literary fiction works. Some questions students will begin to uncover include the following: What makes a character unforgettable? What makes for a musical sentence? What makes a scene transport the reader in such a way that they forget that they are reading? What is it about a story that evokes an emotional response in the reader? How do writers create and reinvent these moments? Through lecture, discussion, assigned reading, writing exercises, and peer feedback, students will investigate elements of craft including plot and story structure, characterization, point of view, and voice among other topics to write and revise two short stories.

ENGL 130-02: Writing Fiction

Nicholas Taylor, MW 12:00–1:15

Prerequisite: English 71. This workshop focuses on the craft of fiction writing. We will begin the semester by reading works of contemporary short fiction from *Best American Short Stories 2020* and *Reed Magazine 153*. Each student is required to submit two original short stories for review by the class. Lively participation and written commentary is required. In lieu of a final exam, you will turn in a substantial revision of one story.

ENGL 131: Writing Poetry

Michael Tod Edgerton, MW 3–4:15

“Poetry isn’t merely a more beautiful way to communicate ideas or experiences or feelings,” writes Matthew Zapruder in *Why Poetry?* before quoting Paul Valéry, “A poem is really a kind of machine for producing the poetic state of mind by means of words.” Just what is that state of mind, you ask? Come, take a deep-dive into the rich

Spring 2021 Course Descriptions

SJSU DEPARTMENT OF ENGLISH AND COMPARATIVE LITERATURE

ends of the stanza, line, and word and find out for yourself! Take this class and become, if only for the semester (but maybe for life), a rigorous and serious reader and writer of poetry. We will read essays by poets on the various styles, techniques and value (personal, social, ethical, political...) of poetry, as well as, of course, a ten-ton ship-full of poems. This is a reading-and-writing-intensive seminar cum workshop cum mad scientist laboratory (count on it being a ship's ton of work) that will wreck you in the sea of language to drown in the infinite pleasures of the poetic state of mind.

ENGL 133: Reed Magazine

Helen Meservey, F 9:30–12:15

Student-edited and managed literary magazine. Contents selected from local, national and international submissions. Students urged to work on the magazine for the two semesters required for publication. Open to all majors. May be repeated once for credit. Prerequisite: Upper division standing

ENGL 140B: Beowulf

Nancy Stork, TR 1:30–2:45

We will read all 3,182 lines of Beowulf in the original Old English. We will meet Spear-Danes, Victory-Danes and treacherous Danes who make serpentine insinuations. Magical swords will melt like ice and a monster's head will be cut off. Also, dragons! Prerequisite: English 140A, Introduction to Old English or equivalent.

ENGL 144: Shakespeare 1

Jose Villagrana, MW 9:00–10:15

Major plays such as *Twelfth Night*, *Henry IV, Part I* and *Hamlet*. Prerequisite: Upper division standing.

ENGL 145: Shakespeare and Performance

Cynthia Baer, TR 1:30–2:45

In this course, we will collaborate to research modern productions of Shakespeare's scripts: What value does "production" add to the work of a playwright? What happens when "Not marble, nor the gilded monuments / Of princes, [do] outlive [his] powerful rhyme" (Sonnet 55). We will together examine four plays in-depth to tease out the interrelationship of performance and interpretation. Students will work in groups to lead fellow students and the instructor to explore 4 to 5 more plays. We will consult scholarship and historical texts to place each play in the context of its original performance (during Shakespeare's time). We will look at modern productions, on both stage and screen, to raise larger issues about the complex rela-

tionships between the Shakespearean canon and its ever-changing audiences. Does re-imagining Shakespeare's works help them retain their vitality and cultural relevance? How do modern production elements such as setting, casting, staging, costumes, editing, and individual performances shape and generate meaning for today's audiences? Students will discuss together (in Canvas and in Zoom sessions) each Shakespearean script. Interpretations will be both written and oral. Through a series of research, writing, and multimodal projects, each team will help us to apply a growing awareness of speech and dramatic performance to understand the complexities of their chosen play's plot, characterization, and dramatic form.

*Required for the English Single-Subject Credential

ENGL 156: Black Women Writers: Race, Culture and Resistance

Jalylah Burrell, TR 1:30–2:45

Comparative analysis of the meaning and developmental stages of womanhood for women of African ancestry as depicted in the fiction of women of African ancestry. Emphasis on the role of race and culture in shaping contemporary conceptions of womanhood among Black women. Prerequisite: Upper division standing or instructor consent.

ENGL 157: Topics in Rhetorical Analysis

Ryan Skinnell, MW 1:30–2:45

English 157 focuses on the theory and practice of rhetoric in the world. Rhetoric is the study of language, power, and persuasion, so we will look at how rhetoric shapes the world around us—how does language teach us to think and act certain ways? How do common beliefs prepare us to receive new information and change our minds (or not)? How do we organize ourselves into groups based on language and symbols that we rarely even think about? We will build the class around students' interests and analyze examples from history, politics, and culture to try to understand what rhetoric is, what it does, and how we can use it to live better in the world.

ENGL 162: American Literature to 1865

Allison Johnson, TR 12:00–1:15

Examination of a polyvocal and multiethnic American literary tradition, including indigenous oral expressions, assertions of national identity in the New Republic, narratives of bondage, and competing visions of Americanness during the sectional conflict and Civil War. Particular focus on representations of race, ethnicity, and gender.

Spring 2021 Course Descriptions

SJSU DEPARTMENT OF ENGLISH AND
COMPARATIVE LITERATURE

ENGL 167: Steinbeck

Susan Shillinglaw, TR 9:00–10:15

The course will be grounded in this question: Why read Steinbeck in 2021? And we'll explore explanations: His vision of place. His rugged social conscience. His unflinching examination of American values. His prose style. His humor. His accessibility. His range. His interest in the intersection of science and the arts. Texts: *To a God Unknown*; *The Long Valley*, *Tortilla Flat*, *Of Mice and Men*, *The Grapes of Wrath*, *The Moon is Down*, *Cannery Row*, *East of Eden*.

ENGL 169: Ethnicity in American Literature

Allison Johnson, TR 3:00–4:15

This course explores the influence of ethnic diversity on American literature by focusing on lines, including but not limited to borderlines, the color line, and timelines. Paying close attention to strategies of representation and resistance, we will examine the polyvocal literary and cultural fabric of the United States.

ENGL 169: Ethnicity in American Literature

Keenan Norris, TR 1:30–2:45

Study of race and ethnicity in the literary arts of North America. Selected works of authors from such groups as African Americans, European Americans, Asian Americans, Chicanos, Latinos and American Indians. GE Area: S.

ENGL 172: The Arts in US Society

Liz Linden, M 3:00–4:15

Study of American arts and artists in their aesthetic, social, and political contexts, focusing on 20th and 21st centuries. Arts examined include architecture, poetry, music, visual arts, dance, theatre, performance art, and fiction. Special emphasis on issues of cultural diversity. GE Area: S

ENGL 173: Thinking about Contemporary World Arts

Victoria Rue, R 3:00–5:45

Liz Linden, W 10:30–11:45

An interdisciplinary course on contemporary arts and culture which investigates connections between arts disciplines and world cultures. The course uses critical and creative thinking as the lens to focus on issues in the arts, especially personal and cultural identities. GE Area: V

ENGL 176: The Short Story

Selena Anderson, MW 12:00–1:15

Analysis and interpretation of selected short stories from the nineteenth century to the present. Prerequisite: Upper division standing.

ENGL 178: Creative Nonfiction

Susan Shillinglaw, TR 10:30–11:45

This course considers the history of creative nonfiction—what it is; who has written it most forcefully/creatively/honestly; and where it might be headed in the future. After beginning the semester with Norman Mailer, *In Cold Blood* and Joan Didion, *Slouching Towards Bethlehem*, the class will select texts from the following list: Hunter S. Thompson, *Fear and Loathing in Las Vegas*; John Steinbeck, *Travels with Charley*; James McBride, *The Color of Water*; Mary Karr, *The Liars Club*; David Foster Wallace, *A Supposedly Fun thing I'll Never Do Again*; Claudia Rankine, *Citizen: An American Lyric*; Isabel Wilkerson, *The Warmth of Other Suns* or *Caste*; Rebecca Solnit, *Men Explain Things to Me*.