Steve Westbrook

English 515: Journal Editing and Production

Eng 515 will bring sunlight into your life. Eng 515 will make you hate the sunlight. Have you ever seen *Encounters at the End of the World*? In this documentary, Warner Herzog—in typical Warner Herzog fashion—says, “I loathe the feeling of sunlight on my skin.” Eng 515 has little to do with Warner Herzog, but it is usually held in a warm room in McCarthy Hall, where the evening sun shines through the windows and bakes us collectively as we talk about small literary publishing and create an issue of *DASH*, CSUF’s international literary journal. Usually, we advertise to our potential authors in *Poets & Writers*, greeting them with the tagline, “If brevity is the soul of wit, we want you quick and dirty.” Sometimes, we receive more erotica than we would like. Always, we talk about changing our tagline and making better business and marketing decisions. Always, we form editorial teams, apply our understandings of what a flash aesthetic means within contexts of contemporary literature, and debate the merits of the submissions that make their way to us from as close as N. State College Blvd and as far as Whanganui, New Zealand. Often the heat makes us hungry, and we eat heaps of food while we work. Often the heat ain’t so bad, especially when we come across a gem of a short story or poem that, for a moment at least, makes us believe the heat is emanating from within us, glinting in our hearts and lungs, because we feel so suddenly and glaringly alive. Have you read (or chanted) Juliana Spahr’s *This Connection of Everyone with Lungs*? Maybe the world would be a better place if you did. Or maybe it wouldn’t. This conversation could go on, you know, and it probably will all semester.

Yichin Shen

English 525T: Asian American Literature

This graduate seminar will introduce students to a body of literature produced by American writers of Asian descent. It includes plays, short stories, and novels by both male and female authors from different ethnic groups of the Asian American community. The seminar will be conducted through readings of primary texts and critical analysis, viewings of audio and visual materials, class discussions/presentations, and research papers. The ultimate learning goal for the seminar is to gain an understanding of Asian American experiences and perspectives, as well as the broad, unifying themes in American literature. Such understanding will further enable the students appreciate the diversity and complexity of American literature, recognize and evaluate how issues of race, gender, and ethnicity affect one’s sense of self and relationship to others.

Kay Stanton

English 525T: The Sonnet

This course will trace the development of the sonnet, from its medieval Italian beginning to the present. Authors of various periods and cultures will be covered, with concentration on Sidney, Spenser, and Milton, and particular emphasis on Petrarch and Shakespeare. Each student will submit one brief written report on a published critical article or book on sonnets of a chosen author (or authors), or on the sonnet in a particular period of its development, or in a chosen culture, or on a chosen theme, and will also present a short oral version of the report to the class. Every student will also submit two short papers on sonnets from the periods and cultures
studied by the respective due dates. In addition, each student will submit and do a twenty-
minute presentation of a fifteen-page research paper on sonnets of a chosen author (or authors),
time period, culture, or theme; the research paper must cite a minimum of fifteen critical
sources. The research paper may deal with sonnets covered in assigned readings or with
sonnets of other authors or cultures.

Lana Dalley
ENG 571T: Jane Austen
In an 1816 letter, Jane Austen modestly refers to her writing as a “little bit (two inches wide) of
ivory on which I work with so fine a brush, as produces little effect after much labour . . .”
Nearly 200 years later, we can say with certainty that Austen’s fiction has (contrary to her own
opinion) had quite a lasting effect, and her popularity only seems to be growing. The last ten to
fifteen years has seen a dramatic increase in the amount of Austen fan fiction, film adaptation,
and paraphernalia in circulation. In this course, students will comparatively analyze Jane
Austen’s body of writing, including her six completed novels, juvenilia, letters and short fiction.
We’ll situate her work in its rich cultural and literary context by considering how her work is
shaped by and responds to the following developments: the rise of women writers and readers
in the Romantic era, the expansion of print culture, the French Revolution and working-class
movements in England, shifting gender ideologies, the growth of the British Empire, and the
gradual development of a credit economy.

David Sandner
ENG 574: The Byronic Hero
Victor Frankenstein—haughty, superior, willful—is, perhaps, the most famous Byronic Hero;
Mary Shelley used Lord Byron as a model. We will look at influences on her work, from the
Gothic of Horace Walpole and Samuel Taylor Coleridge to novels by Mary Wollstonecraft and
William Godwin. We will look at Mary Shelley and her circle: reading work by Percy Shelley,
the infamous Lord Byron, and more work by Mary Shelley herself. We will look at the
surprising critical history of her work—its rocky beginning, neglected middle, and current
celebrated status. We will examine important encounters of criticism with the text, including
key issues developed out of feminism, deconstruction, and textual scholarship. Key approaches
to the text will also include examinations of the rich cultural history of monsters in films and
literature that follow Mary Shelley’s creation, the birth of science fiction out of her invention,
and the vital Digital Literary Studies work that has brought the text to new life. (“Alive! It’s
alive!"

Beyond Frankenstein, key texts will include Shelley’s The Last Man, Walpole’s The Castle of
Otranto, Wollstonecraft’s Mary, Godwin’s Caleb Williams, Coleridge’s “Rime of the Ancient
Mariner,” Percy Shelley’s “Mont Blanc,” Byron’s “Manfred” and vampire fragment, Polidori’s
“The Vampyre,” Stoker’s Dracula; and critical work by Anne Mellors, Barbara Johnson, Charles
Robinson, Gayatri Spivak, Brian Aldiss, Eve Sedgwick, Mary Poovey and more.