ENGLISH LITERATURE

**ENGL 600**  INTRODUCTION TO GRADUATE STUDY  M. BORGSTROM

M  7:00-9:40PM

This course is an introduction to the critical methods and theories of advanced literary study. We will discuss the history (and future) of the field, examine many of its contemporary conversations, and consider the discipline's essential terms (as well as its expectations, forms, and customs). Our readings will allow us to approach the work of literary and cultural criticism both in theory, through an examination of many of its big questions and important movements, and also in practice, through a series of assignments centered on seminar members' own research interests. This course thus covers several fundamental topics necessary for beginning a career in literary studies. To supplement these discussions, we'll also talk about professional development, research techniques and trajectories, and the role of the humanities in the modern university.

Regular attendance and active participation is mandatory.

**ENGL 625**  INDIGENOUS LITERATURES and DECOLONIZATION  J. BROOKS

T,TH  12:30-1:45PM

How was colonialism impacted thought, writing, and literature? How have indigenous peoples articulated themselves and their communities in literary forms? What is decolonization, and what does it mean to decolonize scholarship and literature? This course offers an introduction to major theoretical problems in colonialism and decolonization with a special focus on the literatures of the indigenous peoples of North America and the Pacific (Samoan, Hawaiian, Maori). We will also discuss gender and sexuality in the context of colonialism and decolonization. Novels, poetry, and theory to be read by Linda Tuhiwai Smith, Leslie Marmon Silko, Haunani Kay Trask, Sia Fiegel, Louise Erdrich, James Welch, Robert Warrior, Jodi Byrd.

**Assignments:**  Two in-class presentations (40%), attendance and participation (10%), and seminar paper (50%)

**ENGL 696**  SEM: PROSE POEMS and FLASH FICTION  M. CHIN

M  7:00-9:40PM

This class is an electrifying experience for both fiction writers and poets alike. First, we shall read various brilliant practitioners of the two border-crossing “genres,” invoking the magic of both past and living masters: from Baudelaire, Rimbaud, Ponge, Basho, Toomer, Hemingway to Simic, Russell Edson, Jamaica Kincaid, Lydia Davis, Galeano, etc…

Then, of course, the muse shall move us to create our own prose poems and flash fiction masterpieces!

This is a class created for M.F.A. level creative writing students with solid knowledge of workshop procedures. M.A. students must submit a sampling of creative writing for admittance.
It’s become common, in Romantic era studies, to focus on interconnected groups of writers and their friends and families. As such, the work of, say, the Wordsworth Circle comes to include not just the canonical works of Wordsworth and Coleridge, but those of Southey and De Quincey, the input of Dorothy Wordsworth and Henry Crabb Robinson, and the formerly under-appreciated clerical work of the female members of the Wordsworth household. The Godwin Circle, similarly, has provided a way to link previously disparate—or separately studied—writers into a whole that pays attention to the likes of Godwin, Mary Wollstonecraft, the Shelleys, Keats, Holcroft, Hazlitt, and, most recently, Claire Clairmont. In this class, we’ll focus on a few of these circles in the light of the recent digitization projects in early nineteenth-century studies, such as the recently-unveiled Godwin Diary, the availability of Joseph Farington’s Diary, the British Library’s digital archive of C19 Newspapers, etc. These promise to alter the way scholars think about how ideas were transmitted in the period by identifying previously overlooked friendships and relationships and by permitting particular verbal formulations to be traced across a range of periodical literature in ways that were previously inconceivable. Our class will hope to learn from, and contribute to, these innovations.

Why do Victorian novels spawn contemporary novels and films that re-work or continue them? During this course we will examine several Victorian classics and the twentieth-century novels they inspired. Readings will include C. Bronte’s Jane Eyre and Jean Rhys’ Wide Sargasso Sea, Mary Shelley’s “Frankenstein” and Alasdair Gray’s “Poor Things”; Dickens’ Great Expectations and Peter Carey’s Jack Maggs; Henry James’ “The Turn of the Screw” and John Harding’s “Florence and Giles”; and a steampunk fantasy, Marie Brennan’s With Fate Conspire. Students will write a weekly page of ideas and questions, and two ten-page papers or one twenty-page paper. In addition, each student will present a twenty-minute oral report on a novel not read by the other students.

This seminar will explore depictions of sexuality in a range of cultural forms including film, memoir, short story and its adaptation, music from adult films, and Samuel Delany’s latest 800-page novel, which we will read in segments throughout the semester. We will consider a range of “pleasures and dangers”—to borrow from Carole Vance’s seminal anthology of the same name—that describe the tapestry of sexual diversity in contemporary literary and cultural production. We will be especially invested in examining the effect of texts that emphasize, rather than marginalize, sexual content and situate them in the contexts of gender and racial politics of representing sexuality. Our texts will include (but are not limited to) the following or selections from the following: Samuel R. Delany, Through the Valley of the Nest of Spiders; Chester Brown, Paying For It: A Comic-Strip Memoir about Being a John, Boogie Nights, dir. Paul Thomas Anderson; Rachel Kramer Bussel, ed., Best Sex Writing 2013: The State of Today’s Sexual Culture; Sharon P. Holland, The Erotic Life of Racism. Students who are uncomfortable with frank discussions of sexuality, gender, and the body, should consider another seminar: please be aware that many of the texts contain sexually explicit material that may be objectionable to some.
FALL 2013
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 726 SEM: RESISTANCE LITERATURE - ASIA
TH 3:30-6:10 PM
J. ROBINETT

Resistance Literature - Asia (India, China, Tibet)

This course will investigate selected issues in literature, cultural criticism, post-colonialism and imperialism. Readings include texts and essays that challenge dominant cultural views, and offer alternative visions and structures (literary and otherwise). We will be focusing on literature as it functions as a source of resistance to imperialism and a minority critique of dominant cultures. We will examine intersections of class, ethnicity, gender, and focus on the various avatars of colonialism/imperialism/nationalism and post-colonialism in China, India and Tibet. We will explore this literature as the site where social and cultural values are inscribed and from which they are also derived. The destruction and re-shaping of cultural values and cultural identity under the influence of colonial powers and the fate of those constructions following the end of empire is central to our exploration. The basic list of required texts includes:

Required Texts:
Ama Adhı  The Voice That Remembers
Alai  Red Peppies
Aravind Adiga  White Tiger
Kirian Desai  The Inheritance of Loss
Palden Gyatso  Autobiography of a Tibetan Monk
Yu Hua  To Live
Mo Yan  Red Sorghum
Chen Ran  A Private Life
Arndhati Roy  The God of Small Things
Edward Said  Culture and Imperialism
Woser  Tibet's True Heart and excerpts from her blog

Possible additions to this may appear as handouts, short movies and blogs. Because of the length of the reading list, students might want to read some of these texts before class starts in September.

ENGL 727 SEM: REGIONALISM and AMERICAN CHILDREN
T  3:30-6:10 PM
J. CUMMINS-LEWIS

In this class, we'll ask the questions that are circulating in the contemporary discourse of regionalism. Often set against regionalism is cosmopolitanism, but critics such as Tom Lutz argue that this pair of terms presents not such a contrary dualism and may not be a dualism at all. Other assumed binaries include elitism vs. democracy, outsiderism vs. insiderism, and local vs. global. We will add the assumed duality of child vs. adult to this conversation. Basing our investigation on children’s and young adult books from discrete and not so discrete geographical areas of the United States, we’ll examine not just what makes a setting seem distinctive but what geographic distinctiveness means. What cultural work do children’s books with strong geographical claims do in the broader society? To what end does regionalism promote appreciation and knowledge of local customs? Can there be such a thing as regionalism in a country that prides itself on inclusivism? Does regionalism actually provide a gateway to diversity? We’ll see if our analysis of regionalism through children’s literature changes the discourse of regionalism as a whole.

The reading list is under development and will probably include a mix of classic texts such as those by Twain, Alcott, and Wilder and recent texts by authors such as Erdrich, Sachar, and Jiminez. Secondary readings will come from theories of regionalism and space. We are fortunate that the Geography department houses the journal *Children's Geographies* and the Center for Interdisciplinary Studies of Youth and Space. We will endeavor to make connections with these excellent resources on our campus when possible.

May 3, 2013
This course is designed principally for MFA students (qualified MA students may also enroll after consulting with me) who are writing short or extended fiction or creative nonfiction. Each participant will be required to submit a minimum of three individual texts, or self-contained segments of a lengthier work.

Additionally, there will be occasional brief or collaborative “prompts” and films, or portions of films, to explore narrative in a different context. And I will assign three books as well. (to be decided)

You will be asked to write short prompts, read three books, and, of course, to submit your ongoing writing. To compensate somewhat for the more-than-usual rigor, I am asking for only 5 written commentaries on your peers’ work rather than the customary 10 or 12 I’ve required in the past.

The peer commentary must accomplish three overlapping purposes: describe the text, offer remedial suggestions where necessary, and briefly summarize. The commentaries will be sent to the class electronically.

A characteristic session will consist of four submissions; if the class is large it may be divided in half, with either half addressing a different text. Occasional sessions will be given over at least in part to prompts and writerly responses to assigned books and films or portions of films.

I am prepared to alter the reading and critiquing format, depending on input from the class. There will be written commentaries but no grades on the individual assignments. An A in this advanced graduate course depends on completing the assignments, regular attendance, and responsiveness in class discussions.

These linked classes will be focused on the development of a novella or collection of short stories (90-120 pp). The first sixty pages will be carefully developed in the Fall 2013 semester and the remainder in Spring 2014. Sample novellas and short story collections will be studied, but most of the class will involve workshop discussions and one-on-one conferences. The result, at the end of Spring 2014, will be a novella or short story collection of publishable quality. This linked two-semester class (12 total units) is required for all third-year fiction students to complete their program of study for the MFA in fiction. It will be open to second-year students with permission from Professor Martin. Students with questions should contact Professor Martin (shmartin@mail.sdsu.edu).

Spend the semester discovering what you, as a writer, most want to know about this world, and in the process, build a foundation for your book.

As you attempt to find poetic form for your curiosity, you will explore the long poem--the modern poetic sequence and its variations: epics, cantos, fairy tales, fables, verse novels, serial poems, poetic essays, polyphonic voice constructions and collaborations. M.L. Rosenthal and Sally M. Gall define The Modern Poetic Sequence 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. Each writer will spend the semester: reading, responding, and sharing long poems,
Creating a chapbook that contains one long poem (or sequence of shorter poems or hybrid texts) that explores a question or idea. Your question(s) may be comic, cosmic, tragic, domestic, metaphysical, political; your challenge will be to find a form that holds possibilities for improvisation and discovery. As a workshop, we will court the poetics of Dorothy Richardson who believed that, as passionate readers and writers, our best place is to be in all camps and no camp at once.

ENGL 750P MFA SEMINAR: POETRY WRITING M. CHIN
T 4:00-6:40 PM

Special Craft Topic -- A seminar on the Free verse line from Shakespeare to Hip Hop. Be prepared to be totally immersed! We shall have directed reading and writing assignments every week. The reading may include a sampling of such poets as Neruda, Whitman, Ginsberg, Issa, Dickinson, Tate, Tu Fu, Braithwaite, Creely, Shange, Plath, Auden, Knight, Hayes, H.D., Bessie Smith, Snoop Dogg, the Bard and even some famous long lines from God...Hopefully, the exciting reading and class discussion will inspire the in-class poets to write well-crafted and brilliant poems (to be delivered in the form of a “chapbook” by the end of the semester.)

ENGL 791A SEM: MFA MANUSCRIPT POETRY M. CHIN
T 7:00-9:40 PM

Thesis Manuscript Workshop

This is a required seminar for third year M.F.A. poetry students and is also a very helpful class for those who are ready to begin constructing their poetry thesis. The class shall begin with the study of other masterful poetry books and then move toward the workshopping of the students’ own first drafts of their theses-in-progress.

ENGL 791B SEM: MFA MANUSCRIPT FICTION S-P. MARTIN
W 4:00-6:40 PM

Thesis Manuscript Workshop

These linked classes will be focused on the development of an novella or collection of short stories (90-120 pp). The first sixty pages will be carefully developed in the Fall 2013 semester and the remainder in Spring 2014. Sample novellas and short story collections will be studied, but most of the class will involve workshop discussions and one-on-one conferences. The result, at the end of Spring 2014, will be a novella or short story collection of publishable quality. This linked two-semester class (12 total units) is required for all third-year fiction students to complete their program of study for the MFA in fiction. It will be open to second-year students with permission from Professor Martin. Students with questions should contact Professor Martin (shmartin@mail.sdsu.edu).

ENGL 796 INTERNSHIP M. BORGSTROM

Pedagogy

This class serves as a complement to your work teaching English 220 or English 280. The primary goal of the course is to aid in your professional development and to provide a workshop setting in which you can ask questions and receive feedback about your teaching. We will discuss pedagogical philosophy and practice (and read several essays on these topics) in order to develop and articulate your own approach to teaching. This course thus covers several fundamental issues for beginning a successful career in the classroom.

May 3, 2013