ENGLISH LITERATURE

- Please consult the online class schedule for specific days and times of these courses.
  https://sunspot.sdsu.edu/schedule/

ENGL 600     INTRODUCTION TO GRADUATE STUDY     HOWARD, Y

This seminar has two goals.

First, it will provide an introduction to the history of literary and cultural theory. We will read and discuss influential theoretical writings and become acquainted with some of the major movements in critical thought related to literature, film, art, music, aesthetics, identity, politics, and representation. Ideally, students will become familiar with the methodological and epistemological underpinnings of Postmodernism, Poststructuralism, Psychoanalysis, Cultural Studies, Feminism, Queer Studies, and Critical Race and Ethnic Studies.

Second, the seminar will emphasize the skills and practices associated with being a professional intellectual. Regular attendance and active participation is absolutely essential.

ENGL 606A    SEMINAR: ISSUES IN LITERATURE OF U.S.     HOWARD, Y

Illness Narratives

This course will explore a range of literary and cultural articulations of illness. While we will ground our study of illness narratives in some of its more conventional forms, such as the journal and documentary, the course will expand understandings about the forms that illness narratives take and the very definitions of illness itself. Our semester's archive of illness narratives will include graphic novels, music, and performance art and it will also address disability studies, the politics of size/weight, and dominant perceptions of mental health. Texts will include (but are not limited to) The Cancer Journal by Audrie Lorde; The Pain Journal by Bob Flanagan; Southern Comfort, directed by Kate Davis; The Swimmer of Her Bloodness by Catherine Lords; Our Cancer Year by Harvey Pekar and Joyce Brabner; Plague Mask by Diamanda Galas; Depression: A Public Feeling by Ann Cvetkovich; and Obsession: A History by Leonard Davis.

ENGL 624     SEMINAR: ISSUES IN BRITISH LITERATURE     SHUMAKER, J

Hauntings: the Past in Modern Irish Literature

Ireland's battle-torn record of subjection to England and consequent erosion of its language and traditions, along with the divisions between Catholics and Protestants that have shaped Northern Ireland, have encouraged modern Irish writers to create characters who are haunted by the past in both its personal and political forms.

Students will complete a one-page informal writing each week about the assigned readings that will be the major source of class discussion. To broaden students' acquaintance with Irish literature, each student will present a 20-30 minute oral report on a literary work not read by the other students. Students may choose whether to write two ten-page essays or one twenty-page essay; rough drafts of students' essays will be peer-reviewed.

May 7, 2014
FALL 2014
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SHUMAKER, J

James Joyce,
Samuel Beckett,
Brian Friel,
William Trevor,
W.B. Yeats,
Bernard MacLaverty,
Marina Carr,
Elizabeth Bowen,
Flann O'Brien,
John Synge,
Sebastian Barry,
Patrick Kavanagh, and Brendan Kennelly, -- poems about the famine of the 1840s
John Montague, poems about Irish history from The Rough Field
Eavan Boland,
Seamus Heaney,
Anne Enright,
The Dead
Krapp's Last Tape
Translations
Fool of Fortune
On Bealtaine's Strand, Crazy Jane poems and Easter 1916
Cal
Bag of Cats
The Demon Lover
The Third Policeman
Playboy of the Western World
The Secret Scripture
ENGL 626 ZOMBIES IN LITERATURE FILM VIDEO
Zombies, Horror, Vampires
HICKS, E

If you love Zombies, you have to take ZHV (Zombies, Horror, Vampires)!

ZHV will be especially interesting for those who like to discuss zombies, horror, and vampires and for gamers (we will analyze SONY's new video game, H1Z1). MFA students will have freedom in this course (to write fiction, comics, etc.). Children's Lit grad students who would like to link their interests to horror and zombies are welcome. We have close ties to a board member of the Zombie Research Society, a neuroscientist who teaches at UCSD and who may be a guest speaker (discussing the zombie brain). We also have contacts at SONY, including the game developers of H1Z1 (a new zombie game). We will discuss a wide range of topics, including slavery, sodomum, gender, desire, the use of fire in video games, surviving the apocalypse, prepping and DIY culture. My TA, Scott Kove, is extremely knowledgeable about the horror film genre. For grad students with an interest in literary theory, there will be some Deleuze (more specifically, Deleuze in relation to horror); we will mention possible worlds (along with Borges and bifurcating paths). We will discuss The Walking Dead and all things related to George Romero.

ENGL 631 FORM & THEORY OF FICTION
Martin, S-P

What are we talking about when we say that reading and writing are interchangeable processes? What does reading mean for someone whose guiding passion is the process of making fiction? What theoretical perspectives are most relevant for those whose primary goal is not to study writing but to produce it? These will be the questions explored in this graduate seminar designed for students who have committed themselves to the challenge of generating new fiction for the 21st century. Readings will include works by Haruki Murakami, J.M. Coetzee, Arundhati Roy, Chinmamanda Ngozi Adichie, Patrik Ouredniki, Tao Lin, George Saunders, Gao Xingjian, Sherman Alexie, Carlos Fuentes, Miranda July, and many others.


ENGL 696  SEMINAR:  PROSE/POEM FLASH FICTION  FARRIS, K

This class will be dedicated to exploring various types of hybrid genre work. We'll focus on the prose poem and flash fiction (both individually and in sequence) for the first two thirds of the semester, then move on to other inter-genre work including the novel in verse and the lyrical essay. We'll be reading, among other authors, Cortazar, Calvino, Brautigan, Kawabata, Simic, Anne Carson, and Lydia Davis. The class will be reading-intensive, but will also have a workshop component.

ENGL 726  SEMINAR:  POSTCOLONIAL WOMEN WRITERS  EDSON, L

A study of postcolonial women's writing produced in a wide range of cultural contexts. Authors to be studied include Tsitsi Dangarembga (Zimbabwe), Buchi Emecheta (Nigeria), Maryse Conde (Guadeloupe), Assia Djebar (Algeria), Mariama Ba (Senegal), and Chimamanda Ngozi Adichie (Nigeria). Primary texts to be supplemented with theoretical and critical articles by Nawal el Saadawi, Fatima Mernissi, Ngugi wa Thiong'o, Ketu Kattrak, Penina Mlama, Evelyne Accad, and others.

Requirements: Oral presentations, reading journal, mid-term and final papers.

ENGL 727  SEMINAR:  TRICKSTERS IN CHILDREN'S LITERATURE  THOMAS, J

A course in textual analysis and both literary and cultural history, this course concerns those odd beings who serve to define normality by living on its borders, those who rarely are invited "inside," but who sometimes enter nonetheless by redefining "outside," remaking the world by rewriting its rules (as in the case of Hermes), or, more drastically, by destroying themselves and the world that casts them out (as in the case of Loki). Children and youth, of course, are the perennial outsiders, those "others" who define the human by being everything adults are not, small, uniformed, proto, "innocent," ignorant, dangerous and endangered, sometimes literally—and often figuratively—freaks. In this course we will explore childhood's connection to the trickster, to the freak, to the iconoclast, asking why these figures so consistently find their way into our children's literature and how they function in it when they do. We will read various children's texts—by Dr. Seuss, Shel Silverstein, Padric Colum, Julius Lester and others—as well theoretical and critical texts by folks including Henry Louis Gates Jr., Lewis Hyde, Leslie Fiedler, Donna Haraway, and Samuel Delany.

ENGL 750F  MFA SEMINAR:  FICTION WRITING  FARRIS, K

This course will consist primarily of one-on-one meetings developing the narrative, structural, and linguistic elements of each student's MFA thesis, which can consist of a novella or collection of short stories. Each student will be expected to produce between 45-60 pages of their thesis by the end of the semester, for a total of 90-120 pages by the end of the year. In addition to the production of a thesis, students will be assigned individual reading lists and will be expected to produce roughly 30 pages of reading journals per semester.

This class is linked to the 791B also taught by Professor Farris this semester. Students taking 791B and 750F this semester will also need to sign up for these courses in Spring 2015. This linked two-semester class (12 total units) is required for all third-year fiction students to complete the program of study for MFA in fiction. It may be open to other students with the permission of the instructor only. Students with questions should contact Professor Farris at farris_katie@yahoo.com

May 7, 2014
FALL 2014
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ENGL 750F  MFA SEMINAR:  FICTION WRITING  JAFFE, H
Short Short Fictions

This course is designed principally for MFA students (MA students may also enroll after consulting with me). Each participant will be required to submit a minimum number (not yet established), of abbreviated texts, usually (though not always) with a specific word count (50, 100, or 250 words, for example).

It is crucial to understand that short short texts are especially in demand now for several reasons, one of which is that online journals are not appearing 3 and 4 times annually as previously, but just once, and very short texts permit editors to publish more writings than if they (the journals) came out more frequently.

I will ask for sequences of very short texts: two or three, for example, on particular subjects. I wish to see every text you write electronically, and at the end of the course I am asking each participant to submit a portfolio of all the writing s/he has done, which will include the short short texts, brief critical responses to the assigned readings, and a commentary on each of the assigned books.

In addition to the assigned books, to read pleasurably and to generate your own mini or micro fictions, there will be occasional brief or collaborative “prompts” and films, to explore short short narrative in different contexts.

Regarding critical commentary on peers’ texts and other details, each participant will comment on six shorts or sequences of shorts of his/her choosing; we will discuss that and other options in class.

Required texts
Franz Kafka, *Parables and Paradoxes*
Harold Jaffe, *Induced Coma: 50 & 100 Word Stories*
Borges, *Book of Imaginary Beings*
Clarice Lispector, *Selected Cronos*

ENGL 750F  MFA SEMINAR:  FICTION WRITING  MARTIN, S-P
The Short Story

This workshop will focus exclusively on the short story. You will be expected to write two separate short stories and submit them for workshop discussion, revising one of them at the end of the semester. What's a short story? Obviously, this term includes a wide range of aesthetic and thematic strategies. But for the purposes of this workshop, the term will not include flash fictions, sudden fictions, long stories, parts of novellas, or parts of novels. Short stories that are meant to be parts of a book-length short story sequence will be acceptable, provided that they can function as completely independent works. I will expect your stories to be roughly 2,500-10,000 words in length, and I will provide models of various aesthetic strategies throughout the semester to enhance our discussions.

ENGL 750P  MFA SEMINAR:  POETRY WRITING  ALCOSSEER, S
A Match Flaring Up in a Dark Universe : A Writing Workshop Focused on Brevity

By studying brevity, you'll explore how to make small, quick leaps in poetry and prose as you follow the turns of Emily Dickinson, Anna Akhmatova, Kay Ryan, Anton Chekhov, James Joyce, Basho, Franz Wright, and many many others, to discover how they worked with epigrams, riddles, jokes, epiphanies, epiphatic and diaphoric metaphors, and even cartoons. Epics grew unreadable, empires collapsed, languages and cultures died, but there are short, anonymous Egyptian poems, for instance, that have been around almost as long as the pyramids, and that are still full of life today. Their impact, writes poet Charles Simic, is like a match flaring up in a dark universe. Prose writers, as well as poets, are welcome.

May 7, 2014
FALL 2014

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ENGL 750P  MFA SEMINAR: POETRY WRITING  BITSUI, S

A seminar in poetry writing, inclusive of language and linguistics involved in creating successful lines and resulting poems. This is an active workshop involving reading, discussion, writing, critique and exercises in the practice of poetry. We will sample a diverse selection of poets throughout the course. This class is sure to inspire a healthy understanding of what is at stake in a line and in composing a poem as we create a chapbook of poems to end the class with.

ENGL 791A  Seminar:  MFA MANUSCRIPT POETRY  BITSUI, S

This class will help enable a student to build a manuscript of poetry in their third year MFA programming. We will begin this work with the poet's eye toward the task of designing, sustaining, and creating a book that will move toward a successful thesis with the same eye on publication thereafter. By examining successful poetry volumes and working/rewriting poems and collection drafts we will begin constructing the thesis and keep the progress fluid and enjoyable.

ENGL 791B  Seminar:  MFA MANUSCRIPT FICTION  FARRIS, K

This course will consist primarily of one-on-one meetings developing the narrative, structural, and linguistic elements of each student's MFA thesis, which can consist of a novella or collection of short stories. Each student will be expected to produce between 45-60 pages of their thesis by the end of the semester, for a total of 90-120 pages by the end of the year. In addition to the production of a thesis, students will be assigned individual reading lists and will be expected to produce roughly 30 pages of reading journals per semester.

This class is linked to the 750F also taught by Professor Farris this semester. Students taking 791B and 750F this semester will also need to sign up for those courses in Spring 2015. This linked two-semester class (12 total units) is required for all third-year fiction students to complete the program of study for MFA in fiction. It may be open to other students with the permission of the instructor only. Students with questions should contact Professor Farris at farris_kate@yahoo.com

ENGL 796.1  INTERNSHIP  BAILEY, Q

DESCRIPTION NOT AVAILABLE
FALL 2014

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ENGL 796.2  INTERNSHIP – Fiction International       JAFFE, H

Fiction International welcomes MFA and MA students to serve as interns, which will enable you to understand the workings of a major literary journal from the inside-out. Interns may work offline or online, on the editorial or the promotional and marketing sides. The internship will also serve as a substitute for a literature course at any level, if you so choose. For more information contact the editor, Harold Jaffe at hjaffe@mail.sdsu.edu

ENGL 796.3  INTERNSHIP – Poetry International       KAMINSKY, I

Poetry International welcomes MFA and MA students to serve as interns, which will enable you to understand the workings of a internationally acclaimed, prize-winning literary journal from the inside-out. Poetry International publishes the work of Nobel Laureates, Pulitzer Prize and National Book Award winners as well as many new and innovation authors. Interns may work in the office, offline or online, on the editorial, promotion, and production and other aspects of publishing a literary journal. The internship also offers a wide range of teaching opportunities through Poetry International Community Outreach program. The editor, Ilya Kaminsky, will also give several lectures on international poetry, poetics, and craft of editing; attendance at those lectures is optional. He will also provide poetry reading lists to those who are interested, to hone the intern’s own craft and writing. Managing Editor, Jennifer Minniti-Shippley, along with Ilya Kaminsky, will hold several staff meetings covering wide range of publishing-related details, experiences and skills. The internship can count as one 700-level course requirement for MFA students and can be repeated at least one additional time during your program of study. For more information contact the editor, Ilya Kaminsky, at ilya_kaminsky@yahoo.com