FALL 2015
Course offerings listed below are subject to change. All courses may not be listed here.

ENGLISH LITERATURE

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

ENGL 600  INTRODUCTION TO GRADUATE STUDY  J. Thomas

600 Introduction to Graduate Study is designed to familiarize you with the complex and rich world of English Studies, as well as the historical & theoretical traditions that inform it. This is not a class in bibliographic methods or practical criticism. Rather, it is a course in practical theory: we will theorize & interrogate the practices of our discipline, asking ourselves the big questions: Why read literature at all? How does that literature mean? And what counts as “literature” anyway? We will read, among other texts, How to Talk About Books You Haven't Read by Pierre Bayard, Professing Literature by Gerald Graff, and Falling into Theory, edited by David H. Richter.

ENGL 624  MEDIEVALISM IN 19TH CENTURY BRITISH LITERATURE  J. Shumaker

The popularity of the films of Tolkien’s Fellowship of the Ring novels shows our continuing fascination with medievalism. This fascination goes back to the eighteenth century, when the British Romantic poets and Gothic novelists revived the medieval in their works. In the 1800s, medievalism continued to be a way to rebel against the meaninglessness and alienation of industrial labor. Medievalism fostered several movements, from the Pre-Raphaelites who brought vivid colors and medieval topics to painting, to the Oxford Movement that made Anglican church services more ritualized and colorful, to Morris’ Arts and Crafts Movement that revolutionized that field. Neo-gothic buildings like the British House of Parliament wrote medieval aesthetics large for all to see.

In this course we will read a variety of poems, novels and excerpts from non-fiction and fiction works by writers such as Scott, Tennyson, Rossetti, Browning, Ruskin and Morris that show the Victorians experimenting with the medieval, from King Arthur to supernatural vampires. The three late-century novels we will read by James, Hardy and Stoker represent a looser influence of the medieval. In James, it becomes an obsession with antiquarianism—literally owning the past. In Hardy, the ideals of medievalism are associated with the small-mindedness of Victorian prudery, contrasted with the open-mindedness of the Renaissance. In Stoker, the medieval haunts the present in the figure of a vampire.

Course Requirements: For this course you will write two ten-page or one twenty-page paper. You will also present a thirty-minute oral report on a work the other students have not read. In addition, you will write a weekly page of questions and comments about the reading that we will use as the basis for our class discussion.

ENGL 725  SEMINAR: ETHNICITY AND SEXUALITY  Y. Howard

This course will explore the intersections of ethnicity and sexuality in contemporary American literary and cultural contexts. In addition to staple readings such as selections from Patricia Hill Collins’s Black Sexual Politics, we will read some of the latest and most path-breaking work in the fields of sexuality and critical ethnic studies including (but not limited to) Juana Rodriguez’s Sexual Futures, Queer Gestures, and Other Latina Longings; C. Riley Snorton’s Nobody Is Supposed to Know: Black Sexuality on the Down Low; and Amber Musser’s Sensational Flesh: Race, Power, and Masochism. Some of our primary texts will include (but are not limited to) Sex: The Annabel Chong Story (dir. Gough Lewis); Samuel Delany’s Times Square Red, Times Square Blue; Sapphire’s Push (along with its film adaptation, Precious); and selections from José Muñoz’s Cruising Utopia and Disidentifications.
FALL 2015
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 726  SEMINAR: POSTCOLONIAL WOMEN WRITERS  L. Edson

A study of postcolonial women’s writing produced in a wide variety of cultural contexts. The course is organized around major contemporary political, social, and cultural issues: (1) tensions between tradition and modernity; (2) postcolonialism, displacement, transnationalism; (3) contemporary voices; and (4) postcolonialism, marriage, and polygamy. Primary texts include Buchi Emecheta’s *The Joys of Motherhood* (Nigeria), Tsitsi Dangarembga’s *Nervous Conditions* (Zimbabwe), Maryse Condé’s *Desirada* (Guadeloupe), Chimamanda Ngozi Adichie’s *Purple Hibiscus* (Nigeria), Chimamanda Ngozi Adichie’s *Half of a Yellow Sun* (Nigeria), and Mariama Ba’s *So Long a Letter* (Senegal). Primary texts are read in tandem with theoretical and critical essays.

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

ENGL 726  SEMINAR: ZOMBIES  E. Hicks

*Description Not Available*

ENGL 750F  MFA SEMINAR: FICTION WRITING  K. Farris

*Bare Bones of Fiction Writing*

In this course, we’ll be getting back to basics by asking, what are the most fundamentally important functions and techniques of narrative? Incorporating lecture, discussion of relevant literature, and workshop, the course is geared toward incoming first-year MFAs, but will have much to offer for all interested students.

ENGL 750F  MFA SEMINAR: FICTION WRITING  S-P. Martin

ENGL 750F/ENGL 791B (6 units)

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 2015 semester and the remainder in Spring 2016. 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 2016, 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 750P  MFA SEMINAR: POETRY WRITING  I. Kaminsky

*How to Make Beautiful Poems*

Osip Mandelstam once compared the writing of poetry to architecture. Each word, he proposed, was a single stone. In this workshop, we will focus on various to build a beautiful poem: images and sounds, aspects of line, line-break, metaphor and precise detail will all be discussed in depth.

What is tone? Where does sentiment end and emotion begins? What is the purpose of momentum? How does rhythm function? What are the dangers of repetition? What are its benefits? Where do surprising short lyric fragments come from? How can they grow into a narrative or a scene? How can a single piece develop into a longer sequence?

Each workshop participant will receive a line-by-line reading of their work.
FALL 2015
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 750P       MFA SEMINAR: POETRY WRITING       S. Alcosser

Plato suggested that memory is like an aviary inside your head with all these birds flying around, such that you might reach in for a ringdove and accidentally pull out a turtledove instead. David Wilson, MacArthur Fellow, founder, Museum of Jurassic Technology

By studying the architecture of memory, from palace to aviary, cathedral to cigar box, we will discover how it shapeshifts in poems. Poets and prose writers will read and respond to writings and prompts about memory from across cultures and centuries, as well as to the work of individuals in the seminar. The poetry and prose created by each participant will be the primary focus.

ENGL 791A       SEMINAR: MFA MANUSCRIPT POETRY       S. Bitsui

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 manuscript with the same eye on publication thereafter. By examining successful poetry volumes and working/reworking poems and collection drafts we will begin constructing the manuscript and keep the progress fluid and enjoyable.

ENGL 791B       SEMINAR: MFA MANUSCRIPT FICTION       S-P. Martin

ENGL 750F/ENGL 791B (6 units)

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 2015 semester and the remainder in Spring 2016. 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 2016, 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       J. Cummins-Lewis

Description Not Available