

SPRING 2012

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

ENGLISH LITERATURE

ENGL 600

T
7:00-9:40pm

INTRODUCTION TO GRADUATE STUDY

NOT AVAILABLE

J. THOMAS

ENGL 624

M
7:00-9:40pm

VICTORIAN GOTHIC

J. SHUMAKER

Vampires, monsters, ghosts and murderers aren't just the subjects of today's movies and video games, but dominate much of nineteenth-century British literature, too. We will discuss Romantic and Victorian poems and novels that dramatize the Gothic, and talk about ways such works reflect contemporary anxieties about race, gender, class, religion and empire. For example, fears of degenerationism, the nineteenth-century pseudo-scientific theory that humanity is devolving instead of evolving, underlie many Victorian fantasies about monstrosity.

Course Requirements. In this course you will write two ten-page essays or one twenty-page paper, as well as weekly one-page informal commentaries about the assigned readings. You will also present a thirty-minute oral report about a novel that the rest of our class isn't assigned, to expand our repertoire of frightening Victorian novels.

Course Reading list.

C. Bronte, *Jane Eyre*

E. Bronte, *Wuthering Heights*

W. Collins, *The Woman in White*

C. Dickens, *Great Expectations*

.R. Haggard, *She*

T. Hardy, *Tess of the D'Urbervilles*

M. Shelley, *Frankenstein*

Stoker, Bram, *Dracula*

Poems handed out in class

SPRING 2012

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

ENGL 625 **EMBODIED AESTHETICS** **Y. HOWARD**
TH
4:00-6:40pm

This seminar will consider the status of the body in late-twentieth and early-twenty-first-century American cultural practices. Specifically, we will explore the ways that embodiment is communicated via various textual forms (cinematic, written, auditory) and the extent to which those forms signify sexual, racial, and gendered politics of the body. In investigating corporeal topographies in relationship to formal qualities, we will also be invested in questions about the limitations and possibilities of documentary, epistolary, and experimental modes of representation. Our texts will include Daniel Clowes's *Like a Velvet Glove Cast in Iron*, David Lynch's *Mulholland Drive*, Samuel Delany's *Times Square Red*, *Times Square Blue*, and art by Kiki Smith. Also scheduled are guest lectures by some of the writers on the syllabus. This is a reading-intensive and discussion-oriented seminar with a significant writing component.

Course Requirements. Include active participation, weekly responses, a presentation, and a seminar paper. Students who are uncomfortable with frank discussions of sexuality, gender, and the body, may wish to consider an alternate course.

ENGL 630 **FORM & THEORY OF POETRY** **P. FLORCZYK**
T
4:00-6:40pm
NOT AVAILABLE

ENGL 631 **FORM & THEORY OF FICTION** **S. MARTIN**
W
4:00-6:40pm

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, Chimamanda Ngozi Adichie, Patrik Ourednek, Tao Lin, George Saunders, Gao Xingjian, Sherman Alexie, Carlos Fuentes, Miranda July, and many others.

ENGL 696 **CREATIVE WRITING: FICTION MANUSCRIPT** **S. MARTIN**
M
3:30-6:10pm
NOT AVAILABLE

SPRING 2012

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

ENGL 696 **CREATIVE WRITING: POETRY MANUSCRIPT** **S. KOWIT**
M
7:00-9:40pm

Section two of the Creative Writing Poetry Manuscript course will focus on the selection of poems and the final revisions of those poems that will make up each student's MFA graduate manuscript. Although there will be several Monday evening group meetings, much of this work will be done via intensive one-on-one contact with the course instructor. Each student and I will be examining that student's individual poems, their final revisions, and the placement of each poem in the manuscript in order to maximize the manuscript's power and appeal. Many of these one-on-one conferences will be done in person and many will be conducted via email correspondence. Classroom work will be devoted, in large measure, to group critiquing of these individual manuscripts as well as to discussions that might lead to useful insights about contemporary poetry and each student's own work in progress. All participants will be reading a number of collections and anthologies of contemporary poetry during the semester to assist them with their own manuscript project. Each participant will also be expected, on at least 4 occasions during the assigned Monday evening class time, to attend the Department's Living Writers' series.

ENGL 724 **SEMINAR: MILTON** **P. HERMAN**
W
7:00-9:40pm
Milton, Politics, Poetics, and Revolution

Students often mistake Milton as a boring woman-hater whose works are, to put it kindly, less than relevant in the 21st century. Nothing could be farther from the truth, and in this course, we will discover how Milton's poems and prose function as a sort of "interrogation machine." His earlier poems (*Lycidas*, *Comus*, and *L'Allegro / Il Penseroso* especially) ask important questions about gender and poetry, and his prose will intervene in some of the hottest topics of the day, such as divorce and whether one is allowed to kill a king who becomes a tyrant. The majority of the course will focus on *Paradise Lost*. But rather than reading viewing *PL* as versified dogma or, as an earlier critic so memorably put it, as a "monument to dead ideas," we will see how this epic, as a result of the Restoration and the subsequent collapse of everything Milton worked for, risked his life for, and lost his vision for, puts everything on trial, with the results are neither conventional nor expected. Students are advised that this will not be a class in theology or in worshipping the transcendent text. We will not be looking at Milton as the culmination of a seamless and apolitical Christian tradition, or as an exemplar of orthodoxy. Instead, this class will look at John Milton as a historically situated author whose works intervene, and were meant to intervene, in the politics of his time, and whose major poetry is animated by the "poetics of incertitude."

ENGL 725 **SEMINAR: AMERICAN PANOPTICONS** **W. NERICCIO**
T
3:30-6:10pm
Voyeurism, Surveillance, and the Televisual Subjectivity in American Literature, Film, Photography, and Art

SPRING 2012

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

In Spring 2011, my esteemed colleague, Professor Quentin Bailey, taught a memorable seminar for the English and Comparative Literature graduate program entitled "Police and Panopticons." It is in that vein, but with a decidedly different line-up of texts, that I now propose to teach a seminar on Voyeurism and Surveillance entitled "American Panopticons." Please don't tell Dr. Bailey that I stole his idea; he may set those aforementioned police on my tail.

Seriously, when it comes to the dizzying mirror of the panopticon, invented by Brit polymath Jeremy Bentham in 1791, there is plenty of good material on both sides of the Atlantic, and so it is that in my first American Literature graduate seminar in ages, I turn my eye to Uncle Sam's mirror and to the cultural space of the United States with a course focused on seeing, subjectivity, television, film, art, and more.

The book, art, and film list is tentative, but should probably include Kenneth Anger's *Hollywood Babylon*, Robert Storr et al's *Gary Panter*, Ira Levin's *The Stepford Wives*, Oliver Mayer's *The Hurt Business*, yours truly's *Tex[t]-Mex*, Thomas Pynchon's *The Crying of Lot 49*, Gilbert Hernandez's *Human Diastrophism*, David Lynch's *Blue Velvet*, Nathanael West's *Day of the Locust*, Toni Morrison's *The Bluest Eye*, Chris Ware's *Acme Novelty Library*, Walker Percy's *The Moviegoer*, Hal Hartley's *Flirt*, John Kennedy Toole's *Confederacy of Dunces*, Klaus Honnef's *Andy Warhol* and Sophia Coppola's *Somewhere*. Photography by Diane Arbus, essays by Susan Sontag, Frantz Fanon, and Michel Foucault, and more will supplement our main readings/screenings/sightings.

Through all of these masterworks lurks a deep and abiding curiosity about screens, representations, subjectivity, simulacra, celebrity, and mimesis. The goal of our seminar will be to give ourselves over to a kind of intellectual scopophilia, a libidinally-laced "satisfaction derived principally from looking."

ENGL 726

W

7:00-9:40pm

SEMINAR: THE BORDERLAND

Psyche and the Literary/Mythopoetic Imagination

H. POLKINHORN

The Borderlands Psyche and the Literary/Mythopoetic Imagination: will be a reading/discussion seminar in which students will explore various aspects of the seminar theme through two related processes: interpreting significant works of literature from a depth-psychological, archetypal perspective; and calling upon their own personal responses to the emotional dimensions of the course material. Required readings will form a basis for the examination of borders between nations, ethnic groups, modes of discourse, languages, disciplines, and art media, among others. Readings reflect perspectives in anthropology, literary criticism, philosophy, and social science.

SPRING 2012

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

ENGL 727 **SEMINAR: HISTORY OF CHILDREN'S LITERATURE** **A. ALLISON**
M
4:00-6:40pm

All these books can be found on line as well as at Aztec Shops. The sole exception is the *727 Reader*, which is at Cal Copy.

Sample Readings:

Herge, Tintin, *The Blue Lotus*

Seth Lerer, *Children's Literature: A History*.

Julie Mickenberg and Phillip Nel, *Tales of Little Rebels*.

Books about the 1930's for review in the Center for the Study of Children's Literature, AL 218

Allison, *English 727 Reader*

Description: His advanced research seminar for children's literature specialists approaches history in three ways:

1. Longitudinally: representative periodization (strong foundation in literary history is assumed)
2. Diasynchronically: emphasis on children's/YA literature during and about the 1930's
3. Thematically: Tracing the presentation of a major concept over time

Course Requirements: Include oral/media presentations on supplementary readings, a journal, and two research papers.

ENGL 750F **MFA SEMINAR: FICTION WRITING** **K. FARRIS**
W
7:00-9:40pm

This class will be a GENERATIVE workshop, focused on the production of new work, rather than on the classic fiction-writing workshop focus of critique and editing. You will be expected to produce between 50 and 75 pages of new material by the end of the semester, along with an extensive reading journal based on the individual reading assignments I'll be giving you midway through the semester. We will be meeting for lectures and in-class writing exercises for at least the first third of the semester, but the majority of the semester we will NOT be meeting in class (or class meetings will be optional). Rather, we'll be meeting for individual one-on-one sessions and communicating with classmates through Blackboard. The goal by the end of the semester is that you will have a clearer idea of a "project" to work on through the remainder of your time here at SDSU.

ENGL 750F **MFA SEMINAR: FICTION WRITING** **H. JAFFE**
T
7:00-9:40pm
Short Short Fictions

SPRING 2012

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

Required texts (To be decided)

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).

I will also 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 he or she 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 pleurably and to generate your own mini or micro fictions, there will be occasional brief or collaborative "prompts," and even films, to explore short short narrative in different contexts.

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

ENGL 750F **MFA SEMINAR: FICTION WRITING** **D. MATLIN**
TH
4:00-6:40pm

An advanced Creative writing workshop concentrating on the writing of fictions. Students will be required to produce new works and to discuss those works in both the workshop and in consultation with the teacher. Because of this advanced level, students will be expected to produce and to demonstrate the evolution of their works on a week-to-week basis.

ENGL 750P **MFA SEMINAR: POETRY WRITING** **S. HASHMI**
M
3:30-6:10pm
NOT AVAILABLE

ENGL 750P **MFA SEMINAR: POETRY WRITING** **K. GALE**
T
7:00-9:40pm
NOT AVAILABLE

SPRING 2012

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

ENGL 790

SEMINAR: MA PORTFLIO/EXAM PREP

H. POLKINHORN

T

7:00-9:40pm

Survey of selected poetry, fiction, and drama in American, British, children's and comparative literature included in M.A. examination. Emphasis on texts (close readings) and contexts (critical, literary, historical).

This seminar is taken as a Credit/No Credit course and the MA exam will be administered on May 12, 2012.