ENGLISH LITERATURE

ENGL 604A  SEMINAR: 21C AMERICAN LITERATURE  THOMAS, J
T 3:30pm--6:10pm

This course will explore and map many of the various tendencies in 21st century North American writing, focusing largely on turn of the century works. The contemporary landscape is diverse, and mapping its often irregular terrain will be difficult, but towards this end, this course engages a variety of contemporary (21st century) literary traditions, including the various strains of post-avant [garde and post-language writing, flarf, conceptual writing, recent ethnopoetics, vispo (and image/text works broadly conceived), sound poetry, intermedial texts, flash-poetry, kinetic poetry, performance poetry, American hybrid, the literary essay, poets’ theater, experimental children’s poetry (the lipogrammatic work of Jon-Arnol Lawson, for example), as well as so-called noulipo writing. Nearly all of the texts will be published post 2000 (although we will explore some earlier works that inspired these new movements), providing students with a solid grounding (though necessarily not comprehensive) in contemporary writing in North America.

ENGL 604B  SEMINAR: MODERNISM and CLASS  BAILEY, Q
W 7:00pm--9:40pm

Engr 724 will focus on the emergence of the lower middle class and its impact on literary modernism, paying particular attention to those educational concerns, imperial interests, and economic dependencies that disperse themselves in different forms throughout the works of High Modernism. Starting with Virginia Woolf's Mrs. Dalloway, we will explore issues of character, narrative, and discourse as they are articulated thorough the depictions of "that vast mass of useless, uncomfortable, under-educated, under-trained and altogether pitiable people we contemplate when we use that inaccurate and misleading term, the Lower Middle Class" (H.G. Wells, The History of Mr. Polly, 199). Half-educated and mad, queer and patriotic, poor and artistic, Woolf's Septimus Warren Smith might be said to embody in a quite literal sense the fractured consciousnesses of literary modernism, tying himself to a project that includes figures as divergent as Conrad's crazy Kurtz, Forster's homosexual Maurice Hall, Lawrence's Imperial Gerald Crich, and Joyce's Stephen Dedalus. He is also a member of that emergent lower middle class that included Lawrence's Ursula Brangwen, Forster's Leonard Bast, and Joyce's Dublin clerks. As we read and think about these and other characters, we will seek to trace that troubled boundary between the proletariat and the bourgeoise that George Lukacs read as symptomatic of modernism in its aesthetic form.

ENGL 606D  SEMINAR: GOTHIC/HORROR CHILDREN LITERATURE
Gothic and Horror Children’s Literature and Film  SERRATO, P
W 3:30pm--6:10pm

From novels such as Horace Walpole's Castle of Otranto and Bram Stoker's Dracula to films such as Halloween and Hostel, Gothic and horror texts have a lengthy history of intriguing, terrifying, and disgusting audiences. Throwing inhibition and propriety to the wind, these texts seemingly delight in portraying morbid, lurid, and depraved subjects. Incidentally, this is precisely what makes so many of them not just interesting, but in fact illuminating. In their
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ENGL 606D Continued
indulgence of violence, terror, sex, death, and the macabre, a number of these texts actually work in aesthetically, politically, culturally, and critically significant ways.

In this version of English 727, we will examine the workings and implications of a sampling of Gothic and horror texts for children. For the sake of arriving at more nuanced, more rigorous understandings of these texts, we will engage with theoretical and critical methodologies developed for the study of “adult” Gothic and horror texts at the same time that we research extant scholarship on Gothic and horror children’s texts. We will also put some adult texts in dialogue with some children’s texts (e.g., Alice’s Adventures in Wonderland with Texas Chain Saw Massacre) in an effort to a) integrate children’s texts into Gothic and horror scholarship and traditions, and b) test out the particular (or not-so-particular) features of children’s texts. Requirements include a few reading responses, a presentation, a semester exercise, a final paper abstract, and a final paper.

Works to be studied will include Brian James’s Zombie Blondes, Virginia Hamilton’s The House of Dies Drear, and Joseph Bruchac’s Skeleton Man along with films such as ParaNorman, and The Nightmare Before Christmas. For a finalized reading schedule, feel welcome to email me at pserrato@mail.sdsu.edu.

For our first class meeting on January 22, please have read George Haggerty’s Queer Gothic.

ENGL 626 SEMINAR: LATIN AVANT GARDES POLKINHORN, H
M 3:30pm--6:10pm Latin American Avant Gardes

Advanced study of an issue such as translation, negritude, cultural studies, semiotics, deconstruction, or literature and censorship. May be repeated with new content. Maximum credit six units applicable to a master’s degree.

Course overview
This is a reading-discussion course designed to explore the rich flowering of “experimental” or avant-garde writing in Latin America, linking it where appropriate to similar movements elsewhere. Among the common motifs to be examined are the manifesto form, the questioning of the division between art and life, political contestation, formal experimentation, and the mixing of previously separated media and genres. Movements and writers of special interest are Creationism, Ultraism, Pau-Brasil, Stridentism, Huludro, Borges, Xu Solar, Oswald de Andrade, Manuel Maples Arce, Futurism, Constructivism, Expressionism, Surrealism, Dada, Cubo-Futurism, and others.

ENGL 630 FORM & THEORY OF POETRY FLORCZYK, P
T 3:30pm--6:10pm COURSE DESCRIPTION NOT AVAILABLE

ENGL 696 SEMINAR: PROSE/POEM FLASH FICTION FARRIS, K
M 7:00pm--9:40pm Dwelling: Writing towards the Environment

In this class we will explore—in situ, in literature, and in our own creative and critical responses—humans’ relationship to their environment. The class will consist of three components: four day-long field trips within the larger San Diego area (arranged on Saturdays through the course of the semester), in-class workshops, and lectures on the content/form of contemporary writing on/toward/for/with the environment. The course will focus on three genres: the essay, the poem, and mixed prose forms. Students will be expected to write one piece in each genre for a total of three pieces, totaling approximately 20 pages.

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ENGL 726 SEMINAR: LITERATURE, MYTH & OTHER ARTS ALLISON, A
W 4:00pm—6:40pm

In the beginning, there was myth. From myth arose the arts that span the globe’s millennia. The arts begat interpretation and criticism... and thus were born graduate classes like this one.

Each representation of a myth speaks of its artist and of its circumstance—its time and location— as well as its mythic subject. From allegory and architecture to medieval romance, pastoral, and opera, satire and burlesque, poetry to sublime prose, no mythic figure has been more re-re-re-presented than the harpist Orpheus. We will spend several weeks exploring many iterations of Orpheus as both artistic icon and inconsolable lover... and by the way, what about Eurydice?

Assigned novels Riddley Walker by Russell Hoban and Anansi Boys by Neil Gaiman raise many questions about the longevity, relevance, and culturally-bound analysis of myth, questions we’ll explore in class.

ENGL 750F MFA SEMINAR: FICTION WRITING MARTIN, S
M 4:00pm—6:40pm

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 novels 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 750F MFA SEMINAR: FICTION WRITING JAFFE, H
T 7:00pm—9:40pm

This course is designed principally for MFA students (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.

In addition, as time permits, 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,

In a word, you will be asked to write short prompts, read three books, and submit your ongoing writing. To compensate somewhat for the rigorous work, I am asking for only 6 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.

I am prepared to alter the reading and critiquing format, depending on input from the class.

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ENGL 750F MFA SEMINAR: FICTION WRITING MATLIN, D
W 3:30pm--6:10pm
An advanced Creative writing workshop concentrating on the writing of fiction. Students will be required to produce a sustained single work and to discuss that work in both the workshop and in consultation with the teacher. Your teacher believes this process offers each of you the chance to experience your writing as well as its inclusive positive and negative rhythms. How do you create the disciplines that give you the chance to produce works of art and to sustain yourself before this difficult challenge and make it into a life’s work? Here, hopefully, you’ll discover an initial entrance into what it means to both live with and to sustain yourself before the surprises and despair of attempting to breathe life into your writing. 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. I expect that each of you will write at least one hundred pages. If you produce more your teacher will be delighted.

ENGL 750P MFA SEMINAR: POETRY WRITING GALE, K
M 3:30pm--6:10pm
Advanced seminar in poetry writing. May include readings in contemporary poetry and theory. Students in poetry focus must take course six times, generating new work each time with various instructors. Maximum credit 18 units applicable to a master's degree.

In one semester, of writing workshops, we will make a good start on a book of poetry. We’ll learn to write every day. We’ll learn to edit our work. We’ll learn to pay attention, to see and experience the world twice, the way writers do, and then to make time to meet in the garden, the home of the imagination, and write. We will come up with a list of poets to read as a class. We will learn to write actively for poetry to come to us by reading, writing, and thinking in the language of poetry, like waiting for a ship to come while constructing the world’s finest deep water dock.

Each week we will workshop one poem by each of you in the class. You will come to class having read each other’s work, with comments and ready for discussion. We are not trying to write perfect poems or clever poems, sexy poems or scary poems, poems that shock or poems that make the reader cry. What we are doing is coming to understanding of what a good poem is and then seeing if we can write one. A good poem isn’t trying to do something, it’s doing it. A good poem has its own resonance and music. Let’s see if we can enter that.

Each week, two of you will do an oral presentation of the book of poetry your paper will be on. Get approval in advance for your poetry book. It should be published by a legitimate press. The last day of class we will have a discussion of how the poetry publishing world works, but I am happy to answer questions throughout the semester.

We will workshop poetry each class and at the end each of you will turn in a portfolio to me with your poems and the final paper on April 29th which will be given back to you by mid May with my comments.

“At five in the afternoon, it was exactly five in the afternoon. A boy brought the white sheet at five in the afternoon. A frail of lime ready prepared at five in the afternoon. The rest was death, and death alone.”

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ENGL 784 SEMINAR: CREATIVE NON-FICTION JAFFE, H
TH 7:00pm--9:40pm

Required reading or viewing (provisional)

Sophie Calle: True Stories
John Berger: Hold Everything Dear
The J. Peterman: Company Owner’s Manual
Carlos Castaneda: A Separate Reality
Tom Phillips: A Humument
Jessica Yu: In the Realm of the Unreal (Art Brut)
Films and videos (various)
Norman Mailer: Marilyn: a Biography
Pablo Neruda: Passions and Impressions
Harold Jaffe: Othello Blues

This 2014 version of creative nonfiction will mostly proceed from the underside, and many of the readings and viewings will be dissident, generated by those discourses which are typically unseen, unheard, unwitnessed; in effect, subjugated discourses.

Those discourses include the imprisoned, the homeless, those accounted mad, the anti-institutional (from “ethical” to Dadaist, in various guises).

A majority of the exercises will be imaginative and generated by the readings and visuals, but other exercises will be more precisely analytical. The journal which I want everyone to maintain will consist of all the exercises, responses to some (not all) of the readings and viewings, and whatever other thoughts, feelings, and images you’ve recorded during the semester.

The final project will be either a collaborative presentation or “performance” employing at least two of the creative nonfiction modes: interview, letters, catalog, docufiction, docupoesy, memoir, manifesto... Or a non-collaborative text which includes at least two chosen modes: film critique, interview, memoir, polemic, manifesto, etc.

Feel free to query Dr. Jaffe: hjaffe@mail.sdsu.edu

ENGL 790 SEMINAR: MA PORTFOLIO/EXAM PREP BAILEY, Q
T 7:00pm--9:40pm

This class seeks to prepare you for success in your Spring 2014 portfolio defense. It will focus, in particular, on acquainting you with the process of scholarly publication, on providing you with specific feedback on your work during the revision process (of both the 'star' and second paper), and on preparing you for the oral component of the defense. Students will be expected to work intensively on their own papers in this class and to offer detailed responses to the work of others.

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ENGL 791A  SEMINAR: MFA MANUSCRIPT POETRY  KAMINSKY, I
M 7:00pm--9:40pm

This course is designed for third year MFA candidates with an emphasis in Poetry. "Books are lighthouses erected in the great sea of time," wrote a 19th Century author. The focus of this class will be your first book manuscript preparation—how to prepare and construct a full-length book of poems? What is to be learned from other masterful first books? What does it mean to write your debut manuscript that would fit Tomas Carlyle's definition of a great book - "a book in which lies the soul of the whole past time"?

We will attempt to answer these and other questions about first-book manuscripts; and will also prepare to enter the professional life after the MFA.

NOTE: This course is designed specifically for the "third year MFA students in poetry." However, if you are not a third year MFA student in poetry, but are interested in speaking with me about your manuscript-in-progress, please e-mail me during the first week of classes, and I will be glad to speak to you about your work.

ENGL 791B  SEMINAR: MFA MANUSCRIPT FICTION  MARTIN, S
W 4:00pm--6:40pm

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).

ENGL 796  INTERNSHIP  HOWARD, Y

This course is intended for graduate students teaching English 220 and English 280 to develop pedagogical skills and talk about approaches to teaching. It will be run as a workshop-style seminar where we will discuss theories and strategies associated with college-level teaching. While we will read some critical essays and articles on pedagogy, the class will mainly serve as a space to ask questions and engage in dialogues about your experiences in the classroom in order to grow as successful instructors.

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