ENGLISH LITERATURE

ENGL 604B  WORDSWORTH  Q. BAILEY

This seminar will explore Wordsworth’s poetry and prose in depth, tracking his development from the young man who embraced the republican politics of the French Revolution to the older, more conservative man who was described as having a “nervous dread of change” by one of his biographers. Central to our investigation will be the poetry Wordsworth wrote, but in many cases did not publish, in the 1790s and his poetic autobiography, The Prelude.

ENGL 604D  CHICANA/O ADOLESCENT LITERATURE  P. SERRATO

In this course we will survey the field of Chicano/a adolescent literature. We will begin by looking at some earlier adolescent texts that portray Chicano/a protagonists and then move into adolescent texts by Chicano/a authors. Among other things we will explore the politics of representation; trace shifts in form and content over the history of the genre; situate Chicano/a adolescent texts in relation to the broader field of Chicano/a literature; situate Chicano/a texts in relation to the more general field of adolescent literature; and situate Chicano/a adolescent texts in relation to larger social, aesthetic, political, and historical questions and concerns. For our first class meeting please have read Americo Paredes’s George Washington Gomez and Ramon Saldívar’s Chicano Narrative: The Dialectics of Difference. For a finalized reading schedule and/or questions and/or concerns, feel welcome to email the instructor at pserrato@mail.sdsu.edu.

Primary Texts

Americo Paredes. George Washington Gomez  
Terry Dunnahoo, Who Cares about Esple Sanchez?  
Maria Cristina Chambers. The Two Eagles  
William Cox. Chicanas Cruz  
Rudolfo Anaya. Tortuga  
Juan Felipe Herrera. Cinnamon Girl: Letters Found Inside a Cereal Box  
Silvia González. Alicia In Wonder Tierra (coupled with Lewis Carroll. Alice’s Adventures in Wonderland)  
Rigoberto González. The Mariposa Club  
Guadalupe García McCall. Under the Mesquite  
Guadalupe García McCall. Summer of the Mariposas  
Gloria Anzaldúa. Prietita and the Ghost Woman  
Claudia Guadalupe Martínez. Pig Park  
Isabel Quintero. Gabi, A Girl in Pieces  
René Saldana, Jr. and Erika Garza-Johnson (eds.), Juventud: Growing Up on the Border  
Benjamín Alire Saenz. Aristotle and Dante Discover the Secrets of the Universe

If logistics can be arranged, we’ll try to work with the series East Los High

Secondary texts

Ramon Saldívar. Chicano Narrative: The Dialectics of Difference  
Guy Hocquenghem. Homosexual Desire  
Paul Virilio. The Administration of Fear  
Franco Berardi. The Uprising: On Poetry and Finance

Revised - December 18, 2014
ENGL 625  SIMULATED/ING AMERICANS  W. NERICCIO

Issues of simulation (and stimulation, of a sort) will be our primary terrain in this rambling tour of American cinema, literature, graphic narrative, and more. For some reason, and on more than one occasion, literary titans with an American background, or an "American" background, have authored works focused on issues of simulation and dissimulation, miming, aping, copying, mirroring, etc. These narrative of mimesis are also at once mimetic narratives, echoing/shadowing/mirroring prior narratives.

For instance, you don't have to be Jorge Luis Borges to understand that literary history is a grand symphony of mimicry and mocking— that Melville's Moby Dick is, in some ways, a rewriting of the Old Testament (the Old Testament itself, being but a hoard of revised Assyrian mythologies). In this review of largely 20th century American literary classics and curiosities, we will focus on all sorts of mimetic acts, from the exposes/enactments/ embodiments of Hollywood that drive Nathanael West's imagination in Day Of The Locust, and Billy Wilder's fancy in Sunset Boulevard to the recreations of Latin America and the U.S./Mexico border that fuel Gilbert Hernandez's Human Diastrophism, and Alex Rivera's Sleep Dealer, to the meditations on human surrogacy afoot in Craig Gillespie & Nancy Oliver's Lars And The Real Girl and Ira Levin's Stepford Wives.

Is our seminar a literature class focused on mass culture? Or is it a mass cultural studies class dabbling in literature? That, in the end, will be up to you and your own parallel researches as your contributions to the seminar are essential to our success. So our class is a hybrid, a chimera, a mutt. And it is a mutt in more ways than one as we are an institutional body subject to the forces of the mestizaje (and not just because your professor is Chicano). We are also an intellectual creature with mixed DNA because some of our students come from the Department of English and Comparative Literature at SDSU, while the rest come from MALAS, the Master of Arts in Liberal Arts and Sciences/LITheads and MALASHeads, conspiring intellectually under the same covers. (The snapshots should be awesome!) Our friends from literature.sdsu.edu bring their expertise with books, with storytelling, with literary criticism to the party, while our malas.sdsu.edu denizens bring their interdisciplinary superpowers to the table—that along with their willingness to boldly conjoin several disciplines simultaneously in a single bound! Each enclave will bring talents, experiences, and expertise to the mix in a way that will benefit all of us gathered here.

FILM: Sunset Boulevard, Billy Wilder; Lars And The Real Girl, Craig Gillespie and Nancy Oliver; Sleep Dealer, Alex Rivera; Her, Spike Jonze; and Touch Of Evil, Orson Welles Literature: Octoroon, Dion Boucicault; Black Oxen, Gertrude Atherton: The Stepford Wives, Ira Levin; Day Of The Locust/Miss Lonelyhearts, Nathanael West; The Hurt Business, Oliver Mayer; Human Diastrophism, Gilbert Hernandez; The Bluest Eye, Toni Morrison: Tex(T)-Mex, William Nericchio: Invisible Monsters, Chuck Palahniuk

ENGL 630  FORM & THEORY OF POETRY  S. BITSUI

Indigenous poetry with some emphasis on contemporary Navajo poetics.

We will develop new poems and technique during the course of this workshop. This class will enter into theory and practice of the ecopoetic with a focus in contemporary indigenous and Navajo poetry. The structure of this blending will provide us with new forms, or stylized eco-architectures, while we create unique poems fitting form to our individual styled inspirations. Ecopoetry blends ecological immersion with poetic practice, in witnessing particular place(s) and land-based poetics. we begin to incite our personal poetic muse as we learn to develop a space for the poems to become geared specifically toward that muse. Spatial-poetics give us an alignment, a dynamic affiliation, to the place, space, and nature of our environment that bring the poetry and place to a balanced harmony, giving participants a particular value in this writing workshop that may develop the poems in attempt to produce articulate exactness on the page. This workshop gives specific time and place to enjoy meditations and reflect on the natural alongside and underneath the industrialized world.

Revised - December 18, 2014
ENGL 696  ENVIRONMENTAL WRITING  
Dwelling: Writing Towards the Environment  

K. FARRIS

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

ENGL 726  THE COMIC NOVEL  

A. ALLISON

Books

Mikhail Bakhtin, Rabelais and His World
Lewis Carroll, The Annotated Alice, ed. Martin Gardner  ed.
Rabelais, Gargantua and Pantagruel. J. Cohen translation
Gary Shteyngart, Absurdistan
Voltaire, Candide. Norton edition

Course Reader

This class counts as a Comparative Literature course. To decide whether to enroll, read the “Prologue” to Rabelais’ Gargantua, written in 1534. Then, if you think it’s still funny, and, moreover, worth studying to get to the marrow of, as a dog digs into a bone (to borrow Rabelais’ famous metaphor from the Prologue); if you enjoy word play, satire, anti-authority humor, inventive lists, ingenious grammar, scatology, and plain old slapstick; if you like flagrant political, societal, and religious jokes; if you wish to delve into the zeitgeist of the authors’ eras; and if you like long sentences such as this one (long sentences being a trademark of Rabelais, modeled on Cicero’s...), then I toast you as Rabelais unendingly toasts his readers, but still suggest you take a look at all the books for the class before you sign up. We’ll spend most of our time on Rabelais and Voltaire (who, BTW, disapproved of Rabelais’ often-crude humor); spend a session or two on the Alice books’ humor, and wind up with Shteyngart’s very contemporary satire (of which Voltaire would likely disapprove).

Although this is the department’s only Wednesday afternoon class, I am hoping for a classroom of Pantagruelists ready to discuss, read, and write with elan.

ENGL 750F  MFA SEMINAR: FICTION WRITING  

K. FARRIS

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 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.

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.

Students with questions should contact Professor Farris at farris_katie@yahoo.com

Revised - December 18, 2014
ENCL 750F  MFA SEMINAR: FICTION WRITING  H. JAFFE

Required texts (Provisional)
Franz Kafka, *Parables and Paradoxes*
Thomas Bernhard, *Voice Imitator*
Gertrude Stein, *Tender Button*
Edgar Lee Masters, *Spoon River Anthology*
Harold Jaffe, *Paris 60*

This course is designed principally for MFA students. 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 offline 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.

Feel free to contact Dr Jaffe for further information at hjaffe@mail.sdsu.edu

ENCL 750F  MFA SEMINAR: FICTION WRITING  D. MATLIN

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 which 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 despairs of attempting to breath 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 attempt to write at least one hundred pages. If you produce more your teacher will be delighted. I have included two specific readings one of the novelist Irini Spanidou “God’s Snake” and Roberto Bolano’s “Nazi Literature In The Americas”.

ENCL 750P  MFA SEMINAR: POETRY WRITING  S. BITSUI

(Leans toward inventive forms.) A seminar in poetry writing, inclusive of language and linguistics and investigations of hybrid forms in creating successful poems. This is an active workshop involving focus on the line, on creation of poetry. We will read, discuss, write, critique and consistently exercise in the practice of poetry. Participants will sample a diverse selection of contemporary poets throughout the course. This class will inspire a healthy understanding of what is at stake in a line and in considerate and intentional composition of a poem. Class also creates individual chapbooks of poetry and a unique individual multi-media or interdisciplinary poetic work in course conclusion.

Revised - December 18, 2014
ENCL 750P MFA SEMINAR: POETRY WRITING I. KAMINSKY

Through 1960s, the great Italian author Italo Calvino was obsessed with translation of *Les Fleurs bleues* by Raymond Queneau. This intense work of translation, critics and scholars agree, led to a revolution in Calvino's own literary language and style. By changing his style, Calvino also greatly influenced the 20th Century literature.

How can we learn from Calvino's experience, and take translation as a tool for transforming the way we (and others) see our English language?

Since the times of Chaucer, all through the 17th century and Modernism, translation has played an important role in the development of our literature. In this class, we will consider how the process of translation teaches us about the new possibilities and joys of our very own English language. What can we learn about English by translating from another poet of a very different culture and tongue? How can we extend the boundaries of our speech and make them feel beautiful? What new poems can arise from that process? What are the metaphysics of translation?

Knowledge of foreign language is helpful, but certainly not required. (During the workshop portion of the class you will have the choice whether to submit your own work or translations.) There will be many opportunities to connect with other practicing writers from around the world.

ENGL 784 SEMINAR: CREATIVE NON-FICTION H. JAFFE

Required reading or viewing (provisional)

JM Coetzee. *The Lives of Animals*
John Berger. *Hold Everything Dear*
The J. Peterman Company Owner's Manual
Carlos Castaneda. *A Separate Reality*
Tom Phillips. *A Humument*
Antonin Artaud. *The Theater and its Double*
Films and videos (various)

Dwellings: A Spiritual History of the Living World, by Linda Hogan

This 2015 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, catalogs, docufiction, docupoetry, 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@e-mail.sdsu.edu

Revised - December 18, 2014
SPRING 2015
Courses listed below are subject to change.
Please consult the online class schedule for specific days and times of these courses.
https://sunspot.adsu.edu/schedule/

ENGL 790  SEMINAR: MA PORTFOLIO/EXAM PREP  J. CUMMINS-LEWIS
Description Not Available

ENGL 791A  SEMINAR: MFA MANUSCRIPT POETRY  S. BITSUI
(Added Dec. 18, 2014)
This class will enable a student to develop and to continue to refine a professional manuscript of poetry in their third year of 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 intent of publication thereafter. By examining successful poetry volumes and working/rewriting
poems and compilation drafts we will construct these while learning to keep the progress fluid and enjoyable.

ENGL 791B  SEMINAR: MFA MANUSCRIPT FICTION  K. FARRIS
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_katie@yahoo.com

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.

ENGL 796  INTERNSHIP  Y. HOWARD
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.

Revised - December 18, 2014