ENGLISH LITERATURE

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

ENGL 604B SEMINAR: BOOK HISTORY J. Pressman

The book is a technology that has been perfected over a thousand years. It is the medium that enables Literature and literary studies. Yet, the book is often not itself the subject of study and discussion in English classrooms. This course puts the book front and center, reorganizing literary studies and British Literature, in particular, around the medium and its impact. This course focuses on the history of the printed book in the West (since the invention of the printing press in the 15th Century), understanding the evolution of this medium to be inseparable from the development of Western literary culture, literary aesthetics, and reading practices.

We will read central texts of Book History scholarship and a canonical but highly-experimental early British novel in order to explore what is gained by approaching the history of the book as literary studies. What might we learn by considering the evolution of codexical elements like title pages and wood-pulp paper? What impact did the invention the author figure and copyright have on literary studies? The goal of this course is to give students a different way—a medium-specific way—of approaching literary studies and to show how book history can support our understanding of the contemporary medial shift to digital screens and devices.

ENGL 626 SEMINAR: FILM AND FICTION H. Jaffe

Assigned Texts (provisional)

Focus: Outlaw Women
We will read five books of fiction/non-fiction and view one or more films based on the particular volume or addressing certain of the issues the volume addresses.

Course Requirements: Will include brief critical and/or creative responses on aspects of the books and films, and either a final presentation or final 10-page paper. To be discussed in class.

Books
Ripening: Selected Work, by Meridel Le Sueur
The Scum Manifesto, by Valerie Solanas
Blood and Guts in High School, by Kathy Acker
The Woman Who Looks Over the World, by Linda Hogan
Fiction International 22, Pornography and Censorship

Revised: December 10, 2015
ENGL 626    SEMINAR: FILM AND FICTION        H. Jaffe

Films (provisional)
Two documentaries on “serial killer” Lee Wuornos, directed by Nick Broomfield
Monster, 2003
Christiane F. 1981, by Uli Edel
I Shot Andy Warhol, by Mary Harron
Louise Bourgeois (painter and sculptor) documentary
Vagabond, by Agnes Varda
La Femme Nikita
Je, Tu, Il, Elle, by Chantal Ackerman
A Toute de Suite, by Benoît Jacquot
Persona, by Ingmar Bergman
La Femme Nikita, by Luc Besson
Cat People, by Jacques Tourneur
Belle de Jour, by Luis Bunuel
Brief Crossing, by Catherine Breillat
Women on the Edge of a Nervous Breakdown, by Pedro Almodovar
Norma Rae, by Martin Ritt

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 stylized 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.

ENGL 631    FORM & THEORY OF FICTION         S.P. Martin

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 Jennifer Egan, Percival Everett, Lance Olsen, Lydia Davis, Salvador Plascencia, Patrik Ouředník, Karen Russell, Rick Moody, Richard Powers, Julia Elliott, Chimamanda Ngozi Adichie, and others.

Revised: December 10, 2015
This semester we will undertake an ambitious exploration of Chicano/a children's literature and culture. After first wading into representations of Mexicans and other Latinos/as in early twentieth century U.S. children's literature, we will examine the proliferation of Chicano/a texts published in the 1970s amidst the Chicano Movement. Then we will evaluate the accomplishments—and shortcomings—of literature produced during the second great explosion of Chicano/a children's literature in the 1990s. As we round out the semester attending to literature produced in the early years of the 21st century, we will also engage with non-print types of cultural productions for children, including television, film and music. To inform our work with the primary texts at hand, we will read an array of secondary critical and theoretical pieces.

Course Requirements: will include a presentation, a group-produced 'zine, a short book review, a final paper, and an overall ambitious willingness to engage deeply with the politics of children's literature/culture in general and Chicano/a children's literature/culture in particular.

For the first class meeting, please have read selected chapters, which will be posted on Blackboard, from Michelle Martin's *Brown Gold: Milestones of African-American Children's Picture Books, 1845-2002*, and chapter I of Guy Debord's *The Society of the Spectacle* ("Separation Perfected"), which can be found online at bopsecerts.org.

For questions about the course and/or a finalized reading/viewing/listening list, feel welcome to email the instructor at pserrato@mail.sdsu.edu.

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.
SPRING 2016
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 750F  MFA SEMINAR: FICTION WRITING  H. Jaffe
Continued...

Required Texts (Provisional)
Voice imitator, by Thomas Bernhard
Spoon River Anthology, by Edgar Lee Masters
Zen Flesh, Zen Bones, by Paul Reps
King, by John Berger
Memoirs of a Beatnik, by Diane DiPrima

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 hjaffe@mail.sdsu.edu

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 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 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 attempt to write at least one hundred pages. If you produce more your teacher will be delighted.

Assigned Reading: The Art of the Tale, edited by Daniel Halpern. Readings will be assigned the first day of class but this anthology I believe will be helpful to your growth as artists beyond the limits of this program.

Attendance: Regular attendance and rigorous preparation are the groundwork of the workshop continuity and preparation; the processes in combination are essential for this course. As well, because of the intense work and discoveries to be made and shared full student participation means more than two absences will be grounds for a grade reduction -more than three tardies will also constitute grounds for a grade reduction. If there are unforeseen problems the best procedure is to write your professor an e-mail and let him know in advance if possible.

Requirements: Writing at the minimum of 50 pages.

Revised: December 10, 2015 4
SPRING 2016
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 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.

ENGL 750P MFA SEMINAR: POETRY WRITING
I. Kaminsky

Writing with the Masters

This class will focus on the work of great poets and how they influence each other. How do poets of one generation influence another? How do the poets borrow from each other, learn from each other? What can we take from them approach each other, what can we bring into our own poems? How are the poems built from those observations? How can our poems be improved?

Course Requirement: This class will consist of lecture, discussion and poetry workshop.

ENGL 790 MA PORTFOLIO CLASS
Q. Bailey

This class seeks to prepare you for success in your Spring 2016 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, to a lesser extent, the 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.

ENGL 791A SEMINAR: MFA MANUSCRIPT POETRY
S. Bitsui

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 theses while learning to keep the progress fluid and enjoyable.

Revised: December 10, 2015
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
        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 critical essays and articles on pedagogy, the class will provide opportunities to hear a range of perspectives from guest speakers and engage in dialogues about experiences in the classroom in order to grow as successful instructors.

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