SPRING 2017
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 604A  THE AMERICAN NOVEL: AN EXPERIMENTAL GENRE  J. PRESSMAN

The course examines the novel as an experimental genre and on that, because of its claim towards newness and innovation, is a typically American one. We read examples of experimental American novels from the 19th, 20th, and 21st-centuries that strive to make new the novel genre through formal innovation and that understand “making it new” as a distinctly American project. We pair literary reading with scholarship on the history and theory of the novel genre as well as criticism about specific works. This course intends to provide breadth and depth in its study of the novel and to American literature more broadly.

ENGL 606D  ASIAN-AMERICAN CHILD’S & YOUNG ADULT LITERATURE  P. SERRATO

This semester we will explore the genre of Asian-American children’s literature. We will ground our work by examining the politics of racial representation in the United States in the nineteenth and early twentieth centuries. With this foundation in place, we will proceed to study early twentieth century books for children about Asian Americans by non-Asian-American authors. In our engagement with these texts we will be especially attentive to matters of identity, culture, and bodies and how children’s literature in effect functioned as yet another medium for defining and delimiting categories of citizenship, otherness, and the abject. We will then turn our attention to books for children by and about Asian Americans of diverse ethno-cultural backgrounds. Among other things, we will delineate these authors’ efforts to redress earlier representations and otherwise create new reading experiences for all children. It goes without saying that we will be reading a lot of criticism and theory to inform our work with the primary texts at hand. Note: Anyone with an interest in children’s literature, Asian-American literature, or Asian-American children’s literature is invited to enroll. No prior knowledge of or experience with any of these areas is expected or required.

Course requirements: Will include some in-class writing, some out-of-class writing, a picture book presentation, and a final paper.

For our first class meeting on Monday, January 23, please have read James Moy’s Marginal Sights: Staging the Chinese in America (available on Bookfinder.com and at the SDSU Bookstore) and The Brady Boys Among the Chinamen: Or, The Yellow Fiends of the Opium Joints (available on Blackboard and Google Books).

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

December 6, 2016
SPRING 2017
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ENGL 630  FORM & THEORY OF POETRY  K. FARRIS

In this class we’ll be playing with the idea of ‘formal’ poetry; from its roots in such traditional forms as the sonnet, haibun, and sestina where we will learn traditional metrical technique, to contemporary forms like erasures, flarf, and prose poetry. Of course, whether poets are working in more ‘traditional’ modes or more contemporary hybrid forms, all poetry is based on the idea of working within (and against) limitation. We will look at the balance of narrative to lyricism in various forms through the semester, as well as examining various ways to scramble, pervert and complicate our writing.

ENGL 631  FORM & THEORY OF FICTION  H. JAFFE

This version of English 631 will feature graphic novels, but will also include other versions of narrative, including memoir, docufiction and film.

Each class participant will be asked to keep a reading-thinking-imagining journal generated by responses to the assigned texts. Specifically, I want you to comment on any 5 of the 7 required texts, either analytically or “creatively,” which could mean imitation, pastiche, deconstruction, or any combination. The journal will contain your comments and whatever other writing you do, including your presentations or final papers. If you wish to add non-assigned writings or visuals to your journal, you may do so.

I will assign several imaginative and analytical writing exercises generated by the readings, viewings, and class discussions. These should also be included in your journal.

At the end of the term participants will be given two options: collaborative final presentations on one or more of the assigned texts or aspects of the texts; or a final paper. I will consult with every student about the presentation or the paper.

Required texts (subject to change)

David B. (Pantheon), Epileptic
Charles Burns (Pantheon), Black Hole
Osamu Tezuka (Vertical), MW
Sophie Calle (Siglio), The Address Book,
Tom Phillips (Thames & Hudson), A Humument
Hedges and Sacco (Nation Books), Days of Destruction, Days of Revolt,
Harold Jaffe (JEF), Goosestep
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ENGL 724  SHAKESPEARE  P. HERMAN

Historical Shakespeare

This class has two aims. The first is to provide a survey of William Shakespeare's works and the genres he worked in. Consequently, we will read plays from the 1590s to his penultimate drama, *The Tempest* (1612), and we will read comedies, tragedies, history plays, and romances. As we will see, the distinctions among these genres are not as hard and fast as one might like to think (e.g., comedies—funny, weddings at the end; tragedies—sad, lots of dead bodies at the end). Many plays participate in multiple genres. *Richard II* is both a history play and a tragedy, and while the quarto of *King Lear* announces a history play, the Folio includes it among the tragedies. The second aim is to introduce students to the advantages of reading Shakespeare's plays in their contexts. How do these plays arise from specific and multiple historical circumstances? How do the plays intervene in these circumstances? Consequently, we will not only read the plays themselves, but also various primary sources, handily provided by the editions you will purchase for this class. As part of this project, we will also pay attention to how editing practices have shaped our understanding of these plays, especially in the case of *Lear*, which provides an especially stark challenge.

ENGL 726  VISIONS & REVISIONS  C. COLQUITT

*Description Not Available*

ENGL 750F  MFA SEMINAR: FICTION WRITING  S. MARTIN

The Short Story

This workshop will focus exclusively on the short story. You will be expected to write two separate short stories and submit them for workshop discussion, revising one of them at the end of the semester. What's a short story? Obviously, this term includes a wide range of aesthetic and thematic strategies. But for the purposes of this workshop, the term will not include flash fictions, sudden fictions, long stories, parts of novellas, or parts of novels. Short stories that are meant to be parts of a book-length short story sequence will be acceptable, provided that they can function as completely independent works. I will expect your stories to be roughly 2,500-10,000 words in length, and I will provide models of various aesthetic strategies throughout the semester to enhance our discussions. All assigned readings for this class will be taken from recent issues of selected literary magazines. Special emphasis will be placed on enhancing your chances of publishing in these journals, and others like them.

ENGL 750F  MFA SEMINAR: FICTION WRITING WORKSHOP  K. FARRIS

This class is linked to the English 791B also taught by Professor Farris this semester. Students taking English 791B and English 750F this semester will also need to sign up for those courses in Fall 2017. 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.
SPRING 2017
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 750F  MFA SEMINAR: FICTION WRITING WORKSHOP  H. JAFFE

Required texts  (subject to change)
Nathalie Sarraute, Tropisms
Harold Jaffe, Paris 60
Sophie Calle, Please Follow Me
Edgar Lee Masters, Spoon River Anthology
Paul Reps, Zen Flesh, Zen Bones

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 individual texts and also sequences of texts: two or three, for example, on particular subjects, and I wish to see every text you write electronically.

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.

ENGL 750P  MFA SEMINAR: POETRY WRITING  B. FALCONER

When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, the relationship between narrative and the lyric, syntax and the line. Reading contemporary poets, we will discuss how traditional forms and modes can shape contemporary voices. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar with the hope of ultimately expanding the range of what we can say and how we say it.

ENGL 750P  MFA SEMINAR: POETRY WRITING  I. KAMINSKY

William Butler Yates wrote: “There is no singing school, but studying monuments of its own magnificence.” In this class, every student will be encouraged to ask herself: "What is my singing school, my tradition? How can I expand and change that tradition? What authors' work means the world to me? How can I build upon that work?" Students signing up for this class should expect great many individual assignments based on their work and its potential to growth, as well as attention to their--and their classmates'--poetry on line-by-line basis.

December 6, 2016
ENGL 790  SEMINAR: MA PORTFOLIO/EXAM PREP  Q. BAILEY

English 790 seeks to prepare you for success in your Spring 2017 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  B. FALCONER

As Robert Frost famously suggested, the poems in a single-author collection should function together in such a way that they create a work of art that is, forgive the expression, greater than the sum of its parts, that each page contributes to the whole, building upon and challenging the reader’s expectations. Some books do this by developing a narrative or delving deeper into the speaker’s psyche, while others offer a complex and nuanced meditation on a theme. There are many and often complementary ways to structure a volume; the point is that poetry books are more than fifty pages of your favorite poems, and during this workshop, we will consider how poems offer a sense of coherence while also threatening that coherence, how they support and contradict each other to create a more dynamic experience for readers. We will generate new work and look at poems that you have written during your time at SDSU to find the recurring images, as well as formal, narrative, and thematic threads. In building your own books, we will discuss titles, order, sections, epigraphs, and revisions, among countless other topics on the subject. By the end of the course, each of you will have a chapbook or full-length collection of poems that reflects the ideas and insights from the semester.

ENGL 791B  SEMINAR: MFA MANUSCRIPT FICTION  K. FARRIS

This class is linked to the English 750F also taught by Professor Farris this semester. Students taking English 791B and English 750F this semester will also need to sign up for those courses in Fall 2017. 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  TEACHING 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.