

FALL 2022

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 600.01 Introduction to Graduate Study

J. Thomas

Introduction to Graduate Study (**ENGL600**) is designed to familiarize you with the complex & rich world of English Studies, as well as the historical & theoretical traditions that inform it. This is not a class in bibliographic methods or practical criticism. Rather, it is a course in practical theory: we will theorize & interrogate the practices of our discipline, asking ourselves the big questions: Why read literature at all? What does that literature mean & what counts as “literature” anyway? We will read, among other texts, *How to Talk About Books You Haven't Read* by Pierre Bayard and *Falling into Theory*, edited by David H. Richter.

ENGL 604B.01 Irish Gothic Literature

J. Shumaker

Though famous examples of Irish Gothics such as *Dorian Gray* date from the 1800s, the genre continued until our time in a variety of forms, from subtle ghost stories by Joyce and Bowen, through fiction that deals with the violence of the IRA via Gothic trappings, to recent novels that obliquely allude to the Catholic Church child molestation and Magdalen Laundry scandals.

During this course, you may write a twenty-page essay, or one fifteen-page essay and one five-page essay. You will give a twenty- to thirty-minute talk on a novel the rest of the class has not been assigned. In addition, you will write, each week, at least three hundred words of questions and comments about the assigned reading that will be the focus of our class discussion.

Barry, Sebastian,
Beckett, Samuel,
Bowen, Elizabeth,
Carr, Marina,
Enright, Anne,
Joyce, James,
Keane, Molly,
O'Brien, Edna,
Trevor, William,
Wilde, Oscar,

The Secret Scripture
Endgame
“Mysterious Kor” and “The Demon Lover”
The Bog of Cats
The Gathering
“The Dead”
Good Behavior
The House of Splendid Isolation
Fools of Fortune
The Portrait of Dorian Gray

Poems by Yeats, E. O'Leary, Kennelly, and Montague to be posted on Canvas.

April 5, 2022

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ENGL 626.01 The Environmental Humanities

D. Leong

As an analytical framework and area of interdisciplinary research, the environmental humanities engage a diverse set of concerns pertaining to the representation and theorization of nature. While environmental considerations have long been of interest to humanities scholars, this interest did not coalesce into a coherent field until the early 2000's. During this period, developments in science and technology, combined with an expansion of environmental precarity, revealed the limitations of our previous concepts of nature. The challenges of analyzing the increasingly unpredictable behavior of non-human objects (e.g., weather patterns or pesticides), while attending to the uneven distribution of environmental risks and resources, called for new reading and writing practices. This course will follow recent developments in the environmental humanities as they respond to contemporary ecological challenges. We will begin by examining some of the foundational texts of the environmental humanities, before tracking their embrace of the postcolonial and anti-racist approaches of environmental justice. We will conclude with the field's turn towards post-humanism, animal studies, and new materialisms. By reflecting on the major influences on ecocritical thought, we will aim for more nuanced understandings of how human activity both relates to and creates the natural world.

ENGL 630.01 Form and Theory of Poetry

B. Falconer

In this class, we'll be playing with "formal poetry," from its roots in such traditional forms as the sonnet and sestina, to contemporary forms, like the duplex and the golden shovel. 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) limitations. More important than knowing and following the various "rules" of a form is being sensitive to the ways in which the formal elements (i.e., meter, repetition, stanza, turns) work with and/or against a poem's subject. *An Exaltation of Forms* (Finch and Varnes) will be our primary resource, but we will turn to multiple texts for supplemental materials.

ENGL 631.01 Form and Theory of Fiction

C . Gorla

"A workshop should not participate in the binding, but in freeing the writer from the culturally regulated boundaries of what it is possible to say and how it is possible to say it."

— Matthew Salesses, *Craft in the Real World: Rethinking Fiction Writing and Workshopping*

This course will center around workshop discussion of students' short fiction. Over the course of the semester you will generate two stories (2500-8000 words each), in any style, for workshop discussion, and provide written feedback for your classmates' work. We will also explore two texts on craft, and a range of published contemporary works of short fiction for influence, as well as welcome Guest Writers to our class to speak about their process. Writers will experience a community that encourages, guides, and supports their risk-taking in fiction.

ENGL 696.01 Writing of the Young Protagonist

M. de la Peña

Description

not available

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ENGL 725.01 Sexuality and Race

Y. Howard

This is a cultural studies seminar that will explore the cross-pollination of sexuality and race. With attention to queer studies' and ethnic studies' interdisciplinary methodologies, we will consider a range of forms that include cinema, sound, and photography. The seminar will promote a complex understanding of how to theorize and discuss critical race and sexuality studies by reading field-changing work in areas such as (but not limited to) pornography, sex work, censorship, and public sex. We will be especially invested in examining the effect of texts that emphasize, rather than marginalize, sexual content and situate them in the contexts of racial politics.

ENGL 726.01 Visions and Revisions

C. Colquitt

Description not available

ENGL 727.01 Chicax Children's Literature

P. Serrato

This semester we will investigate the history, politics, accomplishments, and overall significance of Chicax children's literature. To establish some of the stakes involved in the representation of ethno-cultural identities and formations in children's (and other) texts, we will first explore some (generally racist) portrayals of Mexicans and other Latinos/as in early twentieth century U.S. children's literature. We will then examine the proliferation of Chicano/a children's texts in the 1970s, considering how and why, amidst the Chicano Movement, the genre of children's literature came to constitute a crucial medium for Chicano and Chicana cultural workers. After covering works such as Elia Robledo Durán's *Joaquín, niño de Aztlán* (1972) and Nephtalí de León's *I Will Catch the Sun* (1973), we will move into the 1990s, which, owing to a number of factors, witnessed the second great explosion of Chicana/o children's literature. In this segment of the course, we will delineate the methods by which Gloria Anzaldúa, Pat Mora, Luis Rodríguez, and Francisco Jiménez engage with and respond to an array of social concerns. Eventually we will close out the semester with literature produced in the 21st century. To inform our work with the assortment of primary texts which we will engage, we will read plenty of secondary critical and theoretical pieces on subjects such as Chicano/a/x history, movements within Chicano/a/x literature and culture, children's literature in general, and the politics of art.

ENGL 750F.01 MFA SEMINAR: Fiction Writing Workshop **"The Short Story"**

S. P. Martin

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.

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ENGL 750F.02 MFA SEMINAR: Fiction Writing Workshop S. P. Martin
ENGL 791B.01

This class will focus on the development of your final writing project here at SDSU, a short novel, or novella or collection of short stories (90-150 pp). The first sixty pages will be carefully developed in the Fall 2022 semester and the remainder in Spring 2023. Sample novellas and short story collections will be studied, but most of the class will involve one-on-one conferences instead of classroom instruction and discussion. The result, at the end of Spring 2023, will be a short novel, novella or short story collection of publishable quality. This two-semester class is required for all third-year fiction students to complete their MFA program of study.

Students taking this ENGL 750F will also need to register for ENGL 791B both taught by Professor Martin this semester.

Also, ENGL 750F (3 graded units) -- ENGL791B (3 units CR/NC)

ENGL 750F.03 MFA SEMINAR: Fiction Writing Workshop A. Wilder
“Novel I”

This is the first of a two-semester course designed to provide the theoretical, practical, and moral support to get a novel off the ground. The first semester will function as something of a hybrid workshop/form and theory of the novel. You will be expected to generate at least three pages of your novel weekly in addition to reading three and essay-length works of theory. You will choose a “guide book” to thoroughly dissect and present your findings to the class—a book you might emulate as a starting point and with which to engage as a self-teaching tool. The second semester will be devoted to workshoping our works-in-progress, ideally sending you into summer with a viable project and the confidence and momentum to see it through.

Students registering for Novel I should plan on registering for Novel II also for the spring semester.

ENGL 750P.02/ MFA SEMINAR: Poetry International Workshop S. Alcosser
ENGL 791A.01 “The Art of the Book”

Basho asks *Is there any good in saying everything*. By exploring brevity in poetry and prose, you’ll learn to make quicksilver turns in the manner of Akhmatova, Basho, Catullus, Chekhov, Dickinson, Follain, Issa, Joyce, Kamachi, Milosz, Niedecker, Rumi, Sappho, Shikibu, Swir, Wright, and many others, as you discover how they created abecedaria, aphorisms, curses, epigrams, epiphanies, epiphoric and diaphoric metaphor, haibun, images, koans, landays, lullabies, paratactics, prayers, sonnets, spells, syllogisms – and even jokes. *Epics grow unreadable, empires collapse, languages and cultures die, but there are short, anonymous Egyptian poems, for instance, that have been around almost as long as the pyramids, and that are still full of life today*. Their impact, writes poet Charles Simic, is like *a match flaring up in a dark universe*

This workshop is designed to provide a supervised environment for MFA writers to create a chapbook or book-length work of poetry/prose poetry/micro fictions. You will research publication opportunities, and together we will design a reading list and publication schedule. Your first semester in *The Art of the Book* you will complete a 15-page chapbook and begin to circulate your poems to journals and chapbook competitions.

The Art of the Book may be taken as 750P or 791a (6 units required for poets).

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ENGL 750P.01

MFA SEMINAR: Poetry Writing Workshop

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, prosody, syntax, metaphor, closure, and the line. 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 796.02/495.05 Poetry International Internship (3 units CR/NC)

S. Alcosser

A semester-long internship for *Poetry International* is always an exciting opportunity to gain experience in the practical management of a literary journal and a literary community—to make professional and personal connections with contemporary writers while producing a journal that Ed Hirsch has described as “a full and inventive anthology,” a reading experience that Fady Joudah described as “diving for pearls in pearl-infested waters.” The three-credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor /Certificate.

Interns at *Poetry International* develop experience in various facets of journal production, focused primarily on reading journal submissions through Submittable, and editing the digital archive and columns. Interns are also invited, but not required, to contribute to additional projects, such as editing the master file of the annual edition; managing social media platforms, and enhancing the distribution network of *Poetry International*. **Interns are expected to: complete 5 hours of PI-related work per week, including one hour in an Editorial Round Table meeting every Wednesday from 2-3 pm. For more information, contact Sandra Alcosser, Editor-in-Chief, alcosser@sdsu.edu.**

**** Registration for this internship course is obtained through your WebPortal. ****

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ENGL 796.01/495.04 Fiction International Internship (3 units CR/NC)

S.P. Martin

The first meeting of Fiction International, a lit-cultural journal dedicated to the promotion of artistic innovation and social activism. We will discuss the responsibilities and assignments available to interns, and this will be a chance to meet the editors and to ask specific questions about the journal and the internship. Those of you who will register for ENGL 796 and ENGL 495 should plan to attend this meeting, as paperwork will be available.

For undergraduates, the three-credit internship satisfies requirements within the Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate. Interns will focus primarily on reading journal submissions through Submittable and advising the editorial team on whether these submissions should be included in the upcoming journal. They will also be assigned to a specific editor to assist them in projects regarding distribution, management, social media outreach and fundraising.

Interns will be expected to: read 30 to 50 pages a week, assist in editorial projects, and attend all meetings (4-5 meetings per semester). The FI internship is open to graduate and undergraduate students. Questions should be directed to fictioninternational@gmail.com.

*** To get a start on obtaining the required paperwork for registration please contact Mary Garcia, Special Study Coordinator, at mmgarcia@sdsu.edu. Include that you are interested in "**Fiction International – Engl 495 or Engl 796** in the subject line of your email. She will start processing the paperwork in May.*

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