

Fall 2023

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**** NOTE: C LT and ENGL course offerings have been incorporated and retitled as ECL courses****

ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses located in My.SDSU

ENGL 600.1001 Introduction to Graduate Study

D. Leong

This course offers an introduction to the graduate-level study of literature, literary criticism, and cultural and critical theory as it occurs in a professional setting. We will focus on some of the major movements in critical thought (e.g., Postmodernism, Poststructuralism, Psychoanalysis, Feminism, the Environmental and Digital Humanities, Queer Studies, Critical Race Studies), while paying close attention to how each movement shapes and is shaped by the power and politics of difference, identity, aesthetics, and representation. To develop a familiarity with the demands and responsibilities of being an academic, we will also practice skills associated with the literary profession, including a) developing a thesis (i.e., argument) that intervenes in current scholarly conversations, b) preparing and delivering a scholarly presentation, c) giving and receiving constructive feedback, and d) conducting rigorous research. This course will help you to get the most out of your graduate program and to prepare you to do impactful work on behalf of the humanities in and for our twenty-first century contemporary culture.

ENGL 606A.1001 Non-Dominant Feminisms

Y. Howard

This is a feminist theory seminar that will explore a range of feminist writings and cultural practices that diverge from dominant perspectives of feminist praxis. With attention to queer feminisms, transfeminisms, and feminisms of color, we will study related cinematic, sonic, and textual examples that radically critique heteropatriarchal systems of representation and ways of being.

ENGL 606D.1001 Precarity, Possibility Children's Literature and YA Gothic

P. Serrato

Gothic is a modality of precarity. Because it is a modality of precarity, it is also a modality of possibility. Such are the premises upon which this seminar will build to argue the efficacy of gothic as a modality for the imagination and assertion of more ameliorative forms of social existence and social relationality over and against the social horrors that it otherwise depicts. For our first class meeting, please have read Mary Wollstonecraft, *Maria, or, the Wrongs of Woman* (1798). Texts likely to be covered include:

Literature

Carolyn Keene, *The Bungalow Mystery* (1930)
Jack Gantos, *The Love Curse of the Rumbaughs* (2006)
Jewell Parker Rhodes, *Ghost Boys* (2018)

Sam Richard (ed.), *Zombie Punks Fuck Off* (2018)

Darren Shan, *Cirque du Freak* (2000)
Claribel Ortega, *Ghost Squad* (2020)
Gloria Anzaldúa and Maya Christina González, *Prietita and the Ghost Woman* (1995)
Tiffany Jackson, *White Smoke* (2021)

Films

Beetlejuice (1988)

The Nightmare Before Christmas (1993)

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ENGL 624.1001 British Literature

J. Shumaker

Victorian Social Class: “Two Nations”

In 1845, the future Jewish prime minister Disraeli published a novel about class divisions called *Sybil: Two Nations*, that presented the contrasting worlds of rich and poor in Victorian England. In this course we will discuss Victorian novels and poems that deal with class conflict during the Industrial Revolution. You will choose to write a single twenty-page essay or two ten-page essays. In addition, you will submit a weekly page of comments and questions on assigned readings, respond in writing weekly to other students’ discussion questions, and give a talk lasting at least 30 minutes on a novel that the other students in the course have not read.

Assigned Texts:

Charles Dickens, *Bleak House*
Elizabeth Barrett Browning, *Aurora Leigh*
Thomas Hardy, *Jude the Obscure*

Emily Bronte, *Wuthering Heights*
Anthony Trollope, *The Way We Live Now*
George Eliot, *Daniel Deronda*

ENGL 626.1001 Comparative Literature **Global Digital Literature**

J. Pressman

We live in a digital world, and much (most) of our reading, writing, and literary practices are born-digital or otherwise permeated by computational practices. What are the implications of digitality on literature and literary study? How does the World Wide Web, that global network of computers and culture, inform and shape our understanding and study of comparative and/or world literature?

This seminar provides an introduction to born-digital literature (also called electronic literature or e-lit)— literature created on the computer and read on the computer; wherein computational practices are part of literary poetics— from the 1990s to today. We explore a wide range of genres in a historical lineage— including hypertext, interactive fiction, kinetic poetry, augmented reality, VR, and more—concurrent with central theories and critical methods that emerged in conjunction with the literary works. We pursue a global focus on digital literary production, distribution, and reception with attention to material networks and network theory.

Readings include: e-lit work by Young-hae Chang Heavy Industries, J.R. Carpenter, María Mencía, *Tender Claws*, and a wide range from across the *Electronic Literature Collections* (Volumes 1-4). Theoretical readings include work by N. Katherine Hayles, Rita Raley, Mark C. Marino, Patrick Jagoda, Nicole Starosielski, and more.

ENGL 630.1001 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, even exploring structures informed by multimedia resources. 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. For our purposes, I’m less interested in following the various “rules” of a form than I am in exploring how the elements of the form (i.e., meter, repetition, stanza, turns) work with and/or against the subject of the poem. To put it another way, I want us to consider how form shapes and influences what we are trying to say.

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ENGL 631.1001 Form and Theory of Fiction

M. de la Peña

There is no right or wrong way to approach fiction writing, but how do we determine the most effective form for a given story? How do we arrange plot, construct voice, and choose the right point of view? These questions will be at the heart of our work together this semester. We will read and discuss various short stories, novellas, graphic novels, traditional novels and craft essays. We will explore many of the tools in our fiction-writing toolboxes, such as character, setting, scene, POV, pacing, plot, theme and revision. Then you will select a contemporary published short story and discuss it with the class. And at the end of the semester you will submit your own work of fiction. Our focus in this course will be craft, but there will also be some discussion of the marketplace and the business side of the writing life.

ENGL 726.1001 Poetic Modes

B. Falconer

In this class, we will consider five significant poetic genres—the elegy, the ode, the pastoral, the epistolary poem, and the political poem—to consider how they have developed over time. Together, we will discuss critical essays and some of the poems that have helped to shape these poetic modes, identifying recurring forms, themes, and devices as well as those outliers that challenge convention. Students will have various opportunities to engage the material, drafting their own poems in each genre, presenting on critical texts, and writing essays that reflect the insights gained from our reading and discussion.

ENGL 750F.1003 MFA SEMINAR: Fiction Writing Workshop ENGL 791B.1001

S. P. Martin

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 2023 semester and the remainder in Spring 2024. 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 2024, 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.1002 MFA SEMINAR: Fiction Writing Workshop

M. de la Peña

This course will function primarily as a writing workshop (in which all types of original creative work will be welcome) we will also explore published work as a way of considering various fiction-writing components in the context of constructing the young protagonist (from birth to age 21). With this in mind we will study works with a wide array of intended audiences, from books written for young people through books targeting adult readers. I will bring in literature from various genres to help spark in-class discussions and generative writing exercises. You will be asked to participate in craft conversations as well as explore various fiction techniques and strategies. You will also be required to offer both written and oral feedback to your classmates during the workshop. Our focus in this class will be writing and revising original works of fiction, but there will also be some discussion of the marketplace and the business side of the writing life.

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ENGL 750F.1001 MFA SEMINAR: Fiction Writing Workshop L. Daley **Same Story, Different Genre**

Mimesis. To imitate. To mimic. In this workshop, you will learn the craft of mimesis, a skillset that will allow you to break out of your form and explore what it means to be a multi-genre writer. A key component of this course is to write the same story again and again. However, you will be required to write that story each time in a new genre by mimicking some of the most well-known pieces of our time. Think Shakespeare's *Sonnet 18*. Think Louise's monologue from August Wilson's *Seven Guitars*. Think Jennifer Senior's Pulitzer Prize-winning article "Twenty Years Gone." By the end of the course, you will have a portfolio of writing showcasing your diverse abilities as well as the multiformity of your manuscript.

ENGL 750P.1001 MFA SEMINAR: Poetry Writing Workshop M. Tevet Dayan **The Beautiful Poetics of Home, Longing, Loss, and other things Israeli**

(*Some materials used in English 570 will also be used in English 750P.)

Home has been the most influential concept in my life, leading me to continuously leave and return to it both in my personal life and in my poetry. As an Israeli, I feel that the concept of home carries even deeper and wider significance, touching notions of existence, survival, longing, fear, and of course love. As the fall semester approaches, I will once again leave my home to teach and explore the poetics of home and place with SDSU students. Together, we will delve into works of modern Israeli poets and attempt to uncover what it is in their poetics that makes these local concepts so universal. We will examine how our own poetics can become universal, and in what way poetry in and of itself is a place in the world. Together, we will set on a writing journey that will lead you to write personal, locally inspired poems that also possess a universal quality. By the end of our semester together you will have crafted a series of poems that explore the concept of home and your very own sense of place in this world.

ENGL 796.1002 Poetry International Internship B. Falconer **(3 units CR/NC)**

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**

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PI-related work per week, including one hour in an Editorial Round Table meeting every Wednesday from 2-3:15 pm. For more information, contact Blas Falconer, bfalconer@sdsu.edu.

*** Registration for this internship course is obtained through your My.SDSU. ***

ENGL 796.1001 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.

***** Registration for this internship course is obtained through your My.SDSU. *****