

SPRING 2020

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 624 GOTHIC BODIES

P. SERRATO

In this seminar we will delve into some historically diverse works of gothic fiction, concerning ourselves in particular with the significance of different types of bodies that feature in this fiction. To be sure, many of the bodies that we will encounter will be anthropomorphic. Some of these bodies will be human but some will not...or they may be but it is not clear whether they are or are not. In some texts the body will be a social one, or it will be a manufactured one, or it will be an architectural one. Whatever the case, we will have much to discuss vis-à-vis race, gender, sexuality, class, history, and politics.

Primary texts will likely include:

Eliza Parsons, *The Castle of Wolfenbach* (ISBN 0977784169)
Richard Marsh, *The Beetle* (1934555495)
William Henry Ireland, *The Abbess: A Romance*
Gaston Leroux, *The Phantom of the Opera* (0451531876)
Patrick McGrath, *Dr. Haggard's Disease* (9780679752615)
Rudolfo Anaya, *Tortuga* (0826336248)
James Purdy, *In a Shallow Grave* (1948405245)
The Nightmare Before Christmas
Stephanie Meyer, *Twilight* (0316015849)
Heather Kassner, *The Bone Garden* (1250250536)

For our first class meeting (January 27), please have read all of Victor Hugo's *Notre-Dame de Paris* (ISBN 9780140443530). For a finalized reading list and schedule, feel welcome to email me at pserrato@sdsu.edu.

ENGL 631 FORM & THEORY OF FICTION

A. WILDER

Is it possible to interrogate the relationship between form and meaning by holding content constant? (As a corollary matter, *is it* possible to hold content constant?) As a body of reader-writers, we will attempt to do precisely this by re-creating a single story in a succession of fictional forms including but not limited to: epistolary, frame, traditional short, "formula" fiction, collage, postmodern, graphic. In preparation, we will read and discuss paired works of literary fiction and theory.

Each reader-writer will choose one of the forms studied in class and write a 10-25-page story according to its conventions.

Book-length fiction on the reading list (subject to change):

Laurence Sterne, *Tristram Shandy*
Molière, *The Misanthrope*, *Dangerous Liaisons*, *Choderlos de Laclos*
Raymond Federman, *Double or Nothing*
Paul Auster, *City of Glass*
Art Spiegelman, *Maus I*
Lydia Davis, *Varieties of Disturbance*

Revised October 31, 2019

SPRING 2020

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

ENGL 725 GRIT LITERATURE

L. CHAMPION

This course was prompted last year, when I asked a class of two hundred who were reading Crews's *"Feast of the Snakes"* how many had heard of a rattlesnake round-up. Not one hand came up. So I decided I'd give the students a healthy dose of the dirty south: "Grit in your workboots, especially if it's a steeltie with the leather so worn at the toe that the metal shows. . . . The walnut handles of the .38 in somebody's waistband, . . . the sawed-off shotgun, the razor of yore. The one-hitter, the empty pill bottle, the meth pipe. It's a man with little hope of salvation trying to salvage what he can even if it's only beers from the side of the highway as log trucks rumble by. . . . It's the audacity that brings this man to life on the page and makes you root for him. It's somebody up from the ground saying, 'Hold on, I ain't dead yet.' That's Grit Lit."

We'll read writers such as Harry Crews, Dorothy Allison, Tim McLaurin, Larry Brown, Ron Rash, Barry Hannah, Ann Pancake, and Lee Smith. As Rick Bragg said of his rough kin in *All Over but the Shoutin'*: "Against my will, I grew fond of them. I would have liked to have known them better." My goal is to give students that very opportunity.

Quotes from Brian Carpenter and Tom Franklin, co-editors, *Grit-Lit: A Rough South Reader*.

ENGL 726 SONIC DIFFERENCE

Y. HOWARD

This is a comparative cultural studies seminar that will investigate the expressive domains of difference via sound, music, and the auditory. We will consider "silence" versus "noise," the politics of listening, the cultural role of sound technologies, and significant music histories associated with ethnic, gender, and sexual difference. Some of the latest, most field-changing, and cutting-edge contexts in music and sound studies that we will explore along these lines will include (but not limited to): Robin James's (brand-new) *The Sonic Episteme: Acoustic Resonance, Neoliberalism, and Biopolitics*; Jennifer Lynn Stoeber's *The Sonic Color Line: Race and the Cultural Politics of Listening*; David Novak's *Japanoise: Music at the Edge of Circulation*; Alexander Weheliye's *Phonographies: Grooves in Sonic Afro-Modernity*; Alice Bag's *Violence Girl: East L.A. Rage to Hollywood Stage, A Chicana Punk Story*, and a range of auditory examples reflected in cinema, performance, and graphic texts.

ENGL 727 AESTHETICS CHILDREN'S LITERATURE

J. THOMAS

Theorizing Queer Young Adult Literature

Children's literature is one of the few literary modes largely written and distributed by a group radically different from its audience (in this case, adults produce and publish children's literature for a child audience, who consumes it). This relationship is fraught, then, with complex power dynamics: adults determine what children should read, and in doing, decide what those texts ought to look like, the issues they should treat, the words and images they can and cannot include. Furthermore, adults appraise the texts others have produced, prizing certain aesthetic tendencies while condemning others. In this course, we will read a wide array of aesthetic theory alongside a variety of (often prize-winning) texts for young people while asking how one judges (or if one should judge or whether one can judge) children's texts as aesthetic objects – as art – unpacking, as we do, the cultural, literary, and philosophical implications of our answers.

SPRING 2020

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

ENGL 750F MFA SEMINAR: FICTION WRITING

H. JAFFE

Short Short Texts

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).

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 pleurably 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 peers' texts of his/her choosing, as well as on three of the six assigned texts.

*Note: The class may be involved in discussions of graphic sexuality and/or the world in pain outside the class. If you have difficulties with either of these subjects, you might want to think twice about enrolling in the course.

Also: Since we meet just once a week, no more than 2 absences will be permitted except with the professor's permission.

REQUIRED TEXTS (these readings are subject to change)

Sophie Calle, *Address Book*
Thomas Bernhard, *The Voice Imitator*
Paul Bowles, *Points in Time*
JL Borges, *Book of Imaginary Beings*

ENGL 750F MFA SEMINAR: FICTION WRITING

S. P. MARTIN

/ ENGL 791B

These linked classes will be focused on the development of a novella or collection of short stories (90-120 pp). The first sixty pages were carefully developed in the Fall 2019 semester and the remainder will be completed this semester. Most of the semester will be devoted to one-on-one conferences. The result, at the end of Spring 2020, 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. **Only students registered for this class in Fall 2019 are eligible to take it in Spring 2020.**

SPRING 2020

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

ENGL 750F MFA SEMINAR: FICTION WRITING

A. WILDER

Story Workshop

This workshop will focus exclusively on the short story. You will write two separate short stories for a total combined length of 5,000-15,000 words and revise one at the end of the semester. You will be expected to read and re-read your peers' work with extreme care while at the same time risking the original critical insights that lead to a discovery-oriented workshop.

There will be periodic readings and 1-2 page style imitations assigned.

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, 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 784 SEMINAR: CREATIVE NON-FICTION

H. JAFFE

Let me say at the outset that "creative nonfiction" is a more pertinent genre now than ever before. This course means to explore why that is so.

This 2020 version 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, parallel but subjugated discourses.

A majority of the exercises will be imaginative and generated by the readings and visuals; other exercises will be more precisely analytical.

REQUIRED READINGS (These readings are subject to change)

John Berger, *Hold Everything Dear*
Daniel Berrigan and Thich Nhat Hanh, *The Raft is Not the Shore*
Clarice Lispector, *Selected Cronicas*
Hedges and Sacco, *Days of Destruction, Days of Revolt*
RoseLee Goldberg, *Performance Art from Futurism to the present*
Antonin Artaud, *Artaud Anthology*
Sun Tzu, *The Art of War*
Franz Kafka, *Aphorisms*

SPRING 2020

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

ENGL 790 SEMINAR: MA PORTFOLIO/EXAM PREP

J. PRESSMAN

(CR/NC Course)

ENGL 790 (MA Portfolio) prepares students for the Spring 2020 portfolio defense, the culmination of the MA. In the process, this course seeks to refine scholarly skills in research and writing. The workshop-based class teaches the process of scholarly publication and provides an opportunity for students to receive feedback for the process of revising (both the "star" and, to a lesser extent, the second paper) as well as prepare for the oral component of the defense. Students will be expected to work intensively on their own essays and also to offer substantive feedback to others. Students should enter class with a substantive draft of their portfolio essay, prepared to revise and refine from this foundation.

ENGL 791A SEMINAR: MFA MANUSCRIPT POETRY

S. ALCOSSER

(CR/NC Course)

The goal of this manuscript seminar is to help you assemble a book or chapbook, discover how to place it in the world, and even more challenging, create a life as a working poet. This tutorial will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry or prose poetry/flash fiction manuscript. Aside from the first and last day of class when we meet as a group, you will have a series of private conferences to discuss the shape and arc of your manuscript and individual poems within that manuscript. You will be given a reading list to accompany you in your pursuit. Together we will discuss, and you will research, publication opportunities, as well as a professional path for your writer's life. Poetry MFAs must complete 791A twice to graduate, but **starting Fall 2020, all MFAs with a poetry/prose poetry manuscript will be allowed to take this tutorial and receive credit for it as either 750P or 791a.**

ENGL 796 INTERNSHIP – FICTION INTERNATIONAL

H. JAFFE

(CR/NC Course)

Description Not Available

ENGL 796 INTERNSHIP – POETRY INTERNATIONAL

S. ALCOSSER

(CR/NC Course)

Poetry International welcomes MFA, MA and undergraduate students to serve as interns. Interns may work offline or online, compiling our archival project, which includes the works of recipients of the Nobel Prize, Pulitzer Prize, National Book Award, as well as many new and innovative poets. For MFA students, the internship can count as a literature course requirement and may be repeated at least one time during your program of study. Interns are required to spend a minimum of four hours per week in the office and one hour in an intern meeting (AL 266) every Wednesday from 2-3 pm.

SPRING 2020

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

ENGL 796 PEDAGOGY PRACTICUM

Y. HOWARD

(CR/NC Course)

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.