

# SPRING 2021

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

## ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses.

<https://sunspot.sdsu.edu/schedule/search>

### ENGL 604A AMERICAN SHORT STORY

L. CHAMPION

Description Not Available

### ENGL 631 FORM & THEORY OF FICTION

A. WILDER

Description Not Available

How does form contribute to meaning in fiction? Do *Fight Club* the book, *Fight Club* the movie, *Fight Club* the (imagined) epistolary novella, and *Fight Club* the Disneyland ride all deliver the same core message or meaning? Meaning-wise, are the book and movie as different as the book and some other book? Is it the underlying story that delivers the punch, or does the particularity of the utterance overwhelm the experience, with the story serving merely as structural support? In this class, we will attempt to isolate and interrogate the relationship between form and meaning by pushing one story through a succession of fictional forms including: epistolary, frame, traditional short, "formula" fiction, collage, graphic. We will read exemplary and form-bending works such as: *Dangerous Liaisons*, *Letters to Wendy's*, *Double or Nothing*, *In Watermelon Sugar*, *City of Glass*, and essay-length works of theory. Each reader-writer will choose one of the forms studied in class and write a 10-25-page story according to its conventions.

### ENGL 724 IRISH LITERATURE - *Trauma in Irish Literature*

J. SHUMAKER

Though our image of Ireland may be of a battle-ridden and famine-emptied country, the Irish have faced other kinds of traumas, as well. In this course we will read modern novels, stories, plays, and poems not only about the notorious traumas of the Irish like the attack on the Irish language in the 1800s and the clerical abuse scandal of the 1990s, but also about their recent struggles to become a part of contemporary Europe, with its more open-ended gender roles and family structure.

During this course, you may write a twenty-page essay or two ten-page essays. You will give a 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.

#### Plays

Samuel Beckett, *Endgame*

Marina Carr, *The Bog of Cats*

Brian Friel, *Translations*

#### Novels and Stories

Seamus Deane, *Reading in the Dark*

Anne Enright, *The Gathering*

James Joyce, "The Dead"

Bernard MacLaverty, *Cal*

Joseph O'Connor, *Star of the Sea*

Sally Rooney, *Normal People*

#### Poems

Yeats, Heaney, Boland, Kennelly, and Montague poems to be posted on Canvas

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## ENGL 726

## SEXUALITY STUDIES

Y. HOWARD

This seminar will explore the interdisciplinary field of sexuality studies by specifically engaging with racial difference, queer studies, and visual/auditory cultures. Students will come away from the seminar with a complex understanding of how to theorize and discuss sexuality 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 and gender politics. Books will include (but not limited to) Jennifer Nash's *The Black Body in Ecstasy: Reading Race, Reading Pornography*; Mireille Miller-Young's *A Taste for Brown Sugar: Black Women in Pornography*; Jennifer Tyburczy's *Sex Museums: The Politics and Performance of Display*; and Samuel Delany's *Times Square Red, Times Square Blue*.

## ENGL 727

## CLASSICS OF CHILDREN LITERATURE

P. SERRATO

This semester we will work with a selection of classics of children's literature. One goal is to facilitate/ensure a rigorous acquaintance with these classics. Another goal is to make a close acquaintance with some "classic" critical theory by the likes of Michel Foucault, Sigmund Freud, Kaja Silverman, Lisa Lowe, Lauren Berlant, and Claire Kahane. Overall I hope this course provides some historical backfilling in a manner that encourages future research. While this seminar may be said to be especially for students completing the children's literature specialization (after all, you need to know some history of the field), it is designed to serve any and all ECL MA and MFA students whose academic ambitions align with the academic objectives and spirit of this seminar.

### Texts to be covered include:

Hoffman, *Struwwelpeter*

Carroll, *Alice's Adventures in Wonderland*

Burnett, *The Secret Garden*

Barrie, *Peter Pan*

Milne, *Winnie the Pooh*

Ryan, *Esperanza Rising*

Meyer, *Twilight*

Wilder, *Little House in the Big Woods*

Dixon, *Danger on Vampire Trail*

Yep, *Dragonwings*

Dahl, *Charlie and the Chocolate Factory*

Lindgren, *Pippi Longstocking*

Jacqueline Woodson, *Brown Girl Dreaming*

George Takei, *They Called Us Enemy*

Course requirements include a presentation on a contemporary picture book, a film review, a midterm exercise, a final paper, and weekly "notecards." The course will be entirely synchronous with us meeting via Zoom on Mondays, 7:00-9:40 pm. Questions about the course, and/or requests for the final syllabus, can be directed to me at [pserrato@sdsu.edu](mailto:pserrato@sdsu.edu)

# SPRING 2021

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## ENGL 750F.01&02 MFA SEMINAR: FICTION WRITING - Short Short Texts

H. JAFFE

### Required texts (subject to change)

Sophie Calle, *True Stories*

Yoko Ono, *Grapefruit*

Felix Feneon, *Novels in 3 Lines*

Sherwood Anderson, *Winesburg Ohio*

This course is designed for MFA and interested MA 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 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 shorts or sequences of shorts of his/her choosing; we will discuss that and other options in class.

## ENGL 750F.03 MFA SEMINAR: FICTION WRITING – The Short Story

/ ENGL 791B

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.

**ENGL 791B** - 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 2020 semester and the remainder in Spring 2021. 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 2021, 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.

## SPRING 2021

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**ENGL 750P.03**  
/ ENGL 791A

**MFA SEMINAR: POETRY WRITING**

**S. ALCOSSER**

Create a fascicle in the style of Emily Dickinson, a hybrid sonnet sequence a la Terrance Hayes, a book of prose poems taken from your journals in the manner of Charles Simic's *The World Doesn't End*, or a sequence of travel epiphanies riffing off the tales of Marco Polo as Italo Calvino did with *Invisible Cities*, followed by Anne Carson in *The Life of Towns*. This seminar will help you assemble a chapbook or book, discover how to place it in the world, and even more challenging, make a life as a working writer. It will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry or prose poetry/flash fiction manuscript. You will have a series of private conferences to discuss the shape and arc of your manuscript and individual pieces within that manuscript. We will discuss – and you will research – publication opportunities, as well as a professional path for your writer's life after graduation. Together we will design an individual reading list to accompany you in your pursuit. All MFAs with a poetry/prose manuscript will be allowed to take this workshop.

**ENGL 791A** - Create a fascicle in the style of Emily Dickinson, a hybrid sonnet sequence a la Terrance Hayes, a book of prose poems taken from your journals in the manner of Charles Simic's *The World Doesn't End*, or a sequence of travel epiphanies riffing off the tales of Marco Polo as Italo Calvino did with *Invisible Cities*, followed by Anne Carson in *The Life of Towns*. This seminar will help you assemble a chapbook or book, discover how to place it in the world, and even more challenging, make a life as a working writer. It will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry or prose poetry/flash fiction manuscript. You will have a series of private conferences to discuss the shape and arc of your manuscript and individual pieces within that manuscript. We will discuss – and you will research – publication opportunities, as well as a professional path for your writer's life after graduation. Together we will design an individual reading list to accompany you in your pursuit. All MFAs with a poetry/prose manuscript will be allowed to take this workshop.

**ENGL 750P.01&02**

**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.

This semester, we will consider these poetic elements through an examination of poetry in translation. Approaching the breadth of international poetry and its influence, we will study and practice modes and devices, contemplate the aesthetic shifts and poetic theories, celebrate and critique the voices that have stood the test of time, and examine who has been shut out, asking why. In doing so, I hope that we can recognize our own place within the literary tradition and our responsibility to challenge it.

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### ENGL 784

### SEMINAR: CREATIVE NON-FICTION

A. WILDER

Description Not Available

In this workshop we will apply techniques of storytelling to the creation of non-fiction works including memoir, personal essays, autobiography, humor writing. You will submit two separate essays or excerpts and revise one at the end of the semester. You will be encouraged to experiment with aesthetic strategies we will encounter in a sampling of masterworks, taking advantage of the support and critical feedback. 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.

### ENGL 790

### SEMINAR: MA PORTFOLIO/EXAM PREP

J. PRESSMAN

(CR/NC Course)

ENGL 790 (MA Portfolio) prepares students for the Spring 2021 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) (Maximum 6 Units)

Create a fascicle in the style of Emily Dickinson, a hybrid sonnet sequence a la Terrance Hayes, a book of prose poems taken from your journals in the manner of Charles Simic's *The World Doesn't End*, or a sequence of travel epiphanies riffing off the tales of Marco Polo as Italo Calvino did with *Invisible Cities*, followed by Anne Carson in *The Life of Towns*. This seminar will help you assemble a chapbook or book, discover how to place it in the world, and even more challenging, make a life as a working writer. It will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry or prose poetry/flash fiction manuscript. You will have a series of private conferences to discuss the shape and arc of your manuscript and individual pieces within that manuscript. We will discuss – and you will research – publication opportunities, as well as a professional path for your writer's life after graduation. Together we will design an individual reading list to accompany you in your pursuit. All MFAs with a poetry/prose manuscript will be allowed to take this workshop.

**ENGL 750P** - Create a fascicle in the style of Emily Dickinson, a hybrid sonnet sequence a la Terrance Hayes, a book of prose poems taken from your journals in the manner of Charles Simic's *The World Doesn't End*, or a sequence of travel epiphanies riffing off the tales of Marco Polo as Italo Calvino did with *Invisible Cities*, followed by Anne Carson in *The Life of Towns*. This seminar will help you assemble a chapbook or book, discover how to place it in the world, and even more challenging, make a life as a working writer. It will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry or prose poetry/flash fiction manuscript. You will have a series of private conferences to discuss the shape and arc of your manuscript and individual pieces within that manuscript. We will discuss – and you will research – publication opportunities, as well as a professional path for your writer's life after graduation. Together we will design an individual reading list to accompany you in your pursuit. All MFAs with a poetry/prose manuscript will be allowed to take this workshop.

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## ENGL 796.03                      INTERNSHIP – POETRY INTERNATIONAL                      S. ALCOSSER (CR/NC Course)

Learn how great literature is made by joining *Poetry International*. This semester is a fabulous time to become a *PI* intern because we will be selecting and publishing the best poems that have appeared in the journal over the last twenty-five years. As an intern you will help us celebrate by sharing poems via social media, producing an on-line quarterly and participating in virtual readings.

*Poetry International* welcomes MFA, MA and undergraduate students to serve as interns. For MFA students, it is possible for an internship to fulfill three to nine units of your literature course requirements. A three-credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor /Certificate.

As an intern you are required to spend a minimum of four hours per week working as part of your team and one hour in a **Virtual Round Table every Wednesday from 2-3 pm**. You will read poems, chapbooks, reviews, and conversations by recipients of the Nobel Prize, Pulitzer Prize, National Book Award, as well as many new and innovative poets. For questions about registration or course work, contact the editor-in-chief: [alcosser@sdsu.edu](mailto:alcosser@sdsu.edu).

## ENGL 796.01                      PEDAGOGY PRACTICUM                      C. COLQUITT (CR/NC Course)                      Description Not Available

## ENGL 796.02                      INTERNSHIP – FICTION INTERNATIONAL                      H. JAFFE (CR/NC Course)                      Description Not Available