ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses.
https://sunspot.sdsu.edu/schedule/search

ENGL 600        Introduction to Graduate Study        Y. Howard

This seminar has two goals. First, it will provide an introduction to the history of literary and cultural theory. We will read and discuss influential theoretical writings and become acquainted with some of the major movements in critical thought related to literature, film, art, music, aesthetics, identity, politics, and representation. Ideally, students will become familiar with the methodological and epistemological underpinnings of Postmodernism, Poststructuralism, Psychoanalysis, Cultural Studies, Feminism, Queer Studies, Disability Studies, and Critical Race and Ethnic Studies. Second, the seminar will emphasize the skills and practices associated with being a professional intellectual.

ENGL 604D        Prizing Poetry for Kids        J. Thomas

Description Not Available

ENGL 631        Form & Theory of Fiction        H. Jaffe

This version of Eng 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.

*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.
Fall 2018
Course offerings listed below are subject to change. All courses may not be listed here.

ENGL 631  Form & Theory of Fiction  Continued

Also: Since we meet just once a week, no more than 2 absences will be permitted except with prior compliance by the professor.

Required texts (Provisional)
David B. (Pantheon), Epileptic
Charles Burns (Pantheon), Black Hole
Sophie Calle (Siglio), The Address Book
Tom Phillips (Thames & Hudson), A Humument
Harold Jaffe (JEF), 15 Serial Killers
Joe Sacco, Journalism

ENGL 724  Gothic Literary Tradition  P. Serrato

For over 200 years, gothic fiction has proved to be an enduring site for the portrayal of all kinds of lurid, profane, and otherwise non-normative subjects, storylines, and images. This semester we will explore and elaborate on the critical, aesthetic, and philosophical implications and achievements of gothic fiction. In the course of our engagement with different types of texts, we will examine issues that will include race, gender, sexuality, embodiment, childhood, and precarity.

Primary texts are likely to include:

James Hogg, The Private Memoirs and Confessions of a Justified Sinner
Ann Radcliffe, The Italian
Grenville Fletcher, Rosalviva, or, The Demon Dwarf!
Charlotte Dacre, Zofloya, or, the Moor
Jane Austen, Northanger Abbey
Bram Stoker, Dracula
Sylvia Townsend Warner, Lolly Willowes
Shirley Jackson, The Haunting of Hill House
Thomas Tryon, The Other
Gloria Anzaldúa, Prietita and the Ghost Woman
La Leyenda de la Llorona (2011; Dir. Alberto Rodriguez)
The Babadook (2014; Dir. Jennifer Kent)

For our first class meeting (August 29), please have read all of Charles Robert Maturin’s Melmoth the Wanderer. For a finalized reading list and schedule, feel welcome to email me at pserrato@mail.sdsu.edu.

ENGL 725  The American Short Story  L. Champion

Description Not Available
Fall 2018

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ENGL 726  Postcolonial Literature  L. Edson

ENGL 750F  MFA SEMINAR: Fiction Writing  H. Jaffe

*Required texts (Provisional)*

Thomas Bernhard, *Voice Imitator,*
Sophie Calle, *Please Follow Me*
Edgar Lee Masters, *Spoon River Anthology*
Clarice Lispector, *Selected Cronicas*
Felix Feneon, *Novels in Three Lines*

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 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 peers’ texts of his/her choosing, as well as on three of the five 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.*
ENGL 750F  MFA SEMINAR: Fiction Writing  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 750F  MFA SEMINAR: Fiction Writing  A. Wilder

Description Not Available

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 and poets from our rich canon, we will discuss how literary movements and 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 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)          A. Wilder

This English 791B course, taught by Dr. Wilder, is required for all third-year fiction students to complete the program of study for MFA in fiction. Students taking English 791B will also need to sign up for this course in Spring 2019; students with questions should contact Dr. Wilder at april.wilder@gmail.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.