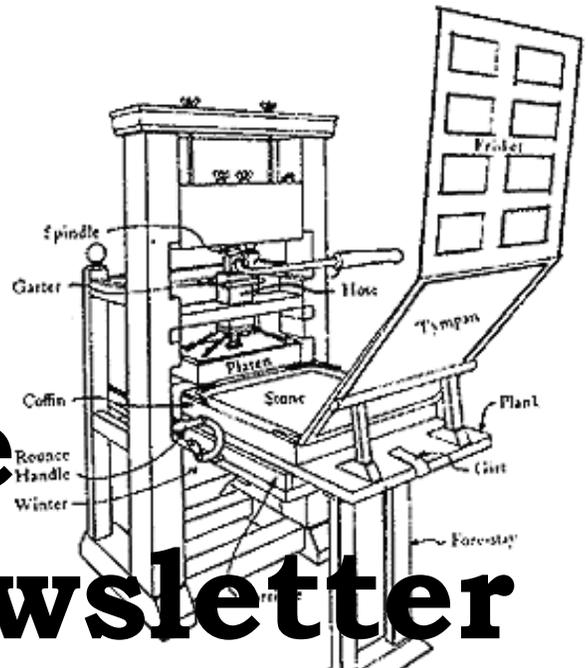


# English Graduate Newsletter



San José State University

Volume XXXXVI, Number 4  
Noelle Brada-Williams, MA Advisor

April/May 2014  
Alan Soldofsky, Director of Creative Writing

## SPRING OFFICE HOURS

MA students should find Professor Brada-Williams in her office at FO 102 this semester Mondays 1-2 PM, Wednesdays 3:30-4:30, and Friday afternoons and other days by appointment. Phone: 924-4439; email: [Noelle.Brada-Williams@sjsu.edu](mailto:Noelle.Brada-Williams@sjsu.edu). MFA students should consult Professor Soldofsky in FO 106; hours: Monday, Tuesday, and Wednesday 2:30 to 3:45 PM, and Thursday by appointment; phone: 924-4432; email: [alan.soldofsky@sjsu.edu](mailto:alan.soldofsky@sjsu.edu).

## DEADLINES: AUGUST AND DECEMBER GRADUATES

If you are planning to graduate in August or December of 2014, you should already have filed your approved program (i.e. been formally advanced to candidacy). If you missed the deadline, please see your advisor immediately. Remember, you need to file your program nearly two semesters before you plan to graduate. Remember, too, that you must apply for graduation early in the semester you plan to graduate. Forms for both are available at the GAPE website: <http://www.sjsu.edu/gape/forms/>. For August graduates, the deadline to apply for graduation is June 6, 2014. For December Graduates, the deadline is September 12, 2014. August graduates must present their completed theses to Graduate Studies by July 1, 2014. December graduates must submit completed theses to Graduate Studies by October 31, 2014.

## PROGRAM APPROVAL DEADLINE: MAY 2015 GRADUATES

If you plan to graduate in May 2015, you will need to file your approved program ("Petition for Advancement to Graduate Candidacy" form available on the GAPE website) by October 1, 2014. Course descriptions for the fall seminars are included in this issue of the newsletter. The spring lineup should be publicized by next September. Once you have determined what courses you will take to complete your program, fill out the official form and get your advisor's signature.

## REGISTRATION FOR FALL 2014

MySJU should give you appointment times and information on how to register for next semester's courses in May. Registration for graduate students will begin in June. **It is important that you register as early as possible.** Contact your advisor if you have any questions. MFA's need to be sure and sign up for any workshops they need for their degree as soon as possible.

## ENGLISH GRADUATE SEMINARS FOR FALL 2014

201	Monday	1900-2145	Eastwood
201C	Monday	1900-2145	Soldofsky
224	Tuesday	1600-1845	Miller, Shannon
2333	Wednesday	1900-2145	Wilson
240	Monday	1600-1845	Maio
241	Wednesday	1600-1845	Taylor
242	Thursday	1900-2145	Miller, Cathleen
255	Tuesday	1900-2145	Brada-Williams
259	Thursday	1600-1845	Moriarty, Thomas

### **English 201 Materials and Methods of Literary Research M 7:00 – 9:45PM (Professor Eastwood)**

This course, required of all MA students, is designed to introduce graduate students to the basic elements of work in the field. The goals for the seminar are as follows:

- ❖ Introduce students to critical literary theory and various analytical methodologies.
- ❖ Help students to discover how to work in or apply particular methods to different literary texts.
- ❖ Hone close-reading/textual analytical skills for poetry and prose.
- ❖ Learn basic research techniques including bibliography, footnoting, on-line research, and problems/complications in literary study.
- ❖ Gain experience writing and revising your work for various audiences and purposes.

### **English 201C: Materials and Methods of Literary Production M 7:00 – 9:45PM (Professor Soldofsky)**

English 201C introduces MFA students to the resources, traditions, techniques and culture associated with professional creative writing both inside and outside academia. The class will explore the role of the individual writer within literary and academic communities, and explore various forms of literary activity that commonly support “the literary life.” Students will learn what's published in dominant and alternative literary magazines and journals, write book reviews, write essays for presentation at literary conferences and for publication in creative writing and academic journals (print and online), and write a practice thesis proposal. Through this course, students will apply their knowledge and skills in ways useful to their own writing, and in fulfilling their other MFA requirements.

### **English 224: Literature of the English Sixteenth and early Seventeenth Century T 4:00-6:45 PM (Professor Shannon Miller)**

Lawrence Levine's Highbrow/Lowbrow highlighted the popularity of Shakespeare's plays across levels of class in nineteenth-century America, an observation that brings into focus the class issues that characterize literary production in the English Renaissance. Writers considered "elite" today,

like Shakespeare, were part of an emerging industry, the theater, through which and in which stable categories of class were consistently challenged. As access to print rose, writers from a variety of backgrounds could (try to) make a living by their pen, shifting the forces producing the rise of what is often called the "Golden Age" of English literature. This course will put "elite" writers, like Edmund Spenser and Sir Philip Sidney, in conversation with writers from the middling, even servant classes. Poems by a sixteenth-century serving maid, Isabella Whitney, will be read alongside Sir Thomas More. The Bakhtinian proto-novel *The Unfortunate Traveller* engages the picaresque travels of an Englishman in a mid-century Europe as a new prose form develops in the hands of Thomas Nashe. Shakespeare's sixteenth-century *Midsummer Night's Dream* explores the "mechanicals" play in the context of royal celebrations, while seventeenth century plays like *The Roaring Girl* explore the criminal classes of London through the cross-dressing figure of Moll. Ben Jonson's *Bartholomew Faire* explores the many market places of the period, including that of the theater. Aemilia Lanyer, daughter of a court musician, pens *Salve Deus Rex Judaeorum*, a passion poem that explores the challenges for a woman attempting to establish a patronage circle and thus financial support in seventeenth-century England. The intersections of class and gender will be central to our conversations through the semester.

**English 233: The Victorian Period W 7:00 – 9:45PM (Professor Wilson)**

The seminar will focus on selected major works and figures from the 1830s to the end of the nineteenth century. The assigned works are chosen for their literary merit as well as for their socio-cultural significance in an age that gave us Darwin, Marx and Freud. Works include: Thackeray, *Vanity Fair*; Dickens, *Bleak House*; Eliot, *The Mill on the Floss*; Hardy, *The Return of the Native*; selected poetry of Tennyson, Browning, Arnold, Christina Rossetti, the Pre-Raphaelites, and Hardy. When appropriate, we will supplement our readings with samples of Victorian art and music. Requirements: class presentation(s); one short explication (3-4 pp.); and one comparative seminar paper (12-15 pp.).

**English 240 Poetry Writing Workshop, M 4:00-6:45 PM (Professor Maio)**

Intended for both MFA and MA students, the course will focus on the aesthetics of modern poetry: Italian and French lyric verse forms and the new directions in poetry created in the revolution against those long-established forms. Students will write poems as well as study exemplary models. In addition to writing original poetry discussed in workshop format, specific assignments will include writing poems modeled after modern masterworks and written explications.

Email Samuel.Maio@sjsu.edu for a Permission Number to add.

**English 241: Fiction Writing Workshop W 4:00-6:45 PM (Professor Taylor)**

This is the most advanced fiction workshop offered at SJSU. To borrow a phrase from Wu-Tang's Method Man, "y'all better come provocative." Your years in the MFA program are not the time to play it safe; experimentation, risk-taking, and stretching of all kinds will be encouraged. Students submit two original pieces of fiction plus a significant revision in lieu of a final exam. The texts for the semester are *Best American Short Stories 2013* (eds. Elizabeth Strout & Heidi Pitlor) an anthology of published short stories chosen by the class. Registration priority goes to MFAs with a primary concentration in fiction, followed by those with a secondary concentration in fiction, and finally graduate students in other programs. If you are not in the MFA program, you must submit a writing sample to the instructor before you may register.

**English 242: Nonfiction Writing Workshop R 7:00 – 9:45PM (Professor Cathleen Miller)**

**THE PLACES I'VE BEEN**

The depiction of “place” in literature is the earthly foundation for all great prose, be it as setting in novels, the backstory in memoir, a connection with the planet in nature writing, or as a full-blown character in travel writing. In 242 this fall we will explore place by reading how two different authors explore the same one: Dan White in *The Cactus Eaters* and Cheryl Strayed in *Wild*. Students will be permitted to bring in any projects of their choosing for workshop but our beloved two-pagers will explore the course theme and our relationship to the landscape of our life.

**English 255: Seminar in Thematic Studies of American Literature: Racial and Ethnic Identity Formation in American Literature T 7:00 – 9:45PM (Prof. Brada-Williams)**

How is identity shaped? Is it innate or culturally constructed? How do class, gender, religion, and or sexuality affect how one sees oneself or one’s ethnicity? How do others see us? How have minority identities been constructed by mainstream American culture and how has the struggle to self-define these identities in turn shaped American literary culture? We will explore this topic through a mixture of canonical and lesser-read texts of Ethnic American literature, including, among other texts, W.E.B. Du Bois’s *The Souls of Black Folk*, Ralph Ellison’s *Invisible Man*, Maxine Hong Kingston’s *Tripmaster Monkey*, and Chang-rae Lee’s *Native Speaker*.

**English 259 Studies in Composition Studies, R 4:00-6:45 PM (Professor Moriarty)**

How do people write? How do people learn how to write? And, most importantly for our purposes here, how can we — and should we — teach writing? Composition theorists have been looking into and arguing about these questions — and many others — for years, and this course will immerse you in their debates. Through extensive readings and discussions, as well as papers and presentations, you will learn how to analyze and evaluate competing descriptions of the writing process; how to recognize and evaluate the range of approaches to teaching composition; how to examine assumptions underlying current theory and practice in writing instruction; how to explore assumptions and implications of composition and rhetorical research; and how to identify key problems and issues surrounding current research in composition and rhetoric.

**ADDITIONAL COURSES OF INTEREST FOR THE ENGLISH MA AND MFA**

A limited number of upper-division undergraduate English courses can count towards the degree but you must secure the cooperation of the instructor and notify the graduate advisor of your plans. Again, get approval in advance. One upper-division course offered in Fall 2014 that is not taught regularly is English 140A, Old English (we’ll be offering *Beowulf* in the spring, and the two combined can, for particularly hard workers, give students enough Old English that they can pass the language exam). See the latest online schedule of classes for days and times of our upper division undergraduate coursework.

**CONDITIONALLY CLASSIFIED GRADUATE STUDENTS**

Conditionally classified students must complete required undergraduate course work before enrolling in graduate seminars. A list of upper-division literature courses approved for conditionally classified students is available from Professor Brada-Williams. When you are eligible for classified status, the change is not automatic; see your advisor to file the necessary form (found at [http://www.sjsu.edu/gape/current\\_students/forms/](http://www.sjsu.edu/gape/current_students/forms/)).

**ENGLISH GRADUATE GOOGLE GROUP**

Please be sure to sign up for the google group for our English Graduate Program. To sign up, send a blank email to: [enggrad-group+subscribe@sjsu.edu](mailto:enggrad-group+subscribe@sjsu.edu) . Key information is sent out via the google

group that is essential for all MA and MFA students. Program descriptions, course descriptions, the most recent Newsletter, and other documents are posted on the **Department website**: <http://www.sjsu.edu/english/graduate/>. The SJSU **Graduate Studies Office website** publishes important deadlines, forms, and information for current students at: [http://www.sjsu.edu/gape/current\\_students/index.htm](http://www.sjsu.edu/gape/current_students/index.htm)

### **PH.D. AND OTHER FUTURES**

The department would very much like to know about your plans after graduation. Are you staying with your current employment? Looking for a teaching gig in the area? Applying to Ph.D. programs? Please let your advisors know what you are planning and how things are working out. For MA's graduating this May, stopping by the coordinator's office (FO 102) or calling for an informal "exit" interview should be considered a necessary part of your preparations for graduation. Letting us know about your future plans helps us to evaluate the program and assess how well we are preparing students for their chosen paths.

### **ELECTRONIC THESES**

Graduate Studies is now accepting theses electronically and making them available to the public via open access on the web. For those of you who hope to publish your thesis, we suggest you file a form to see that your thesis is "embargoed." That means it will still be available electronically within the library (just as the hard copies of our alumni's theses are available to visitors to the MLK library), but will not be available to people who do not have access to the SJSU library. Currently Graduate Studies' policy is that you can request an embargo for a set number of years (three) and then file an additional form to have the thesis embargoed further. This is new territory for the university and policy is being made as we speak; but the graduate faculty encourages those of you with the desire to later publish part or all of your thesis to protect your creative and intellectual property. For those of you with no desire to publish your thesis materials in print form, open access will provide you with the immediate and ultimate distribution of your scholarship (or creative work).

### **ADDITIONAL REMINDERS WHEN FINISHING YOUR THESES**

Both MA and MFA students need to be aware that the MLA modified their works cited format in 2009 with the seventh edition of the *MLA Handbook*. Please be aware that Graduate Studies will expect your thesis to be consistently formatted in whatever style you choose for your thesis. They will not allow you to mix styles and they will expect you to be up to date or they will require you to revise before they accept your thesis. MFA students should note that MFA theses must be accompanied by a 2000 - 3000 word (approximate length) preface, in which the author provides a literary context for her/his work, including literary influences, stylistic and theoretical influences, the influence of historical events, cultural and/or linguistic background, etc. It is hoped that the proposal-writing process will help MFA's to flesh out their ideas for their preface.

### **MFA AND MA EXAM SCHEDULES**

Please note that the MFA exams for Fall 2014 are now scheduled September 19 to 22nd. Please contact Professor Soldofsky this semester in order to sign up for them. You will need to send him your student ID number, all three of your thesis committee members' names, your primary and secondary genre tracks, and your projected date of finishing your degree. The MA exams will be the first two Saturdays of the Fall semester or August 30 (part 1) and September 6, 2012 (part 2). MA exam-takers will need to send Professor Brada-Williams a completed reading list (click on the "Guidelines" at <http://www.sjsu.edu/english/graduate/ma/macamps.html> to find your own version of the form) and receive your special MA exam ID number.

## IMPORTANT DATES

- May 10<sup>th</sup>** MFA in Creative Writing Program's Graduation Reading and Celebration on Saturday, **May 10**, 2:30 - 4:00pm in the MLK Library, rms. 225/229
- May 22:** Department Graduation Ceremony, 5:30 PM Student Union Barrett Ballroom (5 PM lineup of graduates)
- May 27:** Deadline to sign up to take the Fall 2012 MFA Exams. (Recommended that Dec. 2014 and May 2015 MFA graduates take the Fall MFA exam).
- June 6:** Deadline for August 2014 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- June 13:** Last day for May 2012 graduates to submit completed MA and MFA theses to Graduate Studies for electronic publication (and/or embargoing).
- July 1:** Last day for August 2012 graduates to submit approved theses to Graduate Studies.
- Aug. 18:** Last day to sign up for Fall MA exams.
- Aug. 25:** First day of instruction for Fall 2014 Semester
- Aug. 30:** Fall 2014 MA Exam Part I offered 9 AM to 12:30, SH 229.
- Sept. 6:** Fall 2014 MA Exam Part II offered 9 AM to 12:30, SH 229.
- Sept. 8:** Deadline for December 2014 graduates to submit MFA or MA thesis to thesis director
- Sept. 12:** Deadline for December 2014 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- Sept. 19:** MFA Comprehensive Exam distributed (9 AM).
- Sept. 22:** MFA Comprehensive Exam due (5 PM).
- Sept. 30:** Deadline for December graduates to submit MFA and MA theses to second and third readers.
- October 1:** Deadline for May 2015 graduates to file Departmental Request for Candidacy form.

