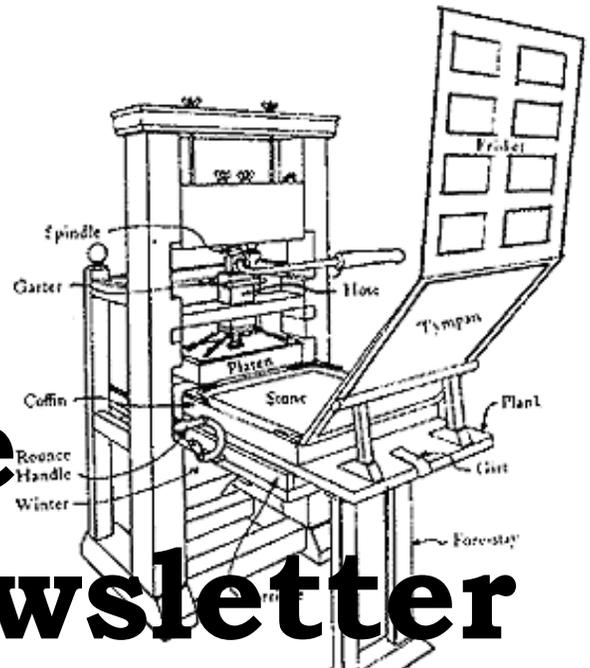


# English Graduate Newsletter



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Noelle Brada-Williams, MA Advisor

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Alan Soldofsky, Director of Creative Writing

## **DEADLINES: AUGUST AND DECEMBER GRADUATES**

If you are planning to graduate in August or December of 2010, 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 their website: [http://www.sjsu.edu/gape/current\\_students/forms/](http://www.sjsu.edu/gape/current_students/forms/). For August graduates, the deadline is June 7. For December Graduates, the deadline is September 15, 2010. August graduates must present their completed theses to Graduate Studies by July 1, 2010. December graduates must submit completed theses to Graduate Studies by November 1, 2010.

## **PROGRAM APPROVAL DEADLINE: MAY 2011 GRADUATES**

If you plan to graduate in May 2011, you will need to file your approved program (“Departmental Request for Candidacy” form) by October 1, 2010. Course descriptions for the fall seminars and a tentative list of spring offerings are included in this issue of the newsletter. 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 2010**

MySJU should give you information on how to register for next semester's courses. 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 2009

201	M	1900-2145	Eastwood
201C	M	1900-2145	Soldofsky
203	R	1900-2145	Taylor
215	R	1600-1845	Stork
232	T	1900-2145	Harris
240	R	1600-1845	Karim
241	T	1600-1845	Altschul
253	M	1600-1845	Engell
256	R	1900-2145	Wilson
259	W	1600-1845	Cullen

### **201 Materials and Methods of Literary Research (Prof. Fleck)**

This course introduces graduate students to the resources, techniques, and standards of scholarly work in the discipline of literary studies. Together we will study the role of the individual scholar within the academic community, and explore various theoretical approaches and forms of scholarly activity. Students will learn to find, use, and evaluate a variety of different resources, both electronic and in print.

### **201C Materials and Methods of Literary Production (Prof. Soldofsky)**

This course introduces Creative Writing graduate students to the resources, traditions, techniques, and culture associated with the field of Creative Writing both inside and outside academia. The class will study the role of the individual writer within the literary and academic communities, and explore various forms of literary activity that commonly support "the literary life." A creative writer's work is both a personal journey toward increasingly masterful artistic expression as well as an increasing understanding of what the literary world requires of a writer as a professional. In 201C students will learn to use dominant and alternative literary magazines and publishers, book review indexes, academic journals, and online and other electronic resources. Students will produce a brief annotated bibliography of a contemporary writer (following *MLA 7th Edition Handbook* style); write a book review (for a magazine you have researched); a personal literary essay to present at an academic or literary conference; and a book or MFA thesis proposal. By means of this course, they will learn to apply their knowledge of these real-world tasks to their own writing, in their other courses, and in fulfilling the MFA requirements. This course is a co-requisite for students in the MFA program to be taken with their first graduate writing workshop or first graduate literature seminar. The course fulfills the Graduate Studies requirement in written communication.

### **203 Narrative Craft & Theory: Parallel Novels (Prof. Taylor)**

In this graduate literature seminar, we will read a selection of contemporary novels that extend or run in parallel to classic works of fiction. The reading list will likely include Twain's *Huckleberry Finn* and Jon Clinch's *Finn* (2007); Bronte's *Jane Eyre* and Jean Rhys' *Wide Sargasso Sea* (1966); Woolf's *Mrs. Dalloway* and Michael Cunningham's *The Hours* (1998). In each case, we will read both the original novel and the "parallel novel," attempting to discern what advantages or disadvantages the contemporary author enjoyed in placing his or her work in a world created by someone else. We will also read a few examples of so-called "fan fiction" and try to determine how these less-acclaimed works differ from their laureled cousins. The reading load for this course will be approximately one novel per week. Written work consists of weekly

response papers of 500-1000 words and a seminar paper (or creative project) of 3000-5000 words.

### **215 Seminar in Myth and Symbolism (Prof. Stork)**

A survey of the near Eastern, Greco-Roman, Judeo-Christian, Celtic and Norse mythologies most relevant for research on literature in English. Some attention to fairy tales, and other world mythologies. Lots of interesting reading and a great range of possible paper topics.

### **232 Seminar in Romanticism: William Wordsworth in Conversation with his Friends (Prof. Harris)**

William Wordsworth, 1770-1850. Author of *Lyrical Ballads* and *The Prelude*. Husband to Mary. Friend to Samuel Taylor Coleridge (sometimes). Collaborator with sister, Dorothy. Father of five children and the Romantic Period.

We know these things about William Wordsworth, but what of the relationships, cultural change and social upheaval that surrounded him during his sixty-year career? Why is he lauded as the literary lion of the Romantic Period? Can we study the impact of his personal relationships with other authors such as Felicia Hemans? Does his literary genius impact the generations of Victorians who would live alongside and supersede his poetic triumphs? In this course, we will explore not only the life of William Wordsworth, but also his literary legacy. We will also question his reputation as this literary lion by reading the contemporary poets who influenced him, e.g., Charlotte Smith, Felicia Hemans, Samuel Coleridge. In this seminar, we will not necessarily dismantle the hero worship surrounding Wordsworth but will instead re-orient his literary status. By the end of the semester we shall see that Wordsworth was not a single man, writing alone, fathering a literary movement. Instead, he is both a community and part of a community of authors, poets, novelists, short story writers and essayists who were responsible for eventually welcoming the Twentieth-Century Modernists.

The class will be theoretically informed with a New Historicist and Textual focus. For this reason, "literature" will be taken in the broadest sense of the word. This means that you'll gain a sense of the historical, social, cultural and political that surrounds the production of literature. You will also have an opportunity to gain some experience in archival work -- in other words, you get to touch some nineteenth-century books and newspapers. Because Wordsworth lived right into half of the Victorian Period, we'll ignore artificial periodization and briefly discuss Wordsworth's influence on Victorian poets (Tennyson) and copyright law. (Wordsworth would be appalled at Google's latest project!) For those MFA students, if you've taken a class with Alan Soldofsky, you will have heard him refer to the Romantics in conversation with Robinson Jeffers and the Beat Poets.

Readings include creative as well as non-fiction writings, including authors' letters, Coleridge's poetry, Wollstonecraft's Letters, Dorothy Wordsworth's *Grasmere Journal*, Charlotte Smith's sonnets, Mary Shelley's *Frankenstein* and a treatise on the 1842 Copyright Act (which Wordsworth helped to create). Both Marilyn Gaull's *English Romanticism: The Human Context* and digital representations of late eighteenth and early nineteenth-century culture will orient our historical context. This course serves as both an introduction to Romantic studies as well as an exploration of particular themes within its literature. Assignments include a primary sources essay, short essay and oral presentation, long research essay and weekly reading responses.

### **240 Poetry Writing Workshop: Poetry as Spiritual Journey (Prof. Karim)**

In this graduate poetry workshop we will attempt to understand and realize in our work, the close link between poetry and the journey of the spirit. We will draw inspiration from poetry of many great spiritual and religious traditions--from poet-mystics like Rumi and Hafez of Iran, to Basho of

Japan, to the great Chinese poets Lao Tzu and Li Po as well as Christian mystics such as St. Thomas Aquinas and Blake. Beyond the explicitly spiritual and religious poets, we'll also read the works of other contemporary poets who transform the human experiences of love, loss, death, joy, revelation, and beauty and capture them in language and various poetic forms. We will have a daily practice of poetry writing and will have regular workshop of poems. We will also visit several sites of spiritual contemplation--these might include visits to the Buddhist Church of San Jose, Filoli, the Coast, or Glide Memorial Church in San Francisco. By the end of the course, you will have amassed a formidable collection of poems, and a journal where you've reflected on the spiritual journey of your writing practice.

### **241 Fiction Writing Workshop (Prof. Altschul)**

This is the most advanced fiction workshop offered at SJSU. Students will benefit from the careful feedback of a community of writers with varied perspectives and aesthetics, so that they may start to see their work from the outside and begin to revise their original ideas and approaches. By closely reading the work of other students and articulating their responses, students will hone their analytic skills and strengthen their sense of what makes a good story. Workshops will avoid the "diagnosis" of "problems" with a text and instead focus on readers' experiences with a story and their understanding of the writer's goals and strategies.

### **255: Seminar in Thematic Studies of American Literature: American Romanticism (Prof. Engell)**

In this seminar, we will read texts by six American writers:

Ralph Waldo Emerson: selected essays and poems

Henry David Thoreau: *Walden* and selected essays

Walt Whitman: numerous poems

Emily Dickinson: numerous poems

Nathaniel Hawthorne: selected tales and essays, and *The Scarlet Letter*

Herman Melville: *Moby Dick*

Each seminar participant will give six oral presentations, each accompanied by a handout and a two-page essay. Each participant will also complete a research essay of 12-15 pages.

### **256 Twentieth Century British Literature (Prof. Wilson)**

The first half of the course will be devoted to a study of novels by Conrad, Joyce, Lawrence, Woolf, Beckett, and Amis. The second will cover the poetry of Yeats, Auden, Thomas, Larkin, Heaney, McGuckian, Carson, and Muldoon

### **259 Studies in Composition Theory and Pedagogy (Professor Cullen)**

English 259 is a prerequisite or co-requisite for Teaching Associates and is highly recommended for any student, M.A. or M.F.A., who contemplates teaching writing someday. The course will address a broad range of topics in composition studies, including how students write and revise, how teachers evaluate compositions, and how instructors can design effective courses for a diverse student community. The seminar will address both highly practical issues (grading, plagiarism) and those with a more theoretical flavor (liberating education, second-language acquisition, competing philosophies of composition). The required reading load will be relatively light by graduate seminar standards, so expect to do very substantial independent research. Major assignments will include a seminar paper/project, a presentation, and observation of at least two

college writing classes. I also expect to incorporate a number of very brief (10 minutes?), ungraded practice teaching sessions in which you can learn and try out a few very specific classroom strategies in a no-risk setting. Our primary text will be *Cross-Talk in Comp Theory*, edited by Victor Villanueva. We will meet Wednesday afternoons from 4 to 6:45 p.m.

### **A NOTE ABOUT COURSES LIKELY TO BE SCHEDULED FOR SPRING 2010:**

We plan to offer ten graduate courses in Spring 2010; these will include English 211 with Professor Maio and English 216 with Professor Cox. I would also expect to see English 241, (taught by the Spring 2011 Lurie Chair), English 240 and/or 242, a course from the 250's American literature series, and 208, Comparative Literature, plus two or three other literature courses. It is our goal to have the complete list of ten classes publicized in the September newsletter (in time for May 2011 graduates to submit accurate Departmental Requests for Candidacy—or “Programs”—by the October 1 deadline).

### **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/)).

### **APPROVED COURSES FOR THE ENGLISH MA AND MFA**

Except for undergraduate courses you have to take if you are a conditionally classified student, most graduate work will consist in 200-numbered English classes. Courses taken outside the department will not count except in unusual circumstances. Get prior approval from your advisor before you take such courses. 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.

### **ENGLISH GRADUATE LISTSERV**

To subscribe to the EngGrad listserv, follow the directions at this website: <http://lists.sjsu.edu/mailman/listinfo/enggrad>. Key information is sent out on the listserv. Joining the listserv is essential for all MA and MFA students.

### **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 110) 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, 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 last year 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.

### **GRADUATE STUDENT ACHIEVEMENTS**

At least two students will be presenting at Significations, the CSU Graduate Student Conference: Gayle Lubeck will be presenting, "Isolation and Abandonment in Mary Shelley's, *Frankenstein; or, The Modern Prometheus*" and Athena Bouwer-Nirenstein will be presenting "Shaping The Body Politic": Mary Wollstonecraft And The Discourse of The Enlightenment." These essays will also be published in the conference proceedings. Erik Olson's short story, "The Man With a Dove on His Arm," has been accepted for publication by the *Superstition Review*.

Twenty-nine applications were submitted for the GA and TA positions for the 2010-2011 school year. Congratulations are due to Crystle Bruno, Peter Gambrill, Jennifer McClelland, Mandana Mohsenzadegan, Matt Olson, and Michal Reznizki for being awarded TAs. Jason Badgley, Jessica Hanley, Nicole Hughes, Scott Pyrz, and Monica Sain should be congratulated for garnering GAs.

Tanja Nathanael has been accepted by the University of Southern Mississippi in Hattiesburg for their doctoral program in English with an emphasis in Children's Literature. Alumna Julie Meloni (MA 2007) successfully defended her dissertation, *Curate, Create, and Play: Pathways into Hypermediated Literary Scholarship*, last Wednesday at Washington State University. In the fall she will be taking the job at the Electronic Textual Cultures Lab at the University of Victoria. She'll be the INKE (Implementing New Knowledge Environments) Research Group's postdoctoral fellow in Digital Humanities and Information Management. She will be working with production-focused and experimental corpora, datastores, and analytical technologies, and collaborate with other INKE researchers located in North America and the UK. She will also be teaching a 1/1 in the university's Department of English. Thus she will have a 2010 PhD and, that rarest of all things, a new 2010 job.

## IMPORTANT DATES

- April 30:** Department Awards Ceremony in Sweeney Hall 100 at 5:30 PM, followed by a reception in Sweeney Hall 229
- June 8:** Deadline for August 2009 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- June 15:** Last day to for May 2010 graduates to submit completed MA and MFA theses to Graduate Studies for electronic publication (and/or embargoing).
- July 7:** Last day for August 2010 graduates to submit approved theses to Graduate Studies.
- Aug. 20:** Last day to sign up for Fall MA exams.
- Aug. 25:** First day of instruction for Fall 2010
- Aug. 28:** Fall 2010 MA Exam Part I offered 9 AM to 12:30, FO 104.
- Sept. 4:** Fall 2010 MA Exam Part II offered 9 AM to 12:30, FO 104.
- Sept. 10:** Deadline for December 2010 graduates to submit MFA or MA thesis to thesis director
- Sept. 15:** Deadline for December 2010 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- Oct. 1:** Deadline for December graduates to submit MFA and MA theses to second and third readers.
- Oct. 1:** Deadline for May 2011 graduates to file Departmental Request for Candidacy form.
- Oct. 1:** Deadline to sign up to take the Fall 2010 MFA Exams. (Recommended that May 2010 MFA graduates take the Fall MFA exam).
- Nov. 1:** Deadline to submit thesis proposals for Spring 2010 299 credits to Department Graduate Committee (note-you do not need to wait to submit until the last day).
- Nov. 1:** Last day for December 2010 graduates to submit signed MA and MFA thesis to Graduate Studies Office.
- Nov. 5:** MFA Comprehensive Exam distributed (9 AM).
- Nov. 8:** MFA Comprehensive Exam due (5 PM).
- Jan. 14:** Last day for December 2010 graduates to submit MA and MFA thesis copies for electronic publication (or embargoing).

