

English Department Graduate Newsletter

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Spring Office Hours: T,Th 4:15-5:15 and Wednesday evening, 6-7, and other hours by appointment. Please feel free to call or to stop by my office if you have any questions about the graduate program.


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DEADLINES: AUGUST AND DECEMBER GRADUATES

If you are planning to graduate in August or December of 2000, you should have filed your approved program (i.e. been formally advanced to candidacy) by Feb. 1. If you missed this deadline, please see me immediately. Remember, you need to file your program nearly two semesters before you plan to graduate. Remember, too, that you must apply for graduation (at the Graduate Studies office, 10th St. Garage) early in the semester you plan to graduate. For August graduates, the deadline is June 14. August graduates must present their completed theses to the Graduate Office by July 5.

PROGRAM APPROVAL DEADLINE: MAY 2001 GRADUATES

If you plan to graduate in May 2001, you will need to file your approved program very early in the fall. To be on the safe side, you should file before the close of this spring semester. 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 30 units, see me to fill out the official form.

REGISTRATION FOR FALL 2000

The Schedule of Classes for fall 2000 will give you detailed information on how to register for next semester's courses. Touch-tone registration for graduate students will begin in mid-May. It is very important that you register as early as possible; the budget will again be tight and underenrolled seminars may be canceled early in the registration process. If you have any questions about your schedule for the fall, please get in touch with me before the end of the spring semester.

ENGLISH GRADUATE SEMINARS FOR FALL 2001

200 Poetry R 1900-2145

211 20th-Century Poetry T 1900-2145 Maio

215 Myth and Symbolism R 1600-1845 Birenbaum

216 Medieval Literature W 1600-1845 Stork

226 Tragedy W 1900-2145 Keesey

232 Romantic Literature T 1600-1845 Haeger

254 19th-Century American M 1600-1845 Engell

259 Composition Studies M 1900-2145 Cullen

(Seminars for Spring 2001 will probably include 201, 204, 225, 229, 233, 240, 255, 256)

200 Poetry (Prof. Pollock)

We'll begin the semester with Mary Oliver's, *A Poetry Handbook*, as a review of the basic elements of poetry, and then proceed to a quick survey of the overall evolution of poetic styles from medieval to modern times. The central focus of the seminar thereafter will be on the theories of "New Criticism" and the application of those theories to lyric poetry, with particular attention to the sonnet as a genre. We'll study critical works by Cleanth Brooks and I.A. Richards and the sonnets of Shakespeare, Donne, Wordsworth, E.B. Browning, John Berryman, and Vikram Seth, in addition to selected critical works and

poems by other writers as well. The aim of the course will not be to give the student an exhaustive knowledge of the sonnet as such, but more generally to challenge his or her analytical skills, at the same time developing the student's sense of historical perspective and critical acumen in dealing with poetry as an art form.

201 Materials and Methods of Literary Research (Prof. Williams)

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 forms of scholarly activity. Students will learn to find, utilize, and evaluate electronic resources, bibliographies, indexes and scholarly journals and other publications. Students will also be provided with a rudimentary introduction to contemporary literary theory.

211 Twentieth-Century Poetry (Prof. Maio)

We will treat the major metrical poets of the modern era--Hardy, Yeats, Auden, Frost--as well as key poets of the counter-tradition--Pound, Eliot, and Lowell. Two in-class presentations and one significant research paper will comprise the graded evaluation for the course.

215 Myth and Symbolism (Prof. Birenbaum)

This course focuses on the symbolic reality of culture as it appears in literary mythmaking at different periods. Literary imagination will be studied in relation to principles of traditional lore, the symbolic nature of language, dynamics of cultural transformation, stylistics of imagination, and the personal participation in literary projection. Authors will probably range from preliterate, classical, and medieval texts to E.T.A. Hoffmann, Blake, Baudelaire, Kafka, and Ionesco. If you want to do some preparation during the summer, you might read Birenbaum's *Myth and Mind*.

216 Medieval English Literature (Prof. Stork)

The heart of this course is reading Chaucer in the original. This will involve translation in class and attention to the linguistic difficulties of Middle English. A background of medieval sermons, saint's lives, lais, and chronicles will inform our understanding of selected *Canterbury Tales*. We will also read a selection of medieval English lyric poetry. If time permits, we may also read selected Middle English romances such as *Sir Orfeo* or *Sir Gawain and the Green Knight*.

226 Tragedy (Prof. Keesey)

This course will explore one of the major "kinds" or forms of literature, and the one that has inspired the most discussion and controversy. We will take as our target texts some of the chief examples of the genre, starting with the ancient Greeks and ending with the twentieth century. And we will play off against these texts several theories of tragedy. Over the semester, then, we will grapple with the questions raised by these encounters, such as: Is there such a thing as tragic form? Is there a tragic vision in addition to and even in opposition to tragic form? Does tragedy require a certain kind of plot? A certain kind of hero? A certain emotional effect? Does tragedy have an "essence," and is this essence to be found (only?) in the works of the ancients? Of Shakespeare? Of the moderns? Or is it the case that tragedy has no essence but only a history? What, finally, is a literary "genre" and in what ways can generic concepts illuminate individual texts?

232 Romanticism (Prof. Haeger)

The English "Younger Romantics." Themes and critical interpretive issues relating to Romantic literature broadly and in particular to the writings of George Gordon, Lord Byron; Percy Bysshe Shelley; and John Keats. Some acquaintance with literary Romanticism will be assumed, but the main requirement will be willingness and ability to study primary writings and critical commentary at an advanced level through readings and seminar discussions, and through presenting research and interpretation reports and a term paper. The course will examine issues such as Romantic philosophies of consciousness and self-consciousness and Romantic expressivist aesthetics, exploring such subjects as the Byronic Hero and the poet quester, the Romantic sense of the relationship between art and society, and the ambiguities and ambivalences of Romantic perception in important works by the Younger Romantics. The seminar will aid preparation for the MA exam though obviously it will not cover all of Romantic literature.

254 Nineteenth-Century American (Prof. Engell)

THE GREAT FLOWERING: AMERICAN ROMANTICISM 1835-60 We will explore a number of major texts of American Romanticism. Emphasis will be on the formal and thematic diversity of literature during this period. We will also discuss American Romanticism in relation to its earlier counterparts, especially in the British Isles and the German States. Texts will include some of the following: Ralph Waldo Emerson. Selected Essays and Poems Henry David Thoreau. Walden Margaret Fuller. Woman in the Nineteenth Century James Fenimore Cooper. The Deerslayer. Frederick Douglass. Narrative of the Life . . . Harriet Beecher Stowe. Uncle Tom's Cabin Nathaniel Hawthorne. The Scarlet Letter Herman Melville. Moby Dick Walt Whitman. Leaves of Grass. If you have signed up for the seminar and wish to communicate a preference for one or more of the texts listed above (we cannot read and discuss them all), please let me know at 4-4499, or put a note in my box.

259 Composition Studies (Prof. Cullen)

Current Approaches to Composition: Professor Cullen has taught composition for two decades, written or collaborated on a modest number of books for college writers, and directed the composition program for the English Department at a large urban university; come find out if he has learned anything besides how to write about himself in the third person. English 259 will address a broad range of topics, including how student writers compose and revise, how teachers evaluate compositions, and how instructors can design courses to accommodate a diverse student community. We will examine the styles, genres, and audiences available to student writers. We will address both highly practical issues (preventing plagiarism, surviving holistic scoring sessions) and those with a more theoretical flavor (liberating education, second-language acquisition). The required reading load will be light, so expect to do lots of independent research.

COURSE SELECTION

Remember that courses taken outside the English department normally will not count toward the English M.A. program. Please check with me before you take such courses. You will need special approval to include such a course in your official program. Usually upper-division literature courses offered by the department will count, if they also carry English major credit and if you have a compelling reason to take an upper-division rather than a graduate course. If you plan to take any upper-division courses, again, check with me in advance.

CONDITIONALLY CLASSIFIED GRADUATE STUDENTS

Conditionally classified students must complete their required undergraduate course work before enrolling in graduate seminars. When you are eligible for classified status, the change is not automatic; you need to see me to file the necessary form.

STUDENT HONORS

Congratulations to Liam Corley whose MA thesis, *China through the Eyes of Early American Men and Women*, was selected as the English department's outstanding thesis for 1999. Mr. Corley is now a Ph.D. candidate at UC Riverside. Congratulations, too, to one of our current students, Laima Kardokas, who between November 1999 and November 2000 has presented or will be presenting papers at four professional conferences, in San Jose, Miami, London, and San Antonio. Ms. Kardokas has received a grant from the College of Humanities and Arts to help with the travel expenses. Kudos is also due to Stephanie Cottrell Bryant who earned the English department's nomination for the Bertha Kalm scholarship for first-year graduate students.

ARE YOU APPLYING TO PH.D PROGRAMS?

We would like to know which of our graduates go on to Ph.D. work and what success they find in the application process? If you are applying to Ph.D. programs, let me know how it is working out for you. This information might be useful to those who follow in your footsteps.

M.F.A. DEGREE PROGRAM APPROVED

The English department's Master of Fine Arts in Creative Writing has been approved. The program will be accepting applications during the 2000-2001 academic year and expects to enroll its first students in fall 2001. The department's web site will list the entrance and graduation requirements and deadlines for the new program. Although students in the MFA program will be taking literature seminars along with MA students, the programs will be distinct and will have quite different entrance requirements. **M.A. CREATIVE WRITING OPTION TO BE DISCONTINUED**

With the advent of the MFA program, the Creative Writing option within the MA will be discontinued. MA candidates who began their work in fall 2000 or before may still apply for the Creative Writing option during the fall 2000 semester. After that term, no more students will be accepted for the option within the MA program. Please note that admission to the MA program or to the Creative Writing option within the MA does not confer admission to the MFA. Neither does completion of the MA.

SUMMARY OF IMPORTANT DATES

June 14: Last day for August graduates to file application for graduation at the Graduate Studies Office (Note new location:10TH St. Garage)

July 5: Last day for August graduates to submit theses to the Graduate Studies Office.

Sept. 6: Last day for August graduates to submit thesis copies for binding to Graduate Studies Office.

Sept. 27: Last day for December graduates to file application for graduation at the Graduate Studies Office.

Oct. 1: Last day for May 2001 graduates to file their official programs with Professor Keesey. To be safe, complete this task in May 2000 before the summer break.

[February 2000 Newsletter](#)

