

## English Department Graduate Newsletter

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**Volume XXXV, Number 3 April 2004**

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

If you are planning to graduate in August or December of 2004, you should have filed your approved program (i.e. been formally advanced to candidacy) by February 16 or April 2, respectively. 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 (at the Graduate Studies office, 10th St. Garage) early in the semester you plan to graduate. For August graduates, the deadline is June 11. For December Graduates, the deadline is September 22. August graduates must present their completed theses to the Graduate Office by July 6, 2004. December graduates must present completed theses by September 29, 2004

### **PROGRAM APPROVAL DEADLINE: MAY 2005 GRADUATES**

If you plan to graduate in May 2005, 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 program, fill out the official form and get your advisor's signature.

## REGISTRATION FOR FALL 2004

The Schedule of Classes for fall 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 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 Professors Douglass or Soldofsky before the end of spring semester.

## ENGLISH GRADUATE SEMINARS FOR FALL 2004

201 M 1900-2145 Stork

201C T 1900-2145 Soldofsky

203 M 1600-1845 Fink

204 M 1900-2145 Keeseey

216 T 1600-1845 Cox

217 R 1900-2145 Grant

225 T 1900-2145 Fleck

**230 M 1900-2145 Rice** [added]

240 R 1900-2145 Maio

241 W 1900-2145 Berman

242 W 1600-1845 Miller

254 R 1600-1845 Kreger

255 T 1600-1845 Shillinglaw

256 W 1900-2145 Wilson

259 M 1600-1845 Cullen

**(Seminars for Spring 2005 will probably include 201, 202, 204, 208, 211, 225, 226, 230, 232, 233, 240, 241, 242, 253, and 257)**

## **English 201: Materials and Methods of Literary Research ([Prof. Stork](#))**

**This course will introduce you to the arcana and intricacies of how texts are created, transmitted and promulgated throughout the world, from earliest the writing and print technologies to the vagaries of the Internet. We will do a number of hands-on projects that will allow you to transcribe and edit texts from the early modern period up to a 20th century California text - the 1934 Ledger Book of John Steinbeck, housed in our own SJSU's Steinbeck Center. You will also do a textual history project and an annotated bibliography, both on an author, text or topic of your choice. Required for the English MA and a surprisingly fun and interesting course in spite of its title.**

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

**Introduces Creative Writing graduate students to the resources, traditions, techniques, and standards for writing poetry, fiction, and creative nonfiction. The class includes the study of the individual writer's role within literary and academic communities. The class also will explore various forms of literary activity, and will provide information about current practices which comprise "the literary life." Students will learn to find and evaluate dominant and alternative literary magazines and publishers, book review indexes, academic journals, and online and other electronic resources. They will discover ways to apply their knowledge of these resources which are useful in their own writing, in their other courses, and in fulfilling other requirements for the MFA. 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 order to succeed the student in an MFA program needs to understand how the interlocking networks within the literary, academic, and publishing communities function. To gain such an understanding, students will accomplish the following objectives in this course: - Explore the traditions, conventions, sub-genres, and schools, associated with contemporary poetry, fiction, and creative nonfiction. - Explore the literary tradition as it has evolved in Northern and Central California. - Examine the role of the creative writer within academia. - Become familiar with a wide range of literary journals, publishers, and electronic resources for creative writers. - Examine evolving genres and new literary forms and forums. - Gain a familiarity with some common professional forums and networks for creative writers within academe. - Gain familiarity with various avenues for publication and other professional activity. This course is required of all M.F.A. students and should be taken as early as possible.**

## **English 203: Narrative Craft and Theory ([Prof. Fink](#))**

**Narrative Craft and Theory** is a graduate literature course that approaches fiction as an art which can, to some extent, be learned through imitation as well as analysis. The emphasis in this course is therefore on those formal and technical properties—setting, character style, theme, perspective and structure—that are of primary interest to creative writers. All graduate students are welcome to take the course if this approach seems appropriate and useful to them. We'll study the works of important fiction writers from the beginning of the 20th Century to the present. Readings will include novels, short story collections and criticism.

## **English 204: Modern Approaches to Literature (Prof. Keeseey)**

This course will explore some of the main contemporary approaches to literature, including versions of genetic, reader-response, formal, mimetic, intertextual, feminist, Marxist, poststructural, and cultural criticism. We will read essays by prominent modern critics explaining and defending each type of criticism as well as essays applying some version of each approach to four target texts: *The Tempest*, "Ode on a Grecian Urn," "Benito Cereno," and "The Yellow Wallpaper." By this plan we will try to strike a useful balance between the "practical" and the theoretical aspects of criticism, and the format will also allow us to compare the different approaches by seeing what they can show us about the same literary texts. Required texts: Keeseey, *Contexts for Criticism* (4th ed, 2003); Richter, *Falling into Theory* (2nd ed, 2000). (Those who think ahead may save money by ordering from web discounters like amazon.com. Those who read ahead should start with the target texts listed above. The last three are reprinted in *Contexts for Criticism*.)

## **English 216: Medieval Literature ([Prof. Cox](#))**

From knights in shining armor to the black death of plague, medieval English literature has it all: mystery and adventure, romance and riddles, bawdy burlesque and biblical allegory, lilting lyrics and scintillating satire. Read some of the most beautiful and fascinating works ever written. Requirements: weekly reading responses, two (or three, depending on class size) short presentations, and a seminar paper.

## **English 217: English Renaissance ([Prof. Grant](#))**

A study of lyric poetry and drama, of Platonism and passion, a study of the courtier and the poet and their attitudes towards women, language, and reality. We begin with *The Courtier* by Castiglione and end with reality—with love, incest, and death in John Ford's 'Tis a Pity She's a Whore. Students who have had little background in Renaissance literature should read or review "The Sixteenth Century" as well as the works of Donne, Jonson, and Webster in *The Norton Anthology of English Literature*. Any edition will do. Students will give a few seminar reports, take one midterm, and write a critical paper.

## **English 225: Shakespeare ([Prof. Fleck](#))**

"Texts of the Nation, a Nation of Texts" What is a nation? What is a text? This seminar in Shakespeare will take up these two cutting edge concerns of New Historicist criticism. We'll be reading several of Shakespeare's history plays and several of his Roman plays with an eye towards understanding how Shakespeare participated in the project of creating what it meant to be "English" in the Elizabethan and Jacobean period. We'll also be returning to the very texts themselves as we examine the material circumstances of their production. Both of these concerns will give us an opportunity to interrogate the New Historicist project. Guaranteed to be a rewarding challenge. [Note: A packet of readings will be sold at the initial class meeting]

## **230 18th-Century British ([Prof. Rice](#))**

The class will be devoted to three masterpieces of the eighteenth-century comic novel: Henry Fielding's *Tom Jones*, Laurence Sterne's *Tristram Shandy*, and Tobias Smollett's *Humphry Clinker* (all in Norton Critical Editions). While familiarizing ourselves with these three classic examples, we will attempt to arrive at a definition of the form, one allowing for its intersection with other literary genres (Fielding's "comic epic in prose," Sterne's idiosyncratic Shandeanism, and Smollett's hybrid blend of comedy and satire).

## **English 240 Poetry Writing Workshop ([Prof. Maio](#))**

With emphases on metrical rhythms and the Greek, Italian, and French lyric forms, this course asks of each student to complete a publishable portfolio of poetry by semester's end.

## **English 241: Fiction Writing Workshop ([Prof. Berman](#))**

The most advanced fiction writing workshop offered at SJSU. Regular assigned readings and emphasis on the quality of written and verbal criticism give this workshop a special rigor.

## **242 Non-Fiction Writing Workshop ([Prof. Miller](#))**

Nonfiction writing as preparation for thesis. Study and critique of canonical and contemporary nonfiction. Intensive workshop experience.

## **English 254: Genre Studies in American Literature ([Prof. Kreger](#))**

**In the Woods, out at Sea, and on the Road: Intersections in American Frontier Fiction, Maritime Adventure, Nature Writing, and Travel Narrative, 1630-1957.**

## **English 255: Thematic Studies in American Literature ([Prof. Shillinglaw](#))**

"Literature of the Sea." Herman Melville said that we are all water gazers at heart. In this course we will examine why that might be so. We will focus on literature of the sea, reading narratives of exploration, disaster narratives, novels. Books included are Edgar Allan Poe's Arthur Gordon Pym, Herman Melville's Moby Dick, Steinbeck's Sea of Cortez, Jack London's The Sea Wolf, Rachel Carson's Under the Sea Wind, John Steinbeck's Sea of Cortez, Ernest Hemingway's The Old Man and the Sea. We'll end the course with "Finding Nemo" and a trip to the Monterey Bay Aquarium.

## **English 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.

## **English 259 Composition Studies ([Prof. Cullen](#))**

English 259 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 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. Major assignments will include a seminar paper/project and presentations to the class.

## **COURSE SELECTION**

Remember that courses taken outside the English department normally will not count toward your official program. Please check with your advisor 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 toward the M.A., if they also carry English major credit, if you have a compelling reason to take an upper-division rather than a graduate course, and if you do extra work in the course. If you plan to take any upper-division courses, again, check with your advisor 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 your advisor to file the necessary form.

## 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 your advisor know how it is working out for you. This information might be useful to those who follow in your footsteps.

## KEEP INFORMED

Important dates and other useful information will be posted on the **English Graduate Bulletin Board** in the first-floor hall of the Faculty Office Building. New information will be posted as we receive it. So make a point to check the bulletin board frequently and check, too, the [English Department Website](#) (where you must be already or you wouldn't be reading this). To receive information about English department activities via email, join the **English Society's** and **English Graduate Group's List Servers**. To join, simply send an email message to this address: [listproc@listproc.sjsu.edu](mailto:listproc@listproc.sjsu.edu). In the body of the text, type this: SUBSCRIBE EngDept [your first name] [your last name]. The same protocol works for the Graduate Group: SUBSCRIBE EngGrad [your first name] [your last name]. You will receive an automatic reply acknowledging your successful subscription and explaining how to unsubscribe any time you wish. And remember that the [SJSU Graduate Studies Office Website](#) publishes important deadlines, rules, and information useful to graduate students.

## SUMMARY OF IMPORTANT DATES

**April 2:** Deadline for December 2004 graduates to have submitted Approved Program (Request for Candidacy) forms to Graduate Studies Office (10th St. Garage).

**April 23:** Department Foreign Language Examination administered from 10:00 to 11:30 A. M.

**June 11:** Last day for August graduates to file application for graduation at the Graduate Studies Office.

**July 6:** Last day for August graduates to submit thesis to the Graduate Studies Office.

**Sept. 3:** Last day for August graduates to submit thesis copies for binding to Graduate Studies Office.

**Sept. 22:** Last day for December graduates to file application for graduation at the Graduate Studies Office.

**Sept. ?? [date to be set]:** Last day for May 2005 graduates to file their official programs with your advisor. To be safe, complete this task in May 2004 before the summer break.

**Oct. 11:** Deadline for December graduates to hand in revised thesis manuscript to second and third readers. It would be very wise for you to provide these copies prior to the deadline. The deadline allows only two weeks for having additional revisions and corrections approved.

## February 2004 Newsletter

