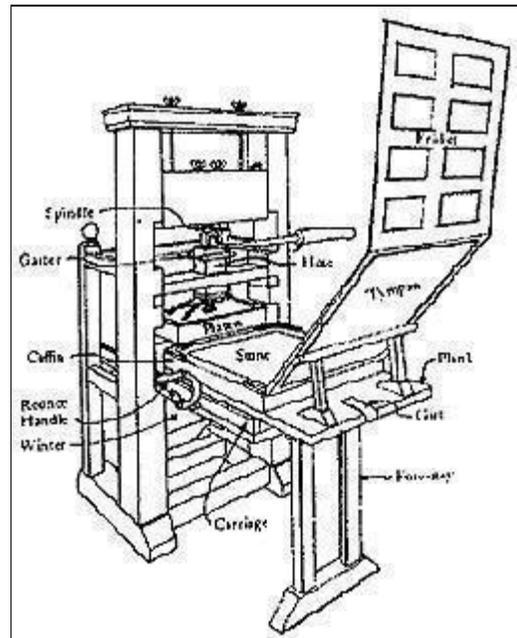


English Graduate Newsletter

 San Jose State University 



Noelle Brada-Williams, M.A. Advisor

Office: FO 110

Phone: (408) 924-4439

Email: awilli@email.sjsu.edu

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Volume XXXIX, Number 4

April 2007

Noelle Brada-Williams, M.A. Advisor

Alan Soldofsky, Director of Creative Writing

DEADLINES: AUGUST AND DECEMBER GRADUATES

If you are planning to graduate in August or December of 2007, 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 (at the Graduate Studies office, 10th St. Garage) early in the semester you plan to graduate. Forms for both are available at their website: <http://www.sjsu.edu/gradstudies/>. For August graduates, the deadline is June 9. For December Graduates, the deadline is September 22. August graduates must present their completed theses to Graduate Studies by July 9, 2007. December graduates must submit completed theses to Graduate Studies by November 13, 2007.

PROGRAM APPROVAL DEADLINE: MAY 2008 GRADUATES

If you plan to graduate in May 2008, you will need to file your approved program by October 1. 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. Find the

“Departmental Request for Candidacy” form at
<http://www.sjsu.edu/gradstudies/Current/Forms.html>.

REGISTRATION FOR FALL 2007

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 June. **It is important that you register as early as possible.** Contact your advisor if you have any questions.

ENGLISH GRADUATE SEMINARS FOR FALL 2007

201	T	1900-2145	Harris
201C	W	1600-1845	Soldofsky
230	M	1900-2145	Brada-Williams
240	R	1600-18:45	Maio
241	T	1600-1845	Taylor
242	M	1600-1845	Miller
255	T	1600-1845	Shillinglaw
256	W	1900-2145	Wilson
259	R	1900-2145	Rice

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

With an emphasis on instilling grant writing and conference presentation skills, English 201 examines problems in critical writing and literary history through academic and bibliographic research.

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, write a book review (for a magazine you have researched), a personal essay, a conference paper, and a book proposal. By means of this course, they will learn to apply their knowledge of these of 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.

230 Eighteenth Century British Literature (Prof. Brada-Williams)

The course will focus on the rise of the novel in English. We will study a sampling of texts from different decades in the “long eighteenth century” and with a range of levels of “canonicity,” including Richardson’s *Pamela* and Defoe’s less commonly taught *Roxana*. We will examine the intersection of social contexts and genre formation.

240 Poetry Writing Workshop (Prof. Maio)

The development of the student's poetic voice will be the principal focus of this course. To that end, there will be some reading—and much discussion—of poetry and theory relating to aesthetics. There will be assignments to write in metrical lyric forms and in nonmetrical genres (such as Imagism and *vers libre*, for example). A lot of our in-class time will be devoted to the intensive, professional workshopping of students' original poems. Also, translations will be acceptable (and encouraged!), depending on a student's preparation and desire to work in translation.

English 241: Fiction Writing Workshop (Prof. Taylor)

This course is a graduate fiction writing workshop. Participants will submit work on a regular schedule, with each student having his or her work discussed at least three times over the course of the semester. For pedagogical reasons, students are strongly encouraged to submit short stories. One of the three submissions may be a substantial revision. Regular assigned readings of published work will supplement our discussion.

English 241 is a course required for students in the MFA program whose primary or secondary genre is fiction. Students in the MA program who write fiction at the advanced level may also be admitted (space permitting) with the instructor's permission. The course may be repeated twice for credit. Conditionally classified graduate students must also obtain the instructor's permission to enroll in the course.

242 Nonfiction Writing Workshop (Prof. Miller)

Transforming Experience: Personal Essay Workshop

The personal essay is one of the most historic progenitors of today's creative nonfiction genre. By turns confessional, spiritual, barbed or hilarious, the tie that binds the form is the finely-honed voice of the author. For workshop we will experiment with a variety of styles, from the traditional to the disjunctive. To inform our own writing, we will begin by studying the works of Montaigne and Hazlitt, then we'll move through the decades to works by writers such as Orwell, Baldwin and Didion, to current pieces in *The New Yorker* to determine today's trends. We will have editors visit our class, to advise us what they look for when reading submissions, and on the process of compiling a collection of essays.

255 Thematic Studies in American Literature (Prof. Shillinglaw) **Literature of the Sea**

“[F]or ever and for ever, to the crack of doom, the sea will insult and

murder him, and pulverize the stateliest, stiffest frigate he can make; nevertheless, by the continual repetition of these very impressions, man has lost that sense of the full awfulness of the sea which aboriginally belongs to it." --Herman Melville

This course will examine works about the sea by American writers, with a focus on exploration of the Pacific. We will discuss the characteristics of American sea writing, the sea respecting no national boundaries. We will discuss various narratives inspired by the sea: accounts of first encounters, narratives of adventure, voyages of exploration, writing about the evolution of whaling, contemporary ecological narratives, and discussions of commercial fishing in the face of ecological degradation. Required texts may include: *Typee*, Herman Melville; *Two Years Before the Mast*, Richard Henry Dana; *In the Heart of the Sea: The Tragedy of the Whaleship Essex* (2000), Nathaniel Philbrick; *Moby Dick* (1851), Herman Melville; *Narrative of Owen Chase*; *The Sea-Wolf* (1904), Jack London; *Narrative of Captain Cook* (selections); *The Log from the Sea of Cortez* (1941 as *Sea of Cortez*, 1951 as *Log*), John Steinbeck and Edward F. Ricketts; *Cannery Row* (1945), John Steinbeck; *The Old Man and the Sea* (1951), Ernest Hemingway; and *Blue Latitudes*.

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 Seminar in Composition Studies (Prof. Rice)

English 259 addresses composition practice, the hands-on business of teaching writing in the classroom. Because any practice must ultimately be consistent with some theory or set of assumptions, we will examine some theories but our focus will be on the practicalities. In particular, we will explore the reading-writing connection, the relationship between the attentive reading of clear, logical prose and its production. We will read the work of accomplished modern writers, attempt to identify the elements that make it effective, and then investigate how these elements can be applied to student writing. Consistent with this approach, we will study the art and craft of revision, both as an individual practice and as a classroom activity. In sum, the class will operate on a number of assumptions but the major one is that a competent writing instructor must above all things be able to recognize and appreciate good writing. We cannot produce what we cannot recognize, and we cannot teach with enthusiasm and conviction what we do not love, so we will pursue reading appreciation as an avenue to writing instruction.

Required Texts:

McDonald, *Allyn & Bacon Sourcebook for College Writing Teachers* (Order off the Internet, Amazon.com or AbeBooks.com)

Atwan, *The Best American Essays*, 5th College Edition (Houghton-Mifflin)

A NOTE ABOUT COURSES LIKELY TO BE SCHEDULED FOR SPRING 2008:

Seminars for Spring 2008 will be selected from the following: 202, 203, 204, 211, 216, 217, 227, 232, 233, 240, 241, 242, 253, 254, 257. It is our goal to have this list narrowed down by the September newsletter (in time for May 2008 graduates to submit accurate Requests for Candidacy by the October 1

deadline).

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, you need to see your advisor to file the necessary form to be accepted into classified standing (found at <http://www.sjsu.edu/gradstudies/Current/Forms.html>).

APPROVED COURSES FOR THE ENGLISH MA

Except for undergraduate courses you may have to take if you are a conditionally classified student, it is assumed that your 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. One or two classes of upper-division English course work can count if you have convincing reasons to take undergraduate courses and you secure the cooperation of the instructor. Again, get approval in advance.

ENGLISH GRADUATE ORGANIZATION

The English Graduate Organization has been somewhat dormant since many of its key members graduated last year but it still has a Yahoo! group where they list upcoming conferences, calls for papers, and general announcements of concern to our members. Stop by <http://groups.yahoo.com/group/SJSUEnglishGradOrg/> to sign up. If you would like to see the group reactivated with activities, study groups, etc., step up and make it happen.

ENGRAD LISTSERVE

Join the Enggrad list by sending an email message to: listproc@listproc.sjsu.edu and in the body of the text type this: SUBSCRIBE EngGrad [your first name] [your last name]. The graduate coordinator uses this list to advertise faculty-sponsored MA exam reviews, calls for papers, reminders of upcoming deadlines, and other matters related to graduate life in the department. You should consider signing on to this list to be a mandatory part of your graduate experience.

PH.D. AND OTHER FUTURES

The department would very much like to know about your plans after graduation. Are you returning to an old job? 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. Also join us in congratulating soon-to-be PhD students Rob Swart, who has been accepted to the University of Texas, and Julie Meloni, who has decided to accept an offer from Washington State University. Both have been offered attractive funding packages.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES AND OTHER INFORMATION

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. The latest version of "The MA in English: A Guide for Students," a six-page brochure is available in the rack outside the English office. The Guide answers most

questions about the program. It is also available at <http://www.sjsu.edu/depts/english/faq.htm> The SJSU Graduate Studies Office also publishes important deadlines, rules, and information for graduate students: <http://www.sjsu.edu/gradstudies/>

If you are interested in help developing proposals for conference papers or submitting your work for publication, let us know. A number of faculty in the department are eager to be of assistance. You might begin by contacting the professor you originally wrote the paper for, a faculty member who works in the field covered by your research, or the graduate advisor for suggestions as to where you might submit your work and how to best work up a proposal or submission cover letter.

CONFERENCE PRESENTATIONS

Students have been busy this Spring. Dan De La O presented "Bienvenido a Verona Beach: Latinness in Baz Luhrmann's Romeo + Juliet" at the Southwest/Texas Popular Culture and American Culture Associations in February in Albuquerque, New Mexico, and "Once Upon a Time on Mango Street: Sandra Cisneros and American Fairy Tale Fictions" at the American Comparative Literature Association in Puebla, Mexico this month. Allyson Atwell presented "Using Freshman Composition to Encourage Student Persistence" at the New Directions in Critical Theory conference at the University of Arizona in March. The Graduate Coordinator had the pleasure of seeing Patricia Collins present "Reservation Realism: Contesting the U.S. Myth of Native American Opportunity" at the March 2007 meeting of MELUS. Julie Meloni is busy this April presenting both "More Than 'the Captain of a Huckleberry Party': John Muir Supplants Thoreau as Emerson's Ideal Naturalist" at the (dis)junctions conference at UC Riverside and "Paul Laurence Dunbar and the Guise of Sentimentality" at the Significations conference at CSU Los Angeles. Alanna Callaway's "How Homo Is Normal? John Cameron Mitchell's Hedwig and the Angry Inch" has been accepted for the Historicism, Homonormativity, and Queer Political Formations Conference at UCSC in May.

ALUMNI AND STUDENTS IN PRINT

Chusma House Publications has just brought out Samantha Le's first novel, *Little Sister Left Behind*. Cal Poly Pomona's Harvest International has accepted Gayle Lubeck's "Structure and Symbolism in Khaled Hosseini's *The Kite Runner*." If you have had your work published, please let Professors Soldofsky or Brada-Williams know.

SOME IMPORTANT DATES

2007

- May 11:** Potluck and presentations of thesis research by 2007 graduates Rob Swart and Julie Meloni at the Graduate Coordinator's house
- June 9:** Deadline for August 2007 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- June 6:** Last day for May 2007 graduates to submit MA and MFA thesis copies for binding.

- July 7:** Last day for August 2007 graduates to submit approved thesis to Graduate Studies.
- Sept. 1:** Last day for August 2007 graduates to submit MA and MFA thesis copies for binding.
- Sept. 5:** Last day to drop courses.
- Sept. 22:** Deadline for December 2007 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- Oct. 1:** Deadline for May 2008 graduates to file Departmental Request for Candidacy form.
- Oct. 29:** Deadline to submit thesis proposals for Spring 2008 299 credits to Department Graduate Committee.
- Nov. 13:** Last day for December 2008 graduates to submit signed MA and MFA thesis to Graduate Studies Office.
- Nov. 2:** MFA Comprehensive Exam distributed (9 AM).
- Nov. 3:** MA Comprehensive Exam, Part 1, 9-12 AM, FO 104.
- Nov. 5:** MFA Comprehensive Exam due (5 PM).
- Nov. 10:** MA Comprehensive Exam, Part 2, 9-12 AM, FO 104.
- Jan. 16:** Last day for December 2008 graduates to submit MA and MFA thesis copies for binding.

