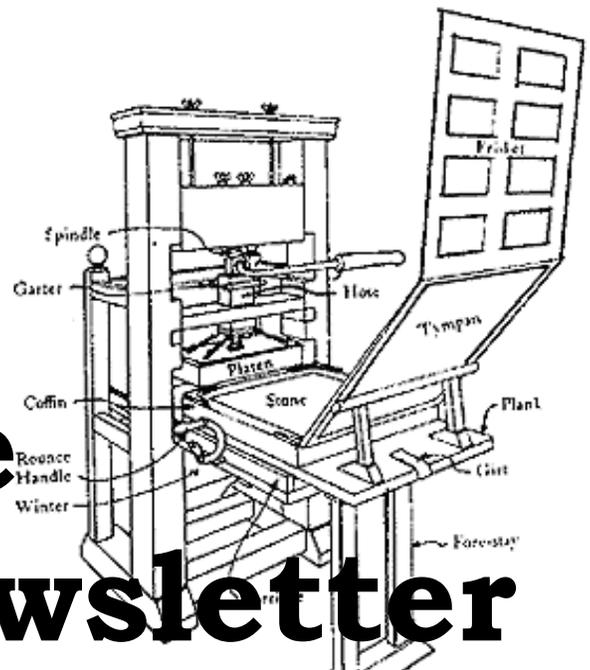


English Graduate Newsletter



San José State University

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Noelle Brada-Williams, MA Advisor

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Alan Soldofsky, Director of Creative Writing

GRADUATE ADVISORS IN 2012-2013

Professor Soldofsky will be away on sabbatical during the Fall semester and Professor Taylor will be Acting Creative Writing Director. Professor Brada-Williams will be on sabbatical in the Spring and her replacement will be announced by the Fall semester.

DEADLINES: AUGUST AND DECEMBER GRADUATES

If you are planning to graduate in August or December of 2012, 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 7. For December Graduates, the deadline is September 14, 2012. August graduates must present their completed theses to Graduate Studies by July 2, 2012. December graduates must submit completed theses to Graduate Studies by November 1, 2012.

PROGRAM APPROVAL DEADLINE: MAY 2013 GRADUATES

If you plan to graduate in May 2013, you will need to file your approved program (“Departmental Request for Candidacy” form) by October 1, 2012. 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 2012

MySJU should give you appointment times and information on how to register for next semester’s courses on or after May 7th. 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 2012

| | | | |
|------|---|-----------|----------------|
| 201 | M | 1900-2145 | Eastwood |
| 201C | M | 1900-2145 | Taylor |
| 226 | W | 1600-1845 | Cox |
| 240 | M | 1600-1845 | Maio |
| 241 | T | 1600-1845 | Altschul |
| 242 | R | 1900-2145 | Miller |
| 254 | T | 1900-2145 | Brada-Williams |
| 255 | W | 1900-2145 | Chow |
| 256 | R | 1900-2145 | Wilson |
| 259 | R | 1600-1845 | Cullen |

201 Materials and Methods of Literary Research M 1900-2145 (Prof. Eastwood)

This course 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.

201C Materials and Methods of Literary Production M 1900-2145 (Prof. Taylor)

This course introduces MFA students to the resources, professional standards, and publishing culture associated with the Creative Writing field—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 professional writing that commonly supports “the literary life. In 201C students will learn to use and evaluate mainstream 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 as well as research literary magazines. Students will also write a book review, a personal literary essay for a conference presentation, and a book or thesis proposal. Through this course, they will learn to apply their knowledge of these of real-world tasks to their own writing, to completing academic work in other courses, and in fulfilling their MFA requirements. This course is a co-requisite for MFA students to be taken with their first graduate writing workshop or first graduate literature seminar. This course fulfills the Graduate Studies requirement in written communication.

English 226: Seminar in Tragedy, W 1600-1845 (Prof. Cox)

This course will study the tragic nature of human experience as it is expressed in ten plays and two short novels that represent the Western tradition from the time of Aristotle to the mid-twentieth century. During the course of the semester, students will engage a wide range of tragic forms; become familiar with a range of critical approaches, both classic and modern; explore the differences between tragedy and melodrama; and develop their own working definitions of both

tragic form and tragic vision. Requirements: weekly reading responses; two presentations; two papers: the first a close reading, the second informed by theory.

240 Poetry Writing Workshop, M 1600-1845 (Prof. Maio)

Primarily a workshop, the course also is designed to help students develop and strengthen their poetic talents by practicing essential techniques drawn principally from the English metrical tradition. To that end, we will begin with a brief “boot camp” aimed to refresh your knowledge of verse basics so to expand the range of poetics suited to the continuing progression of your individual voice, style, and vision. We will examine the aesthetics of master poets from various cultures and time periods, concentrating on brief Italian and French lyric forms before moving to longer dramatic and narrative modes. You will write metrical/formal poems as well as *vers libre*, much of which will be treated in workshop. [Note: English 240 is open to *all* graduate students, those not enrolled in the MFA program needing permission before registering. If interested, please contact me at: Samuel.Maio@sjsu.edu]

241 Fiction Writing Workshop, T 1600-1845 (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.

242 Nonfiction Writing Workshop, R 1900-2145 (Prof. Miller)

Each week we will experiment with the various forms of creative nonfiction by submitting two-page essays on a given topic. In addition, you will be asked to distribute at least two full-length works on topics of your choosing. We will hone our skills as editors while critiquing classmates' work. This course also covers material required for the nonfiction MFA exam.

254 Seminar in Genre Studies of American Literature: Short Story Collections, Cycles, Sequences and Novels of Linked Stories T 1900-2145 (Prof. Brada-Williams)

Many key works of twentieth-century American literature seem to straddle the border between a short story collection and a novel. Writers such as Jean Toomer and Sandra Cisneros have used genre-bending styles to represent ethnic American communities and experiences. This course will explore both the impact of ethnic Americans in shaping the genres between short story collections and novels and the impact of these boundary-defying genres on ethnic American literature. It will be a semester-long examination of the interrelationship of form and content. In addition to Toomer and Cisneros, we will read works by authors such as Louise Erdrich, Jhumpa Lahiri, N. Scott Momaday, Toshio Mori, Tomas Rivera, and Lois-Ann Yamanaka as well as some criticism.

255: Seminar in Thematic Studies of American Literature: Frontiers, Borders, Empire, and Global Communities: Transnational Dimensions of American Literature, W 1900-2145 (Prof. Chow)

From the Puritan-Colonial period and the early years of the Republic to the early 21st century, a variety of texts will be selected to exemplify the ways in which American writers interact with cultural and ethnic *others* at the frontier(s), within and beyond the borders, and—by imperialistic and / or internationalistic means—authorize the incorporation of communities with American and “un-American” or “hetero-American” signatures. Tentative list of authors/texts include: William Bradford & Thomas Morton, Black Hawk, Herman Melville (*Moby Dick*), James Michener (*Hawaii*), Pearl Buck (Peony), Gore Vidal (*Empire*), William Shroder (*Cousins of Color*), Barbara Kingsolver (*Poisonwood Bible*), Le Ly Hayslip (*Child of War, Woman of Peace*), Abraham Verghese (*Cutting for Stone*), etc. Student presentations, short essays, and a research paper are required.

256: Seminar in Twentieth Century British Literature, R 900-2145 (Prof. Wilson)

This seminar focused on the major achievements in twentieth-century English literature. We will read fiction by Ford, Lawrence, Joyce Woolf and Beckett, and we will read poetry by Hardy, Yeats, Auden, MacNeice, Larkin, Heaney, Boland, Muldoon and McGuckian. Participation, one presentation, two short explications and one seminar paper are required.

259 Studies in Composition Studies, R 1600-1845 (Professor Cullen)

English 259 is the department's foundation course for graduate students who contemplate teaching college composition; the course is a prerequisite or co-requisite for Teaching Associates. The seminar 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 offer an introduction to composition theory; address a range of highly practical issues (grading, plagiarism, technology in the classroom); and survey the SJSU and CSU landscapes in composition instruction. Our primary text will be the new third edition of *Cross-Talk in Comp Theory*, edited by Victor Villanueva. Despite the size of this tome, the required reading load will be relatively light by graduate seminar standards, so expect to do substantial independent research. Assignments may include a seminar paper or project, brief presentations, preparation of professional documents such as a resume or statement of teaching philosophy, and observation of at least two college writing classes.

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. Some upper-division courses for Fall 2012 that are not taught regularly include English 102, History of the Language; 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); 147, Milton; 150, the Victorian Age; 153, 18th-century British Novel; and 165, Asian American literature. See the latest online schedule of classes for days and times.

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/).

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) 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.

GRADUATE STUDENT ACHIEVEMENTS

MFA Kevin Manning won an Honorable Mention in the national 2012 Intro Award Winners for his fictive story "On Two Legs" (see the announcement in the most recent issue of *The Writer's Chronicle*, pages.62-63). On April 27th the department of English and Comparative Literature met to honor our many award-winning students, including graduate students Michael Adams, Danielle Crawford, Ellen Tara James, Julie Kline, Alicia McClintic, Maria Mesa, Mollie Hickok Parker, Ginger and Sanjit Roy for scholarship. Michael Adams, Jonathan Cook, Jessy Goodman, Scott

Hinkle, Karin McKie, Katie Minks, Yvonna Rousseva, and Marta Wallein were among those rewarded for their Creative Writing. Crystle Bruno won the Outstanding Teaching Associate award.

In an extremely competitive pool with only five positions available, Jessica Arnold, Priya Banwait, Danielle Crawford, Julie Kline, and Alicia McClintic were chosen for TAs for the 2012-2013 school year. Grace Castruita, Jessy Goodman, Randy Holaday, Sam Silva, and Andrew Tucker were chosen for GAs. New MA Ilyssa Russ will be presenting at the upcoming UC Irvine Critical Theory Conference. Danielle Crawford just gave a talk on the work of Ninotchka Rosca and Nick Joaquin at the annual MELUS conference.

MFA AND MA EXAM SCHEDULES

Please note that the MFA exams for Fall 2013 are now scheduled September 21 to 24th. Please contact Professor Soldofsky this semester in order to sign up for them. The MA exams will be the first two Saturdays of the Fall semester or August 25 (part 1) and September 1, 2012 (part 2). Professor Brada-Williams will offer an MA exam preparation workshop on May 16th.

IMPORTANT DATES

- May 11:** Potluck at the MA Advisor's house in celebration of the completion of recent MA theses.
- May 16th** Evening MA exam preparation workshop.
- May 24:** Department Graduation Ceremony, 4:30 PM Student Union Barrett Ballroom
- May 27:** Deadline to sign up to take the Fall 2012 MFA Exams. (Recommended that Dec. 2012 and May 2013 MFA graduates take the Fall MFA exam).
- June 7:** Deadline for August 2012 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- June 15:** Last day for May 2012 graduates to submit completed MA and MFA theses to Graduate Studies for electronic publication (and/or embargoing).
- July 2:** 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. 22:** First day of instruction for Fall 2012
- Aug. 25:** Fall 2012 MA Exam Part I offered 9 AM to 12:30, FO 104.
- Sept. 1:** Fall 2012 MA Exam Part II offered 9 AM to 12:30, FO 104.
- Sept. 9:** Deadline for December 2012 graduates to submit MFA or MA thesis to thesis director
- Sept. 14:** Deadline for December 2012 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- Sept. 21:** MFA Comprehensive Exam distributed (9 AM).
- Sept. 24:** MFA Comprehensive Exam due (5 PM).
- Sept. 30:** Deadline for December graduates to submit MFA and MA theses to second and third readers.
- Sept. 30:** Deadline for May 2013 graduates to file Departmental Request for Candidacy form.

