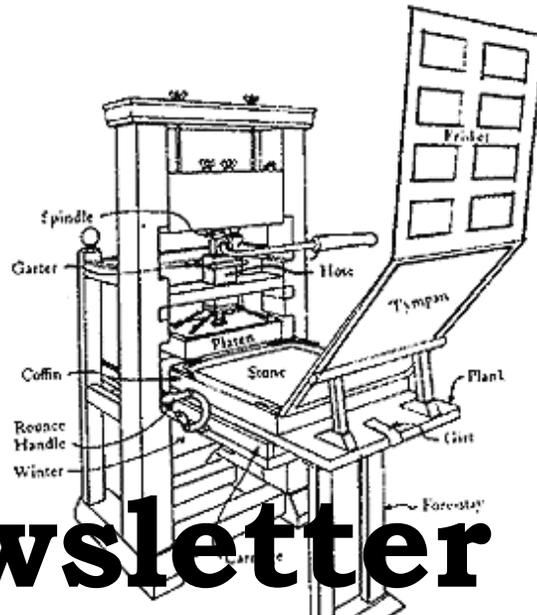


English Graduate Newsletter



San José State University

Volume XXXXV, Number 2

November 2012

Noelle Brada-Williams, Graduate Coordinator Nicholas Taylor, Acting Director of Creative Writing
MA Advising: Professor Brada-Williams' office hours this semester are Wednesdays 11-1 PM and additional hours by appointment. Phone: 924-4439; email: Noelle.Brada-Williams@sjsu.edu. Please feel free to call or to stop by her office at FO 110.

MFA Advising: Professor Nick Taylor's office hours are in the Steinbeck Center Mondays and Wednesdays 11 AM to 2 PM and by appointment. The Center is in the MLK library, room 590. Phone: (408) 808-2067, email: Nicholas.taylor@sjsu.edu. Professor Soldofsky will be back as the Director of Creative Writing in the Spring and Professor Fleck will be taking over for Professor Brada-Williams as the MA advisor next semester.

REGISTRATION FOR SPRING 2013

MySJSU should give you detailed information on how to register for next semester's courses. Please plan to register as early as possible. If you have questions about your schedule for the spring, please get in touch with Professor Brada-Williams or Professor Taylor.

KIM ADDONIZIO ON CAMPUS IN SPRING 2013

Award-winning poet Kim Addonizio will be the Robert and Connie Lurie Distinguished Visiting Writer-in-Residence for the coming Spring 2013 term, teaching the Graduate Poetry Workshop (ENGL 240). Her most recent book of poetry is *Lucifer at the Starlite* (2009). Her previous collections include *What Is This Thing Called Love* (2004) and *Tell Me* (2000), which was a finalist for the National Book Award. She also has published two books about writing poetry and the creative process: *Poet's Companion* (1997), co-authored with Dorianne Laux, a standard text used in many colleges and universities; and her most recent book of writing prompts and instructional advice, *Ordinary Genius* (2009). About the craft of writing poetry Addonizio emphasizes cultivating a sense of personal power, and finding your own way of doing edgy work in both open and closed forms to expand the range of your voice. She has also published two novels, *My Dreams Out in the Street* (2007) and *Little Beauties* (2005); and a collection of short stories, *In the Box Called Pleasure* (1999). In addition, she's co-edited *Dorothy Parker's Elbow: Tattoos on*

Writers, Writers on Tattoos (2002). She has been the recipient of a Pushcart Prize, The Commonwealth Club Poetry Medal, and the John Ciardi Lifetime Achievement Award.

Addonizio grew up in Silver Springs, Maryland, just outside of Washington, D.C., and moved to San Francisco in the late 1970s, where she earned her B.A. and M.F.A. from San Francisco State. She has taught in the Goddard College M.F.A. program, and also teaches private classes from her home in Oakland. She also fronts a rock and blues band, Nonstop Beautiful Ladies, for which she plays blues harmonica, sings, and recites poems.

ENGLISH GRADUATE SEMINARS FOR SPRING 2013

202 Seminar in Poetic Craft	M	1900-2145	Soldofsky
204 Approaches: Digital Humanities	R	1900-2145	Harris
208 Comparative Literature	W	1600-1845	Krishnaswamy
217 English Early Modern	T	1900-2145	Fleck
232 Romanticism	T	1600-1845	Douglass
240 Poetry Writing Workshop	T	1600-1845	Lurie Chair Kim Addonizio,
241 Fiction Writing Workshop	R	1600-1845	Taylor
242 Nonfiction Writing Workshop	W	1600-1845	Miller
255 Themes in American Lit.	M	1600-1845	Shillinglaw
292, Beowulf	F	900-1145 AM	Stork

COURSE DESCRIPTIONS FOR SPRING 2012:

English 202: Poetic Craft and Theory (Soldofsky)

Through the Western Gate: Poetry of the San Francisco Bay Region

Celebrated as a magnet for poets, the San Francisco Bay region has played a central role in the poetic revolutions of the twentieth century. Our region (geographically within a three-hour drive of the Golden Gate Bridge) has long been a site where diverse (and often counter-canonical) poetries have proliferated and where public poetry readings have achieved the status of cultural spectacle.

In the seminar we will investigate the poetic craft and technique that characterize various poetic voices, modes, and styles that have evolved here. We'll explore the cultural history of Bay Area poetry through iconic works by poets such as Robinson Jeffers, George Oppen, Weldon Kees, Kenneth Rexroth, William Everson, Jack Spicer, Robert Duncan, Gary Snyder, Allen Ginsberg, Lawrence Ferlinghetti, Joanne Kyger, Philip Whalen, Richard Brautigan, Thom Gunn, Czeslaw Milosz, Adrienne Rich, Kay Ryan, Lyn Hejinian, Michael Palmer, and Robert Hass (a few of whom are on the MFA exam reading list). And we will examine the influence exerted by older generations of poets on younger poets who've become prominent in recent years including: Kim Addonizio (Spring 2013 Lurie Visiting Author), Camile Dungy, Brenda Hillman, Jane Hirshfield, August Kleinzahler, Rusty Morrison, D. A. Powell, Juliana Spahr, and Matthew Zapruder, just to name a few. Despite this rich poetic history, poet/critic Dana Gioia has written that "San Francisco no longer ranks as an influential literary center." Through our reading and research, we'll investigate whether Gioia's claim about the decline of the region's literary prominence is valid. In addition, a few poets who we'll read have been invited to visit the class and discuss their work. As texts, we'll use *The Norton Anthology of Postmodern Poetry*, and also poems the instructor has compiled for a new archival anthology of San Francisco Bay Area poetry titled *Through the Western Gate*. For historical perspectives, we'll read *The "Fallen Western Star" Wars*, edited by Jack Foley, a book which documents the arguments stemming from Gioia's charge that the Bay Area's literary influence has waned. And Michael Davidson's *The San Francisco Renaissance*:

Poetics and Community. Students will give two fifteen minute presentations on individual poets, write about what they're reading in a weekly blog or journal, and complete a final paper or creative project.

English 204: Modern Approaches to Literature: Digital Humanities (Harris)

Modernists and the Beard-stair Project: Building a Digital Edition

For this semester, we will explore the changing field of Digital Humanities by adding to an ongoing digital project, Project Beard-stair. This project, piloted with four students in Fall 2011, will focus on the Modernist literary movement and will culminate in producing a digital scholarly edition that will be archived and displayed in King Library. The topic of this course and the focus of study will be three artists' books, slim volumes lavishly illustrated in color and produced in limited runs (1910-1935), a genre of early twentieth-century book that was inspired during the Modernist literary period. By decadently illustrating two writings by British Victorian authors (*The Sphinx* by Oscar Wilde and *Sebastian Van Storck* by Walter Pater), eccentric artist Alastair was instrumental in re-defining the idea of Victorian Classicism and fin de siècle Decadence, both movements that capped the British Nineteenth-Century. The third book for this digital project, "The Ballad of a Barber" by Aubrey Beardsley, introduces the Modernist penchant for revising nineteenth-century Aestheticism, a movement that focused on "art for art's sake."

During this graduate course, we will continue to research the history of Modernist literature and print culture and even delve into bookbinding and paper-making. We will immerse ourselves in the newly instantiated genre of artist's books and learn how best to represent the history, culture, value of these mixed media books in a digital environment. By building on the pilot course from Fall 2011, we will pick up where those students left off with the research, writing, construction, building, and disseminating of the digital project. No technical expertise necessary.

English 208: Globalization and Literature (Krishnaswamy)

Images of war in Syria, Iraq, Afghanistan and elsewhere are instantly relayed across the globe from Boston to Bahrein, from Bombay to Beijing. The World Wide Web stretches across virtual space linking ideas and peoples on different continents. Multinational corporations relocate overnight across national frontiers taking with them money and jobs which workers desperately chase. As transportation and technology shrink distances, we seem to be living in a veritable global village. Hollywood films and McDonald fries are as easily available in Tokyo and Istanbul as Chinese cuisine and Caribbean music are in Boston and Cleveland. For some, these changes hold out hope for the creation of new communities and unforeseen solidarities; for others, they are producing a clash of civilizations, tribal warfare on a global scale; for yet others, these changes merely veil corporatization and imperial expansion. Drawing on recent debates about globalization, this course considers the relationship between literary studies and a "global" world order. What does it mean to look at literature from a global rather than a national perspective? What is the basis for doing comparative literature in a global age? How is "world literature" being constituted as a field of study and what role does the English language play in this? What are the terms with which we might speak about differences or distinctions among different cultures/literatures? (How) Can literary interpretation and aesthetic judgment escape ethnocentrism? We will pursue these and other questions through a reading of selected fiction from around the world.

English 217: Fact, Fiction, and Elizabethan Literature (Fleck)

In a recent review of Hilary Mantel's Booker Prize-winning novel, Larissa MacFarquhar wrote, "Historical fiction is a hybrid form, halfway between fiction and nonfiction. It is pioneer country, without fixed laws. To some, if it is fiction, anything is permitted. To others, wanton invention when facts are to be found, or, worse, contradiction of well-known facts, is a horror: a violation of an implicit contract with the reader, and a betrayal of the people written about. Ironically, it is when those stricter standards of truth are applied that historical fiction looks most like lying." The great literary flowering under Queen Elizabeth the First also explored questions of fact and fiction. In this seminar, we'll read broadly in the literature of the sixteenth century, pursuing a number of concepts and themes, but we'll focus especially on the Elizabethan engagement with history, looking at the history and chronicle plays of Shakespeare's contemporary playwrights, the prose fiction that gave rise to the modern novel, and the historical verse of Spenser and others. Why did historical canvases matter so significantly to the writers of the sixteenth century? How did they paint on these backgrounds? What can this fascination tell us about the Elizabethan Golden Age and about our own age? By the way: anyone who'd like to meet before the start of the semester to read and discuss *Bring up the Bodies* should let me know.

English 232: Romanticism, Revolution, and Genius (Douglass)

Literary romanticism forms part of a revolutionary epoch that has, in an important sense, never ended, for we can see the same aspirations for freedom, self-expression, and national identity at play in many parts of the world today, especially the Middle East. Wordsworth lived in France in the aftermath of the French revolution, and his literary partner Coleridge had made plans to join poet Robert Southey in creating a Utopian community (called a Pantisocracy) near the Susquehanna River in America. Many British writers of the Romantic era were imaginatively engaged with countries in the throes of revolutionary movements, including France, Germany, Italy, Ireland, Greece, and Albania. This course will survey significant works of Romantic literature and their major themes, including the concept of "genius," the pursuit of "mental" realism and Kantian psychology, celebration of the individual and democracy, Nature as divine communication, the significance of childhood, and the "sublime." Paying attention to the canonical male poets, this course will also give substantial consideration to the poetry, drama, and prose of important female writers of the period—including Romantic writers' responses to Italy and the life and works of Lady Caroline Lamb, both of which are specialty areas of interest for the instructor. We will not neglect to discuss Romanticism as an origin for concepts in modern critical discourse, like ecocriticism, symbolisme, irony, intertextuality, and indeterminacy.

English 240: Poetry Writing Workshop (Visiting Writer Kim Addonizio)

A workshop is a space of both encouragement and challenge, where egos should be left outside the door to sulk, grieve, and envy in bitter isolation. In the workshop, we are colleagues working toward a shared goal: truth and beauty in our art. This requires both openness and resistance. Our emphasis will be on work created during the semester based on a series of assignments. We'll be using Michael Theune's *Structure and Surprise* as a text, and our focus will be on those two elements of poetry. Students will be expected to memorize a poem and perform it toward the end of the semester, as well as prepare a presentation on a book of poems to look at elements of structure as they apply on the level of both individual poems and the overall collection.

English 241: Fiction Writing Workshop (Taylor)

This is the most advanced fiction workshop offered at SJSU. To borrow a phrase from Wu-Tang's Method Man, "y'all better come provocative." Your years in the MFA program are not the time to play it safe; experimentation, risk-taking, and stretching of all kinds will be encouraged. Students submit two original pieces of fiction for plus a significant revision in lieu of a final exam. The texts for the semester are Stephen King's *On Writing* and an anthology of published short stories chosen by the class. Registration priority goes to MFAs with a primary concentration in fiction, followed by those with a secondary concentration in fiction, and finally graduate students in other programs. If you are not in the MFA program, you must submit a writing sample to the instructor before you may register.

English 242: Memoir Writing Workshop (Miller)

"Memories, may be beautiful and yet/ what's too painful to remember/ we simply choose to forget..." sang Barbara Streisand in *The Way We Were*. In this nonfiction workshop we will maneuver through the delicate and ever-shifting realm of memory, discussing how to unearth recollections from our past, how to render them so they are of interest to someone besides our mother, how to market deeply personal work, how to navigate the minefield of relationships with those featured in our stories (like our mother), and last but not least, how to stay out of court for libel.

English 255: Thematic Studies in American Literature: Making Modernism in Paris (Shilinglaw)

"Paris was where the twentieth century was." Gertrude Stein
In *The Sun Also Rises*, Hemingway writes: "You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed with sex. You spend all your time talking, not working. You are an expatriate, see. You hand around cafes." That image has been fixed, Hemingway seeming to define an era. But it's only a part of a complex story. This course examines the works of Americans who left America in the early part of the twentieth century, drawn to the continent, where life was cheaper and edgier. What drew them to this city and why is post-WWI Paris one of the centers of the Modernist movement? What nurtured their creative energy there? How did interactions/intersections nurture that creativity? These are some of the questions we will consider in this class, looking at the writers, their texts, their contexts (art and music and history) and the many "modernisms."

We will consider texts by Ernest Hemingway, *The Sun Also Rises*, *A Moveable Feast*, *In Our Time* and *Garden of Eden*; F. Scott Fitzgerald, *Tender is the Night*; Gertrude Stein, *The Autobiography of Alice B. Toklas*; Djuna Barnes, *Nightwood*.

English 292, Beowulf:

A reading of all 3,182 lines of *Beowulf* in the original Old English with attention to historical and critical problems.

Prerequisite: one semester of Old English or the equivalent.

English 298: Special Studies Internship Opportunities

The MFA Curriculum requires that you complete 6 units of “Professional Training,” which can be fulfilled in several ways, including by enrolling in one or two 3-units of an internship (a minimum 120 hours of work per 3-units per semester). Appropriate tasks for a student intern include but are not limited to the following:

- Writing or editing printed or electronic texts of various kinds
- Working in the marketing, promotion, or other non-editorial functions of an arts-related organization
- Teaching or assisting in a K-12 or college class (on a subject related to the graduate student’s area of study)
- Teaching or assisting in a college class in creative writing, working in a live classroom or using an online learning management system for which you have received training

To qualify for credit, students must present documentation of having secured an internship. This means providing an official job description or list of responsibilities on company, organization, or agency letterhead (or a printout of an email from an official organizational or faculty email address) indicating the specific tasks to be performed. The letter (or email) must also include the name of a supervisor who will verify that the student completed the requisite number of hours, and who will write an evaluation of the student’s performance at the **end of the internship**. In order to get an add code for ENGL 298 units, the student must also fill out a department 298 form (“Individual Studies and Directed Reading”), listing the Director of Creative Writing or your faculty supervisor as “Professor with whom you will work.” Take the signed form, along with a copy of the internship letter, to the department office for approval. At the end of the internship, students must submit to the Director of Creative Writing a 5-7 page report discussing the internship experience: what they did, what they learned, and how their academic training was applied during the internship. Students must also present a written assessment from the internship supervisor. Credit (a grade of CR) will not be awarded without these two assessments.

APPROVED COURSES FOR THE ENGLISH MA AND MFA

Graduate students may take a limited number of undergraduate upper division courses for graduate credit. Please look over the entire department schedule of classes for courses that may be of specific interest to you but which we are not offering at the graduate level in the spring semester. Courses taken outside the department will not count except in unusual circumstances. Get prior approval from your advisor before you take such courses. Upper-division undergraduate English course work can count if you secure the approval of both the instructor and the graduate advisor to take the class as a graduate student (with assignments and standards befitting your advanced level).

CONDITIONALLY CLASSIFIED MA STUDENTS

Conditionally classified students must complete their required undergraduate course work before enrolling in graduate seminars. A list of upper-division literature courses approved for conditionally classified students is available in the rack outside the English department and is posted on the Department website. Be sure to take only courses from this list. When you are

eligible for classified status, the change is not automatic; you need to apply. The form is available at <http://www.sjsu.edu/gape/forms/>. Bring this form and a print out of your grades from Mysjsu when you contact your adviser.

CHANGE IN “RP” OR “REPORT IN PROGRESS” POLICY FOR THESIS WRITERS

Students who do not complete their thesis within the semester for which they have enrolled in 299 units are given an “RP” for Report in Progress. Students who receive an “RP” will need to enroll in a one-unit class until they complete their thesis. Please see the entire policy at <http://www.sjsu.edu/senate/F11-2.htm> for details.

GRADUATE STUDENT ACHIEVEMENTS

Navdeep Kaur’s short story, "Disappearance," has been accepted for publication in Providence College's Literary Magazine, *The Alembic* (Spring 2013). The memoir (and MFA thesis) of alumnus Joan McMillan was excerpted by Connotation Press last May and can be read at <http://connotationpress.com/creative-nonfiction/1399-joan-varदारo-mcmillan-creative-nonfiction>.

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 that listserv. Consider joining the listserv a requirement of all MA and MFA students.

PHD APPLICATIONS

The department would very much like to know about students applying to Ph.D. programs and their success. Please let us know where you are applying and how things are working out.

GRADUATE FORMS

The university is constantly updating the various forms required of graduate students. To ensure that you have the most up to date version, go directly to http://www.sjsu.edu/gape/current_students/forms/index.htm Note that the “petition for advancement to candidacy” has to be signed off by your advisor and turned into GAPE the semester before graduation and you have to submit the application to graduate early in the semester that you plan to graduate (February 15 for May 2013 graduation).

MA & MFA FOREIGN LANGUAGE EXAMS

Both degree programs require a level of fluency in a second language roughly equivalent to two years of college study of a language. If within five years of filing your program (achieving Candidacy), you have completed the fourth semester (or sixth quarter) of an approved university-level foreign language course sequence with a grade of “B” or better, you have already satisfied this requirement. Just be sure to bring this to the attention of your advisor when you file for candidacy. Students who have taken coursework longer than five years previous to filing for candidacy or who have acquired their language skills and knowledge outside of an academic institution can satisfy the foreign language requirement in German, or Spanish, by taking an examination offered in the Foreign Language Department that has been specially devised for our graduate students. For Spanish and German, please contact:

Examiner	email	phone
Professor Sabalius (German):	sabalius@email.sjsu.edu	924-4616
Professor Eleanor Marsh (Spanish):	eleanor.marsh@sjsu.edu	924-4592

(it is usually best to call Professor Marsh or meet her in person in office hours)

Evidence of a first-language literacy other than English also satisfies the requirement. For answers to questions about this requirement, or to satisfy this requirement in a language other than German or Spanish, please contact your MFA or MA adviser. All of you planning on taking one of the language exams should let your adviser know at the beginning of the semester in which you plan to take it so that we can keep track of the results.

KEY DATES FOR SJSU ENGLISH GRADUATE STUDENTS

Please note that since Cesar Chavez Day is April 1st next year, many of the traditional April 1st deadlines will be pushed forward to April 2nd or back to March 22nd, the last business day before Spring break and Cesar Chavez Day.

- Dec. 1:** Deadline to submit reading lists to sign up for the Spring MA exams (see the “Guidelines” at <http://www.sjsu.edu/english/graduate/ma/macomp.html>)
- Dec. 10:** Deadline for signing up to take the Spring 2013 MFA Comprehensive Exam. Recommended for May, August, and December 2013 MFA graduates.
- Jan. 10:** Deadline for December 2013 graduates to submit thesis for publication
- Jan 26:** Spring MA comprehensive exam, Part 1, FO 104, 9-12:30.
- Feb. 2:** Spring MA comprehensive exam, Part 2, FO 104, 9-12:30.
- Feb. 10:** Deadline for December 2013 graduates to file their “Department Request for Candidacy” forms (requires MA or MFA Advisor’s signature).
- Feb. 15:** Deadline for May 2013 graduates to submit application for award of Master’s Degree to the Graduate Studies Office.
- Mar. 22:** Last day that campus is open before TA and GA applications thesis proposals for Fall 2013 credit are due. Be sure to keep this date in mind as you ask for letters of recommendation and/or advise on your thesis proposal.
- April 2:** Applications for 2010-2011 TA and GAships due to the Graduate Coordinator. GA & TA interviews are planned for the first two weeks of April.
- April 2:** Deadline for thesis proposals to be submitted to the graduate committee to sign up for Fall 2013 299 units.
- April 5:** Deadline for May 2013 graduates to submit signed theses to the Graduate Studies Office.
- April 19:** MFA Comprehensive Exam Distributed (9:00 A.M.)
- April 22:** MFA Comprehensive Exam Due (5:00 P.M)
- June 7:** Last date for August 2013 graduates to reactivate or file application for graduation.
- June 14:** Last day for May 2013 graduates to submit approved MA and MFA theses for electronic publication
- July 2:** Deadline for August 2013 graduates to submit approved theses to Graduate Studies.

