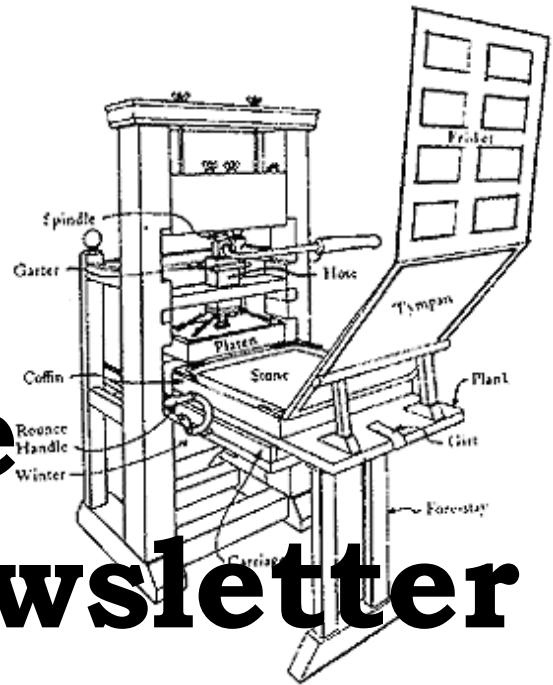


English Graduate Newsletter



San Jose State University

Volume XXXXI, Number 2

November 2008

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REGISTRATION FOR SPRING 2008

The *Schedule of Classes* will 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 Soldofsky.

SANDRA M. GILBERT ON CAMPUS

The Robert and Constance Lurie Professor of Creative Writing in spring 2008 will be famed critic and poet Sandra M. Gilbert who will teach the poetry-writing workshop, English 241. Students admitted to the MFA program will have priority enrollment for this seminar, with others admitted at the instructor's discretion.

ENGLISH GRADUATE SEMINARS FOR SPRING 2009

202	Poetic Craft and Theory	M	1900-2145	Soldofsky
204	Modern Approaches to Lit	R	1900-2145	Brada-Williams
208	Comparative Literature	M	1600-1845	Krishnaswamy
211	20 th -Century Poetry	R	1600 1845	Maio
226	Tragedy	T	1900-2145	Cox
233	Victorian Literature	M	1600-1845	Wilson
240	Creative Writing: Poetry	T	1600-1845	Lurie Chair Sandra Gilbert
241	Creative Writing: Fiction	W	1600-1845	Taylor
253	Periods in American Literature	W	1900-2145	Shillinglaw
254	Genres in American Literature	R	1900-2145	Douglass
259	History of	W	1600-1845	Gabor

COURSE DESCRIPTIONS FOR SPRING 2009:

ENGLISH 202: Poetic Craft and Theory (Prof. Soldofsky)

Theme: Divergent and Oppositional Poetics

In this course we will read modern and contemporary poems by Bay Area and West Coast poets in contrast to poems by their (mostly) East Coast peers who represent the more dominant, academically-sanctioned canon—what poet/critic Charles Bernstein refers to as “official verse culture.” To better understand a contemporary view of prosody and poetics, we will read Robert Pinsky’s *The Sounds of Poetry*. We will then examine the difference between poetry that is grounded in the early Modernist impulse toward open form and the later Modernist poetics that finds virtue in a return to a more formalist poetics. To examine the differences (and overlaps) in these two modes of poetics, we will read selected works from a number of Bay Area poets from Robinson Jeffers in the early 20th Century to Robert Hass and Sandra M. Gilbert in the 21st Century. We will read selected poems—mostly in anthologies and online—from a number of poets (West and East Coast) including: Ezra Pound, Robinson Jeffers, Langston Hughes, W.H. Auden, Kenneth Rexroth, Jack Kerouac, Allen Ginsberg, Lawrence Ferlinghetti, George Oppen, Robert Lowell, Elizabeth Bishop, Theodore Roethke, Robert Creeley, Jack Spicer, Robert Duncan, Denise Levertov, Bob Kaufman, Frank O’Hara, William Everson, Carolyn Kizer, Diane di Prima, Gary Snyder, Joanne Kyger, Adrienne Rich, Robert Hass, Lyn Hejinian, Michael Palmer, Mark Doty, and Sandra M. Gilbert. Each class member will give a seminar presentation during the semester on one or more of these poets, complete an essay of 2500 – 5000 words (based on the same topic as the seminar presentation), and complete another project which could either be a small series of original poems with annotations examining your poetics and/or a second shorter essay 1500 – 2500 words that closely reads a few poems by another poet(s). Class members will also each take a turn leading part of the seminar discussion of the assigned readings.

English 204 - Seminar in Modern Approaches to Literature (Prof. Brada-Williams)

The Russian Formalists argued that what made literary language different from other forms of language was that literature defamiliarizes, making us see the world in a new way. One could argue that the literary theory and criticism of the twentieth century has, in turn, made us see literature in new ways. The semester will be spent in examining various ways critics and theorists have come to see the way literature works, and to form the questions we must ask of texts, of readers, of authors, and of how literature continues to shape the way we see the world around us. We will read and discuss many challenging critical and theoretical readings, mostly from *The Norton Anthology of Theory and Criticism*. The class will mix lecture and discussion on key issues and background of the various kinds of theory with hands-on application of the theories in a workshop environment.

208 South Asia: “Narrating the Nation” (Prof. Krishnaswamy)

If nations are “imagined communities,” how is the nation called “India” imagined? With this fundamental question in mind, we will examine the relationship between nation and narration through an in-depth study of selected literature and film from the Indian subcontinent. Our examination will be placed within the larger historical context of decolonization in the sense not only of formal independence from European rule, but also of contemporary struggles against persistent forms of imperialism and internal colonization. We will focus on three key moments that

highlight the process of nation formation on the Indian subcontinent: (1) the nationalist struggle against British colonial rule, (2) the partition of the subcontinent by the British at the time of independence, and (3) the independent modern liberal nation-state in the era of globalization. By analyzing key texts of literature (in English/in English translation) as well as film, we will attempt to understand how nationalism mobilizes religion, gender, caste, and class in an attempt to produce an image of a people.

211 - Seminar in Twentieth Century Literature (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.

English 226: Seminar in Tragedy (Prof. Cox)

Beginning with Aeschylus' *Agamemnon* (458 B.C.E.) and concluding with Miller's *Death of a Salesman* (1949 C.E.), this course will engage and explore "Tragic Vision and Form" as manifest in ten plays and two (very) short novels, and as defined, discussed, and dissected in several critical essays. Requirements: close, careful, and productive reading of all assigned texts; weekly reader responses; two presentations, with accompanying two-page handouts for all seminar members; a research-informed critical paper.

English 233: The Victorian Period (Prof. Wilson)

This seminar will examine significant literary works written *circa* 1830 to 1900. We will supplement our readings with important pieces of Victorian art and music. We will read *Bleak House*, *Middlemarch*, *Jude the Obscure*, and the Victorian section of *The Norton Anthology*. One short essay, one seminar research project and two class presentations are required.

240: Poetry Writing Workshop (Lurie Chair Sandra M. Gilbert)

English 240 is a course required for students in the MFA program whose primary or secondary genre is poetry. Students in the MA program who write poetry 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.

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 twice over the course of the semester. Students will submit a substantial revision in lieu of a final exam. 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.

ENGL 253: Periods of American Literature (Prof. Shillinglaw)

Their residence in 1920s Paris is legendary: Hemingway slouching in cafes, Stein hosting artists and writers. "Paris was where the twentieth century was," she declared. Exiles from their country, each writer gained through dislocation an extraordinary perception of self, of place, of modern experience. In this course we will read works by Ernest Hemingway, F. Scott Fitzgerald, Gertrude Stein and Djuna Barnes, all written either during the writers' residence in Paris or after their departure, when place and meanings are reimagined. Texts include *In Our Time*, *The Sun Also Rises*, *A Moveable Feast*, *The Garden of Eden* (Hemingway); *Tender is the Night* (Fitzgerald); *The Autobiography of Alice B. Toklas* (Stein); and *Nightwood* (Barnes).

ENGL 254: Genres in American Literature (Prof. Douglass)

An examination of the genre of Science Fiction, including an historical perspective on its development in the nineteenth century, its codification in the mid-twentieth century, and its deepening importance for writers of all kinds of fiction in the new century. We will discuss important themes and motifs of Sci-Fi, including space and time travel, robots, artificial intelligence, the post-apocalyptic ("last man") moment, viruses and disease, utopian and dystopian worlds, and gender-bending. We will also consider Sci-Fi in relation to the theory of "genre-fiction." Writers of short stories and novels to be considered include Atwood, Bester, Asimov, Butler, Bradbury, Card, Clarke, Dick, Gibson, Herbert, Heinlein, Kress, Le Guin, McIntyre, Moore, Niven, Pohl, Russ, Stephenson, Stewart, Tiptree, Van Vogt, Vonnegut, and Wells.

ENGL 257: History of Rhetoric (Prof. Gabor)

In this seminar-style class, we will read the key texts of rhetoric in the Western tradition, from the ancient Greeks to 21st century rhetoricians. Because so many (re)discovered texts by female authors have been published recently, we will be able to read many texts by women alongside the more well-known canonical rhetorical texts. Students will be expected to read 150-250 pages per week, turn in short response texts, write a longer paper at the end of the semester, and lead class discussion from time to time. The study of rhetorical texts is very uncommon at the undergraduate level; therefore, no knowledge of the history of rhetoric is assumed. The professor will give mini-lectures to set the context for each week's reading. WebCT or a class wiki may be employed.

Texts:

The Rhetorical Tradition, 2nd ed. Edited by Patricia Bizzell and Bruce Herzberg

Available Means: An Anthology of Women's Rhetoric. Edited by Joy Ritchie and Kate Ronald.

You 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 (for example, English 165: Asian American Literature and English 148: British Literature 1660-1800).

COURSE OFFERINGS FOR FALL 2009

The number of graduate seminars offered in Fall 2008 will depend on enrollments and faculty availability but will most likely include English 201, 201C, 203, 240, 241, 242, 259 and a range of literature seminars. The actual offerings should be in the February newsletter or sent out earlier on the Enggrad listserve.

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 Professor Brada-Williams.

APPROVED COURSES FOR THE ENGLISH MA AND MFA

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 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).

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 BULLETIN BOARD AND OTHER INFORMATIONAL RESOURCES

The SJSU Graduate Admissions and Program Evaluations website publishes important forms, deadlines, rules, and information useful to graduate students. Go to <http://www.sjsu.edu/gape/> and click on "Current Students." Important dates and other useful information will also 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: <http://www.sjsu.edu/english/>. If you would like to restart the English Graduate Organization or start your own version, let Professor Brada-Williams know and she will look into what support the department and university can offer.

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 French, German, or Spanish, by taking an examination offered in the Foreign Language Department that has been specially devised for our graduate students. Please contact:

<u>Examiner</u>	<u>email</u>	<u>phone</u>
Professor Trudeau (French):	trudeau@sjsu.edu	924-4594
Professor Sabalius (German):	sabalius@email.sjsu.edu	924-4616

Professor Eleanor Marsh (Spanish):

eleanor.marsh@sjsu.edu

924-4592

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 French, German, or Spanish, please contact Professors Brada-Williams or Soldofsky.

KEY DATES FOR SJSU ENGLISH GRADUATE STUDENTS

- Jan. 16** Once Graduate Admissions & Program Evaluation (GAPE) has approved your thesis, you submit it for binding and this is the last day for December 2008 graduates to have their thesis bound.
- Feb. 13** August 2009 graduates should submit approved Candidacy forms to Graduate Admissions & Program Evaluation by this date. The form can be found on the GAPE website but your advisor will need to sign it. To be safe, do it before the end of fall semester 2008.
- Feb. 15** Last day for May 2009 graduates to file or reactivate application for graduation at GAPE
- Feb. 24 & 25** Poet Mark Doty speaking on campus via the Center for Literary Arts
- March 3** Last day to sign up for the Spring 2009 MFA Exam.
- March 3** Last day to submit MA and MFA thesis to 2nd and 3rd readers.
- March 20** Last day that campus is open before the candidacy form is due to GAPE for December graduates, and thesis proposals, TA and GA application April 1st deadline are due to the English Department Graduate Coordinator
- March 21-March 31** Campus closed for Spring Break and Cesar Chavez Day
- March 31** December 2009 graduates should submit approved Candidacy forms to GAPE
- April 1** TA and GA applications for Fall 2009 due to Graduate Coordinator.
- April 1** Deadline for thesis proposals to be submitted to the graduate committee to sign up for Fall 2008 299 units.
- April 6** Deadline for May graduates to submit approved theses to Graduate Studies.
- April 3** MFA comprehensive exam distributed (9:00 AM).
- April 4** MA Comprehensive Exam, Part 1, 9-noon, FO 104.
- April 6** MFA comprehensive exam due (5:00 PM).
- April 11** MA Comprehensive Exam, Part 2, 9-noon, FO 104.
- April 14** GRE Subject Test in English offered
- April 15** Lurie Chair, poet, and critic, Sandra Gilbert will be speaking at two CLA events.
- June 5** Last day for May 2009 graduates to submit MA and MFA thesis copies for binding.
- June 8** Last date for August 2009 graduates to reactivate or file application for graduation.
- July 3** Deadline for August graduates to submit approved theses to Graduate Studies.

