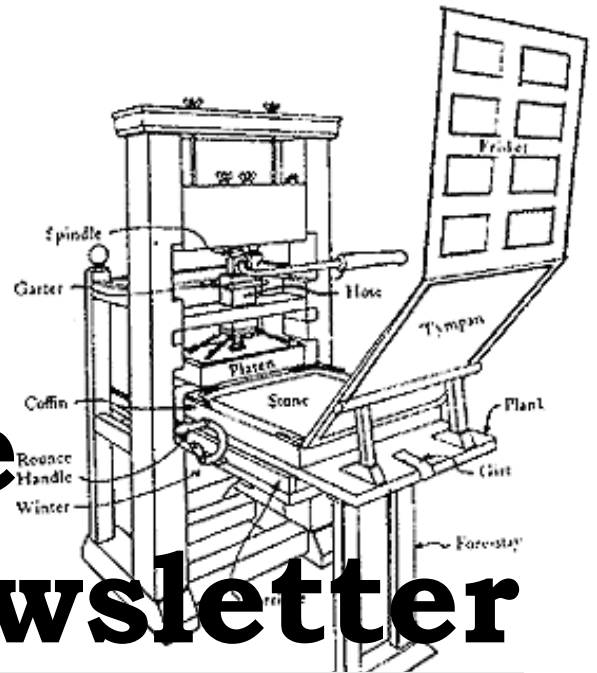


# English Graduate Newsletter



San José State University

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Noelle Brada-Williams, MA Advisor

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Alan Soldofsky, Director of Creative Writing

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

If you are planning to graduate in August or December of 2009, 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/gape/current\\_students/forms/](http://www.sjsu.edu/gape/current_students/forms/). For August graduates, the deadline is June 8. For December Graduates, the deadline is September 21. August graduates must present their completed theses to Graduate Studies by July 7, 2009. December graduates must submit completed theses to Graduate Studies by November 13, 2009.

## **PROGRAM APPROVAL DEADLINE: MAY 2010 GRADUATES**

If you plan to graduate in May 2010, you will need to file your approved program (“Departmental Request for Candidacy” form) 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.

## **REGISTRATION FOR FALL 2009**

The Schedule of Classes for fall will give you detailed information on how to register for next semester's courses. 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 2009

201	T	1900-2145	Fleck
201C	T	1900-2145	Soldofsky
217	M	1600-1845	Eastwood
240	M	1900-2145	Maio
241	W	1600-1845	Altschul
242	R	1900-2145	Miller
254	R	1600-1845	Cullen
255	T	1600-1845	Engell
259	W	1900-2145	Gabor

### **201 Materials and Methods of Literary Research (Prof. Fleck)**

#### Graduate School Boot Camp

In this required course, students will practice the skills necessary for survival in the SJSU Masters Program. Students will learn the basics of bibliography and the resources available for conducting thorough literary research. An introduction to literary history and a smattering of theoretical approaches will be included as well. Students will make several presentations, work together on several group projects, and complete one longer essay.

### **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 literary essay to present at an academic or literary conference; and a book or MFA thesis 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.

### **217 Renaissance Literature (Prof. Eastwood)**

Elizabeth I had an enormous impact on early modern English culture. Although she proved herself a capable, efficient, and politically shrewd monarch, Elizabeth's reign was fraught with struggles and tensions due to her status as unmarried (and therefore heirless), female ruler in an emergently patriarchal culture. This course will provide students with the opportunity to explore representations of this fascinating and controversial figure in a variety of early modern texts. Students will examine the deft manner in which the Virgin Queen represented herself to her people in her speeches, portraits, and court entertainments, analyzing the ways in which she turned her culture's assumptions about gender to her advantage. We will also explore the more complex ways in which Elizabeth I was represented by the major poets and playwrights of her day including Philip Sidney, Edmund Spenser, and William Shakespeare. Secondary texts will include biographical material, some historical essays, and a variety of criticism on the topic of Elizabeth's

representation.

#### **240 Poetry Writing Workshop (Prof. Maio)**

Open to M.A. and M.F.A. students, this graduate poetry workshop will concentrate on voice and the dramatic monologue. Students will write in metrical forms as well as free verse. Emphasis on the oral presentation of poems.

#### **English 241: Fiction Writing Workshop (Prof. Altschul)**

A workshop is an opportunity to see your writing through fresh eyes. By submitting your fiction to a dedicated community of writers, you will get feedback from many different perspectives and aesthetics, all of which will broaden your original ideas about the work and illuminate possible directions for revision. Equally important, by closely reading other writers' work and articulating your responses, you will hone your analytic skills and your instincts as to what successful fiction requires. We'll try to avoid the "diagnostic workshop," i.e. a mere listing of "what's wrong" with a story, and focus instead on our encounters with the work, our understanding of its goals and the strategies with which it sets out to accomplish them. We'll also spend time looking at published stories, and discuss the range of approaches contemporary writers take to craft. Participation and commitment to the class are crucial - you will be each other's most dedicated readers, critics, and fans.

#### **242 Nonfiction Writing Workshop (Prof. Miller)**

In this course we will explore the many facets of Creative Nonfiction, a genre that mixes the accuracy of factual reportage with the techniques of fiction writing and the reflective insights of the essayist. The various works we write in this class will leave a nonfiction record of our worlds as we see them today, experimenting with memoir, biography, travel writing and features. Students will be assigned short pieces each week to prime the creative pump and generate new ideas. Workshops will be devoted to critiquing your work in a supportive, constructive environment. And as the MFA is a professional degree, we will begin your metamorphosis into becoming a professional writer.

#### **254: Seminar in Genre Studies of American Literature (Prof. Cullen)**

##### **The Novel**

English 254 will focus on the American novel since about 1900. We will read approximately eight fantastic books covering a wide range of decades and styles, and the reading will certainly help prepare you for your M.A. or M.F.A. exam. Some likely texts include *The Sound and the Fury*, *Lolita*, *Angle of Repose*, *American Pastoral*, *Blood Meridian*, and *Netherland*, but students will have some say in choosing the reading list. If you are interested, please email Prof. Cullen at [rjcullen@att.net](mailto:rjcullen@att.net) for the latest information

#### **255: Seminar in Thematic Studies of American Literature (Prof. Engell)**

##### **American Nature Writing 1791-Present**

In this seminar we will read a number of book-length works of non-fiction focusing on the natural world in a variety of ways. Pre-1900 texts will include William Bartram, Travels; Henry David Thoreau, Walden; and Mark Twain, Life on the Mississippi. From the early twentieth century we will read Mary Austin, The Land of Little Rain. More recent texts may include Rachel Carson, Silent Spring; Edward Abbey, Desert Solitaire; Barry Lopez, Arctic Dreams; Marc Reisner, Cadillac Desert; Sue Hubbell, A Country Year; Garrett Hongo, Volcano; and Michael Pollan, The Botany of Desire. Some of these works are "romantic," some more scientific, some highly

polemical. They vary widely in narrative form and tone; they represent over two centuries of our national history; they deal with a great range of regions, climates, and ecosystems. Each student will give six or seven short oral presentations, each of which will be accompanied by a one-page handout and a brief two-page essay. Each student will also write a 5-10 page “nature” essay in the style of one of the authors read in the seminar and a research essay approximately 8-10 pages in length on some aspect of one or more of the texts studied in the seminar.

### **259 Seminar in Composition Studies (Prof. Gabor)**

English 259 is a graduate seminar designed to introduce you to the theories and practical matters of composition pedagogy. As such, the class begins with a general overview of the field of Composition Studies. From there, we will delve into one or two particular schools of thought per week. The semester ends with several weeks dedicated to very practical matters of syllabus design and course management. Throughout the term, you will hand in very short writing assignments and somewhat longer pieces. The assignments culminate in a course syllabus and rationale of your own design. English 259 is a prerequisite or co-requisite for Teaching Associates and is highly recommended for any student, M.A. or M.F.A., who contemplates teaching writing as part of her or his career.

Required Texts:

Berlin, James. *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*

Heilker, Paul and Peter Vandenberg, eds. *Keywords in Composition Studies*

Tate, Gary, Amy Rupiper, and Kurt Schick, eds. *A Guide to Composition Pedagogies*.

New York: Oxford U P, 2001.

Villanueva, Victor, ed. *Cross-talk in Comp Theory: A Reader*, 2<sup>nd</sup> ed. Urbana, IL: NCTE, 2003.

Numerous Handouts on the class website – regular internet access required

### **A NOTE ABOUT COURSES LIKELY TO BE SCHEDULED FOR SPRING 2010:**

We plan to offer nine graduate courses in Spring 2010 which will include English 242, the Nonfiction Writing Workshop with the 2010 Lurie Chair Tim Cahill; English 241, the Fiction Writing Workshop with Nick Taylor; and English 292, Beowulf, with Nancy Stork. It is our goal to have the complete list of nine classes publicized in the September newsletter (in time for May 2010 graduates to submit accurate Departmental Requests for Candidacy—or “Programs”—by the October 1 deadline).

### **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/](http://www.sjsu.edu/gape/current_students/forms/)).

### **APPROVED COURSES FOR THE ENGLISH MA AND MFA**

Except for undergraduate courses you have to take if you are a conditionally classified student, most 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. 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.

## **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) 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.

## **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/english/graduate/ma/mafaq.html>. The SJSU Graduate Studies Office also publishes important deadlines, rules, and information for graduate students: [http://www.sjsu.edu/gape/current\\_students/](http://www.sjsu.edu/gape/current_students/).

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.

## **GRADUATE STUDENT ACHIEVEMENTS**

Gayle Lubeck will be giving her paper, "Ishmael's Narrative: The Aspects and Role of Religion in *Moby Dick, or The Whale*" at Significations, the CSU Graduate Student Conference, on May 9<sup>th</sup> at CSULA.

Josh Cembellin, David Della Cruz, Max Goodwin, Mark Heinlein, David Kern, Samantha Le, Gwen-Florelei Luib, and Evelyn So have all won Phelan Awards for their poetry. Terry Carter, Josh Cembellin, Jennifer Ghastin, Nikolina Kulidzen, Ruth Rabin, Kellie Rice, and Candice Wynne have all earned Phelans for their prose. John Newman won the Folendorf Award, Frank Penofies won the Dorrit Sibley Award for Poetry and Vincent Bergado won the Lois King Thore Short Story Scholarship. Mark Heinlein was selected for the Virginia De Araujo Academy of American Poets Award by Mark Doty who also gave Dave Kern an honorable mention. Heinlein also took the Cox Award for Creative Nonfiction while Marina Scobie received the Roberta Holloway Award for excellence in English studies. Heather Stanger has won the Harvey Birenbaum Prize for excellence in graduate study and Maria Judnick has earned the Mara Steffey Graduate Award. Nigel Funge is the recipient of the Ruth Maclean McGee Scholarship in nonfiction and Mary Williams has earned the Outstanding Teaching Associate Award for 2008-2009.

## IMPORTANT DATES

- April 17:** Department Awards Ceremony in Washington Square Hall 227 at 5:30 PM, followed by a reception in Sweeney Hall 224
- May 2:** Northern California Renaissance Conference, Shifting Paradigms in Early Modern Studies, will meet from 8 AM to 7 PM in Clark Gall 206 (free to SJSU students)
- May 8:** Tentative date for potluck to celebrate the completion of Heather Stanger's thesis and the near completion of Gary Wong's thesis at the Graduate Coordinator's house.
- June 5:** Last day to for May 2009 graduates to submit MA and MFA thesis copies for binding.
- June 8:** Deadline for August 2009 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- July 7:** Last day for August 2009 graduates to submit approved thesis to Graduate Studies.
- Aug. 24:** First day of instruction for Fall 2009.
- Aug. 28:** Last day for August 2009 graduates to submit MA and MFA thesis copies for binding.
- Sept. 3:** Last day to drop Fall 2009 courses.
- Sept. 11:** Deadline for December 2009 graduates to submit MFA or MA thesis to thesis director
- Sept. 22:** Deadline for December 2008 graduates to file or reactivate application for graduation at the Graduate Studies Office.
- Sept. 29:** Deadline for December graduates to submit MFA and MA theses to second and third readers.
- Oct. 1:** Deadline for May 2010 graduates to file Departmental Request for Candidacy form.
- Oct. 2:** Deadline to sign up to take the Fall 2009 MFA & MA Exams. (Recommended that May 2010 MFA graduates take the Fall MFA exam).
- Oct. 30:** Deadline to submit thesis proposals for Spring 2010 299 credits to Department Graduate Committee.
- Nov. 6:** MFA Comprehensive Exam distributed (9 AM).
- Nov. 7:** MA Comprehensive Exam, Part 1, 9-12:30 AM, FO 104.
- Nov. 9:** MFA Comprehensive Exam due (5 PM).
- Nov. 13:** Last day for December 2009 graduates to submit signed MA and MFA thesis to Graduate Studies Office.
- Nov. 14:** MA Comprehensive Exam, Part 2, 9-12:30 AM, FO 104.
- Jan. 15:** Last day for December 2009 graduates to submit MA and MFA thesis copies for binding.

