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### *After the Anniversary: Reed Magazine's 151st Issue*

**By Brandon Luu & Stefanie Treppa**

On September 22nd, *Reed Magazine* celebrated its 150th anniversary, commemorating the achievement with their highly anticipated gala. The anniversary gala drew a large crowd of *Reed* fans, many of them staff and alumni who worked on the literary journal in the past. Food and drinks were served during the reception by Spartan Catering. Guests chatted with friends and colleagues and enjoyed the display of *Reed* issues throughout the decades. Current *Reed* staff members also sold copies of the 150th issue at an adjoining table.

Later that evening, the guests convened in Morris Dailey Auditorium, attracted by the sounds of "Pitch, Please!," SJSU's all-male *a cappella* group. The event continued with addresses and readings by the SJSU administration and authors featured in *Reed's* 150th issue. Many were awed by the performances of the readers; Richard Tinoco had even memorized his piece for the event. Afterward, dessert was served, and the guests continued earlier conversations until it was time to leave. Overall, the attendees agreed that the gala was a huge success, and *Reed* staff reports that the journal made record sales that evening, adding to the good news.



However, with the gala done, it's back to business as usual for the *Reed* staff, who are now hard at work on issue 151, which will be available next spring. Every year, *Reed* opens submissions to the journal both for free and for a fee if entrants wish to participate in any of the contest categories. Currently, *Reed* accepts fiction, nonfiction, poetry, and art submissions. This year, though, *Reed* has added a theme to the magazine: California, both the physical state and the state-of-mind. "The staff and I wanted to do something unique to come back after the 150th issue," Editor-in-Chief Cathleen Miller states, "to further the brand and generate interest [in it]." The theme echoes what so many believe is the essence of California—a place where dreams can come true. Miller explains, "California sparks the imagination of people all over the world, who travel here because of what they have seen in movies and on television or read in novels." This is why she and the staff hope to make *Reed* a literary version of the California Dream; a place of diversity and natural beauty.

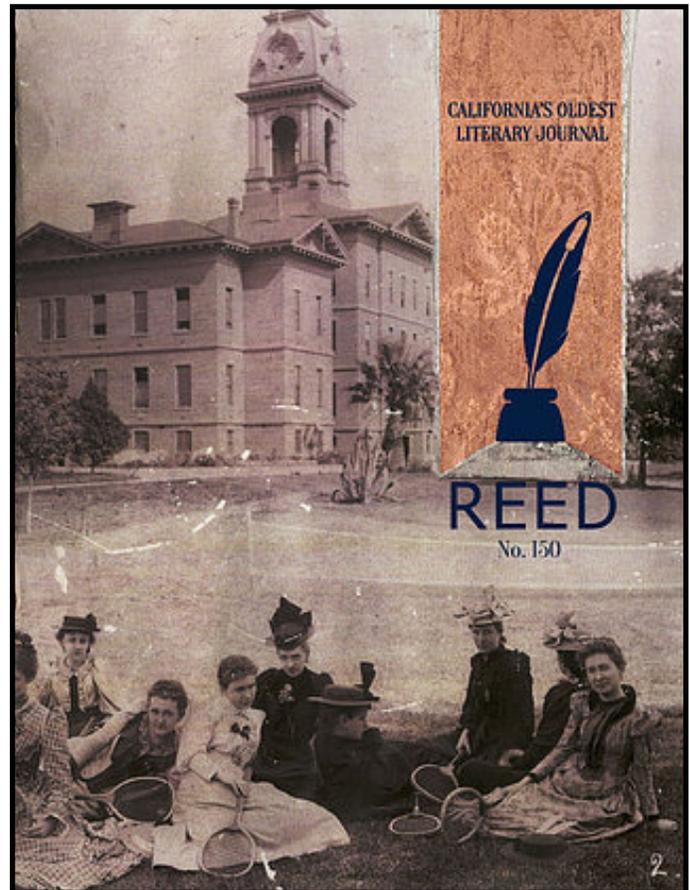
*Reed* was recently discovered to be the oldest literary journal west of the Mississippi in recent years. It all started in 1867 with the first published issue of *Reed*, then called *The Acorn*. The journal was handwritten by an all-female staff at California State Normal School, located in the small town of San José, where apricot and plum orchards blossomed as far as the eye could see. *The Acorn* published esteemed writers like Edwin Markham, the first poet laureate of Oregon, and whom the poetry prize in *Reed* is named after. The journal went through a bevy of names (*The Class Paper* in 1880, *The Normal School Index* in 1895, *The Normal Pennant* in 1898, *The Quill* in 1920, and *El Portal* in 1932) until it became *The Reed* in 1948 and later just *Reed*.

The journal was given its current title in honor of James Reed, survivor of the Donner Party, fortune maker during the gold rush, and fierce advocate for San José to become the capital of California. James kept his promise to donate 500 acres of land to San José, on which the SJSU campus was constructed. Today, *Reed* serves as a symbol of pride for the campus, both as a historic milestone and as a bastion of the literary arts.

Moving forward, *Reed* staff has stated that the goals for this year are to further promote the journal through media and word-of-mouth in the community, statewide, and nationwide. "We've got a long way to go, but the magazine is starting to make an impact on the West, and getting a lot of attention from places like New York," Miller says. *Reed* is becoming more internationally recognized, a feat owed to Nick Taylor from nearly a decade ago thanks to his efforts to get the journal online, allowing people to submit their work for free and from anywhere in the United States.

In recent years, there has been a desire to change the perception that people have of the journal. Due to the

name *Reed Magazine*, the journal has been confused with more commercial magazines, the kind found in dentist office waiting rooms, as well as publications from Reed University in Oregon. As Miller states, "The focus [now] is on how *Reed* is a California publication. We want to cement in reader's minds that this is where [the journal is]



from." To counteract the misconception, *Reed* has begun to reinforce the tagline, "California's Oldest Literary Journal," which can be found on the cover of the 150th issue. The *Reed* staff has some big shoes to fill, but so far, it's looking to be a productive year for the team.

## *Professor Selena Anderson Takes a Swing at Fall Semester*

By Alexis Meehan & Lance Wyndon

**I**mbued with a strong work ethic and a larger-than-life personality, Professor Selena Anderson is tackling her first semester at SJSU with a zippy spring in her step. Fresh from completing her doctoral degree, Professor Anderson's stories have appeared in *Glimmer Train*, *Kenyon Review*, *Joyland*, *AGNI*, and *The Best of Gigantic Anthology*. She is currently hard at work writing a collection of stories and a novel.

Professor Anderson developed a strong passion for both the written word and teaching at a very young age. "I always wanted to be a writer and a teacher," she recalls, "I couldn't think of any other job. I liked to learn, and I

loved being in a classroom where people would learn to articulate their ideas.” Ultimately, her love for learning would lead her to attend some of the most prestigious fine arts universities in the world.

Professor Anderson completed her B.A. in English at the University of Texas, attained an M.F.A. in Fiction Writing at Columbia University, and finished her Ph.D. in English Literature and Creative Writing at the University of Houston.

Originally from Pearland, Texas, she is bringing her love for the literary arts to California. This fall marks her first semester teaching Creative Writing (ENGL 71) and a



**Professor Selena Anderson**

Fiction Workshop for MFA Students (ENGL 241) at SJSU.

As a writer, Professor Anderson strives to immerse herself in the cultures of others. As one of the most diverse campuses in the United States, SJSU became the ideal place to teach. “I [like] being around a really diverse group of students, that’s who I think about when I write,” she states. Despite being the only female African-American professor in the English department, she continues to feel a sense of purpose and community and has been warmly welcomed by her colleagues. “It is important to forge those relationships,” she says. Professor Anderson hopes to attract more students of color to the MFA program at SJSU and help them achieve their dreams. She explains, “I do feel like I have equity with my students as a person of color.”

Moving to California from Houston was a major undertaking. “It has been exciting as well as chaotic,” Professor Anderson says, “[It was] crazy because it was right when [Hurricane] Harvey happened.” Having many friends and relatives still living in Houston, she was naturally concerned about them. While hurricanes are not uncommon in the Houston area, Professor Anderson says this was not a typical storm. “I was feeling almost guilty that I’m in this really pretty area, and they’re having to deal with that,” she says.

Although moving here and starting a new job has been a “whirlwind,” as she describes it, Professor Anderson is happy to be with us at SJSU. Her classes are all filled, and the students are excited to be there. What is surprising to her is that there are actually guys who are reading Sylvia Plath—and *wanting* to learn about Sylvia Plath.

So far, the most rewarding part about teaching is seeing her students grasp new and complex concepts and then begin to develop their own ideas. “The most challenging part is motivating the students to find their own unique creativity. You just have to be able to ask them the right question to target those creative faculties,” she observes, “[Like asking them] ‘How would this story be different [if the situation changed]?’” As students grow into their own individual styles as writers, she simultaneously gains satisfaction from learning more about herself from them.

When she has time, Professor Anderson relaxes by doing yoga. It is a great stress-reliever, especially during this major transition of moving to a different state to start a new job. She also loves to travel. Recently, she went to Belize, where she and her husband relaxed on the beach and enjoyed the lush beauty of the country. She hopes to see more of the world when time allows.

Looking ahead five years, Professor Anderson plans to be writing and publishing “books, books, and more books!” She also plans to continue teaching. Right now, five years seems like a long way off, but Professor Anderson cannot see herself doing anything other than her two passions: teaching and writing.

## ***Practicing Vulnerability with Don George, SJSU’s New Lurie Author-in-Residence***

**By Jessica Schuler & Isabel Jimenez**

Exploring a new campus can be scary for incoming SJSU students. New faces, new buildings, new ways of doing things, and, for some, a brand-new city. Opening yourself up and becoming vulnerable to your new surroundings can seem like the last thing anyone wants to do, but, believe it or not, it pays off in the long run. Nobody knows this better than acclaimed travel writer and editor Don George, who will be SJSU’s Lurie Visiting Author for Spring 2018.

George has had a successful career with organizations such as *National Geographic*, the BBC, *The San Francisco Examiner & Chronicle*, and *Salon.com*’s travel sections, among many others. Travel enthusiasts might have even read some of his works, including *The Kindness of Strangers*, *Better Than Fiction: True Travel Tales from Great Fiction Writers*, and *Lonely Planet’s Guide to Travel Writing*, an authoritative source for those learning how to write about travel. Some may even recognize him from SJSU’s Center for Literary Arts (CLA) Travel Writing Conference last March, where he was a panel speaker.

The English Department is pleased to announce that Don George will be bringing his expertise to our campus to teach ENGL 242, a graduate-level nonfiction writing workshop, which will be held Wednesdays from 4:00 to 6:45 p.m.

Inspired by writing at a young age, he attended Princeton University for his undergraduate degree, and took a nonfiction writing course taught by John McPhee, a professor who would later become a mentor to him. “His course taught me that non-fiction was just as important as fiction,” he says, “and that’s when the seed was planted.” George hopes he can inspire



Don George

students here at SJSU just as McPhee did for him.

After he earned his Bachelor’s, he struggled, like many recent grads do, because he didn’t know what to do after college. Despite a love for both travel and writing, he wasn’t aware that “travel writer” was an actual profession. After graduation, he accepted a teaching job in Athens, Greece for a year, returned to the States to earn his Master’s from Hollins College in Virginia, and then moved to Japan for two years to teach there. While abroad, he kept a journal and wrote about his experiences in a foreign country. When he moved to the Bay Area, *The Examiner* read his work and hired him to be a travel writer, and suddenly his whole career path opened up from there.

Though he describes travel writing to be “a total dream job,” it’s not without its difficulties, George explains. “People think ‘Oh, you must have it so easy, lying on a beach, sipping a piña colada, and just knocking out an article,’ but it’s not like that at all.” Writing is still a ton of work, he says, no matter the genre. “You still have to scour over your notes and work really hard to make a coherent and interesting piece for your readers.” All things considered, George feels extremely lucky that he gets to do what he loves, and visiting over ninety countries over the course of his career isn’t bad either.

For anyone who wants to make a career out of

non-fiction writing, George’s advice is to read—a lot. His book, *Lonely Planet’s Guide to Travel Writing*, now in its third edition, would be a great place to start. “Study different outlets where travel writing gets published and learn what they’re looking for,” he says. “Write what you want to write about, but also what someone else would want to read.” Understanding and learning about what different organizations want in an article will help you get published.

Whether or not travel writing is for you, when it comes to making a choice in your studies or career path, George insists that you pursue your passion. “I’ve been at a crossroads in my life many times before,” he says, “when society’s expectations and my heart were pulling me in different directions.” Relatable for any students experiencing uncertainty in their choice of major, he explains that your heart tends to focus its energy on where it wants you to go. So, if you listen to it and focus your attention on that one thing instead of splitting up your energy between what you’re told to do and what you really want to do, you can “make your own success.”

In terms of exploring new things, whether a foreign country, a college campus, or even a change in major, George says the destination is not the most important part. He suggests that you “allow the journeys of the outside world to translate to the internal journey inside you.” Get rid of all preconceptions about how you think things should be, he says, and simply “open yourself up to the world, say ‘Here I am!’ and let it accept you.” This “fine art of vulnerability” he practices is the key to learning new things and letting them shape you as a person. Similar to college life, traveling is “not about seeing new places, but about changing yourself in the process.”

## *The Writing Fellows Program: Writers United*

By Yasmin Ghalambor & Derick Truong

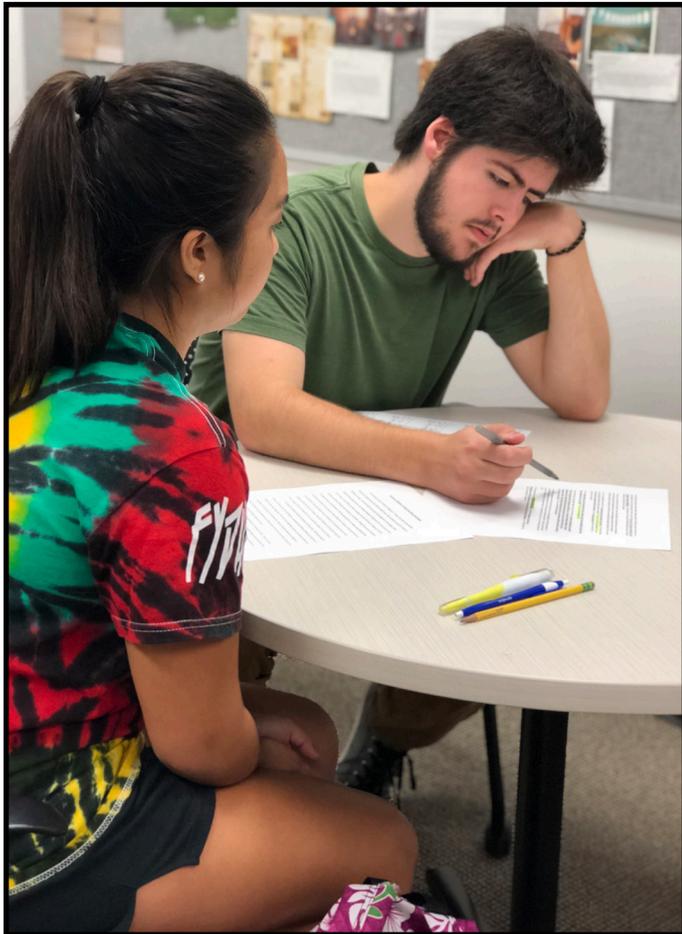
**N**ot sure about your writing? Do you need help getting the grade you want in your courses? The Writing Center and Writing Fellows Program are great resources students can use to get help!

Writing Fellows are writing tutors who have firsthand experience in your classes because they have taken them themselves. This helps them understand the assignments and the teacher’s expectations. Plus, they can help you incorporate things you’ve learned or talked about in class. Outside of class, Fellows meet with students one-on-one to ensure each student gets the individualized help they need.

Since the Writing Fellows Program started in spring of 2015, it has seen some significant growth to help serve the students better. According to their annual report, they’ve hired over 30 Fellows and helped almost 950 students. Co-director of the Writing Fellows Program, Dr. Thomas Moriarty, notes that “[the program] has

grown both in size and in the kinds of classes we work with,” and that the program will “now work with 10 to 12 courses a semester from a variety of disciplines, including sociology, psychology, communication, and engineering.”

If you would like help from a Writing Fellow, you can head over to the Writing Center where tutors are available by appointment. Michelle Hager, Director of the Writing Center, is also excited to share that the center is expand-



ing into the MLK Library in spring 2018. The center also plans to start experimenting with online tutoring sessions, which will make it easier for students to get the help they need.

A big change in the Writing Fellows Program is its combining with the Writing Center. As Dr. Moriarty explains, “Students can work as in-house Writing Center tutors and course-embedded writing tutors, sometimes both in the same semester. The really cool thing is now students can join the Writing Center staff in their first or second year, and then after they pass 100W themselves, they can work as a writing fellow in a 100W class. And then move back-and-forth between the Writing Center and the Writing Fellows Program after that.”

The integration of the Writing Fellows Program into the Writing Center allows their services to be more accessible for students and teachers. With the Writing Fellows Program, tutors in 100W courses are put in touch with the instructor and the student, allowing for seamless

communication between all three. Now that the Writing Fellows Program is part of the Writing Center, it is now easier for tutors hired by the center to become Writing Fellows and vice versa. This means more Fellows will be hired, and more courses can benefit from their expertise. Furthermore, the application process to become a Fellow is now online on the Writing Center’s website.

Even with the program’s expansion, the Writing Fellows Program is still looking for motivated writers who want to help others to join. Fellows are given excellent opportunities to work on their own writing and teaching skills as they help their classmates. The job is considered to be an enjoyable one, with Dr. Moriarty saying that the Writing Fellows are “a great group of people, full of fabulous ideas and new and innovative ways to teach writing.”

### **Writing Fellows Program**

To learn more about applying for a job as a Fellow, apply for a job at the Writing Center. Visit <http://www.sjsu.edu/writingcenter/jobs> and click the “Apply Now!” blue button toward the bottom of the page.

### **The Writing Center**

<http://www.sjsu.edu/writingcenter/writingcenter@sjsu.edu>

Clark Hall 126

## *New Instructors with Fresh Perspectives*

By Cristina Shannon & Alex Yuan

At SJSU, most students are familiar with the existing professors and lecturers in their department. Whether it’s their teaching style or their recipes for student success, these instructors are always known for their impact on students’ learning. For new instructors, that’s not often the case—students can’t just look them up on RateMyProfessor.com to find out what these lecturers are like. They just have to take a chance and enroll in the course.

Having new instructors isn’t necessarily a bad thing. For the most part, they bring something new to the learning experience. And that’s what English lecturers David Perez and Jennifer Reimer are here for—providing fresh perspectives for prospective English majors.

David Perez received his B.A. in Literature at the University of California, Santa Cruz, before attending Goddard College for a Master of Fine Arts in Creative Writing. From 2014–2016, he served a post as the Santa Clara County Poet Laureate. This fall, he is teaching ENGL 1A: First-Year Writing. This class is a requirement for every university student.

For Perez, the biggest surprise of teaching a course like this was having to convince his students that literature matters. “I had to think through this carefully, as the value of literature always seemed intrinsic to me,” he



**David Perez**

says. Perez spends each class reiterating the importance of literature. “I’m constantly telescoping between the minutiae of the material and then zooming back out to the broad, asking ‘What’s the point?’”

Perez believes that the problem with the way we conduct higher education is that we spend so much time compartmentalizing that students tend to shut out anything not directly related to their field. “I try to encourage students to think on a multi-disciplinary level. Yes, you have to break things down in order to understand them piece by piece, but then you should be synthesizing them back together,” he says.

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While she originally studied international studies and journalism, Jennifer Reimer decided to switch to English literature: “I became disillusioned with politics, as I thought they were never genuine,” she says. “I’ve always wanted to write as a passion, and I liked to focus on short stories and poetry.”

After receiving her undergraduate degree at New York University, she moved back to California and earned her Master of Fine Arts in creative writing at the University of San Francisco, as well as obtaining her Ph.D. in Ethnic Studies at the University of California, Berkeley.

As of fall 2017, Reimer is currently teaching ENGL 123A: Literature for Global Understanding-The Americas and ENGL 169: Ethnicity in American Literature. ENGL 123A covers literature, cultural arts, and texts from regions in the Americas, such as Latin America and the Caribbean. ENGL 169 focuses on ethnic depictions in American literature in terms of ethnic identities and development in the United States.

Reimer is someone that cares about her students. From these courses, she hopes that her students can understand race on a structural level through given literature

and writing. “I want to focus more on highlighting voices, identities, and experiences of under-appreciated writers in terms of race, gender, and more,” she explains. “That way, students can understand more about [the author’s] diverse background and other aspects.”

For Reimer, adopting perspectives is also important for understanding an idea more: “I hope that I can offer students a ‘connection’ to places through literature, especially places that they might not visit in their lifetimes,”



**Jennifer Reimer**

she says. “Rather than formulating their own opinions, I feel that having [students] inhabit an author’s style would help them imagine the world differently in terms of how said author would view a certain culture or perspective.”

With their unique perspectives on literature and teaching, Perez and Reimer make excellent additions to the English department.

## Speakers Coming to the CLA this Fall/Spring

By Juliana Camargo & William Huynh

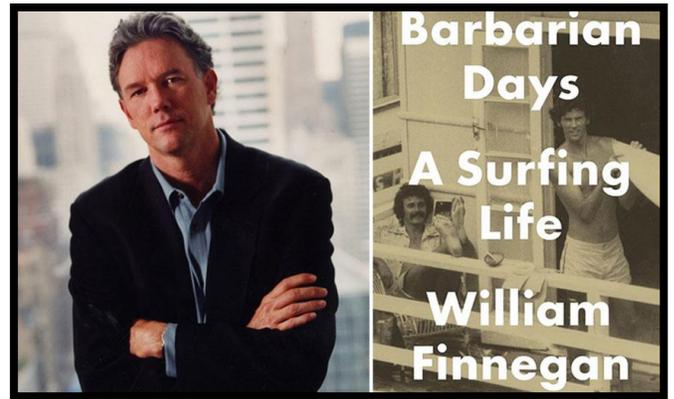
The Center for Literary Arts (CLA) services the San José community by providing readings, lectures, conversations, and seminars. Its mission is to promote literature, and its positive influence throughout the Bay Area. Since 1986, it has been an important part of the College of Humanities and Arts at San José State University. Every year, the CLA brings celebrated authors to San José for speaking engagements. The Director of the CLA, Cathleen Miller, encourages everyone to attend these events and states, “The CLA has a long-standing tradition of excellence when it comes to promoting literature, and I just wanted to keep that going by getting the top people I could get.” In the fall of this year, we will be hearing from Viet Thanh Nguyen and William Finnegan. Then, in the spring of 2018, Natalie Baszile, Don George, and Peter Balakian will be visiting to discuss and read from their works. Anyone with a remote interest in literature will have their interest piqued by the cast of writers that has been assembled by the CLA. The authors invited this year are not to be missed.

### **Viet Thanh Nguyen: Reading and Conversation with Andrew Lam on October 18, 2017 at 7 p.m. at the Hammer Theatre.**

The first speaker this year was Vietnamese American novelist Viet Thanh Nguyen. When he is not busy being Aerol Arnold Chair of English and Professor of American Studies and Ethnicity at University of Southern California, Nguyen writes bestselling novels. His 2015 novel, *The Sympathizer*, won the Pulitzer Prize in Fiction in 2016. His newest book, *The Refugees*, is a collection of short stories about Vietnamese immigrants and their children. Nguyen grew up in San José and attended Belarmine College Preparatory. Attendance at this event is a must for any individual with an interest in Asian American literature.

### **William Finnegan: Reading and Conversation with Steve Kettmann on November 8, 2017 at 7 p.m. at Café Stritch.**

The next speaker who came to the CLA was William Finnegan. His book *Barbarian Days: A Surfing Life* was chosen as book of the year by *Publisher's Weekly* and won the Pulitzer for Autobiography. In addition to surfing and writing books about surfing, Finnegan works as a staff writer at *The New Yorker*, where he has worked since 1987. While working there, he has traveled around the world and writes about racism and poverty wherever he sees it.



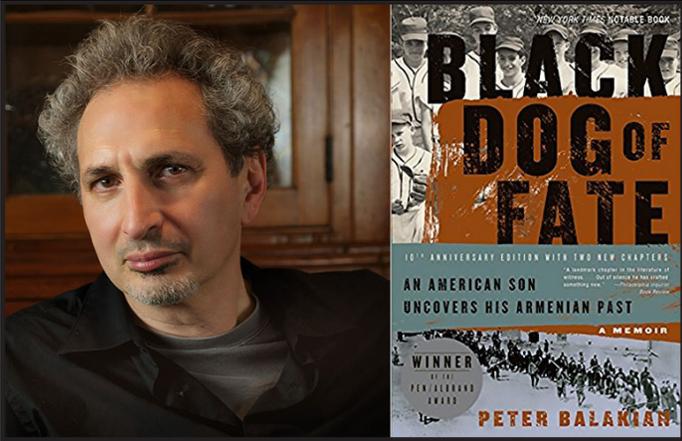
### **Natalie Baszile: Reading and Conversation with Selena Anderson on February 8, 2018 at 7 p.m. at King Library, Room 225. (Does not require ticket).**

SJSU also welcomes Natalie Baszile, the author of the southern debut novel *Queen Sugar*. Her novel was co-produced by Oprah Winfrey and has since been adapted to television by writer and director Ava DuVernay. *Queen Sugar* was nominated for the NAACP Award and was named one of the Best Books of 2014 by the *San Francisco Chronicle*. Natalie's other work has been featured in *The Oprah Magazine* and *The Best Women's Travel Writing Volume 9*. She also received the Sylvia Clare Brown fellowship for being an esteemed leader in the African-American community.

### **Don George: Reading on March 20, 2018 at 7 p.m. at MLK Library Room 225/229. (Does not require ticket.)**

Don George is another exemplary author that will be joining the CLA this spring. Dr. Miller knows Don George personally and acknowledges him as “the reason that I am a writer today.” Dr. Miller is proud to announce that he will be teaching a travel writing course at SJSU next year. He has been named “a legendary travel writer and editor” by *National Geographic*. He will be reading from his newest book, *The Way of Wanderlust: The Best Travel Writing of Don George*, as well as his bestselling travel writing guide *Lonely Planet's Guide to Travel Writing, 3<sup>rd</sup> Edition*. It is no wonder why Don George is considered a legend in the field of travel writing; he has written ten award-winning literary travel anthologies and has been Travel Editor at the *San Francisco Chronicle*, Global Travel Editor for *Lonely Planet*, and many more publications.

**Peter Balakian: Reading & Conversation with SJSU President Mary Papazian on April 12, 2018 at 7 p.m. at the Hammer Theatre. (This event will require the purchase of a ticket.)**



Joining Natalie Baszile and Don George in the spring is Pulitzer Prize winner Peter Balakian. He received the award for poetry for *Ozone Journal*. His work recounts his memories of digging up the bones of Armenian genocide victims in the Syrian desert along with his crew of television journalists. Balakian is also the author of the memoir *Black Dog of Fate*, winner of the PEN/Albrand Prize for his memoir *The Burning Tigris: The Armenian Genocide and America's Response*, and five other poetry collections. He has also appeared on multiple national television shows.

The CLA provides all members of the San José community with the rare opportunity to hear from writers working at the highest levels of contemporary literature. This school year, the CLA welcomes three Pulitzer Prize winners, the most prestigious merit possible in the world of writing. To hear from some of the best writers working today is a real treat for any reader. Please visit the CLA website for more information on these terrific authors ([www.litart.org](http://www.litart.org)).

### **Chair Shannon Miller Named Dean of the College of Humanities & the Arts**

**By Victor Chhoeun & Grace Chow**

**D**epartment of English Chair Shannon Miller has been named dean of the College of Humanities and the Arts, replacing former dean Lisa Vollen-dorf. Dr. Miller had been serving as interim dean when she got the good news. Join us in congratulating her!

Dr. Miller, started her journey at SJSU in fall of 2014 as a faculty chair and professor of literature. However, Dr. Miller has not always had her sights set on pursuing a career in the English field. At an early age, she aspired to be a lawyer. "I did a number of internships at the county law library and a range of law offices," she says. Despite

always being interested in the Renaissance, watching BBC productions of *The VI Wives of Henry the 8th* and *Queen Elizabeth R* when she was growing up, as well as the BBC Shakespeare plays, her passion for English literature stemmed from her senior year of college after reading Edmund Spenser's *The Faerie Queene*. As a result, she changed her intended career and set her sights on obtaining a Master's and Ph.D. in 1991.

Since attaining her new position, Dr. Miller has had to cope with the new responsibilities that come with being a dean. Her tenure as the department chair has made the transition easier despite the new role. "It's been an exciting transition, filled with a lot of new information and a lot of new responsibilities," she says. "As a department chair, you develop a bird's eye view of, say, the English department, with its many programs, and you look to balance the needs of all parts of the organism. As dean, you now have a helicopter view of nine departments and programs, as well as our centers in the college and the Hammer Theatre."

With Dean Miller having to supervise nine separate departments, 500 faculty and staff, three centers, a performing arts center, and a \$24M annual budget, she finds herself heavily depending on her staff to frequently update her with things going on in each department. It is impossible for her to focus her attention on a single department while being responsible for the entire College



**Dean Shannon Miller**

of Humanities and Arts. However, the higher position in the university has given her a new perspective of how the school is run. "The new altitude from which you see things is really interesting and challenging because you are charged with making sure many more pieces of the whole are running smoothly," says Dr. Miller.

Along with governing the entire College of Humanities and Arts, Dean Miller's schedule has become hard-pressed due to the sheer volume of responsibilities she now holds. She says, "Most weeks are filled with meetings with a range of people from department chairs, to donors, to other academic administrators. And in between those meetings, I am working on 'dean homework'—reports that are due, planning for events, and writing proposals." Despite how time consuming and mentally taxing her new role in the university is, she willingly aims to solve any problems that the university is faced with. Whether it's helping an individual student with trivial problems or assisting an entire department with updating their curriculum in support of their students, Dean Miller's unrelenting work ethic shows how much she cares for the university.

Dr. Miller has many hopes for the university in the coming years. Her main focus is showcasing the talent SJSU has to offer to employers of the Silicon Valley. She looks to "[promote] the hands-on experiences that our students gain in the humanities and the arts," and she hopes this style of learning will extend throughout the university. Dr. Miller references recently published books, stating that hands-on experience gained by students is most valuable. Another project she would like to take on is "to promote more opportunities for faculty and students [to] research and find ways to allow departments to develop or expand curricular opportunities." She hopes these strategies will also shed a positive light on the university.



## *The Steinbeck Fellows Program Continues to Shine*

By Daniel Tafoya & Simon Tran

In 2000, Martha Heasley Cox endowed \$750,000 to SJSU for the Steinbeck Fellow Program. The program is a year-long fellowship for aspiring writers. Steinbeck Fellows are awarded a \$10,000 stipend to cover living expenses, so they can focus on pursuing a significant writing project.

### **Congrats to this year's Steinbeck Fellows:**

- Caitlin Kindervatter-Clark
- C. Kevin Smith
- Dinika Amaral
- Dominica Phetteplace
- Shruti Swamy
- Sunisa Manning

One of the requirements for Steinbeck fellows is they must live in San José while focusing on their project. Cox envisioned a fellowship where fellows would not only work in an atmosphere representing Steinbeck's early years as an aspiring writer, but also live in a city significant to Steinbeck's life.

Steinbeck's mother, Olive Hamilton, was born in San José, and his first wife, Carol Henning, attended high school in San José. During their marriage, Steinbeck and Carol often visited San José to shop. The city was a source of inspiration for Steinbeck, as seen in "The Vigilante," a short story inspired by the lynching of Brooke Hart in St. James Park.

Another requirement for Steinbeck fellows is that they are expected to hold public readings twice a year. These readings give them access to not only students, but also the local writing community in San José. To encourage success, the Steinbeck Fellow Program provides current fellows with ways to get in touch with previous fellows for insight. The combination of public readings and access to previous fellows offers an engaging way for current fellows to better their writing and improve their projects.

When asked if he had any tips for aspiring writers planning to apply for the Steinbeck Fellowship, Nicholas Taylor, Director of the Steinbeck Center, says, "Just keep applying; it's a competitive program. I receive between 150 to 250 applications a year." Taylor also mentions that being awarded the Steinbeck fellowship is "a vote of confidence in a writer's work." The program aims to encourage writers to continue writing, even when they doubt themselves.

When Cox passed away in 2015, she left the program with three million dollars. This has afforded the program more possibilities. According to Taylor, he is working toward increasing the number of Steinbeck fellows per year. Last year, the program awarded two fellowships; this year, the program awarded six.

Along with hoping to increase the number of fellowships, Taylor is also hoping to increase the stipend. Regarding the current stipend, Taylor says, "It's a little

bit of money right before their first book.” The stipend is helpful to Steinbeck fellows in that it can afford them a few months’ rent, but the amount does not reflect the cost of living in the Bay Area. Our current Steinbeck fellows will be reading their works this fall on December 7th, and next spring on May 3rd, here at SJSU.

**For more information, visit: [www.sjsu.edu/steinbeck/fellows](http://www.sjsu.edu/steinbeck/fellows).**



**Professors Paul Douglass & Noelle Brada-Williams**

## ***Taught by Two: English 60 Makes Its Debut***

**By Jonathan Banegas & Abbie McGarvey**

A pair of professors in the English department are joining forces to teach a unique course this upcoming spring semester. The new team-taught English 60 class will debut at SJSU under the instruction of Paul Douglass and Noelle Brada-Williams, with whom many may be familiar as a result of their abundant teaching experience. Dr. Douglass received the President’s Scholar Award in 2009, while Dr. Brada-Williams is the founder of the academic journal *Asian American Literature: Discourse & Pedagogies*. Dr. Brada-Williams is also currently acting English Department Chair. The two have shown their willingness to attempt to formulate new methods of education by introducing this survey course. This distinguished team will be teaching both American and British works of literature from 1680 through 1860.

Dr. Brada-Williams is not hesitant to admit that English 60 is an experiment—at least for its first semester. Yet, she is undeniably “enthusiastic about the transatlantic aspect of the course.” While some may balk at the expansive range that these professors are attempting to cover—after all, 1680 through 1860 essentially spans civil war to civil war—this is when America was beginning to define itself. Dr. Brada-Williams explains that, “The range is so big that two professors are needed to cover it all,” but she also ensures that the students enrolled in this course will

have access to two knowledgeable resources instead of just one.

English 60 will only be offered in the spring, but it will be a double-sized class. Both professors, Douglass and Brada-Williams, plan on being at every class in order to help with the pacing of the material. They will likely lecture together, but each will take different projects. For example, if one contextualizes the reading with historical background, the other will orchestrate the ensuing discussion. In response to the critique that this course attempts to cover too much information, Dr. Brada-Williams says, “Every survey is too much information, so the four-unit enhancement will help with this.” As for effectiveness, she admits that she and Professor Douglass have no way to judge yet. However, they remain optimistic.

Dr. Douglass says that many instructors “give students the lay of the land” when it comes to teaching. After all, it is important for students to be able to contextualize what they are reading. This builds on the idea of a book club of sorts, which is in the works. As Dr. Brada-Williams explains, with so much to cover, something is bound to get left behind, so, “Even though we want to include Dickens and other nineteenth-century novels, it is too difficult to incorporate them directly into the course.” This has led the pair of professors to contemplate requiring a book club of sorts where students would read a nineteenth-century novel outside of class and be tasked with discussing it with their classmates. In addition to this, the reading for English 60 will span nonfiction revolutionary documents, works of fiction, and slave narratives.

While the arrival of English 60 will bring with it questions of success and effectiveness, it is clear that the team-taught aspect will result in more focused professors, and, therefore, more help for students. While some may express concern about the cost of the materials for this broad class, the professors concede that there are few anthologies available. However, they aim to use some chapters from the *Norton* along with segments out of another Romantic anthology—preferably a cheap one. Dr. Douglass and Dr. Brada-Williams are trying to make this course as affordable as possible for students despite the lack of texts available. The professors want the students to recognize their efforts to help the students see what usually seems cut and dried in a new, exciting light, and they both feel that English 60 is the perfect venue to explore these things. In fact, Dr. Douglass believes “the great thing of this survey course... is its mission... you get to look at the international sense of how British and American literature interact.”

Dr. Douglass is thankful for the opportunity to collaborate with Dr. Brada-Williams and hopes to see what she has to bring to the table. Meanwhile, Dr. Brada-Williams says that she is “looking forward to teaching with [Dr. Douglass] because he’s an expert on Romanticism,” which is an area she enjoys but has not concentrated her

study on. Both professors are “excited to learn” from their students and from each other.



## *Films and Good Craic in Ireland*

By Ivan Cruz & Aidan Lafferty

**A**re you interested in traveling and being immersed in a foreign culture? Do you want to attend the premiere of a never-before-seen film? SJSU will be offering a class to study abroad in Ireland during the summer of 2018. As part of the experience, you will see the beauty of Ireland and attend the Galway Film Fleadh, Ireland’s leading film festival. English 117B, Ireland: Films and Good Craic in Ireland, is an exciting way to satisfy one’s GE Area V requirement. The program is open to all majors and students with upper-division standing.

This Faculty Led Program (FLP) will be led by Professor Julie Sparks. This coming trip will be her third time leading the program. Professor Sparks is highly passionate about Irish literature and film and is knowledgeable about Irish culture. Galway, her favorite city in Ireland, has a small-town feeling similar to Santa Cruz. The class is her passion and her favorite program that she participates in at SJSU. Sparks’ goal for the class is to “incorporate cross-cultural perspectives” and make students more aware of the world outside of the U.S.

The basis of the class will be attending the Galway Film Fleadh, the country’s leading film festival. As luck would have it, the 2018 festival will be its thirtieth anniversary. The festival features movies made by filmmakers from around the world. Occurring during the festival will be the Galway Film Fair, a focused film market. For any film-making majors, this is an excellent opportunity for networking. Aspiring filmmakers will be able to meet with a large number of potential producers, financiers, and distributors.

You’ll also be touring Dublin and Galway. Dublin, Ireland’s capital, is full of rich history and landmarks.

From museums, to the world-famous Guinness Storehouse, there are plenty of attractions to see. Galway is akin to a big city with the charm and warmth of a small town. From pubs to clubs, everyone will find somewhere to have fun. Rachel Taylor, a student who went on this year’s trip, notes that Galway was “lively and reflective of city life, but also has [a] small-town vibe of warm, friendly people.” You’ll also be able to explore Ireland’s beautiful natural landmarks. These include the Cliffs of Moher, some of the largest cliffs in Europe, and Connemara National Park, a beautifully forested park with a lively ecosystem.

Susie Morris, the director of Global Education and Initiatives at SJSU, raves about the Ireland trip and the value of studying abroad: “Often times we see students who study abroad come back and it’s such a life changing experience for them.” She also emphasized Julie Sparks’ leadership and knowledge of the Irish culture. Morris also praised how receptive the locals are of foreign students. “When we partner with different organizations, schools, or communities, they are so excited for us to go there,” she says. Typically, the local students are interested in American culture and want to exchange ideas. Overall, she stressed how valuable it is to experience and understand foreign cultures.

Morris also spoke about how one of her former students had a life-changing experience while studying abroad. Her former student was from a small town and engaged to be married right out of school, with no educational goals beyond a B. A. “She went abroad to study... and when she came back she broke off her engagement, enrolled in grad school, and completely changed the trajectory of her life.”

Morris also gave several other, more tangible, examples of the benefits of studying abroad. “If you’re trying to go to a graduate school, or if you want to go for a PhD, any time you study abroad it looks excellent on an application.” It is also worth noting that employers strongly value intercultural competency, and studying abroad looks great on a résumé.

All applications are made online on the SJSU website, with the application deadline being October 26th. This is an upper-division class so to be accepted you will need upper-division standing. Fortunately, the cost of the trip can be cut down with financial aid. However, this is only applicable if you’re taking at least six units for the summer semester.

Studying in Ireland will provide a memorable experience. Not only is it an incredible journey, but you will make lifelong friendships. Andrea Cuellar, a former student participant, raves about the opportunity to forge friendships on the trip, “I’m so glad that some [relationships] formed into friendships.” She still stays in contact with her Irish friends via social media. Professor Sparks notes that, “Many students want to experience their first

trip abroad in a safe, English-speaking country,” another reason why Ireland is a great option. Andrea proclaims, “Ireland is definitely a place one must experience.” As a possible once-in-a-lifetime opportunity, why not take the call to adventure?

For further information, visit:

### Syllabus & Tentative 2017 Schedule:

<http://www.sjsu.edu/people/julie.sparks/courses/ireland/Ireland2015>

### FLP Summer Program List

<http://www.sjsu.edu/gei/flp/programs/summer/index.html>



## The Writing Center

By Maribel Sanchez & Poua Her

Even the best writers have trouble occasionally, so it's no surprise that many students get nervous when it comes to writing. Luckily, San José State has a Writing Center to help!

The Writing Center has been providing students with writing services since 2007. Before opening its doors to students, Linda Mitchell, founder of the center, traveled to Purdue University to observe their writing center. Purdue University publishes the *OWL Purdue* website, one of the most popular websites that assist in academic writing for students everywhere. By studying models across universities nationwide, the Writing Center was able to build a strong foundation for students with tutors and writing specialists readily available.

Located in Clark Hall, Suite 126, the Writing Center provides help with any type of writing assignment. There are misconceptions that the Writing Center is for English Majors only, but it is open to all majors. This is because having a strong foundation in writing is essential for all majors. Writing isn't only for college. Many students may not understand it now, but writing extends past college. “You're going to have to write in whatever position you get hired for. You will be judged based on this writing. If you apply for a job and your cover letter is bad, you will get tossed in the reject file, whether students see the

beauty in it or not,” says Michelle Hager, co-director of the Writing Center. If a student's career is riding on their writing skills, how can they trust the tutors in the Writing Center, who are students themselves?

The tutors in the Writing Center receive extensive training that will accommodate all writing assignments for all majors. “A new applicant requires a lot of training and then continued training. They complete a pedagogy test to demonstrate that they can explain writing concepts as a tutor. You have to be a great explainer. There is paid tutoring for at least a month before you start working with students. And then, after a student is hired, they get observed three times by seniors and the director of the writing center,” says Hager. Even after students work in the Writing Center for a while, the training never stops. “Training continues at staff meetings. Other experts will be brought in for additional training,” continues Hager. The tutors are always kept up to date with the ever-changing rules of APA, MLA, and other formatting styles. Students will be in good hands, as the Writing Center only hires the best of the best.

Hager encourages “students to use services on campus, and don't be reluctant. Some students are ashamed of thinking that they have to ask for help.” But they aren't alone. Many students utilize the wonderful services offered in the Writing Center. Many students, especially those taking 100W, and business and engineering majors, seek the services offered. “Thirty-six percent of students who seek help here are juniors,” says Hager, showing that it isn't just freshmen who need help with writing.

The services offered also extend past academic writing. Besides offering help in 100W courses, other upper-division courses, graduate courses, and test preparation, the Writing Center also offers help with professional development. This category includes all non-coursework tutoring for résumés, cover letters, statements of purpose for jobs, internships, scholarships, and graduate school. The tutors will also help students with the different steps of the writing process as well as all the different problem areas of writing, like grammar, formatting, organization, and content. Workshops and one-on-one tutoring are also available to students. Students will be taught what they are doing wrong in their writing and how they can improve so that they can understand and learn from their mistakes.

Just like new changes are always being made to the formal formatting styles of the academic writing world, so are changes being made to the Writing Center. “We are in a big expansive phase. In the future, we will have a space in the library; that space will allow us to expand our services,” says Hager. Not only is the place expanding, so are the hours and availability of the Writing Center. “We plan to have online tutoring in spring 2018. We are [also] extending hours till the evening,” continues Hager.

Learning never stops for anyone. Everyone has a weakness, which for many is grammar. Hager leaves

us with the advice to “Study like you do for math and chemistry. You must find resources that are accessible like *Grammar Girl* online. Dedicate time to study it. Find resources that work for you and talk to experts.”



## Graduation: Sorting Through the Mess

By Viridiana Rios & Megan Salcedo

Students have enough on their plate trying to pass their classes. It can be easy to forget that you have to actually apply to graduate. It can be a little more involved than just signing a paper. Instead of letting you feel overwhelmed, let's try and walk you through the basic process, and then we can cover some important questions.

You can apply for either one or two semesters of priority registration. When you get approved, you'll get a senior card and get priority registration. The senior card allows you to get into classes, even when they're full. All four English concentrations require the same process.

### How Do I Apply?

You need a minimum of 85–90 credits in order to apply for graduation. A couple of forms will be needed to apply—the major form and the graduation application. The best place to find both of these forms is in the advising section of the department website. Complete the forms digitally and then print them out. Jessica Mejia Salazar, English Administrative Support Coordinator, stresses that students make sure they've read through all the instructions on that first page because most questions can be answered there. And if you are unsure about what classes you have taken, since you will need to know, you can check on your Spartan Web Portal for your unofficial transcript.

To get any form you need, visit:

<http://www.sjsu.edu/english/currentstudents/advisors/advising-forms/index.html>

### I Have the Forms, Now What?

After all forms have been filled out to the best of your knowledge, you need to make an appointment with your advisor. Advisors get busy around registration and graduation deadlines, so be sure to make appointments early. It might be helpful to meet with Jessica in the English department office in FOB 102 to make sure you've got all the right information before you see your advisor. Your advisor will give you the signatures you need to file your papers. It typically takes three to four months to get your application into the system, so going early will ensure your application gets turned in and processed on time.

### But Wait, There's More.

The instructions on the back of the Graduation Application state that “the forms must be in a department sealed envelope.” Note, that **your application will not be accepted without it**. The staff will give it one more look to make sure that all forms were filled out correctly and then stick the papers in the department envelope and stamp it to verify it has been sealed by them. After that, you will take your envelope to window R in the Student Services Center (SSC) located on the corner of 9th and East San Fernando streets, underneath the North Parking Garage. They will make sure you have everything before sending it off to the graduation evaluator.

### What Now?

Once you have been approved, after the average three- to four-month waiting period, you will get an email with a graduation worksheet that will tell you what, if any, other steps you need to complete before you can graduate. *Remember, your grad worksheet is a contract. If you change any classes, you need to fill out a substitution form.*

### Am I Too Late?!

Some deadlines to apply for graduation are for priority registration of classes, so if you missed the deadline, DO NOT PANIC. You can still graduate, you just have to register for classes later. To find these deadlines, talk with your department advisor or check online.

## Contacts

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## Course Descriptions: Spring 2018

### **ENGL 10: Great Works of Literature – Monsters, Murderers, & Scientists**

**Katherine Harris, TR 3:00-4:15**

This course anchors the SJSU Bicentennial Celebration of the publication of *Frankenstein*, Mary Shelley's masterful 1818 precursor to the horror story. The novel engages the limits of science, the ethics embedded within pushing forward with new technologies, and the relationship between and danger of trying to control the natural world. Other readings will provide context for the woeful creature (who most students don't blame for murder!) and his creator's madness, along with other literature, films, games about recalcitrant and unrepentant murderers and scientists. The novel, because it has been so popular for 200 years, lives on in the discussions about what it is to be human in a digital world. We'll attend the on-campus movie nights in celebration of *Frankenstein* and collaborate with students at University of San Francisco and Santa Clara University through blogging and live-tweeting.

### **ENGL 20: The Graphic Novel**

**Edwin Sams, F 9:30-12:15**

We take an historical approach tracing the growth of this genre from comic strips to comic books to underground comix to graphic novels. In English 20 we read such classics as Will Eisner's *A Contract with God* and Art Spiegelman's *Maus*, along with favorites like Marjane Satrapi's *Persepolis* and Gene Luen Yang's *American Born Chinese*, as well as Michael Chabon's literary novel *The Amazing Adventures of Kavalier & Clay*. There is a 3000-word writing requirement, two tests, and a final exam, a group PowerPoint assignment and various participation activities.

### **ENGL 22: Fantasy and Science Fiction**

**Paul Douglass, TR 10:30-11:45**

We will read some of the foundational texts in both fantasy and science fiction. Authors may include: H. G. Wells, Karl Capek, Philip K. Dick, J.R.R. Tolkien, William Gibson, Ursula K. LeGuin, Neil Gaiman. We will also look at modern mythologies being developed in graphic novels and video games.

### **ENGL 40: Contemporary World Fiction**

**Balance Chow, MW 9:00-10:15**

A study of selected works of fiction in English and in English translation written since 1975. The course both focuses on international texts that address significant themes of our time and explores ways of reading and understanding literature. World regions represented may include Africa, Asia, Europe, the Americas, the Middle East, and the Pacific. No credit in the English major. Covers GE Area C2.

### **ENGL 50: Beginnings to the "American" Experiment** **Nancy Stork, TR 1:30-2:45**

Exploration of Anglo-Saxon, Medieval, Renaissance, and Early Colonial Writings in Britain and America. Class engages literary text, literary history, and historical events that shape the literature of the period.

### **ENGL 60: The Emergence of "British" and "American" Literatures (1680 to 1860)**

**Noelle Brada-Williams and Paul Douglass, TR 1:30-2:45**

Exploring the genres and innovations of literature written in English from the Restoration period after the English Civil War up until the American Civil War 180 years later, this class will engage literary text, literary history, and historical events that shape the literature. English 60 examines literary innovation in the Neoclassical, Romantic, and early Victorian periods in both Britain and America, with a particular focus on colonialism and the transatlantic slave trade that binds the two sides of the Atlantic together during this era.

### **ENGL 70: Emerging Modernisms and Beyond** **William Wilson, MW 4:30-5:45**

Part of the new survey sequence, English 70 is a 3-credit course that explores Modernist and twentieth-century writings of Britain and America. The class will engage literary texts, literary history, and historical events that shape the literature of the period, 1860 to the present.

### **ENGL 71: Creative Writing**

**Sally Ashton, TR 12:00-1:15**

So you want to write? Be sure you do, because write you will! This course will introduce you to techniques writers in all literary genres use to craft works of memorable non-fiction, fiction, and poetry. We will use short form readings, small group workshop, studio assignments, and your own experimental writing—lots of it—to discover strategies common to all three forms. **Pre-requisite:** At *minimum* the completion of English 1A. Excellent composition skills are the first step to any Creative Writing.

### **ENGL 71: Creative Writing**

**Selena Anderson, M 4:30-7:15**

This course will focus on the three major genres of creative writing (poetry, non-fiction, and fiction) and explore what makes them work, how they are put together, and why reading and writing them is important, even necessary. Some questions we might be continually asking ourselves over the course of the class are: What are some properties that poetry and prose share? What makes one genre completely distinct from the others? What allows a writer to create a convincing and wholly imagined world that translates in the mind of a reader? Students will approach these questions by focusing on concepts intrinsic to the writing of any creative work—including

ing characterization, voice, conflict, point of view, setting, and descriptive language among others. By investigating and experimenting with these concepts, students will be able to recognize and utilize poetic forms and narrative techniques and therefore become better skilled writers and more appreciative readers of literature. Class will consist of a mixture of discussion of published works, writing exercises, and writing workshop-style discussion of student work and a revision portfolio.

**ENGL 71: Creative Writing**

**Jill Logan, MW 12:00-1:15**

**Jennifer Reimer W 4:30-7:15**

**Robert James TR 10:30-11:45**

**David Perez TR 1:30-2:45**

**Alan Soldofsky, Online**

Examinations of works of poetry, creative nonfiction and short fiction as expression of human intellect and imagination, to comprehend the historic and cultural contexts, and recognize issues related to writing by men and women of diverse cultural traditions. Students will also write poetry, creative nonfiction, and a short fiction.

**ENGL 100A: Writing Competency through Genres**

**Allison St. Dennis, MW 12:00-1:15**

Satisfies the WST requirement if passed with a C or better (C- or lower will not satisfy the WST). Prepares students for 100W through drafting, feedback, and revision to demonstrate writing competency. Develops ability to analyze written genres used in the students' chosen disciplines as well as write analytical and reflective essays. Prerequisite: Must have failed the WST at least twice. Note: A CR/NC option may not be used to satisfy the WST requirement.

**ENGL 100W: Writing for English Majors**

**Katherine Harris, TR 10:30-11:45**

English 100W is an integrated writing and literature course in which students will develop advanced proficiency in college-level writing. Beyond providing repeated practice in planning and executing essays, and advancing students' understanding of the genres, audiences, and purposes of college writing developed in Written Communication 1A and 1B, English 100W broadens and deepens those abilities to include mastery of the discourse specific to the field of English studies, with an emphasis on close and careful reading of literary texts. *Frankenstein*, in celebration of the bicentennial, will cap our semester of study.

**ENGL 100W: Writing Workshop**

**Jennifer Reimer, MW 1:30-2:45**

**Karen English, TR 9:00-10:15**

Advanced workshops in Reading and Composition.

**ENGL 100WB: Written Communication – Business**

**John Hessler, M 6:00-8:45; T 6:00-8:45; W 6:00-**

**8:45; R 6:00-8:45**

**Sheree Kirby, M 9:00-11:45**

**Laimin Lo, W 9:00-11:45; F 9:30-12:15**

**Leanne Lindelof, T 6:00-8:45**

**Carlos Mujal, W 6:00-8:45**

This hands-on course is designed to simulate actual business communication scenarios (oral and written) that are encountered by business professionals daily during the course of their careers. Assignments will enable students to **practice** and immediately **apply** both practical and theoretical aspects of organizational communication directly in real-life work situations. Communication mechanics and style (practical), and the appropriateness of messages and methods based on specific organizational situations (theoretical) will be emphasized.

**ENGL 101: Introduction to Literary Criticism**

**Revathi Krishnaswamy, MW 10:30-11:45**

Study of various historical and contemporary approaches to literature, including New Criticism, structuralism and post-structuralism, New Historicism, Marxism, psychoanalysis, post-colonialism, feminism, queer theory, and ecocriticism. An emphasis will be placed on learning to apply these different methods of interpretation through a workshop format.

**ENGL 101: Introduction to Literary Criticism**

**Katherine Harris, TR 9:00-10:15**

Do you see hidden meanings in literary texts? Movies? Games? There are many possible readings of all literary and visual texts. Even your own identity governs your interpretation of the material. For this course, we will discover and apply critical models to various literary, visual, and digital texts. Critical models will include foundational twentieth-century theory as well as contemporary approaches to literature (Feminist, Queer, Marxist, Post-Colonial, and Digital Humanities theories). Though we will apply these critical models to texts across several historical periods and literary genres, Joseph Conrad's *Heart of Darkness* will be our text. Co-requisite: ENGL 100W.

**ENGL 103: Modern English**  
**Nancy Stork, TR 9:00-10:15**

This course provides a survey of Modern English phonology, morphology, syntax, semantics, transformational grammar, and the universality of linguistic structures. Material in the course will also focus on some recurring problems of usage and/or correctness, regional and social varieties of English, the role of pragmatics in using language to communicate, and the historical development of English, especially as it affects the language today. The course also includes ReedKellogg Diagrams.

**ENGL 105: Seminar in Advanced Composition**

Ryan Skinnell, TR 10:30-11:45  
Advanced expository writing.

**ENGL 106: Editing for Writers**  
**Mark Thompson, TR 12:00-1:15**

In this class, we cover all the fundamentals that writers need to know about editing and working as a professional editor. This includes proofreading and copyediting, as well as sentence-level and document-level editing. The Basics? Fix gnarly sentences. Make ugly paragraphs pretty. Learn how to work with other writers. Learn how to get editing jobs. Gain the confidence to explain your edits and defend them against the howling mobs! Required class for Professional and Technical Writing concentration.

**ENGL 110: Visual Rhetoric & Document Design**  
**Mark Thompson, TR 10:30-11:45**

Combines visual rhetorical theory with design techniques to teach writers about the visual aspects of written and digital communication. In this hands-on course, students will design documents, including a poster, a book chapter, and promotional materials for local nonprofits.

**ENGL 112A: Children's Literature**  
**Roohi Vora, TR 9:00-10:15**  
**Clare Browne, 4:30-5:45**

Step into a world of imagination! From fairytales to works of fantasy, historical and realistic fiction, we will delve into that special world of children's literature. We take a close look at plot development, characters, settings, themes, and authors' styles. You have the opportunity to create your own book for children, and you'll leave this class enriched with ideas.

**ENGL 112B: Literature for Young Adults**  
**Mary Warner, T 4:30-7:15**

In ENGL 112B, we read *After the First Death*, *Speak*, *Whale Talk*, *Witness*, *Prisoner of Azkaban*, and *We Were Here*. Two additional texts --*Literature for Today's Young Adults* and *Adolescents in the Search for Meaning* --introduce YA literature's genres, demonstrate the complexity of the best YA lit, and provide author/book resources. Book Talks, a book to film paper, and a unit of study/annotated bibliography requirement deepen student knowledge of YA Literature. The 4<sup>th</sup> credit enhancement includes the options of field experience and creating a blog devoted to a sub-genre of YA Lit.

**ENGL 115: The Bible as Literature**  
**Mary Warner, TR 1:30-2:45**

This course approaches the Bible, this signature work of Western Civilization, from the perspective of literature. We examine key portions of the Bible, exploring its subjects, themes, literary styles, and genres, and its vast influence on Western Literature. Students will write two essays—one connected to TANAK/Old Testament and one related to the Christian Foundational Writings/New Testament. Key Quotes activities and Sustained Silent Writing assist our comprehensive exploration of the Bible. As part of the 4<sup>th</sup> credit enhancement, students will be able to explore in depth a Biblical book of their own choosing. Every "respectable" English major should be familiar with the Bible!

**ENGL 123B: Literature for Global Understanding: Africa**

**Balance Chow, MW 10:30-11:45**

Different regions of Africa will be visited by way of traditional and modern texts addressing topics such as Afrocentrism, slave trade, colonialism and decolonization, racism, genocide, language, class, gender, religion, modernity, globalization, war, political movements, and social activism. Presentations, short papers, research project, and exams required. Covers SJSU Studies in Area V.

**ENGL 123C: Literature for Global Understanding: Oceania**

**Balance Chow, MW 1:30-2:45**

Melanesia, Micronesia, and Polynesia, as well as New Zealand and Australia will be visited by way of texts addressing topics such as navigation, migration, colonialism, genocide, ethnicity, language, class, gender, religion, cultural hybridity, modernity, globalization, war, tourism, ethnology, mythology, and indigenous movements. Presentations, short papers, research project, and exams required. Covers SJSU Studies in Area V.

**ENGL 125: European Literature: Homer to Dante**  
**William Wilson, TR 4:30-5:45**

Classical and medieval literature in translation: Homer, Aeschylus, Sophocles, Euripides, Virgil, and Dante.

**ENGL 130: Writing Fiction**

**Selena Anderson, MW 12:00-1:15**

In the fiction workshop, students will examine how literary fiction works. Some questions students will begin to uncover include the following: What makes a character unforgettable? What makes for a musical sentence? What makes a scene transport the reader in such a way that they forget that they are reading? What is it about a story that evokes an emotional response in the reader? How do writers create and reinvent these moments? Through lecture, discussion, assigned reading, writing exercises, and peer feedback, students will investigate elements of craft including plot and story structure, characterization, point of view, and voice among other topics to write and revise two short stories.

**ENGL 130: Writing Fiction**

**Tommy Mouton, TR 12:00-1:15**

English 130 is a fiction workshop class in which each student will write two short stories. Each of these short stories will be workshopped in class, after which each story will be rewritten. Both drafts—pre- and post-workshop—will be included in each student’s end-of-semester Portfolio. In addition to writing two short stories and revising them, each student will be responsible for helping to workshop all stories written by classmates. And each student will be responsible for reading a number of assigned, published short stories that will serve as models for writing successful short fiction.

**ENGL 131: Writing Poetry**

**Sally Ashton, MW 10:30-11:45**

This course focuses on work: the work of the poet, and the work of the poem. The work of the poet is to envision, write, and revise using all the poetic tools necessary. What are they? Why choose one over the other? What are contemporary poets using today? The work of the poem is to become more than the sum of its parts, not merely well-chosen words, but art. Let’s get to work writing, reading, and discussing poetry, poetic device, your work and discoveries including a visit to the San Jose Museum of Art.

**ENGL 133: Reed Magazine**  
**Cathleen Miller, T 3:00-5:45**

As an encore to *Reed Magazine’s* 150th-anniversary edition, for No. 151 we will create our first-ever themed issue, an ode to California, both the state and the state of mind. Students produce each edition of *Reed*, and in the process, create the ultimate portfolio piece for their future job aspirations, a copy of the West’s oldest literary journal with their name on the masthead. This course is ideally a two-semester sequence starting in the Fall term, when we’ll focus on editorial duties, reading submissions, reviewing art, and communicating with submitters to gain hands-on experience in publishing. Note: enrollment is by instructor permission only. Please contact Prof. Miller to apply: [cathleen.miller@sjsu.edu](mailto:cathleen.miller@sjsu.edu).

**ENGL 135: Writing Nonfiction**

**Thomas Moriarty, TR 3:00-4:15**

In this writing workshop, we will read, discuss, and have the opportunity to write in all the genres of creative nonfiction, with a special emphasis on the short essay. We will discuss and critique each other’s work, read pieces from well-known practitioners, and explore nonfiction’s many shapes, forms, and possibilities.

**ENGL 139: Visiting Authors**

**Alan Soldofsky, MW 1:30-2:45**

Students will read the works of contemporary writers visiting the Center for Literary Arts during the current semester. Includes meetings with visiting authors and attending their various presentations. See [www.litart.org](http://www.litart.org) for a calendar of events.

**ENGL 141: Medieval Literature**

**Nancy Stork, TR 10:30-11:45**

A wide range of texts from a wide range of cultures, all of them medieval. Texts may include the Volsung Saga, Njal’s Saga, Old English Riddles, Perceval, other Arthurian romances, Marie de France, The letters of Heloise and Abelard and the incorrectly-titled —“Art of Courtly Love”. Learn how courtly love was invented in the 19th century and see what the Middle Ages is really about.

**ENGL 144: Shakespeare I****Mark Dowdy, MW 9:00-10:15**

This course will introduce you to some of the major plays of William Shakespeare. Each play will be considered both within the context of the cultural and political atmosphere in early modern England and through the critical lenses provided by postmodern theories of literature. Students will gain a basic knowledge of Shakespeare's thematic questions and a solid understanding of the language he used to explore these themes. For example, we will discuss the construction of the family as a mini-commonwealth and the political impact that added to Shakespeare's dramatic productions. Similarly, we will consider the relationship between patriarchal and monarchical authority, and the ways in which related ideologies circulated among Elizabethans.

**ENGL 145: Shakespeare and Performance****Adrienne Eastwood, MW 1:30-2:45**

In this course, we will examine in-depth several of Shakespeare's plays, specifically addressing issues of performance and interpretation. Placing each play in the context of its original performance during Shakespeare's time, and its life on stage and screen in the ensuing centuries, encourages an engagement with the ways in which re-imagining Shakespeare's works helps them retain their vitality and cultural relevance. Paying particular attention to modern productions, we will analyze the ways in which production elements such as setting, casting, staging, costumes, editing, and individual performances shape and create meaning (or fail to do so) for the audiences of today. Placing these plays within this context of performance will raise larger issues about the complex relationships between the Shakespearean canon and its ever changing audiences. Students will respond to each Shakespearean play text through both writing and oral interpretation, integrating speech and dramatic performance with an understanding of the complexities of plot, characterization, and dramatic form. Required for the English Single-Subject Credential.

**ENGL 163: American Literature 1865-1945****Samuel Maio, MW 12:00-1:15**

Through close reading of selected works of American literature related to social issues, this course will cover the rise of realism and the beginnings of naturalism and modernism. Authors will include Walt Whitman, Edith Wharton, Kate Chopin, Charles W. Chesnutt, Frank Norris, William Faulkner, Ernest Hemingway, Zora Neale Hurston, Willa Cather, and John Fante. [Please note that the period for English 163 is **1865—1945**, not 1865—1915 as incorrectly listed in the course schedule.]

**ENGL 165: Topics in Ethnic American Literature****Selena Anderson, MW 3:00-4:15**

This course is a comprehensive overview of the emergence and development of poetry, fiction, drama, and essays written by women of African American, Asian American, Chicano, Latino, and Native American heritage. Students will investigate the relationship between cultural events and literary conventions; intersections of gender, race, class, and nationality; and the ways in which identity is constructed and represented. While students become familiar with the historical, social, cultural, and political context of the literature, they will be writing and analyzing creative works of their own.

**ENGL 169: Ethnicity in American Literature****Jennifer Johnson, TR 12:00-1:15**

Study of race and ethnicity in the literary arts of North America. Selected works of authors from such groups as African Americans, European Americans, Asian Americans, Chicanos, Latinos and American Indians.

## Letter from the Chair: New Roles

As many of you know, I became the Acting Chair of the Department of English and Comparative Literature this past summer after our former Dean, Lisa Vollendorf, became the Provost of Sonoma State University and our own Department Chair, Shannon Miller, was asked to step up and serve as the Interim Dean of the College of Humanities and the Arts. (Update: She has just been named Dean!)



This year marks the start of my 20<sup>th</sup> year working at San José State University as I came to work here in Fall 1998. Before that I had worked for a year as a lecturer at Michigan State University. In fact, I have been teaching at the college level since 1991 when I first became a Teaching Assistant at UC Santa Barbara at the start of my time in graduate school. While this experience has served me well in actually teaching the content of

my classes and in knowing how to shape a syllabus or an assignment, it has made me totally unqualified in another area: advising students how to look for a job. Probably the last person you should be asking for advice about going on the job market is someone who hasn't been on the job market this millennium. I confess, when asked for advice I mostly just ask questions that will help students pinpoint what their own goals and desires are. One student turned the tables on me last year and asked—how did you decide what you wanted to do? I had to admit that being a professor is something I decided I wanted to do as a high school student. It's rather embarrassing to realize that I *chose* my life's path when I was also *choosing* to wear some of the same clothes and hairstyles you see in "period" pieces like *Stranger Things* or old John Hughes movies.

While I am still living my high school dream of a life of the mind, the major motivations for why I do what I do have changed a lot over time. In graduate school, social justice issues propelled me into the study of ethnic literature. At SJSU, the joy of helping students has become my primary motivator. And since this summer, I'm kind of like department mom for a year, looking out for the well-being not only of students, but also of my colleagues, making sure that they are enabled to be the best teachers and researchers they can be.

I didn't have to interview for the Acting Chair posi-

tion; I had to be elected. While I still don't know what it is like to be on the job market in this century, I can say that becoming the Acting Chair has taught me a lot about what it means to take on a new job. It has required me to learn so many new things and to pull together and build on a disparate set of skills that I had learned from a variety of activities that I never saw as related until I became chair.

These are the three lessons that I think have been the most useful to making this transition to Chair, and which I think may be the most applicable the next time I am asked for advice:

- Do not miss the opportunity to continue learning.
- Recognize that you have strengths that could be repurposed for new roles.
- Never underestimate the importance of our powers of communication and interpretation.

Even if you manage to be employed in the same job for decades, your motivation for doing that job and the skills needed to perform it will radically change over time. If you are actively engaged in learning about your community, field or area of expertise, you doubtless will develop many skills that will end up being useful and will in turn lead you to other skills or experiences. If you ever become a manager, you will need to use your ability to interpret other people's words and motives—just like we do with the characters we read about—to understand the emotional and material needs of coworkers, employees, or customers. Communication is key in making people feel respected, part of a team, and clear on their roles in the larger mission of a business or institution. After all these years in school, interpreting and using language are not only the skills I am most grateful for from my own education, but what I am still working hard to improve.

—Noelle Brada-Williams  
November 14, 2017

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