

SJSU

english department

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CCCC Is Coming to SJSU

Olivia Lee & Chris Aronson

The English Department of San José State University is hosting the Conference of College Composition and Communication (CCCC) in the summer of 2017. It will take place on campus and is open to teachers and scholars interested in the field of rhetoric and composition.

The theme of the summer regional conference is “Making Spaces for Diverse Writing Practice.” The conference will create spaces where people from different disciplines, professional backgrounds, and perspectives can collaborate. “We want this to be an accessible event where people feel welcome no matter what stage of their careers they’re in,” says co-chair of the summer conference and Assistant Professor, Dr. Ryan Skinnell. “This would be a great first conference for someone to attend.”

For those who are unfamiliar with the CCCC, it is the largest and oldest organization for writing and rhetoric teachers in the nation. CCCC is involved in international and local politics to shape writing and literacy education in America and is dedicated to creating spaces for scholars and teachers to discuss how to serve students enrolled in composition classes.

“Although CCCC may not be a household name, the organization and its members

are deeply involved in the world we live, work, and study in,” Dr. Skinnell says. “The fact that they have chosen SJSU as a site for the regional conference is a great honor.”

Started in 1949, CCCC has held annual conferences every year since. The conferences include workshops, panel sessions, keynote speeches, committee retreats, and more. Although CCCC’s main focus has been college composition, it has widened to include a variety of topics. Panels range from teaching basic writing to the history of rhetoric to French theoretical insights into the nature of writing ontologies to the unique and vital position of historically black colleges and universities in American education. “In other words, it’s an incredibly diverse set of interests and concerns, which is part of what makes it such a rich experience,” says Dr. Skinnell.

In addition to these annual conferences, 2017 marks the first year CCCC will add summer regional conferences. For Dr. Skinnell and other faculty, this makes SJSU “both part of a long tradition and at the cutting edge of innovations for writing teachers and teaching of writing.” The conference at SJSU will replicate some of the activities that take place in their

“The fact that they have chosen SJSU as a site for the regional conference is a great honor.”

— Dr. Ryan Skinnell



photo by: Miranda Squires

annual conferences. There will be full-day writing retreats, concurrent panels, and a series of half-day workshops. While the regional retreat will have fewer participants compared to the annual conference, the goal is “to generate a lot of the same intellectual energy and interpersonal engagement.”

Undergraduate and graduate students can benefit greatly from participating either as volunteers or attendees. Through the CCCC conference, students can gain “opportunities to engage with top-notch researchers, demonstrate their skills and talents, add useful experience to their CVs/resumes, work closely with their professors in non-classroom activities, and connect more meaningfully to SJSU in general.”

For Dr. Skinnell, attending the CCCC conferences as an MA student helped him become aware of the possibilities of teaching writing and rhetoric. CCCC members have supported him in many ways as a teacher and researcher. He has since become a more active member of CCCC and now considers the organization as “one of [his] most important professional homes.”

And according to Dr. Cindy Baer, co-chair of the conference and assistant professor, the summer conference will help students get a sense of national academic discourse within the field of writing. She encourages students who are interested in graduate coursework to attend this because “it is rare to hear regional and national conversations [about writing] on this campus.”

Dr. Mark Thompson, Assistant Professor and Director of Professional and Technical Writing, has also attended and organized panels in CCCC’s yearly conference. Dr. Thompson reports positive experiences. He gave a presentation about teaching writing in the Middle East and ways of bridging cultural differences between American and Arabic education. Since the CCCC conferences bring in many specialized people, his audience was comprised of other instructors from around the world who share similar experiences.

“We heard a lot of our experiences and conclusions reinforced by other scholars, but we also were given new perspectives and approaches we hadn’t thought of,” says Dr. Thompson. “With CCCCs, you have hundreds of people doing the same thing

you’re trying to do, people who are facing the same challenges. At the very least, you commiserate, but frequently you get new ideas to improve your teaching and establish relationships with other instructors that continue after you come home.” For him, a value of the CCCC is that it brings together an academic community for interactions that “can’t be replaced by reading journal articles.”

But as mentioned before, CCCC is not an organization only for veterans of the field. The SJSU regional conference will give students the opportunity “to see an aspect of academic work that they rarely get to see,” says Dr. Skinnell, “and we hope people who haven’t had the chance to attend CCCC in the past will find a reason to attend now that it’s in our very own backyard.”

Anyone who is interested or just wants to know more about the CCCC Summer Conference can contact Dr. Skinnell (Ryan.Skinnell@sjsu.edu) or Dr. Baer (Cindy.Baer@sjsu.edu).

English Majors: Success After Graduation

Donnie Woolsey & Jerry Li

“Are you going to be a teacher?” Every English major has heard these words before, and thankfully for many of them, “yes” is the answer. For the rest of us, it gets exhausting to hear that question and the follow up, “Well what are you going to do then?”, or another favorite, “Why didn’t you pick something practical?” (Because there is absolutely nothing practical about being able to communicate effectively.) Mariah Faris, Alia Mohammed, and Maria Puentes are recent San José State University graduates with degrees in English. None of them are living in squalor. Instead, all three graduates are working as writers.

Both Mariah and Maria entered the English program with the intention of teaching. English was what they liked, and they didn’t know what else to do. Consequently, like so many before them, they defaulted to education. Alia, on the other hand, entered without a concentration. However, by the time they all got to their third year, they became aware of the Technical and Professional Writing Program and switched. For Alia and Maria, taking Modern English sparked their interest in sentence-level English. Mariah always had an interest in document writing, but didn’t know that it was an option for her degree.

When asked about the program, all three raved. They acted as if they were getting commission for anyone they referred to it. While they enjoyed the program, the biggest source of their praise was how it prepared them for the jobs they have now. Alia comments that one of the most important things she learned in the program was how to ask questions. Maria emphasizes the variety of writings that the instructors assign: “It may seem frustrating now, but you leave the program prepared. I rarely have to ask for clarification when I’m told to do a write-up.”

The companies they work for have hired our graduates before. Alia worked at the company that Maria is at now, and she remembered her supervisor having positive

things to say about the program. Despite how effective the program is, it has room for improvement. All three of them commented that the Visual Rhetoric and Document Design class should be mandatory. It offered skills that they did not get in any other class but have all used in their jobs. Mariah added that learning a wider variety of programs would be beneficial, specifically programs such as MadCap Flare and FrameMaker.

As the program is so thorough, transitioning from San José State University into the workforce was a fairly painless process. Having graduated in 2015, Alia has had the most experience. She spent a year at Blue Coat, who partners with Symantec, as a Technical Publications Intern. Maria is there now in the same position. Most of the work done there is document writing and updating. Maria comments, “We were given an older document, and we had to update it. It was awful. It had, like, neon pink and green fonts. I don’t know what people were thinking.” Maria was able to handle this job with relative ease, due in large part to the Visual Rhetoric and Document Design class.

After Blue Coat, Alia spent some time at a small startup company. The small business had some perks; it was very much a “work hard, party hard” kind of place. It was not abnormal for people to have mini-fridges with alcohol at their desks. Somehow, that didn’t seem to damage the work/home balance like one might expect. Instead, Alia had more freedom in a job than ever before. Coming into the office was encouraged, but working from home was also perfectly acceptable. Need a week off? Go for it, as long as the projects are done on time. In a way, it felt like school. Get X done by Y date. Go to class for participation points, or in this case, go to work for team building. The biggest downside of working for a small startup was the inconsistent pay schedule. Alia was always paid for her work, but not always on schedule. Luckily, this delay was due more to the vice president being swamped and forgetting to sign the

checks, rather than the company being unable to pay its employees.

Mariah, on the other hand, works for one of Blue Coat’s competitors. Her project experience is similar to Alia and Maria, but lately, she has been more focused on web-product than anything else. Her current project is a user guide for new users. Engineers have provided her with instructions, and she has to translate “engineer” to understandable English. That may not seem like a massive project, but one set of instructions has over two-hundred steps. While that sounds mind-numbingly tedious to most sane people, Mariah enjoys it. She has completed one other user guide already and is waiting for the okay from her manager to publish it on the company website.

Working as professional writers has given these three English alumni independence they have never had before. Independence obtained with a Liberal Arts degree. It was not an easy journey, and they’ll have a lifetime of people asking, “So you work at Starbucks?” when people find out they majored in English.

Each writer offers advice for the current students. Mariah wants us to know that we aren’t done learning yet. In fact, we better love to learn, because as technical writers we are going to keep doing it. The more she learns, the more she learns she doesn’t know. While Alia’s advice may be a little cliché, it still rings true: “Grab the bull by the horns and don’t give up.” Maria, perhaps, has the best advice: “Do your best on all the projects you do, not for your GPA, but because they can be used in a portfolio, and that portfolio will give you a leg up in the job hunt.”

Center for Literary Arts: Celebrating 30 Years of Connections

Kevin Eung & Casandra Michel

This year marks the 30th Anniversary of the Center for Literary Arts. The CLA is a program affiliated with the College of Humanities and Arts at San Jose State University. For the past 30 years, the Center has hosted local events featuring both accomplished and emerging writers.

Since its inception in 1986, the CLA has brought to San Jose winning authors of the National Book Award, Nobel Prize and Pulitzer Prize. It is the Center's mission to create opportunities for South Bay writers to share discussions with highly accomplished figures in the literary community. This is accomplished by hosting various talks, readings, and panels around San Jose State University.

The Center for Literary Arts succeeds in creating moments of connection. On October 19th, the CLA hosted their 30th Anniversary Gala at the San Jose Hammer Theatre. It was an event free to the public, with the option to purchase reserved seating and tickets to a VIP reception. The event's featured speaker was acclaimed author, playwright, and director, Luis Valdez.

Born in Delano, California, Valdez learned from an early age of the injustice farm laborers experience. This inspired him to form his own theatre troupe, El Teatro Campesino in 1965. His organization allowed farm workers to express the struggles of their community through acting and comedy. Valdez attended San Jose State, initially majoring in physics and mathematics. However, as a result of his love for playwriting, he changed his major and eventually graduated in 1964 as a distinguished English alumnus. He continued his writing with the play *Zoot Suit* in 1977 which remains to be the longest running, locally produced show at the Los Angeles Theater to date. And in 1987, Luis wrote and directed the critically praised film, *La Bamba*. In September of this year, he received the National Medal of Arts from President Obama.

The Anniversary Gala began with a short video showcasing past featured authors. Director Cathleen Miller made an appearance and thanked the audience for choosing to attend the event over watching the final presidential debate before introducing Luis Valdez. The audience greeted Valdez with a roar of applause.

photo by: Caroline Ohene-Nyako



“Is there only one kind of human being? Is there only one kind of race? The answer is no. No. No!”
— Luis Valdez

A class of 80 students from Mt. Pleasant High School were also in attendance that night at the invitation of the CLA. They displayed the greatest enthusiasm as they cheered for their local hero.

Valdez entered center stage, completely at ease with his surroundings. He addressed the audience with sincerity as he spoke about his origins as a writer. Valdez posed a question he had once pondered, “Is there only one kind of human being? Is there only one kind of race? The answer is no. No. No!” He lectured a great deal on racial discrimination, and comedy were essential to overcome ethnic division. Appropriately in the Q&A following his presentation, Valdez was asked about his solution to racism in America. To this he answered simply, “intermarriage.”

Following the lecture, attendees who had purchased tickets to the VIP reception were invited to join Luis Valdez on the balcony above the Hammer Theater. Guests were surrounded by the steady sounds of conversation, live jazz, and the occasional popping of champagne. Though a small crowd constantly accompanied the guest of honor, the majority of attendees spent their time enjoying the company of fellow fans and writers. It was a space where one would be naturally drawn to converse with others, swapping stories and sharing laughter. For the space of an hour on that night people behaved as people, uninhibited by any social borders or economic hierarchies. It was just as Luis had said during his lecture, “The walls are coming down in our time.”

Admission to all CLA events is free for students of San Jose State. In doing so, the Center has created a platform for young writers to gather. This gives

students a chance to make professional connections with not only leaders in their field of interest, but also with other local writers. One of the most important but often neglected steps to achieving success in any profession is to engage with the active community. Befriending and exchanging contact information with fellow writers often leads to career possibilities in the future.

The center also conducts outreach at Mt. Pleasant High School. They invite authors to meet and speak with students, inspiring them to develop their talents while pursuing their education. Past readers include acclaimed authors James D. Houston, Bich Minh Nguyen, and 2015 Santa Clara County Poet Laureate David Perez.

In early 2017, San Jose State students will have the opportunity to participate in conversations with renown authors Bryan Stevenson and Susan Orlean. Their participation is made possible through grants and donations from patrons, including SJSU. Director Miller of the CLA urges students to take advantage of what the program has to offer, “If SJSU decides at some point that the attendance does not merit all of this money, it can go away.”

The Center for Literary Arts will continue to celebrate its 30th anniversary by hosting events for writers and literary enthusiasts. Upcoming events include readings and discussions with the Steinbeck Fellows of SJSU, a travel writing conference and the 150th Anniversary Publication Party of Reed Magazine. Prospective attendees can follow and reserve seating for these events at www.litart.com.



Incorporating Culture into the Classroom

Deanna Boutte & Martin Gonzalez

Jen Johnson, Ph.D., aka, Dr. J, is one of San José State University's newest educators. Dr. Johnson is an Assistant Professor in the Department of English and Comparative Literature. She received her Ph.D. in English Education from Teachers College at Columbia University in New York City where she was a research fellow with the Institute for Urban and Minority Education (IUME) and the founding director of the Teachers College Debate Institute (TCDI) at IUME, a fully subsidized Hip-Hop debate apprenticeship serving Black and Latin@ youth in New York City public high schools. Her quintessential contributions to the hip-hop community, through academic and critical literacies, provide a unique perspective on the incorporation of hip-hop in higher education.

In an article called, "Hip-Hop Debate Institute—Remixing Literacies For The 21st Century Classrooms" on *Huffington Post*, Dr. Johnson writes, "Youth of color are using hip-hop to demand that they see their culture and issues reflected in competitive academic policy debate, in education and in the larger society around them." Dr. Johnson is addressing an important issue on the power of hip-hop music with young people in academics today. She writes, "This movement inspired me

to establish the *Hip-Hop Debate Institute* to support the myriad ways our youth make meaning of the world, and of themselves, and thus inform their personal and academic development through the creation, investigation and articulation of hip-hop texts."

In "Hip-Hop Debate," Dr. Johnson encourages young scholars and leaders to incorporate culture into English and debate. She began the first Hip-Hop Debate Institute in Seattle, Washington, in the summer of 2006 at the University of Washington. Dr. J recalls how that February of 2006 was a catalyst. "I took twenty-two black and brown public high school debaters to UC Berkeley for one of the largest national competitive academic high school debate tournaments in the country," she says. "The students participated in eight 90-minute debates over the course of a couple of days." One of her students dropped out of the debate because he felt as if he didn't belong. When Dr. Johnson and her students returned to Seattle, she wanted participants' feedback on how the experience was and how to improve it. Given how her students had mixed feelings, she shared with them how "there is a thing going on at the University of Louisville, where they are incorporating hip-hop in their speeches." She explains, "they

were using hip-hop artists like Dead Prez as evidence along with peer-reviewed academic journals and students' own personal narratives and spoken word that stressed the importance of speaking from one's own social location in debate." Once her students heard about the Malcolm X Debate Project at the University of Louisville, Johnson's students were all for it. It is a way for them to incorporate their culture and linguistic wealth to the pursuit of higher education.

There seems to be a common misconception that hip-hop is "low culture," and does not fit in places of higher education. Many college students feel the need to "check their culture at the door when they enter the classroom," says Dr. Johnson, "Often times, people feel that when they are formally educated, they have to lose the brilliance they already brought into that formal space, as opposed to fusing them together." Learners are subconsciously made to believe that if they want high paying jobs or respected positions in the work force, that they should keep their playlists on mute. "I notice there is a lot of reticence amongst some students with the flexibility and form of being able to be themselves," she continues. "If our young people are hip-hop, then why are we telling them to deny themselves, or that they are 'low culture'?"

In a recent interview with Dr. Johnson, she says, "I have been uncompromising in making sure that our students can use their love of hip-hop in classrooms." She continues, "By bringing hip-hop and teaching artists into classroom spaces, by doing public hip-hop debates, and by bringing various organizations together, we are creating invaluable school-university-community-partnerships."

Dr. Johnson is clearly working towards bridging the gap. She explains that one has to be careful not to "burn the candle at both ends." She teaches English classes by day and finds time to go to hip-hop shows to support and network within the community by night. "I don't see hip-hop and literacy as separate," she says.

"Hip-hop documents reality," says Dr. Johnson, "hip-hop can reflect problems of our culture." The question we should be asking is why we do not look more closely into hip-hop music. "People around the globe, like the people in the *favelas* in Brazil, or [the people] transforming bus stops in Port Elizabeth, South Africa, are using hip-hop in order to build community, teach young people about HIV/Aids, and to develop skills to better the community." With the power to influence and move such a huge population of empowered people, why do we ignore the massive influence of hip-hop? Why not use music as a tool?

"I feel uncomfortable with supporting this false dichotomy between formal and informal education... often times, we privilege one at the expense of the other" Dr. Johnson pauses, "That being said, there is so much that we can do with formal education... there are resources there—but the problem is access." Dr. Johnson says that it is important to remember the abundance of knowledge in our communities, in our families, and in our neighborhoods, but at the same time we need to recognize that we are "privileged to be in an academic space." Dr. Johnson



explains that we need to use our resources effectively to ensure that our artists receive compensation, students learn, and academics thrive.

Dr. Johnson says, "Often times, our discourse in the academy... can function to lock out the participation of people who

do not see themselves reflected in the mirror." Students, as with people in general, want to relate to something. Hip-hop is a response to neglect, inequality, and other social issues that young people in this generation have faced. It's no wonder so many of today's youth turn to hip-hop. From written text, to spoken word, reading to explicating, young people are motivated to learn when the information at hand is familiar.

"If we are thinking about 21st-century literacy and all the technology available to us, we had young people who were combining all of those things... before it was even a thing. That is just genius!" exclaims Dr. Johnson. "To say that hip-hop is low culture is ignorant."

While she acclimates to San José, Dr. Jennifer Johnson is finding ways to make herself most useful. She plans to "learn the landscape" and find available resources. While she works toward specific goals in the coming year, she hopes to collaborate with like-minded people, on campus and off campus, and implement new ideas along the way. San José is diverse in its people, its music, and its culture. Dr. Jen Johnson will certainly find herself working seamlessly within the threads of hip-hop and academics.

Upper-Division English Courses Going to Four Units

Benjamin Saubolle-Camacho & Arturo Camacho

It's (almost) official. Upper-division English courses are moving from three units to four. And as the English Department prepares to transition classes to four units, Department Chair Shannon Miller shares her vision for the next few years: "Communications, Economics, History, Political Science—all of these departments have successfully made the transition here at San José State. We want to be the next department to do so."

Dr. Miller has been spearheading the transition campaign. This switch will allow students to spend more time on course material and further develop their professional portfolios. The additional unit, says Dr. Miller, is the key to preparing students for professional work. "We want students, when they graduate, to be prepared for the world. And we can use the extra unit to make them competitive."

For example, an essay on Shakespearean drama—or any other stereotypical English

assignment—doesn't always translate to the job market. But a publicly accessible compilation of essays that contextualize a Shakespearean play better illustrates our students' advanced writing and critical-thinking skills. Four-unit courses will provide adequate time for students to prepare for these types of projects.

In making students more competitive, Dr. Miller is calling for a more tech-based workload. Although English majors are renowned for shoving their noses in old, dusty tomes, several proposals for "one-unit enhancements" would require students to navigate digital technologies.

"Dickens in the Digital Age," for example, is a four-unit course that focuses on cultural criticism, digital publications, and classmate collaboration. In the final collaborative project, students will produce a digitally accessible edition of *Hard Times*. Explicating, annotating, scanning, digitizing—all of the student

work will be geared toward the cumulative project. "Best of all," says Dr. Miller, "it will be available to the public through the campus library." By making the work public, students get a chance to publish work that will build their résumés with a meaningful portfolio.

Throughout the transition, the English Department will be coordinating an outreach effort to advise current English majors in the new program. "We want to make sure our current students won't get lost in the transition," says Dr. Miller. Following the lead of the other transitioned departments, current students will be given adapted course plans based on the classes they have already completed.

"The transition provides interesting possibilities for faculty and students, and more innovation in the department. The work we'll produce will have a life that will extend beyond the classroom."

photo by: Caroline Ohene-Nyako

"The work we'll produce will have a life that will extend beyond the classroom."
—Shannon Miller

Advice from Alumni Authors

Ashley Lopez & Miranda Squires

Cultivating working professionals is nothing new to San José State University. With over 30,000 students, each having a unique set of skills, graduates become successful engineers, artists, biologists, journalists, and more.

Our English department is no different. Graduates Marina Adair and Daniel Marovich are not only accomplished writers, but published authors sharing their personal experiences of growth in the industry to provide advice to rising authors.

Marina Adair is a romance novelist who bases her novels on women's issues and finding and accepting healthy love. She has written numerous romance novel series such as *Sweet Plains, Texas*; *St. Helena Vineyard*; *Sugar, Georgia*; *Destiny Bay*; *Magnolia Falls*; and others. She has published more than fifteen romance novels since she began writing in 2008.

Marina talks about how being adaptable and flexible are traits of a strong writer. "I actually have only been a writer for maybe eight years, but I think I've been a storyteller my whole life," she says.

As a child, Marina Adair was frequently sick, so she would sit on her couch thinking of elaborate stories instead of playing outside like other kids. Sometimes she would even act them out with her Barbie dolls and her brother's Han Solo action figure. This is when her love for creating stories began.

With her parents and grandparents living under the same roof, Marina had a unique upbringing. She watched black and white movies and classic television shows which she believes aided her creative thinking.

Marina wasn't able to finish her undergraduate degree at Santa Clara University after being diagnosed with Rheumatoid Arthritis in her twenties. But a few years later she took a screenwriting class, and decided that was what she really wanted to do. So, she went back to school, and got her Bachelors of Arts in Film in 2010.

One of her professors encouraged her to explain a room without describing how it looks, but by purely using sensation. This experience motivated her to write her first novel based off of a blind heroine.

And immediately following her undergraduate degree, she went on to get her master's degree with her focus being in romantic creative writing and screen plays.

She says a class she took which examined many genres was "by far the most useful class I have ever taken in my career." It allowed her to pick apart eight of the top selling romance novels and look for commonalities and differences. What she found were guidelines she needed to follow, as well as what she could change in order to speak her own voice.

She felt confident starting graduate school knowing exactly what she wanted to write. She explained how most students wanted to write the next great American novel, but she went in wanting to be a romance writer, unafraid of what her peers might think.

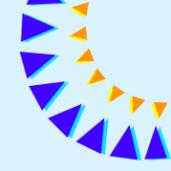
She says although romance is looked down upon in the literary world, half of all books sold a year are romance. "All through grad school, I workshopped what I wanted to write," she says, "and two of the first books I wrote in grad school actually went on to be the first two books I sold to publishers."

On October 8, 2016, Marina saw her work on the television screen when Hallmark aired a movie titled *Autumn in the Vineyard*, based on her novel. She says, "When I decided to go into novels...the only con I couldn't get over was giving up the dream of seeing my work on screen, and yet it happened anyway."

Since Marina didn't grow up with strong examples of love, she had to figure it out in her twenties and thirties. So, she bases her books on many personal experiences and challenges. Marina says, "I think romance is about women's issues...women learning how to balance careers, children, family, and love." Thus, the women in her novels overcome obstacles in life while learning what real love means and how to trust it.

And while she develops a topic or heroine for her next novel, she says, "I used to wait for creativity to come but now...I make creativity keep up with me." The best advice Marina ever received was from a professor in the Film Department.





Marina Adair



Dan Maravich

Paraphrasing, she says, “The only difference between you and professional writers is that they write every day...so sit your butt in a chair and write everyday.”

Alumnus Dan Maravich is a veteran currently focusing on writing a memoir about his service in the military. He is a 33-year-old graduate student at San José State University. He is currently working towards getting his teaching credentials in English while getting his creative work recognized. Dan had a collection of poetry published in West Valley’s Poetry Collection in 2013, which has really motivated him to keep writing. Recently, he had his short story, “Perdition,” published in *Autre*, a magazine that covers global art, culture, and sex.

Soon after the crisis of 9/11, Dan joined the U.S. military and served from 2001 until 2009. This act of terrorism upset him. He says, “One thing that I hate hearing is the phrase ‘Someone should do something.’” This motivated him to provide support for his fellow Americans. He says, “It just bothers me because whenever I

hear someone say that, I’m like well ‘Why don’t you do something? Why does someone else have to do it?’”

With the financial support of the education programs the military provided for him after he served, Dan proceeded to attend school. Before Dan was due to graduate, he was convinced by a collection of professors that he should at least minor in creative writing. He says they told him, “You’re doing yourself a disservice if you don’t do this.”

Through his writing, Dan wants to remind people that war is not okay. “We’ve gone through this phase as a country where we normalize war, and we’ve been at war for so long now that it’s just no longer an exciting or astonishing headline.”

“[War] is a fact of life now, to me, that’s really scary. A lot of people don’t understand what war is anymore, it has become so commonplace and casual,” he says. Dan explains how most people never actually see war; no one experiences it besides maybe the one tenth of the one

percent of people who actually fight in combat. “No one else knows what it’s like to be in war, the sacrifices we make, the relationships we are in that change,” he says. War is an awful thing, and he wants to remind people through his writing that war should never be thought of in a positive light.

Dan has participated in writing groups and coalitions around campus that deal specifically with veterans. He says, “When we share our experiences with each other, it helps us, it helps fight that stigma that you’re not supposed to talk about it.”

The military affected Dan’s form of expression: “All the horrible things we endured and were a part of, it’s really unhealthy for you if you don’t talk about it, you feel a lot better if you get it out. If I had never joined the military, I don’t think I’d be writing.”

Technical Writing Website: Coming Soon

Caroline Ohene-Nyako & Michael To

For three decades, San Jose State University has had a long-standing Professional and Technical Writing (PTW) program. Now it finally has its own website. Scheduled to go live by the end of spring 2017, the new student-run PTW website will provide a platform for students and alumni to publish their work and maintain an online portfolio.

For students, portfolios are essential for highlighting their abilities to employers, and the website will offer a gallery of their accomplishments. PTW classes provide students with opportunities to write grant proposals, profile features, article reviews, and infographics; these projects are meant to provide students with broad writing experiences. The classes also reflect the fast-paced, computer-influenced culture of Silicon Valley. Now the rest of the world can see their work.

PTW students Izamar Flores, Sean Staffieri, and Mariah Faris worked with Assistant Professor and Director of PTW Mark Thompson to create the PTW website. Izamar says the site will be used to “keep the lines of communication open for students, alumni, and potential employers.” The goal of the website is to provide a place where students are able to showcase their work, and Izamar hopes the site will “increase the PTW program’s visibility and help put SJSU on the map. It’s a place where we can expose students to more opportunities, and show why we’re the best.” From reviews to podcasts to videos, students will breathe life into the site. Prospective students can also find samples of past projects and information about the course load needed to finish the 18-unit program.

The rewarding field of professional and technical writing is in high demand in Silicon Valley, which calls for skilled writers with experience in editing, proofreading, and prizes those with keen attention to detail. “The job of a Tech Writer is to provide the glue needed to connect engineers to other departments within an organization, while translating technical language into written language that the general public can understand,” says Dr. Thompson. Dr. Thompson, who earned his Ph.D. in Rhetoric and Technical Commu-

nication from Carnegie Mellon University, is no stranger to the work expected of a technical writer. His experience at Microsoft and other tech companies enables him to present students with projects that demonstrate real-world situations they may face in the workplace. “I’ve been working with various tech companies to provide students with tech writing tools that have not been previously utilized within the program,” he says. Among those tools he plans to implement are Adobe FrameMaker and Madcap Flare, documentation software that is heavily used by tech writers.

Dr. Thompson places importance on providing all the tools necessary for his students to succeed. His efforts have also paid off in other ways. His classes are increasingly gaining access to technology such as newer laptops, cameras, record-

get the information you need to complete your work. This work is not for the timid.” To strengthen the communication skills of students with no experience talking to other employees, he dedicates classtime specifically for simulating real-world office intercommunication. “SJSU is the perfect place for students to learn about workplace interactions. It’s incredibly diverse, not only in the sense of race, but in age and economic background as well.” He values group work and frequently shuffles teams so that each student can experience working with different classmates.

Since its inception, San Jose State University has made great strides to equip students with sound education that they can use in the real world. Its Professional and Technical Writing program is no exception.

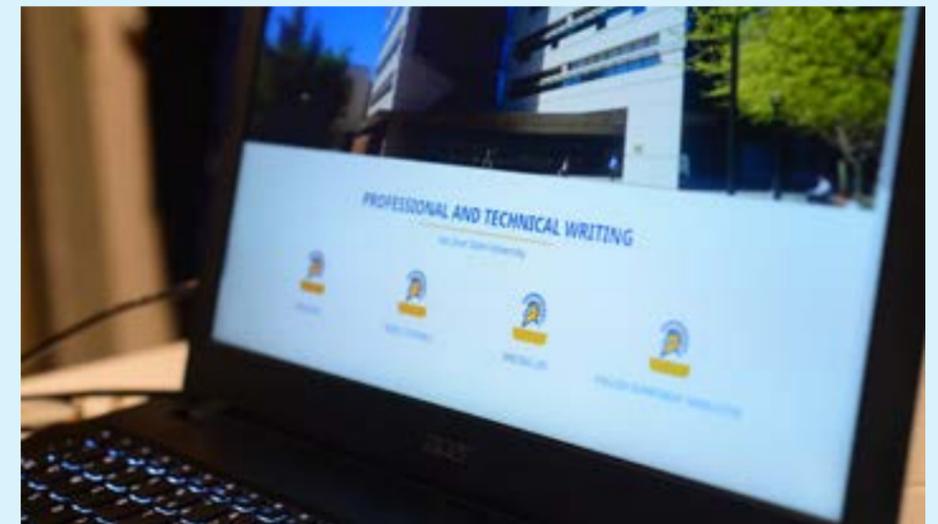


photo by: Michael To

ers, and visual equipment that are used in the industry. San Jose State University is currently one of four Bay Area universities that offers degrees in Professional and Technical Writing, but ours is best known for student placement, affordability, and the diversity of students who graduate from the program.

Dr. Thompson also emphasizes the importance of his students learning soft skills to succeed as writers. “It’s one thing to be a good writer,” he says, “but the nature of the job sometimes involves having to chase down people in order to

The Protégé: Francisco Jiménez Honored with John Steinbeck Award

Tracey Mach & Mikayla Valdez

Local Mexican American author Francisco Jiménez was invited to San José State University on September 28, 2016, where he was presented with The John Steinbeck Award: “In the Souls of the People.” Jiménez wrote best-selling novel *The Circuit: Stories from the Life of a Migrant Child* and its sequels, *Breaking Through* and *Reaching Out*. After receiving the award, Jiménez participated in a live interview with political cartoonist Lalo Alcaraz. Both men emitted calm and light-hearted personas while Jiménez gave the audience some insight as to why he decided to become a writer.

Jiménez’s desire to document not only his family’s history, but that of others who came from similar backgrounds, is one of the main reasons he began writing. The struggles and hardships of working-class people are part of the American experience. Francisco Jiménez lived a life that many can relate to in California. He illegally immigrated here from San Pedro, Tlaquepaque, Mexico at a young age. His childhood consisted of toiling in the fields along with his parents and older brother, picking cotton and strawberries. The Jiménez family continually moved from town to town in California seeking work; this prevented him from attending school regularly and having a permanent residence.

Jiménez, however, valued the education he did receive and went on to further his learning experiences. After reading Steinbeck’s *The Grapes of Wrath*, he became

motivated to write of his own experiences. According to Jiménez, it was the first time he could relate to something in school. The Joad tale depicts common human experiences—that of people struggling to support a family, find a home, and be accepted by society. Upon this revelation, Jiménez decided he would also write to honor his parents; their hard work and continuing sacrifices gave him the opportunity to have a better future. After graduating from Santa Clara University with a Bachelor’s in Spanish, Jiménez proudly earned his Ph.D. in Latin American Literature, specializing in Mexican Literature and Culture, from Columbia University.

His first novel, *The Circuit*, is actually semi-autobiographical; the main character’s experiences directly reflect Jiménez’s life as an immigrant child in America. The story arc continues in the second book, *Breaking Through*; Jiménez is a hard-working farm hand, making money and supporting his family members, but wants to pursue a college degree. This leads readers into his third work, *Reaching Out*, where Jiménez faces pressures that most young adults never bear.

Threatened with situations that could have undermined any hope of a promising education for a young college student, Francisco Jiménez, experienced separation from his family, financial instability, and uncertainty about the future. Besides the gripping narra-

“It’s important for us to appreciate and to value all the different cultures that make up our society”
—Francisco Jiménez

tive presented throughout the series, Jiménez’s style is the true mirror of John Steinbeck’s pieces. A style that is simple linguistically, yet so influential in rhetoric.

The official name of the award, The John Steinbeck Award: “In the Souls of the People,” is inspired by the final quote of *The Grapes of Wrath*. The quote symbolizes the parallel between Judgment Day, deliverance, and the wrath that the migrants endured while neglecting the need to work together when facing adversity. The Martha Heasley Cox Center for Steinbeck Studies is dedicated to presenting the award to someone who embodies Steinbeck’s legacy of exposing the hardships that social outcasts face and supporting equality among all Americans, something that Jiménez accomplished through his written works. Since 1996, sixteen individuals have had the privilege of accepting the award, including Bruce Springsteen and Khaled Hosseini. This year’s award also holds special weight with the recent passings of the Center’s founder Dr. Martha Cox and Steinbeck’s son Thomas (Thom).

Alcaraz and Jiménez also related to their audience by partaking in friendly banter regarding politics and activism. Accordingly, the event was featured as part of Hispanic Heritage Month and proceeds benefit San José State University’s Cesar E. Chavez Community Action Center. This program encourages all students to be civic activists by engaging them in community outreach opportunities. The statue *Victory Salute*, the university’s tribute to former students Tommie Smith and John Carlos, is one of many projects that the center has successfully completed. Legacy Week, October 10th through 13th, is a direct result of Smith and Carlos’ impactful 1968 Olympics Civil Rights statement and the appreciation of students who stand against intolerance. Jiménez is currently inspiring students at Santa Clara University, where he hopes young Latino students will discover the rich history of Mexican American presence in the San José community.

“I don’t think about these stories as only our [Jiménez family’s] stories. They’re the stories of many families... It’s important for us to appreciate and to value all the different cultures that make up our society,” Francisco Jiménez concludes. There is no better way to qualify for the John Steinbeck Award than to maintain Steinbeck’s legacy by believing in such an ideal and instilling it in the generations growing up today.



photo by: Michael To

Dr. Shillinglaw Visits Steinbeck in Russia

Grant Gundersen & Kori Beaulieu

On November 16th, Professor Susan Shillinglaw spoke to an enthusiastic audience in King Library about John Steinbeck's three trips to the Soviet Union and the influence these travels had on him both personally and as a writer. Part of the University Scholar Series, Dr. Shillinglaw's talk came as a preview of her upcoming book about Steinbeck's travels to the U.S.S.R., where he documented post-WWII life for everyday Russians.

Dr. Shillinglaw is a leading Steinbeck scholar and Director of the National Steinbeck Center in Salinas, California. Her publications include *Carol and John Steinbeck: Portrait of a Marriage* and *On Reading The Grapes of Wrath*.

Professor Shillinglaw first read Steinbeck in junior high, but she was not an immediate fan because of the continual tragedies that befell his characters. It wasn't until her 1987 appointment as director of the Steinbeck Research Center at SJSU that his work grabbed Shillinglaw's interest.

Though Dr. Shillinglaw celebrates the famous novels of Steinbeck, she also appreciates works that are not as well known. One piece of Steinbeck's writing that she feels is deserving of more attention is *Cannery Row* because of the holistic qualities Steinbeck instilled in his creations.

Dr. Shillinglaw also wrote the introduction to the Penguin Classics reprint of

Steinbeck's 1961 novel, *The Winter of Our Discontent*, which was also his last.

Written in 1960, *The Winter of Our Discontent* "is a dark morality tale about the fall of a blue-blooded American hero, Ethan Allen Hawley, who succumbs to the temptations of wealth, power, and prestige." Steinbeck pulled inspiration for this novel from numerous literary masters. The book was written with his late father in mind. Father and son dynamics signal both teaching and learning, the establishment of integrity. "Their integrity and their lapses, signal some kind of patriarchal, cultural collapse," says Shillinglaw.

Shillinglaw's talk was based on her forthcoming work, a study of Steinbeck's travels to Russia. Steinbeck went to Russia three different times in as many decades. In 1947, Steinbeck traveled with Robert Capa, a famous Hungarian war photographer. They began in Moscow and made their way to Stalingrad, documenting the ruin left by the 1942-1943 Battle of Stalingrad. The 1947 trip resulted in his travel narrative, *A Russian Journal* (1948), about both the destruction throughout the Soviet Union during World War II as well as the resilience of the Russian people.

When Shillinglaw took over the role of directing the National Steinbeck Center, *The Monterey Herald* declared that a new chapter had begun. After eighteen years directing the Center for Steinbeck Studies here at San José State University, she would be able to tie Steinbeck's work into

the present. The National Steinbeck Center would be more involved in community events and Shillinglaw would "bring renewed interest to the center."

The University Scholar Series lectures showcase research and scholarly activities of San José State University faculty members. The lecture series is sponsored by the Office of the Provost, the University Library, the Office of Research, Faculty Affairs, and the Spartan Bookstore. To see more upcoming events, visit sjsu.edu/provost/events/uss for details.

COURSE DESCRIPTIONS 2017

english department

ENGL 20: The Graphic Novel

Sams, Edwin B, MW 12:00-13:15
The Graphic Novel surveys the development of this new genre from its beginnings as chapbook excerpts of the literary novel to newspaper comic strips to comic books to underground comix to the graphic novel itself. We shall see how the graphic novel has influenced the development of the literary novel and popular film. There will be a 3000-word writing requirement divided into individual essays along with weekly quizzes on reading. Join the fun in taking seriously America's greatest guilty pleasure!

ENGL 21: Mystery and Detective Fiction

Williams, Mary, TR 9:00-10:15
Discover "who dunit"! This class will examine mystery and detective fiction from its inception to today, noting its evolution over time and in different cultures. Match wits with these brilliant minds, from the armchair amateur to the professional detective. Challenge your ability to solve the mystery while living vicariously in the exciting and variable worlds of detective fiction!

2: Fantasy and Science Fiction

Lore, Craig M, TR 13:30-14:45
English 22 covers historical works of fantasy from the Norse, Celtic, and Chinese traditions: Sigurd the Dragon-Slayer, King Arthur, and King Monkey. We will also consider seminal works of science fiction: *The Time Machine*, *Rossum's Universal Robots*, *Do Androids Dream of Electric Sheep?* Shorter works will cover early Dracula and cyberpunk.

ENGL 56A: English Literature to the Late 18th Century

Eastwood, Adrienne, MW 10:30-11:45
This course is a survey of British Literature from its earliest works through the eighteenth century. The goals of the course are to help students to gain an overview of the major literary periods, genres, authors, and works of English literature. We will discuss these texts from a variety of perspectives, including the dynamic relationship between heroes and villains throughout early English history, considering what these representations reveal about the various societies that produced them.

ENGL 56B: English Literature Late 18th Century to Present

Wilson, William, MW 16:30:00-17:45:00
Major literary movements, figures, and genres from the Romantic age to the present. Writers may include Austen, the Romantics, Tennyson, Browning, Arnold, Dickens, the Brontes, George Eliot, Hardy, Yeats, Joyce, Lawrence, Forster, Woolf, T. S. Eliot, Auden, Beckett.

ENGL 68A: American Literature to 1865

Chow, Balance T P, MW 9:00-10:15
A survey of major and significant texts, movements, and writers exemplifying the literature of the United States of America, from colonial days to the period of the Civil War. Required: Student presentations, short papers, and exams.

ENGL 68B: American Literature 1865 to Present

Maio, Samuel J, MW 12:00-13:15
A survey of major and significant texts, movements, and writers exemplifying the literature of the United States of America, covering the period from the end of the Civil War to the present. Required: Student presentations, short papers, and exams.

ENGL 71: Creative Writing

Harrison, Kelly, M 16:30-19:15
In this course, we will read and write poetry, creative non-fiction, and short fiction. The course will be taught using a combination of discussions and writing workshops. In the discussion, we will closely read and analyze works of creative writing. In the writing workshops, we will analyze and critique the creative work of fellow class members. We will produce an ebook (.epub format) using your work. Past books: <http://www.sjsu.edu/people/kelly.harrison/anthologies/>

ENGL 71: Creative Writing

James, Robert F, TR 15:00-16:15
Kirby, Sheree, W 9:00-11:45
Logan, Jill, TR 13:30-14:45
Lappin, Linda, TR 12:00-13:15
Maio, Samuel J, MW 16:30-17:45
Mouton, Tommy, MW 12:00-13:15
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

Sonntag, Owen Henry, MW 16:30-17:45; TR 16:30-17:45
St. Dennis, Allison R, TR 7:30-8:45
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 Workshop

Stork, Nancy P, TR 10:30-11:45; TR 15:00-16:15

Advanced workshops in Reading and Composition, Creative Arts, English Studies, and Technical Writing. A Writing Workshop is also available for foreign students.

ENGL 100W: Writing Workshop

English, Karen A, TR 13:30-14:45

Writing Workshop satisfies the English major requirement for learning how to write critical analyses of a variety of works of literature. This section focuses on the topic of Literature & Medicine. Texts include *Lying Awake* by Mark Salzman, *W;t, A Play* by Margaret Edson, *Can't We Talk about Something More Pleasant?* by Roz Chast, and *The Best of the Best American Poetry, 25th Anniversary Edition*, ed. Robert Pinsky.

ENGL 100WB: Written Communication: Business

Hessler, John G, M 18:00-20:45; T 18:00-20:45; W 18:00-20:45; R 18:00-20:45

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

Landau, Linda B, W 9:00-11:45

Lindelof, Leanne E, T 16:30-19:15

Lo, Laimin, R 18:00-20:45, F 9:30-12:15

Mujal, Carlos, W18:00-20:45

This hands-on course is designed to simulate actual business communication scenarios (oral and written) that are encountered by business professionals 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

Harris, Katherine D, 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 ur-text. *Co-requisite: ENGL 100W*

ENGL 103: Modern English

Mitchell, Linda C, MW 10:30-11:45; MW 15:00-16:15

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 106: Editing for Writers

Thompson, Mark A, MW 12:00-13:15

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

Thompson, Mark A, 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

Browne, Clare J, MW 16:30-17:45

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.

Vora, Roohi, TR 9:00-10:15

Study of literature for elementary and intermediate grades, representing a variety of cultures. Evaluation and selection of texts.

ENGL 112B: Literature for Young Adults

Hervey, Shannon K, F 9:30-12:15

Study of selected literary material, representing a variety of cultures, chosen to motivate secondary school readers.

ENGL 113: Gothic Novel and Horror Fiction

Harris, Katherine D, TR 15:00-16:15

From Mary Shelley's *Frankenstein* to *American Psycho*, we've become so jaded by horror films and television shows that we are amused by them instead of genuinely terrified and awe-struck. These movies were inspired by horror fiction, including Stephen King's *The Shining* and multiple incarnations of *Frankenstein* and *Dracula*. But, where do we place Season 7 of *The Walking Dead* with the horrific acts of malice people commit on other human beings? The zombies are the least of their problems. How did we get to this ultra-violent post-apocalyptic rendering of the world? In this course, we'll establish the definition of "gothic" by reading Horace Walpole's *The Castle of Otranto*. Moving through the nineteenth century, we'll explore monsters, landscapes, and female victims. In the twentieth century, we'll discover that "gothic" becomes synonymous with "horror" and transforms into zombies and sparkly vampires in the early twenty-first century. This course relies on pairings of classic and contemporary novels and short stories along with collaborative group projects to fulfill our desire for both print and visual representations of Gothic and Horror.

ENGL 116: Myth in Literature

Stork, Nancy P, TR 9:00-10:15

Relations between archetypes, artistic style and cultural context in masterworks, ancient through modern.

ENGL 123B: Literature for Global Understanding: Africa

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

Course promotes global understanding by examining the cultures and literary arts of a selected region of the world, Africa, and covers representative texts and authors from North Africa and Sub-Saharan Africa.

ENGL 123D: Literature for Global Understanding: Asia

Chow, Balance, MW 15:00-16:15

English 123D examines the literary production and cultural heritage of Asia. In this semester we will focus on modern works of fiction representing India, China, Japan, Korea, and other Asian countries, paying particular attention to social, economic, and political forces (esp. globalization) transforming the region. Students interested in any aspect of Asia will be able to study appropriate works of their choice. Knowledge of Asian and/or other modern languages will be most welcome. Presentations, short papers, research project, and exams.

ENGL 125: European Literature: Homer to Dante

Mitchell, Linda C, MW 12:00-13:15

This course offers an introduction to some of the major literary works of the first 2,000 years of Western Culture—works of great genius and superb craft. They are as much a part of our heritage as that which we receive from our parents. Our goal this semester is to take possession of that heritage—like heirs who have come of age—by understanding how these works are connected to each other and to us via a series of parallel and contrasting patterns of ideas and experiences that form a path of human continuity across time and place. Students will engage and explore the texts from a variety of contexts and viewpoints: textual, literary, political, social, and cultural; become familiar with a range of critical approaches to the texts; and demonstrate a working knowledge of the texts' influences within the Western literary tradition.

ENGL 129: Introduction to Career Writing & Digital Publishing

Thompson, Mark A, TR 13:30-14:45

In this course, students write to get published in the places that they read, drafting and revising about whatever they're into: food, video games, fashion, high-tech, science—whatever. Students also write and produce English Department magazines, an in-class podcast series, the ProfTech website, and their own blog. Expand your portfolio, learn some new skills, and march boldly forth with a publishable work in hand. Required class for the Professional and Technical Writing concentration.

ENGL 130: Writing Fiction

Maio, Samuel J, MW 13:30-14:45

English 130 is a fiction workshop class in which each student will write short stories. Each of these short stories will be workshoped 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 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 130: Writing Fiction

Taylor, Nick, TR 12:00-13:15

Prerequisite: English 71. This workshop focuses on the craft of fiction writing. We will begin the semester by reading works of contemporary short fiction. You will learn to read as writers, not critics (there is a difference!). Each student is required to submit two original short stories for review by the class. Lively participation and written commentary is required. In lieu of a final exam, you will turn in a substantial revision of one story.

ENGL 131: Writing Poetry

Maio, Samuel J, MW 10:30-11:45
This course focuses on the work of the poet and the work of the poem. The poet's task 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. Great expectations all the way around, but we'll get to work writing, reading, and discussing poetry, poetic device, your work and discoveries.

ENGL 133: Reed Magazine

Miller, Cathy A, T 15:00-17:45
Reed Magazine will be producing its 150th-anniversary issue in spring 2017. This semester we'll focus on the production aspects of publication: copyedit and proofread the submissions chosen in the fall, then design, layout and print the journal. We'll also look at ways to market *Reed* through advertising, our website, and tabling at events. And last but not least, we'll host a launch party to celebrate the debut of our new issue!
You must receive instructor permission by contacting Prof. Miller to enroll in this course.

ENGL 139: Visiting Authors

Miller, Cathy A, R 16:30-19:15
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 for a calendar of events. Required for the Creative Writing Concentration.

ENGL 140B: Beowulf

Stork, Nancy P, TR 13:30-14:45
This class is the second class in a year-long sequence of Old English. Students will be translating all 3,182 lines of *Beowulf* and investigating its linguistic, historical and cultural context as the first epic poem recorded in the English language.

ENGL 144: Shakespeare I

Eastwood, Adrienne, MW 13:30-14:45
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 & Performance

Eastwood, Adrienne, MW 9:00-10:15
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 149: The Romantic Period

Douglass, Paul, TR 13:30-14:45
Literary romanticism was born in revolution. Many British writers of the Romantic era were imaginatively engaged with other countries, including France, Germany, Italy, Ireland, Switzerland, Greece, Albania, and those in the Middle East. This course will focus on works of the period that reflect this fascination with the foreign and alien, or "other," while surveying significant works of Romantic literature and probing their major themes, including the turn toward psychological realism and Kantian psychology, the celebration of the individual with its consequent political liberalism, the divinity of Nature, the importance of childhood, and the reinvention of literary forms in light of the speechlessness produced by the writers' confrontation with the "sublime." Writers to be discussed include Dacre, Lamb, Byron, Keats, Shelley, Wordsworth, Blake, Coleridge, Inchbald, Hemans, and De Quincey.

ENGL 151: Twentieth Century Poetry

Soldofsky, Alan D, TR 12:00-13:15
ENGLISH 151: TWENTIETH CENTURY POETRY
In this course students will study selected works by a diverse group of Modern and Postmodern (mostly American) poets. Given the great number of Twentieth Century poets whose work is of significance and worth knowing we will examine several poets in depth rather as well as consider broader historical trends in poetry. We will read poets whose work has influenced all that has been produced since, or whose work is so innovative that it introduced something new into the canon of modern poetry. Included on the reading list are: W.B. Yeats, Ezra Pound, T.S. Eliot, William Carlos Williams, Wallace Stevens, Robinson Jeffers, Hart Crane, Marianne Moore, Elizabeth Bishop, Robert Lowell, Sylvia Plath, Anne Sexton, Lucille Clifton, W. S. Merwin, Li-Young Lee, Robert Pinsky, and Juan Felipe Herrera (current U.S. Poet Laureate). The course will take students on a guided tour of some of the most significant poetry written in the twentieth and twenty-first century. There are two papers required during the semester, as well as regular quizzes, blog posts, and poetry exercises.

ENGL 165: Topics in Ethnic American Literature: Muslim, Arab, Outsider: Literature of Middle East America

Karim, Persis, TR 15:00-16:15
This course focuses on literature by writers from a lesser known group that is loosely identified as "Muslim Americans." We will read and analyze novels, poetry, and films by Arab and Muslim Americans, as well as other Middle Eastern diaspora writers. Includes literature written after 9/11 and in the context of "Islamophobia" by Randa Jarrar, Mohsin Hamid, and Naomi Shihab Nye, among others, that posits "outsiderness" against a desire to represent and articulate an American identity.

ENGL 168: The American Novel

Douglass Jr., Paul, TR 10:30-11:45
This course follows the development of the American novel from romance through realism and naturalism to modernism and post-modernism, helping you develop your understanding of what the genre is, or might be—and to whom. Writers to be discussed included Sherwood Anderson, Junot Diaz, William Faulkner, Nathaniel Hawthorne, Harriet Beecher Stowe, Ernest Hemingway, Alice Walked, Vladimir Nabokov, and Edith Wharton.

ENGL 169: Ethnicity in American Literature

Chow, Balance, MW 13:30-14:45
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.

ENGL 180: Individual Studies

Arranged with Instructor

ENGL 181: Special Topics—Dickens in the Digital Age

Harris, Katherine D, TR 12:00-13:15
Charles Dickens (1812-1870) became one of the most prolific novelists of the nineteenth-century by marketing his writing through new forms of print. His serialized fiction appealed to the popular masses from England to America, a popularity that was strengthened by Dickens' willingness to perform to live audiences. Along with his serials, magazine essays, editorial duties, political essays, Dickens also appealed for international copyright—surely inspired by the piracy of his novels but also in recognition that authorship was a commercial endeavor and a form of intellectual property. In this course, we will explore Charles Dickens' writings in the context of nineteenth-century print culture, a rising industrialized nation, and that nation's imperialist ethos. In addition to reading physical facsimiles of a few of Dickens' serialized novels, participants will research Dickens' enduring impact on the nineteenth-century and beyond; participants will also engage in lively discussions with Dickens experts from the UC Santa Cruz Dickens Universe and our own local Dickens scholars. Our concluding project will involve creating a digital scholarly edition of the original *Hard Times* serials currently held in the SJSU Special Collections. With the help of the Special Collections Director, and with the support of the Dean of King Library, the resulting project will become a part of public scholarship about this internationally-renowned author.

ENGL 193: Capstone Seminar

Douglass, Paul, TR 9:00-10:15
Culminating course for English majors to reflect on their experiences and their progress toward meeting the department learning goals. Texts to be discussed include those self-selected by students, a play by Lillian Hellman, works of fiction by Italo Calvino, George Saunders, Brian Selznick, and the authentic text of *The Arabian Nights*, translated in 1990 by Husain Haddawy. Involves reading groups, workshops, seminar sessions, activities, and writing assignments, including a final portfolio.

ENGL 193: Capstone Seminar

Miller, Shannon, TR 12:00-13:15
Culminating course for English majors to reflect on their experiences and their progress toward meeting the department learning goals.

ENGL 199: Professional/Technical Writing Internship

Thompson, Mark (Arranged)
This independent study requires that students secure a writing internship with a local business (while the department can't guarantee an internship, we can put students in touch with companies that have expressed an interest in SJSU interns). The class requires that 120 hours workplace experience are combined with academic readings in professional writing. In a final essay, students compare their workplace experience to the academic literature on workplace writing.

Get Course Credit in Ireland!**English 117B Global Film, Literature, and Culture (3 units, satisfies GE area V requirement)**

Dates in Ireland: July 9th - July 20th, plus two weeks of classes before we go.

There are many reasons to study and visit Ireland. For this Faculty-Led Program, the focus will be exploring the great history of myth-making and storytelling that has given this small country a mighty impact on the world. You will come away from the journey with a fresh understanding of how this ancient and complex culture has evolved over the ages and what its best artists, writers, and filmmakers can show us about what it means to be a human being. You will have the opportunity to do the following:

- Attend Galway's International Film Festival
- Visit Dublin Castle
- Go on a Literary Pub Tour
- Feast at the Brazen Head, the oldest pub in Ireland
- Enjoy live music, storytelling, and good craic (fun)

We tailor each trip to student interest, so come along and chart your own Irish adventure!

Deadline to sign up is **February 1**.

Find more details here:

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

A Message from the Chair



Over the last few weeks since the 2016 Presidential Election, at least half of the voting electorate—and a much higher number here in California—has been concerned about the results of the election. Many are likely asking: How many of our friends, family, students, and colleagues might be subjected to less toleration,

more bigotry, less openness to other world visions, experiences, and ways of understanding the world? All of us condemn the recent actions on campus, which have included a physical attack on a female Muslim student, a verbal attack of a student of south-east Asian background, and recent sexual assaults on female students. This is not who we are as a community, and we will stand strongly against such actions. We will stand together.

I've spoken before in this space about what literature and the arts can bring—most specifically that it can prompt empathy in readers. Empathy seems the perfect, perhaps the only, solvent for the poisonous political situation we have all lived through this last year. Many of us fear the direct and indirect fallout of such politics. But amongst the anxieties about the future that so many of us share, I have been reading statements of such hope about who we can be together and how we get there. I have had the privilege over the last few weeks to read applications for an open faculty position in our department for a fiction writer. Amongst all the talent, and there is so much, a powerful theme recurs: that writing as a medium is not just the impetus to empathy and—one hopes—its byproduct, tolerance in readers, but that empathy, toleration, and a sense of belonging are produced by the act of writing.

Since these are professional writers, I will let their words speak for themselves.

On his growth as a writer, one author says that exposure to significant writers opened up not just new worlds to him, but a sense of belonging:

"Never before had I known what to do with my strange upbringing along the border between cultures. Never before had I felt less alone...I want to help young writers solve problems of language and plot and character, yes, but I also want to help them access the deep rivers of love and loss within themselves so that they're able to tell the most compassionate, raucous, and meaningful stories they can."

Another speaks in a similar vein about how his own self-understanding flourished through the act of writing:

"I grew up in small towns in the west. The youngest of five, and the first to attend college out of high school, my father was a carpenter and my mother a waitress. The class anxiety I carry from childhood, both shame and pride, informs my writing and teaching. A desire to see

things from all sides, to understand what the heroine in thinking, and also the boy in the gas station who watches her go by."

He continues: *"Writing begins with the ability to look at one's self, and the most important thing I learned from [a major author] was how to see myself, as a man in America, white and now educated, from the kind of town that people around me knew very little about."*

These accounts show us exactly what art can do—draw people together through understanding, as both consumers and producers of narrative. And as these writers craft these words, they describe the America we are, the America we are becoming, and the America that we at San Jose State University stand for:

"America is entering a thrilling era of unprecedented currency for previously marginalized voices: Minorities, immigrants, all who see at an angle. I want to deploy my history, and the writing I've extracted from it, in the service of this groundswell and the next generation of America's storytellers, witnesses, and loyal dissenters."

Art is not a solution, but it is the beginning of an answer, one that will allow us to see others, but most importantly to see them in different ways than we would have without the perspectives these writers describe. We are not just in the College of the Humanities and the Arts; we are practitioners who know that it is our humanity that is supported by and expanded by the arts. I'm so thankful to these writers for highlighting these paths for us at a difficult crossroads for us all as members of San Jose State University and the nation.

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