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
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 with others, and that is what we are good at). Alia 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 well prepared they left the class for participation points, or in this case, going to work for team building. The biggest downside of working for a small startup company is that you can’t be replaced by a “work hard, party hard” kind of place. Instead, all three graduates are working for interactions that “can’t be replaced by reading journal articles.”

But as mentioned before, CCC 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 just wants to know more about the CCC Summer Conference can contact Dr. Skinnell (Ryan. Skinnell@sjsu.edu) or Dr. Baer (Cindy. Baer@sjsu.edu).

photo by: Miranda Enriquez

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 doing anything wrong 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.”

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 program is a great opportunity for networking.

Undergraduate and graduate students can benefit greatly from participating either as volunteers or attendees. Through the CCC conference, students can gain opportunities to engage with top-notch researchers, demonstrate their skills and talent, and 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 a 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 CCCC, 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 CCC is that it brings together an academic community for interactions that “can’t be replaced by reading journal articles.”

But as mentioned before, CCC 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.”

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Valdez.
event’s featured speaker was acclaimed seating and tickets to a VIP reception. The lic, with the option to purchase reserved Theatre. It was an event free to the pub-
Anniversary Gala at the San Jose Hammer October 19th, the CLA hosted their 30th in creating moments of connection. On
The Center for Literary Arts succeeds talks, readings, and panels around San
This is accomplished by hosting various
brought to San Jose winning authors of
accomplished and emerging writers.
for South Bay writers
Connections
Celebrating 30 Years of
Center for Literary Arts: Celebrating 30 Years of
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 Theatre to date. And in 1987, Luis wrote and directed the critically praised film, La Bamba.
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 ever watching the final presidential debate before introducing Luis Valdez. The audience greeted Valdez with a roar of applause.
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 stood to 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. Reframing and exchanging contact information with fellow writers often leads to career opportunities 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. Hous ton, 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 10th 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

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-univer- sity-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 com- munity,” she explains that we need to use our resourc- es effectively to ensure that our artists receive compensation, students learn, and academics thrive.

Dr. Johnson says, “Often times, our dis- course 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 gen- eral, 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 motivat- ed 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” explains Dr. Johnson. “To say that hip-hop is low culture is ignorant.”

While she acclaims to San José, Dr. Jen- nifer Johnson is finding ways to make her- self 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.

Dr. 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 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 coursework 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 digital 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

“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 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 life. 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 workedshoped 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.
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 Marovich 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 writing masters in English while getting his creative writing degree. He 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 The Collection in 2013, which has really motivated him to keep writing. Recently, he had his short story, “Perdition,” published in The Collection in 2013, which has really motivated him to keep writing. Recently, he had his short story, “Perdition,” published in The Collection in 2013, which has really motivated him to keep writing. 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The protégé: Francisco Jiménez Honored with John Steinbeck Award

Tracey Mach & Mikayla Valdez

Local Mexican American author Francis- co Jiménez was invited to San José State University on September 28, 2016, where he was presented with The John Stein- beck 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 work- ing-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 Stein- beck'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 lead 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 sacri- fices 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 actual- ly 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 prom- ising education for a young college student, Francisco Jiménez, experienced separation from his family, financial instability, and uncertainty about the future. Besides the gripping narra-
Dr. Shillinglaw Visits Steinbeck in Russia

Grant Gunderson & 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 she documented post-World War II 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: A 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 Connelly 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 1946 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.

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 English 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 done it”? 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!

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 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 produce them.

ENGL 56B: English Literature Late 18th Century to Present
Wilson, William, MW 16:30-17:45:00
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, London, Forster, Woolf, T. S. Eliot, Auden, Beckett.

ENGL 68A: American Literature to 1865
Chow, Balance T, MW 9:00-10:15
A survey of major and significant texts, movements, and writers exemplifying the literature of the United States 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 71A: 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 (Lepub format) using your work. Past books: http://www.sjsu.edu/people/kelly.harrison/anthologies/
ENG 100W: Writing Workshop
Stork, Nancy P, TR 10:30-11:45; TR 15:00-16:15
Advanced workshops in Reading and Com-
position, Creative Arts, English Studies, and Technical Writing. A Writing Work-
shop is also available for foreign students.

ENG 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 in-
of literature. This section focuses on the

ENG 112B: Literature for Global Under-
standing: Asia
Chow, Balance, MW 10:00-11:15
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 Depart-
ment magazines, an in-class podcast se-
ries, the ProFile web, and their own blog.

ENG 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.

ENG 112: Literature for Global Under-
standing: Africa
Chow, Balance, MW 10:30-11:45
Course promotes global understanding by
reading and interpreting a selected region of the world, Africa, and
covers representative texts and authors
from North Africa and Sub-Saharan Africa.

ENG 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 male people commit on other human beings? The zombies are the least of their
problems. How did we get to this ultra-vi-
olent 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 synonym-
ous with “horror” and transforms into
demons and zombies and scary images of the early
twenty-first century. This course relies
on pairings of classic and contemporary
novels and short stories along with collabor-
ating research projects to fulfill our desire
for both print and visual representations
of Gothic and Horror.

ENG 116: Myth in Literature
Stork, Nancy P, TR 9:00-10:15
ENGL 123: Writing Fiction
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 pat-
tterns 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 view-
points: 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.

ENG 119: Introduction to Career Writing
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 re-
view by the class. Lively participation and
written commentary is required. In lieu of a final exam, you will turn in a substantial
revised story of one's own.
ENGL 131: Writing Poetry
Maio, Samuel J, MW 10:30-11:45
This course will introduce students to the craft of the poem 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 will be used to test students on the process of the writing of the poem. See the course description for a calendar of events. Required for the English major. Instructor: Prof. Miller. Instructor permission required during the semester, as well as on a guided tour of some of the most significant works of the imagination. This course requires that 120 hours workplace experience to combine the academic literature on experience with academic and professional knowledge. This independent study requires that students secure a writing internship with a business. 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.

ENGL 144: Beowulf
Eastwood, Adrienne, MW 9:00-10:15
This course will introduce students to the study 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 circulate 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 work 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 Shakespearian text and its 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
Douglas, Paul, TR 13:30-14:45
This course will introduce students to the literature of the romantic poets. Students will explore the history of the romantic movement and its impact on literature and culture. They will be expected to read and analyze a variety of Romantic literature, including poetry, prose, and drama. The course will focus on the works of the major romantic poets, including Wordsworth, Coleridge, and Byron. Students will also examine the romantic movement’s impact on society and culture. Required for the English major. Instructor: Prof. Miller. Instructor permission required during the semester, as well as on a guided tour of some of the most significant works of the imagination. This course requires that 120 hours workplace experience to combine the academic literature on experience with academic and professional knowledge. This independent study requires that students secure a writing internship with a business. 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.

ENGL 165: Poetry in American Literature
Michael, Thomas, TR 13:30-14:45
This course focuses on the development of the American poetry tradition from the 19th century to the present. We will read and analyze the works of major American poets, including Walt Whitman, Emily Dickinson, and Robert Frost. We will also examine the relationship between poetry and other forms of artistic expression, such as music and dance. Required for the English major. Instructor: Prof. Miller. Instructor permission required during the semester, as well as on a guided tour of some of the most significant works of the imagination. This course requires that 120 hours workplace experience to combine the academic literature on experience with academic and professional knowledge. This independent study requires that students secure a writing internship with a business. 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.

ENGL 181: Special Topics—Dickens in the Digital Age
Harris, Katherine D, TR 12:00-13:15
This course explores the life and works of Charles Dickens (1812-1870) became one of the most prolific novelists of the nineteenth century by 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 writers’ self-expression. In this course we will explore Charles Dickens’ writings in the context of the nineteenth-century print culture, a rising industrialized nation, and that nation’s imperialist ethos. In addition to reading technical and moral assumptions, we will examine Dickens’ serialized novels, participators who research Dickens’ enduring impact on the nineteenth-century literary status, and Dickens’ literary status, as well as other Middle Eastern diaspora writers. We will read notes on 9/11 and in the context of “Islamophobia” by Randa Jarrar, Mohsin Hamid, and Nomi Elkan's Shabana among others, that puts “outsiders" against a desire to repre- sent and articulate an American identity.

ENGL 199: Professional/Technical Writing
Thompson, Mark (Arranged)
This independent study requires that students secure a writing internship with a business. 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.
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 southeast 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 though 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 knows 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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