



PHOTO BY MICHAEL YOUNG

**POETRY IS LANGUAGE FREED.
YOU'RE FREE TO GO ANYWHERE,
DO ANYTHING.
- AL YOUNG**

English Department Newsletter

Written, Edited & Designed by English 129 Students
Fall 2021 w/ Spring 2022 Course Descriptions

AL YOUNG: LIFE, MUSIC & LEGACY

by Maiah Cast & Rowan Dunton



Al Young was a great man and an even greater poet. He left a remarkable legacy, and impact upon the poetry community. Jazz scholar Ted Gioia has said, "Al Young was a treasure of the Bay Area cultural scene... In fact, you couldn't find a better role model. Every encounter I had with him was an inspiring one".

Young was born in Ocean Springs, Mississippi on May thirty-first, 1939, and sadly passed on April 17, 2021. He did not always dream of being a poet, and while it was an unexpected path, he used his poetry and writings to comment on his background and life story, garnering himself a multitude of accolades and awards. Al Young received a Wallace Stegner Fellowship, a Guggenheim Fellowship, a Fulbright Fellowship, and grants from the National Endowment for the Arts. In the spring of 2005, Al Young was named the Poet Laureate of California by Governor Schwarzenegger. During his three-year term as the Poet Laureate, Young travelled throughout the country reading his poetry, and spreading a love for it.

His love of poetry and music began when his family moved to Detroit and Young found two places to cultivate and grow both these ever growing interests: the Canadian Broadcasting Company, which played jazz, symphonies, theater, and poetry, and the Detroit Public Library, where he eagerly read shelf after shelf of poetry.

Young holds a special place in the heart of San Jose State University, as he was a frequent guest lecturer, teaching some of our current English Department professors, as well as dedicating a poem to the city, "Ways and Ways to San José".

MUSIC

Al Young first encountered the music that would shape his life as a child, when his family moved to Detroit and he would tune into the Canadian Broadcasting Company, listening to jazz, symphonies, theater productions, and more. In grade school at the Kingston School for the Colored, Young's teacher Mrs. Chapman introduced him to the second force that would shape his life: poetry. He later said that "...we put a lot of emphasis on things that would be now called African American, on Negro literature and Negro culture and so forth. So we memorized poems by people like Langston Hughes, of course, and Paul Laurence Dunbar...". It was here that poetry "came alive" for Young—where he first heard "the energy and little nuances and secret meanings and things that the voice transmits and conveys."

Later, at the start of the 60s, Young wound his way west, arriving in the Bay Area with little more than a few dollars and a guitar in his possession. To make ends meet, he rotated through at least a dozen different odd jobs, but the one that stands out most prominently is musician; specifically, in his words, a "singer and guitarist." Music would sustain him for many years, as he sung and studied and played jazz and blues, until eventually he became exhausted of shows and performing. As he transitioned back into academia and back into writing, however, music stayed with him.

As fiction (and nonfiction) came to define Young's career, it collided with—or embraced, even—music in a myriad different ways. He wrote five musical memoirs between 1981 and 1995, and musical motifs and ideas continued to flow through his poetry, such as the 2005 anthology and "unlikely collection" of *Something About the Blues*. He was known to hold readings with musicians in accompaniment and encouraged his listeners to feel the rhythm and flow of the writing as he read. One poem in particular, "The Blues Don't Change," encapsulates this harmony between the musical and poetic influences in his life:



"And I was born with you, wasn't I, Blues?
Wombed with you, wounded, reared and forwarded
from address to address, stamped, stomped
and returned to sender by nobody else but you..."

L Young paved the way for communities of color in creative spaces. He had experience being co-editor of "Generation", the campus literary magazine at Ann Arbor. Shortly after leaving university, he put together African American Literature: A Brief Introduction and Anthology and, along with his partner Ishmael Reed, co-founded the 1970s literary journals *Yardbird Reader* (named for Charlie Parker) and *Quilt*. These journals allowed new writers to be published and discovered in the literary world. Among the writers they introduced were Mona Simpson, now publisher of the *Paris Review*, and Terry McMillan, winner of the American Book Award.

E Telling his story, and his life experience, was an important topic for Young. He recognized the need for more African American voices, and he put himself out there. This influenced the ways he taught his students. He wanted writers to remember that what they have to say is important, and writing is what they are meant to be doing. He said in an interview, "[I]n your work as not just a poet but as a teacher, what's your mission?... To remind people that we are spirit, we are essentially divine." As an instructor and mentor for many new, often underrepresented voices, Young saw his role as multidimensional: cultivating not only their talent, but their self-confidence and divinity as writers. Young understood the importance of new voices and their stories. He not only was a teacher to novice poets, but he was also a student of their work, making him a lifelong learner. Not only was he inspired by his own life, but he was also inspired by young poets. "But when I listen to what they have to say, so many young street and unacknowledged poets give me goosebumps. Poetry and its soulmate, music, flow freely through the veins of the young, our true and only treasure," he remarked. Young continually gave back to his communities and students by listening to them, hearing their stories and allowing their influences to shape the way he wrote on his own time.

A At Young's writing style and his teachings went on to inspire many of his students and his mentees. "Young recounts teaching at Stanford during that period and discovering that his African-American students, who had been, for the most part, brought up in affluence, were all presenting "rat-and roach" stories in workshops: 'I would ask, 'Have you ever personally experienced the ghetto?' And they'd say, 'No, not personally, but I'm trying to relate to the brothers and sisters.' And I'd say, 'Well, why don't you write about growing up in Connecticut, or going to a fancy prep school as a Black person, because I know the pain got to you there, too.'"

C Young wanted his students to write from their personal experience, not the experience they thought they should be writing. Just as he wrote about his personal background, he made it a point to teach other poets to do the same; it worked. One of his core teachings to his students was a redirection away from common thought: "Don't write an academic thesis about race, write about the stories you heard, the people you met, the things you felt." Through his dedicated, mindful instruction, Young steeped generations of writers and story-tellers in the importance of sharing their own stories, regardless of their backgrounds and lived experiences. He inspired dozens of individuals and left a legacy not only within his own writing but the writings and stories of his students.

Y

ENGL 131

Writing Poetry

TR 9:00-10:15am, In-Person BBC122

Professor J. Michael Martinez, instructor: jmichael.martinez@sjsu.edu

In English 131, our primary goal is to learn how to employ language to sculpt the art we name "Poetry." We will turn to our creations and examine them from a variety of critical perspectives so we may become better informed artists, so you may get a taste of the vocation of "the poet." We will read classical and contemporary poetry, essays on prosody and poetics, and, most importantly, we will write. We'll use class workshops, peer review, and multiple drafts and revisions to achieve that goal. The course is demanding, and based on a certain kind of intense, exigent reading, requiring prolonged—in fact, repeated—attention to specific poems. We will see poetry as an artistic practice: as the great Paul Celan writes, "Attentiveness is the prayer of the soul." We will be attentive and practice the process of poetry.

ENGL 151

Twentieth & Twenty-First Century Poetry: Lines of Revolution

MW 1:30 – 2:45pm LIVE on Zoom

Dr. Michael Tod Edgerton, instructor: Michael.Edgerton@sjsu.edu

In this Upper Division/Graduate course, we will explore various lines of aesthetic cum political revolutions in literary form, process, and community in the movement-heavy, innovation-driven poetry of the long 20th-Century in America. Foci and asides may include the influence of the European Avant-Garde (prose poetry, visual poetry, vers libre) on the lineage that runs from the High Modernists to Objectivists, through the major "schools" of the New American Poetry anthology (New York, San Francisco/Berkeley Renaissance, Black Mountain, etc.) to Language Poetry and beyond.

ENGL 240

Poetry Writing Workshop

M 7:00-9:45pm, In-Person CL111

Professor Alan Soldofsky, instructor: Alan.Soldofsky@sjsu.edu

Poetry for hard times--taking risks: poetry of protest, resistance, and empowerment .This Workshop is intended for poets who want to further develop their abilities in the writing poems that take risks, that stand up for social and change and environmental justice (primary or secondary genre). In the workshop, we will also practice using good strategies for generating and revising poems. The class will also require you to consider your work in light of issues of the poets craft, and to articulate your individual sensibility.

ENGL 71

Creative Writing

TR 12:00 – 1:15pm LIVE on Zoom

Professor Sherri Harvey, instructor: Sherri.Harvey@sjsu.edu

From the fireside glow of bygone days to our modern living rooms brimming with technology, storytelling keeps us company, helps us understand our worlds, feel our humanity, travel to far-away places. Since childhood, many of us have imagined stories as an avenue out of our mundane, ordinary world into extraordinary lands and adventures. But how has the art of the story mesmerized us so thoroughly throughout the ages? Why do they matter? What do they tell us about our humanity? Why do we want to create our own stories? How can we get better at crafting our skills?

ENGL 71-03

Intro to Creative Writing

TR 4:30-5:45 Online

Rachelle Escamilla, instructor: rachelle.escamilla@sjsu.edu

In this course you will learn to read as a writer, emulate and develop your voice. Non-policing, integrity-based assignments and teaching style. We will only read Trans/Queer/BIPOC/radical writers.

RUBLES & RHETORIC

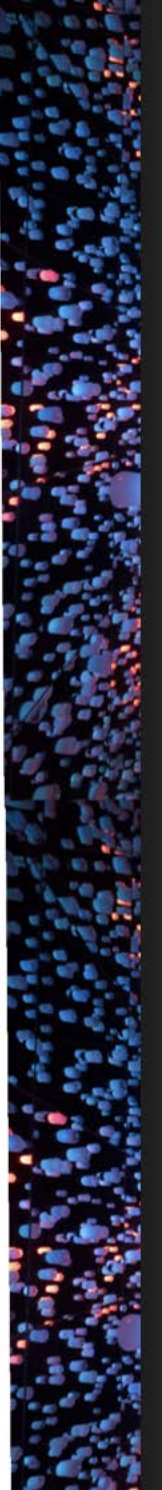
A SNAPSHOT of PROF. SARA WEST'S ESSAY

by Drake Shetterly

Meta, the company formerly known as Facebook, has faced controversy innumerable times. Most recently, they've caught significant heat after a whistleblower exposed the company for misleading the public as to its attempts at managing misinformation spread on its social networks, particularly Facebook. Misleading content has been a sore sticking point for the company for many years now, and nowhere was this better exemplified than during the 2016 U.S. presidential election. "Rubles and Rhetoric: Corporate Kairos and Social Media's Crisis of Common Sense," Professor Sara West's essay in *Present Tense*, an online journal dedicated to rhetorical analysis, centers on how foreign powers were able to utilize Facebook's own algorithm technology to spread misleading and heavily targeted political advertisements during the election.

As the essay describes, a Russian 'troll farm', dubbing itself the Internet Research Agency, not only bought up advertising space from Facebook to display their content, but was also able to use the company's audience-targeting tools to ensure said content would be shown to audiences and pages where it would generate the most controversy and outrage; this would then drive-up engagement, and "due to Facebook's engagement-based algorithm, controversial ads or promotions were more likely to be seen by an even larger audience." This reflects a system built-in to Facebook, where anyone with the money can bypass the spontaneity of 'viral' content, and generate messages that will be seen and spread by tens-to-hundreds of thousands of users intentionally. In doing this, we see a demonstration of 'corporate kairos'; manipulating the traditional methods of shaping rhetoric to appeal to the right audience at the right time. In corporate kairos, little effort is needed to craft a message and send it to the audiences a corporate actor wants; they only need to click a few buttons.

In a system like this, foreign powers and corporate users are easily able to use Facebook's own tools to create and spread the sort of inflammatory and misleading political content that has become a significant factor in the increasing political fragmentation on the right and the left. All the while, Facebook itself demonstrates lackluster monitoring of such content, allowing much of it to slip by in favor of profits generated by ad purchases. Professor West stresses the impact this corporate kairos has on professional writers, stating that "we need to begin to think critically about how this mode of publication...alters the ways we talk about audience and rhetorical velocity," and emphasizing the need for greater transparency by Facebook and advertisers as to the source and nature of such corporate kairos-generated content. Unfortunately, it seems that the manipulation of rhetoric and rhetorical methods in service of corporate and political ends will only continue to rise, even as Facebook pledges to put greater oversight on political advertisements. Ultimately Facebook (and Meta) is driven by profit, and on social media, outrage is a currency worth more than any ruble.



ENGL 106**Editing for Writers**

TR 9:00-10:15am, TBA

Dr. Sara West, instructor: Sara.West@sjsu.edu

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 107**Professional Technical Writing**

TR 10:30-11:45am, TBA

Dr. Sara West, instructor: Sara.West@sjsu.edu

In this survey of technical and professional writing, you'll learn how to write and design persuasive documents that get things done in the professional world. Projects include resumes and cover letters, proposals, instructions (video and writing), presentations, augmented reality apps, and user manuals. We also learn a number of digital tools used to author and publish writing in the current tech landscape. Required class for Professional and Technical Writing concentration.

ENGL 129**Introduction to Career Writing**

TR 3:00-4:15, Online

Rachelle Escamilla, Instructor: rachelle.escamilla@sjsu.edu

In this course you will write cover stories, develop and maintain a blog, write, direct and produce a podcast and the English Department Newsletter. Great for resume building.

ENGL 103-01**Modern English**

TR 1:30-2:45pm, TBA

Dr. Scott Jarvie, instructor: scott.jarvie@sjsu.edu

This course explores the growth and structure of modern English, including its phonology, morphology, syntax and semantics. Together, we'll pay attention to social and regional varieties, with implications for language development and literacy among native and nonnative speakers. We'll do this with a particular focus on grammar pedagogy, thinking through the implications of power, culture, experience and identity for how we use language in our lives and how we teach it in classrooms. We'll cover various grammatical concepts, as well as issues of usage and "correctness". We'll also take up critical theoretical perspectives on grammar to trouble those concepts, considering their implications for our practices as readers, writers, speakers, and teachers in classrooms. While the course emphasizes grammar pedagogy, the material also examines the historical ways English language has been structured and possibilities for how we might imagine it differently.

ENGL 103-02**Modern English**

MW 9:00 - 10:15am, In-person SH411

Dr. Linda Mitchell, instructor: Linda.Mitchell@sjsu.edu

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 Reed-Kellogg Diagrams.

ADD THIS BOOK TO YOUR WISH LIST, NOW PLEASE, THX!

ON PROF. KEENAN NORRIS' 2nd Book

by Danny Jurado

In an interview on the Skylight Books Podcast Keenan Norris says, "In 2020, the world sank its teeth into a problem that already existed..." From health care, police brutality, gentrification, the wage gap and job shortages, those in middle to lower class neighborhoods—specifically people of color—continue to suffer under the jaws of the pandemic without any voice or assistance. This global crisis, along with a woman who had her video camera pointed at a police officer with his knee on a man's neck, brought to light the inequality and unjust nature that still exists in this country. Though this was not the first social movement for change, this time, it felt different. Voices were heard, marches were planned, protests broke out into the street—it was, and still remains to most, an emotional time for Americans all over the country. Regardless of these events, there are individuals stuck under the poor hand that they have been dealt, unable to escape its grasp while not only struggling to make ends meet—but fighting to simply survive.

A little over a year after the shutdowns from a worldwide pandemic and an unprecedented movement for a change occurred, faculty member Keenan Norris released his second novel "The Confession of Copeland Cane." Set in a post-pandemic East Oakland, Copeland Cane—better known to his friends as Cope—ran through life in every aspect of the word. Starting off as a profiled youth in the court system, Cope spent an amount of time in Juvie before returning home and obtaining the opportunity to attend a private prep school. In his attendance, Cope finds a passion for journalism, becoming a bit of a political activist in the process. Throughout the entire story Cope is doing everything he can to stay on the up and up, to continue on a path that has been gifted to him—but when the world he is living in refuses to allow him to be better, everything begins to unravel. On the run from the police, Cope shares his story in a gut wrenching twist of injustice that will leave you laughing, crying, screaming, and moved all in one sitting. The reading of the novel moves as quickly as life does, hitting every emotional beat needed to keep the reader on the edge of their seat all while adding a unique twist of humor that will give Bay Area locals a good laugh. Why are the police after Cope? How does Cope's story end? What other confessions are lingering behind the next page? I implore you, buy the book and find out for yourself.

"The Confession of Copeland Cane" is not only a must read for this department but should be added to the wish list of everyone in the entire country. Cope's story is one that is both brutal in its honesty and persuasive in its narrative; it will make you laugh, cry, scream, and provoke your moral compass all in one sitting. Keenan Norris pens the story of Copeland Cane in a masterfully written novel that is available now on Amazon and Audible. Despite the emotional whiplash this novel put me through, I would have no hesitation in recommending "The Confession of Copeland Cane" to anyone with eyes. Not only is Cope's story a necessary one to read, but it also serves as a reminder to everyone in SJSU about the honor and privilege we have when learning from such talented writers in the department.

FICTION

ENGL 135

Writing Non-Fiction

MW 3:00 - 4:15pm, Online

Dr. Keenan Norris, instructor: Keenan.Norris@sjsu.edu

This course is a creative writing workshop course in nonfiction. In this class, you will learn how to build nonfiction articles and stories from initial proposals to final polished drafts (and public readings). The key to your success in this workshop, and as a writer in general, is serious and constant work. Plan to be part of a "community of writers" this semester, constantly reading, writing, revising, and giving extensive feedback to other writers throughout the term.

ENGL 241

MFA Fiction Workshop

T 7:00 - 9:45pm, Online

Professor Nobil Aamina Ahmad, instructor: aamina.ahmad@sjsu.edu

In this workshop, we will share stories or novel excerpts for in-depth study with the aim of deepening our understanding of craft and supporting each writer on their creative journey. To do this, we will explore a variety of workshop methods designed to meet the writer where they are in their process. Writers will be expected to share work with the workshop several times and to engage deeply with one another's work by providing thoughtful and extensive written comments and by participating in class discussion. In addition, we will read a range of published works together which, like the work of our peers, will allow us to explore the endless possibilities for our own work.

LITERATURE COURSES

ENGL 21

Mystery and Detective Fiction

MW 3:00-4:15pm, Online

Dr. Colton Saylor, instructor: Colton.Saylor@sjsu.edu

This course will investigate the unique place that detective fiction and the crime novels hold in American culture. This course's main interest is in how detective fiction creates a critical space in which society can work through issues of justice and violence. In tracking the evolution of the detective genre from the mid-nineteenth century to the present day, we will discuss how the attraction of detection in fiction has led us to seek out these same narratives in the crimes that take place in reality. At the same time, we will observe how contemporary detective narratives have complicated notions of justice and truth. The course starts with more stories by Edgar Allan Poe and Sir Arthur Conan Doyle. Later on, we'll complicate these narratives with books like *In A Lonely Place* by Dorothy B. Hughes, *A Rage in Harlem* by Chester Himes, and *Gone Girl* by Gillian Flynn.

ENGL 22

Frontiers of Time and Space in American and British Fantasy and Science Fiction

TBA, Online

Dr. Tanja Nathanael, instructor: tanja.nathanael@sjsu.edu

During this course we will examine texts that explore the frontiers of the imagination in both fantasy and science fiction. As British fantasy author Neil Gaiman has observed, the British tend to be more successful fantasists due to their comparatively long mythic history, while American writers have excelled in the genre of science fiction, due in part perhaps from an inherited historical ideal to explore the frontier. And yet, as we will discover, there are exceptions to this understanding in both cases. Additional themes of subgenre, gender, and diverse voices will also be explored. Course texts include a selection of novels, novellas, and short stories.

A DISTANCED LEARNING PROCESS

ON PROF. KIRK'S ARTICLE

by **Corin Quantz**

The coronavirus pandemic challenged both students and faculty to improve, reorganize, and offer compassion to one another as everyone adjusted to a rapidly changing world. Making the switch from in-person courses to Zoom classes left educators and students to face a host of unknowns. Faith Kirk, who teaches Writing and Humanities courses at San José State University, artfully outlines both the anticipated struggles and the unexpected positive outcomes that have arisen from the online class culture of the pandemic in her September op-ed, "Online education is here to stay for colleges and universities: How can we make it better?"

Her article gives readers valuable insight into the unique challenges faced by educators. Foremost is the necessity of keeping public education out of the hands of for-profit, private corporations; online classes are an easy way to outsource and paywall necessary educational resources. However, Professor Kirk's experiences adapting her classrooms to fit a virtual format also brought up questions of accessibility, student schedule and family obligations, and other factors that might make in-person attendance more difficult and online classes an easier option for students of all backgrounds. "For many students and instructors alike," she writes, "online courses offer a welcome alternative to traditional, in-person learning environments. Dismissing online education entirely to keep privatization at bay means dismissing the needs of students and faculty alike who found something valuable there and want to develop it further." In the rush to get back to pre-pandemic life, we may be passing over the accessibility benefits of offering a hybrid learning model that includes online instruction. Professor Kirk's thoughtful discussion of the changing educational landscape was a refreshing and hopeful read, especially as the SJSU staff and student body prepare for another upcoming semester of both distanced and in-person learning.

LITERATURE COURSES

ENGL 117B

Global Film, Literature, and Cultures

F 9:30-12:15pm, In-Person SH413

Dr. Faith Kirk, instructor: Faith.Kirk@sjsu.edu

In this class, we will examine the nuanced relationship between films made in different countries with distinct traditions of filmmaking. Over the course of the semester, you will be asked to actively think, read, and write about how films work. Some of the films we watch may be familiar to you while others may be unfamiliar, weird, or challenging. While you are not required to enjoy or even "appreciate" any of the films we watch in this class, I will ask you to actively engage with the stories they tell and embrace your confusion, discomfort, or apprehension about them. Some of the work of this class will be about changing the way you see film, but your other big task will be to examine your own ideas, beliefs, and values and how they impact the way you understand what you see.

ENGL 112A

Crossing Borders: Contemporary Children's Literature Around the World

TBA, Online

Dr. Tanja Shalisa Nathanael, instructor: Tanja.Nathanael@sjsu.edu

During this course students acquire an understanding of how children's literature functions in an international context and how cultural diversity may be reflected in children's books. In the study of these texts, students will gain insight into diverse human experiences, helping to broaden their perspectives by offering windows into other cultures. Thematically, we will focus on borders and how by crossing borders or through the journey itself protagonists strengthen or redefine individual, cultural, and national identities. Furthermore, students will be introduced to concepts and contexts that define borders as physical spaces, ideological spaces, conceptual spaces, and imaginary spaces. With these concepts in mind, texts will be evaluated as literature with the goal of building greater cross-cultural understanding.

ENGL 123A-01

Literature for Global Understanding - The Americas

TR 12:00 - 1:15pm, Online

Professor Rebecca Kling, (NA)

This course in the literature of the Caribbean will be grounded in three themes: (in)justice, (dis)continuity, and (dis)identification. In this course, students will learn how colonialism and modernity impact the Caribbean and how people in various islands of the Caribbean and its diaspora negotiate identity, language, culture, and empire. Beginning with primary sources such as the accounts of Christopher Columbus and Bartolome de las Casas, we will then turn to the historical analyses of Eduardo Galeano and postcolonial theory of Franz Fanon. Ultimately, we will apply this context to a series of contemporary Caribbean authors that use literature to remember and reimagine the past. This body of literature, encompassing both prolific and understudied writers, sheds light on what it means to be a product of diaspora impacted by the legacies of colonialism, imperialism, and modernity. Through this process, students will gain insight into how the Caribbean nations are similar in many ways but also unique and dissimilar. Approaching these narratives as both historians and literary critics, we will draw connections between violent pasts and contemporary challenges, while simultaneously examining notions of genre and aesthetics and their impact upon the representation of history, culture, and identity.

ENGL 165

Topics in Ethnic American Literature

TR 12:00-1:15pm, Online

Dr. Allison M. Johnson, instructor: Allison.Johnson@sjsu.edu

This course will be an examination of Black-owned and operated printing presses, newspapers, and periodicals, with a particular focus on early African-American poetry, narratives of enslavement, abolitionist periodicals, Civil War-era newspapers, and turn-of-the-century magazine novels.

ENGL 169

Ethnicity in American Literature

TR 3:00-4:15pm, In-Person BBC123

Professor J. Michael Martinez, instructor: jmichael.martinez@sjsu.edu

What is ethnicity? What is nationality? What comprises a subject? These are several of the questions we are going to address in this class. Moreover, focusing on recent works by ethnic writers, we will ask how literary/aesthetic forms inform and aid the construction of "racial," "ethnic" and other identities. We will be looking at fiction, poetry, and, more importantly, forms of literary production that interrogate textual boundaries: performance art, video art, video games, and installation work. The critical study of these cultural texts will show how value systems, beliefs, and ideologies function and are products to be read; ultimately, the course will ask you to see the world as text and ask you, in extension, to question the embedded narratives of race, gender, ethnicity in film, fashion, music, and art. In our analysis of 20th /21st century "ethnic" text, you will be introduced to Marxist, psychoanalytic, deconstructive and other postmodern discourses

LITERATURE & ENVIRONMENT

by Madison Calhoon

Daniel Rivers(they/them) is an associate professor teaching American studies and literature. They write in various genres including creative nonfiction/memoir, fiction, and scholarship. They have had their writing appear in Joyland, Apogee, and Women's studies. Rivers is currently researching how nature is impacted by popular thinking and how that has shaped California's natural landscapes. According to an interview called "Writing Influences Society by Changing the Ways that People Think" by Carbon Radio, Daniel is passionate about writing and believes it can change the inherit ways that people think. They write for two purposes "First, to try to understand the world around me more fully, and second to try to make meaning out of experiences—especially when those experiences bring me into confrontation with aspects of the world that were outside my perception." Daniel was also asked about their favorite genres in literature to which they responded with speculative fiction because "It's got this ability to help us think about the future differently, which is especially important for those of us inheriting the ongoing changes wrought by climate change."

Rivers is teaching **Environmental Futures** this upcoming semester which will include relevant, speculative fiction about the dangers of climate change. Some of these books include Parable of the Talents by Octavia Butler and The Marrow Thieves by Cherie Dimaline. Rivers found a passion for writing when they found that it could help make an understanding of both themselves and the world around them. Rivers said that growing up in East Bay in a heteronormative landscape perpetrated their love for literature. They were able to explore their queer identity through writing fiction about it. When asked what advice they could give to young readers and writers Rivers stated, "Read everything you can. Read everything you want to. And learn when to give yourself permission to stop reading something that doesn't capture or keep your interest – or which has stopped making you think or feel in new ways."

ENGL 30

Literature and the Environment: A Beautiful World

TR 3:00 – 4:15pm BBC 130

Dr. Mostafa Jalal, instructor: Mostafa.Jalal@sjsu.edu

Explore what some of the most brilliant minds have written about our beautiful world. Read classical and modern literature from notable authors such as Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, John Muir, Robert Frost, Aldo Leopold, Rachel Carson, and more to discover romantic and thoughtful perspectives about our amazing, rare, and beautiful world. Satisfies GE requirement C2.

ENGL 281

Environmental Futures

R 4:00 - 6:45pm, Online

Dr. Daniel R.L. Rivers, instructor: daniel.rivers@sjsu.edu

Humans and our societies will need to learn to think and act differently if we hope to survive the climate crises (and address at least some of its root causes). Environmental Futures charts this speculative terrain using readings that range from science fiction and poetry, to creative nonfiction, manga, documentary film, climate fiction (cli fi), and critical theory. Along with examining the roles that empire, extractive industry, structural racism, heteropatriarchy, and colonialism have played in fostering the conditions of the climate crisis, this course will ask participants to examine how these world-shaping forces might influence humanity's responses to climate change--as well as the conditions of life on a transformed world. Authors and texts of study will include Octavia Butler, Larissa Lai, Cherie Dimaline (Métis), Barbara Kingsolver, Hayao Miyazaki, Beatrice Pita, Rosaura Sánchez, alexis pauline gumbs, Donna Haraway, Aimee Bhang, Nicole Seymour, Sammie Schalk, & Curtiz Marez. Films will include: Goodbye Gauley Mountain (2013); The Sleep Dealer (2008), Woman at War (2018), & The Host (2006).

ENGL 60-01

The Emergence of “British” and “American” Literatures (1680-1860)

TR 10:30-11:45am, Online

Dr. Allison M. Johnson, instructor: Allison.Johnson@sjsu.edu

This course explores the circulation of ideas, literary texts, and peoples back and forth across the Atlantic Ocean from the Restoration period in England up to the outbreak of the American Civil War. We will chart the literary effects of British imperialism, witness the birth of a distinctly American identity and literature, and examine literary depictions of the transatlantic slave trade from both sides of the pond.

ENGL 60-02

Literatures of the Atlantic World 1680 – 1860

MW 12:00 – 1:15pm BBC 122

Professor Lukas Moe, instructor: Lukas.Moe01@sjsu.edu

In this course, students read broadly across British and American literature between the late 17th and 19th centuries, with a special focus on African diaspora, narratives of becoming, romantic poetry, and nature writing. Key texts will include Mary Shelley's *Frankenstein*, Frederick Douglass' *Narrative of a Life*, John Gay's *Beggar's Opera* and Henry David Thoreau's *Walden*. Students will conclude the semester by reading a Victorian novel of their choosing as part of a peer book club, fulfilling the course's research extension component.

ENGL 70

Emerging Modernisms and Beyond

MW 1:30-2:45pm, In-Person BBC122

Professor Lukas Moe, instructor: lukas.moe01@sjsu.edu

This is a course about the birth of modernism in English language literature, from the US Civil War through the present. Beginning with Charles Dickens' *Great Expectations*, we will read novels and poetry that have come to define the transatlantic literary world, from the poetry of Langston Hughes and Gwendolyn Brooks to the frontier romance, Willa Cather's *My Antonia*, Virginia Woolf's novel of consciousness, *Mrs. Dalloway*, and James Baldwin's postwar bildungsroman, *Go Tell It On the Mountain*.

ENGL 105

Seminar in Advanced Composition

MW 12:00 – 1:15pm BBC130

Dr. Ryan Skinnell, instructor: Ryan.Skinnell@sjsu.edu

In this course, you will study advanced expository writing and argumentation from a rhetorical perspective. Through the study of literary, rhetorical, and professional texts, you will be introduced to different theories of rhetoric for writers. You will learn how to apply this literacy to write persuasively in different rhetorical situations, and write arguments using strategies that address academic, socio-cultural, and civic issues.

ENGL 157

Topics in Rhetorical Analysis

MW 1:30 – 2:45pm BBC 130

Dr. Ryan Skinnell, instructor: Ryan.Skinnell@sjsu.edu

Buy! Vote! Pray! Care! Commit! People are constantly trying to persuade each other to think and act in certain ways. What messages do you pay attention to? How do you make sense of different messages from different people? How do you persuade others? In this course, you'll look at how rhetoric shapes our world—how language teaches us to think and act in certain ways, how common beliefs prepare us to receive new information and change our minds (or not), and how we organize ourselves into groups. This course is built around student interests and analysis from culture, politics, and history to understand what rhetoric is, what it does, and how we can use it to live together well.

BEST ANNUAL CONTESTS: REED MAG!

by Paula Phommounivong

Reedsy.com, a British self-publishing company, recently listed Reed Magazine's John Steinbeck Award for Fiction, Gabriele Rico Challenge for Nonfiction, and Edwin Markham Prize for Poetry on their 2021 Best Writing Contests list.

Each year Reed awards a few talented writers and artists for their outstanding works. Contest cash prizes are worth over \$1,000, and contest winners' works are featured in the upcoming issue of Reed. It should be mentioned that there is a contest reading fee for those interested in submitting and a no-fee option for general submissions. For those who don't already know, Reed is California's oldest literary journal and has been around since 1867. Many of our hardworking English majors and SJSU students run the literary journal via English 133. The current lead editors are Helen Meservey, Editor-in-Chief; Ryan H. Smith, Managing Editor; Seher Vora, Fiction Editor; Nicole Calande, Nonfiction Editor; Ume Ali, Poetry Editor; and Matty Heimgartner, Art & EVC Editor. The latest issue of Reed is Issue 154, Cliché edition, which is now available to purchase on the Reed website and at select bookstores throughout the Bay Area. Issue 154, Cliché edition, centers around the theme of cliché and what it means.

Reed receives and publishes creative works from all around the world. Whether you're a young writer or best-selling author, Reed wants to hear your stories. Reed accepts submissions annually from June 1st to November 1st. For more information, please check out ReedMag.org.

ENGL 133

Reed Magazine

F 9:30-12:15pm, In-Person SH229

Professor Helen Meservey, instructor: Helen.Meservey@sjsu.edu

Reed Magazine is offered as a two-semester sequence during which students produce the year's issue. In fall, students read submissions and select stories for the edition; in spring we edit, design, produce, promote, and distribute the book and update our website, reedmag.org. Previous editing or layout experience is not required, but it is certainly an asset. Students may enroll with consent of the instructor.

THANK YOU! ENGL 129 FALL 2021

Josie Lucatero-Cuevas Maiah Cast Sarah Dairokuno

Danny Jurado Matty Fe

Paula Phommounivong Philip Avila Gary Scotty Gregg III

Noah Abrahams Rowan Dunton